

# Fingerprints in Fashion: The influence of hand skill in contemporary technological textile production and embellishment

by Dean Liggett, Professor Karen Fleming and Patricia Belford, Ulster University

---

## Introduction

This research is situated in the world of fashion production and will look at the collaborative processes apparent in contemporary textile development and production. Examining the continued influence of hand skill in contemporary textile production and embellishment, it will showcase the current work practice of renowned Italian silk producer Mantero Seta SpA.

The DNA of each fashion brand is, as in human DNA, a unique entity and is often epitomised through the overall aesthetic of a brand or its creative director. Due to accessibility, ease of use and cost effectiveness, fingerprinting as a legitimate tool for identification is still widely used and, even with advances made in DNA technologies, a fingerprint continues to be a unique identification tool (Champod, Lennard, Margot and Stoilovic, 2017).

For the purposes of this research, the ‘fingerprints of fashion’ will be equated to the skilled handcraft practitioners that are employed in the creation of textiles for the fashion industry. The handcraft practitioners are diverse and often difficult to identify, yet this study will demonstrate that they are just as important to the development and progression of the aesthetic of each fashion brand and its creations as the DNA which is embodied in the creative director, head designer or overall brand identity.

As fashion evolves the DNA of each brand remains, but the employees, artisans, craftspeople and technicians are increasingly required to adapt to new processes and modern production procedures in order to maintain momentum and remain relevant in an increasingly fast-paced industry. To gain an intimate understanding of the current role of hand skilled practitioners responsible for creating the fingerprints apparent in fashion production, a research visit to the company Mantero Seta SpA (hereafter referred to as Mantero) was undertaken at the beginning of May 2017. During this visit, a detailed analysis of the current textile development and manufacturing capabilities of the company was undertaken. A series of interviews with directors, various brand managers and those employed as hand skill practitioners within the company were completed and analysed.

Mantero has a client portfolio that includes many global brands, so as an indicator for the industry as a whole they are well placed to offer insight into systems of textile production. New technology is forcing changes within fashion production, this was apparent while visiting Mantero and witnessing their capabilities in digital design and printing, however traditional hand skills are prevalent in current social media driven economies.

Many industries, including fashion and especially its luxury brands, are tapping into the handmade zeitgeist. The emphasis on hand skill is difficult to avoid and is something which the president of the company, Mr Moritz Mantero, claimed is gaining momentum: 'Attention from our customers for those handmade aspects is growing and growing' and which Lucia Mantero, his daughter, who is now entrusted to the running of the company with her brother Franco, elaborated on, 'in recent years we have had the request from more and more clients to design by hand.' Technology is allowing the mimicry of hand skill, but the great paradox is that many of the global fashion houses who are clients of Mantero want to highlight their use of the hand skill involved in the production of their products.

The prefixes of 'handcrafted' and 'artisanal' are frequently employed in the promotion of an array of products. These range from cars and beer to food and clothing. The perception of many hours of laborious handiwork is something which can be used to influence consumers, but how genuine a reflection of the skilled work that goes into these products is the use of these words?

Two global luxury fashion brands, Chanel and Louis Vuitton, who are also long-standing clients of Mantero, showcased their artisanal prowess during recent exhibitions. This is a modern phenomenon, perhaps symptomatic of a digital age that has created the desire to manifest a romanticised glorification of hand skill, reinforcing brands' heritage of handcraft and in so doing elevating the products and – ultimately – the price tag. The exhibition, Chanel: Mademoiselle Privé (2015), hosted embroidery workshops with employees from renowned embroidery producer Lesage, and silk flower assembly workshops from supplier Lemarié, with these interactions allowing visitors to create their own samples to take away. The Louis Vuitton: Volez, Voguez, Voyagez (2015) exhibition at the Grand Palais, Paris had supplementary mobile phone applications which took the visitor deeper into the world of the exhibition and the makers, albeit in a virtual manner. The subjective and questionable realities of actual workrooms could be visited through the downloadable exhibition application (Chanel, 2015, Mademoiselle Privé app). This provided insight and education to visitors of the complex constructions and specialisms involved in the behind-the-scenes creation of the various objects on display. There was also a small workspace and video installation within the retail area of the exhibition, allowing the processes of monogramming to be witnessed first-hand and purchased.

