



Foreword by Geert Bruloot and Eddy Michiels		6
Introduction by Kaat Debo		9
Stepping On The Moon		10
Conversations		
The Foundations	Roger Vivier - Pamela Golbin	28
	Salvatore Ferragamo - Mrs. Wanda Ferragamo	38
	Manolo Blahnik	48
Freedom & Fantasy	Patrick Cox	72
	Jean Paul Gaultier	80
	Terry de Havilland	86
	Tokio Kumagai	94
	Robert Clergerie	102
Testing the Limits	A.F.Vandevorst	124
	Ann Demeulemeester	134
	Martin Margiela	142
	Jurgi Persoons	152
	Dirk Bikkembergs	156
Lines of Beauty	Dries Van Noten	178
	Stephen Jones	186
	Tabitha Simmons	190
	Romeo Gigli	198
The Body and Power	Azzedine Alaïa	218
	Helmut Lang	226
	Nicholas Kirkwood	236
	Pierre Hardy	244
On the Streets	Raf Simons	268
	Giuseppe Zanotti	278
	Prada	288
	Gianvito Rossi	298
	WeberHodelFeder	306
Credits		315
Colophon		318

Ann Demeulemeester, Autumn-Winter 1989-1990





The Foundations

Laying the foundations for almost a century of fashion silhouettes, between them Roger Vivier and Salvatore Ferragamo dreamed up many of the shapes that roll in and out of vogue season after season, from platform soles to go-go boots, stiletto heels to pilgrim pumps. Vivier and Ferragamo's innovations were not just in the realms of style but also of engineering: Vivier is credited with developing the metal shaft in the heel of the shoe that permitted the creation of slim, high stiletto heels in the mid 1950s, while Ferragamo studied anatomy to understand the distribution of weight on the foot channelling his insight into beautiful shoes that would support the wearer.

Creating his first designs for Ossie Clark in the early 1970s, Manolo Blahnik reintroduced elegant, fantastical footwear into fashion, championing light, elevated shoes in an era dominated by weight and heft. Through collaborations with some of the most important designers of the last 45 years, and his own tireless creativity, Blahnik's shoes have become synonymous with fashion.

1

Roger Vivier - Pamela Golbin

Salvatore Ferragamo -
Mrs. Wanda Ferragamo

Manolo Blahnik



TOP LEFT
Salvatore Ferragamo with Sofia Loren as she tries on a Tavarnelle lace model, 1955. She launched in Rome at the Club Open Gate the new Ferragamo's invention: the sea-leopard skin.

TOP RIGHT
I discovered that the weight of the body, when standing, drops vertically on the arches of the feet - as the plumb-line shows', wrote Ferragamo.

BOTTOM
Peggy Guggenheim wearing a Ferragamo model and seated on a 'Correalist Rocker' by Frederick Kiesler, Surrealist Gallery, Art of This Century, New York c. 1942.

