

ibride is
a unique
species

COLLECTION 2019

Thank you

For taking the time to become
familiar with our creations,
to understand them and to care for them.
We have a profound respect
for your determination to be different,
to explore what is strange and to assume
with pride your singularity.

Carine Jannin

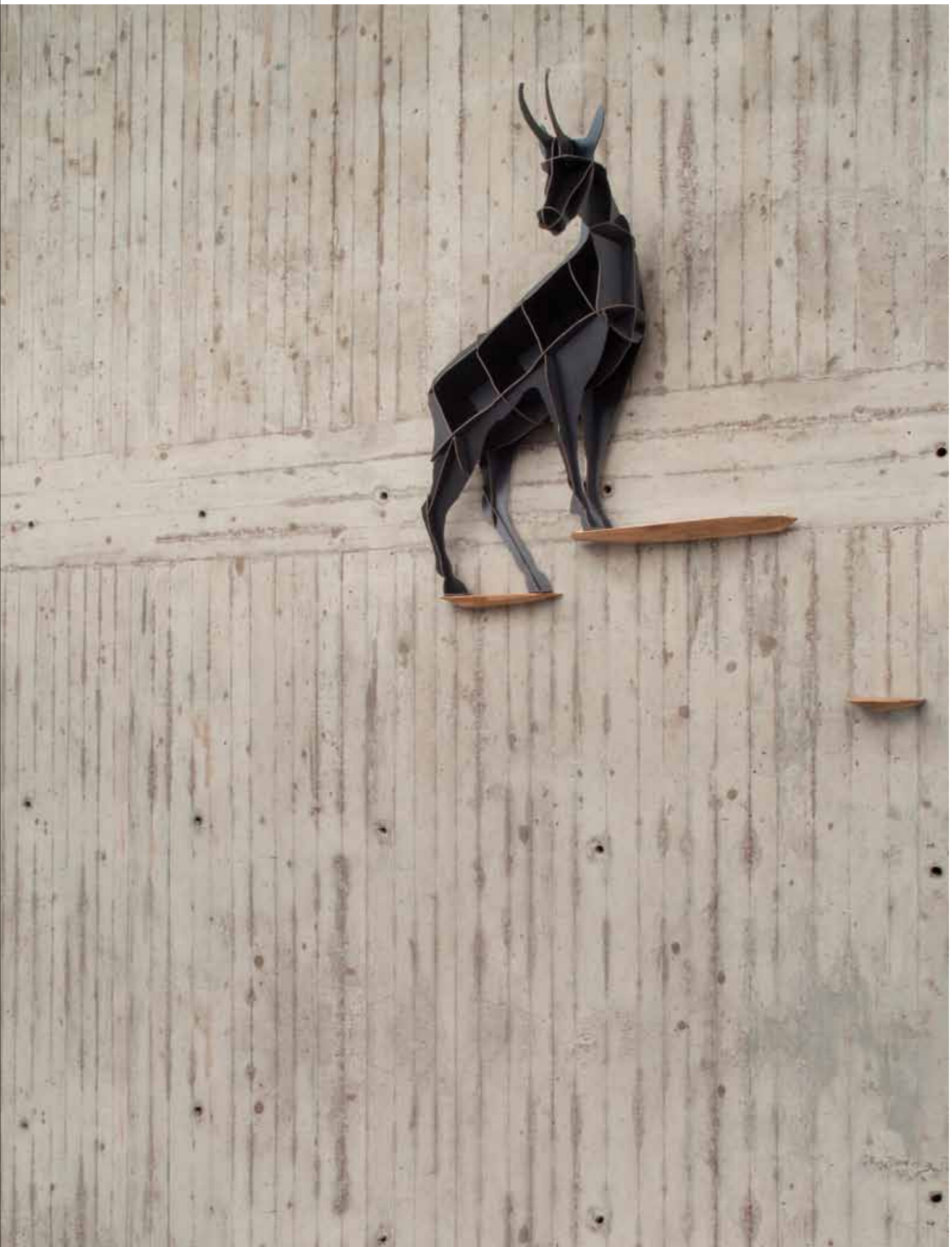


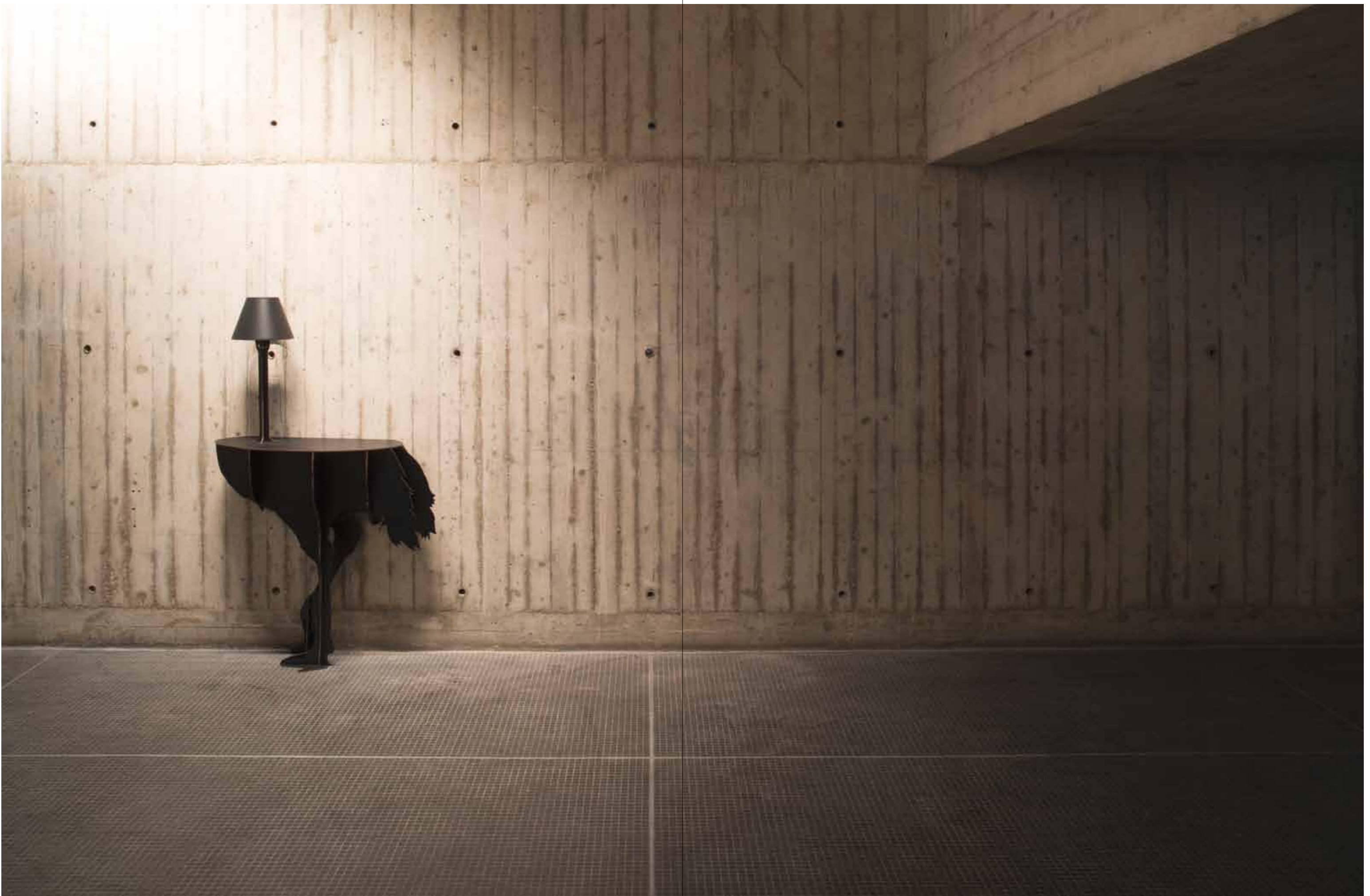
*Life always finds its way through the gaps
between the boards – that indeed is the beauty of life,
blooming just like these wild pansies
which burst into life all the way up the drainpipe.
They make us smile: “How on earth did they manage to take root there?”*

Édith de la Héronnière, Du volcan au chaos, Sicilian newspaper

**Open the door and let
the outside come inside.
Since nature invites itself
into places where it is not
expected, it can appear
anywhere – suspended,
perched, deposited on
the wall, the floor, the table...
there, right next to you.
It has animal form, it
represents the landscape,
it awakens our deepest
instincts...**

**The ibride object belongs
to wild nature. It looks
at itself, lies in waiting,
waits till you are reflected
in it and, once finally adopted,
echoes within the space
and with its occupants.
The Ibride object is puzzling
– it is both singular and dual,
inspiring an odd combination
of attraction and unease,
it opposes the ordinary,
it awakens the inanimate.**









With Horace wall shelves, Ibride depicts the image of a chance encounter – a wild animal surprised by Man.

Horace

WALL SHELVES
MOBILIER DE COMPAGNIE
COLLECTION

As you wander along a path, the silence is suddenly broken. You hear the cracking of twigs, the rustle of leaves, perhaps even the trembling of stones. You stop. Just for one moment – and nothing moves. Then suddenly appear a pair of antlers, not moving but standing upright on the head of a chamois, alert to your slightest gesture. He peers at you, his body perched on the mountainside, before suddenly scampering away. This acrobatic piece of furniture pays homage to the agility of the chamois and, with its domination of space, bears witness to the true grandeur of nature.



HOW CAN WE APPROACH HORACE
WITHOUT FRIGHTENING HIM AWAY?

