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STEFANO RICCI EXPLORER



The Stefano Ricci Explorer Mission Program is a project that arises as a natural evolution of a journey in image and communication, following the series dedicated to the Great Italian Beauty. Conceived in Luxor on the occasion of the brand's 50th anniversary, SR Explorer is a journey to discover the New Wonders of the World. From the most important glacier in Europe, in Iceland, to the Galapagos and the Charles Darwin Foundation, from Mongolia with the Eagle Hunters of the Kazakh Falconry Association to the Khmer temples in Cambodia around Angkor Wat. And now, Peru, from Machu Picchu to Chinchero, Pisac, Palcoyo, the Colca Valley, the Salinas Natural Reserve, and Lake Titicaca, always pushing towards new boundaries.

An immersive experience shared with the renowned photographer Ami Vitale, six-time recipient of the prestigious World Press Photo award (shown here in the photo with Filippo Ricci, SR Creative Director). A journey following in the footsteps of Hiram Bingham, who first rediscovered the treasures of the Inca civilization. In a region steeped in traditions, as recognised by the Centro de Textiles Tradicionales de Cusco, remarkable encounters await, from meeting the local Curandero and witnessing his ancient ritual honouring Pachamama - Mother Earth, to visiting the deep slopes of the Colca Canyon, where the majestic condors reign.

Firenze

LIMA



Machu Picchu

Chinchoero

Pisac

CUSCO

Palcoyo



NAZCA



Colca Canyon

Achoma

Uros Island

PUNO

Reserva Nacional Salinas y Aguada Blanca

AREQUIPA

LAKE TITICACA



STEFANO RICCI EXPLORER MISSION PERU

EXPEDITION N. **6** EXPECTED DATES *11-18 October 2024*

REASON FOR EXPLORATION *Fall/Winter 2025-26
Collection*



STEFANO RICCI
E X P L O R E R

MISSION PERU
FALL/WINTER 2025-26





Filippo Ricci, Creative Director of STEFANO RICCI, in Machu Picchu. Photo by Gianluca Tenti.

The talking knots of the Inca

Filippo Ricci

Creative Director, Stefano Ricci S. p. A.

The dawn at the Ta Prohm temple has an ancestral feel that speaks to the soul. I wonder what could have wiped out a civilization like the Khmer. I think back to the wonders of Luxor, the era of the Pharaohs. To these people, capable of marvellous things, yet not enough to leave a mark of continuity through the centuries. I try to explain myself—Ancient Rome has disappeared, the empire vanished, but there remains a sort of continuum in the twists and turns of History. Greece also had its Minotaur, just like Persia, China, and Mongolia, which was also a stop of our SR Explorer project.

There's something, however, that unites all these mythologies: writing. From the papyri, the Qumran scrolls, and the writings carved in stones, when man decided to codify his messages, evolving from cave graffiti to the Cueva de las Manos.

So, when we began to think about this new mission, during one of our video calls with Gianluca Tenti and Terry Garcia, we imagined a thin line that could link, around our narrative, an ideal journey in search of another great lost civilization: the Inca.

A civilization about which little is truly known. Because what has reached us today is the result of word of mouth, of legends passed down, of spirits speaking through shamans. Because from Peru, after the era of the conquistadors, what arrived were stories that had been retold. Not that the chronicles written by Felipe Guaman Poma de Ayala aren't fundamental. His writings, accompanied by drawings with Quechua and Spanish annotations, capture the years around the late 1500s. But the truth is that the Inca didn't use written words.

This makes our journey of discovery unique, through the Sacred Valley, the legendary Machu Picchu, the Conca Valley, and Titicaca, the world's highest lake. A journey in which the altitude hovers around 3,000 meters, rising up to 5,000 meters at Palkoyo. Because yes, we are explorers.

*The quipu
(in Quechua
khipu, “knot”)
was a textile
artifact made
of knots and
strings. Simple,
almost like an
intertwined
necklace, yet
capable of
containing
information that
the quipucamayoc
(experts of quipu)
used to keep track
of everything
important.*



A traditional weaving phase in Centro de Textiles Tradicionales de Cusco in Chinchero. Photo by Filippo Ricci.

We always have been, as confirmed by our latest international presentation at the prestigious headquarters of The Explorers Club in New York. We are and continue to be explorers on this mission, relying on what the great tradition of a people capable of building sanctuary cities on the peaks of the Andean chain, with terracing and rope bridges, has preserved of their communication.

I remain in awe when observing the “quipu.” It’s the only tool that international scholars and researchers recognise as the alphabet of an empire called *Tabuantinsuyu*, which in Quechua means “the four parts of the world,” it was so vast, including what are today the territories of southern Colombia, Ecuador, Peru, part of Chile, western Bolivia, and northeastern Argentina.

The central state managed agricultural and manufacturing production with mandatory work quotas and an efficient system run by a body of officials. Of course, there was the sovereign, along with his consort and the virgins of the temple. There were techniques for working the land and building walls, a system of “sentries” who covered unimaginable distances in a sort of relay. There was weaving and the working of precious metals. Yet, the Inca lacked an essential tool for the functioning of an empire: writing. Why didn’t they ever develop it? It seems impossible to me. The only form of communication to be passed down was a unique and precise object called the quipu.

The *quipu* (in Quechua *khipu*, “knot”) was a textile artifact made of knots and strings. Simple, almost like an intertwined necklace, yet capable of containing information that the *quipucamayoc* (experts of quipu) used to keep track of everything important.

When the Spanish arrived in present-day Peru, their chroniclers were impressed by the amount of information these strings could hold. The Jesuit anthropologist and naturalist, José de Acosta, described them as: “Quipus are memories or

registers formed by ropes in which different knots and colours correspond to different information. It is incredible what can be achieved with this method; everything that a book can convey in terms of stories, laws, ceremonies, and accounts is communicated with the quipus so precisely as to arouse wonder”.

Indeed, wonder. That’s what I feel when I think that these noble and hardworking people communicated through fabrics.

To create a *quipu*, a horizontally arranged cord (the main piece) was necessary, to which secondary vertical cords were tied, and to these, in turn, subsidiary strings were attached. The Inca made knots on the secondary and subsidiary cords to insert information. The information was, therefore, knots and coloured threads. They were weaving information!

The length of the strings varied, but the main cord was always longer so that one of its ends remained free to roll up the quipu and store it when not in use. In some cases, I read, a distinctive element, such as a coloured feather, was added to make identification among similar items easier. Thus, preparing for this mission, I delved into volumes on weaving, in a land of alpaca and vicuña. I learned that the primary materials chosen for creating *quipus* were cotton and alpaca wool; only in some cases were vegetable fibres used. The strings had different colours within the same *quipu*, even within the same cord. The colours and the way they were intertwined gave it a polychrome appearance. The knots themselves came in different shapes: observing them, you can see they were intertwined and, once their function was fulfilled, they could be rearranged entirely differently.

In every *quipu*, no detail was left to chance. It was a complex system that allowed them to handle administrative, genealogical, historical, and obviously religious data. Many researchers, as I wrote, have tried to decipher its code. In the 1980s, someone analyzed a network formed by 206 *quipus* to understand the meaning of variations between knot shapes, arrangement, colour, length, and intertwining. It was discovered that the numeric *quipus* had knots organized according to the decimal system.