This type of promotion detailing the savoir faire or hand skills involved in the making of their products is not a new phenomenon. In 2010 Louis Vuitton attracted some controversy when they produced a series of pictorial advertisements detailing various hand skills involved in the production of their products. The adverts were banned in the UK as they were deemed to be misleading (Passariello, 2010). Louis Vuitton failed to provide evidence of the level of hand craft involved in their production, and although they confessed that sewing machines are used in the making process, they also argued that the 'production of their goods was 'not automated' and that there were 'over 100 stages in the making of each bag' (Daily Mail Reporter, 2010). Unlike the emissions scandal in the car industry which hit the pocket of Volkswagen to the tune of approximately \$3.7 billion and counting (Bachmann, Ehrlich and Ruzic, 2017), the scandal did nothing to the profits of Louis Vuitton, who posted a bumper \$1.2 billion increase in profits the following year at a time when retail was not doing well for many (lvmh.fr, 2012).

The consumption of 'behind the scenes' information continues to grab attention. Instagram, one of the preferred social media outlets for the fashion industry, is full of behind-the-scenes imagery and videos showcasing workrooms and the skills that go into producing their fashion output. In a similar way to the exhibition workshops and demonstrations offering a controlled insight into the work of various ateliers and backrooms, this social media imagery is also stylised and managed.

By elevating the hand-craftsmanship involved in their exclusive products and allowing the public to not only see, but also to participate in these hand skill activities, it is hoped that a greater aspiration for their products will evolve. Global fashion houses are obviously acutely aware of the added value of promoting their hand skill

elements. In doing so the question arises as to whether these 'insights' are a true reflection of what actually goes on? These brands are not just educating their customers, but by showing them an array of hand skill elements that contribute to an individual product – be that bread or a handbag – the profile of the product is elevated, it becomes more aspirational and so demands a higher price point.

### **Tradition and hand skill in contemporary industrial textile production**

In his book *The Craft Reader*, Glenn Adamson outlines the relationship between craft and fine art and highlights how craft can often be perceived as 'opposing industry' (2010). This is not the position demonstrated here, this paper will seek to showcase how art and craft are supporting industry. Using Mantero as a case study, the reader will be taken on a virtual journey through the company headquarters, manufacturing facilities and practices to showcase art, craft and industry functioning side by side. This will illustrate how the disciplines of art, craft and industry are combining to support the industrial output of the company as it creates highbred textiles for the fashion industry.

Mantero is an Italian silk manufacturing company specialising in woven and printed textile for the luxury fashion market. The company has over a century of rich textile heritage, now in the control of the fourth generation of the Mantero family. The front page of the company website states that 'Since 1902, craftsmanship and savoir-faire, energy and creativity have been the common threads of all Mantero collections' (mantero.com, 2017).

The company headquarters is situated in Grandate, just outside the city of Como in the north of Italy. Como has a long history of silk manufacturing and is home to many world-renowned silk manufacturers including Canepa SpA and Ratti SpA who are also still actively supplying global luxury fashion houses.

Mantero continues to offer a bespoke design service for those clients who wish to make use of their in-house team of both hand and digital designers. They are well placed to offer this service, as the headquarters is also home to a dedicated archive housing more than 12000 volumes of textile inspiration, with some volumes dating back to 1820.

It is an enviable collection, not only of the Mantero output in the form of textile samples, hand drawings, experiments and finished products, but also boasting volumes of archive material purchased from now-redundant fabric manufacturers, brands and fashion houses from France, Britain, Germany and the USA.



*Figure 1: Some areas of the vast Mantero Archive, showing the library, drawers of archived designs created by hand and finished textile samples.*

Figure 1 gives an insight into the vast archive of materials housed at Mantero, this archive is maintained by a specialist team entrusted with its upkeep, and they providing a dedicated service to both the Mantero team and various clients and partners who utilise this phenomenal resource for design inspiration and product development.