Just a few metres away from
a so-called wild piece of furniture,
it is recommended not to make
any sudden gestures.

Advancing slowly, step by careful step,
come up to the animal without
lowering your gaze.

Look at him carefully – can't you feel
the dawning of a certain complicity?
Be patient and Horace will no doubt end up
by ignoring your comings and goings...

A WORD FROM THE DESIGNER
BENOÎT CONVERS

In Italy, the dam of the Cingino Lake is made up of salt stones. Even though the wall of the dam is practically vertical, we have witnessed herds of Alpine ibex climbing it in order to come and lick the rock. I wanted to represent this image which evokes the unexpected incursion of nature in the most incongruous places. Nature always manages to create situations or to do what Man would be incapable of doing. The animal standing on a wall at the dizzying height of over 2,000 metres is a reminder that nature has the upper hand over us and will always do so. In both the form and the movement they suggest, these wall shelves become a veritable sculpture.



*His thinking is fractal:
one function can always hide another.*

The man with multiple facets

BENOÎT CONVERS

TOTEM ANIMAL: THE RAVEN

FETISH OBJECT: AN ANCIENT HUNGARIAN DOUBLE BASS

EMBLEM: LOU REED

It takes no more than a few moments of observation to see that music has fulfilled Benoît Convers, giving him a different way of seeing the world. What is rock'n'roll if not a spirit of contradiction? What is a sound on its own, if detached from the intention of the artist? Consequently, the way in which this designer looks at an object, a work of art, a landscape is multiple. He considers creation as the mother of all questionings, as the conveyor of doubts which will contribute to the improvement of the finished article, as a vector of sensibilities, whether they be his own or those of other people. Each idea bears a meaning which is served by form. "What I love is the moment when ideas come

together and blend with one another to make a coherent whole," he will say. Complex and sometimes concealing hiding-places, the object is a manifesto. Let us be wary of appearances, so let us touch. It then becomes a means of creating complicity – with space, with other objects, with the evocations it suggests, with oneself. Benoît Convers pulls the strings, sets himself restrictions, solves problems, exhausts existing forms to create new ones and, above all, considers design, the conception of objects and their fabrication as a profoundly empathetic discipline. For isn't the creation of a painting, a text, a song or an object above all making a gesture towards someone?



Rastignac

They say the devil is in the details. His chest sticks out slightly, his muzzle is lowered so as to direct people's gazes towards his, which is fixed and mysterious. Oh Rastignac knows it well – this gaze invites people to probe the depths of one's soul and that is what makes it all the more charming.

The movement of his mane, though in appearance dishevelled, is under control. The stray lock flops over the very place where one's finger would like to flick it back.

This hybrid creature exudes nonchalance and self-confidence.

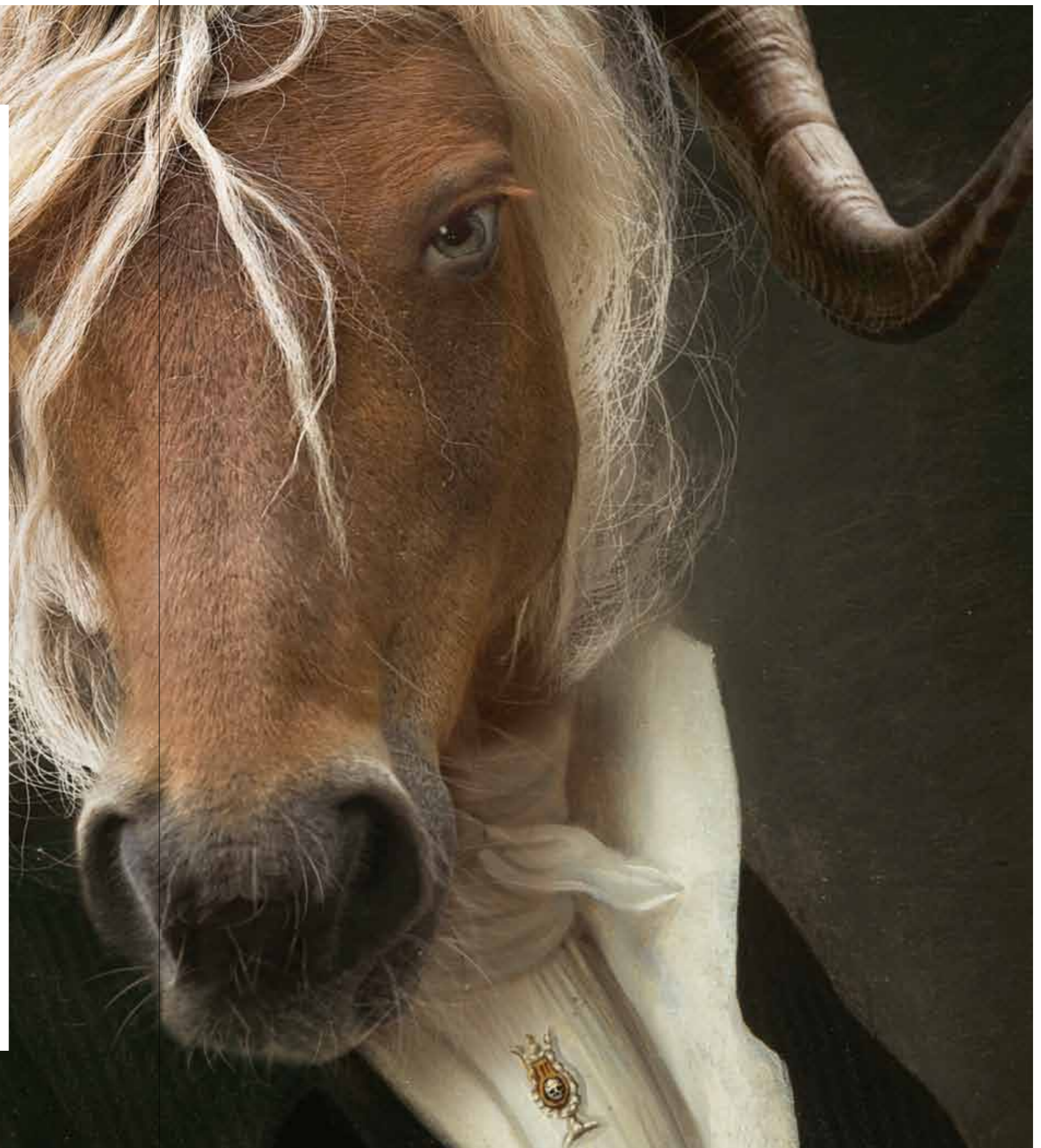
There is no living person who is not attracted by his magnetism – and yet everything in his attitude is a source of alarm. The danger is imminent, he will steal your heart, make you give in and then have his way. He has already achieved this in the works of Balzac...

Eugène de Rastignac, a provincial dazzled by the splendour of Paris, parading through *La Comédie humaine* with the absolute elegance of a dandy. A young wolf with excessive ambition who is just as comfortable in a squalid boarding house as in the inner circle of the baron of Nucingen... whose wife he will steal for a brief affair. Rastignac embodies the quintessence of the manipulator but is not devoid of certain paradoxes – he is an upstart but is nevertheless loyal, he is a careerist and yet lucid.

Everyone will tell their own story while contemplating this mural portrait – in turns they will be the lover for a night, the enemy to be shot or the smart and irresistible partner...

Collector Collection

Rastignac, Portrait mural signé, numéroté



ibride
is wild
beauty





Le Corbeau & le Renard

I use animals to educate men

Jean de la Fontaine 1670

Les Fables

SET OF TRAYS
GALERIE DE PORTRAITS COLLECTION

They have resonated in our memories for so long. The wolf's cruelty when faced with the lamb's innocence, the cunning fox who tricks the crow with flattery, the monkey and the cat who seem to be united in their misdeeds and yet turn out to be veritable false friends... This new gallery of portraits is inspired by the court of the Château de Versailles, where, in the King's shadow, an elegant and refined crowd live – characters with unlimited ambitions...



Le Singe & le Chat

HOW CAN YOU FIND YOUR WAY AROUND?

Six new animals set the ball rolling, immediately followed by the stork, the rat, the magpie and so many more. Each one has its own particular character, its own little failings and its humanity which tell us so much about our own paradoxes.

The duos imagined by Jean de La Fontaine could well see themselves being transformed to create new fables, each one depending on your own personal taste...

If it is not you, then it is your brother!



Le Loup & l'Agneau





A WORD FROM THE DESIGNER
RACHEL CONVERS

The animals from the fables are irreverent, deceitful, melancholic or magnanimous... My work is given its cutting edge thanks to very small details – the exchange of a glance, a certain lighting, a posture which makes the eye sparkle, which gives the indescribable touch that lets an emotion show through or hints at an intention... For these animals do not say “look at me” but “look at yourself...”

*Thanks to her audacity, she channels imprudence
in an artistic direction. Thanks to her meticulousness,
she commends attention to detail and slowness.
Thanks to her desire to surprise, she seeks contrast and confusion.*

The lady in black

RACHEL CONVERS

TOTEM ANIMAL: THE SWALLOW

FAVORITE WORD: ELEGY

PERSISTENT IMAGE: SOFT RAY OF LIGHT AFTER RAIN

She has a certain discretion, a way of behaving that is marked by a profound respect, as if expressing a form of humility before the primacy of the world. Rachel Convers seeks supreme beauty, no doubt knowing that it is unattainable, a quest for perfection that leads her to constantly explore. Whether it be through colour – which she approaches as a prodigious element capable of breathing life – or through drawing – a discipline that she practises alone in order to impose a certain intimacy with her subject – she strives to find the spark, the small amount of light, that tiny nothing that will literally give life first to

the image and then to the object. Her gesture as a designer has to do with intention, attention, intuition and above all the desire to signify life. For beyond the clichés of the genre which are more attached to meaning than to trend, Rachel Convers reinterprets, restores and reinvents all forms of a common cultural heritage in order to invite the gaze to turn towards what has come before – nature, the essence of which we are all made up. In the transparency of a practice that demands subtlety, there is the idea of a singular that would become universal. Only one purpose? “To make the ordinary sublime.”