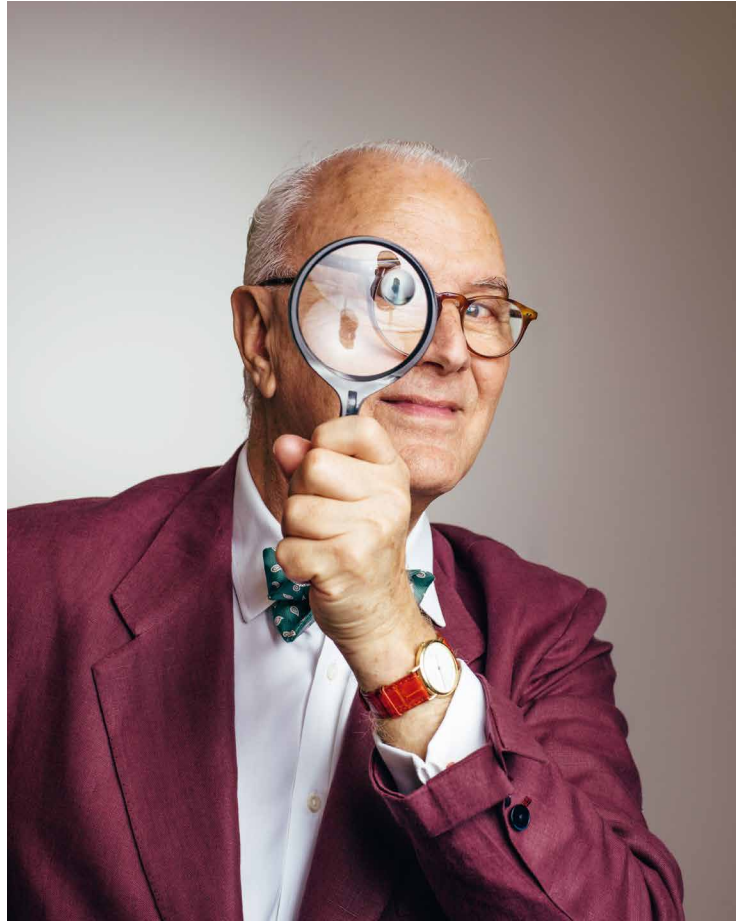


TOP
Salvatore Ferragamo and designer Emilio Schubert with models wearing Ferragamo's latest invention: the 'Kimo' sandal, variations on which were worn with Mr Shuberth's gowns at the first Italian fashion show in Florence, 1951.

BOTTOM LEFT
Salvatore Ferragamo touching the feet of Princess Maria Pia di Savoia in Palazzo Spini Feroni, 1958.

BOTTOM RIGHT
Salvatore Ferragamo surrounded by the lasts created by his famous customers, 1955.





I first encountered Manolo Blahnik back in the late 1970s through his regular advertisements in Ritz Newspaper – a British answer to Andy Warhol's Interview magazine, edited by David Bailey and David Litchfield. I was then living in Ostend with my parents and so London and BBC's Top of the Pops were part of my ordinary life. Blahnik's inventive and visionary intervention in Ritz made me suddenly understand that shoes could be fashion: so much more than foot wear. Some years later, Eddy and I discovered his store in Old Church Street off King's Road, it was in a residential street with ivy covering the shop windows and a Pompeian interior. The shoes were presented all over the store in a very refined, intimate display. This store, and the understanding of shoes as fashion formed the basis of our first steps as shoe retailers. We continue to admire Mr Blahnik as an ingenious shoe designer until this day, so it was a great moment to finally meet him for a full afternoon talking about shoes, fashion and people...

Geert Bruloot

MANOLO

BLAHNIK

Manolo Blahnik was born in Santa Cruz in the Canary Islands in 1942. Following work as a designer for theatre, Blahnik was encouraged to study footwear by Diana Vreeland, then editor of American *Vogue*. His first collection was launched in 1971: the following year his shoes were used for Ossie Clark's catwalk show, the first in a long line of collaborations with fashion designers including John Galiano, and, most recently, Victoria Beckham. Blahnik's body-transforming footwear is often materially minimal – cut low at the front to show a flash of toe cleavage, and with barely-there sides and well-balanced slender heels – giving the appearance of an extended naked leg from the toes upward. A voracious consumer of cinema, as well as books on history, art and design, Mr Blahnik's ability to create shoes with distinct personalities continues apace – the designer's personal archive now stretches to some 20,000 pairs.





Prada, Spring-Summer 2012



P 198
Romeo Gigli, 2008

LEFT
Kirsten Owen photographed
by Paolo Roversi for
Romeo Gigli, Autumn-Winter
1988-1989

TOP RIGHT
'Ballet Shoe', watercolor and
ink, 1990-1991

BOTTOM RIGHT
Romeo Gigli, collection
Teodora di Bisanzio, Autumn-
Winter 1989-1990

My first collection was a small collection – it was 1984 – and there were 20 outfits, no more. I presented the collection in my home in Milano. Immediately I was really lucky, because we sold the collection to the most important shops all around the world. So after that I decided to open on Corso Como. At the end of 1985, I started to do my little presentation in Corso Como. First I opened the first floor, which is the style office. And after one year, I opened the shop.

