

LE CUIR A PARIS

LEATHER&FUR EVENT



exhibitors, forums, events,
THE TREND LABORATORY
LE CUIR A PARIS

PRESS KIT
12-14 February 2013





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The Summer 2014 themes and colours.

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The new forum for prospective at LE CUIR A PARIS.



12 EVENTS

12-13 Esmod Berlin

A fashion exhibition by the Esmod students in partnership with the German suppliers of leather and textiles exhibiting at LE CUIR A PARIS.

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How 10 talented companies handle leather with consummate skill.

25 IFM

A fashion exhibition by the students of the 2012 "Design Postgraduate Program" of the IFM.



Press contact:
Juliette SEBILLE
jsebille@sicgroup.com



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www.taneka.fr

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www.languedoctranslation.com

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contents.



348 exhibitors
40 new
9 back

+ 21% / Feb. 12

_ BREAKDOWN BY SECTOR

61% Finished leathers
 10% Textiles and synthetics
 8% Exotic leathers
 6% Components
 5% Furs
 4% Services, Press, Associations
 2% Leather garments
 2% Raw hides and skins
 2% Chemicals

_ BREAKDOWN BY COUNTRY

The top three

57% Italy
 17% France
 11% Spain

10% Other European countries

Turkey
 Portugal
 Germany
 Netherlands
 Switzerland
 England
 Belgium
 Iceland

5% Other international countries

Brazil
 Pakistan
 South Korea
 South Africa
 China
 United States
 Singapore
 Tunisia

The show in figures.

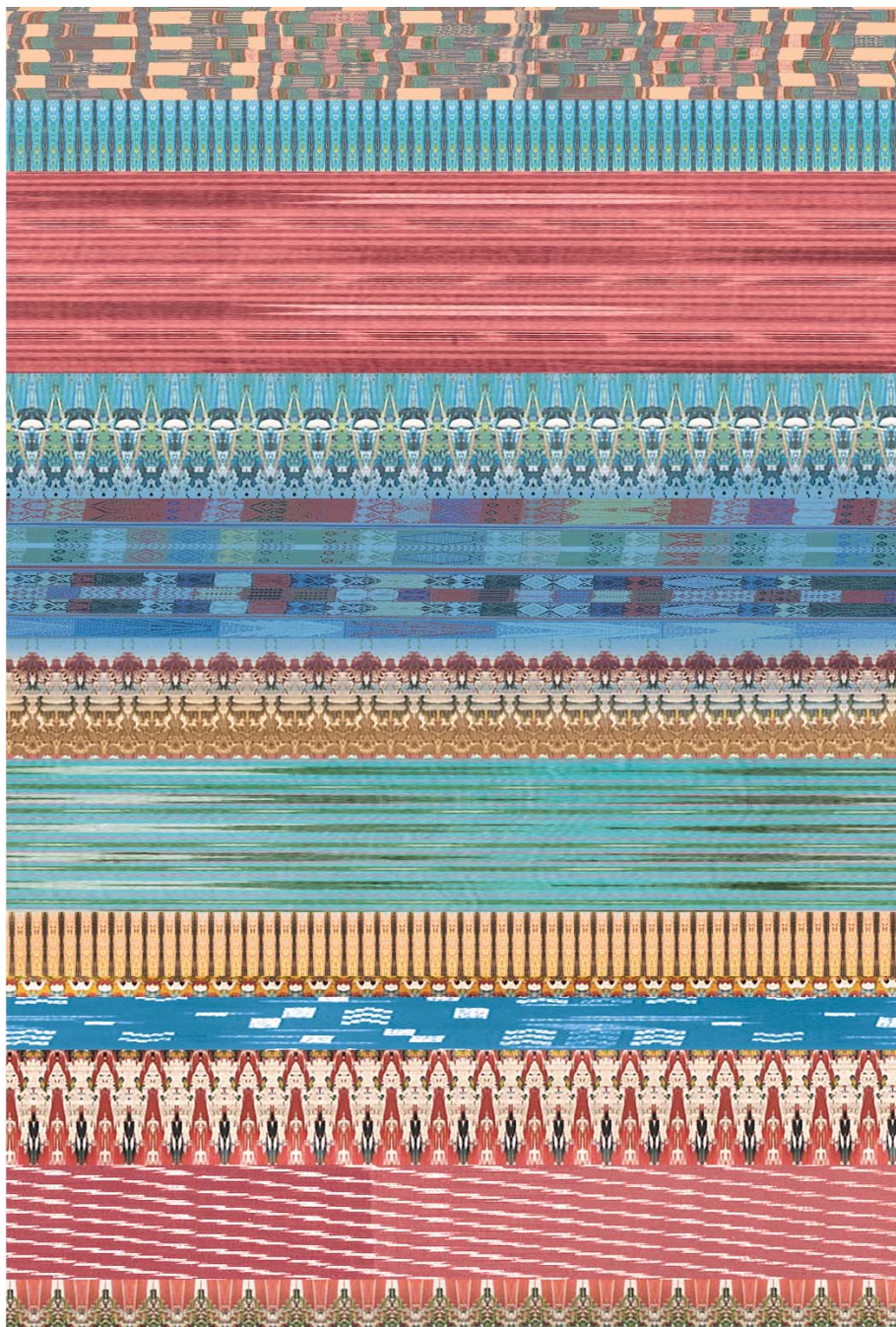
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_ AGITATION OF A FLUID WHICH FLOWS IN A WHIRLPOOL

Everything is moving, shifting, trembling under our feet and
 destabilising us.
 Let's make the most of it to find a new balance.
 The world that is coming will be a wily one.
 Our task will be to forge a place there, to invent new strategies.
 It will be up to us to understand that to succeed, strength is
 in numbers and we have to learn to make the most of our
 differences.
 Our colours journey in networks, our tastes blend together.
 From now on, fashion will belong not to a country but to the entire
 world.
 And as we are reviving the values of creation and know-how:
NOW IT'S OUR TURN ! _



_ REPETITION

Joyful rigour and an obsession with patterns set the tone for the season.

