

# IL CENACOLO

## ITALIAN CULTURAL CLUB

*Founded in 1928*

Regular Thursday Meetings, Noon to 2:00 P.M.  
San Francisco Italian Athletic Club  
1630 Stockton Street (3rd floor), San Francisco, CA 94133

Post Office Box 475119, San Francisco CA 94147-5119

[www.ilcenacolosf.org](http://www.ilcenacolosf.org)

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*“Il Cenacolo is an organization that preserves, enhances and encourages all aspects of Italian arts, language and culture and recognizes the unique contribution of Italian heritage that is intertwined in the history and life of the San Francisco Bay Area.”*

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### JULY 2017

**THURSDAY, JULY 6, 2017**

*Early Days of the San Francisco Opera*  
**Stewart Hume, Cenacolista**

**THURSDAY, JULY 13, 2017**

*The Stonecutter's Aria: From Italy to Indiana*  
**Carol Faenzi**

**THURSDAY, JULY 20, 2017**

*From the Battle of the Bulge to the Nuremberg Trials*  
**Arthur Roth**

**THURSDAY, JULY 27, 2017:**

*The Italian Film Festival in Marin*  
**Lido Cantarutti, Cenacolista**

*This month's programs arranged by Marv Pheffer.*

*Don't forget that August is our “bye” month!*

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## PROGRAM PROFILES

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**THURSDAY, JULY 6, 2017**

***Early Days of the San Francisco Opera***

**Stewart Hume, Cenacolista**



Stewart will bring us back to the earliest days of the San Francisco Opera. In Season One (1923), Giovanni Martinelli, Queena Mario, Claudia Muzio and Tito Schipa were the big stars. Later came Ferruccio Tagliavini, Licia Albanese, Renata Tebaldi and many other great Italian opera singers. Stewart will comment and play a few moments from historic recordings collected over the past 70 years.

Stewart became a connoisseur of great voices and served for several years on the Pacific Regional Committee of the Metropolitan Opera National Council to help audition young singers, some of whom won contracts at the MET and SF Opera. He graduated from UCLA and the Thunderbird Graduate School of Global Management. He served as a pilot in the US Air Force and later had a long career in international banking with Citibank in New York and Brazil, and Bank of America in San Francisco. In more recent years he worked as Executive Director for British-American non-profit organizations. He and his wife enjoy international travel and like to attend opera, symphony and ballet here and elsewhere.”

**THURSDAY, JULY 13, 2017**

***The Stonecutter's Aria: From Italy to Indiana***

**Carol Faenzi**

Carol's great-grandfather was born in Carrara, Italy, the site of the famed white marble quarries. He emigrated to America one hundred years ago and settled in Indiana, famous for its world-class limestone. As a master carver, he worked on distinguished monuments and buildings such as Duke University's Gothic Chapel and Pittsburgh's Cathedral of Learning. Carol's presentation will take us on a journey from Italy to America and explore the profound relationship that has existed for 2,000 years between man and stone, from the ancient Romans to Michelangelo and the Renaissance to our modern day. She will accompany her presentation with spectacular photos.