It’s also true that there were “historical” *quipus* that recorded the main events of the Inca dynasties, but the writing system hidden within them remains unknown to this day. The use and ancestral reference of these strings and their knots is perhaps what struck me the most, along with the discovery of an ancient patchwork fabric: it brings to my mind a creation my father made in the early 90s when he decided to make hand-sewn ties with such delicacy and precision that they are a pride of Florentine craftsmanship.

I won’t venture further into the legends, the astronomical references, or the secret, yet fascinating, keys that might unlock access between millennial cultures.

I watch the flight of the condor, continuing to marvel at the beauty of creation, ready to face a new mission.



The Sacred Valley, one of the unspoilt natural wonders of Peru.
In the photo, at the foot of Palcoyo, the Rainbow Mountain, which rises to 4,900 metres with rock formations characterised by mineral colours.
Photo by Filippo Ricci



Terry D. Garcia, Lake Titicaca. Photo by Alessandro Moggi.

Giving back original treasures

Terry D. Garcia
CEO, Exploration Ventures

I remember well my first glimpse of Machu Picchu. Hiking the Inca Trail, winding past the ruins of Winay Wayna and at last standing in the threshold of Intipunku, the Sun Gate, I looked down upon the citadel as an Inca traveler might have long ago. Surrounded by an ancient cloud forest, at times seeming to float above the clouds, it was stunning. As my friend, high altitude archaeologist Johan Reinhard once said “...Machu Picchu seem[s] like something out of a dream, an ancient city materializing out of the clouds... it is one of the few places in the world where reality can surpass one’s imagination.”

Over the years as National Geographic’s chief science and exploration officer, I explored Peru’s extraordinary biological diversity and the many archaeological sites left by the ancient Andean cultures that ruled much of South America for thousands years. Their astounding architectural and artistic achievements are without rival. For a time, however, one place would be all consuming for me—Machu Picchu.

It began with a call. In early 2000, I was contacted by a prominent Peruvian business leader and founder of the conservation organization Inkaterra, Jose Koechlin, who wanted to discuss Machu Picchu and artifacts that had been removed from the site some ninety years prior by Hiram Bingham the man credited with “re-discovering” Machu Picchu. It was widely assumed that National Geographic was in possession of the artifacts he explained. As far as I knew that was not the case, but I promised to investigate. I did not know it at the time, but I was about to embark upon a decade long journey.

In the summer of 1911, Hiram Bingham, a professor of Latin American history at Yale University, set sail from New York for Peru. His objective was to find the fabled lost city of the Inca, Vilcabamba. According to Spanish chroniclers, Vilcabamba was “the town in which the Inca had his court and his armies and his primary temple... [and it was the refuge of] the last survivors of the race of the sun”.

Upon arrival in Peru, Bingham and the expedition team made their way to Cusco and it was there Bingham heard rumors of ruins on a ridge above the Urubamba River some five days mule ride from Cusco. On the afternoon of July 24, 1911, guided by an eight-year-old boy who had told Bingham that he knew “where there are Inka houses...”, Bingham and a companion slowly made their way up the steep mountain and came upon the ruins of Machu Picchu. Bingham wrote later “it took my breath away”.

Bingham spent a mere five hours at the site before continuing his journey but upon his return to the US, Bingham quickly began planning a return trip to Machu Picchu. He would eventually organize two additional expeditions in 1912 and 1914 to Peru. To fund his work, he sought the support of the National Geographic Society which agreed to co-sponsor with Yale the expeditions. For the National Geographic, Bingham’s expedition would constitute the organization’s first archaeological grant.

On each of his expeditions Bingham excavated and harvested artifacts from Machu Picchu and the surrounding areas. Bingham, Yale, and National Geographic sought approval from the Peruvian government to export the artifacts to the United States for further scientific study.

Peru eventually agreed to allow 74 boxes of artifacts to leave the country but only on the condition they be returned to Peru.

Over the years, beginning in 1917, the Peruvian Government requested their return, but Yale delayed and resisted. For decades, the Machu Picchu artifacts would lay hidden from the world in the basement of the Yale Peabody Museum, despite periodic calls from international and Peruvian parties for their return.

My team uncovered dozens of documents and correspondence which in clear and unambiguous language declared that the artifacts were the property of the Government of Peru and were only on loan. Our research further confirmed National Geographic did not, nor had it ever, physically possessed the artifacts but rather the entire collection was housed at Yale.

Following this review, I worked with my friend Jose Koechlin and government officials to develop a plan for the return of the artifacts. We submitted a proposal to Yale at the end of 2001 under which Peru would be willing to provide Yale with a continuing loan to exhibit part of the Machu Picchu collection so long as Yale recognized Peru’s rightful ownership of the artifacts and the obligation to return them.

Yale initially expressed interest but after some preliminary conversations, we were told in no uncertain terms that Yale would not acknowledge title and moreover had no intention of returning the objects. My response was equally blunt, we had no intention of dropping the matter. In short order, the issue became a topic of major concern for successive Peruvian government administrations. Demonstrations demanding the return of the artifacts took place in Peru. Finally, the two parties began talks to resolve the dispute but quickly reached an impasse.



Photograph of Machu Picchu taken by Hiram Bingham III in 1912 after major clearing work had been undertaken.

This picture gives a general view of about one-half of the City of Machu Picchu.

General public domain photo.



Peruvian Ambassador presenting Terry Garcia with Peru’s highest award, La Orden del Sol for his role in helping repatriate Machu Picchu artifacts at a ceremony in Washington DC.

Photo Courtesy by Terry D. Garcia.

As the dispute dragged on, demands for their return grew louder in Peru and the objects took on a powerful political symbolism. I continued to work behind the scenes with government officials on Peru’s evolving political and legal strategy. At every opportunity, whether a public event or a media interview, I called for the repatriation of the artifacts.

In late 2009, I met with Peru’s then ambassador to the US and suggested a different strategy, one modeled on the successful approach developed by my friend, famed Egyptologist Dr Zahi Hawass that had led to the recovery of Egyptian cultural patrimony. Employing a tactic Zahi had used in the past to great effect, the government of Peru announced in early 2010, its intention to commence a criminal proceeding against Yale and its officials.

Yale quickly expressed a newfound interest in settling the matter and in February 2011, a formal agreement was signed resolving the dispute and providing for the return of the artifacts. One month later, I joined Peruvian officials as the first of three shipments of artifacts arrived in Peru in time to celebrate the 100th anniversary of Bingham’s arrival at Machu Picchu.

After almost 100 years, the artifacts excavated from Machu Picchu had returned home.



Ami Vitale, Palcoyo. Photo by Filippo Ricci.

Celebrating wildlife to protect our future

Ami Vitale

Renowned Photographer and Documentary Filmmaker

Exploration has always been a driving force in the shaping of our understanding of the world and ourselves. Early explorers embraced extremes, pushing their mental and physical limits to uncover new frontiers. Driven by the promise of shorter trade routes, new lands, abundant resources, and a desire to know what lay just over the horizon, these early journeys were marked by hardship and risk as well as moments of profound wonder at the new worlds encountered. Over time, the spirit of discovery increasingly gave way to the desire for conquest, leading to power dynamics that often resulted in the exploitation of both people and the environment. While exploration and conquest facilitated significant cultural exchanges and the expansion of empires, it also came at a high cost to the ecosystems and communities encountered along the way.

