

SALVATORE FERRAGAMO INSPIRATION AND VISION

Museo Salvatore Ferragamo
27 May 2011 - 12 March 2012

“We are all flowing with the eternal tide, and of the eternal tide only is there no end.”
From *Shoemaker of Dreams*, the autobiography of Salvatore Ferragamo (ed. Skira 2010)

On the 26th of May 2011, Museo Salvatore Ferragamo will inaugurate a new exhibition and museum layout in Florence's historic Palazzo Spini Feroni, the brand's headquarters since 1938. The first two rooms of the museum will be devoted to the history and work of Salvatore Ferragamo, with a rotating display of his most creative women's shoes, styles that best reflect his work, in order to satiate the curiosity of the many Ferragamo fans and lovers of women's shoes. The remaining rooms will host the exhibitions organised by the museum, covering a plethora of new aspects with one common denominator: taking inspiration from the story of Ferragamo and his celebrated shoes.

SALVATORE FERRAGAMO: INSPIRATION AND VISION. THE WORKS ON DISPLAY

This project is the most complex ever to be undertaken by Museo Salvatore Ferragamo. Not considering the museum's permanent collection, in which 102 different shoe styles will be shown, in addition to documents, photographs and the lasts made for Ferragamo's famous customers, the actual exhibition will comprise 255 pieces, including 99 Salvatore Ferragamo shoes dating back to the 1920's through to the end of 1950, along with 156 works of art from public and private collections, not only in Florence and Italy, but around the world.

What ties the *Ibis rubra quills cloak*, made in the sixteenth century in Brazil and part of Cosimo II de' Medici's collections, on loan from the Museo di Antropologia e Etnologia of Florence, Sano di Pietro's *Nativity* dating back to the early fifteenth century, Sonia Delaunay's illustrations for the book *La prose du Transsibérien et de la petite Jehanne de France*, on loan from the Biblioteca Nazionale of Florence, and Andy Warhol's gold leaf shoe designs from the Luigino Rossi Collection of Venice together with Ferragamo's shoes? The answers can be found by taking a step back in time into the imagination of Salvatore Ferragamo and searching for the sources of his creativity.

This exhibition begins with the questions: Is there always a source of inspiration behind an artist's creative idea? Is there just one source that can be easily identified, or is it a series of ideas, often distant in time and space, mixed together like a cocktail beyond the limits of our consciousness? How does inspiration interact with an individual's personal history, with his culture, talent and technical expertise? How does it interact with his emotions? And how can so many suggestions lead to similar ideas in so many different minds at the same time?

The paths to consider are many for any self-respecting artist, but a certain few are the most important. There were two times in Salvatore Ferragamo's life when the ideal conditions were in place for the processing of the inspiration and vision that would influence the future artist: his arrival in California in the mid 1910's and his return to Italy in 1927, when he decided to settle in Florence, the city that, at that time, was at the heart of the country's artistic and cultural life.

FROM HOLLYWOOD TO FLORENCE. THE DISCOVERY OF TUTANKHAMEN'S TOMB, AVANT-GARDE ART AND THE FASCINATION OF APPLIED ART IN FLORENCE'S MUSEUM COLLECTIONS

Salvatore Ferragamo's experience in Hollywood, during the birth of the film industry, brought to the young Italian not only notoriety and success as "Shoemaker to the Stars", but also gave him the chance to make extraordinary acquaintances, endlessly study and experiment with his craft. Just one example of the influences on him at this time was the 1922 discovery of the Pharaoh Tutankhamen's tomb in Egypt, which had a significant impact on the fashion world in general, and offered immense creative potential for film. Ferragamo quickly drew on this source of inspiration for the sandal styles and decorations that Cecil B. De Mille, the great director of silent films who was fascinated by the Orient, commissioned from him for the leading roles in *The Ten Commandments*. A similar occasion would arise a few years later for Ferragamo when the Villa dei Misteri was discovered in Pompei, serving as a source of inspiration in art and contemporary graphics, as well as for Salvatore, in a line of shoes he named *Pompeian* and the *Coturno* sandal inspired by the classical world, which closed around the ankle like a Roman sandal, and was the preferred model for his first advertisements.

California and the local culture offered continuous inspiration for Ferragamo, in the decorations on Native American accessories and clothing, the combinations of fabric and colours in Quaker quilts and the wealth of South American crafts, which make use of the most extravagant materials, such as colourful bird feathers. These sources of information can be seen in Ferragamo's models of those years and again in innovations during the decades that followed as his signature style.