The need for rigour has provoked a monomania for patterns. Repetition and obsession boost creativity. Graphic and joyful rhythms, a blend of very precise, calibrated and detailed designs. It brings to mind Bach's Fugues, installations by Buren, the patterns of Gerhard Richter and optical art. In a more naïf register, we find the revival of Marimekko, a contagious epidemic of Wall Papers and All Overs.

↘ Colour Range GRAPHIC MONOMANIA

OBSESSION

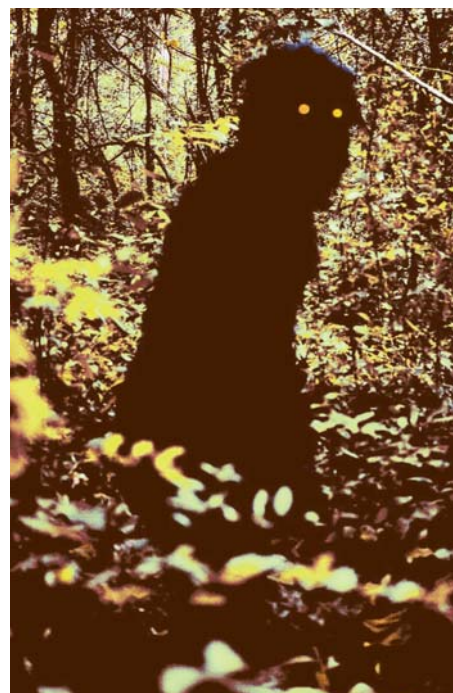
_ NOCTURNAL FANTASIES

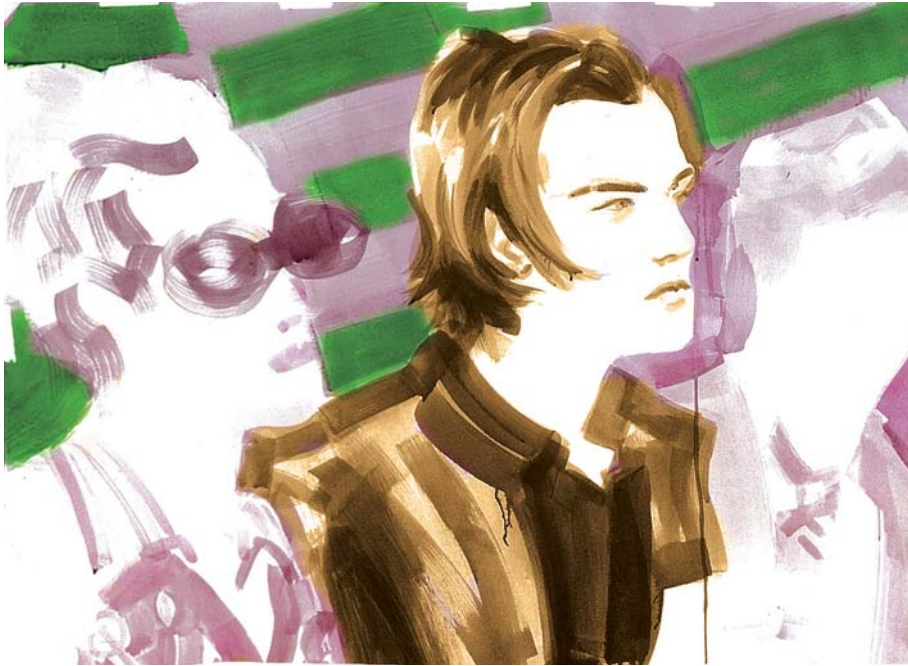
Materials are inspired by climatic accidents and legends from other lands.

A worrying and very sombre nature surrounds us.

Creatures that are half-man/half-beast surge forth and upset us with the shine of their yellow eyes. Phantoms or fantasies, they are the bearers of mysterious legends, the foretellers of climatic accidents, of the evolution of the species.

↘ Colour Range JUNGLE COUTURE





↘ Colour Range **DISTURBING URBANITY**

_ TIME WARP, COHABITATION AND DISTORTION OF TIME

Vintage and research boost creativity.

The past, present and future pile up to form one single period. This temporal juggling inspires exhibitions and feeds new distribution concepts. It sees the blossom of the neo-realistic trend, the melodramatic aesthetic, heralds the rediscovery of the beauty of traditional developing techniques for photographic portraits and treats paintings like photography.



Photographies Monory © Adagp

↘ Colour Range **NEO-REALISM**

_ ART NAÏF AND SPONTANEITY OR CRAFTSMANSHIP? POET OR DESIGNER?

Removed from cultural landmarks we reinvent the essential.

It is not a blend of times but a blend of genres. An unusual regard, a capacity to create above and beyond the cultural landmarks. Spontaneity or a knowing calculation, we concentrate to preserve the essential. Economical use of means and simplicity do not stop technological prowess.



