

FAVORITE THINGS - From Pilates calm to stilettos and tiger prints The Sunday Oregonian (Portland, Oregon)
November 5, 2006 Sunday

Studio Adrienne is at 621 S.W. Alder, Suite 303; 503-351-5628; www.adriennepilates.com.

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LOAD-DATE: November 8, 2006

LANGUAGE: ENGLISH

PUBLICATION-TYPE: Newspaper

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THE SAN FRANCISCO CHRONICLE (California)

October 22, 2006 Sunday
FINAL Edition

MY SHOE FETISH; 38 pairs and counting, but I'm no Imelda Marcos

BYLINE: Carolyne Zinko, Chronicle Staff Writer

SECTION: STYLE; Pg. D2

LENGTH: 842 words

My mother came for a visit a few years ago, looked into the clothes closet I share with my husband and made what I considered an absurd pronouncement. "Imelda Marcos!" she intoned, apparently surprised (or displeased?) by the quantity of shoes she saw there.

The wife of late Philippine dictator Ferdinand Marcos was said to have possessed 3,000 pairs of shoes. I think my shoe tally at the time of my mom's visit hovered at 15. The average American woman has 30 pairs of shoes, wrote author Linda O'Keeffe in her 1996 book "Shoes: A Celebration of Pumps, Sandals, Slippers & More." Did I really merit such a moniker?

It's true I do enjoy shoes. And I do spend more on them than do many of my friends or my mother. I love shoes because even when they're expensive, they seem practical. I don't mean practical in that they protect your feet from the elements, because sandals certainly do not. But as a female colleague notes, it's easier to find shoes that look good and fit than it is to find clothes that look good and fit. (Apologies to narrow- and bunion-footed women for whom this is not true.)

Shoes are also transformative. I browse the shoe departments at Macy's, Bloomingdale's, Saks Fifth Avenue, Wilkes Bashford, Neiman Marcus and DSW, fantasizing about strolling a Caribbean veranda in ultra-flat sandals or walking the streets of Paris in a special pair of boots.

I imagine the way a single pair of shoes could stretch my limited wardrobe, instructed in this theory by a well-dressed arts patron who once told me that people pay more attention to your jacket, your handbag and your shoes than your pants or your skirt. Then there are the unwritten rules about daytime and nighttime wear -- leather shoes for daytime, and satin shoes or metallic sandals for night -- that force the enlargement of one's shoe wardrobe. A fabulous piece of jewelry can also change an outfit. But shoes cost less than fabulous jewelry. A new pair of shoes gives me a mental lift. It feels good to decorate myself. Er, my feet.

On a trip to London in 2001, while shopping with my mother at Harrods, I found a pair of black Prada pumps with a pointy toe and a kitten heel. The \$300 price tag didn't give me pause, but Mom looked uncomfortable. I pressed ahead. I hadn't seen this sleek style in San Francisco. They were black, perfect for my all-black wardrobe. And they were appropriate for the office, so the cost per wear would soon be less than \$1 a day.

My closet holds more shoes now than then, but I still don't think it's approaching Imelda Marcos levels. I recently counted 38 pairs: four pairs mules; five pairs pumps; three pairs sling-backs; six pairs flip-flops; four pairs sports shoes; 10 pairs strappy, high-heeled sandals; one pair slides; two pairs ultra-flat straw sandals; two pairs high-heeled boots; and one pair of rain boots.

The brands range from the aforementioned Prada to Giorgio Armani and Ferragamo, as well as the lowlier Payless ShoeSource and a no-name Indian boutique in Sunnyvale. I'm an equal-opportunity spender.

MY SHOE FETISH; 38 pairs and counting, but I'm no Imelda Marcos THE SAN FRANCISCO CHRONICLE
(California) October 22, 2006 Sunday

After all, take a black pantsuit and pair it with loafers: There's a daytime look. Take the same pantsuit with a pair of high-heeled, maize-colored mules: There's your ladies-who-lunch outfit (with a black clutch, of course --

a maize-colored purse would be too matchy-matchy). Take the same pantsuit and pair it with strappy, open-toed, high-heeled sandals: There's your cocktail party, night-on-the-town look, never to be sullied by the presence of hosiery covering your toes (tacky!) unless -- and only if -- the stockings are fishnet.

Anna Pasternak, the British writer and great-niece of Boris Pasternak, once told a friend of mine, "I can always tell a person's class by the shoes they wear." And I started to think: If the adage is true that "clothes make the man," then maybe it's accessories that really can "make" a woman.

There are extremes, of course. Former runway model and Harper's Bazaar contributor Tatiana Sorokko counts 400 pairs of shoes in her closet, 300 of them Manolo Blahniks (stilettos made popular by Sarah Jessica Parker in TV's "Sex and the City").

Sorokko's favorite everyday shoes are Stubbs & Wootton flat velvet slippers, but she also wears Christian Louboutin shoes (famed for their red soles) and likes the "timelessly chic" designs of Roger Vivier.

"I know it's way too many to have," she admits, "but it's an addiction at the beginning of each season, you know, when you need a fix."

Caterer and socialite Robin Collins had more than 500 pairs of high-heeled shoes, including Manolos, Charles Jourdan and custom-made shoes by Mario of Florence. After breaking her ankle a few years ago, her shoe size changed from a 6 to a 7, so she edited out those that no longer fit or that she didn't wear.

"It is difficult to say goodbye, but I'm trying," she said. "When I finally decided I was able to let go of a pair of black crocodile Hello Love open-toe slides -- prominently featured in a 'Sex and the City' episode -- I knew I was in a healthy place."

She's down to 300 pairs. Me, Imelda Marcos?

LOAD-DATE: October 22, 2006

LANGUAGE: ENGLISH

GRAPHIC: GRAPHIC

/ Illustration by Blair Thornley / Special to The Chronicle

PUBLICATION-TYPE: Newspaper

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The Boston Globe

October 12, 2006 Thursday
FOURTH EDITION

THE CASE OF THE MISSING LOGO FORGET LABELS, THE FASHION ELITE TURN TO 'STEALTH WEALTH'

BYLINE: Kate M. Jackson Globe Correspondent

SECTION: LIVINGARTS; Pg. C1

LENGTH: 874 words

For as long as she can remember, Jessica Lennon coveted a Louis Vuitton "Specdy" handbag. When she was finally able to get her hands on one, she wanted to shout it from the rooftops. However, instead of buying the brand's most distinctive monogram-splashed bag, she opted for a less obvious one with an almost invisible logo. "I feel more unique than every other fashionista carrying bags with the 'LV' logos all over them," said Lennon, a 22-year-old "alpha shopper" from New York.

"But at the same time, when I'm walking down the street, everyone still knows my bag is a real Louis Vuitton." Everyone "in the know," that is. Today the cachet of owning a luxury brand no longer comes from signature logos but by being able to identify signature designer details -- whether it's the precious metal on a handbag, the lush fabric of a dress, or the sole color of a shoe, fashion insiders say. The premise here, they say, is that if you're truly among the fashion elite you don't need labels or logos to showcase your style and wealth. The new mantra is: If you've got it -- don't flaunt it. "Wearing designer logos has always been less about personal style than it is about letting other people know that you belong to an elite group," said Ravi Dhar, a professor of marketing at Yale University. Since luxury brands -- and counterfeit versions of them -- have become more accessible to the masses, fashion-forward folks are sporting their designer looks more stealthily to distinguish themselves from the logo-besotted mainstream, he said. But just because these styles aren't "in-your-face" does not mean the drive for luxury or status has lessened, Dhar said. "It's the same thing at play here. It's 'stealth wealth.' It's showing off by not showing off," he said. Dhar said trendsetters with means are turning to uber-premium designers like Bottega Veneta and Hermes whose styles are not as readily identifiable, or as easily counterfeited, as popular designers such as Gucci, Louis Vuitton, or Burberry. Other fashionistas, regardless of income, are opting for the more understated styles offered by their favorite designers. Often, these stealthier styles are only detectable to those who religiously follow fashion. And that's the whole point. The perception here is that logo-splashed apparel and accessories have become so ubiquitous that they've created an environment where if everyone has them you are no longer considered part of the elite. For instance, Burberry's high-end customers in the United Kingdom began shunning the brand's signature plaid last year after it became popular with a subculture of society -- British soccer thugs nicknamed "the Chavs." Burberry's more traditional customers didn't want to be associated with them, so the company began downplaying its trademark plaid and offering subtler styles. This countertrend of "stealth wealth" was born of a similar sentiment, said Dhar. In a luxury-saturated world where anyone can buy counterfeit purses at neighborhood "purse parties" or same-season copies of designs from Marc Jacobs and Chloe on eBay, it's become so easy to "dress the part" that dressing the part no longer sets you apart. "Living in a college town I see so many coeds sporting Prada bags, it certainly makes me wonder how many of them are real," said Lisa Johnson, 39, of Brookline. "I won't buy a Prada bag for exactly that reason." Johnson, a confirmed fashion zealot, said she's always practiced "stealth wealth" up to a point as she's never been into the "It" bags or "It" shoes of the moment. She said she takes pride in her Elie Tahari jacket and prefers logo-free handbags from Alexis Hudson or Michael Kors. "They all have subtle labeling but are so well made and classic that I'll have them for years." Besides, anyone who truly knows fashion -- regardless of their income -- doesn't need a label or logo to spot a real classic -- whether it's an Hermes Birkin bag or the red sole of a

THE CASE OF THE MISSING LOGO FORGET LABELS, THE FASHION ELITE TURN TO 'STEALTH WEALTH'
The Boston Globe October 12, 2006 Thursday