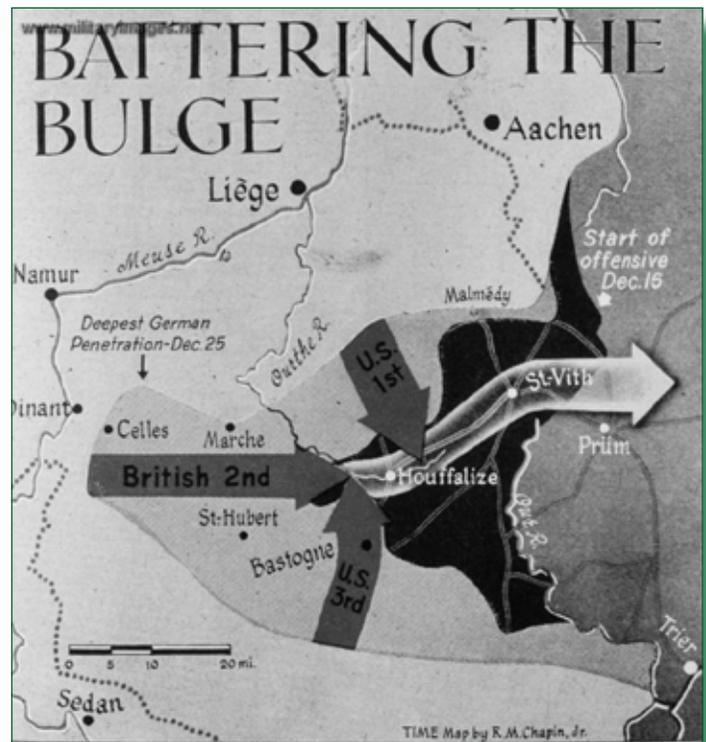
Carol Faenzi is an award-winning author and speaker. Her popular historical novel, *The Stonecutter's Aria*, is based on the true stories of her Italian marble-carving, opera-singing ancestors. The book is a universal story of remembrance, connection and belonging. It was awarded a "Book of the Year" for historical fiction by both *ForeWord Magazine* and the Independent Publishers Group. Carol presents programs across the United States that encourage audiences to preserve their family legacies, stories and rituals using music, photography and storytelling. For the past several years, she has conducted small group excursions to her ancestral homeland in Tuscany. She has taught at The Chautauqua Institution in New York as well as giving lectures at universities and inspirational keynote speeches at a variety of organizations.

THURSDAY, JULY 20, 2017

*From the Battle of the Bulge to the Nuremberg Trials*  
Arthur Roth

Come hear a slice of our history. Arthur Roth, a 92-year-old combat vet, fought from the Belgian-Dutch border and across Germany in 1944-45 as a rifleman and infantry scout. He met the Soviet Armies in victory at the Elbe River, then went on to observe the Nuremberg Trials, where Hitler's top leaders sat accused of Crimes Against Humanity. He was awarded the Bronze Star medal and was demobilized in 1946 as a T4 sergeant.

Arthur was born in Manhattan. At 18, in 1943, he entered the United States Army in the 102<sup>nd</sup> "Ozark" Infantry Division, 407<sup>th</sup> Regiment. After the war he earned a BA in 1947 and an MBA in 1949 at Stanford. Thereafter he joined Levi Strauss & Company, rising eventually to the Board of Directors. He was CEO of a lab company in Silicon Valley and a management consultant in San Francisco. He is a traveler and a mountain hiker in faraway places, and also a horseman. He now does pro bono work in civic projects, and analyzes scripts for stage production for two San Francisco theater companies.



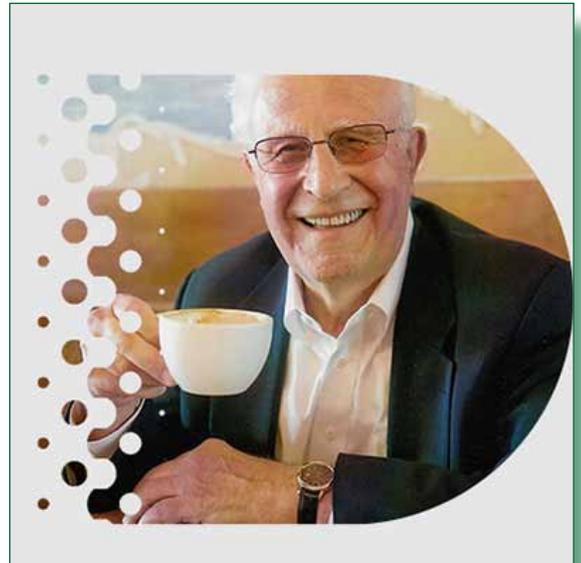
**THURSDAY, JULY 27, 2017:**

***The Italian Film Festival in Marin***

**Lido Cantarutti, Cenacolista**

*Note from the Program Chairman: The aim of this talk is to promote interest in the Italian Film Festival in Marin: the opening night of its 41<sup>st</sup> iteration Cenacolisti will attend as a group.*

Lido will speak to us about the Italian Film Festival in Marin, whose creator, director and producer he is. Lido selects the films after previewing some 20 to 30 of them. He then travels to Italy to negotiate and obtain the best selections. He judges each according to the overall quality (directing, acting, appeal of the story line to American audiences, including the availability of English subtitles). This year's opening night film, a comedy, has enjoyed success in Italy and should appeal to all.