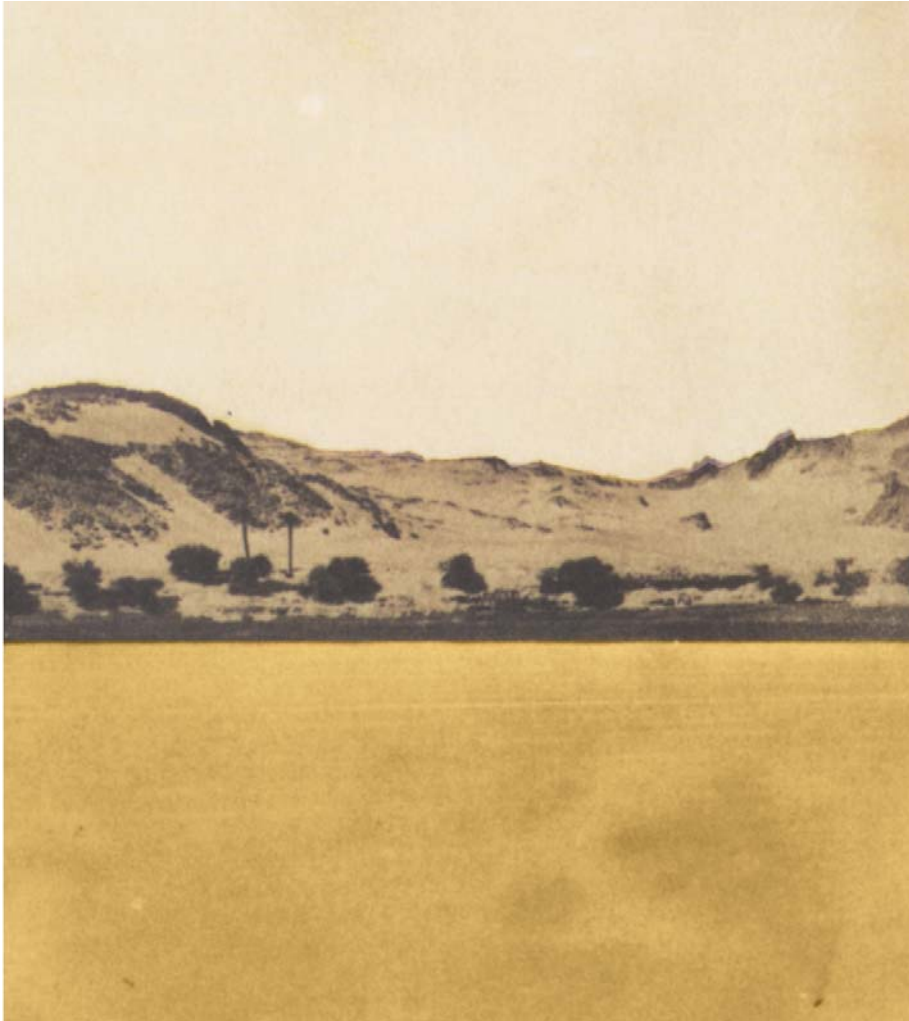
↘ Colour Range **LIGHTNESS**

COMPRESSION



↘ Colour Range **ECONOMY OF MEANS**

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↘ Colour Range LUXURIOUS NOMADS



↘ Colour Range ETHNIC NOBILITY

_ VOYAGE, NOMADISM, WANDERING

We appropriate ancient civilisations and the authentic from elsewhere.

Like birds and salmon, the individual has become migratory. In groups, for a fixed period, or free and solitary, he multiples journeys and unlikely destinations. He journeys via his imagination, or embarks in a real vessel and heads off to explore forbidden lands and expose himself to danger. He tries to find himself, to provoke new encounters and unexpected emotional clashes. Unknown landscapes haunt him, foreign foods fascinate. He travels the world in rafiot fishing boat, on a windsurfer or a floating-city cruise ship. A luxurious nomad or a pseudo hippy, "on the road again", he moons around to regenerate the myth of the free-spirited backpacker.

MIGRATION

_ CHEMISTRY, ONE ELEMENT IMPREGNATES ANOTHER

One element impregnates another and creates hybrid materials.

Nature and research tessellate to create a new craziness. Technology has migrated and created a mutant and fantastic nature, a strange thing where the natural impregnates the artificial and the artificial drips onto the natural. From this fusion is born hybrid landscapes where architects, designers and landscapers roam.



↗ Colour Range A SPECTACLE OF COLOURS

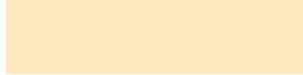


Photography Fabrice Hyber © Marc Domage

↗ Colour Range DELIRIOUS NATURE

OBSESSION

GRAPHIC MONOMANIA



Rose Degas
13-1022 TPX - 473C



Rouge Gauguin
17-1558 TPX - 1795C



Vert Monet
14-5714 TPX - 338C



Bleu Matisse
16-4134 TPX - -542C

JUNGLE COUTURE



Mélèze
19-5212 TPX - black 6C



Merbeau
19-0815 TPX - 7532C



Toundra
18-0426 TPX - 450C



Or antique
or matifié

Colour Range S.14



COMPRESSION

NEO-REALISM



Médée
19-3830 TPX - 5255C



Cléopâtre
18-4735 TPX - 321C



Othello
19-0000 TPX - Proc.black C



Desdémone
19-1934 TPX - 208C

DISTURBING URBANITY



Rose flétrie
18-1709 TPX - 5205C



Tuile brune
18-0950 TPX - 7512C



Plastique vert
17-6229 TPX - 356C

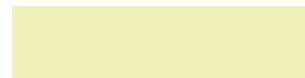
LIGHTNESS



Houppette
14-1139 TPX - 714C



Zéphyr
15-4722 TPX - 631C



Poussin
11-0618 TPX - 608C



Aigrette
11-0604 TPX - blanc

ECONOMY OF MEANS



Buvard
17-4405 TPX - 7544C



Kraft
15-1215 TPX - 7529C



Mine de crayon
18-1306 TPX - 411C



Charcoal
19-3905 TPX - 446C

MIGRATION

LUXURIOUS NOMADS



Rose des sables
15-1213 TPX - 7529C



Corde
17-0808 TPX - 7530C



Dune
17-1047 TPX - 7509C

ETHNIC NOBILITY



Bengali
18-1655 TPX - 200C



Capucin
19-0809 TPX - 405C



Cockatoo
19-0915 TPX - 412C

A SPECTACLE OF COLOURS



Durian mûr
17-5024 TPX - 323C



Clémentine séchée
18-1535 TPX - 7524C



Goyave écrasée
17-1818 TPX - 682C

DELIRIOUS NATURE



À peine jaune
14-1025 TPX - 466C



Juste vert
16-0230 TPX - 377C



Jaune acide
13-0648 TPX - 605C



Blanc labo
11-4601 TPX - 7541C

Incube.

_ The new area for Prospective & Research at LE CUIR A PARIS is inspired by the desire to promote the research, creativity, expertise and techniques employed by the tanners and the manufacturers present at the show. INCUBE is at the heart of a cross-disciplinary prospective process, which monitors, identifies and selects the signs from the contemporary design scene that indicate what will influence the tomorrow's design.

INCUBE inspires, stimulates and guides tanners in their exploration of new territories, provides impetus for the development of materials around the two themes that have been chosen, and helps them to prepare prospective products.

INCUBE wants to surprise, to suggest unusual and unexpected creative routes, to invite visitors to discover, to think and to imagine through the use of pertinent and bold material samples.