Christian Louboutin heel," Johnson said. More people are tuned into fashion these days because of a celebrity-obsessed culture that takes its wardrobe cues from award shows and entertainment rags, said Radley Cramer, the director of the fashion program at Marist College in New York. "If you go back 200 years in history, the royals would set the fashion standard and it would take about 10 years for the trends to trickle down to the masses," he said. "Today, celebrities are the new royalty and the trends take 10 minutes to trickle down. Therefore, the trendsetters out there are constantly reinventing themselves." Cramer notes how the Emmy Awards in August were short on bling and big on understatement and that the mainstream is likely to follow suit. "This year, the only obvious show of wealth on the red carpet came in the form of massive cocktail rings -- which are probably being mass-produced in warehouses all over the world as we speak," he said. But by the time that trend arrives, the celebrities and fashion mavens will have moved up to something else that most people can't afford, he said. GOING STEALTH? Will you still buy and wear expensive luxury goods from designers like Fendi, Gucci, and Burberry, who have very distinct logos and patterns? Tell us at www.boston.com/yourlife/fashion

LOAD-DATE: November 22, 2006

LANGUAGE: ENGLISH

GRAPHIC: Lisa Johnson, who prefers no-logo fashions, wore a Paul and Joe silk blouse and Karen Millen shoes last week in Brookline. **ILLUSTRATION / JASON MUNGER**

PUBLICATION-TYPE: Newspaper

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THE DALLAS MORNING NEWS

September 7, 2006 Thursday
FIRST EDITION

Sole man

BYLINE: Tracy Achor Hayes

SECTION: FID LUXE; Pg. 3

LENGTH: 96 words

In a season dominated by chunky heels, clunky platforms and punky ankle boots, what's a sexy stiletto-lover to do? Stop fretting, for one. MANOLO BLAHNIK will never, ever, let you down. Not even one slender centimeter. More to the point, the Spanish shoe maestro is scheduled to make a rare stop at Neiman Marcus NorthPark on Sept. 21 from 1 to 3 p.m. If past visits are any guide, expect a little swooning and a lot of sole signing.

Then start saving: Parisian cult-cobbler Christian Louboutin - he of the flashing red soles - is scheduled to hit NM NP on Nov. 30.

Tracy Achor Hayes

LOAD-DATE: September 7, 2006

LANGUAGE: ENGLISH

GRAPHIC: PHOTO(S): (WIREIMAGE.COM) Pumps and sandals and boots, oh my! Manolo Blahnik (with fan Karolina Kurkova) hits Neimans this month.

PUBLICATION-TYPE: Newspaper

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The Houston Chronicle

September 7, 2006 Thursday
2 STAR EDITION

DESIGNER STYLE; A French master exploits the seductive powers of red; Sole man

BYLINE: Joy Sewing, Staff

SECTION: GLOSS; Pg. 6

LENGTH: 415 words

Christian Louboutin pours his soul into his designs, but he isn't interested in fashion. He says so without hesitation.

So it's ironic that the 42-year-old Parisian shoe designer is at the top of the fashion world. His embellished stilettos, sleek peep-toe pumps and delightful espadrilles, with signature red-leather lacquered soles, have seduced shoe-loving fans worldwide.

"The sole shouldn't be treated like a cast on one's foot," Louboutin says, with a rich French accent that melts the hearts of American women. "If you see a woman walking with her back to you, you see her hair and then you see the (red) soles. Red is a very flirtatious color. It's an invitation to flirt."

Louboutin became mesmerized with women's shoes as a child, when he walked into a Paris museum and saw a sign warning women not to scratch the floor with their shoes.

The sign depicted a pair of heels with a line drawn through them, and he couldn't shake it from his thoughts. He spent hours creating the fantasy shoe designs that would eventually form his collection.

Louboutin honed his craft working with greats Charles Jourdan, Yves Saint Laurent and Roger Vivier.

In 1992, he opened his first boutique in Paris. He currently produces about 100,000 pairs of shoes a year.

The red soles happened by accident, he explains. His first collection, with all black soles, seemed to lack energy. He borrowed red nail polish from his assistant, who spent hours painting her nails, and applied a touch. Then he added more.

The red soles have seductive powers, he says - his customers say they attract lovers.

"The Woman With Red Soles. That should be a song, non?" Louboutin asks, then laughs.

"I remember looking at pictures of Princess Diana sitting in a chair, looking at her feet. I thought about designs that would have made her smile."

Q: Where do your ideas come from?

A: Watching women. If you're a free spirit and let your eyes drift around, anything can be inspiring.

Q: If you could do anything else, what would you do?

A: Design a garden. Or write a French movie with lots of talking.

DESIGNER STYLE; A French master exploits the seductive powers of red; Sole man The Houston Chronicle
September 7, 2006 Thursday

Q: Who are your favorite designers?

A: Roland Mouret, Alexander McQueen, Jean Paul Gaultier, Rochas and Yves Saint Laurent.

Q: If you were animal, what would you be?

A: A cat. They are so independent.

Q: Do you have any hobbies?

A: Traveling, drawing and landscaping.

Q: Favorite music?

A: Belly-dancing music. It reminds me of women dancing.

Q: Does anything make you unhappy?

A: I can't afford to be unhappy, because it would show in my designs.

LOAD-DATE: September 12, 2006

LANGUAGE: ENGLISH

GRAPHIC: Photos: 1-4 Louboutin embraced fall's platform shape with a sassy suede-and-cork peep toe, below and right center. And his tassel heel, far right, adds flash to a classic black evening shoe; 5. BE HAPPY: Louboutin says he can't afford not to smile because his feelings come through in his designs; 6. "All About Eve", the 1950 classic starring Bette Davis, is Louboutin's favorite movie; 7. Princess Diana and her sense of style inspired Louboutin; 8. Red, suggests Louboutin, is an invitation to flirt. Even when it's on the bottom of your shoes; 9. Louboutin's assistant's nail polish prompted him to add red to his collection.

1-4 BUSTER DEAN PHOTOS : CHRONICLE, 5. THOMAS IANNACCONNE : WOMEN'S WEAR DAILY, 6. MCCLATCHY-TRIBUNE, 7. ASSOCIATED PRESS, 9. CORBIS

DOCUMENT-TYPE: Biography

PUBLICATION-TYPE: Newspaper

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Newhouse News Service

June 28, 2006 Wednesday 5:14 PM EDT

Movie Depicts a Devilish Industry

BYLINE: By KIM CROW.

Kim Crow is style editor for The Plain Dealer of Cleveland. She can be contacted at kcrow@plained.com

SECTION: LIFESTYLE

LENGTH: 675 words

The best chick flicks feature a makeover of some sort. "Funny Face," "Moonstruck," "Pretty Woman," "Pretty in Pink" the list is satisfyingly endless.

The new instant classic in that genre is "The Devil Wears Prada," which should entertain folks who have even a marginal interest in the inner workings of the fashion world.

The movie opens Friday. It stars Anne Hathaway as a put-upon personal assistant to omnipotent fashion editor Miranda Priestly, played by a deliciously cruel Meryl Streep.

This well-paced, funny movie is actually better than the book it is based on. The book caused a fashion ruckus when it was released a few years ago as its author, Lauren Weisberger, famously worked for Anna Wintour, editor of Vogue. While Weisberger coyly maintains that her novel is not based on anyone she knew, Wintour's wintry reputation intimates the opposite.

Another great reason to see it? The clothes, the divinely gorgeous clothes. (I'm still getting a little verklempt about them, two weeks after seeing the preview.)

Hathaway is Andy, a young aspiring journalist who takes a job for the fictional Runway magazine for the doors it might open to her. She is a fashion don't, or at least, the Hollywood version of a fashion don't. We're supposed to believe that her frizzy hair, comfortable shoes and size-6 frame make her a big fat frump, when all the while Hathaway's gorgeous doe eyes blink out at us from her milky skin.

Still, once you're done eye-rolling at that premise, it's enormously fun to buy into her transformation thanks to the magazine's freebie closet. The heights are dizzying Chanel, Marc Jacobs, Versace, Moschino, Valentino, Prada and Donna Karan all show up on Hathaway, Streep and the glamorous magazine staff. The Christian Louboutin shoes and boots alone, with their signature red soles, will have your credit-card finger itching.

But the best reason to see it? Its accurate depiction of the fashion industry, and the dead-seriousness with which its minions treat it. In "The Devil Wears Prada," the gorgeous girls who populate the magazine staff are not portrayed as fluffy airheads, but rather as calculating, ambitious workaholics who see those Louboutins as much as a career investment as something pretty to wear.

I have seen these women during my visits to New York Fashion Week, and let me tell you they're every bit as glossy and determined as the movie portrays them. Woe to the PR worker who seats them in the wrong row or the hanger-on who bumps into their chunky leather bags. For them, fashion is not a decision made lightly each morning, it is the air they breathe. Savvy fashionistas know they are part of the fourth-largest industry in the world, one that represents the perfect storm of art and commerce and generates billions of dollars every year.

Even as "Prada" invites us to shudder at Streep's high-handed, self-absorbed antics, we can't help but admire a mind that is part fashion historian, part trend forecaster, part statistician and shamelessly all business. Yet in the end, the

Movie Depicts a Devilish Industry Newhouse News Service June 28, 2006 Wednesday

movie is a condemnation of the industry self-expression is nonexistent; a handful of overly important people decide what millions of people will buy, where we buy it and when we buy it.

The richest irony here is that the movie itself is part of an enormous global conglomerate (produced by 20th Century Fox) and thus offers a meta-multimedia, synergistic attack on itself.

You can buy the purse Andy carries in a key scene at Amazon.com. EBay will auction off for charity dozens of outfits seen in the movie. Sephora is offering the makeup lines used in the movie, and Essie nail polish recently sent out a press release, helpfully informing fans that Hathaway wears its Mademoiselle shade all throughout the movie, while Streep preferred her own mix: "one coat of Essie Imported Champagne topped with one coat of Essie Allure."

So a movie that portrays an all-controlling industry is a product of another all-controlling industry, trumpeting tie-in products to give it even more control of the marketplace?

Now that's delicious.