What distinguishes the Italian Film Festival from just “going to the movies” is a genuine effort to make the event a true festival: an Italian festival. Lido provides a brief, entertaining introduction to each screening. He describes a little about the show, any applicable anecdotes and maybe even a humorous episode about the development of this year's show. The festival has been such a success over the years that it has been sold out and forced to move to bigger venues and introduce matinées.

Born of an Italian family from the Friuli region, Lido Cantarutti grew up in the Bay Area. He attended UC Berkeley, earning both a Bachelor's and Master's degrees in Romance Languages and Literature, and “Highest Honors” and Phi Beta Kappa recognition. After college, Lido served as a United States Army officer, followed by a corporate career in marketing administration and human resources. In 1980, he assumed leadership of a fledgling Italian film program at the College of Marin.

Lido has been recognized by Italy with the award of Commander of the Order of Merit of the Republic of Italy. He is one of few American-born members of the Order. Lido has also been named the Italian American Citizen of the Year in Marin, has been recognized by the Alpini National Soldier Association of Italy and has been active for decades in many facets of Marin arts, culture and the Bay Area Italian community. In addition Lido appeared in the PBS documentary “[The Italian Americans](#)” to relate his family's experiences of becoming Americans.

*Dear Cenacolisti,*

Hi. I hope all is well with you and your families. Summer is upon us—so enjoy! This bulletin contains some important information about upcoming events, our summer schedule and other matters—please take the time to enter these dates on your calendars.

**PEOPLE—**

At the June 29 annual meeting, you elected the following members as your officers and directors:

**2017 BOARD**

**OFFICERS-**

**Franz Cristiani—President**  
**Richard De Bono—Vice-President**  
**David Giannini—Treasurer**  
**Ken Sproul—Secretary**  
**Alex Kugushev—Program Chair**  
**Ron Derenzi—Membership Chair and Assistant Treasurer**  
**Chuck Stagliano—Immediate Past President**

**DIRECTORS (TERM ENDING JULY 30, 2018)**

**Jim Boitano**  
**David Cobb**  
**Marvin Pheffer**

**DIRECTORS (TERM ENDING JULY 30, 2019)**

**John Benson**  
**Bill Dito**  
**Stewart Hume**

Our thanks again to **Eugene Lanzone, Peter Sherwood and Jonathan West** who have completed their terms on the board. You guys contributed a lot and we are grateful for your service.

Welcome to new directors **John Benson, Bill Dito and Stewart Hume**. The board is looking forward to your participation and your fellow members also thank you for stepping up and volunteering in the governance of the Club.

And welcome to the following gentlemen who joined our Club during the last fiscal year:

**John Aiello • Joseph Baldelli, Jr. • Pietro Bonanno**  
**Howard Garfield • Mark Lachtman • John Lindstrom • Hon. Lorenzo Ortona**  
**Dennis Pasquini • Jack Rubyn • Jack Saroyan**  
**Lou Sarto • Mauro Zanetti**

With sadness I report the passing of our member, **Joseph P. Simini**, on June 18. Joe was the oldest active member of Il Cenacolo and was a former president. In his professional life, he was a much-admired professor of accounting at the University of San Francisco. Your's truly enjoyed his classes and was honored to receive many years ago the Joseph Peter Simini award—an award named after Joe in recognition of his well-held esteem and prominence at USF.

Please join me also in remembering our member, **George Bacigalupi**, who passed away earlier this year.