Today, exploration is undergoing a profound and urgent transformation. The statistics are alarming: we have wiped out 69% of the Earth's wildlife in the last 50 years. If current trends continue, there will be little left to save. And as we grow more aware of environmental crises, we are prompted to reconsider our roles as stewards of the Earth. In our interconnected world, we must prioritize sustainability and stewardship over conquest.

As modern explorers we must strive to understand the intricate web of relationships that is our world. This contemporary approach demands that we tread lightly, embracing humility, respect, and a profound sense of care.

Modern exploration invites us to delve into not just physical landscapes but also the social and cultural dimensions of our existence. It encourages us to listen to indigenous voices, honor traditional knowledge, and embrace a holistic view of our world. This approach emphasizes collaboration and empathy, as we search for solutions that benefit humanity, wildlife, and the planet. In this digital age, we carry the collective knowledge of the planet in our pockets, enabling us to access

crucial information about finite resources at the touch of a button. At the same time, traditional knowledge is rapidly being lost and with it potential solutions to the pressing challenges we face.

Photography plays an essential role in this new age of exploration. It serves as a catalyst for understanding and compassion, transcending language barriers, evoking emotions that inspire action, and forging meaningful connections that deepen our awareness of our interconnectedness with one another and the natural world. As I embark on my own journeys today, I do so with a renewed sense of responsibility. I seek to foster a deeper understanding of our shared existence and the delicate ecosystems that sustain us.

This perspective redefines what it means to be an explorer, shifting from a mindset of domination to one of humility and stewardship.



Wildlife ranger Joseph Wachiro comforts Sudan, the last living male Northern White Rhino left on the planet, moments before he passed away on March 19, 2018 at Ol Pejeta Wildlife Conservancy in northern Kenya. Photo by Ami Vitale.



The Achoma Fortress, where the Inca heritage has withstood the passage of centuries. Pictured is a woman in traditional dress. Proud of their past, the people of this area of Peru continue to wear their historic clothing in daily life. Photo by Ami Vitale



Niccolò Ricci, CEO of STEFANO RICCI. Photo by Massimo Sestini.

Weaving traditions as an Explorer's mission

Niccolò Ricci
CEO, Stefano Ricci S.p.A.

Drinking water protection, reducing soil erosion, wildlife habitat preservation, restoration of forests and wetlands, and aiding the traditional textiles of Cusco, all through the conservation program.

These are the goals we strive for with the SR Explorer Mission Programs. This conscious decision reflects our vision for the future, inspired by Chief Seattle's words in 1852: "We do not inherit the earth from our ancestors, we borrow it from our children."

Addressing climate change, promoting responsible sustainability, and showcasing the beauty of the world through the lens of renowned photographers have become central to our entrepreneurial journey. As proud ambassadors of genuine Made in Italy craftsmanship, we are committed to passing down local expertise to younger generations. We seek to embody values shared worldwide, knowing that respecting our clients is the only way to ensure our dreams endure.

Our journey to Peru and its centuries-old weaving tradition in the Sacred Valley was profoundly inspired by Nilda Callañaupa's unwavering dedication to preserving a tradition that might otherwise have been lost. Her efforts, which began in the early 1990s, were aimed at securing a future for the native Quechuan people. This work, first highlighted by the National Geographic Society, has since been recognised by leading international NGOs for both its quality and impact. Previously, we have supported conservation programs linked to Giant Tortoises through the Charles Darwin Foundation, the reintroduction of Golden Eagles in the Altai Mountains with the Kazakh Falconry Association, and the rewilding of Asian Elephants with Wild Earth Allies. Now, we have partnered with the Centro de Textiles Tradicionales de Cusco (CTTC).

Personally, I find a similar spirit in this mission to the one we undertook in Florence, a city rich in art and craftsmanship, when, fifteen years ago, we worked




On top: Since 1918, The Explorers Club Flag has been carried on hundreds of expeditions: from the Gobi Desert with Roy Chapman Andrews, to Nasa Apollo 8, 11, 13 and 15 missions to the legendary North Pole and South Pole expeditions.

Below: Richard Garriott, President of The Explorers Club, Niccolò Ricci, Filippo Ricci and Will Roseman, Director of TEC, in occasion of the SR Explorer Spring/Summer 24 Press Preview in May 2024 at The Explorers Club Headquarters in New York.

to preserve Antico Setificio Fiorentino, a manufacturing gem with 18th-century looms and a warp built according to designs by Leonardo da Vinci.

I am also pleased to announce a biannual agreement with The Explorers Club, providing grants for two international expeditions dedicated to young explorers. We discussed the details in New York, at the headquarters of this century-old institution, with which we have shared from the outset a passion for exploration—both physical and spiritual. This spirit has driven mankind to the furthest corners of the planet, from the North Pole to the South Pole, from the Mariana Trench to the summit of Mount Everest, and even further, as demonstrated by the lunar landing in 1969.

While these initiatives may not seem directly related to our current collections, they are deeply embedded in the DNA of our brand, and we like to imagine them “worn” by our clients across the world.



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
We work with more than 300 adult and 260 youth weavers and their families associate in 10 groups of weavers called with their own denomination in the Cusco region, Andes in Peru, since 1996 and in some places like Chinchero since 80s. Peruvians we had heritage our textile patrimony since thousand of years ago from many civilizations who have developed such technology in achievements in quality, colors, uses and son on besides than our traditional textiles of today that identifies each region of the Andean Culture by colors, patterns, techniques, quality, uses.

CTTC works following its mission in agreement with the 10 associations of weavers in maintaining the practices of our traditional textiles using the original techniques, materials, looms, producing textiles for their own uses and to sell which gives the opportunity to get benefit for their families. Besides than these textiles also we have been working with the weaver in researching, reviving the techniques of the pre-Colombian times.

These practices have been passed to the younger generation children and youth in each 10 regions that CTTC works, the focus in youth group have been intensified in the last decades to assure the practice, understand the meaning of the patterns and their textile tradition for the future. CTTC revived high standard textile traditions in Cusco regions thanks to the collaboration of the weavers and understanding to keep alive our textile culture patrimony.

We are grateful to have support from Stefano Ricci and partnering with his company, as we embark on similar and significant labor. Both institutions are dedicated to protect the cultural heritage in this case of the textile practices of the Andes, assisting in the preservation of our textile culture.

Your sincerely,



Nilda Callañaupa A.
 Director
 Centro de Textiles Tradicionales del Cusco

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Museum / Gallery / Demonstration / Exhibition / Workshops / Store: Av. El Sol N° 603 - Cusco

Nilda Callañaupa Alvarez,
 Founder and Director of Centro
 de Textiles Tradicionales de
 Cusco, Chinchero.
 Photo by Ami Vitale.



INCA RAIL

From Ollantaytambo to Machu Picchu Pueblo, a journey through the Andean landscapes aboard of a legendary train, amidst wild nature and the spirit of adventure.







An unforgettable journey from Ollantaytambo to Machu Picchu on the Inca Rail.
The model wears a knit wool sweater featuring an elegant shawl collar.