LOAD-DATE: June 29, 2006

LANGUAGE: ENGLISH

PUBLICATION-TYPE: Newswire

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Plain Dealer (Cleveland)

June 28, 2006 Wednesday
Final Edition; All Editions

Movie depicts a devilish industry

BYLINE: Kim Crow, Plain Dealer Style Editor

SECTION: ARTS & LIFE; Pg. E1

LENGTH: 695 words

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Crow is the style editor of The Plain Dealer. To reach this Plain Dealer columnist: kcrow@plained.com, 216-999-4046

LOAD-DATE: June 29, 2006

LANGUAGE: ENGLISH

PUBLICATION-TYPE: Newspaper

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The Boston Globe

June 04, 2006 Sunday
THIRD EDITION

WHEN BUYING MEN'S SHOES, STICK TO CLASSICS

BYLINE: BY EMILY SHARTIN, GLOBE STAFF

SECTION: BUSINESS; Pg. D 2

LENGTH: 503 words

An eager fan watches as the women's shoe designer Christian Louboutin uses markers to decorate a pair of his own platform wedge-heeled espadrilles with peace signs, hearts and images of the sun.

He is in Boston for a stop on his "shoe signing" tour, meeting customers at Barneys New York and putting his own individual mark on their favorite Louboutin designs.

The shoes on Louboutin's own feet are a pair of narrow linen canvas lace-ups by the Belgian designer Dries Van Noten, but to him the name doesn't necessarily matter. Despite his comfortable berth in the world of fashion his shoes are worn by actresses such as Nicole Kidman and Catherine Deneuve the designer says he is "not a label person" and claims to shop mostly when it's convenient.

Customers have become as fanatical about Louboutin's high-priced shoes as they are about those of other famous designers such as Manolo Blahnik. Louboutin's whimsical designs feature a signature red sole, a trademark he stumbled upon after using a colleague's nail polish to add color to his creations.

But Louboutin describes his taste in men's shoes as "classic," tending toward simple styles that ultimately fade into the background. He doesn't, for instance, like wearing black shoes with light-colored clothes.

"A shoe should be able to appear and disappear," he says.

While women have been known to keep closets full of shoes, Louboutin believes men can begin with about four basic pairs to wear with jeans or suits: two pairs of lace-up shoes perhaps one in brown suede and one in black leather and two pairs of loafers. He is not generally a fan of sneakers.

Louboutin, who has only designed a handful of shoes for men, tends to stay away from thick soles and "clunky" styles. Longer, narrower styles, he notes, can make smaller feet look larger. For a tuxedo, he would choose a simple patent leather style with thin soles.

"If a shoe is dressy it should be really well-proportioned," he says.

Louboutin recommends making an investment of as much as \$500 in dressier shoes so they will last. The NPD Group, a market research firm based in Port Washington, N.Y., reports that men spent \$10.4 billion on fashion footwear during the year ended in April 2006, up about 13 percent the previous year. Men spend about \$43 for a pair of shoes, and about \$75 for dress shoes.

Louboutin is not all basic browns and blacks. As he surveys the racks at Barneys, he throws in a few unusual choices among the classic looks he prefers a pair of Converse All-Stars in light blue seersucker, for instance, and sandals that have an ethnic feel.

Louboutin estimates he owns 100 pairs of shoes, but says he will collect four or five pairs of the same style. It's practical advice that he shares with those who might be less than enthusiastic about shoe shopping.

WHEN BUYING MEN'S SHOES, STICK TO CLASSICS The Boston Globe June 04, 2006 Sunday

"Clearly for men, quality really matters," he says. "Stick to a good pair, and you don't have to think about it any more."

Emily Shartin can be reached at eshartin@globe.com.

SIDEBAR:

THE DETAILS

PLEASE REFER TO MICROFILM FOR CHART DATA.

LOAD-DATE: June 9, 2006

LANGUAGE: ENGLISH

NOTES: SPENDING ; PRO SHOP

GRAPHIC: PHOTO CHART

PUBLICATION-TYPE: Newspaper

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The Boston Globe

April 27, 2006 Thursday
THIRD EDITION

SOLE MAN; SHOE DESIGNER CHRISTIAN LOUBOUTIN STAYS ONE STEP AHEAD OF THE COMPETITION

BYLINE: BY GABRIELLE DERRICK DE PAPP, GLOBE CORRESPONDENT

SECTION: STYLE / ARTS; Pg. E2

LENGTH: 495 words

Louboutin lore goes something like this: A young man walks into a museum in Paris and sees a sign it's a pair of heels with a line drawn through the middle, a warning to stiletto-wearing women not to scratch the floors. Appalled at the severity of the line but intrigued by the shape and beauty of the shoe, he can think of nothing else.

Fast forward a couple of decades and Christian Louboutin's obsession with shoes has resulted in a privately held business that spans several continents. His shoes with their signature red soles are much coveted by those who live and breathe fashion and are worn by, as the writer Jacques Brunel once wrote, "the wittiest and the wealthiest" women.

For a designer who counts some of the world's most fashionable women as clients, Louboutin, who is scheduled to make an appearance next week at the Barneys store in Boston, is unmoved by the industry that feeds him.

"I am not all that interested in the fashion world," he says from London in the middle of his shoe-signing tour, "only in shoes."

"I don't like to think in terms of what will be in for the next season I don't design like that, as it passes too quickly."

Surprisingly, it is this anti-fashion philosophy that has won him countless fans. In many cases, his slightly skewed approach to designing shoes has blazed a trail for others to follow. He reinterpreted the platform, injected patent leather with electric hues, and made the humble espadrille the shoe du jour.

"Christian is one of the 'real' people in fashion . . . and there are not a lot of them," says Debi Greenberg, president of Louis Boston. "He doesn't hide from the world like a lot of designers, and he always seems to be in the right place at the right time for fun and exciting moments. His design talent is innovative but extremely wearable," even if his shoe heels are high, she says.

Louboutin says his unconventional training, watching showgirls from the wings of the famous Parisian cabaret the Folies-Bergeres, helped him understand how a shoe should work.

"You know it is all about the legs and then, naturally, the shoes, as they are really wearing not much else except for some feathers," Louboutin says. "The shoes for these girls are like a military weapon; they need to be able to go up and down stairs easily and to move."

Later he refined his craft under the tutelage of Charles Jourdan and Roger Vivier and freelanced for the couture houses Chanel and Yves Saint Laurent before opening his first boutique near the Place des Victoires in Paris.

When it comes to the subject of heels, Louboutin admits he prefers a stiletto over a flat, mainly because they look better in the sketches.

SOLE MAN; SHOE DESIGNER CHRISTIAN LOUBOUTIN STAYS ONE STEP AHEAD OF THE COMPETITION
The Boston Globe April 27, 2006 Thursday

"I am not a fascist about heels," says Louboutin, "but if you can't walk in them, you probably shouldn't be wearing them."

Christian Louboutin will be making an espadrille signing appearance at Barneys Copley Place, May 4, 3-7 p.m., 617-385-3365.

SIDEBAR:

WHAT'S HOT FOR SPRING

PLEASE REFER TO MICROFILM FOR CHART DATA.

LOAD-DATE: April 28, 2006

LANGUAGE: ENGLISH

GRAPHIC: PHOTO

PUBLICATION-TYPE: Newspaper

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Detroit Free Press

December 13, 2005 Tuesday Metro final Edition

WHAT'S GOING ON; NEWS YOU CAN USE

BYLINE: Free Press staff and news reports

SECTION: FTR; FEATURES; Pg. 1

LENGTH: 208 words

Quit whining; celebrate winter

Note to folks whose tears are frozen to their cheeks, crying about Detroit's early cold snap ...

The Fine Living TV network is embracing winter - big time.

For 17 consecutive hours on Dec. 24 and 25, the network will show nothing but wintry images. Think skiers in a hot tub in Chile, carolers, and scenes of falling snow. Ahhhhhh.

It runs from 8 p.m. Christmas Eve till 3 p.m. Christmas Day.

Grosse Pointe tradition is back

A holiday classic and an east-side tradition are back this year: A 1940s radio-show version of "It's a Wonderful Life" at the Grosse Pointe War Memorial.

Marty Bufalini wrote the radio play to take folks back to the days of live radio.

The performances, which benefit the Grosse Pointe Theatre, are at 4 and 7 p.m. Dec. 30. Tickets: \$15 for adults, \$10 for seniors and students with valid ID. Call 313-881-4004.

Shoe goddesses are honored

How anyone noticed their feet, we don't know. But Footwear News has declared Jessica Simpson, Gwen Stefani and Mischa Barton as its achievement award winners for their footwear.

Christian Louboutin - whose signature is red soles - is its shoe designer of the year.

Free Press staff and news reports

ILLUSTRATION: Photo

LOAD-DATE: December 14, 2005

LANGUAGE: ENGLISH

GRAPHIC: Marty Bufalini wrote the radio version of "Wonderful Life." **DISCLAIMER:** THIS ELECTRONIC VERSION MAY DIFFER SLIGHTLY FROM THE PRINTED ARTICLE

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The New York Post

November 27, 2005 Sunday

PRESENTS FOR THE POSH - GAZILLION-DOLLAR GIFTS OF THE RICH AND FAMOUS

BYLINE: LINDSAY POWERS

SECTION: All Editions; Pg. 24

LENGTH: 711 words

When you don't know what to buy the significant other who has everything, this is where you might turn. A selection of the most outrageous, expensive and elite gifts and services are lapped up by New Yorkers every winter. Of course, they won't fit under the tree, but they will fit a mogul-sized ego to a T.