Business professionals and art and craft practitioners work side by side in a recently renovated and purpose-built facility which allows all employees to interact with each other. This newly constructed work environment also houses showrooms and spaces to accommodate various client visits, with access to the more industrial manufacturing areas of 'weaving, traditional screen printing, digital printing, finishing, edging and quality control' (mantero.com, 2017).

The amalgamation of various expertise on one site is something which the company and its employees cited as key to the company's progression and future. Laura Fedriga who is head of the design atelier stated that having the complete workforce together on one site allows for 'better communication', which is important (Fedriga, L. 2016). The recent move to one dedicated site not only facilitates communicate but allows the workforce to interact more freely responding to and resolving various issues almost instantly, as they arise. It could be argued that this environment gives rise to a situation where tacit knowledge prevails, which is often symptomatic of traditional people-based skills making the transfer of know-how difficult to replicate.



*Figure 2: Anna Canevesi, one of the Designers at Mantero, in her workspace, creating hand painted designs for printed textiles.*

The environment at Mantero fosters an eclectic mixture of disciplines. Figure 2 shows Anna Canevesi, one of the design team employed by Mantero, producing hand painted experiments for a client. Looking at just this image, it is easy to imagine this is an artist at work in a studio, the various materials surrounding her are those of an artist: paints, pencils, brushes and papers. On closer analysis of the image, the reality of Canevesi's situation is apparent. The office environment is apparent in the background; here brand managers and commercial staff work in the same space as artists and designers. The work being produced is that of an artist, created by hand and with all the characteristics that we would associate with an artist's output, yet here in the Mantero environment it is something different. The 'art' being created has a purpose, the work being made will be developed into screen or digital prints for textile embellishment and so, with this as its purpose, should this output be classified as craft?

The boundaries between disciplines are somewhat blurred and this can be problematic, something which was acknowledged by Richard Sennett when he described the various divisions that are apparent in creative industries as 'fault lines dividing practice and theory, technique and expression, craftsman and artist, maker and user' (Sennett, 2008:20). Within Mantero and the newly created collective environment that they have created, there is a concerted effort to synthesise these divisions into one harmonious creative hub.

Craft is apparent in many aspects of the Mantero environment. When walking through the print manufacturing facility it is apparent that many aspects of the work are still dependent on craft skills. Colour technicians can be witnessed mixing dyes by hand, creating the colours that will eventually be printed onto cloth. Sample screen prints and colour trials continue to be executed by hand, testing designs and colours before industrial mechanised print manufacture takes place. The manufacturing plant is a space still inhabited by humans (see figure 3) where art, craft and technical know-how can coexist and collaborate. This allows each specialist to refine and improve their processes and outputs while ensuring the highest possible quality for each individual client.



*Figure 3: A Screen printing expert oversees traditional mechanised textile print production at Mantero.*

In the conclusion of Christopher Frayling's article, 'Skill: A Word to Start an Argument', he stated that the future would not be industry versus craft but would be 'craft with industry' with products hand-built with a little assistance from robots (Frayling, 1982). This is something which is becoming more widely practiced within many industries, but was demonstrated within Mantero in a particularly significant way.

Since 2000 Mantero has consistently invested in digital technology, and currently digital textile printing is the most productive and fastest growing area of Mantero's manufacturing output. Lucia Mantero stated that in the past two decades digital printing has 'completely evolved, but still it is something that really, anyone can do, whereas the traditional printing was something that we have kept the same...because it's our know-how, it's our skill and we want to be recognised as the best' (Mantero, L. 2016).

This marrying of traditional skills and know-how with new digital printing facilities is something which Mantero prides itself in maintaining and developing. Lucia Mantero elaborated on the reasons for retaining all the traditional printing machinery and skills alongside the new digital machines, stating that these are the 'know-how' and 'expertise' of the company that have been handed down and that simply there are 'some things you cannot do digitally' (Mantero, L. 2016).

Mr Moritz Mantero told of his personal distaste for digital printing, but realised that it was the 'future', acknowledging the benefits of this technology: 'if you have a design and you decide today, then in three days we can deliver the fabric. I am not particularly in love with [digital printing], but it is the truth, a reality' (Mantero, M. 2016). As fashion continues to demand faster production, the limitations of time are an area in which digital printing can give a manufacturer like Mantero an advantage. In working for the luxury market, it is endemic that the company stays at the forefront of new development and technology, especially as the high street has the capability of replicating these innovations at speed – albeit in a more cost-effective way.