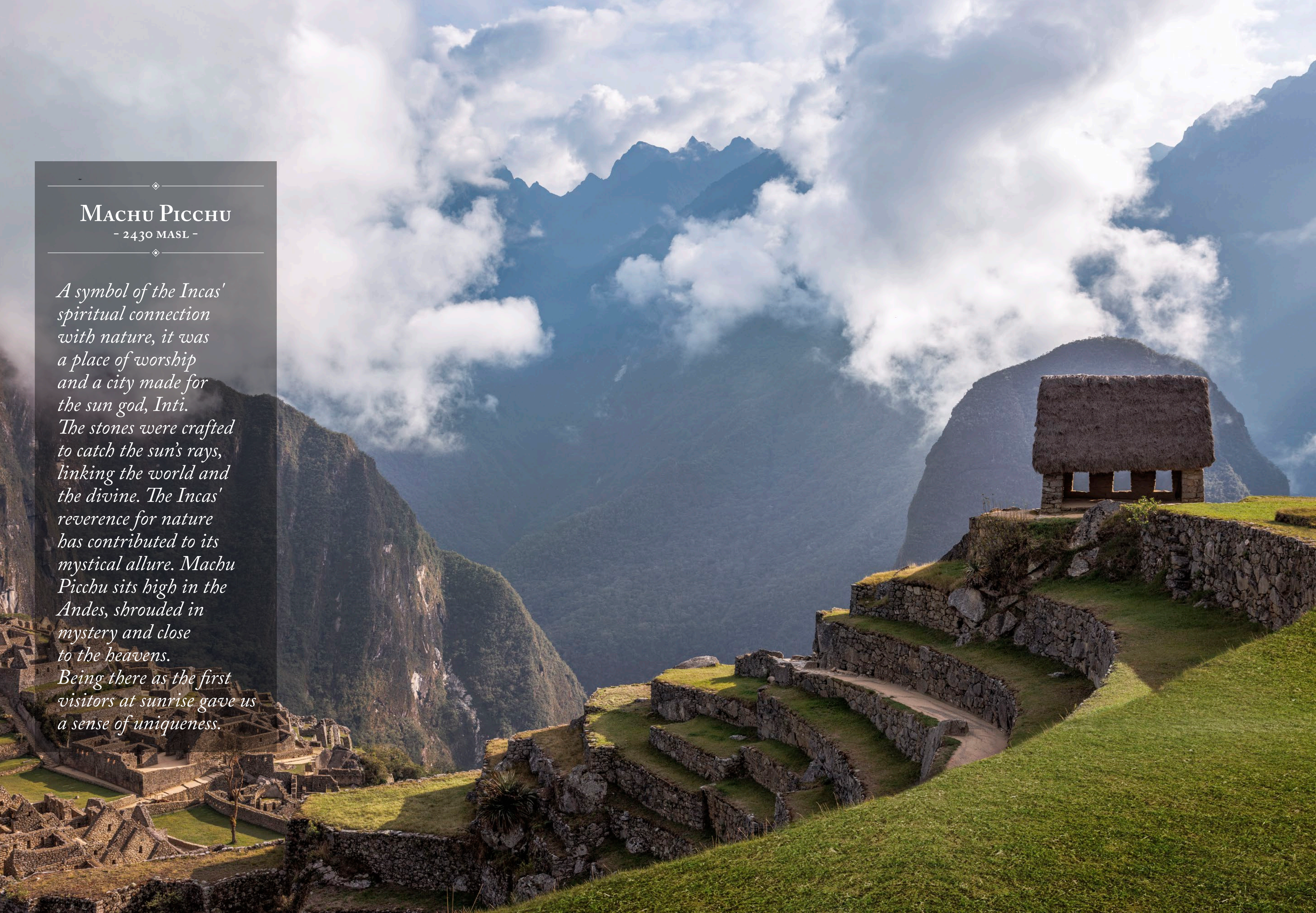
MACHU PICCHU

- 2430 MASL -

A symbol of the Incas' spiritual connection with nature, it was a place of worship and a city made for the sun god, Inti.

The stones were crafted to catch the sun's rays, linking the world and the divine. The Incas' reverence for nature has contributed to its mystical allure. Machu Picchu sits high in the Andes, shrouded in mystery and close to the heavens.

Being there as the first visitors at sunrise gave us a sense of uniqueness.











CHINCHERO

- 3754 MASL -

The master weaver of the Center for Traditional Textiles in Cusco represents the importance of maintaining this ancient Inca tradition not only to celebrate their vibrant culture – ancient patterns and natural materials and dyes – but also to bolster the local economies and promote women emancipation.







Chincho, the home of the Centro de Textiles Tradicionales de Cusco, founded by Nilda Callanaupa, who has contributed to women's empowerment and the preservation of the ancient art of weaving. Pictured is the Stefano Ricci model wearing a blouson in Lacon shearling and lambskin leather.







◆

PISAC

- 2972 MASL -

◆

Located in the Sacred Valley, Pisac is a testament to the majestic beauty and rich history of the Inca civilization. This ancient complex, with its intricate agricultural terraces, celestial observatories, and imposing temples, invites us to dive into a world where every stone tells a story of spiritual meaning, astronomical precision, and community harmony.













The pre-Inca settlement of Pisac is a lesser-known treasure of the Sacred Valley. The terracing was built by local people by extracting stones from a quarry further down the valley. Shown in detail, a porter wears traditional attire. The Stefano Ricci look on the right features a hooded down jacket in soft nubuck calfskin leather with a fox fur trim.



PALCOYO

- 4900 MASL -

The Rainbow Mountains are awe-inspiring. Surrounded by vivid stripes formed by trace minerals of iron oxide red, bright yellow iron sulphide and varying shades of chlorite green. It's the natural crown of the Sacred Valley.









Palcayo. Upon the arrival of the SR Explorer team, the weather quickly changed, transforming the natural rainbow landscape into a vast expanse of ice and snow. A Peruvian woman with an alpaca and llama thus became a vibrant focal point against a unique background. The photo features a Stefano Ricci knit cashmere cardigan with premium Orylag fur lining.







A rare glimpse of Palcoyo. The initial plan for the SR Explorer Mission Peru was to capture the iconic Rainbow Mountains, but an unexpected snowfall added the final, missing colour: white. Pictured here, Ami Vitale and Filippo Ricci on location. On the left, the model wears a refined ensemble featuring a deconstructed three-button coat in pure cashmere layered over a timeless Fiesole jacket and a luxurious cashmere and silk turtleneck. The look is completed with stretch cashmere trousers and supple suede ankle boots.







ACHOMA
- 3650 MASL -

An original fortress in the heart of the Colca valley. A pre-Incan archaeological site hidden from the road, unveiling giant stone archways that framed glorious views of patchwork greenery and providing a fascinating glimpse into the ancient history of the region. We were part of a Curandero's prayer to Pachamama (Mother Nature) with herbal medicine, healing rituals, and spiritualism.









The healer, or "Curandero", with a condor feather, used as a prayer tool in a moving dedication to Pachamama, Mother Nature. In the photograph, the model wears a velvet cocktail jacket paired with a fine silk tuxedo shirt and evening trousers.