The only limit is your imagination. _



_ The CUIR A PARIS style team visited the brand new - and very contemporary - head offices of Joao Carvahlo at Vila Moreira in Portugal. Together they explored new possibilities for creating original materials. Joao Carvahlo is recognised throughout the tanning industry for its technical expertise with leather. _





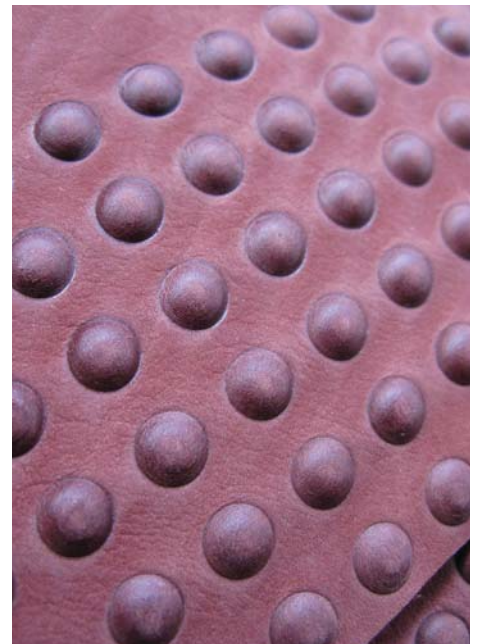
_ REACTIVATE

**Face the future with enthusiasm,
live it intensely.**

Free oneself from constraints in a serene environment, where well-being and dynamism reactivate daily life: move, breath, vibrate, face life in 3D...

Tender, inflated, voluminous or light, textures are shown in relief. Absorbent, shockproof or breathable, they have an unexpected design.

- INFLATABLE AND PERFORATED
- VOLUMINOUS FLOCKING
- SHOCK PROOF AND DOUBLE SIDED
- TECHNICAL VELVET





_ REINCARNATE

Take influence from sources of chaos.

Look with wonder on damaged nature and restore the previously unimagined shine: enhance the strange and redefine the beautiful, dream the unlikely and create astonishment... Refined rawness, unexpected glamour, fantastic sophistication or gracious rusticity, textures opt for an ornamental, magic or marvellous style.

- EXOTIC PREHISTORY
- MINERAL FUSION
- FOSSILISED LACE
- WAXED AND LACQUERED FUR





Dress by Marina Hörmanseder, leather from WEINHEIMER

_ EXHIBITION

Ich Bin ein Berliner

The fashion University ESMOD Berlin in partnership with the German tanneries and textile suppliers participating in LE CUIR A PARIS show, present the exhibition "The Sculpted Body" - the result of a unique collaboration project building bridges between industry and educational institutions.

The exhibition consists of 15 - 20 selected works designed and produced by third-year Esmod students, exploring body structures translated into accessories or clothing. They range from 3D bracelets, studded and buckled helmets, to structured jackets, textured handbags and iPad covers. They all focus on the interaction and interrelation between the accessory or the garment and the body in its surrounding. The results

Esmod Berlin.



Bag by Henny Eickhorst,
leather from RICHARD HOFFMANS



necklace by Leyla Koc, leather from JACOBS



Belt by Marieke Heinrich,
leather from RICHARD HOFFMANS

place particular emphasis on shape, structure and visual impact, using leather and textiles generously provided by German sponsors exhibiting at LE CUIR A PARIS.

These companies include RICHARD HOFFMANS, WEINHEIMER, GERECKE LEDER and JACOBS for the leather, EMIL HOFMANN for fur and COLORTEX, FASHMO and STOCKMAYER for textiles.

All the pieces being exhibited explore new applications of materials, on the surface and in their visual aspect. They contrast with how we conventionally interpret specific accessories, such as the handbag or the wallet, and show how they can be re-worked in a modern and contemporary world to suit the new demands of the user in a new time, requiring the designer to not only rework existing objects, but also to behave and act as an inventor. _

↘ www.esmod.de

_ SPONSORS

COLORTEX
Stand F8

EMIL HOFMANN
Next edition
LE CUIR A PARIS
17-19 September 2013

FASHMO
Stand A12

GERECKE LEDER
Next edition
LE CUIR A PARIS
17-19 September 2013

JACOBS
Stand A32

RICHARD HOFFMANS
Stand F30

STOCKMAYER
Stand A12

WEINHEIMER
Next edition
LE CUIR A PARIS
17-19 September 2013

Contact for Germany
LE CUIR A PARIS:

Mayouri SENGCHANH
EXALIS GmbH
www.exalis.de

"Hallon" pattern (i.e. raspberry bush) on vegetable tanned leather, Carina Sohl

Leather, every which way.

— We like it a little, a lot, madly, passionately.
Leather is everywhere. From designer furniture to wall coverings, from handbags to high heels, it is the favourite material for fashion and interiors. Whether experienced professionals or newcomers, these ten talented companies handle it with consummate skill to meet the most challenging orders. And they invite you to visit them during the third edition of **Bespoke by LE CUIR A PARIS.** —



Carina Sohl, leather artist

"I live in the country, close to nature and to the plants that I hand-pick for my patterns..."

Nature creates perfect works of art, and I want to convey the sense of humbleness that I feel before nature and living plants. I want to freeze a moment of this beauty, and when I design my patterns with leaves and press them into the leather, an exact detailed embossment is formed, which will become integrated in the leather forever".

Initiation

For several years she studied Design and Art & Crafts at the University in Stockholm and Linköping in Sweden. She had been working as an Art restorer and decorator

but some years ago she took a specialized course and discovered the amazing and beautiful material called leather.

Once upon a time...

In 2006, on a sunny autumn walk by the sea in Nyköping, Sweden, she found a wondrously beautiful leaf, and felt that she wanted to freeze a moment of its beauty and capture the fine lines, details and fantastic shape for eternity. Her idea was to create an entirely new type of decorative pattern with natural plant material on environmentally friendly leather.

Skills

Instead of painting with a brush, she designs the pattern by hand with natural leaves she has gathered. The plants are pressed into the leather, forming an exact embossment, which will become integrated in the leather forever. The organically grown leaves form irregular,



Hand-embossed patterns on leather, using natural leaves.

vibrant and beautiful patterns, which are impossible to reproduce with modern printing plates and line production. In the process, the leaf is destroyed, therefore each print is a unique and highly individual piece of art.