*You catch yourself wanting to touch it, to comb its hair,
to slip your hand inside to discover just what this coat
with coloured fringes is hiding.*

Baby Alpaga

AUXILIARY FURNITURE
ALPAGA COLLECTION

From the very day of his birth, Baby Alpaga is already endowed with long, silky fleece. The only thing he asks for is to snuggle up against a sofa or to sit at your bedside... His elegant coat gives him the appearance of a miniature standing boudoir, behind which objects and secrets can be discreetly sheltered. The alter ego of intimacy, he reveals his mysteries only to those who have tamed him...



HOW CAN BABY ALPAGA BE TAMED?

The animal is not shy but a little playful... he hides a small trap that only opens when he wants to have fun.

You may have to flatter him regularly, treat him with a lot of gentleness, attention and esteem.

The comb, which is supplied with the animal, will thus be a precious ally...



A WORD FROM THE DESIGNERS
RACHEL & BENOÎT CONVERS

Alpaga was the opportunity to approach the animal from an angle other than that of form – to remain allusive in the design and to display the coloured fringes in order to give priority to the sense of touch as the first contact with the object. Stroking, combing, patting – all these gestures may serve to enrich your day-to-day use of the animal. The low version of Alpaga, which we have mischievously named Baby Alpaga, offers a change of scale which enables him to fulfill other functions, next to the bed or sofa.





Alpaga
height 150 cm



Baby Alpaga
height 72 cm



Alpaga Crépuscule

ibride is
personal
legends







Arthenice



Olympe



*Surrealism is the magical surprise
of finding a lion in the cupboard
– just where you expected
to find your shirts.*
Frida Kahlo



Victoire



Bianca & Lovebirds



Zhao



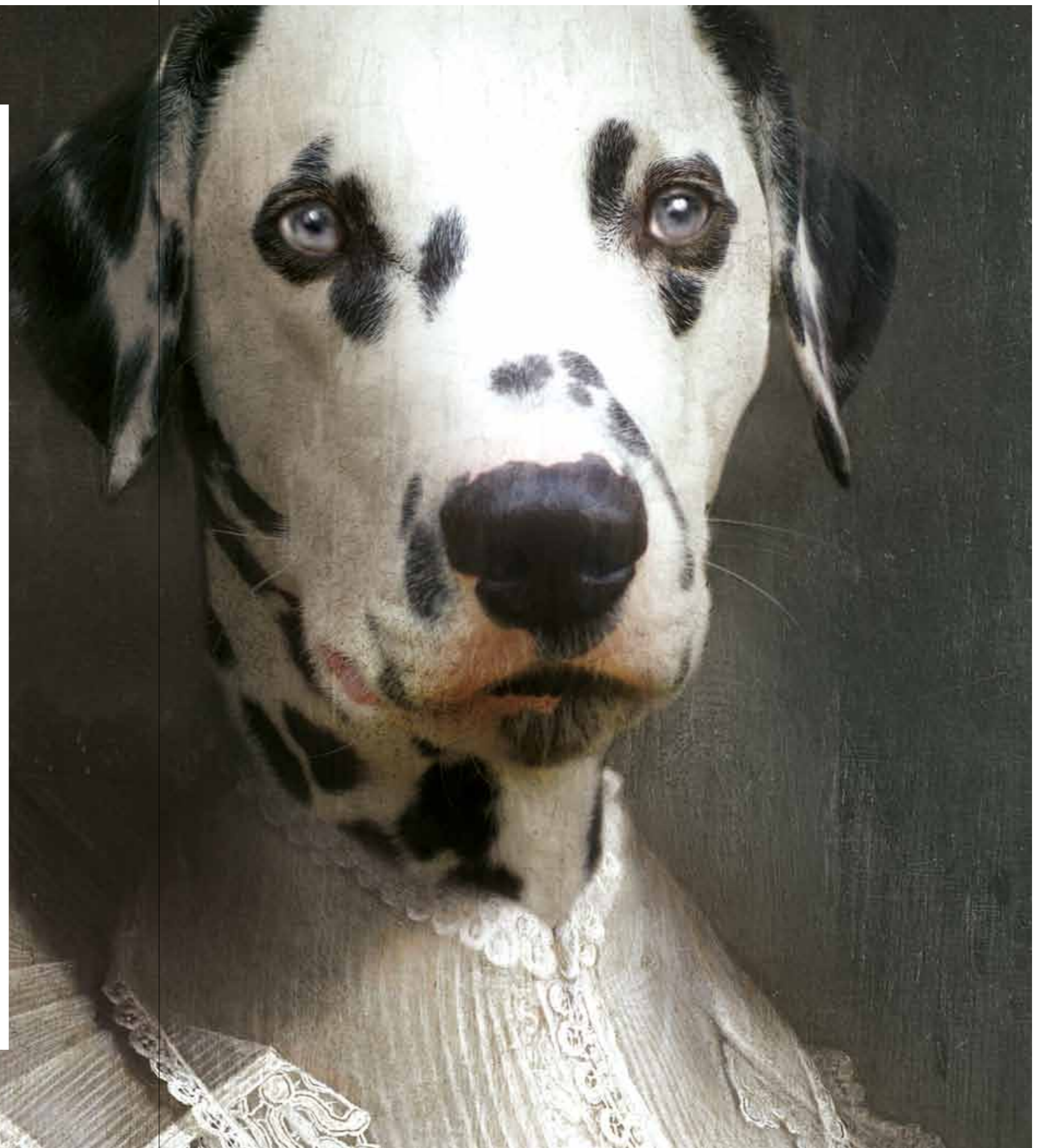
*Every portrait is situated
at the convergence
of a dream and a reality*
George Perec

Achille & Isild

Sapho

With a double "p," Sappho was a poetess from Ancient Greece. Only scattered fragments of her work remain, of which only the expression of her attraction to women is unjustly retained. This reputation which was scandalous at the time no doubt incited Madeleine de Scudery to adopt her name as an alias as proof of her avant-garde feminism. Surrounded by learned women and lovers of elegant literature, Mademoiselle de Scudery founded a literary salon, Les Chroniques du samedi, a model of linguistic refinement where literature was explored in depth. She was a liberated, brilliant woman in an era when the talented artists of the sex then considered weaker were restrained. As a valiant explorer of new poetry, a masterly standard-bearer of an unmatched and unmatchable preciousness, she would write like no other about the torments of feelings, using her pen and her verve to do justice to her feminine peers. Sapho embodies independence while at the same time evoking an absolute form of elegance. The stretched bust, decorated with a lace collar, echoes Mademoiselle de Scudery's self-confidence as much as her wit and subtlety. On this wall tray, she assumes her role as a figurehead who was at the time bedecked with the head of a Dalmatian, originally a "coach dog" always at the head of convoys of carriages and stagecoaches. Its role as a loud-mouthed trail-blazer was to pave the way for others.. Sapho is well to the fore. Sapho knows how far ahead she is. Sapho is a mentor.

Galerie de portraits Collection
Sapho, wall tray



*If the chef feeds others,
we may always ask ourselves who feeds the chef*

Chef

OSCAR CABEZAS

Oscar Cabezas, from Barcelona, is ranked among the 50 most influential chefs in the United States. He shares the exquisite from the Catalan cuisine in the Telefèric restaurants in Barcelona and San Francisco, voted best restaurant in the Californian Bay in 2016.

His inventive cuisine testifies to his taste for travel and his dishes are sublimated by his multiple influences by always privileging the nobility of local products.

Oscar Cabezas's kitchen is a mirror game: through his own memory of tastes, he tries to reach that

of the gourmets; to stir the imaginary he has to let his own divaguer. The association between the ibride house and the chef Oscar Cabezas, concretized by a happening at Maison & Objet 2018, seemed natural.

By using the Babel service, dishes that offer multiple combinations of stacking, he has inventive containers which echo to his creativity to embark the taste buds and mark the spirits. Because the big kitchen carries little singular stories. Because the container, when it resonates with the content, is revealing of the artist's gesture and completeness.





All Babel dishware containers interlock to create an evolving, creative, sculptural table. The variety of presentations is a way to script the dressage for Oscar Cabezas.

Morel Gyozas & Miso dip

OSCAR CABEZAS



4
pers.

INGREDIENTS

Sauce Miso

- 1/2 cup of miso broth
- 1 spring onion
- 1/4 cup coconut milk

Gyozas de Morilles

- 18 sheets of goyza dough
- 10 morels (or the rehydrated version)
- 1 red onion
- 1 oz Comté cheese
- 1 tsp olive oil
- 1 tbsp crème fraîche
- 2 tbsp vegetable oil
- 1 cup water
- salt & pepper

Sauce Miso

- Mix together the chopped spring onion, the miso broth and the coconut milk.
- Blend all ingredients, strain and leave aside to cool.

Morel Gyozas

- For the filling, finely slice the red onion and fry in olive oil until golden.
- Slice thinly the washed and rehydrated mushrooms, add to the pan for around 5 minutes.