COLCA CANYON

- 3270 MASL -

*The Mirador Cruz
del Condor is a stunning
lookout located
in the Colca Canyon.*

*Here, at sunrise, we met
with the Andean Condor
very close up.*

*The imperial flight
of this creature
touched our soul.*

*for the elegance
of their wingspans
up to 3.2 metres.*

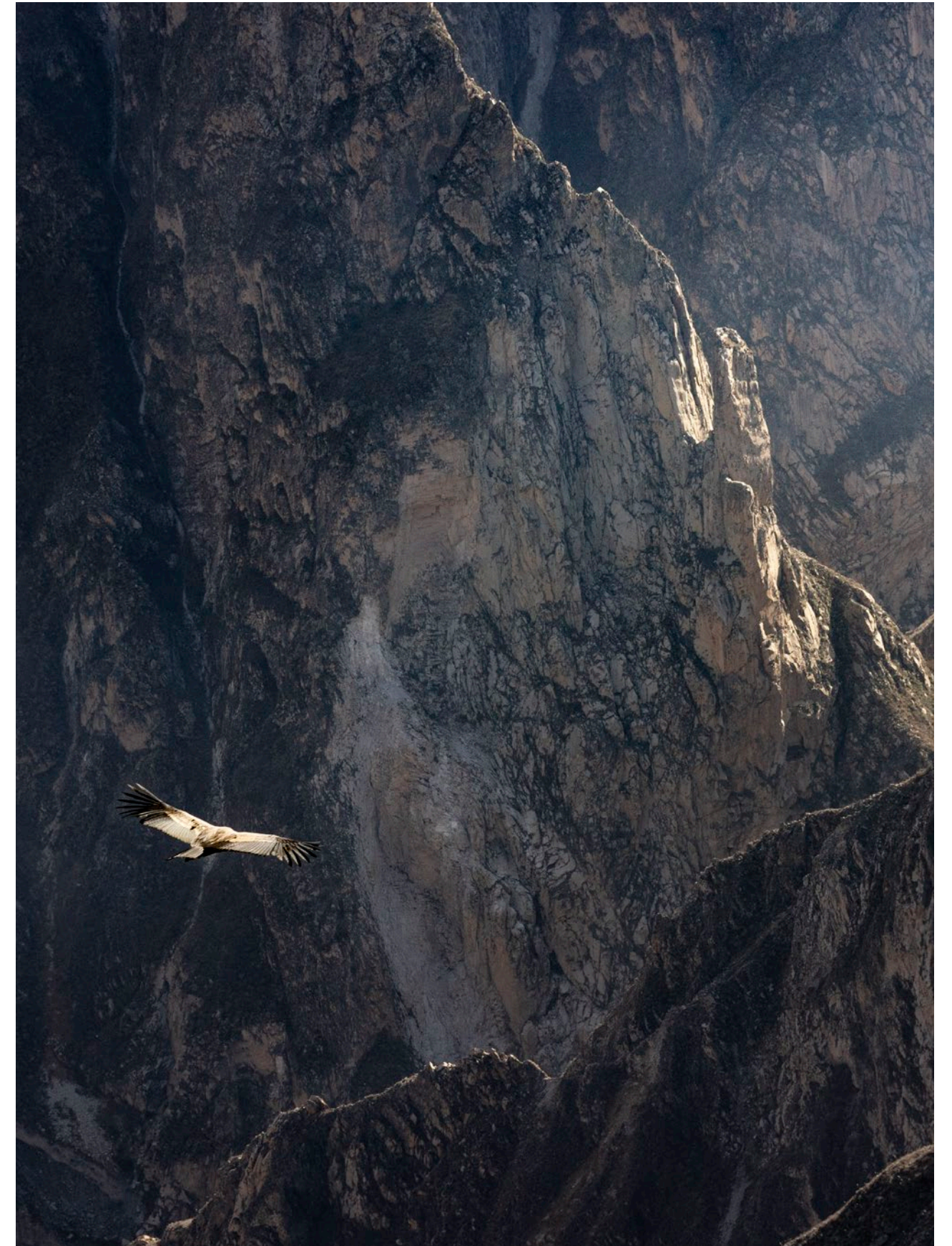
*From beak to tail, the body
is about 1.2 metres.*











In the Colca Canyon, with a depth twice that of the Grand Canyon in the United States, condor nests are hidden. Witnessing their flight at dawn was one of the most powerful moments of this mission. The model wears a deconstructed two-button coat in vicuna and cashmere over a Fiesole suit in fine wool. The look is completed by 18kt gold cufflinks with diamonds and the classic Fedora hat.

RESERVA NACIONAL SALINAS
Y AGUADA BLANCA
- 3976 MASL -

*Northeast of Arequipa,
the Reserve was created
in 1979 to conserve the
natural resources and
landscapes.*

*A stunning example
of the arid Puna
environment that extends
over an area
of 367,000 hectares, it hosts
an array of enchanting sights
such as lagoons, volcanoes,
wetlands, dotted with
pre-Inca ruins,
and unique wildlife.*

*Thousands vicuñas inhabit
the highlands.*

*During the Chaccu,
the wild vicuña herds
are captured, clipped
of their wool, and released.*



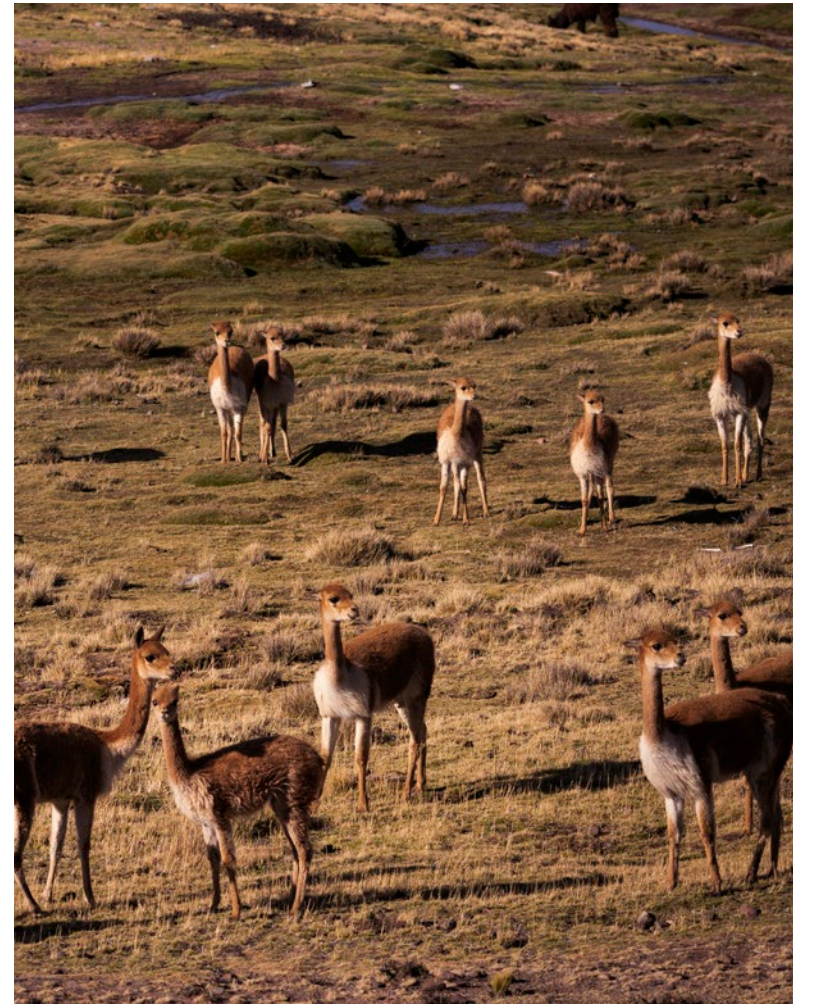




Vicuñas roam freely in the pristine Salinas and Aguada Blanca National Reserve, a vast wildlife sanctuary stretching across open plains at over 3,900 metres above sea level. The Stefano Ricci look showcases a luxurious blouson crafted from vicuña and silk with crocodile detailing. Paired with a silk shirt, virgin wool trousers, and the iconic Silver Idol sunglasses, this ensemble embodies sophistication in the heart of nature.