The flying car

\$3.5 million

Moller International is selling a prototype M400 Skycar, which lands and takes off vertically and travels at 350 mph. Speed freaks can bover in their own back yard, and dream of FAA certification in four years - making it legal to zip from the Hamptons to Manhattan in no time. [(877) 9NM-GIFT, www.moller.com]

One year with Jeeves

\$150,000

"People give butlers as gifts all the time," says Glenda Ross, the director of Celebrity Staffing Services. The distinguished help valets the cars "for the gentlemen of the house," irons clothes and selects wine pairings. "The gift of a butler is the epitome of luxury," adds Ross. "Your every wish is his command. They are two steps ahead of their employers - and discreet!" [Celebrity Staffing Services, (212) 227-3877]

Lifetime Ferrari club membership

\$55,000

In a 10,000-square-foot warehouse on Hudson Street, members have 24/7 access to a fleet of two dozen Ferraris and Aston Martins. "We have a bunch of women calling us all day long and putting the membership fee on their credit cards," said Michael Prichinello, the owner of Classic Car Club Manhattan, which counts "Naked Chef" Jamie Oliver and The Darkness' Justin Hawkins as two of its 115 members. The club, started in July, purchases a new car for every five members that join to ensure a member is never left wanting. "We also have a club room with a free bar and flat-screen TV, which is open to members 24 hours a day," Prichinello said. Members are also invited to parties at the SoHo House, and 72-hour "road rallies" to Miami and back. [250 Hudson St., (212) 229-2402]

1,000 square-foot playhouse

\$40,000

Hardwood floors, eight-foot-high ceilings, electricity, a wireless communication system - this is playing house! "It's not a standard product," said Karen Case, owner of Kid Fancies, an upscale children's catalogue. You can custom-order any style, like Tudor or brick. The sky's the limit. "We can build it better than your own house!" Case said. They'll furnish it, too. [Kid Fancies, (877) 376-2992, www.kidfancies.com]

PRESENTS FOR THE POSH - GAZILLION-DOLLAR GIFTS OF THE RICH AND FAMOUS The New York Post
November 27, 2005 Sunday

Design-your-own Christian Louboutins

\$20,000

Strictly for "serious" clients, the house of Louboutin, the coveted stiletto cobbler, will let you sketch your own ultimate pair. "We had an Asian customer who commissioned a pair of really high-heeled sandals with the red sole all in rubies for his wife," says Shawna Rose, a Louboutin spokeswoman. "They were only for bed." [Christian Louboutin, (212) 396-1884]

Your own personal biopic

\$12,500

A crew of producers and directors who once worked for A&E and "Dateline" will create a broadcast-quality documentary of the star in your life, albeit in 12 minutes. "It's not for do-it-yourselfers, but rather for the type of clients who retain architects to build their home," says the Web site. [Reel Biography, (212) 867-7287, www.reelbiography.com]

Save a Nicaraguan village

\$10,000

When Christiane Northrup, a well-known doctor and author, wanted to make a difference, she gave \$10,000 worth of goats to a women's colony in Nicaragua, says Christine Volkmer, spokeswoman for Heiffer International. Susan Sarandon spent \$150 on a llama, and appears in the charity's gift catalogue, as do TV stars Bradley Whitford, Patricia Heaton and Jane Kaczmarek. All livestock gifts come with an honor certificate with your name on it, an explanation of where the donation will go and description of whom you plan to honor with it. [(800) 696-1918]

Pilot a dogfight

\$3,600

Strapped in to a 260-horsepower Marchetti SF-260 fighter jet and, with the guidance of a real pilot, recipients can fly two separate "missions" while making formations and "shooting" at other jets. "It's a real fighter-pilot fantasy," boasts the Web site, of this package - priced for two - that launches Tom "Maverick" Cruise wannabes thousands of feet into the sky over Long Island. Brown-leather bomber jacket included. [www.aircombatusa.com, (800) 522-7590]

LOAD-DATE: November 29, 2005

LANGUAGE: ENGLISH

PUBLICATION-TYPE: Newspaper

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The Boston Herald

January 5, 2004 Monday ALL EDITIONS

Heart and sole; Splashy footwear helps 'Bad Dates' heroine walk the walk

BYLINE: By Raakhee P. Mirchandani

SECTION: THE EDGE; Pg. 034

LENGTH: 513 words

If Imelda Marcos' shoe fetish met Samantha Jones' dating addiction, Haley Walker, the heroine of the Huntington Theatre's "Bad Dates," would be their love child.

Seriously.

The character, played by Julie White, has more than 100 pairs of shoes, from vintage logo Chanel to Prada pumps, black Dolce & Gabbana stilettos and pink Jimmy Choo strappy sandals. And, of course, there's the divine velvet Christian Louboutin pair, complete with a red sole, the Coach monogrammed wedges and the diamond L'autre Chose pair in soft Italian leather. And Gucci, Yves Saint Laurent and Manolos. Oh my.

"Dressing Julie was a collaboration between the director, artist and me," said Mattie Ullrich, costume designer for both the New York and Boston shows. "Julie and I went shopping like girlfriends. Most of the stuff was bought within the first two days."

The shoes comprise a collection of White's and many bought and borrowed pairs. Those that were purchased came from vintage stores, consignment shops and small boutiques in Brooklyn, Queens, Manhattan and New Jersey.

"I would say I bought 60 pairs between the two shows," said Ullrich. "Maybe I spent \$ 800 to \$ 1,000? \$ 2,000? Now, I think maybe I spent more. But everything was discounted, vintage or borrowed."

Spoken like a true shoe addict.

Ullrich, who had to purchase the shoes in White's size, which is smaller than hers, felt the pull of a vintage pair more than once.

"I shoved my foot into every other pair," she said. "My feet can pull off some pretty amazing feats when there are shoes involved."

Ullrich describes Haley as strong, independent and the kind of woman able to get herself through anything.

"Her shoes are the props that keep the story moving forward," she said. "They're mostly going-out, sexy shoes. Think lots of toe cleavage. Her shoe collection is not practical, but she's not foolish either. Her shoes are her only splurge."

In addition to shoes, Ullrich said Haley also has sexy lingerie and a kimono collection. She said one of the most important design elements was making the clothes look like they had belonged to the character for years.

"I was at a flea market and saw this great kimono with a giant stain on it for \$ 10. But the woman wouldn't sell it to me because it was damaged goods," she said. "I even told her I'll pay extra for the stains. Finally she sold it to me for \$ 15."

One of her fondest costume moments?

"It was the end of the show in New York and John Benjamin Hickey (the director) was introducing me to all of his fabulous friends," she said.

Heart and sole; Splashy footwear helps 'Bad Dates' heroine walk the walk The Boston Herald January 5, 2004 Monday

"Sarah Jessica Parker came to the show because she was a friend of his, and I heard that little Sarah Jessica squeal. And then, she told me the clothes were fabulous. I thought to myself, 'I can die now.' It made my year."

Caption: IF THE SHOE FITS: Costume designer Mattie Ullrich shows off some of the shoes she collected for the Huntington Theatre's production of 'Bad Dates.' Ullrich estimates she bought 60 pairs of shoes and may have spent a couple of thousand dollars. Staff photo by Mark Garfinkel

LOAD-DATE: January 05, 2004

LANGUAGE: ENGLISH

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Plain Dealer (Cleveland, Ohio)

November 26, 2003 Wednesday, Final / All

TV helped kick off footwear-label rage

BYLINE: Evelyn Theiss, Plain Dealer fashion editor

SECTION: ARTS & LIFE; Pg. E6

LENGTH: 715 words

Not all that long ago, when someone asked you what label your shoes were, you'd have to take off one of your shoes to check.

These days, we're all a lot more conscious of whose name is on our footwear.

If we were famous actresses and someone asked us about our shoes, we'd probably mention wearing one of the stars of the shoe triumvirate: Manolo Blahnik, Jimmy Choo or Christian Louboutin, the latter being known for his trademark red soles. Prices for those lines start at about \$400 for shoes, and \$1,000 and up for boots.

For those of us living and shopping (mostly) in Northeast Ohio, those high-powered names probably aren't on our feet. True, Saks Fifth Avenue at Beachwood Place does sell some Jimmy Choos, but as for Manolo Blahnik or Christian Louboutin, forget getting those around here.

There's reason not to be glum. You can get Prada, Gucci, and Stuart Weitzman around town, to mention a few other famous footwear names.

How did this happen? When did designer labels on shoes become so important?

Michael Atmore, editorial director of Footwear News and WWD Accessories, has a few theories. First, he says, "This is partly an extension of the TV time that's devoted to awards shows and fashion in general.

"And I credit a lot of the Oscar attention on shoes in particular to Stuart Weitzman, who always had strong Hollywood connections."

Second, says Atmore, is the number of magazines devoted to shoes and accessories, such as In Style, Lucky, and even People's expanded focus on fashion and accessories.

And third, there is, yes, "Sex and the City."

"You can't underestimate the role that show has played. Unlike any other movie or TV show, that show has focused an enormous amount of attention on footwear," Atmore says. (Remember Sarah Jessica Parker's character being mugged for her Manolos?)

All those things have combined to make those three shoe designers celebrities in their own right, and their shoes an object of lust.

Closer to home, there's Cindy Manfroni, who's worked in the shoe business for 20 years. Currently, she's the president of Shooz, which sells brand names at a deep discount. She, too, credits "Sex and the City" with getting women to pay more attention to shoes than ever before.

"They really hype the shoes on the show," Manfroni says. "People see the styles and that's what they're after."

There's also J.Lo, who single-handedly last year spawned a trend for Timberland-type boots with a sexy heel. Manolo Blahnik made the ones she wore in a music video, but knock-offs were quick to follow. Dots offered them; Shooz offered them, and still does - now in pink.

TV helped kick off footwear-label rage Plain Dealer (Cleveland, Ohio) November 26, 2003 Wednesday, Final / All

"The shoe business has become about an item," says Manfroni, meaning a certain type of shoe or look in a shoe.

Contrast that to some 15 years ago, when most women bought black pumps, and maybe some navy pumps, and hung on to them for three or four years.

Now, says Manfroni, "the shoes you buy this season probably won't be in style next season." Which is why true trend followers are happy to buy their shoes at vastly discounted prices.

Dillard's has gotten on the shoe label bandwagon, too. Two years ago, they began offering the Antonio Melani line (and yes, there is an Antonio designing them but he actually has a different, less euphonious last name) and Gianni Bini, a slightly more contemporary line. (There is no Gianni.)

For those of you who love the look of certain Gucci, Prada or Blahnik shoes, some of the Melanis are a pretty close approximation of styles you've seen the stars wear, or have seen featured in fashion magazines.