Favourite materials

All patterns are hand-embossed on the highest quality vegetable tanned leather which displays all the features possessed by the original hide. Well cared for, it will age beautifully. The plants are native to the Swedish countryside and are harvested only in the Swedish summertime. With a special method she can keep the plants over the winter months and use them all year around. She has a large store of different leaves and plants.

Applications

Everything at Carina Sohl is hand made in Sweden to order. Applications are predominantly for the interiors sector and include wall panels, cushions, upholstery of headboards, cupboards, tables and doors. There are also applications possible in the fashion clothing and footwear sectors.

www.carinasohl.se

David Rosenblum, sheather Art gilder

"Leather has richness and with its structure, colour, subjectivity and sensuality, the ability to create an atmosphere that no other material can offer. It is a material that is sensual and seductive from the first contact, you immediately fall under its spell. And that's without mentioning the gilding which further enhances the leather by highlighting it".

Once upon a time...

David's father, Bernard Rosenblum was the owner of the Bettenfeld-Rosenblum Sheathing Workshop at 86, avenue

Ledru Rollin in Paris. It was founded in 1895 and is considered to be the oldest workshop in Paris and France still in activity. David took over the company and moved the workshop to 2, rue Titon in Paris, staying in the same district as the original.

Initiation

His father transmitted his passion to his son from an early age and given his abilities and the ease with which he learned, decided to train him as an Art gilder and sheather, as well as in painting and sculpture.

Skills

The work of the Bettenfeld-Rosenblum workshop is specialised in sheathing, with the creation of original items, the reproduction of ancient objects and the restoration of anything made of leather. David can advise his customers, carry out studies and develop prototypes.

He also develops and preserves leather decoration techniques, through the use of dye, paint, gilding, ageing the leather, patinas and other procedures that make up the secrets of the workshop.

Favourite materials

David is passionate about his craft and the noble material that is leather. His leathers are very carefully chosen from a select range including vellum, parchment, leathers from Cordoba, Venice and Flanders, embossed leather and exotic leathers (python, crocodile, galuchat). David dyes all the skins by hand himself. For the gilding, only genuine gold with a minimum of 22 carats is used.

Applications

We can find this leather speciality in upholstery leathers, but also in the restoration or reproduction of any item, and on any type of leather including galuchat. David works for private clients and professionals from a number of sectors, including cabinet-makers, interior decorators and designers, companies from the fashion and luxury sectors, designers and artists, public authorities, museums and private collections.

www.elegance-cuir.com



Panel made from parchment and iguana for interior decoration.





Atelier Mardini, shoemaker

"Parisian elegance" brings to mind strolls along chic boulevards, the fragrance of roses, and a beautiful woman who likes to make the most of life, wearing unique and comfortable footwear.

Above all it is a story, that of Taher Fattah, who started with little but, armed with precious expertise and bags of perseverance, has managed to make quite a reputation in the footwear world.

Initiation

Taher Mardini was born in Beirut in 1961. He studied at the Lycée National and started out as an apprentice designer for a bag manufacturer. He came to France in 1985, and was an employee of

the "Atelier Voisin" company, where he worked for the next ten years.

Once upon a time...

Everything really started on 30th December 2004, the date that the company "Elegance Parisienne" came into existence and the brand "Taher Mardini" was created. The premises, located in rue de Belfort, were laid out as a footwear manufacturing workshop and cobblers. This little business immediately made a name for itself with its semi-bespoke approach that allowed customers to modify the materials and colours of their shoes at will. Five years later, the first store opened in the Marais district of Paris, rue du Roi de Sicile. Its chic and elegant atmosphere allowed customers to appreciate the new style of the store and the wide range of models. The complete bespoke option was also available. From 2009, the launch of larger scale production practices gave



Cha model in red and chocolate snake leather.

the company a new status and new resources. Today, Taher Fattah is passing on his know-how to his children.

Skills

The workshop manages the entire process of designing and manufacturing footwear. It offers a full bespoke service by appointment in order to clearly understand the customer's demand and take into account the characteristics of their feet. A design consultation service is provided in order to better identify their demands and assist them in the process and their choices. This varies according to the type of model desired, and the supplies it requires, such as leathers, heels, clasp systems etc.

Favourite materials

Taher Mardini works with leathers of very different natures and origins given the wide variety of his orders. But he declares a certain penchant for exotic leathers, such as crocodile, snake and fish, and noble materials such as ponyskin, which require very gentle and perfectly controlled handling.

Applications

The workshop-store is continuing to work with various players in the fashion industry, producing limited edition collections and prototypes for many designers, creating bespoke models for individual clients and developing eponymous collections.

—
www.taher-mardini.com

Maité Wustner, craftswoman & designer of saddle-stitched leather goods

"I like to breathe life into the material, to transform it. I get great pleasure from working with leather; such a noble and sensual material, both supple and stiff, offering endless possibilities..."

Once upon a time...

From a very young age, Maité Wustner discovered the pleasure of handling materials and making all sorts of objects. However, she initially opted for more general academic studies, before the passion that drives her caught up with her.

Initiation

She trained in Paris, at the Grégoire Ferrandi school, in saddle-stitching techniques and then joined the Hermès workshops. After four years with the unrivalled masters of saddle stitching, and a period working for Céline, Maité Wustner opened her own workshop.

Skills

Located in the Batignolles district of Paris, Maité Wustner's workshop is dedicated to the world of leather and leather goods. There she designs and produces original items but also offers a restoration and repair service.

Maité Wustner provides support for and carries out unusual projects that require expertise and imagination, and is also involved in prototype development.

Favourite materials

Maité carefully chooses the leathers

she uses, mainly directly from French tanneries and hide and skin producers. She does not have one favourite material, as each leather has its qualities, and each behaves differently – for each usage there is the most suitable material.

Applications

Maité offers her know-how and expertise both to private clients (bespoke creations, restoration) and to professionals for unusual projects. Her skills have been put to good use in the film, fashion, interiors and luxury sectors.

www.maité-wustner.fr



Maité Wustner's workshop-store located in the Batignolles district.





Christophe Fey Concept, furnishing upholstery

Redefining leather...