### **PERSON-OF-THE-YEAR AWARD**

Annually, we recognize a man or woman who has contributed significantly to our community. This person is honored at our Gala event in December. The purpose of mentioning this award now is to request your input into the selection process. A committee of directors (Chairman [David Giannini](#), [Mary Pheffer](#) and [Jim Boitano](#)) have been asked to review potential candidates and to recommend a nominee to the Board. Please contact any of these directors with your suggestions and input. Your insights will be carefully considered and are very much appreciated.

### **EVENTS & PROGRAMS—**

Thanks to Jonathan West for organizing the June programs. The programs were well received and appreciated.

This bulletin highlights our July programs. I hope that you will continue to support your Club by attending as many of the Thursday luncheons as possible. I know that at times the traffic and parking are challenging; I really appreciate you attending. Your support is really needed, so please come and enjoy the outstanding programs and the camaraderie of your fellow club members.

As the summer is upon us, please remember that our meeting schedule will change. As in the past, we will not have a board meeting nor any luncheon meetings in August. In addition, we will not hold a meeting/luncheon on September 7. On September 14, our regular schedule of Thursday luncheons will start again.

The bye month, however, does not mean that we will be missing opportunities to get together. Please see below for some details of our Annual Opera Outing (August 27) and the Italian Film Festival event (September 23). These will really be fun events and I encourage you to get these dates on your own calendars (and on those of your friends and family) now!

As to our open meeting discussions, we will continue to have an open session at least once per year—probably in December. In addition, each monthly program chairman (each of the directors functions as the program chairman for one month per year) will have the option of planning for an open discussion in his particular month. I again encourage you to give Alex Kugushev (our Program Chair) your ideas and he will forward them to the appropriate director.

### **MARK YOUR CALENDARS!—**

Please see our **IL CENACOLO CALENDAR OF EVENTS** following for upcoming key dates.

Just a reminder that you are invited to attend and observe a Board meeting. If you are interested, please email me ([ilpresidente@ilcenacolosf.org](mailto:ilpresidente@ilcenacolosf.org)) and let me know your preferred date (we meet at 9:30 am on the second Thursday of each month—right before the weekly luncheon meeting).

### **FINALLY—**

Your Board is dedicated to making Il Cenacolo a great experience. Please let us know how we are doing and share your ideas and suggestions as to how we can improve and make this an even better Club.

*Best regards,*  
**Franz Cristiani President**

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## IL CENACOLO CALENDAR OF EVENTS

### THURSDAY, JULY 13, 2017: NEXT IL CENACOLO BOARD MEETING

Just a reminder that you are invited to attend and observe a Board meeting. If you are interested, all you need to do is email me ([ilpresidente@ilcenacolosf.org](mailto:ilpresidente@ilcenacolosf.org)) and let me know your preferred date. (We meet at 9:30am on the second Thursday of each month right before the weekly luncheon meeting).

*PLEASE NOTE: No board meeting or weekly luncheons during our bye month, August.*

### SUNDAY, AUGUST 27, 2017: THE 64TH SAL REINA OPERA OUTING

Note that the Opera Outing is early this year. Still at the Marin Art & Garden Center in Ross. The Chairman of the event, Chuck Stagliano, and his team are putting together plans that will include live entertainment and more! This has always been a fun event at a wonderful venue—with good food, wine and fun entertainment! We look forward to seeing you, your family and friends. Watch for your snail-mail invitation soon!

### SATURDAY, SEPTEMBER 23, 2017: NIGHT AT THE ITALIAN FILM FESTIVAL

Ken Sproul has arranged a fabulous evening of entertainment with our fellow Cenacolista, Lido Cantarutti. Lido has organized this event for many years. They have arranged for us to attend the opening night at the Showcase Theater in the Marin County Civic Center. After the performance, dinner will be organized at a nearby Italian restaurant. More detail is forthcoming, but I wanted to ensure that this got on your calendar now.