Digital printing has become integral to Mantero's contemporary manufacturing output, and due in no small part to the working together of craftspeople, artisans and machine operatives, new ways of working are being

forged. These new processes allow the finished products to be of the highest achievable quality without retaining the appearance of digital production.

This is achieved by the artisans and hand painters working together with the digital technicians to create new bases for printing and teaching the technicians how to achieve a similar handle and finish to that previously only possible through traditional screen printing. The carefully trained eye of the artisan directs the technicians to change saturations and increase and decrease definitions, alter colours and enhance finishes. The digitally printed fabrics that are being produced are of such a high quality that the reverse of the fabric is almost of the same quality as the face, making it of the standard required for luxury fabrications suitable for the discerning high fashion consumer.

### **Art + craft + industry = fashion: the Ferragamo project**

A demonstrable example of art, craft and digital technology combining within Mantero was the development and production of womenswear textiles for the Salvatore Ferragamo spring/summer 2016 fashion collection<sup>1</sup>. Collaboration between designers, fashion houses and textile companies is a widespread practice, and something which Mantero has a wealth of experience with. This particular example of fabric development for the Ferragamo collection showcases a collaborative effort on a scale rarely employed in contemporary fast-paced textiles development for fashion.

The luxury fashion house Ferragamo, like Mantero, is a company with a rich heritage stretching back over a century (Ferragamo, Ricci and Maeder, 1992). The two companies have a long-standing working relationship, with Mantero having developed fabrics and accessories for Ferragamo for many years. The collection for spring/summer 2016 marked a new chapter for Ferragamo, being the first with Fulvio Rigoni as the head of design for women's ready-to-wear (Phelps, 2016).

A special fabric development project was initiated with Mantero through brand product manager Luca Nosedà who was interviewed in May 2017 after project completion. The project took a year to complete, a long time in the world of catwalk turnaround, with the concept first discussed in May 2016. The final garment samples were approved and produced for catwalk presentations in Florence taking place in September of the same year, with final production being completed in March 2017.

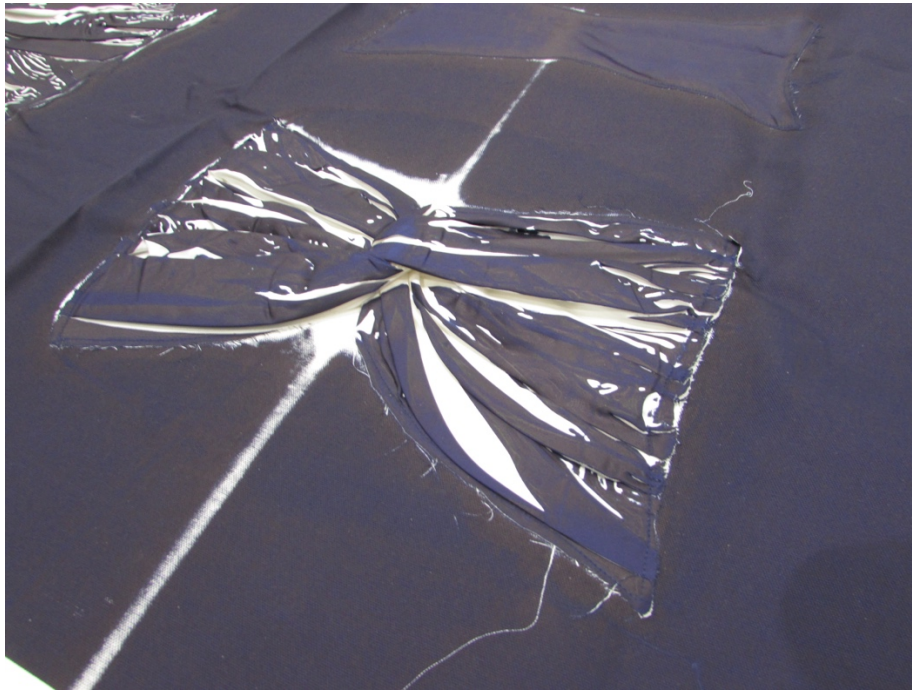
Nosedà recounts that 'the production was late and should have been with retailers two months earlier'. The long timescale was not something Mantero was accustomed to, as normal production 'can happen from start to finish in three to four weeks' (Nosedà, L. 2017). The late delivery stemmed from the fact that Mantero were working in a way that was completely new to them. In order to produce the desired print effect, while maintaining the high-quality standards, Mantero had to resort to traditional hand printing techniques and then transform them by developing new and innovative collaborative processes.