◆
LAKE TITICACA
- 3812 MASL -
◆

Located at the northern end of the endorheic Altiplano basin high in the Andes on the border of Peru and Bolivia, the lake consists of two nearly separate subbasins connected by the Strait of Tiquina. With a surface area of 8,372 km² and an elevation of 3,812 m, the lake is often called the highest navigable lake in the world.

Here we spent one full day with the Uros, the local indigenous people. They live on a still-growing group of about 120 self-fashioned floating islands near Puno. The Uros considered themselves owners of the lake and water.





Life on the Uros Islands moves at a gentle pace, marked by fishing and the creation of artisanal crafts. Each island is home to a close-knit family and welcomes visitors to experience its unique rhythm. The SR look here features a hooded down jacket in a luxurious wool, silk, and cashmere blend, adorned with a fox fur trim, paired with a soft cotton and silk jersey shirt and SR jeans. The look is completed by the iconic *Explorer* sunglasses.







The floating islands of the Uros are a living testament to the coexistence of humanity and nature. Lake Titicaca is home to around sixty family settlements that rely on artisanal products and hospitality. The model wears a cashmere, wool and silk blouson with crocodile inserts paired with a zip mock neck sweater and knit cargo trousers, both in fine wool and silk. In the photo above, the SR handmade backpack in quilted calfskin leather.









The Stefano Ricci Man aboard a traditional Uros boat on Lake Titicaca—a remarkable symbol of sustainability and heritage. The model wears a deconstructed jacket crafted from fine wool and silk, paired with a pure silk shirt and versatile wool and cotton trousers, embodying refined elegance in harmony with tradition.



Capturing human soul

In a world that does not contemplate written words, images speak volumes. This is the reflection that accompanies the sixth chapter of the SR Explorer mission program: Peru, from the Sacred Valley to the Colca Canyon, through the legendary Machu Picchu and Lake Titicaca.

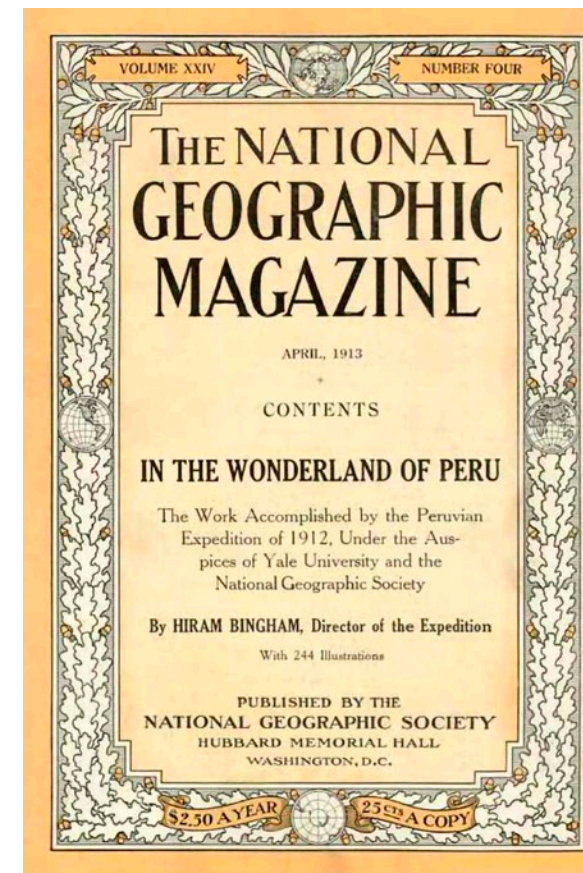
As Filippo Ricci writes in the introduction, the Inca civilisation retains an unexplored mystery, in which the quipu is the unique conduit of ancestral knowledge and secrets buried in the mountains.

The world discovered this mesmerizing story thanks to the images that National Geographic chose to publish in 1913, dedicating it the first monograph in its history. Yes, the “first” monograph dedicated to a single subject. The account of Hiram Bingham’s discovery, accompanied by black and white images taken by the explorer himself with a Kodak A3. The mission had begun many months earlier, and his story would become a book that included hopes and disappointments, and, I would add, illusions, given that Bingham always believed he had found the legendary Vilcabamba. But it is a fact that thanks to his perseverance and a twist of fate, precisely due to the power of those images, scientific salons, cultural and geographical associations, and travellers’ clubs discovered an unexplored world (in his text, Terry Garcia offers a significant ethical experience as well as a professional one).

Thus, photography is at the centre of the project. And it is curious, it cannot be coincidental, that another legend of photography like Irving Penn linked one of his most representative experiences to Peru, particularly in Cusco, in an era marked by images that emerged from a room made of development and developing agent, salts and darkroom, starting from the negative—an era away compared to today’s digital practices. Yet those images, if you think about it, remain fixed in the memory more than the profusion of photos that surrounds us today.

Irving Penn’s photographs are now exhibited at the Metropolitan Museum of New York (with a bequest from the Irving Penn Foundation: 187 shots that complete the 145 prints purchased at the time by the Met). I am talking about the photographer who, in the 1930s, signed the covers of Vogue and Harper’s Bazaar, the one who forced celebrities in the 1950s to queue up for a spot, the man who was on first-name terms with the Oval Office. Well, in 1948, at the height of his career, he went to a small studio in Cusco to photograph two children posing barefoot, hand in hand, creating a masterpiece in the history of world iconography. From there, he would develop, with a Rolleiflex, a sensitivity for workers, leather sellers, and chamois vendors who seemed to wear tailored garments—such was the style. His portraits, his still life photos, have shaped generations of professionals. There is also the world-renowned fashion photographer of Peruvian origins, Mario Testino.

Since its foundation in 1972, Stefano Ricci has its own story of images, as evidenced by “The Book”, the first monograph of the Florentine brand. Over the years, Stefano Ricci has collaborated with important names in photography, from the portraits taken by Monty Shadow to the incredible shots by Massimo Sestini (his was the first authorised photo of a model in Capri’s Blue Grotto). An evolutionary path that has involved many talents, too many to remember them all. I will just mention the interiors by Massimo Listri, the portraits by Aldo Fallai. Up to the start of the SR Explorer project, with which collaborations have extended globally, leading to projects with Chris Rainier (last assistant of Ansel Adams) who accompanied the missions on the glaciers of Iceland, along the Altai Mountains, and up to the Gobi Desert, with Matthias Klum who explored the unspoiled nature of the Galapagos Islands, diving into a sea of sharks, sea lions, and giant turtles. And reaching the legend of world photography,



The original cover of National Geographic Magazine published in 1913, the very first monography in editorial history.

Steve McCurry, who brought to life the soul of the Khmer temples in Cambodia. In this production stars Ami Vitale, who for her talent, can be considered the heir of Jane Goodall.