It was different for me to work in fashion. My father was an antiquarian book collector and I grew up studying to be the next antiquarian. My parents died when I was 18. I started to travel around the world. At that time, I used to collect everything: costumes, fabrics, art, craft. I used to go to the tailor when I was four or five years old and my mother was a really young woman wearing haute couture. So, I had this approach with my girlfriends: I tried to change their style all the time. Bring them something, this and that. And then in New York, Dimitri an Italian tailor asked me to work in fashion. I said 'why not?' I was living in New York for three months working with him on the collection. He said to me, 'oh, you are so able to work with fabrics, why don't you do a few things for girls?' Why not? And I started, as with my girlfriend, dressing the girls with the tight fabrics, mix it with ethnic jewels, flat shoes and all that.

I saw that this could be my work for the future, and now I decided to start in fashion. Studying for me means watching clothes, working clothes, studying books of designers: and when I felt comfortable, I start with my collection of



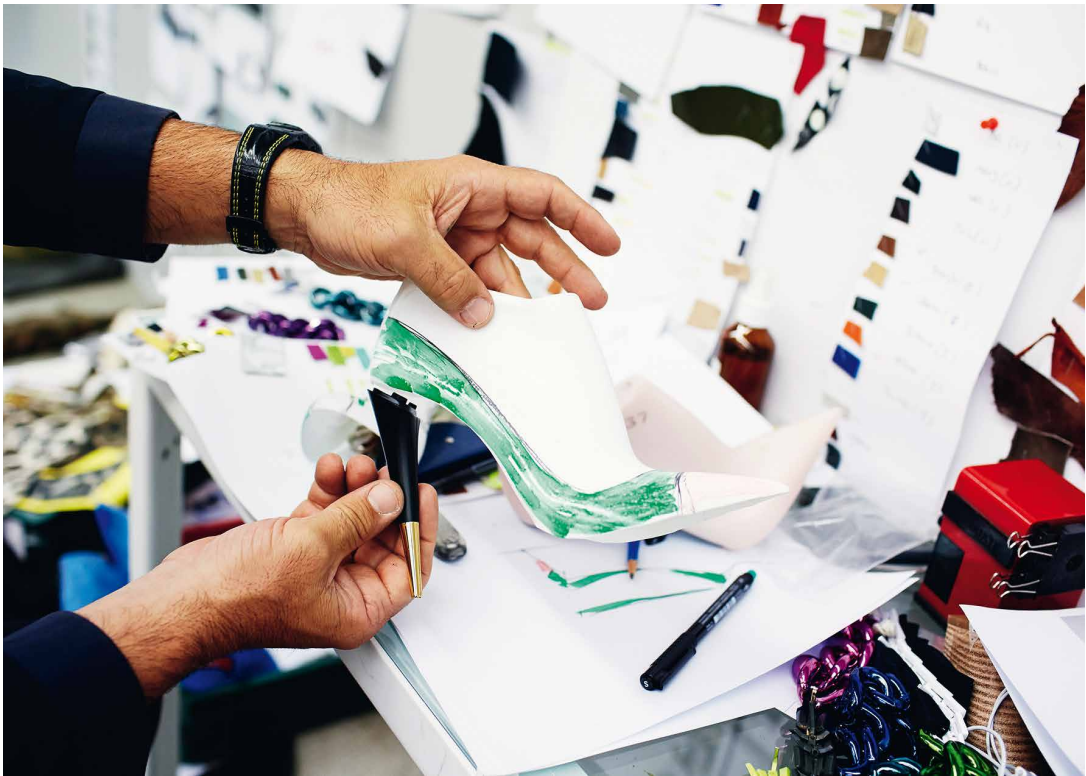
1984. It was my vision; I never follow trends; I don't like fashion magazines. I tried to project what it was, my imagination, the girls I would like to have met.

I worked with flat shoes for girls because I didn't like the noise of heels at that time – my wife, she wears high heels now, and I did love her high heels after many years – and because I like to see girls the way men come into the room, not flying, but in silence. In this secret way, you know? For me, women, they are beautiful and they are a present for men. That was my vision. I don't have the shoes anymore unfortunately, but, when I did the shows, I used to do 25-30 pairs of shoes, and I used to work with a girl wrapping them all. I remember when I did the first shoe collection it was Diego Della Valle doing my shoes. I got a telephone call from him and he said, 'I cannot do that shoe, because we are doing shoes, not dresses'. My answer was, 'Oh, Mr Della Valle, if you want I can come to your manufacturer and I will teach the patternmaker the way to do it', and I did it, for everything. Like I do with my hands. And it was really successful.