Initiation

As a worthy descendant of a family of upholsters in furnishing since 1912, Christophe Fey has always evolved in the leather universe using his first tools at the age of 11. Christophe Fey has acquired a vast savoir-faire, from his grand-father, an expertise that he will use for the benefit of the company, mainly working the Cordovan leather.

Once upon a time...

Coming from a long line of upholsters, Christophe Fey started his first business

of furniture upholstery in 1992 before partnering with his father in 1995. From this collaboration a store emerges based at the Viaduc des Arts, a must in the arts and crafts area. In 1996, Christophe Fey and his father file the patent for the design of the leather mural slab, thus redirecting their expertise towards interior design. In the year 2006, Christophe Fey opens his showroom located only two steps away from the Bastille, next to the antique dealers of the Faubourg Saint Antoine, for whom they will restore furniture.

Skills

Guided by his creative intuition, Christophe Fey was able to take on the challenges imposed by his generation by launching a new way of working with leather in the interior design sector : creation of murals slabs inspired by traditional Cordovan leather, leather parquet or also headboards and covered furniture.



Floral model made with Swarovski elements available in 200 leather colours.

Lacerated, buttoned, rhinestone or gilded leathers, Christophe Fey dares to take risks by offering a new approach for which he is renowned. The strength of this craftsman also lays on his made-to-measure works, offering thus, a wide range of possibilities: dimensions, colours, materials.

Favourite Materials

Highly concerned by the quality of his skins, the overall of the productions come exclusively from France and Italy: calfskin leather, ostrich, crocodile, goatskin, stingray...

Applications

Renowned for his professionalism and good level of expertise, Christophe Fey is in collaboration with many architects and designers. As such he is involved in participating to various projects such as : the creation of a store front in collaboration with Louis Vuitton and a collection of murals slabs in association with Swarovski®. Guided by that same desire to diversify his offer and to develop his expertise, Christophe Fey starts designing leather furniture in 2006. A new adventure, that allows him to let his creative imagination run free. Thus, giving life to creative pieces of work, each more original than the next, such as the coffee table made from salmon skin, the console in black ostrich leg or also the office in crocodile skin...

—
www.christophefey-concept.com

Mercier, leather upholsterers

"I remember my father telling me about my grandfather's expeditions, when he would cycle to Cholet, the capital of leather at the time. He would come home in the evening after pedalling more than 100 kilometres to get the material that he was going to work on".

Once upon a time...

Anouk Mercier is the third generation of her family to work as leather upholsterers. Today she shares her passion for this craft with her partner, François Bioret. Together they are using modern technologies to revive a

heritage that is nearly a century old. Created in 1931, Mercier is based on a strong tradition of leather craft. The company started out as shoemakers, adding the production of leather goods in 1975 and completing the company's range of skills with leather upholstery.

Skills

Today, Mercier is an SME specialised in the custom production of leather upholstery finishes and small and medium-sized production runs. The company also produces prototypes and can put in place manufacturing processes to meet customer specifications. Mercier has added another string to its bow with its Anook label, specialised in the creation of decorative items and leather goods. However decorating, casing and cushioning remain the core activities.

Favourite materials

The company works with very high quality leathers from Europe. There are constraints in working with leather from cows, goats and sheep, particularly in terms of dimensions. That is why Mercier prefers to be associated with the client project as far upstream as possible in order to be able to optimise the service it provides and ensure satisfaction for all.

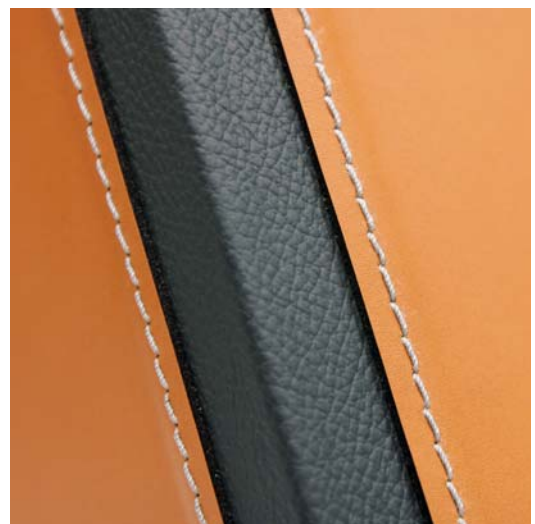
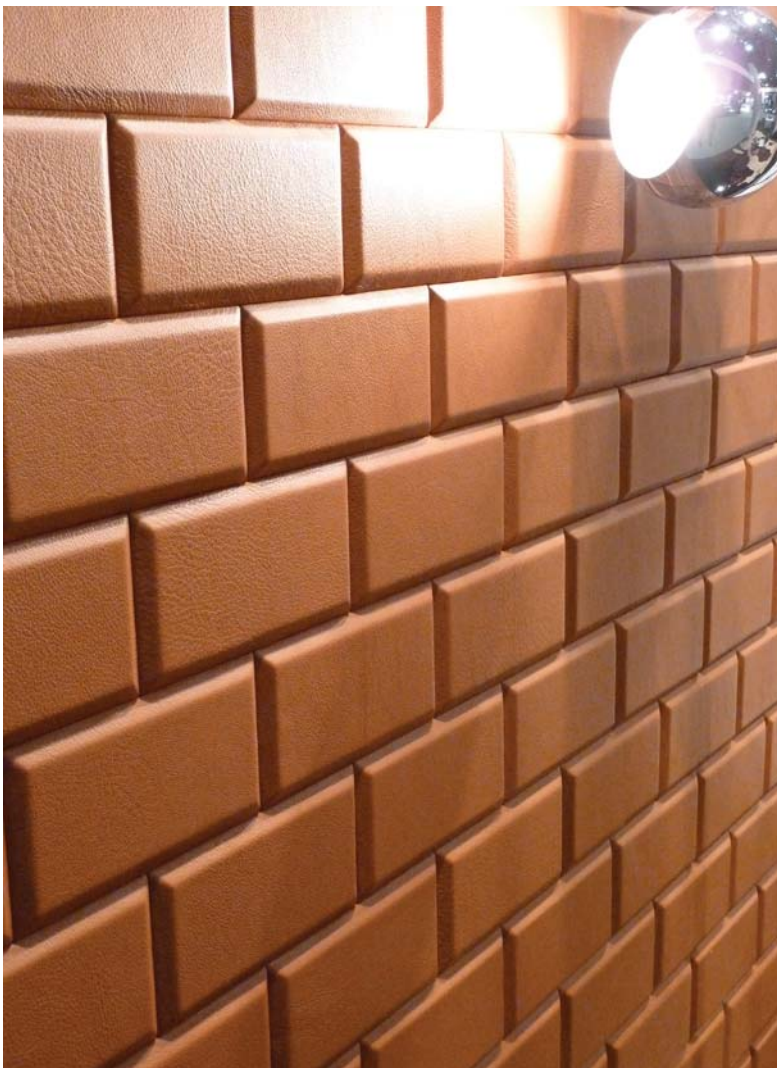
Applications