- Add the grated Comté cheese and crème fraîche, add salt and pepper and allow to cool.
- Brush around the edge of each round lightly with water, placing 1 level tablespoon of the filling into the centre.
- Fold the dough in half over the filling. Wave the edge like a shell.
- Place gyozas in a frying pan with the vegetable oil and water.
- Cook covered at medium heat until golden on the bottom.

DIP AND ENJOY!



ibride
is a fine
instinct



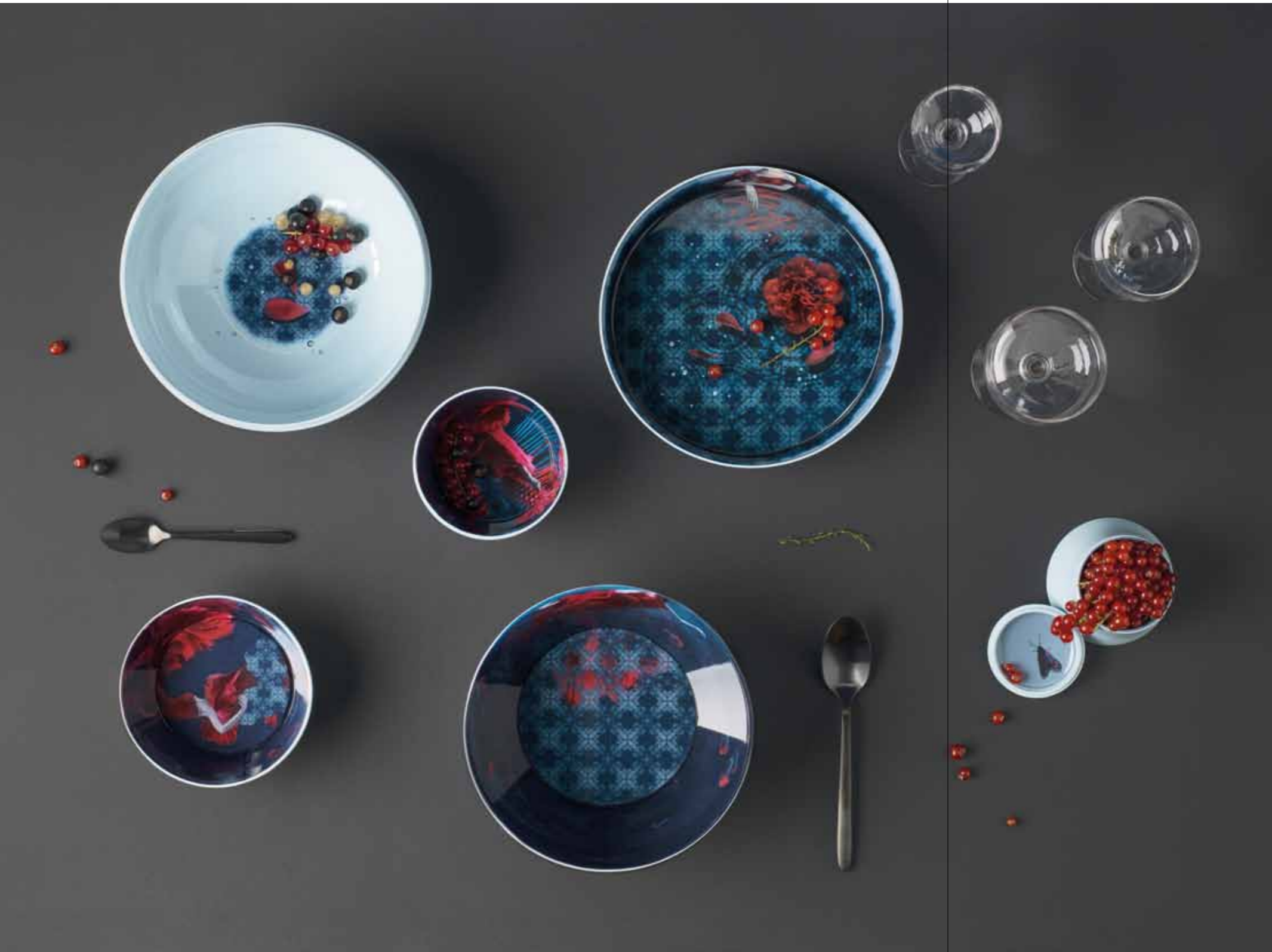


*Object to this date monolithic.
Ming then multiplies and is metamorphosized.*

Ming Abysses

STACKABLE TABLE SERVICE
FAUX-SEMBLANTS COLLECTION

The iconic Ming sports new finery to celebrate its 10th birthday and can be placed at will to show your table off to best effect and to tell your own story. Ming Abysses represents a metamorphosis, that of a woman whose mind seems to plunge into the unexpected depths of a pool. Gradually, dish after dish, a ballet starts up between the red of a cloth and the fins of a Siamese fighter.



WHY DIVE HEAD FIRST ?

To be sensitive to the signs of a barely-outlined intention, to note a detail which until now left us indifferent, to see ourselves caught up by history... and to appreciate that state of delicious confusion in which surprise is discreet enough to leave us well alone.



A WORD FROM THE DESIGNER
RACHEL CONVERS

Ming is a magical object. Opening the first small lid is like opening Pandora's box. Each story told within it is a three-dimensional world. Abyss is an underwater journey, that of a woman transfigured by liquid space. A daydream which takes your breath away...



China Red Ming carries us away as if we were in a darkroom, from wide-angle shots to close-ups on our way to a China tinged with nostalgia. The outlines become more sharply-defined until they give rise to a glance, a smile...



Yuan & Extra-Plates Parnasse



Inside Yuan Parnasse ancient statues of a quaint, old-fashioned beauty are hidden, as if they were immortal presences that the vegetation slowly colonizes. Sometimes colour seems to give life to the marble...



Ming Acqua Blanc plunges us into a strange and poetic aquatic universe. As we gradually dive deeper, witnessing several unexpected presences, the green of the pond gradually becomes darker in the deep and mysterious waters...



Inside Yuan Osorio lies the idyllic universe of a Portuguese palace in the forest of Bussaco. Azulejos and lush vegetation overlap with the nostalgia of a mysterious feminine presence...

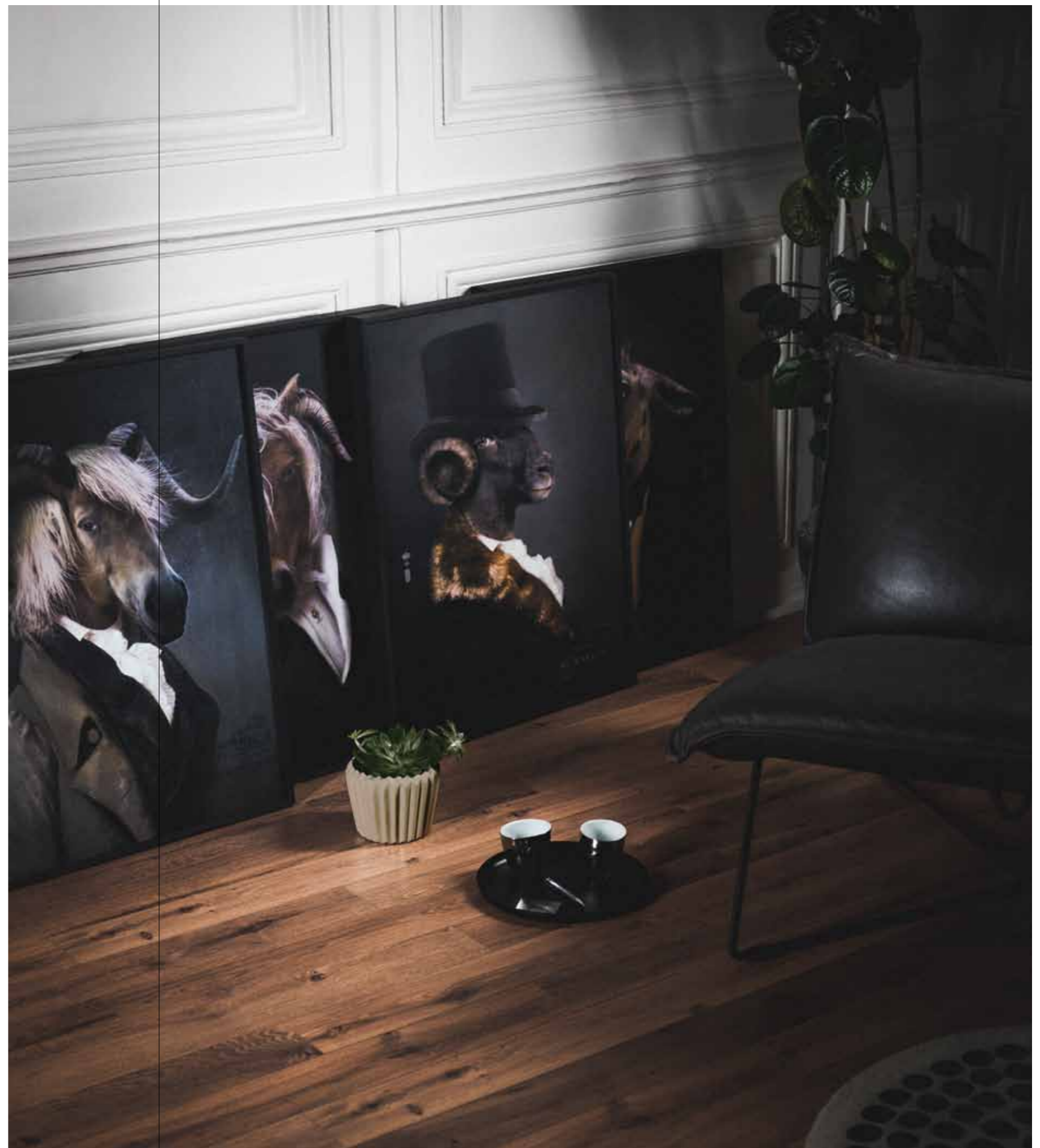


Luso, Yuan & Extra-Plates Osorio



Inside Yuan Narcisse, an aquatic, dreamlike universe lies hidden. Between the blooming water lilies, the fleeting reflection of a face is concealed. It seems like an invitation to dream and to travel...