There were stretch leather boots in one of my last collections, from 2000 or something. But they are the same: flat for a girl, and I did the last with my own hands. Because if you're not doing it yourself with your hands, they don't understand how to do it.

I had been traveling around Indonesia, India and China, and my first book of fashion was [Max] Tilke's *Costume Patterns and Designs*, it's a book about cos-





GEERT BRULOOT *I think that in your career, music and cinema have played a very important part, right?*

GIUSEPPE ZANOTTI Music, yes. When I was a teenager, I was confused, like all teenagers. I was born in a suburban area, San Mauro Pascoli. With the fog, the long winters in that place didn't feel so good.

GB *What were your parents doing?*

GZ We had an ice cream bar on the beach during the summertime: in the wintertime, a restaurant. I had three sisters, and the idea of my parents was to have all the family in one restaurant. My family was very traditional and I was like a UFO: I was different. Music saved me because when I listened to rock 'n' roll, or pop, for me it was like flying, far from reality. I started when I was seventeen or sixteen years old to DJ for the evening programme on the local radio. I was a radio DJ for seven years and I used to do some afternoon and night programmes. My speciality was Philadelphia music, like soul, or some rock 'n' roll, blues... My dad says, 'Okay, you want to do this stupid work? You will be a loser' if you are a DJ in that time...

GB *...You didn't make money.*

GZ San Mauro Pascoli, is a big [centre] of fashion in terms of manufacturing of clothing and shoes and I said, 'around me there are a lot of nice, pretty girls with disgusting shoes. I will try to do some shoes maybe.' I was born with a good hand, for design, you know?

GB *Do you draw well?*

GZ Yes, all the time. I draw everything. I started, probably at the end of the 1970s, to do some prototypes. Strange but very, very extreme. Okay, maybe this is my future and I changed my life.

GB *You could feel already a possibility there?*

GZ I think not. In shoes, there are two worlds. When you design a shoe, it's a treat, no? You think about shoes. Then, the dark side of the moon, when you want to realise the shoes you thought about, and it's another story. You need technical support and knowhow. Without know-how, you cannot translate your idea. To understand the know-how, I asked to learn in a factory as an employee, to understand the whole process of production. I used to stitch the shoes. This company, it

was a company for comfort shoes, very old. You know when some women pass away they used to buy new shoes because it's good luck to have new shoes on board?

GB *Sure? It's the custom? Really?*

GZ Yes, this is the tradition – never old shoes – new shoes but very black, of course. Horrible, but the technique of the shoes is the same. If you produce a stiletto, sandal or a heavy loafer, the shoes, in terms of details, are the same: the difference is the *pensiero* (thought). I learned a lot of things because this company was very small and I was very young, like a mascot.

GB *They liked you.*

GZ Yes, they supported me. All these women, they taught me. I started to learn, slowly, the kinds of leather: capretto, different suede and calf, half-calf, and then the kangaroo and the exotics, snake, anaconda. The idea was to learn the old story, like having a time machine. With a time machine, you can go to the past, take all the know-how, and have one leg in the last centuries and one leg in the future. For me, it was important to learn, to understand the story from the past, and to translate the details to the new concept of futuristic shoes. After this experience I was ready to make some shoes and I founded a company. The company was called High-Tech, and my brand Immaginare. Of course, without any money. I used to design shoes with the part of the wedge in aluminium, the other part of the wedge in Plexiglas, and then the pump in ideas coming from Memphis [Group designs], the 'architettura futurista' all the leather handmade, painted by me. I was the president of the company, the designer and the manufacturer and also the [sales person]. I sold zero pairs. I used to give my best friends a few pairs of shoes.

'Calzolaio' – in Italy the way they translate 'shoemaker'–, is very cheap. 'Shoe designer' doesn't exist. It was a very bad time. A friend of mine saved me: he offered me the possibility to work with a French designer – Thierry Mugler. We designed some shoes, we realised some prototypes and a company close to Milan produced the shoes. I used to take a local train to Paris from my place, I'd buy the ticket one-way because I had no money, and then in Paris, with other friends we slept, probably, ten or eleven in one disgusting room in a hotel.

Back in Italy, I left San Mauro Pascoli. I did freelance work: advising on children's shoes, men's shoes,