The shoemaker's decision to return to Italy in 1927 and settle in Florence was given by the need to find expert craftsmen who could produce shoes by hand. However, his desire to find authentic sources of inspiration in the local artisanal and artistic culture also played its part. In Florence, Ferragamo would be awed not only by the city's most famous monuments, celebrated around the world, but also by its many public and private collections providing an extraordinary documentation of examples of applied arts, to which Ferragamo, by his nature, was deeply attracted. The Frederick Stibbert collection, for instance, an eclectic and tasteful assortment of works, gave Ferragamo ideas for the shapes of shoes, the weaving of uppers and even embroidery designs, which he faithfully drew from clothing conserved in the collection. Archaeology collections, the ethnography museum and the natural history museum would similarly serve as infinite wells of inspiration for Ferragamo, spurring ideas, intuitions and creative experiments, both yesterday and today.

Along with his interest in traditions and history, Ferragamo was also fascinated by the experiments in materials and colours that avant-garde artists – first and foremost the Futurists, but also Thayaht, Sonia Delaunay, Marcel Duchamp and Gio Ponti – were conducting in the 1920's, as Florence was becoming an important cultural epicentre.

THE TIME SPIRIT

Ferragamo's mind was open to the spirit of the time and continued thus throughout his entire career, revealing not only his influences, but also analogies with contemporary artists and designers working in a multitude of different fields, discovering aesthetic and technological solutions that were very similar to those used by Ferragamo. Examples of these analogies include Jacobsen's famous egg chair, designed the very same year that Ferragamo patented his leather shell sole, a transposition of the chair's ergonomic shape to the sole of a shoe, and Andy Warhol's gold leaf shoes, designed in 1956, exactly the same year of Ferragamo's 18-karat sandal for the wife of a wealthy magnate.

On other occasions, Salvatore Ferragamo's creations and work became the source of inspiration for his contemporaries, with whom he often forged fruitful collaborative relationships, as when Lucio Venna designed the advertisements for certain styles, when Pietro Annigoni painted Ferragamo's portrait, and when Alvaro Monnini designed one of the first silk scarves produced under the Ferragamo label.

SALVATORE FERRAGAMO AND STEPHEN JONES: TWO CREATIVES SIDE BY SIDE

In his autobiography, Ferragamo writes, “How else can I explain my sense of design? I do not have to search for styles. When I need new ones I select from those that present themselves to my mind as I select an apple from the laden dish upon my table.” With these words, the creative would appear to deny any source of inspiration, any reference to anything but his own mind. However, in other passages of his autobiography, in order to explain his train of thought, he more clearly writes of memory and reincarnation, echoing the theosophical theories in vogue in certain cultural-aristocratic Florentine circles of the 1920’s and 30’s, as Luca Scarlini and Sergio Risaliti have noted in the exhibition catalogue, but this could also be due to the patent difficulty of explaining the concept of creativity in words. Which, in reality, evades definition.

Perhaps creativity can only be recognised, as in the hats designed by Stephen Jones, an eccentric and refined Englishman who has made a fine art of millinery, and who was invited to participate in this exhibition, to demonstrate contemporary creativity in all its fascinating complexities.

The first meeting with Stephen Jones took place in Antwerp, during a retrospective of the artist’s work at the prestigious Mode Museum, and it quickly became clear how many similarities could be drawn between the work of Jones and that of Ferragamo, despite their different training and cultural backgrounds and the long period of time separating the two artists.

The skilful craftsmanship seen in Ferragamo’s work is paralleled by that in Jones’ creations, although their techniques and the type of accessories differ. They share the same passion for their work, obsession with quality and infinite experimentation with materials, from the most banal to the most unusual, and rigour of form, along with a healthy sense of humour, which has kept each from taking himself too seriously. Ferragamo placed a rhinoceros horn on the toe of a woman’s shoe in the 1930’s, and the bottle corks of excellent Tuscan wines on the feet of his most elegant customers, without a care to concealing them. Fifty years later, Jones placed on the head of a woman a lion’s paw and a painter’s palette covered in paint, with the very same nonchalance.