**ibride is
absolute
emotion**





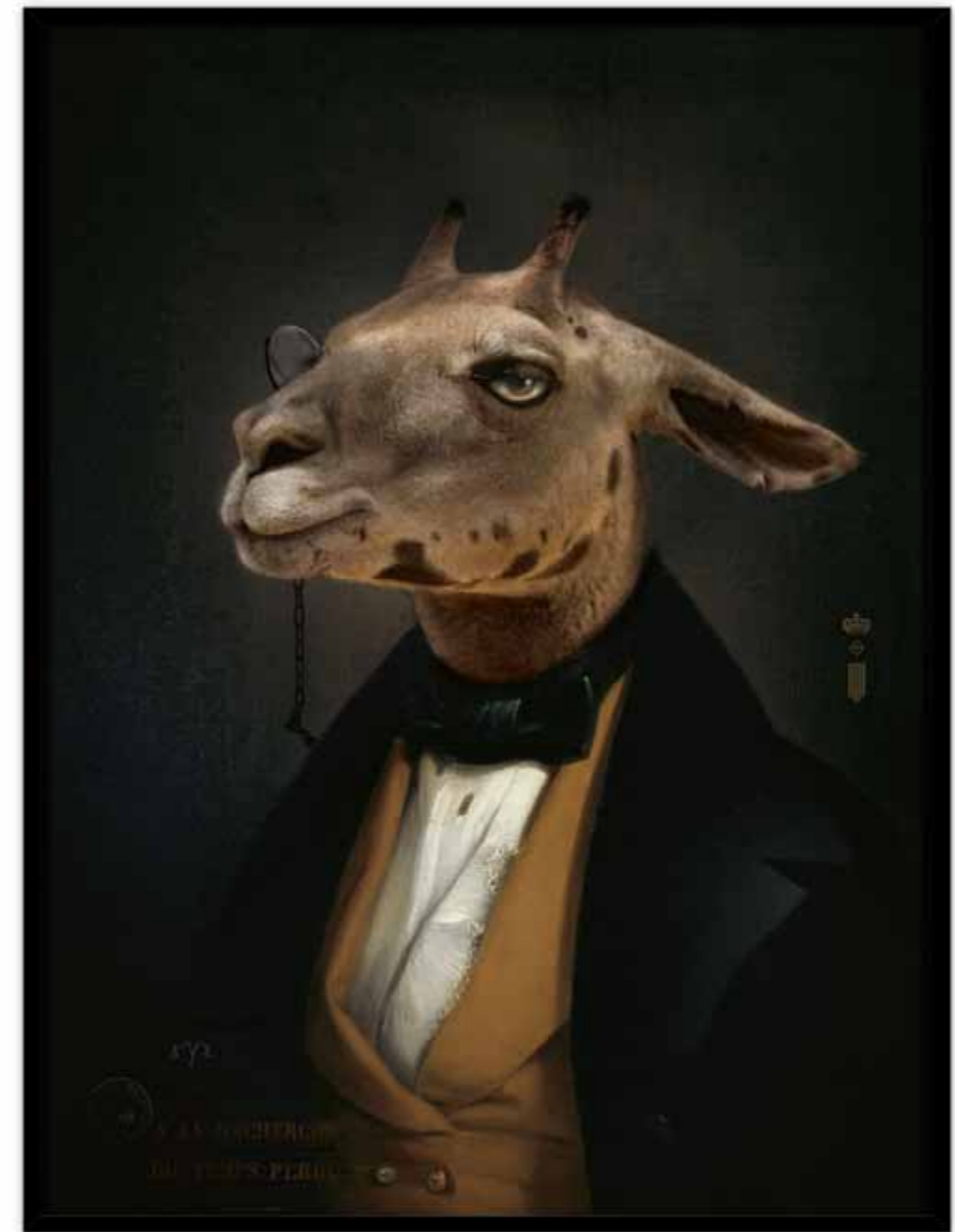
Bel Ami "He now spoke with the inflections of an actor, with that pleasant acting technique which entertained the young lady who was already accustomed to the manners and merriment of the arty-crafty crowd which frequented literary circles."
Bel Ami, 1885 Guy de Maupassant



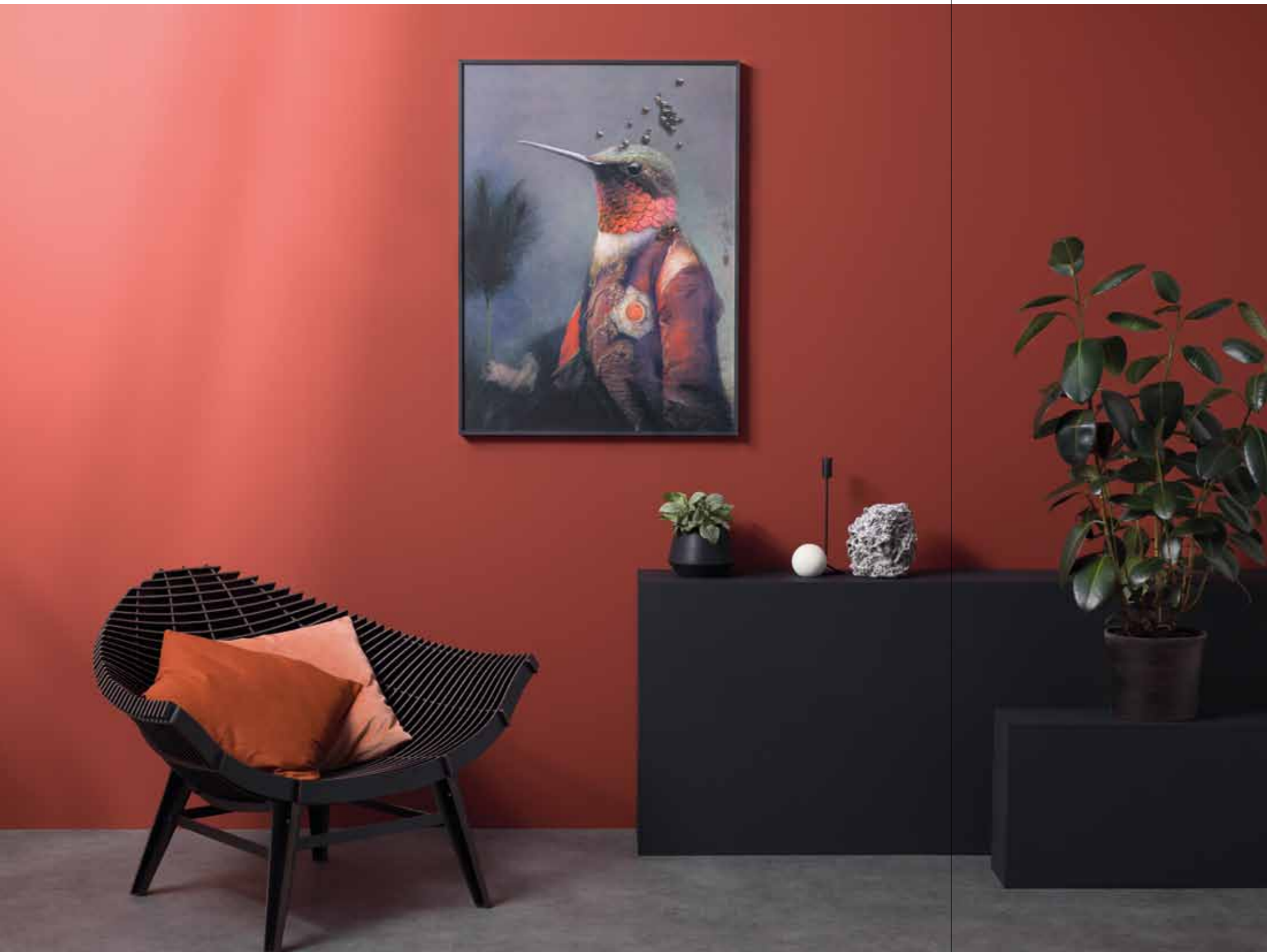
Rodolphe "Rodolphe pressed her hand and he could feel how warm and trembling it was, just like a turtle dove which has been captured but which longs to resume its flight."
Madame Bovary, 1857, Gustave Flaubert



M^{lle} de Maupin “I fell for a beauty wearing doublet and boots, a proud Bradamante who disdains the clothes worn by her gender, and who leaves you at times floating in the most unsettling perplexities – her features and body are definitely the features and body of a woman, but her mind is unquestionably that of a man.”
Mademoiselle de Maupin, 1835, Théophile Gautier



Charles “With the perfect innocence of honest hoteliers, they unknowingly provided lodgings in their establishment for a famous brigand, one of the most elegant members of the Jockey Club, the best friend of the Count of Paris and the Prince of Wales, one of the most privileged members of the high society of the Faubourg Saint Germain.”
Du Côté de chez Swann, 1913, Marcel Proust



Ambroise is the first of a whole line of portraits created by Rachel Convers for ibride. Appearing on the scene ten years ago, Ambroise has all the qualities of a particularly charismatic ancestor. A hitherto unknown uncle, with a prestigious past and a benevolent presence. Rather too stout for a hummingbird, strangely decorated with a medal... He is obviously a cultured and courteous character. A symbol of the singularity of the brand, Ambroise belongs to the heritage of ibride. For his 10th birthday, he is quite naturally promoted from his original backcloth, the service tray, to a real painting in a more generous size. The edition is limited to 100 numbered copies signed by the creator. With such an honour, Ambroise has permanently established his reputation as the most prestigious of ibride's Galerie de Portraits.



