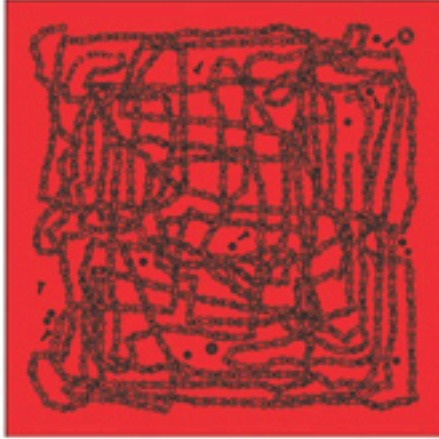


JANE CARR [See all tags »](#)

Pitti Uomo | Group Hug

MEN'S FASHION | By BRUCE PASK | JANUARY 17, 2011, 2:13 PM



This pocket square from Jane Carr only fully reveals its clever print when unfolded. *Courtesy of Jane Carr*

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FULL SCREEN

Held in the cavernous former rail station Stazione Leopolda, the main event at Pitti Uomo this time round commemorated the centennial of Trussardi, the Italian luxury brand that started as a humble glove maker. In a nod to the company's history of leather crafting, its creative director Milan Vukmirovic created the entire collection from leather. From the chamois V-neck tees and white button-front shirts to the soft suede trenches and glossy black leather motocross pants, every item started as a skin. It was an apt homage.

Back at the fair, Brunello Cuccinelli and his army of elegantly attired gentlemen were pushing a more colorful take on his quiet, luxurious tailoring and sportswear. There was only one gray flannel coat in the normally neutral booth. Washed warm tones of brown, camel and beige were mixed with subtle hints of brighter green, orange and blue, making for an appealing rich mix that any man would be happy to wear. Slender cotton cargo trousers and chunky soled shoes (always brown!) were worn with a cashmere/cotton corduroy double breasted sport jacket, topped with a soft cashmere hooded parka. Quite the layers of luxury. Soft leather bombers and a quilted suede vest reversed to contrasting nylon for added protection from unfriendly elements.

Jane Carr, an English women's accessories designer, made her Pitti debut with a new collection of men's pocket squares and scarves that only fully revealed their clever patterns and prints when unfolded. A vibrant two-tone patterned scarf, when unfurled, became a pixelated portrait of James Dean. Bright silk pocket squares and neckerchiefs with linear prints were intertwined bike chains and ropes. Others were a Route 66 signpost and the crosshatches from a car's brake pedal. The masculine nature of the artwork and the subtle execution steered clear of whimsy and had just the perfect amount of smart charm.

Amedeo Moretti, a son of the owner of the Florentine shoemaker Arfango, calls it the "company with the velvet heart." The brand, named for after a Tuscan white owl symbolizing good luck, has been turning out velvet loafers for over a century. Recently known for making Lapo Elkann's bright evening slippers, it has expanded the line to include cordovan loafers and leather lace-ups, all piped in royal blue velvet in a nod to the brand's history. A cheeky slip-on can be custom ordered with "I'm available" or "I'm not available" embroidered on the vamp, reflecting the owner's actual or maybe just preferred relationship status.

On my way out of the fair, I caught Umbro, the English football (that's soccer for us Americans) outfitter showing its Archive Research Project designed by the ergonomically inclined Aitor Throup. Known for designing garments on mannequins in states of motion, this technically gifted designer came up with a tight collection of seven pieces based on the company's iconic apparel. Executed entirely in gray with pops of white, these reinterpreted jerseys, track jackets, drill shorts and pants feature asymmetrical cuts, taped seams and hidden pockets that look as impressive on the inside as out. Say goodbye to bright club colors. True football fans will soon be decked in shades of gray.