After Antwerp, the collaboration between the two names began to take shape in Paris and Florence, where Jones visited Museo Salvatore Ferragamo and was able to see Salvatore’s shoes close up, although, as an expert of fashion history, he was already familiar with their character and value. Inspired by Ferragamo’s creations, Jones chose thirty hats from his archive which will be displayed for the first time in Florence, selecting his pieces based on the central themes of Ferragamo’s style and work: colour, the architectural shapes of the shoes, creativity, materials, the glamorous Ferragamo customers who wore his shoes and Futurism, chosen as a symbol for Ferragamo’s inspiration in art.

Jones has also designed three new hats which will become part of the Museo Salvatore Ferragamo collection, inspired by the most incredible styles that Ferragamo ever created: the multi-colour wedge sandal designed for Judy Garland in 1938, the F-wedge in kidskin and vinilite of 1947, worn on the runway in Dallas with Christian Dior’s “New Look” collection, and the cage heel, one of the most innovative – and patented – ideas ever to issue from Ferragamo’s ingenious mind.

“With this exhibition,” Stephen Jones has said, “I had the opportunity to study Salvatore Ferragamo’s work. And what I liked best about him was his *jeu d’esprit*, his sense of fun and his passion. Like myself, Ferragamo put all his life and work experience into a shoe”.

SALVATORE FERRAGAMO
INSPIRATION
AND VISION

Salvatore Ferragamo
Inspiration and Vision
Museo Salvatore Ferragamo

Recognised by:
The City of Florence

Exhibition promoted
and organised by:
Museo Salvatore Ferragamo

Opening: 26 May 2011

Open to the public: 27 May 2011
to 12 March 2012

Opening hours: 10 am – 6 pm
Closed on Tuesdays
Closed on Sundays in August
Entrance fee: € 5

Curators:
Stefania Ricci and Sergio Risaliti
with the contribution of
Stephen Jones

Display design:
Silvia Cilemrini
and Fabio Leoncini
Video direction:
Daniele Tommaso
Photographs: Antonio Quattrone

Skira catalogue, Italian
and English, 168 pages, illust.
With the contribution of:
Cristina Morozzi, Stefania Ricci,
Sergio Risaliti, Luca Scarlini
and Stephen Jones

**The exhibition includes works
of art on loan from the following
museums and private collections**

Archivio Centrale dello Stato,
Rome
Biblioteca Nazionale Centrale
of Florence
Musée de Tissus de Lyon, France
Musei Provinciali of Gorizia
Museo Archeologico Nazionale
of Florence
Museo Archeologico Nazionale
'Gaio Cilnio Mecenate' of Arezzo
Museo Civico of Treviso
Museo di Storia Naturale
– Anthropology and Ethnology
Section and 'La Specola' Zoology
Section, Florence
Stibbert Museum, Florence
Renzo Arbore Collection, Rome
Biagiotti Cigna Foundation, Rome
Marta Bindi Grassi Collection,
Florence
CLM Seeber Collection, Rome
Farsettiarte, Prato
Stephen Jones Millinery, London
Sandro Michahelles Collection,
Florence
Ottavio and Rosita Missoni
Collection, Milan
Claudio Monnini Collection, Milan
Museo Richard-Ginori
della Manifattura di Doccia,
Sesto Fiorentino (Florence)
Private Collection, Florence
Private Collection, Lucca
Private Collection, Rome
Luigino Rossi. Private Collection.
Venice
The Bata Shoe Museum, Toronto,
Canada
Tornabuoni Arte, Florence

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The exhibition image is taken from the book illustrated by Sonia Delaunay
La prose du Transsibérien et de la petite Jehanne de France
by Blaise Cendrars, Éditions des hommes nouveaux, Paris 1913,
ownership of Biblioteca Nazionale Centrale di Firenze.

The felt shoe has been created by Salvatore Ferragamo in 1938.

CURRICULA VITAE

STEFANIA RICCI holds a university degree in the Arts, with a specialisation in Art History, from the University of Florence. In 1984, she began working with Palazzo Pitti's Galleria del Costume as curator for a series of exhibitions, including *Donazione Tirelli* (Mondadori) in 1986, *Spose in Galleria. Abiti nuziali del Novecento* (Centro Di) in 1989, *Cerimonia a Palazzo. Abiti di corte tra Otto e Novecento* (Centro Di) in 1990 and *Anni Venti. La nascita dell'abito moderno* (Centro Di) in 1991.

At the same time, she freelanced for Pitti Immagine, organising exhibitions and editing catalogues, such as *La Sala Bianca: nascita della moda italiana* (Electa) in 1992 and *Emilio Pucci* (Skira) in 1996 during the Art and Fashion Biennale in Florence.