Luminous geese off scale at the entrance of the Palace Plaza Athénée, Paris

Unique projects

BY IBRIDE

Ibride has brought together all of its most talented designers to meet a special demand for a made-to-measure creation.

A hotel deserves more than a simple development project – it requires an extra touch of soul, supplied by unique and inimitable works of art. The prolific creativity of ibride enables it to be attentive to customers' desires, to adapt to their universe but above all to improve and refine ideas and to give real meaning to its projects. The design studio is always focused on the durability of products, especially when they are intended for public places.



Lighting of the tasting room, CAVES CARRIERE in Burgundy.
Custom graphic creation on canvas, hotel-restaurant MOTEL ONE, Paris



A WORD FROM THE EDITOR
CARINE JANNIN

From artistic direction, design, illustration, graphic design, product development to manufacturing, the entire process of creating a relevant design response brings together ibride's in-house talent.



Furious Joe, Paris Design Week

Special events

BY IBRIDE

Just for a moment – or maybe more if you wish – for an exhibition space, a museum, or even a window-display, for an inauguration, the opening of an art exhibition or a concert... the possibilities are enormous – and yet finding the right alchemy at a given moment is a precarious operation. ibride will create the event and scenography by imagining and designing exceptional pieces that will break the ice and bring mystery, surprise and discussion to your event. To turn a fleeting moment into one which will remain engraved in the minds of your guests...



Installation at the Entratalibera Gallery, Milan, Fuorisalone



Design Exhibition Shanghai, China

*She is the guide, the protector,
the one who ensures that the company spirit will prevail*

The Leader of the Pack

CARINE JANNIN

TOTEM ANIMAL: THE SHE-WOLF

REFUGE: A HOSTEL IN HAUT BRÉDA

MEANS OF TRANSPORT: HER SEVEN-LEAGUE BOOTS

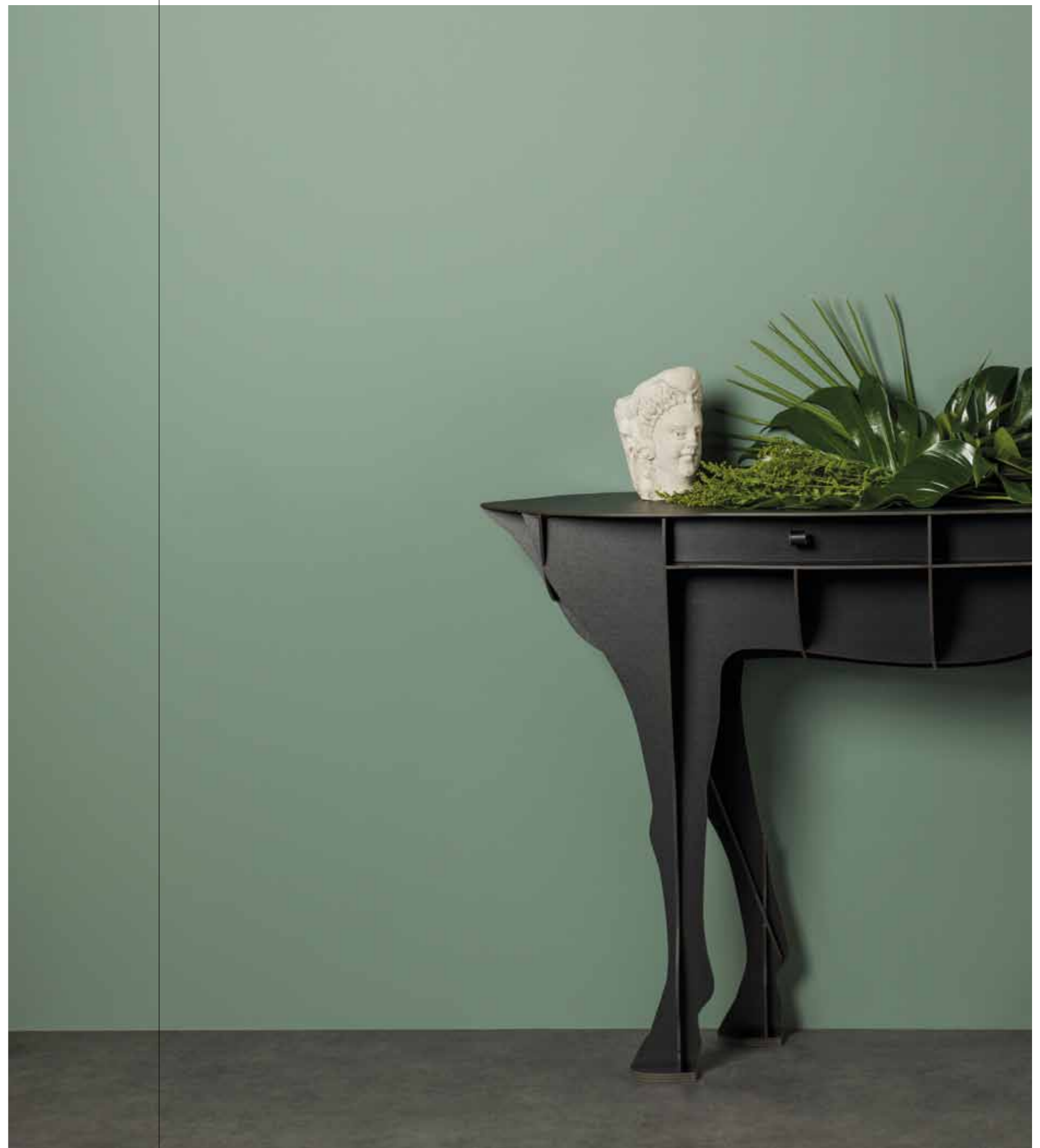
If ibride were to be personified by anyone, it would be by its creator, Carine Jannin. Advocating the exact opposite of the traditional idea of business, Carine Jannin has made choices that have led the brand along an enlightened path – that of the human. Though the term may seem overused, it nevertheless captures the very essence of the brand. Human. Carine has opted for proximity. Ibride objects are predominantly produced by local talent, closely linked with other talented artists of the region. Human. Behind each creation, you can see and feel the hand, the work, the patience, the passion. Human. Carine is not a conventional Company Manager

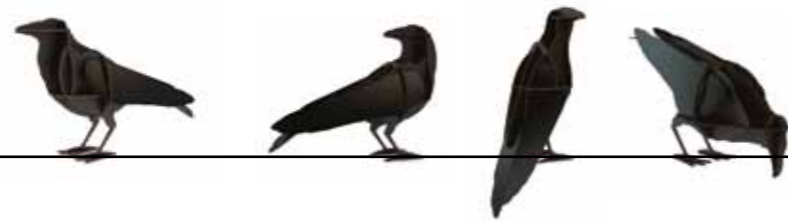
– even before it was fashionable to establish an open management structure, she encouraged collective intelligence and preferred to empower members of her staff.

Behind her, the pack is organized in one and the same movement. To observe Carine Jannin is to note a sincere interest in other people, an unconditional commitment to the design house. It is to realize, even before a single word has been spoken, that sincerity is not an evil defect. It is also to become aware that indeed audacity, authenticity and singularity are always more profitable than opportunism or following trends. It is simply to trust. And that is rare.



ibride is
a unique
species





Mobilier de compagnie

ZOOMORPHIC FURNITURE

A sculptural tribe of troubling beauty, the Mobilier de Compagnie domesticates animal forms to give them a very human functional utility. The bear bookcases, ostrich consoles or donkey desks are both refined and robust and thus blend quite naturally with indoor or outdoor landscapes.