The prices for these lines, though, are much more reasonable, with the Antonio Melani collection priced from \$69 to \$199 for boots and Gianni Bini from \$59 to \$139. And these shoes are hot: there are some red leather ankle boots to die for, not to mention evening shoes that are sultry and sexy, with ankle wrapping and rhinestone detailing.

Yet, the shoes also have extra padding to provide a little more comfort, even in stilettos. Giving them Italian names doesn't hurt either. After all, when it comes to shoes, the look and the label do matter.

Theiss is The Plain Dealer's fashion editor.

To reach this Plain Dealer reporter: etheiss@plaind.com, 216-999-4542

LOAD-DATE: December 1, 2003

LANGUAGE: ENGLISH

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THE SEATTLE POST-INTELLIGENCER

November 17, 2003, Monday FINAL

DESIGNER DIANE VON FURSTENBERG STAYS IN TOUCH WITH STYLE IN SEATTLE

BYLINE: SUSAN PHINNEY P-I reporter

SECTION: LIFE AND ARTS, Pg. F1

LENGTH: 826 words

It isn't often that legendary fashion designers come to Seattle and actually work on the sales floor, helping shoppers select a flattering style, then tweaking the neckline or helping fasten a belt, showing how to wear the garment.

That's what Diane von Furstenberg was doing last week at Mario's. She said she likes to spend a day or two in a city, to get to know it and see what women are buying.

"It's so exciting for a woman my age to have young women think I'm hip," said the 58-year-old ((age)) designer. "I am a grandmother." She also has the pleasure of dressing two generations - longtime fans of her famous wrap dresses and their daughters.

Five million of her wrap dresses were sold in 1976, and copies of it were all over the fashion market. It was the dress for women at that time. It was not only comfortable, it could be worn almost anywhere and it was great for travel. Wrap dresses were also a more feminine alternative to the dress-for-success blue suits of that era.

All those pluses still apply.

Following a divorce, the designer lived in Bali and Paris. She created a fragrance, "Tatiana," named for her daughter. She wrote books. She survived cancer and radiation treatments. "It changes your life. It taught me compassion. I'd always been so healthy," she said.

By 1996, she was back in the dress business in New York City.

"After 30 years, really nothing has changed," she said. She still focuses on color and patterns, but she's a different businesswoman this time around. Her marketing, growth and distribution are more controlled and she's doing more than wrap dresses.

She still does two major collections a year, but she's shipping new merchandise monthly - dresses, separates, tops. She also has free-standing stores in New York, London and Miami with a Paris opening planned for next spring. "To fill a shop, you have to have a collection," she explained.

She said she's selling lots of tops to go with pants, and she personally likes leather pants and jeans.

But this designer is definitely into dresses and skirts, and that's what women were trying on and buying in Seattle. "Women walk and sit differently in dresses," she said. She considers it her role to give women "little tools" to help them look their best, feel good about themselves. "Confidence makes a woman beautiful," she declared.

Von Furstenberg was traveling with her friend, Christian Louboutin, French designer of shoes, boots and bags. She was wearing a pair of olive green boots with crocodile trim in a rusty red he had designed for her. They matched her suede jacket and knit skirt.

DESIGNER DIANE VON FURSTENBERG STAYS IN TOUCH WITH STYLE IN SEATTLE THE SEATTLE
POST-INTELLIGENCER November 17, 2003, Monday

While von Furstenberg was helping women with dresses, Louboutin was suggesting appropriate shoes: A black sleeveless wrap dress with rhinestone trim was paired with high-heeled black satin pumps, for example. A short black sweater dress got a pair of thigh-high boots - a sleek, sexy combo that looked great, but seemed to make the customer nervous. But after numerous compliments, she was smiling, standing straighter, enjoying herself.

He said American women aren't resisting high, high heels. "American women drive. They don't walk. They can exercise their shoe fantasies," he said. "They buy shoes impulsively."

Women are not only buying high heels, they adore sling backs. "Sandals and evening shoes sell best in the South. New Yorkers buy boots and pumps," Louboutin said.

His shoes all have red soles, the better to define the shape of the shoe and give it lightness, he explained. And there are enough shoe fantasies in his collection to keep women shopping for hours.

A black satin ankle boot is lined in gold leather. There's a deep slit on the instep side where zippers are often found. Louboutin said he noticed one of his best customers always left her short boots unzipped. So he eliminated the zipper. Sexy. Very sexy.

Another Louboutin shoe has an off-center toe hole, to expose just the big toe. These are shoes for women, definitely not the chunky Mary Janes and other childish styles frequently seen today.

Crocodile gets mixed with satin, and black wedges on deep platforms are elaborately embroidered. And throughout this shoe collection is color - red, baby pink, acid green, yellow, royal blue, for example. "Women are more and more receptive to color," he said.

Color has long been important to von Furstenberg, but she's taking her colors in a new direction. While in Seattle, she introduced her makeup line at Nordstrom.

When she was approached with the idea, von Furstenberg said her first thought was, "Why do we need another makeup line?" But when she thought it over, she decided too many men were creating makeup, so she decided to give it a try.

The result is a collection based on four color themes and moods: Pink is feminine and flirty; Red is for power; Brown is neutral and Orange is for sunkissed goddesses.

P-I reporter Susan Phinney can be reached at 206-448-8397 or susanphinney@seattlepi.com

LOAD-DATE: November 18, 2003

LANGUAGE: ENGLISH

GRAPHIC: KAREN DUCEY Diane von Furstenberg, right, helps Jessica Joers of Seattle pick out a dress from her latest holiday collection at Mario's downtown.

TYPE: PROFILEINTERVIEW

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Los Angeles Times

February 23, 2003 Sunday
Home Edition

Spring Fashion Issue;
Metropolis / Chat Room;
Towering Infernos;
Ain't No Heel High Enough for French Designer Christian Louboutin

BYLINE: HEATHER JOHN

SECTION: LOS ANGELES TIMES MAGAZINE; Part 9; Lat Magazine Desk; Pg. 14

LENGTH: 730 words

For Parisian footwear designer Christian Louboutin, form beats function every time. You've seen his impossibly high shoes—ethereal confections with feathers, bows, ruffles and even trash—bound to the foot by a thin strap of ribbon or leather, and always finished with his trademark red sole. His boutiques in London, Paris, New York, Beverly Hills and Moscow are equally fanciful, with each shoe displayed in a little archway like a work of art. Though he designed for Chanel, Charles Jourdan and YSL before breaking out on his own a decade ago, Christian Louboutin was destined for center stage, and, as he divulges below, the 39-year-old designer owes it all to showgirls.

Q: Why the red soles?

A sole without color, well, it's sad. It's unfinished. Red is good luck, and it's the color of passion. If you look at the woman on the street, and you cross her path and you turn back to see her, the last thing you might see is the sole of her shoe as she's walking away. If she has something that bright on the back of her shoes, it's an appeal. It's a red light, which means green, actually. It says, "Don't stop." It's the only red light that says, "Yes."

What inspired you to design women's shoes?

I've always loved showgirls. When I was 12, I saw a documentary about musicals. There was a scene like something out of a French revue where a secretary was singing to her boss. There was a giant typewriter behind her, and women in bikinis were jumping out from the ceiling on the [typewriter keys]. It was unbelievable, and because of that, I decided to dedicate my craft to women in the revues; showgirls basically are naked women in feathers and shoes. Well, the birds take care of the feathers. And then there was Janis Joplin finishing a song and dropping her mule into the crowd, or Tina Turner dancing in her really high, high shoes. The importance of the high-heeled shoe, from the flamenco to every type of dance, is huge.

How is the high heel important?

It's empowering. It gives a definite body language. If you are on a flat foot, the body drops down. Inevitably, when a woman is standing on heels, she's a different woman in that she has a perfect sensation of her body. She does not forget her body or her posture. My shoes are for fun and feeling sexy. I think my shoes are appealing to women who are happy and wouldn't trade being a woman for anything. Like my sisters.

Do your sisters influence your designs?

Having three sisters and a mother more present than my father, I was brought up in a feminine-driven environment. I was like a little king because I was the youngest. When there are so many women around, you get to listen to what

Spring Fashion Issue; Metropolis / Chat Room; Towering Infernos; Ain't No Heel High Enough for French Designer
Christian Louboutin Los Angeles Times February 23, 2003 Sunday

women think, particularly if you are a little boy--they're not actually thinking of you as a man, so they are not disturbed by the male presence. I always understood from my sisters the pleasure that women have being women. My sisters enjoyed totally their femininity. Because of that, I always respected the beauty and power of women. When I'm designing shoes, I'm always faithful to femininity, to its seduction and whimsy.

Are your shoes more fantasy than practical?

With some of my shoes, the whole theme has been "dressed with nothing"--shoes where you have the feeling that there's no structure. You drape your foot on the shoe. It seems almost liquid.

How high is too high?

It depends what you do with your shoes. Shoes can be for different moments. I'm doing some shoes that I call "bed shoes." Some shoes should only be worn to the bed.

To bed?

Yes. If you take Manet's paintings, the women are totally naked in bed with mules on. If you look at Helmut Newton's nudes, the women are wearing high heels. A shoe [you wear] when you're nude, or in bed, can be really 6 inches high, I would say. But to walk in the streets, too high might be over 4 inches. But it depends on the woman. For some, it's never too high. I love to design for the woman who feels it's never too high. Ain't no high heel high enough. That would be my song actually.

Are shoes like yours an extravagance?

Everybody has an extravagance. The more classical man, his extravagance goes into ties. For women, it [often] goes into shoes because shoes transform a woman, they give a different attitude.

What's your extravagance?

Not balancing my checkbook. Actually, freedom is my luxury. And in the fashion industry, that's a really big extravagance.

LOAD-DATE: March 12, 2003

LANGUAGE: ENGLISH

GRAPHIC: Christian Louboutin: "I'm always faithful to femininity, to its seduction and whimsy."