In 1984, she began collaborating with Salvatore Ferragamo, organising the first retrospective on the company's history in Palazzo Strozzi in Florence, later shown at the Victoria & Albert Museum in London followed by the Los Angeles County Museum. She also took over management of the company's archive. Two years later, she became curator of the Casa di Mode Emilio Pucci archive for a decade.

Director of Museo Salvatore Ferragamo since 1995, which she contributed to creating, she is responsible for Ferragamo's cultural events around the world.

Since becoming Director, she has been curator of all exhibitions organised by the museum, including *Cinderella. The shoe rediscovered* (Leonardo Arte) in 1998, *Audrey Hepburn. A woman, the style* (Leonardo Arte) in 1999, *Walking Shoes* (Editorial RM) in 2006, *Evolving Legend Salvatore Ferragamo 1928-2008* (Skira) in 2009 and *Greta Garbo. The mystery of style* (Skira) in 2010.

As a researcher and expert in the history of clothing and fashion, Stefania Ricci has written a number of books and essays.

SERGIO RISALITI is an art critic active since the mid 1990's in the organisation of art exhibitions and curator projects. He founded – and served as Director from 1997 to 2001 – the Centro d'Arte Contemporanea 'Le Papesse' in Siena, conceived and oversaw the *Quarter* project in Florence in 2004, and was a consultant for the re-organisation of MARCA, the Museo d'Arte Contemporanea of the Catanzaro province in 2007. He has served on the scientific committee of FRAC Rhone-Alpes of Lyon and the Galleria d'Arte Moderna of Bologna. In 2000, he created *Espresso*, a survey of young Italian art (Electa), and in 2001, he developed a comprehensive survey titled *Toscana contemporanea* (Maschietto). In 1996, he edited *Verità*, an artist's book by Giulio Paolini (Einaudi), and in 2010, *Dall'Atlante al vuoto* (Electa), also by Paolini. In 2003, he designed and was curator of *Moltitudini solitudini* at the Museion of Bolzano (Maschietto) and, in 2004, *Bambini nel tempo* (Skira) at Palazzo Te in Mantua. In 2009, he edited the *Catalogo Generale della grafica* by Fausto Melotti. With Achille Bonito Oliva, he curated *De Gustibus* in 2002 in Siena, *Orizzonti* and *Belvedere dell'Arte* in 2003 at the Forte Belvedere in Florence, and he edited an interview-book *Lezione di Box* (Sossella) on Achille Bonito Oliva, the great Italian art critic. He collaborates continuously with periodicals and daily newspapers (*Corriere della Sera* – Florence edition). From 2008 to 2010, he collaborated on the art direction of the prestigious Galleria Stein in Milan. He also advised *Codice. Idee per la cultura* from 2005 to 2007 and the art direction of *Florens 2010*. With Francesco Vossilla, he began an unconventional survey of the works of Michelangelo, which led to the publication of four books on *Bacco* (Maschietto), *Zuffa dei Centauri* (Electa) and the *David* (*L'Altro David* and *Metamorfosi del David*, Cult Edizioni).

SALVATORE FERRAGAMO

INSPIRATION
AND VISION

STEPHEN JONES Born in Cheshire, and schooled in Liverpool, Stephen Jones burst on to the London fashion scene during its explosion of street style in the late seventies. Still as a student at St Martins School of Art, after dark he was one of that era's uncompromising style-blazers at the legendary Blitz nightclub – always exquisitely dressed, and always crowned with a striking hat of his own idiosyncratic design.

By 1980, Jones had opened his first millinery salon in the heart of London at Covent Garden. Those premises soon became a place of pilgrimage and patronage, as everyone from rock stars to royalty, from Boy George to Diana, Princess of Wales, identified Jones as the milliner who would help them make arresting headlines.

Jones made millinery seem modern and compelling. In materials that were often radical, and in designs that ranged from refined to whimsical, his exquisitely crafted, quixotic hats encapsulated the fashion mood of the moment.

Twenty-five years later, Jones's era-defining edge continues to attract a celebrity clientele which currently includes Kylie, Madonna, Take That!, Mick Jagger and Dita von Teese.

Recently he created hats for *W.E.* directed by Madonna, and Audrey Tatou in the movie *Coco avant Chanel* which was nominated for a BAFTA, a César and Oscar.