Rex, Zelda & Sultan



Joe & Junior



Junon



Maturin



Fausto

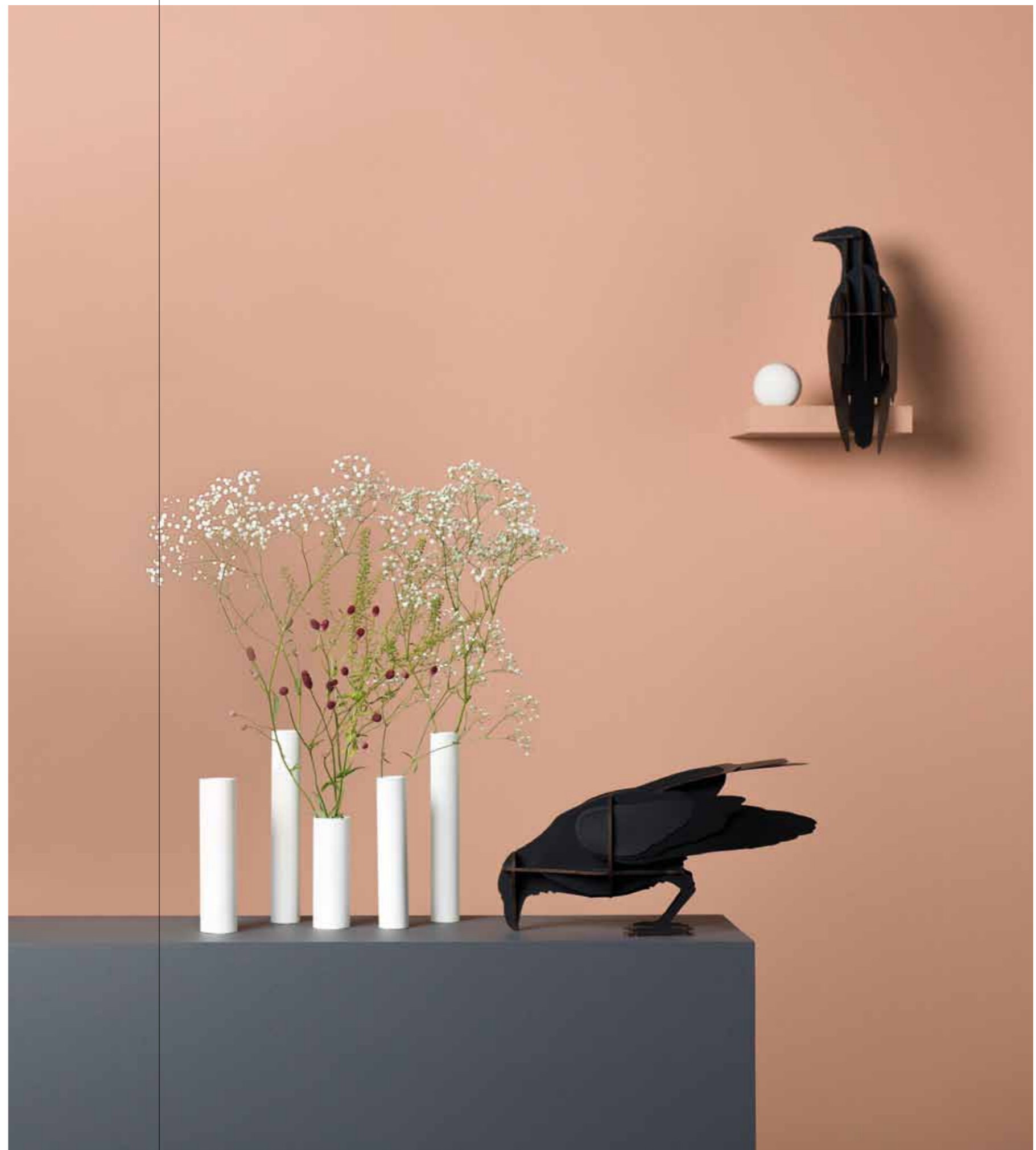


Diva, Sultan & Junon



Bambi

ibride is
a French
family



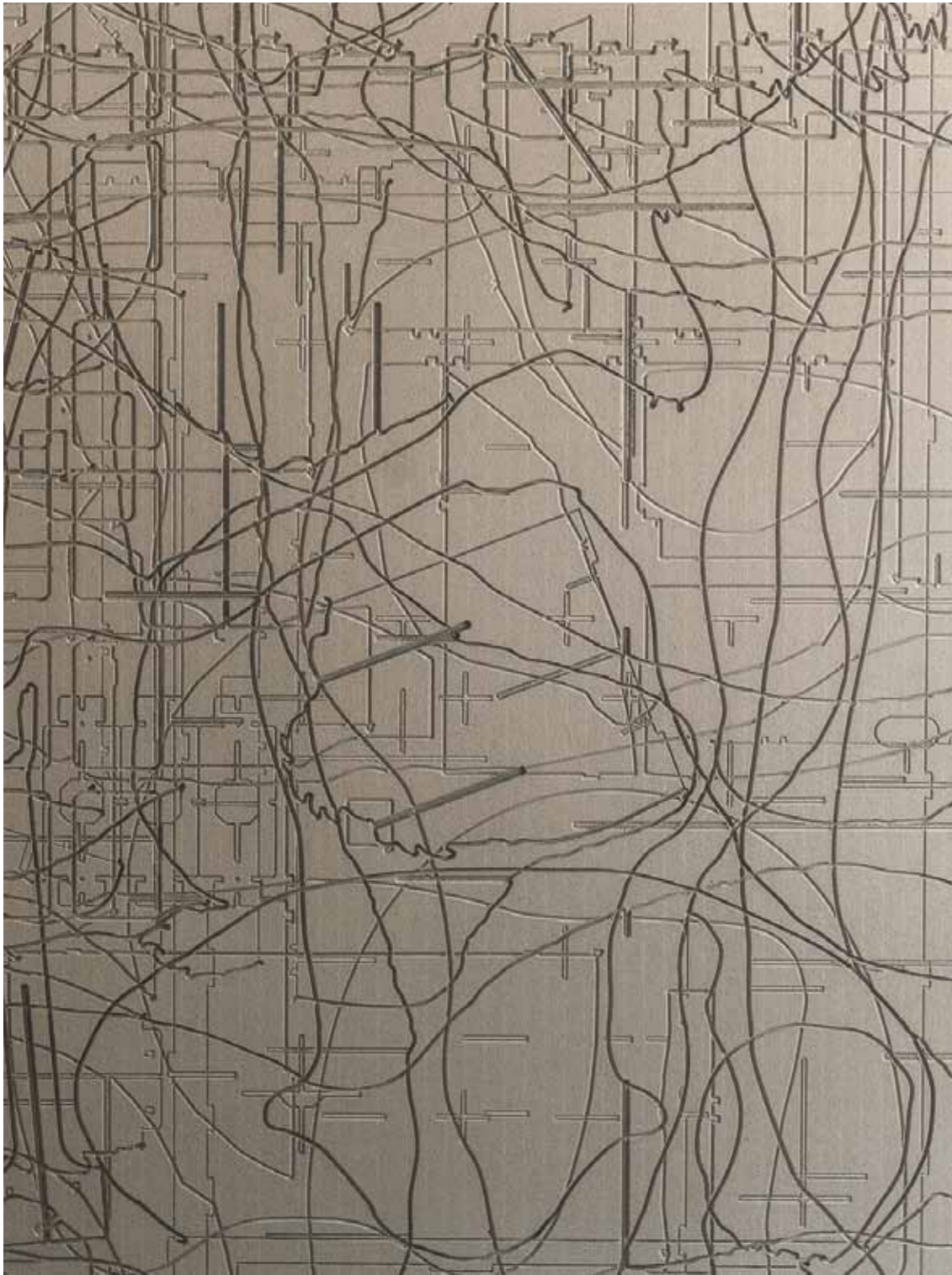


*In the ibride studio,
creativity is combined with another notion – rigour.*

The studio

AT IBRIDE

Every project which is transformed into an object requires a high standard of design, execution, precision, attention and packaging. In order to achieve this goal, manufacturing is carried out within the company thanks to a highly-developed stock of tools and both innovative and exclusive production techniques. The design house favours short circuits, optimizes each part so as not to generate material waste and reduces environmental impact at each stage.



At this highly-demanding level, a great emphasis is placed on the human being, who pays particular attention to each part and checks every detail before approving it. There is no better way to ensure this level of refinement than the human eye and hand.

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L'Agneau
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Alma
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Arthénice
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Bernache
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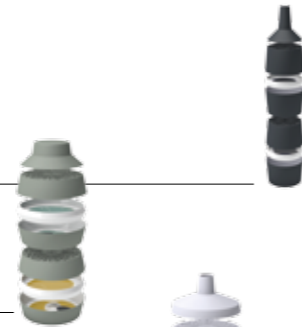
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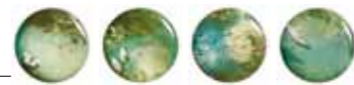
Babel Eat

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Babel Make

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Extra Plates Osorio

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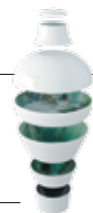
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Ming Acqua