### FRIDAY, DECEMBER 1, 2017: CHRISTMAS GALA

At the San Francisco Italian Athletic Club. Ron Derenzi, the gala's Chairman, and his team have already nailed down some of the details of this event. This will be a real Italian-style holiday party—with great food and lots of fun. This year's gala is a change from prior years and promises to not only be different in style, but in substance as well. Please mark it on your calendars now.

## RIDE SHARE

### FROM:

### CONTACT:

SF—Pacific Heights and the Marina . . . [Richard De Bono](#) 415-730-2584 cell

SF—Marina . . . . . [David Giannini](#) 415-921-3077 home  
415-713-9219 cell

SF—Jordan Park, Inner Richmond . . . [Chuck Stagliano](#) 415 531-6900 cell

Marin County . . . . . [David Cobb](#) 707-888-2311 cell

## SFIAC PARKING

(all within 1-4 blocks away)

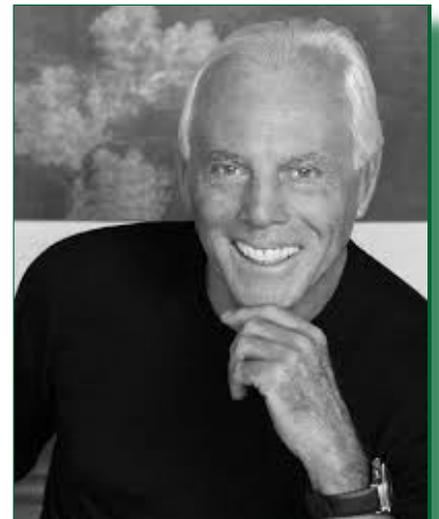
- Valet parking at [Original Joe's](#) restaurant at the corner of Stockton and Union. You do not have to dine there to use the valet. The current charge is \$9.
- [APM Parking at 721 Filbert](#). \$10 with SFIAC validation.
- [North Beach Garage at 735 Vallejo](#) (between Stockton and Powell). \$3 per hour.
- [Vallejo Street Garage at 766 Vallejo](#). \$3 per hour.
- [Green Street Parking at 626 Green](#) (between Columbus and Powell). \$10.
- [Powell Street Garage at 1636 Powell](#) (between Union and Green). \$12-\$25.

*(Click on links for directions to SFIAC)*

### GIORGIO ARMANI (B. 1934)

*July's essay continues our recent theme of Italian importance in modern design. This month we focus on the life of Giorgio Armani, who was born on July 11, 1934. (Thus, in a couple of weeks, he will celebrate his 83rd birthday). He is an Italian fashion designer, particularly noted for his menswear and for his clean, tailored lines in his clothing styles. He is also credited with pioneering red-carpet fashion. He formed his company, Armani, in 1975, and by 2001 it was acclaimed as the most successful fashion design company that Italy had produced, with an annual income of \$1.6 billion. As of May, 2017, Armani's personal fortune was estimated (by Bloomberg) to be over \$8.07 billion.*

Giorgio Armani was born in the northern Italian town of Piacenza, a small industrial town south of Milan. His father, Ugo Armani, was an accountant for a transport company; his mother was Maria Raimondi Armani. The family was a typical Italian family of the time, poor and struggling through a tough life. Ugo worked long days; Maria was a stern taskmaster at home. Giorgio recalls that although his parents loved him, they rarely showed affection or warmth toward the children. He was the second of three children: an older brother, Sergio, and a younger sister, Rosanna. The 1930s and '40s were a difficult time in Italian history. Giorgio and his two siblings experienced the hardships of World War II firsthand. It was a time of unremitting poverty and insecurity—bombings in the night meant that, as children, they had to be led from their beds into shelters. Two of his young friends were killed in one of these bombardments. As he related to *Harper's Bazaar* magazine: “We were poor and life was tough. The cinema in Milan was a refuge—a palace of dreams—and the movie stars seemed so glamorous. I fell in love with the idealized beauty of Hollywood stars.”