From Vivienne Westwood, Claude Montana, Thierry Mugler and Jean-Paul Gaultier throughout the eighties, to his recent work with Giles, Marc Jacobs, Rei Kawakubo and John Galliano for Dior, Jones's hats have been an integral component in some of the most memorable runway spectacles of the past thirty years.

Today, Jones's boutique, studio and ateliers are all located in a charming Georgian townhouse close to the site of his very first millinery salon. In addition to his Model Millinery collection, he designs the widely-distributed Miss Jones and Jonesboy diffusion ranges.

In May 2009 Stephen Jones staged a major exhibition at the Victoria & Albert Museum, London, entitled *Hats: An Anthology by Stephen Jones*. The exhibition opened to huge critical acclaim receiving over 100.000 visitors and has toured Australia. It will continue at The Bard in New York this Autumn. Last September 2010, the solo exhibition *Stephen Jones & The Accent of Fashion* opened at the Mode Museum in Antwerp, this will also tour globally this year.

In recognition of his achievements Stephen Jones has recently been made a Royal Designer by The Faculty of Royal Designers for Industry and awarded an Order of the British Empire by Her Majesty, Queen Elizabeth II.

Now, as ever, at the forefront of fashion, his beguiling hats routinely grace the most celebrated magazine covers and enliven window displays of the world's most stylish stores.

From runways to race-courses, from events to royal garden parties, millinery by Stephen Jones adds the exclamation mark to every fashion statement.

CAPTIONS

1 Tupinamba manufacture (Brazil), *Ibis rubra quills cloak*, 16th century. Vegetable fibres, quills. Medici Collections. Florence, Museum of Natural History, Section of Anthropology and Ethnology. The cloak belonged to Cosimo II de' Medici.

2 Salvatore Ferragamo, *Variopinta*, 1957. Prototype for a sandal. Upper in white and brown bird's feathers and silver kid. Florence, Salvatore Ferragamo Museum.

3 Etruscan art, *Olla*, 7th century B.C. Egg-shaped earthen jar in ceramic clay, painted with a geometric pattern, from Poggio Buco (GR). Florence, Museo Archeologico Nazionale.

Salvatore Ferragamo, *Court shoe*, 1958-1959. Golden kid upper. Florence, Salvatore Ferragamo Museum.

4 Sioux (North America) manufacture, *Pair of moccasins*, 1890. Quelled and beaded moccasins in tanned skin. Toronto, The Bata Shoe Museum.

5 Salvatore Ferragamo, *Ballerina shoe*, 1953-1957. Yellow kid and red suede upper. Low heel in leather. Red opanke suede sole and back. 'Ballerina by Ferragamo' line. Florence, Salvatore Ferragamo Museum.

6 Indian manufacture, *Maharata bride*, 18th century. Wedding costume consisting of veil, tulle bodice with gold stitching, a floral embroidered tulle sash round the waist, red skirt with embroidered flounce and yellow trousers. Florence, Stibbert Museum.

Salvatore Ferragamo, *Liu*, 1950. Mule in silk embroidered in floral design. Internal cork wedge heel. Florence, Salvatore Ferragamo Museum.

7 Japanese manufacture, *Japanese armour, Akaito odoshi nimai-do tosei gusoku*, 3rd quarter of 16th century; the cuirass is slightly later; the rest is from the Edo Period. High-ranking samurai armour of the Hosokawa family, characterized by red silk ribbons connections. The helmet bears the signature of Myochin Fusamune. Florence, Stibbert Museum.

Salvatore Ferragamo, *Marika*, 1957. Prototype for a sandal in red silk and grosgrain. Florence, Salvatore Ferragamo Museum.

Salvatore Ferragamo, *Sapo*, 1956-1957. Prototype for a sandal in pink silk, cellophane and grosgrain. Florence, Salvatore Ferragamo Museum.

8 *Raggiana Bird of Paradise (Paradisea raggiana)*, naturalized specimen.

Florence, Museum of Natural History, Section of Zoology 'La Specola'.

9 Salvatore Ferragamo, *Selvaggia*, 1957. Prototype for a court shoe in white satin with ornaments in black bird's feathers and rhinestones. Florence, Salvatore Ferragamo Museum.

10 Salvatore Ferragamo, *Palazzo*, 1950. Printed silk scarf. Alvaro Monnini drawing for Salvatore Ferragamo. Florence, Salvatore Ferragamo Museum.