PHOTOGRAPHER: Youssef Nabil

PUBLICATION-TYPE: Newspaper

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Exhibit B

PRINCIPAUX	2004		2005		2006	
	S/S 2004	FW4/5	S/S 2005	FW5/6	S/S 06	FW6/7
	Facturation	Facturation	Facturation	Facturation	Facturation	Facturation
A'Maree's	13,636.00 €		25,378.00 €	23,895.00 €	24,866 €	41,904 €
APSLEY HOUSE					27,323 €	24,950 €
Barneys	703,485.85 €	611,856.60 €	1,030,728.31 €	836,154.97 €	1,544,354 €	2,324,196 €
Bashford/Wilson & Dean	16,081.00 €	42,790.00 €	34,631.00 €	28,108.00 €		39,255 €
Bergdorf	266,685.44 €	244,853.00 €	430,285.17 €	285,053.73 €	654,973 €	775,341 €
BOB ELLIS ATLANTA	90,845.00 €	103,142.00 €	208,209.00 €	154,061.00 €	24,357 €	207,595 €
BOB ELLIS CHALOTTE		31,657.00 €		72,933.50 €	78,218 €	120,427 €
COCO PARI			59,162.50 €	50,974.50 €	55,721 €	86,148 €
COPLONS		26,306.00 €	74,968.00 €	47,341.00 €	70,578 €	62,841 €
Diane Firsten	11,457.00 €		21,803.00 €	12,864.00 €	12,901 €	64,821 €
DVF	10,551.00 €	6,744.00 €	38,106.00 €		30,732 €	46,207 €
ELYSE WALKER					29,821 €	56,673 €
FOOT CANDY			10,850.00 €	22,464.00 €	37,288 €	67,420 €
Fred Segal Feet			22,050.00 €		40,965 €	28,389 €
HIRSHLEIFER'S				22,512.00 €	67,762 €	109,911 €
Grossman	121,962.00 €	39,948.00 €	23,105.00 €			
IMELDAS DISTRACTION		20,986.00 €	31,936.00 €	33,233.00 €		18,477 €
Joseph (wexner & cop)	11,744.00 €	37,480.00 €	26,373.00 €	19,413.00 €		20,331 €
Korshak	23,678.00 €	18,182.00 €	36,742.00 €		36,086 €	50,430 €
Louis	19,154.59 €	23,907.59 €		40,900.00 €	19,091 €	47,838 €
Mario's/ldéposit	79,595.00 €	52,056.00 €	91,181.00 €	79,679.50 €	43,018 €	99,886 €
NEIMAN	1,089,348.00 €	883,686.00 €	1,246,628.00 €	1,041,061.00 €	1,832,791 €	2,881,041 €
Net à Porter USA						79,786 €
NORDSTROM	13,266.00 €	18,338.40 €	37,620.00 €	58,847.40 €	105,955 €	141,066 €
SAKS	481,208.00 €	514,965.00 €	1,046,647.50 €	718,875.76 €	1,398,507 €	2,049,899 €
Shari's 3%/usa	16,760.63 €	12,205.51 €	13,954.51 €	14,564.50 €		
Wynn Resorts			32,424.00 €	56,580.00 €	133,414 €	210,758 €
Total Export USA	4,248,316 €	4,440,781 €	7,100,958 €	6,397,855 €	10,466,682 €	13,102,243 €
Total Export	4,248,316 €	4,440,781 €	7,100,958 €	6,397,855 €	10,466,682 €	13,102,243 €
% CA USA/CA Total	69%	61%	64%	57%	60%	67%
progression	73%	36%	54%	35%	38%	167%

Exhibit C

November 20, 2006

Roland Mouret
The Ragged School
47 Union Street
London
SE1 1SG
Tel: 020 7378 8600
E-mail: roland@19rm.co.uk

To whom it may concern:

Christian Louboutin and I have collaborated on shoes, with the Christian Louboutin trademark red soles, for the express purpose of my catwalk show in previous years. It would have been considered a design collaboration but I have never produced shoes myself. In my catwalk show programmes, the credit was quoted as Christian Louboutin pour Roland Mouret. In all editorial that the shoes were featured in the credit was quoted as Christian Louboutin pour Roland Mouret. If the shoes were quoted in any other way, it would have been inaccurate.

If I ever decide to produce a shoe collection of my own, the shoes would not have red soles as I know that is a trademark of Christian Louboutin shoes.

Sincerely,

Roland Mouret

A handwritten signature in black ink, appearing to be 'Roland Mouret', written over a horizontal line.

Exhibit D



Christian
Louboutin

Cher ami,
Je me réjouis de voir le succès
que Marie Bohanna a obtenu de
son premier roman. Elle est
si jeune, et elle a déjà écrit
deux livres.
Bonne nuit,
Christian Louboutin



Nour Ayas
JUNIOR PRESS OFFICER

Studio 002, 10 - 11 Archer Street, London W1D 7AZ
Tel: 020 7734 4505 Fax: 020 7734 4503
Email: press.louboutin@lbcconnect.com
www.christianlouboutin.fr



Anne V. Muhlethaler
PR & WHOLESALE DIRECTOR UK

Studio 002, 10 - 11 Archer Street, London W1D 7AZ
Tel: 020 7734 4505 Fax: 020 7734 4503
Email: press.louboutin@lbcconnect.com
www.christianlouboutin.fr





Christian
Louboutin

From: TMDesignCodeComments
Sent: Saturday, March 31, 2007 00:08 AM
To: sdouglass@frosszelnick.com
Subject: Notice of Design Search Code for Serial Number: 77141789

ATTORNEY REFERENCE NUMBER: CLOU 0609180

The USPTO may assign design search codes, as appropriate, to new applications to assist in searching the USPTO database for conflicting marks. They have no legal significance and will not appear on the registration certificate. DESIGN SEARCH CODES are numerical codes assigned to figurative, non-textual elements found in marks. For example, if your mark contains the design of a flower, design search code 05.05 would be assigned to your application. Design search codes are described on Internet Web page <http://www.uspto.gov/tmdb/dscm/index.html>. You are not required to respond to this notice. However, if you would like to suggest additions or changes to the design search codes assigned to your mark, please send an email to TMDesignCodeComments@USPTO.GOV or call 1-800-786-9199 to speak to a Customer Service representative. No fee is necessary. (Please include the serial number of your application on ALL correspondence with the USPTO.) The USPTO will review your request and update the record if appropriate. The USPTO will not send any further response to your e-mail. Check TESS in approximately two weeks to see if the requested changes have been entered. Requests deemed unnecessary or inappropriate will not be entered. **Design search codes assigned to the referenced serial number are listed below.**

DESIGN SEARCH CODES:

09.07.06 - Other women's shoes

Trademark/Service Mark Application, Principal Register

Serial Number: 77141789

Filing Date: 03/27/2007

The table below presents the data as entered.

Input Field	Entered
SERIAL NUMBER	77141789
MARK INFORMATION	
*MARK	\\TICRS2\EXPORT12\771\417\77141789\xml1\APP0002.JP G
SPECIAL FORM	YES
USPTO-GENERATED IMAGE	NO
COLOR MARK	YES
COLOR(S) CLAIMED (If applicable)	red
DESCRIPTION OF THE MARK (and Color Location, if applicable)	The mark consists of a lacquered red sole on footwear.
PIXEL COUNT ACCEPTABLE	YES
PIXEL COUNT	560 x 630
APPLICANT INFORMATION	
*OWNER OF MARK	Christian Louboutin
*STREET	24 rue Victor Massé
*CITY	Paris
*COUNTRY	France
*ZIP/POSTAL CODE	

(Required for U.S. applicants only)	75009
LEGAL ENTITY INFORMATION	
TYPE	INDIVIDUAL
COUNTRY OF CITIZENSHIP	France
GOODS AND/OR SERVICES SECTION	
INTERNATIONAL CLASS	025
DESCRIPTION	women's high fashion designer footwear
FILING BASIS	SECTION 1(a)
FIRST USE ANYWHERE DATE	At least as early as 00/00/1992
FIRST USE IN COMMERCE DATE	At least as early as 00/00/1992
SPECIMEN FILE NAME(S)	\\TICRS2\EXPORT12\771\417\77141789\xml1\APP0003.JP G
SPECIMEN DESCRIPTION	photograph of the goods listed in the application
ADDITIONAL STATEMENTS SECTION	
SECTION 2(f) BASED ON EVIDENCE	The mark has become distinctive of the goods/services, as demonstrated by the attached evidence.
2(f) EVIDENCE FILE NAME(S)	
ORIGINAL PDF FILE	e2f-3-631381729-164606906_._Red_Soles_Design_Signed_2_f_Declaration_F0031429_.PDF
CONVERTED PDF FILE(S) (6 pages)	\\TICRS2\EXPORT12\771\417\77141789\xml1\APP0004.JP G
	\\TICRS2\EXPORT12\771\417\77141789\xml1\APP0005.JP G
	\\TICRS2\EXPORT12\771\417\77141789\xml1\APP0006.JP G
	\\TICRS2\EXPORT12\771\417\77141789\xml1\APP0007.JP G
	\\TICRS2\EXPORT12\771\417\77141789\xml1\APP0008.JP G
	\\TICRS2\EXPORT12\771\417\77141789\xml1\APP0009.JP G

SECTION 2(f)	The mark has become distinctive of the goods/services through the applicant's substantially exclusive and continuous use in commerce for at least the five years immediately before the date of this statement.
ATTORNEY INFORMATION	
NAME	Susan Upton Douglass
ATTORNEY DOCKET NUMBER	CLOU 0609180
FIRM NAME	Fross Zelnick Lehrman & Zissu, P.C.
STREET	866 United Nations Plaza
CITY	New York
STATE	New York
COUNTRY	United States
ZIP/POSTAL CODE	10017
PHONE	(212) 813-5900
FAX	(212) 813-5901
EMAIL ADDRESS	sdouglass@frosszelnick.com
AUTHORIZED TO COMMUNICATE VIA EMAIL	Yes
DOMESTIC REPRESENTATIVE INFORMATION	
NAME	Susan Upton Douglass
FIRM NAME	Fross Zelnick Lehrman & Zissu, P.C.
STREET	866 United Nations Plaza
CITY	New York
STATE	New York
COUNTRY	United States
ZIP CODE	10017
PHONE	(212) 813-5900
FAX	(212) 813-5901
EMAIL ADDRESS	sdouglass@frosszelnick.com