Following the war, poverty and personal hardships continued rampant in Italy as families struggled to regain their lives. The Armani family was no different. Giorgio's father lost his job and was imprisoned for 9 months because, like so many other Italians, he had held Fascist sympathies. His brother, Sergio, had to go into hiding for several months as well. Giorgio was seriously injured when he and a group of teenage friends found a bag of explosives, which they threw on to a lighted brazier to see the fireworks display. He almost lost his eyesight and had to lie in a shaded room for 3 weeks with both eyes closed. (Even today, he still wears sunglasses when he is in the merest light because of this damage to his eyes, although many people mistakenly jump to the conclusion that this is an expression of his vanity).

At an early age, he developed an interest in anatomy. As he told *The Guardian*, he would make “dolls out of mud with a coffee bean hidden inside.” He would then operate on the doll and excise the bean with a kitchen knife, giving himself marks 1-10 for surgical precision. While he was attending secondary school at the Liceo Scientifico Respighi in Piacenza, he read A. J. Cronin’s *The Citadel* and decided to pursue a career in medicine. He enrolled in the University of Piacenza, but after two years, in 1953, he left the University after he realized medicine—specifically the sight of blood—was not for him. He also realized that he was not a terribly good student at that time because he had difficulty synthesizing ideas.

After leaving university, he had his military obligation to fulfill. Because of his medical background, he was assigned to the Military Hospital in Verona, where he attended numerous operatic and dramatic productions at the Arena (*right*) during his free time. He soon got his first taste of fashion. “I was doing my military service and I had 20 days off on vacation in Milan,” he explained to *Time* magazine. Through a friend, he got a job at a department store. “I started assisting the photographer, designing the windows and things.” He found that he really enjoyed this work, and he decided to drop his career goal of medicine in order to go into fashion and design.



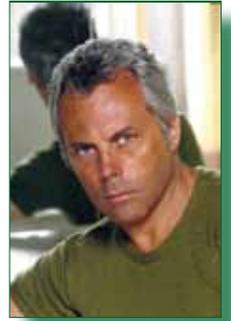
Upon completion of his stint in the armed forces in 1957, Armani found a job as a window dresser at La Rinascente, a department store in Milan. He went on to become a seller for the menswear department, where he gained valuable experience in the marketing aspect of the fashion industry. In 1961, he was spotted by Nino Cerruti (*left*) and hired as the designer for Cerruti’s new menswear line, Hitman. His skills were in demand, and for the next decade, while continuing to work for Cerruti, Armani also freelanced, contributing designs to as many as ten different manufacturers.



In the late 1960s, when he was still feeling unsure of himself and the direction of his personal and professional life, he met Sergio Galeotti, an architectural draftsman, who was to become the biggest influence in his life and in his work. They met in Milan; Galeotti was also a provincial boy who was excited by the opportunities of the city. Armani found in Galeotti the reassurance, the love even, that had been so absent in his childhood home. This personal and professional bond lasted for many years.

In 1973, Galeotti persuaded him to open a fashion design office in Milan, at 37 Corso Venezia. This led to a period of extensive collaboration, during which Armani worked as a freelance

designer for a number of fashion houses. The international press was quick to acknowledge Armani's importance following the runway shows at the Sala Bianca in the Pitti Palace in Florence. The experience provided Armani with an opportunity to develop his own style in new ways. He was now ready to devote his energy to his own label, and on July 24, 1975 he founded Giorgio Armani SpA in Milan, with his friend Galeotti. The eagle became the famous insignia for the Armani label. In October of that same year, he presented his first collection of men's ready-to-wear for spring and summer 1976 under his own name. He also produced a women's line for the same season.