11 Fortunato Depero, *Gilet futurista* (Futurist waistcoat), around 1930. Felt. Rome, Renzo Arbore Collection.

12 Salvatore Ferragamo, *Prototype for a court shoe*, 1930-1935. Beige painted kid, embroidered with silk chain stitching. Florence, Salvatore Ferragamo Museum.

13 Giacomo Balla, *Abito futurista* (Futurist suit), around 1920. Wool and textile material. Rome, Ottavio and Rosita Missoni Collection.

14 Giacomo Balla, *Due studi di golf* (Two pullover projects), 1930. Pencil, tempera painting on paper. Rome, Biagiotti Cigna Foundation.

15 Salvatore Ferragamo, *Laced shoe*, 1935-1938. Multicoloured patchwork upper with embroidered cotton squares. Heel covered with blue kid. Florence, Salvatore Ferragamo Museum.

16 Marchel Duchamp, *Rotorelief*, 1936. Print on card. Florence, Biblioteca Nazionale Centrale.

17 Salvatore Ferragamo, *Sandal*, 1935-1938. Blue suede and Tavarnelle needlepoint lace. Florence, Salvatore Ferragamo Museum.

18 Sonia Delaunay, Illustrations for the book *La prose du Transsibérien et de la petite Jehanne de France* by Blaise Cendrars, Paris, Editions des hommes nouveaux, 1913. Stencils on paper. Florence, Biblioteca Nazionale Centrale. © L & M SERVICES B.V. The Hague 20110308.

19 Salvatore Ferragamo, *Prototype for a mule*, 1938. Dark green felt decorated with cotton stripes. Florence, Salvatore Ferragamo Museum.

20 Thayaht (Ernesto Michahelles), *Sketch for dress by Madeleine Vionnet*, 1921-1924. Pencil and watercolour on paper. Lucca. Private Collection.

21 Salvatore Ferragamo, *Court shoe*. Copy from patent no. 6936, 27 November 1929. Upper formed with

zig zag stripes in different colour tones. Florence, Salvatore Ferragamo Museum.

22 Società Ceramica Richard Ginori based on a design by Gio Ponti, *'Nautica' cup*, 1927. Polychrome porcelain. Sesto Fiorentino (Florence), Museo Richard-Ginori della Manifattura di Doccia.

23 Salvatore Ferragamo, *Prototype for a court shoe*, 1930-1935. Upper in green calf and mechanised silk chain stitching decoration. Florence, Salvatore Ferragamo Museum.

24 Salvatore Ferragamo, *Laced shoe*, 1936-1938. Plaited bark and kid upper. Florence, Salvatore Ferragamo Museum.

25 Stephen Jones, *Damn That Feels Good*, from 'Celebration!' Collection, Autumn-Winter 1999. Wood multi-media turban. London, Stephen Jones Millinery.

26 Conti, Forlani, Grassi, *Antiquariato 1962*, 1962. Nylon iron mesh armchair for the 'Monofilo' collection, Emilio Paoli, Florence. Shown for the first time at Palazzo Strozzi Exhibition 'Antiquariato nella casa moderna' (Antique in the modern house) in 1962. Florence, Marta Bindi Grassi Collection.

27 Salvatore Ferragamo, *Invisible*, 1947. Sandal in nylon fishing thread and calf. Wood wedge heel covered in red calf. Thanks to this model Salvatore Ferragamo won in 1947 in Dallas the Neiman Marcus Award, the Oscar of Fashion. Florence, Salvatore Ferragamo Museum.

28 Andy Warhol, *Jean Vaughan (Golden shoe)*, 1956. Golden leaf, ink, stamped gold collage on paper. Venice, Luigino Rossi Collection.

29 Salvatore Ferragamo, *Sandal*, 1956. Eighteen-carat gold upper. Florence, Salvatore Ferragamo Museum.

30 Salvatore Ferragamo, *Sandal*, 1947. Golden kid and vinyl upper. Wood wedge heel covered with kid. Florence, Salvatore Ferragamo Museum.

31 Stephen Jones, *Ingot*, May 2011. Hat in pleated silk with layered nylon tulle. Created by Stephen Jones for Salvatore Ferragamo Museum.

32 Stephen Jones at Salvatore Ferragamo Museum, with the sculpture of the sandal that Salvatore Ferragamo created for Judy Garland.

33 Stefania Ricci, Director of Salvatore Ferragamo Museum, in the Salvatore Ferragamo archive.

34 Portrait by Sergio Risaliti.