The company demands the highest quality, which allows it to position itself on the premium market, working with professionals from the fixtures, decoration, furniture and marine sectors.

Pet project

Their favourite project? There is no doubt that the famous luxury hotel, La Mamounia in Marrakech, working with the interior decorator Jacques Garcia, was a fascinating and unforgettable assignment. But the commission to work on a 50 metre luxury yacht, where they decorated the interior with some 300m² of leather, was another favourite for the originality of the task. Mercier likes to rise to challenges that allow it to further develop its expertise.

www.sellerie-mercier.fr



Close up of saddle stitching on a cow leather casing.



Tufting allows the fur to be fused with another material.

Emmanuelle Béduneau, textile designer

Initiation

After earning her science and technology baccalaureate from the Lycée de la Mode in Cholet, and a Masters from ENSAV La Cambre in Brussels, Emmanuelle Béduneau pursued her childhood fascination with soft and supple materials and the idea that they can be mastered and have other aspects to be discovered.

Once upon a time...

Initially trained in prototype development and industrial model-making, it seemed essential to Emmanuelle to pay closer attention to materials, the very essence of the

object. This idea has taken shape over the last five years and allowed her to specialise in, amongst other techniques, the tufting method used in industry to create panels of insulation (wool). Her particular interest in preserving expertise and knowledge leads her to constantly question traditional methods and see new ways of operating.

Skills

The tufting technique is a method with industrial origins that allows a variety of materials to be fused together through the use of barbed needles (like little harpoons). The fibres fuse together and stabilise. Here, tufting is applied in an artisanal manner to unused offcuts of fur, or those available for a second use. Their particular feature is the abundant and dense guard hairs, like those of the silver fox or the rabbit. The main idea is to use the offcuts of this noble material without cutting them and with

a minimum of losses. The edges of the offcuts are tufted onto a support fabric, such as wool or brushed cotton. The result is that both sides have their own look and pattern.

Favourite materials

Emmanuelle sees materials as an extension of the living thing, as sentient and sensitive items that awaken and stir through their form, fragile and changing colours, elasticity, and complexity. It is this fascinating animism that she seeks to exploit with the use of noble and natural materials such as feathers, leather and fur. These materials are often imbued with the memory of their origins.

Applications

The services offered by Emmanuelle Béduneau will interest decorators, publishers and fashion designers in search of limited editions or one-off items. The technique proposed here can be applied to a variety of sectors, such as ready-to-wear (fur lining, stoles, hoods where both sides are visible) and interior decoration for items such as bedcovers, plaid blankets and hangings.

—
www.emmanuellebeduneau.com

Leathergenix par Michael Darwin, leather printing

“Leathergenix© emerged when I was asked to create a custom leather jacket with an intricate photo incorporated into the design.”

Initiation

American Luxury Designer Mychael Darwin is well-known for designing rare and intricate perfect-fitting bespoke clothing, in leather and denim which incorporate some of his most iconic trademarks such as custom sterling silver hardware, 18-carat gold-plated buttons

and rivets, .999 platinum accents, and other mind-bending applications to leather. As a designer to the stars, his clients include many Hollywood favourites.

Once upon a time...

After years of designing bespoke leather jackets for discerning Hollywood celebrities, Mychael Darwin has launched an exclusive new leather printing technology called Leathergenix©.

Skills

Leathergenix© is a patented revolutionary leather printing technique that merges traditional Old World leather craftsmanship with modern textile technology. Leathergenix© takes high intensity photographs, art work, graphics, and logos and makes them come to life in premium leather. These images now become “one”

with the leather hide and are actually integrated into the hide as opposed to less sophisticated techniques which can only print on top of the hide.

Leathergenix© not only maintains the soft, butter-like texture of the leather but it actually enhances it and still delivers an amazing printed image with impeccable colour and detail.

Applications

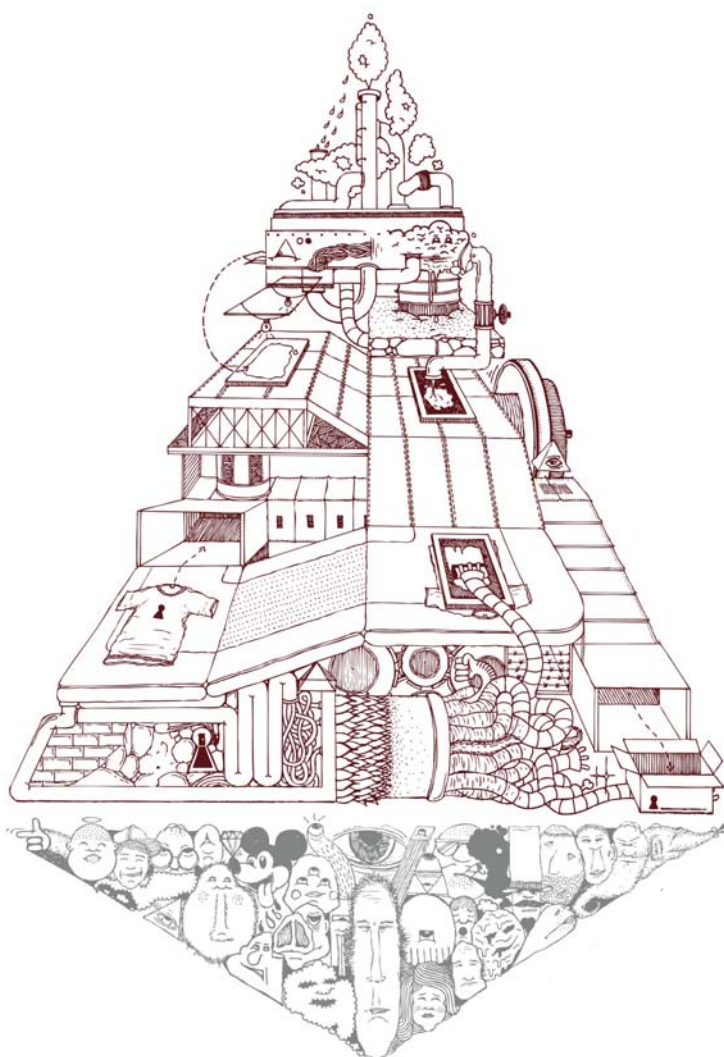
This printing technique can be applied to many categories from interior design to fashion design including clothing, handbags, jewellery, footwear, automotive furniture, nautical interiors...