AUTHORIZED TO COMMUNICATE VIA EMAIL	Yes
CORRESPONDENCE INFORMATION	
NAME	Susan Upton Douglass
FIRM NAME	Fross Zelnick Lehrman & Zissu, P.C.
STREET	866 United Nations Plaza
CITY	New York
STATE	New York
COUNTRY	United States
ZIP/POSTAL CODE	10017
PHONE	(212) 813-5900
FAX	(212) 813-5901
EMAIL ADDRESS	sdouglass@frosszelnick.com
AUTHORIZED TO COMMUNICATE VIA EMAIL	Yes
FEE INFORMATION	
NUMBER OF CLASSES	1
FEE PER CLASS	325
TOTAL FEE DUE	325
SIGNATURE INFORMATION	
* SIGNATORY FILE	\\TICRS2\EXPORT12\771\417\77141789\xml1\APP0010.JPG
SIGNATORY'S NAME	Christian Louboutin
SIGNATORY'S POSITION	Applicant
FILING INFORMATION SECTION	
SUBMIT DATE	Tue Mar 27 17:26:48 EDT 2007
	USPTO/BAS-63.138.172.9-20

TEAS STAMP	070327172648554077-771417 89-370f0cbe433846aa5da1c5 789524f318c1-DA-664-20070 327164606906504
------------	--------------------------------------------------------------------------------------------------------

PTO Form 1478 (Rev. 9/2/06)
OMB No. 0651-0029 (Exp. 09/30/2008)

Trademark/Service Mark Application, Principal Register

Serial Number: 77141789

Filing Date: 03/27/2007

To the Commissioner for Trademarks:

MARK: (Stylized and/or Design, see mark)

The applicant claims color as a feature of the mark, namely, red. The mark consists of a lacquered red sole on footwear.

The applicant, Christian Louboutin, a citizen of France, having an address of 24 rue Victor Massé, Paris, France, 75009, requests registration of the trademark/service mark identified above in the United States Patent and Trademark Office on the Principal Register established by the Act of July 5, 1946 (15 U.S.C. Section 1051 et seq.), as amended.

International Class 025: women's high fashion designer footwear

Use in Commerce: The applicant is using the mark in commerce, or the applicant's related company or licensee is using the mark in commerce, or the applicant's predecessor in interest used the mark in commerce, on or in connection with the identified goods and/or services. 15 U.S.C. Section 1051(a), as amended.

In International Class 025, the mark was first used at least as early as 00/00/1992, and first used in commerce at least as early as 00/00/1992, and is now in use in such commerce. The applicant is submitting or will submit one specimen for *each class* showing the mark as used in commerce on or in connection with any item in the class of listed goods and/or services, consisting of a(n) photograph of the goods listed in the application.

Specimen File

The mark has become distinctive of the goods/services, as demonstrated by the attached evidence.

The applicant submits the following evidence to support the §2(f) claim:

Original PDF file:

e2f-3-631381729-164606906_Red_Soles_Design_Signed_2_f_Declaration_F0031429.PDF

Converted PDF file(s) (6 pages)

2(f) evidence-1

2(f) evidence-2
2(f) evidence-3
2(f) evidence-4
2(f) evidence-5
2(f) evidence-6

The mark has become distinctive of the goods/services through the applicant's substantially exclusive and continuous use in commerce for at least the five years immediately before the date of this statement.

The applicant hereby appoints Susan Upton Douglass of Fross Zelnick Lehrman & Zissu, P.C., 866 United Nations Plaza, New York, New York, United States, 10017 to submit this application on behalf of the applicant. The attorney docket/reference number is CLOU 0609180.

The applicant hereby appoints Susan Upton Douglass of Fross Zelnick Lehrman & Zissu, P.C., 866 United Nations Plaza, New York, New York, United States, 10017 as applicant's representative upon whom notice or process in the proceedings affecting the mark may be served.

Correspondence Information: Susan Upton Douglass
866 United Nations Plaza
New York, New York 10017
(212) 813-5900(phone)
(212) 813-5901(fax)
sdouglass@frosszelnick.com (authorized)

A fee payment in the amount of \$325 will be submitted with the application, representing payment for 1 class(es).

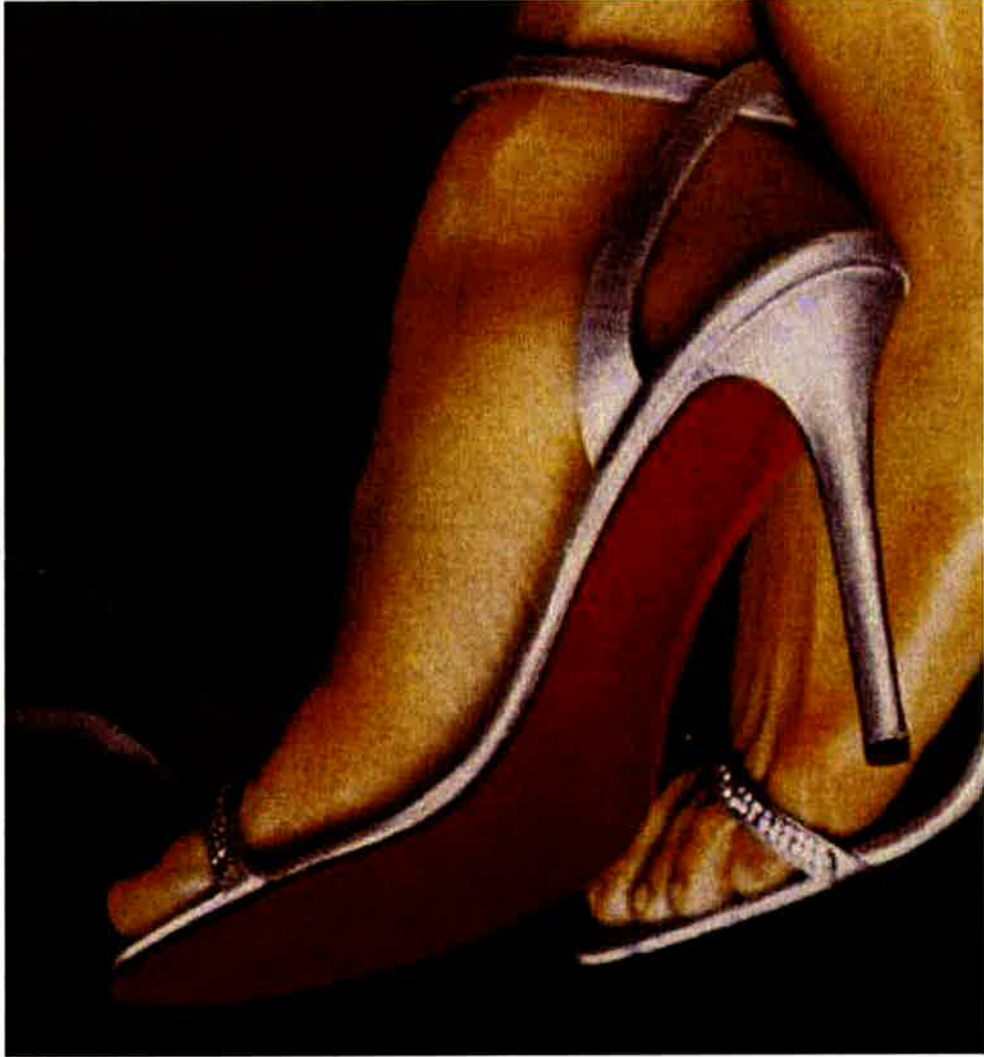
Declaration

Signatory's Signature: signatory file
Signatory's Name: Christian Louboutin
Signatory's Position: Applicant

RAM Sale Number: 664
RAM Accounting Date: 03/28/2007

Serial Number: 77141789
Internet Transmission Date: Tue Mar 27 17:26:48 EDT 2007
TEAS Stamp: USPTO/BAS-63.138.172.9-20070327172648554
077-77141789-370f0cbe433846aa5da1c578952
4f318c1-DA-664-20070327164606906504





DECLARATION IN SUPPORT OF ACQUIRED
DISTINCTIVENESS UNDER SECTION 2(D)

1. I, Christian Louboutin, a French citizen, make this declaration in support of my trademark application for my trademark comprising the shiny, red-lacquered sole for women's high-fashion designer footwear. I make this declaration based on my own knowledge and on information provided to me by my employees.

2. I am a footwear designer and launched the CHRISTIAN LOUBOUTIN brand in 1991 in France. I opened my first boutique in Paris in 1992. My shoes are luxury items and were immediately spotted by the fashion industry and the cognoscenti.

3. In 1992 I incorporated the red sole into the design of my shoes. This happened by accident as I felt that the shoes lacked energy so I applied red nail polish to the sole of a shoe. This was such a success that it became a permanent fixture. The red sole is not a by-product of the manufacturing process; adding red lacquer to the soles of the shoes is more expensive than producing lacquer-less soles. The shiny red color of the soles has no function other than to identify to the public that the shoes are mine. I selected the color red because it is engaging, flirtatious, memorable and the color of passion. It attracts men to the women who wear my shoes. The red-soled shoes were an immediate sensation, and clients specifically came in to my stores looking for my red-soled shoes. The red sole quickly became my signature. My footwear is instantly recognizable by the immaculately lacquered red soles; upon seeing the red sole of the shoe, because it is so well known, people know that the shoes are designed by me. All of my shoes have had my signature red soles since 1992, and have continuously featured this device since then.

(F0029911.1)

4. My shoes are worn by many famous actresses, musicians and other celebrities including royalty. In the U.S., famous wearers of the CHRISTIAN LOUBOUTIN red-soled shoes include Madonna, Halle Berry, Salma Hayek, Kate Hudson, Jennifer Lopez, Sarah Jessica Parker, Mishca Barton, Jessica Simpson, Mary Kate Olsen, Cameron Diaz, Gwyneth Paltrow, Kirsten Dunst, Angelina Jolie, Gwen Stefani, Destiny's Child, Tina Turner and Janet Jackson. Other celebrities who wear the red-soled CHRISTIAN LOUBOUTIN shoes include Diane von Furstenberg, Nicole Kidman, Catherine Deneuve, Cate Blanchett and Princess Caroline of Monaco.