*Sergio Galeotti*

Armani established an innovative relationship with the fashion industry, characterized by the 1978 agreement with Gruppo Finanziario Tessile (GFT), which made it possible to produce luxury ready-to-wear clothing in a manufacturing environment under the attentive supervision of the company's designer. In 1979, almost a decade after he founded his own clothing line, he founded the Giorgio Armani Corporation. He began producing for the United States and introduced the Mani label for men and women. The Armani label became one of the leading names in international fashion with the introduction of several new product lines, including G. A. Le Collezioni, Giorgio Armani Underwear and Swimwear, and Giorgio Armani Accessories. In the early 1980s, the company signed an important agreement with L'Oréal to create perfumes and introduced the Armani Junior, Armani Jeans, and Emporio Armani lines, followed in 1982 by the introduction of Emporio Underwear, Swimwear, and Accessories.

A new store was opened in Milan for the Emporio line, followed by the first Giorgio Armani boutique. Armani's concern for the end-user culminated in the development of a more youthful product line with the same level of stylistic quality as his high-end line, but at a more reasonable price. Because of the democratic nature of the Emporio line, Armani felt that he had to make use of new and unconventional advertising methods. These included television spots and enormous street ads, together with a house magazine that was mailed to consumers, the faithful Armani Eagle wearers.

While his designs were popular in Europe, Armani hadn't made a big splash in the United States. He felt that a relationship with the movies was essential, both to promote his fashions and to provide a stimulus to creativity. In 1980, he was able to make an important breakthrough on this front. His clothes were worn by actor Richard Gere in the movie "American Gigolo" (1980), and this generated interest in Armani fashions in the US. Armani designed costumes for more than one hundred films, one of the most important of which was "The

Untouchables” (1987). He also provided much of the wardrobe for the hit television series “Miami Vice” (1984-89), starring Don Johnson.

The enormous buzz that Armani carried in the United States during the ‘80s was primarily due to his roster of celebrity clients. He became one of the first designers to actively seek out celebrities to get his fashions advertised, beginning with super stylish coach Pat Riley (*left*) when he was with the Los Angeles Lakers. Soon, many top Hollywood stars started wearing Armani on the red carpet at award shows, including Michelle Pfeiffer, Jodie Foster and John Travolta, among others. In 1982, Armani became the first fashion designer since Christian Dior in the 1940s to appear on the cover of Time magazine. That caused the ire of fellow Italian designer Valentino, who failed to understand why he was overlooked.



For the non-celebrity, business professionals Armani fashions became a symbol of success during the 1980s. They especially sought out the

brand’s “power suits.” Armani’s idea was to take the terror out of fashion with a “new look.” To accomplish this fashion statement, he took the “skeleton” out of the traditional Savile Row suit, did away with the lining, moved the buttons, changed the proportions of the lapels, softened the shoulders, and, voila!, invented what became known as “the deconstructed jacket.” He gave fluidity where previously only stiffness had been.



His suits were “smart” for both men and women, making a statement about personal elegance and style just like the planes and the cars that the executives who wore them travelled in. With the rising feminism of the 1970s and early ‘80s, he was also able to appeal to female executives who were looking for professional, fashionable classic clothes along with his style of “casual chic.” Female executives bought Armani just as their male counterparts did for the stylish “power look” that these fashions provided. It is often said he introduced gentleness to men and strength to women in his fashion designs.

With demand high, Armani and Galeotti were able to grow the business, and in 1983 they modified the agreement with GFT. They began to produce both the Mani line for the US and the high-end ready-to-wear line (rechristened Borgonuovo 21), after the address of the company’s headquarters in Milan. However, in 1985, Armani suffered a great personal and professional loss when he lost his longtime personal partner and business associate, Galeotti, to complications from AIDS. While some thought that the business might suffer after

Galeotti's death, Armani showed the world that he was just as talented as an executive as he was as a designer.

During the late 1980s, Armani continued to expand commercial horizons and licensing agreements. He opened Armani Japan and introduced a line of eyeglasses (1988), socks (1987), a gift collection (1989), and a new "basic" men's and women's line for the US known as A/X Armani Exchange (1991), that represented Armani's attempt to break into the US mass market, offering lower prices for the relaxed chic clothes.