It is a path that accompanies the growth in the brand's iconography. After the experiences of the journey along Italy's Great Beauty, the creative direction has charted the course that leads to the search for the most extreme places in the world. Niccolò and Filippo Ricci lead the projects that extend to prestigious collaborations, among which I like to recall the recent agreement signed in New York with The Explorers Club.

In this context, alongside Alessandro Moggi and Eugenia Maffei, who, with their experience, narrate the plot of this mission through images, Filippo Ricci completes the collection shots with the awareness of having become part of the great family that speaks through images. That lineage that has as part of it Joseph Niépce, the pioneer. A name unknown to most but fundamental. In the spring of 1826, Niépce was experimenting in a primitive darkroom when the miracle happened. After an exposure to light of over eight hours, a scene began to delineate on a tin plate covered with bitumen of Judea. It happened in his courtyard, at Le Gras. A roof and two buildings. A scientific milestone for the history of photography. Three years later, strengthened by that experience, he entered into a collaboration with Louis Daguerre, a painter in love with what the world would come to know as photography. Daguerre, after his partner's passing, christened the invention “daguerreotype”, as everyone knows it today.

The debut of the discovery, “the most extraordinary of inventions”, for many had something diabolical about it. This was the belief of superstitious people and intellectuals like Honoré de Balzac (for him the body was made up of overlapping “spectres”; the clicks could erase their appearance). But the train was in motion. Family portraits, everyday moments, nudes, events, and reportage. Shifting from painting to photography was a moment, so much so that Paul Delaroche would go on to prophesy in 1839, “From today, painting is dead.” He was wrong, fortunately. However, the significance of the image captured in real-time has opened a new chapter in the history of communication.

The National Geographic cover, that story dedicated to the discovery of Machu Picchu, returned to the world a civilisation considered lost and ignited the desire to be part of the explorers' club.

Gianluca Tenti



Machu Picchu
- 2430 masl -

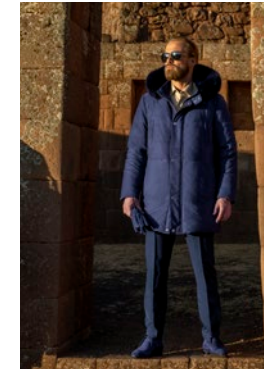
LOOK #02
Hooded down jacket, 100% technical fabric
Knit shawl neck sweater, 100% wool
Explorer crewneck t-shirt, 100% cotton
Sport trousers, wool
Fur hat, 100% technical fabric and Orylag fur
Eagle sunglasses
Sneakers, 100% suede with calfskin leather details
Handmade backpack, technical fabric with calfskin leather details

© Filippo Ricci
Courtesy of Stefano Ricci



© Alessandro Moggi
Courtesy of Stefano Ricci

LOOK #01
Hooded down jacket, 100% technical fabric with fox fur trim
Knit mock neck sweater, wool and cashmere
Explorer crewneck t-shirt, cotton
Sport trousers, cotton and modal
Eagle sunglasses
Knit scarf, 100% wool
Explorer padded gloves, technical fabric
Mountain boots, 100% calfskin leather with suede details
Handmade duffle bag, virgin wool and cashmere with calfskin leather details



© Ami Vitale
Courtesy of Stefano Ricci

LOOK #11
Hooded down jacket, 100% nubuck calfskin leather with fox fur trim
Casual shirt, 100% cotton
Sport trousers, 100% virgin wool
Baseball hat, 100% calfskin leather
Shield sunglasses
Handmade belt, 100% nubuck crocodile
Handmade gloves, 100% lambskin leather with mink fur
Ankle boots, 100% suede



© Ami Vitale
Courtesy of Stefano Ricci

PALCOYO
- 4900 masl -
LOOK #04
Hooded blouson, cotton and cashmere with Orylag lining
Knit turtleneck sweater, cashmere and silk
Explorer crewneck t-shirt, cotton
Sport trousers, cotton and cashmere
Mythos sunglasses
Sneakers, 100% suede with calfskin leather details
Handmade one-shoulder backpack, nubuck calfskin leather with nubuck crocodile details



© Ami Vitale
Courtesy of Stefano Ricci

LOOK #28
Blouson, 100% shearling with Nappa lambskin leather details
Knit mock neck sweater, 100% cashmere
Crewneck t-shirt, 100% cotton
Five-pocket jeans, 100% cotton
Voyager sunglasses
Handmade belt, 100% nubuck crocodile
Handmade gloves, 100% cashmere with lambskin leather details
Ankle boots, 100% suede
Handmade backpack, 100% calfskin leather



© Ami Vitale
Courtesy of Stefano Ricci

Chincheru
- 3754 masl -
LOOK #20
Deconstructed double breasted coat, 100% cashmere
Overshirt, 100% cashmere
Knit mock neck sweater, cashmere and silk
Trousers, 100% cashmere
Cruiser sunglasses
Oxford shoes, 100% calfskin leather



© Alessandro Moggi
Courtesy of Stefano Ricci

LOOK #24
Knit cardigan, 100% cashmere
Knit mock neck sweater, cashmere and silk
Knit jogging trousers, wool, cashmere and silk
Voyager sunglasses
Knit scarf, 100% cashmere with crocodile details
Sneakers, 100% calfskin leather
Handmade messenger bag, 100% calfskin leather



© Ami Vitale
Courtesy of Stefano Ricci

LOOK #29
Hooded down jacket, 100% silk with fox fur trim and crocodile inserts
Knit crewneck sweater, cashmere and silk
Crewneck t-shirt, 100% cotton with crocodile details
Sport trousers, cotton
Safari sunglasses
Knit scarf, 100% cashmere with crocodile details
Handmade gloves, 100% crocodile with mink fur
Ankle boots, 100% nubuck crocodile



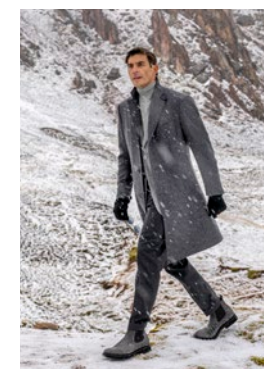
© Ami Vitale
Courtesy of Stefano Ricci

PISAQ
- 2972 masl -
LOOK #12
Blouson, cashmere, mink and silk with mink fur collar
Knit crewneck sweater, cashmere and silk
Casual shirt, cotton and cashmere
Trousers, 100% virgin wool
Scarf, 100% cashmere with crocodile details
Legend sunglasses
Handmade gloves, 100% cashmere with lambskin leather details
Loafers, 100% suede



© Ami Vitale
Courtesy of Stefano Ricci

LOOK #06
Blouson, 100% wool with shearling collar
Casual shirt, cotton and cashmere
Crewneck t-shirt, 100% cotton
Trousers, 100% virgin wool
Silver Edge sunglasses
Handmade gloves, 100% cashmere with lambskin leather details
Handmade belt, 100% nubuck crocodile
Desert boot, 100% suede
Handmade tote bag, nubuck crocodile with nubuck calfskin leather details