The brief given to Mantero was to create printed textiles for garments that had the appearance of being hand crafted. The final effect would have the appearance of having been printed after the garment had been constructed. This would create fabrics that, when worn, had areas of visible print and other areas devoid of pattern, with the pattern being displaced when worn. This is a complicated print effect to properly describe, and the visuals in figures 4 and 5 give a better understanding of the technique that was developed and the finished effect.

The design team began developing a variety of ideas; paintings and patterns were created by hand and transferred to screens ready to be printed. Nosedà recalls, 'to complete each piece of the garment... the pattern pieces were cut by the garment maker and pleated. We then printed the cut and pleated pieces which

had been stitched onto a flat base fabric. This created an irregular stripe effect on the garment with some areas printed and some left plain' (Noseda, L. 2017)

This process meant that the pattern pieces were being printed in 'three dimensions', which was impossible to achieve with the mechanised screen printing facilities familiar to Mantero. Mantero has chosen to retain all of its traditional know-how and machinery and so the fabric, at least for the samples could be screen printed by hand. The full spectrum of Mantero's know-how and expertise were then employed to realise this vision. Noseda explained that they had difficulties because they were blindly trying to develop a new approach, but 'it was a long process with no definitive outcome.'



*Figure 4: An example of one of the three dimensional, cut and pleated garment pattern pieces, hand screen printed for Ferragamo by Mantero in 2016.*

Simple versions of the idea 'created by hand screen printing in a colour block way with just one colour to create an irregular effect' became a starting point (Noseda, L. 2017). This effect can be seen in figure 4 and provides a monochrome painterly coverage of the constructed pattern pieces for the garment which subsequently changes and moves when the garment is in wear. Although the effect looks simple, Mantero's production machinery could not facilitate the three-dimensional bulk of the manipulated fabric, and so each piece had to be screen printed by hand.

The same technique was then employed but with screens that produced floral designs, which again would have areas that remained plain but would come to life when worn. The sample production was undertaken with extreme attention to detail, and meticulous care was taken not to move the fabric when removing the screens, as if the fabric moved, the effect could be destroyed.

This was a laborious and time-consuming approach, which Noseda acknowledges 'required a lot of patience and attention' (Noseda, L. 2017). The initial sample and hand technique were approved by Ferragamo, but when the samples arrived for the fashion show presentation they were not fully satisfied. Mantero, valuing the

client's satisfaction, intervened by sending the designers who had hand painted the original floral designs for the prints to Florence prior to the fashion show. Noseda recalls how the designers, 'using dye pens, retouched the garments to achieve the effect the designer desired' (Noseda, L. 2017).



*Figure 5: Left: The original Ferragamo development samples, hand screen printed by Mantero on three dimensionally cut and pleated garment pattern pieces. Right: One of the retouched printed garments on the catwalk of Salvatore Ferragamo in September 2016. (Photo courtesy of Kim Weston Arnold/Indigital.tv)*

This intervention once again highlights reliance on hand skill and artistry that is not possible without employees who possess the necessary expertise. One of the final garments can be seen on the catwalk in figure 5, and is a very real expression of how hand skills were leaving their unique marks on the final fashion garments.

The initial concept seemed straightforward and is not a new technique, the problem in reality was how to manufacture this hand craft effect and retain control of quality, regularity and integrity of output for the production. This was new territory for Mantero, and in the time after the fashion show developmental work recommenced as the production method was still not realised.

As the orders began to arrive, the problem of how to economically and efficiently reproduce these garments and their fabrication in the allotted timeframe became a very real issue. The hand screen printing was not really a viable or cost-effective option and yet the mechanised techniques normally employed were not equipped to manage this type of work.