5. Due to the success of the CHRISTIAN LOUBOUTIN brand, my shoes receive much editorial exposure. This often focuses on the red soles of my shoes being my trademark. As stated in the International Herald Tribune on December 20 2005, "*...the flash of scarlet sends out a subliminal message to shoe princesses everywhere: Christian Louboutin.*". As stated on DallasNews.com on November 29 2006, "*Attention Gents: When that beautiful woman walks by and the soles of her shoes are lipstick red, compliment her for wearing **Christian Louboutin shoes***". On www.californiastyle.blogspot.com on April 26 2006, it was stated that "*The 'IT' shoes are those designed by Christian Louboutin who is well known for his signature red soles*". My shoes were referred to as classic items of fashion in The Boston Globe on October 12 2006: "*Besides, anyone who truly knows fashion – regardless of their income – doesn't need a label or logo to spot a real classic – whether it's an Hermes bag or the red sole of a Christian Louboutin heel*".

6. I own two stores in New York and one in Los Angeles, as well as flagship stores in Paris, London and Moscow. As well as being sold via my own stores, the CHRISTIAN

LOUBOUTIN red-soled shoe is sold internationally by many world-famous department stores. In the U.S., the red-soled shoes are stocked by Nieman Marcus, Barney's, Saks, Bergdorf-Goodman, Net-a-Porter, Diane von Furstenberg, Jeffrey (Georgia and New York), Amarees (California), Bob Ellis (South Carolina and North Carolina), Coco Paris (New Jersey), Coplon's (North Carolina and Virginia), Diane Fursten (Ohio), Elise Walker (California), Footcandy (California), Fred Segal Feet (California), Gerhard (California), Hirshleifer (New York), Imelda's (Colorado), Joseph (Tennessee), Janet Brown (New York), Joan Shepp (Pennsylvania), Marios (Washington), Nordstrom (California, New Jersey, Texas), Shari's Place (New York), Sebastian's (Texas), Stanley Korshak (Texas), Wilkes Bashford (California) and Wynn Resorts (Nevada).

7. At Exhibit A, I attach examples of U.S. press editorial comment dating from 1999 regarding my shoes, specifically mentioning the red soles or showing photographs of them. By way of example only, my shoes have been featured in the following publications: *The International Herald Tribune*, *DallasNews.com*, *The Atlanta Journal-Constitution*, *Sarasota-Herald Tribune*, *The Miami Herald*, *The Dallas Morning News*, *Pittsburgh Tribune Review*, *The Sunday Oregonian*, *The Washington Post*, *The San Francisco Chronicle*, *The Boston Globe*, *The Houston Chronicle*, *Harper's Bazaar*, *Newhouse News Service*, *Plain Dealer (Cleveland)*, *Detroit Free Press*, *The New York Post*, *The Boston Herald*, *The Seattle Post-Intelligence* and *The Los Angeles Times*. I also attach examples of comments on websites including *www.footwearnews.com*, *www.glam.com*, *www.flare.com*, *www.bagsnob.com*, *www.footcandyshoes.com*, *www.californiastyle.blogspot.com*, *www.somelikeithaute.com*, and *www.shoebunny.com*. I also attach print-outs from the eBay website and the first page of a search conducted on the Google website for the terms "red soles" in conjunction with "Louboutin".

These all mention that my shoes all have red soles. In many cases, the red sole of the shoe is referred to as my trademark or my signature.

8. My company, Christian Louboutin S.A., contributes to advertising costs with department stores to promote my signature red-soled shoes. Per year, my company contributes up to Euros 203,000, which is approximately \$263,000, to the U.S. stores Nieman Marcus, Barney's, Saks and Bergdorf-Goodman.

9. At Exhibit B, I attach a breakdown of the annual sales of my shoes to the U.S. for the years 2004-2006, as shown in the attached spreadsheet attached as Exhibit B. "S/S" stands for "Spring/Summer" and "F/W" stands for "Fall/Winter". Figures are given in the Euros currency but a translation into Dollars at the current exchange rate is written alongside. These figures are wholesale value. In the year 2006, the value of exports of my shoes to the U.S. for retail amounted to almost Euros 15,000,000, which is approximately \$19,435,000.

10. My shoes cost in the range of \$400 to \$3,100. Thus, my customers are sophisticated, deliberately seeking out my red-soled shoes because of the cachet and instant recognition they bring to the wearer. Because of the high value of my shoes, consumers take care over their purchase. Buying a pair of shoes that generally costs in excess of \$1,000 would not be an impulse purchase.

11. At Exhibit C, I attach a statement of Roland Mouret, the famous French-born London-based women's wear designer. He showcases his collections only at New York Fashion Week. Roland Mouret and I have worked together in the past regarding shoes for his catwalk shows. The shoes were credited as being by CHRISTIAN LOUBOUTIN for Roland Mouret, and in all editorial coverage the shoes were referred to in this way. In his statement, Roland Mouret explains that the red soles of my shoes are my trademark and that he would not use red

on the soles of any shoes that he may produce in the future because red soles are my trademark.

12. At Exhibit D, I attach examples of my current stationery including business cards, note cards and envelopes. These business documents all feature the logo of a red sole as this is my trademark and an indication that the stationery originates from me.

13. I have used the red-soled shoe in commerce for the goods in this application since at least as early as early 1992. This use in commerce has been substantially exclusive and continuous.

14. The mark has become distinctive of my footwear through my substantially exclusive and continuous use in commerce for at least the five years immediately before the date of this statement.

15. Based on the prolonged use of this mark since 1992, enormous sales, extensive promotion, celebrity endorsements, significant and favorable editorial notice and global success of the signature red sole on women's high-fashion designer footwear, I believe that the red-soled shoe has become a well-known trademark to consumers of the shoes covered by this application and that such persons understand that it exclusively denotes me, Christian Louboutin, as the source of the shoes.

16. All statements made herein of my own knowledge are true and all statements made on information and belief are believed to be true. Further, these statements have been made with the knowledge that willful false statements or the like are punishable by fine or imprisonment or both under Section 1001 of Title 18 of the United States Code and that such willful false statements may jeopardize the validity of the above-identified application or any registration resulting therefrom.

Christian Louboutin

Signature: C/ouboutin

Dated: 03/14/2007

S.A. Christian LOUBOUTIN
au capital de 38 125 €
19, rue Jean-Jacques Rousseau
75001 PARIS
Tél. : 01 42 36 05 31 - Fax : 01 42 36 08 56
Siret 380 742 650 00027

SUD/mld

UNITED STATES PATENT AND TRADEMARK OFFICE
APPLICATION FOR REGISTRATION OF A TRADEMARK

MARK:



CLASS: 25
APPLICANT: Christian Louboutin
ADDRESS: 24 rue Victor Massé
75009 Paris
France
CITIZENSHIP: a citizen of France
OUR REF: CLOU 0609180

The above-identified applicant has adopted and is using in commerce the mark shown above on or in connection with the following goods, and requests that said mark be registered in the United States Patent and Trademark Office on the Principal Register established by the Act of July 5, 1946 under Section 1(a):

Class	Goods
25	women's high fashion designer footwear

The mark was first used anywhere for the goods at least as early as 1992, and was first used for the goods in commerce at least as early as 1992. One specimen showing the mark as used in commerce as of the application filing date is presented herewith.

The mark consists of a lacquered red sole on footwear. The color red is claimed as a feature of the mark.

Applicant claims acquired distinctiveness under Section 2(f). The mark has become distinctive of the applicant's goods by reason of substantially exclusive and continuous use in commerce by the applicant for more than five years preceding the filing date of this application. A signed declaration and supporting documentation are attached.

ADDRESS FOR CORRESPONDENCE

Applicant requests that all correspondence in connection with this application be directed to its attorneys, the law firm of Fross Zelnick Lehman & Zissu, P.C., 866 United Nations Plaza, New York, New York 10017, Attention: Susan Upton Douglas (Telephone 212-813-5900).

APPOINTMENT OF DOMESTIC REPRESENTATIVES

Fross Zelnick Lehman & Zissu, P.C., 866 United Nations Plaza, New York, New York 10017 (Telephone: 212-813-5900), is hereby designated applicant's representative upon whom notices or process in proceedings affecting the mark may be served.

USE ON FILING DATE

If this application is signed after the application filing date, the applicant verifies that it was using the mark in commerce for the goods listed in this application as of the application filing date and that the specimen was in use as of the application filing date.

DECLARATION

The undersigned being hereby warned that willful false statements and the like so made are punishable by fine or imprisonment, or both, under 18 U.S.C. 1001, and that such willful false statements may jeopardize the validity of the application or any resulting registration, declares that he is properly authorized to execute this application on behalf of the applicant; he believes the applicant to be the owner of the trademark or service mark sought to be registered, or, if the application is being filed under 15 U.S.C. 1051(b), he believes applicant to be entitled to use such mark in commerce, to the best of his knowledge and belief no other person, firm, corporation, or association has the right to use the above identified mark in commerce, either in the identical form thereof or in such near resemblance thereto as to be likely, when used on or in connection with the goods or services of such other person, to cause confusion, or to cause mistake, or to deceive; and all statements made of his own knowledge are true and all statements made on information and belief are believed to be true.

Christine Louboutin

Signature:

Date of signature: 02/14/2007

SUD/mld

\\mspgrhwy\SUD\Info\Prod\info\dmgr\PC\13-0609180-cla.-rd.pdfr dm-gr- (2) vld.doc

S.A. Christian LOUBOUTIN
au capital de 90125 €
19, rue Jean-Jacques Rousseau
75001 PARIS
Tel : 01 43 46 49 31 - Fax : 01 43 36 00 36
Site: <http://www.clou.com>