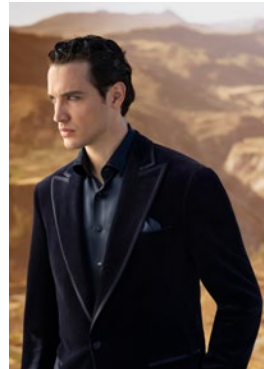
© Ami Vitale
Courtesy of Stefano Ricci

LOOK #21
Deconstructed three-button coat, 100% cashmere
Two-button Fiesole jacket, wool, cashmere and silk
Knit turtleneck sweater, cashmere and silk
Trousers, cashmere
Silver Idol sunglasses
Handmade pocket square, 100% cotton
Handmade gloves, 100% lambskin leather with mink fur
Ankle boots, 100% suede



© Alessandro Moggi
Courtesy of Stefano Ricci

LOOK #03
Hooded down jacket, wool and cashmere
Knit crewneck sweater, 100% wool
Explorer crewneck t-shirt, cotton
Sport trousers, cotton
Explorer baseball hat, virgin wool and cashmere
Mythos sunglasses
Sneakers, 100% suede with calfskin leather details
Handmade one-shoulder bag, virgin wool and cashmere with calfskin leather details



LOOK #66
 Deconstructed one-button jersey evening jacket, 100% velvet
 Tuxedo shirt, 100% silk
 Evening trousers, 100% wool
 Handmade pocket square, 100% silk
 Loafers, 100% velvet

© Alessandro Moggi
 Courtesy of Stefano Ricci



Achoma
 - 3650 masl -
LOOK #67
 Deconstructed one-button jersey evening jacket, 100% velvet
 Tuxedo shirt, 100% silk
 Evening trousers, wool and silk
 Handmade pocket square, 100% silk
 Loafers, 100% velvet

© Ami Vitale
 Courtesy of Stefano Ricci



Lake Titicaca
 - 3812 masl -
LOOK #35
 Hooded down jacket, wool, silk and cashmere with fox fur trim
 Jersey shirt, cotton and silk
 Five-pocket jeans, cotton and cashmere
 Knit hat, 100% cashmere with crocodile details
Explorer sunglasses
 Handmade belt, 100% nubuck crocodile
 Sneakers, calfskin leather and suede

© Ami Vitale
 Courtesy of Stefano Ricci



LOOK #36
 Blouson, cashmere, wool and silk with crocodile details
 Knit zip mock neck sweater, wool and silk with matted crocodile details
 Knit cargo trousers, wool and silk
Safari sunglasses
 Knit scarf, 100% cashmere with crocodile details
 Sneakers, 100% nubuck crocodile and calfskin leather

© Alessandro Moggi
 Courtesy of Stefano Ricci



Colca canyon
 - 3270 masl -
LOOK #52
 Two-button suit, wool and cashmere
 Knit polo shirt, cashmere and silk
Elite sunglasses
 Handmade pocket square, 100% cotton
 Loafers, 100% suede

© Ami Vitale
 Courtesy of Stefano Ricci



LOOK #57
 Deconstructed two-button coat, vicuna and cashmere
 Two-button Fiesole suit, 100% wool
 Shirt, 100% cotton
 Handmade fedora hat, 100% felted beaver
Idol sunglasses
 Handmade luxury tie, silk
 Handmade pocket square, 100% cotton
 Handmade belt, 100% matted crocodile
 Precious 18kt gold octagonal cufflinks with diamonds
 Loafers, 100% calfskin leather

© Alessandro Moggi
 Courtesy of Stefano Ricci



LOOK #48
 Alpha Yarn jersey two-button jacket, 100% cashmere
 Alpha Yarn knit half-zip sweater, 100% cashmere
 Alpha Yarn jersey sport trousers, 100% cashmere
Legend sunglasses
 Handmade pocket square, 100% cotton
 Loafers, 100% suede

© Alessandro Moggi
 Courtesy of Stefano Ricci



LOOK #49
 Deconstructed two-button jacket, wool and silk
 Casual shirt, 100% silk
 Trousers, wool and cotton
Elite sunglasses
 Knit scarf, silk and cashmere
 Handmade pocket square, 100% cotton
 Handmade belt, 100% nubuck crocodile
 Ankle boots, 100% suede

© Alessandro Moggi
 Courtesy of Stefano Ricci



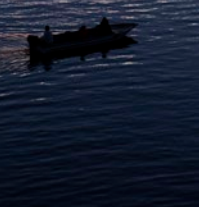
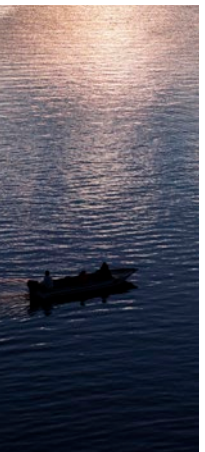
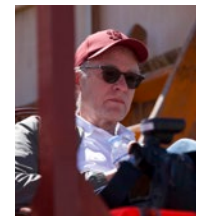
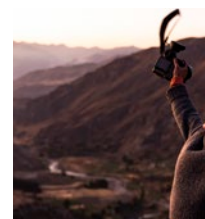
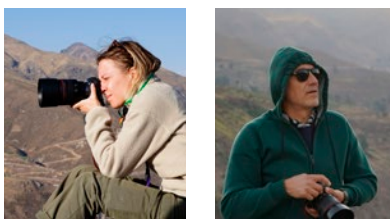
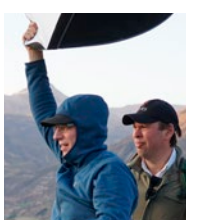
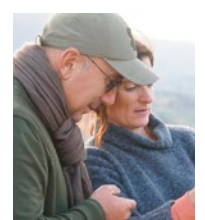
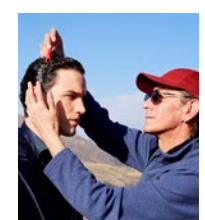
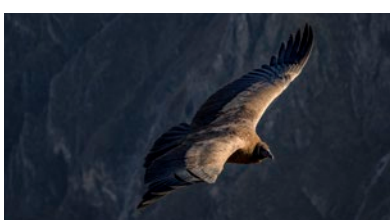
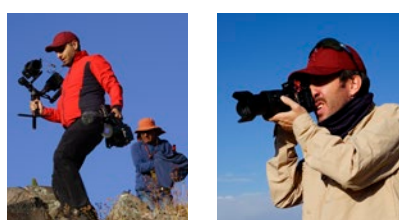
LOOK #42
 Blouson, vicuna and silk with nubuck crocodile details
 Casual shirt, 100% silk
 Sport trousers, 100% virgin wool
Idol sunglasses
 Handmade belt, 100% nubuck crocodile
 Loafers, 100% suede

© Filippo Ricci
 Courtesy of Stefano Ricci



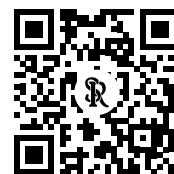
Reserva National Salinas y Aguada Blanca
 - 3976 masl -
LOOK #41
 Deconstructed two-button jacket, vicuna
 Knit polo shirt, 100% vicuna
 Trousers, 100% cashmere
Cruiser sunglasses
 Handmade pocket square, 100% cotton
 Loafers, 100% calfskin leather

© Ami Vitale
 Courtesy of Stefano Ricci



STEFANO RICCI EXPLORER

EXPLORE THE WORLD TO EXPLORE OURSELVES



Scan the QR code to access the complete collection
and all the details of the looks.

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Filippo Ricci (3-5) – Terry D. Garcia (9-11) – Ami Vitale (13-15) – Niccolò Ricci (19-20) – Gianluca Tenti (132-133)

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