—
www.leathergenix.com



Leather printing detail.





Deuxième Chambre, screen-printing

Initiation

Martial Dumas was 18 when he decided to launch his own label producing screen-printed tee-shirts. However, he was quickly confronted with production constraints and was unable to see his project through to fruition. This is what led him to train in Fashion Business at ISEM (European Institute of Higher Fashion Education).

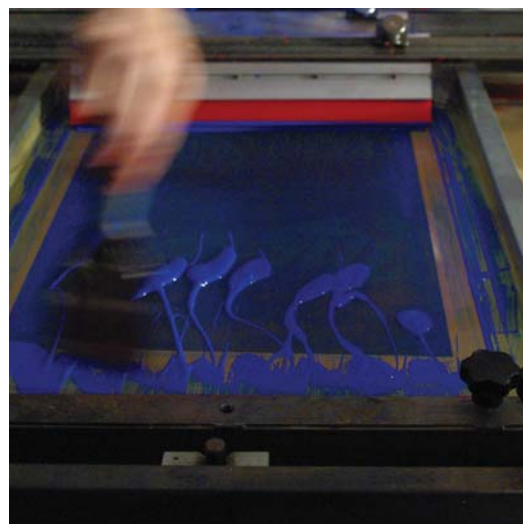
Once upon a time...

Coming from the town of Limoges, it was only natural that Martial was interested in porcelain, visiting all the producers. He wanted to change the traditions of this craft and his entrepreneurial spirit

took over. He met Bertille Carpentier at ISEM and they decided to work together to create and produce highly artisanal porcelain in Limoges under the "Non Sans Raison" label. In addition, two independent and complementary structures were created, where expertise, quality and entertainment are the watchwords: a workshop for artisanal screen printing (Deuxième Chambre) and two tee-shirts brands. Not forgetting consultancy services (Coalition) for structures that wished to benefit from their expertise in the field. This has resulted in the implementation and coordination of technology transfer strategies with the aim of perpetuating and updating ancestral knowledge.

Skills

The premium artisanal screen-printing workshop, Deuxième Chambre, based in Limoges, is equipped with unusual inks and specialised in Bespoke commissions. It uses



Design reproduced using a canvas frame that is partially covered according to the pattern required.

a large range of inks: patent, iridescent, phosphorescent, reflective, metallic, scratchable and aromatic.

Favourite materials

The Workshop can print on all flat materials (leather, textile, woven or non-woven) and on finished products. In terms of leather, nubuck, suede, morocco, double-sided and splits are particularly suitable for screen printing. This method can be applied to full grain leather before the final finish, which must be transparent in order to let the pattern shine through, or to velvety leathers.

Applications

This premium artisanal screen-printing service is adapted to prototype production and limited editions. Deuxième Chambre is present on the fashion, luxury, design and Art markets.

—
www.deuxieme-chambre.com

Signé of Copenhagen, textile design

"Fur is fantastic to work with. As well as being magnificent to look at, it is incredible to touch and offers endless possibilities in terms of its associations with other materials. The result is designs that are contemporary, light and fresh."

Once upon a time...

Signé of Copenhagen is the partnership of two designers, Signe Kejlbo and Coen Carstens. One weaves fur whilst the other knits it, and that is why, when they met at the Saga Furs Design Centre in Copenhagen, they immediately joined forces and eventually formed a company.

Initiation

The beautiful Dane, Signe Kejlbo, studied at the Danish School of Design and at the Fashion and Design Academy in Ahmedabad, India (NID) before working in Paris for the queen of weaving for the ready-to-wear, couture and upholstery sectors, Malhia Kent.

Coen Carstens is Dutch and has a diploma from the ArtEZ Institute of the Arts, completed by training at the Saga Fur Design Centre and the Dutch Fur Institute.

Skills

Signe weaves fur by hand on a loom, whilst Coen has perfected a technique that allows him to knit fur with a machine in conjunction with other materials, in order to create clothing entirely made from fur.

Favourite materials

Mink and fox fur of course, associated with ribbons of silk, wool, mohair and strips of leather.

Applications

Fabrics by Signé of Copenhagen are in demand from the couture and the accessories sectors and the upholstery industry.

www.signekejlbo.dk
www.thefurissue.com



Coen Carstens and Signe Kejlbo during the latest show in September 2012.



IFM



_ EXHIBITION

IFM adores leather & LE CUIR adore l'IFM

Since 2001, LE CUIR A PARIS has been helping to promote the designers of the "Design Postgraduate Program" of the IFM. This partnership is pursuing its goal of aligning young international designers with the expertise and capacity for innovation of craftsmen and women working with leather. For this edition, 17 designers will present their shoes, bags and clothing designed and produced in partnership with leading luxury French and International fashion houses, leather manufacturers and tanneries, most of whom will be present at the show.

↳ www.ifm-paris.com

Above : Design by Emily Andrews © IFM Designer 2012
Fur from **SAGA FURS**, harness by De Toutes Les Matières, finishing by Laurence Desprey

Right : Design by Jade Wu © IFM Designer 2012
Leather from **BODIN JOYEUX**, shoe by Carel & Bossanova
Samples not for sale