The answer was for Mantero to digitally recreate these effects. Drawing on all of the expertise at their disposal, Mantero's design team worked collectively. Garments that Ferragamo selected from the fashion show were taken apart, the pleats were opened out and each pattern piece for every garment was scanned and then painstakingly digitised. Each pattern piece could then be realised digitally using inkjet printing technology before returning to the garment makers to be cut and constructed.

Once again, the initial desire to create pieces that looked hand crafted was compromised. The client, and ultimately the consumer, demanded regularity in production. Noseda conceded that 'although the handle was not the same' as that achievable through traditional printing, Ferragamo 'were happy with the inkjet in the end, because every piece was the same and could be reproduced exactly and more easily' (Noseda, L. 2017).

Although the end result was digitally manufactured it would never have become a reality without the collaboration of art, craft and industry skill that exists through the capabilities of the collective know-how of Mantero's skilled workforce. The characteristic fingerprints of each individual working on the project, the artists, craftspeople and those who operate the various technologies are indispensable for the textile output of the company as a whole.

### **Conclusion:**

Suzy Menkes in her article 'Prints for the Cyberage' published in the International Herald Tribune, quotes Dr Susannah Handley – who was previously employed as a consultant with Mantero – comparing the progression of digital printing to that of photography: 'The question for the future is how to understand and accept the new textile balance,' Dr. Handley says. 'Painting was declared dead the day photography was invented in 1839 – but we know now that it was not' (Menkes, 2010).

This proposal that digital printing would not be the death of traditional screen printing has been demonstrated through the example of Mantero. The company continues to manufacture in the traditional way and in the digital, both evolving and improving their processes to remain at the forefront of the industry demands placed upon them.

The company embraces modern and new technologies but retains all of its traditional expertise. This, explains Mr Moritz Mantero, is how the company has remained in existence for over a century: 'We are loyal to our customers and we are strong enough to be in a position to continue to reinvent... while retaining our credibility' (Mantero, M. 2016).

This is where the company really flourishes and offers its clients a service that is valued, through the amalgamation of the traditional with the contemporary, where the fingerprints of artisans and craft practitioners are still apparent in their current output.

Re-examining the idea that craft is perceived as 'opposing industry' (Adamson, 2010), the reality demonstrated through Mantero is not the oppositional juxtaposition of art, craft and industry, but rather they work together, celebrating their differences and uniting to get the job done in the best possible way.

Art, craft and industry combine in the various processes and procedures of textile production for the fashion industry. All of the aspects of skill that go into textile production, as well as fashion and textile production in general, continue to be often overlooked in academic research. It is clear that the ability of the fashion industry to amalgamate the various skills of artists, craftspeople and industry as demonstrated through this short case study of Mantero's expertise is prolific and a subject worthy of further investigation. Mantero's continuing evolution, while simultaneously integrating new technology with the tradition of hand skill is at its very core. The willingness shown towards the necessity of constantly adapting, updating and advancing their know-how is inspirational and educational. The combination of old and new, digital and analogue, traditional and modern, continues to push boundaries, producing some of the finest examples of innovation in textile and fashion production as demonstrated through Mantero's work with Ferragamo.

The Ferragamo project highlights that craft techniques create unique and individual results which cannot easily translate into mass production. The ability to collectively exchange the knowledge and know-how of the

traditional to enable the necessities of the contemporary, albeit with compromise, illustrates that reliance on hand skill does not obstruct progress but assists in facilitating innovation. This collaborative approach secures a role for manufacturers like Mantero in today's market and situates them in a secure position for the future progression of their expertise.

The past traditions and skills persist and continue to be valued and admired. Technology is an important component in the evolution of fashion production. It has been demonstrated how even the innovations in these digital processes rely heavily on the skills and know-how of the hand. This undeniably secures a future in which the fingerprints apparent in fashion production will continue to be indelibly evident.

---

## References

Adamson, G., 2010. *The Craft Reader*. Berg.