Expansion of the Armani line continued frenetically during the later 1990s; Giorgio Armani SpA introduced sportswear, watches, eyeglasses, cosmetics, home, and new accessories collections. In 2000, the 25th anniversary of the brand, there was a flurry of investment activity, including stock sales and the acquisition of other companies to provide new manufacturing capacity intended to increase Armani's control over the quality and distribution of his products.

He also prepared to break into the Chinese market by opening his first store in China, a small shop, in 1998. Chinese expansion continued during the years of the 21<sup>st</sup> century; the small shop in Beijing was followed by a flagship store in Shanghai in 2004 and more stores to follow (reaching 40 by 2011). Hotels became a 21<sup>st</sup> century interest as well. Armani opened his first luxury hotel in Dubai in 2010 (*right*), followed by his second in Milan in 2011.



#### ARMANI TODAY

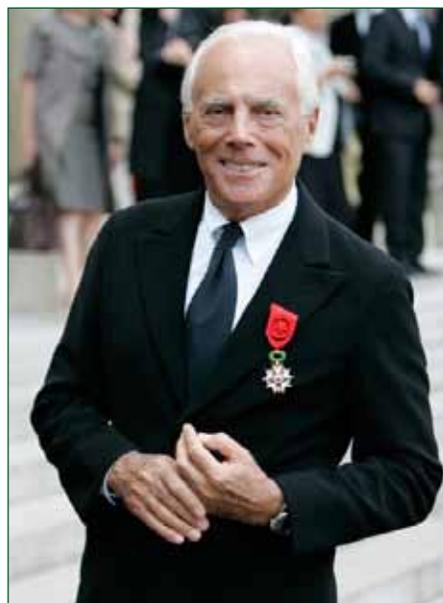
At the end of 2015, the last year that figures were available, there were 2,983 points of sale in more than 60 countries across the globe. These stores are divided into different brand sales: 165 Giorgio Armani stores, 338 Emporio Armani stores, 754 Armani Collezioni stores, 238 A/X Armani Exchange stores, 880 AJ Armani Jeans stores, 198 Armani Junior stores and 56 Armani/Casa stores.

Like other high-end fashion designers and companies, Armani has begun to consolidate his brands. In February, 2017, he announced that beginning in Spring, 2018 he would use only the Giorgio Armani, Emporio Armani, and A/X Armani Exchange names. Armani Collezioni and Armani Jeans will be blended into those three main lines. As Giorgio described the new organizational venture: "We are rethinking our stores. I don't believe in a strict separation of

categories, jackets all in one place, skirts all in another, pants in yet another. ... There was too much confusion with so many collections; times have changed and we have to evolve.”

The last point of the quote exemplifies why Armani has become one of the richest and most successful Italian fashion designers. He has been able to read the marketplace, evolve his designs and company, and bring fashionable clothes to changing generations of professional and ordinary buyers over his lifetime. He revolutionized fashion by changing the definition of men’s power suits, by altering the way women dressed, and by proving that “luxurious” doesn’t mean “uncomfortable and busy.” Synonymous with understated chic, Armani and his eagle logo have soared through fashion history.

*Adapted by James J. Boitano from: Biography.com; Successstory.com; Infomat Fashion Website; Askmen.com; Wikipedia.com; Armani, Giorgio. “10 Questions for Giorgio Armani.” Time Magazine, Online edition, Feb. 12, 2009. Huckbody, Jamie. “Giorgio Armani: the Man, the Style and the Brand.” Harper’s Bazaar, Online edition, March 2, 2009. Mackenzie, Suzie. “The Gentle Touch.” The Guardian, Online Edition. December 10, 2004. Zargani, Luisa. “Giorgio Armani Restructures Brands, Rethinks Distribution.” Women’s Wear Daily (WWD), Online edition, February 27, 2017.*





## MEMBERSHIP

*Please welcome our new member:*

**Mark Lachtman, San Rafael; sponsored by Dennis Pasquini.**

**Mark is a San Francisco native. He hold a PhD in Mathematics from the University of Maryland.  
He is now retired.**

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