

# STYLE ETC.

THE ART OF APPROPRIATE ACQUISITION • EDITED BY TASHA GREEN



Freida Pinto

Massimiliano Giornetti



Leighton Meester (and Mona Lisa)



Hilary Swank and James Ferragamo

ON THE RUNWAY

## FERRAGAMO SHOWS AT THE LOUVRE

*The iconic Italian house presents its current Resort collection at the crown jewel of Paris. Amanda Ross has a front-row seat.*



Karolina Kurkova and Jessica Hart



Virginie and Claire Courtin-Clarins



Models taking their finale walk



# MASSIMILIANO GIORNETTI

THE CREATIVE DIRECTOR HITS HIS STRIDE

Creative director Massimiliano Giornetti—a 41-year-old native of Tuscany—grew as a designer inside the house of Ferragamo. He worked with the revered Italian brand for ten years, focusing on menswear before adding womenswear to his purview in 2010. His Resort collection showed at the Louvre in Paris this past summer, an incredible honor (it's the first time the museum granted use of its interior as a runway), which, though it did not introduce the designer to the world, certainly catapulted him to a new level. On the day of such an occasion—which included an exclusive dinner party—Giornetti sat down with DEPARTURES fashion director Amanda Ross to chat about the collection. The clothes he sent down the runway reflected influences, perhaps surprising, from our side of the pond—from the American West in Big Sur, a reference that undeniably evoked the 1970s, to the traditions of Native American weaving, which he cleverly connected to the importance of Italian handicraft in the great tradition of Ferragamo.

**Q: The show was spectacular! I'd love to hear what inspired you.**

**A:** It was about telling the story of traditions. My big source of inspiration was Native American culture and, very simply, the moccasin. The stitching, which is an old gesture, we modernized. I wanted to take the design



Giornetti, enjoying the crowd's reaction, takes his postshow strut.

"I was so happy after the fashion show. Everyone was! It was very spontaneous, because it was the happiness of a team, a group, of the brand. It's not just one person."

elements and combine them with the Italian flavor of Ferragamo.

**Q: That's the beauty of fashion as an art form.**

**A:** To me, fashion is a form of art; in Italy we hold fashion close. But behind it there's a lot of work. I studied Native American craftsmanship—sewing and

weaving. It's so simple but also a kind of poetry.

**Q: Tell me a bit about the relationship between your work and the legacy of Mr. Ferragamo.**

**A:** I believe Salvatore Ferragamo was the first fashion designer to create archives and a museum, so I'm given the chance to completely

absorb the heritage. It's important to do so, because it's one soul. But I have to be clever enough to connect to the moment and not stay in the past. Otherwise it's too literal and nostalgic. And I have to translate the history for a younger consumer. I see the approach of Ferragamo's design as being very similar nowadays to architecture—there's beauty and functionality. He wanted to produce something beautiful but comfortable. It's great teaching.

**Q: Now you work closely with the Ferragamo family. Was showing at the Louvre a group decision?**

**A:** The Louvre, for Ferragamo, was a perfect match. It was also a chance to push the brand. I don't feel too much pressure, but for the value and dreams of Ferragamo, in a way, this was about gaining respect from the family. The link between us has been important. In the fashion world it's becoming more about enormous companies, and having their support is definitely an extra value. I'm sure if you could see how we work, you would see the ease, joy and respect.

**Q: And what better venue in which to express your work as art.**

**A:** I like to work with the figure. The sketches are used to record my ideas, then I work on a body form—which makes me feel a bit like da Vinci. Other times I think of my work as that of a chef: You add the spice to the sauce, and you're always mixing. It's my background and my culture, the art and the music. It's how I take each step of my work. I also try to travel as much as possible, because I need to record the culture and tastes. Fashion is a form of life, it's a movement. I'm more interested in seeing and tasting, and then inspiration comes naturally.



**FLOAT LIKE A BUTTERFLY**  
Gold and bone butterfly pendant necklace, \$3,825; a '70s-inspired runway look (left). All items available at ferragamo.com.



**CUFF LINKS**  
One on each wrist is all the better. Gold whipstitch cuff, \$7,875.



**SNAKE CHARMER**  
Python in blush is a rare breed. Shoulder bag with chain handle, \$2,450.



**BEST IN SHOW**

**RESORT CRAVINGS**

*These are the boho-chic pieces that dazzled me on the runway—featuring tougher chain-link jewelry and softer leather and suede accessories in every shade of pale. Lucky for us, these beauties are in stores now. —A.R.*

**LACES HIGH**  
Think if Pocahontas were a fashion editor. Leather grommet sandal, \$1,390.



**PATCHWORK OF ART**  
Stitched leather handbag with silver detailing, \$2,600.



**FRINGE ELEMENT**  
Leather hobo bag with butterfly closure and fringe, \$2,200.

