

Experimental luxury

The Philosophy of Three Generations of Shoemakers

Zapateros. That's pretty much how the folks at Pedro García define themselves. Shoemakers, in the most traditional sense of the term...and the most avant-garde sense of the term. At the helm now is the third generation of a family devoted to footwear. The saga, however, dates back to grandpa García, the first Pedro, who founded the business in the hectic year of 1925, opening a children's shoes workshop in Elda, Alicante. Three years later it became a factory for men's footwear.

In 1954, the second Pedro García, his son, took the reins of the business. Under his direction, the firm expanded its activities and became specialized in women's footwear. A new, 4,000-m² factory opened in 1965, and by 1968 the brand was being exported to the world's premiere markets, appearing in *Vogue* and *Harper's Bazaar* and being sold at *Henri Bendel*, *Bergdorf Goodman* and *Russell & Bromley*.

Today, the third Pedro and his sister, Mila, embody the latest generation. Pedro studied at *Ars Sutoria* in Milan and the Fashion Institute of Technology in New York. In 1992, his father founded a new company with his children as business associates and since then he has been responsible for the brand's artistic direction, along with his partner, Dale Dubovich. Mila manages the company, with supervision coming from her father, who serves as Chairman of the Board of Directors. Since then, they have successfully expanded out to all of the world's markets, even becoming a benchmark in the luxury segment of the demanding American market.

Through it all, the brand's design philosophy has been a catalyst. Pedro and Dale have taken the García design to the realm of *experimental luxury*. A pair of Pedro Garcías constitutes a powerful *mélange explosif* that takes contrasting materials and makes them coalesce, associating the unassociable, creating hybrid models from opposing concepts, always looking one step beyond. Hence, research is a key element for Pedro García. And all paths are valid, whether based on excess or minimalism. Just as long as the end product is irrefutably impeccable, *extreme high-end*.

That distinguishing, unmistakable *JNSQ* of Pedro García designs is evident in certain models and in the use of particular finishes and materials. They are PG classics. Models such as the flip-flops with anatomic soles, Amanda and Anabel, which are celebrating their tenth anniversary; finishes such as the lauded frayed satin, and of course the Swarovski creations, infinitely striking and brilliant.

89 people take part in the process, from the moment a pair of Pedro García shoes is conceived until it reaches the consumer's feet. Designers, patternmakers, seamstresses, tackers, administrative staff, sales reps... In-house *specialists*. But PG's influence extends to satellite companies and such disparate and geographically distant professional spheres as the last-maker, the tanner, the PR guy and the *copywriter*.

Pedro García is featured in over 1,000 retail locations around the world, including: *Bergdorf Goodman* in the U.S., *Lane Crawford* in Hong Kong, *Tsum / Mercury* in Russia and *Net-A-Porter* (online) in England.