Bachmann, Rüdiger and Ehrlich, Gabriel and Ruzic, Dimitrije. (2017) *Firms and Collective Reputation: The Volkswagen Emissions Scandal as a Case Study*. CEPR Discussion Paper No. DP12504. Available at SSRN: <https://ssrn.com/abstract=3089760>

Champod, C., Lennard, C.J., Margot, P. and Stoilovic, M. (2017) *Fingerprints and Other Ridge Skin Impressions*. CRC press.

Chanel. (28/10/2015) *Mademoiselle Privé App*. Computer Software. Apple App Store. Vers 1.2.1. Chanel. (Accessed 29/10/2015)

Chanel: *Mademoiselle Privé* (2015) [Exhibition]. Saatchi Gallery, London. 13<sup>th</sup> October 2015 – 1<sup>st</sup> November 2015.

Daily Mail Reporter. (2010) 'Louis Vuitton ads banned after design house misled customers by suggesting its bags were hand-stitched.' *The DailyMail* [online] 26<sup>th</sup> May. Available at: <http://www.dailymail.co.uk/femail/article-1281443/Louis-Vuitton-ads-banned-suggesting-bags-hand-stitched.html#ixzz58JflfHyd> (Accessed 5/12/2017).

Fedriga, L. (2016) Semi structured interview with Laura Fedriga, conducted by PhD researcher Dean Liggett as part of ongoing PhD research. Mantero Seta SpA, Grandate, Italy. 1<sup>st</sup> December 2016.

Ferragamo, S., Ricci, S. and Maeder, E., 1992. *Salvatore Ferragamo: the art of the shoe, 1898-1960*. Rizzoli Intl Publications.

Frayling, C. and Snowdon, H. (1982) *Skill: A Word to Start an Argument With*. Part, 3, pp.19-21.

Louis Vuitton: *Volez, Voguez, Voyagez* (2015) [Exhibition]. Grand Palais, Paris. Saatchi Gallery, London. 4<sup>th</sup> December 2015 – 2<sup>nd</sup> February 2016.

Lvmh.fr (2012) '2011 – Another Great Vintage for LVMH' Available at: <https://www.lvmh.fr/wp-content/uploads/2012/02/lvmh2011annualresults.pdf> (Accessed 15/12/2017)

Mantero.com. (2017) Mantero Seta SpA company website. [Online] Available at <https://www.mantero.com/gb/> (Accessed 15/12/2017)

Mantero, L. (2016) Semi structured interview with Lucia Mantero, conducted by PhD researcher Dean Liggett as part of ongoing PhD research. Mantero Seta SpA, Grandate, Italy. 28<sup>th</sup> November 2016.

Mantero, M. (2016) Semi structured interview with Sig. Moritz Mantero, conducted by PhD researcher Dean Liggett as part of ongoing PhD research. Mantero Seta SpA, Grandate, Italy. 28<sup>th</sup> November 2016.

Menkes, Suzi. (12/04/2010) 'Prints for the Cyberage'. *The International Herald Tribune*. 13<sup>th</sup> April

Noseda, L. (2017) Semi structured interview with Luca Noseda, conducted by PhD researcher Dean Liggett as part of ongoing PhD research. Mantero Seta SpA, Grandate, Italy. 8<sup>th</sup> May 2017.

Passariello, Christina. (2010) 'U.K. Bans Two Vuitton Ads.' The Wall Street Journal. 27<sup>th</sup> May. [online] Available at: <https://www.wsj.com/articles/SB10001424052748704032704575268510026087130> (Accessed 5/12/2017)

Phelps, Nicole. (2016) Spring 2017 Ready-to-Wear: Salvatore Ferragamo. [online] Available at: <https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/salvatore-ferragamo> (Accessed 5/12/2017)

Sennett, Richard. (2008) The Craftsman. Penguin. UK.

Vuitton Malletier SA, Louis. (2/12/2015) L V Grand Palais App. Computer Software. Apple App Store. Vers.1.0.0. Louis Vuitton Malletier SA. (Accessed 5/12/2015)

<sup>ii</sup> The full catwalk presentation can be viewed online at <https://www.vogue.com/fashion-shows/spring-2017-ready-to-wear/salvatore-ferragamo/slideshow/collection>.