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Ming China Red

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Yuan Narcisse

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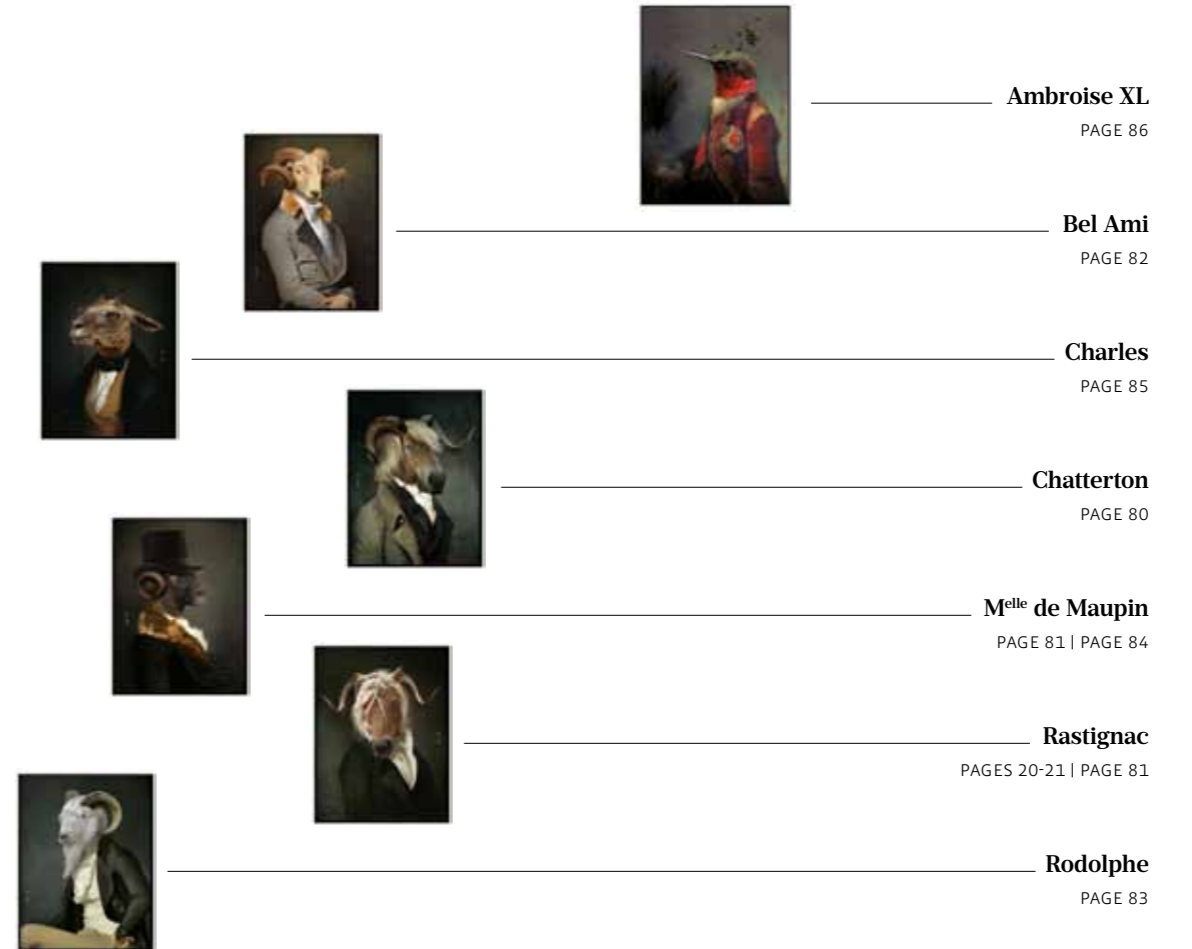
Yuan Osorio

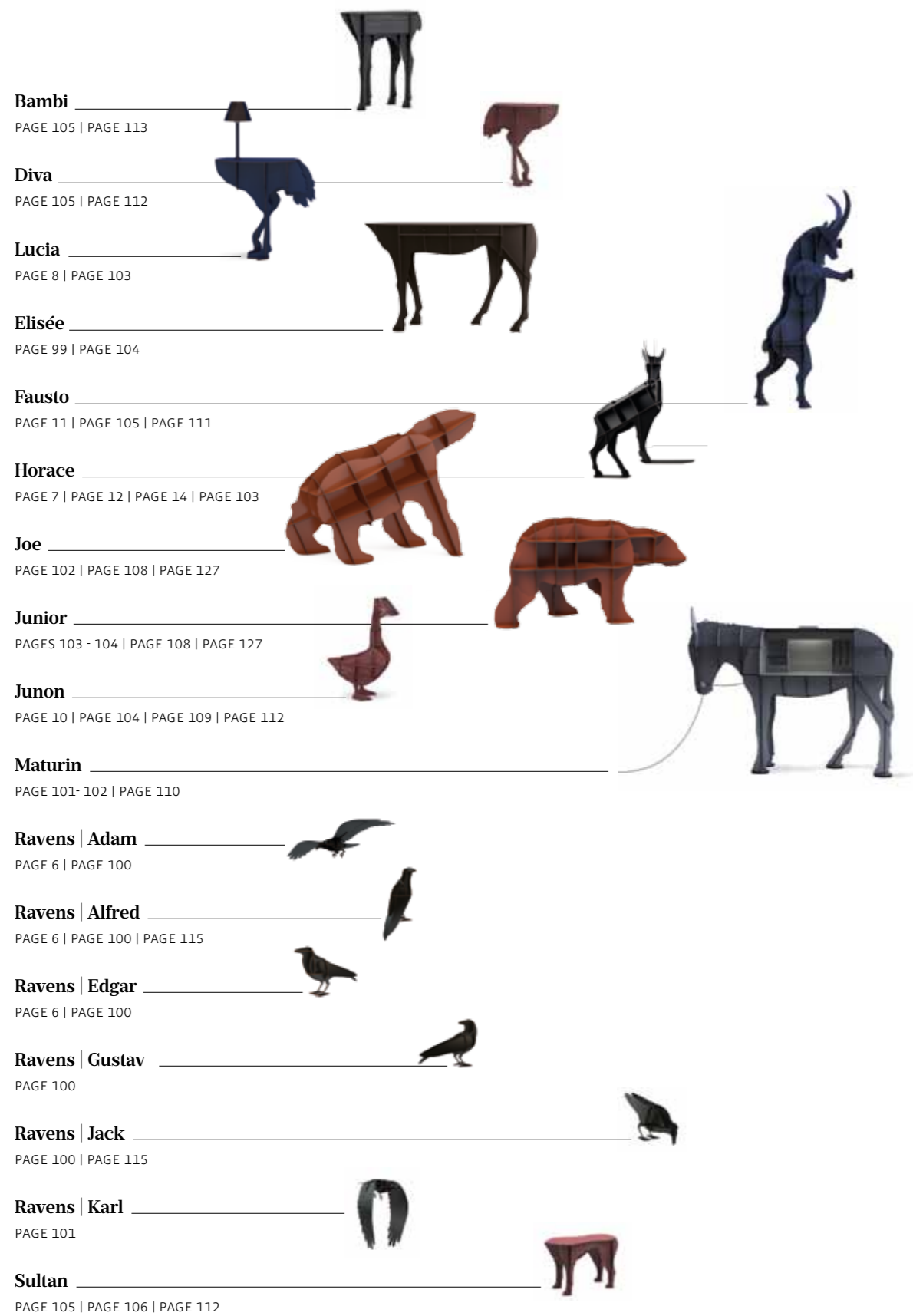
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Yuan Parnasse

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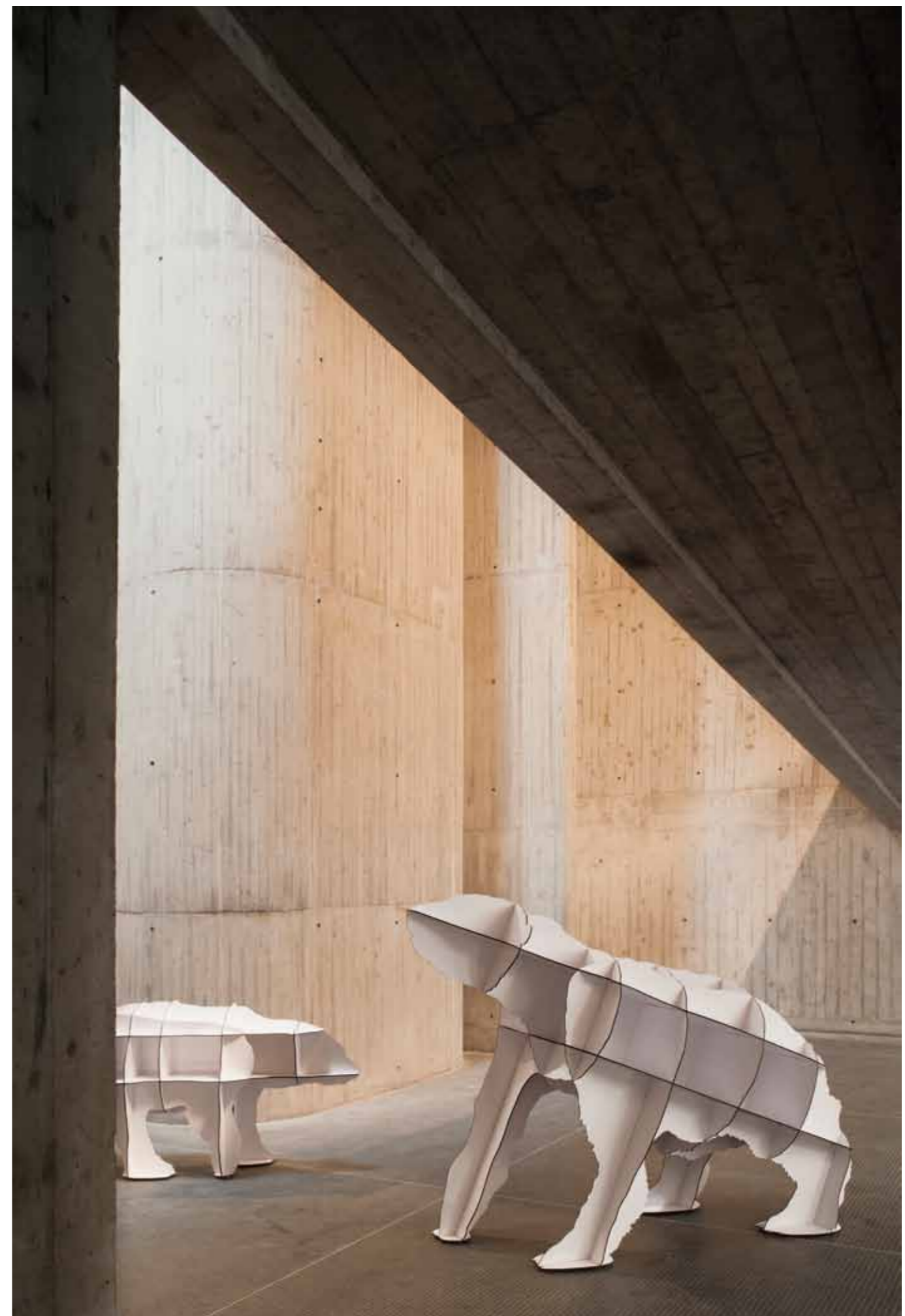
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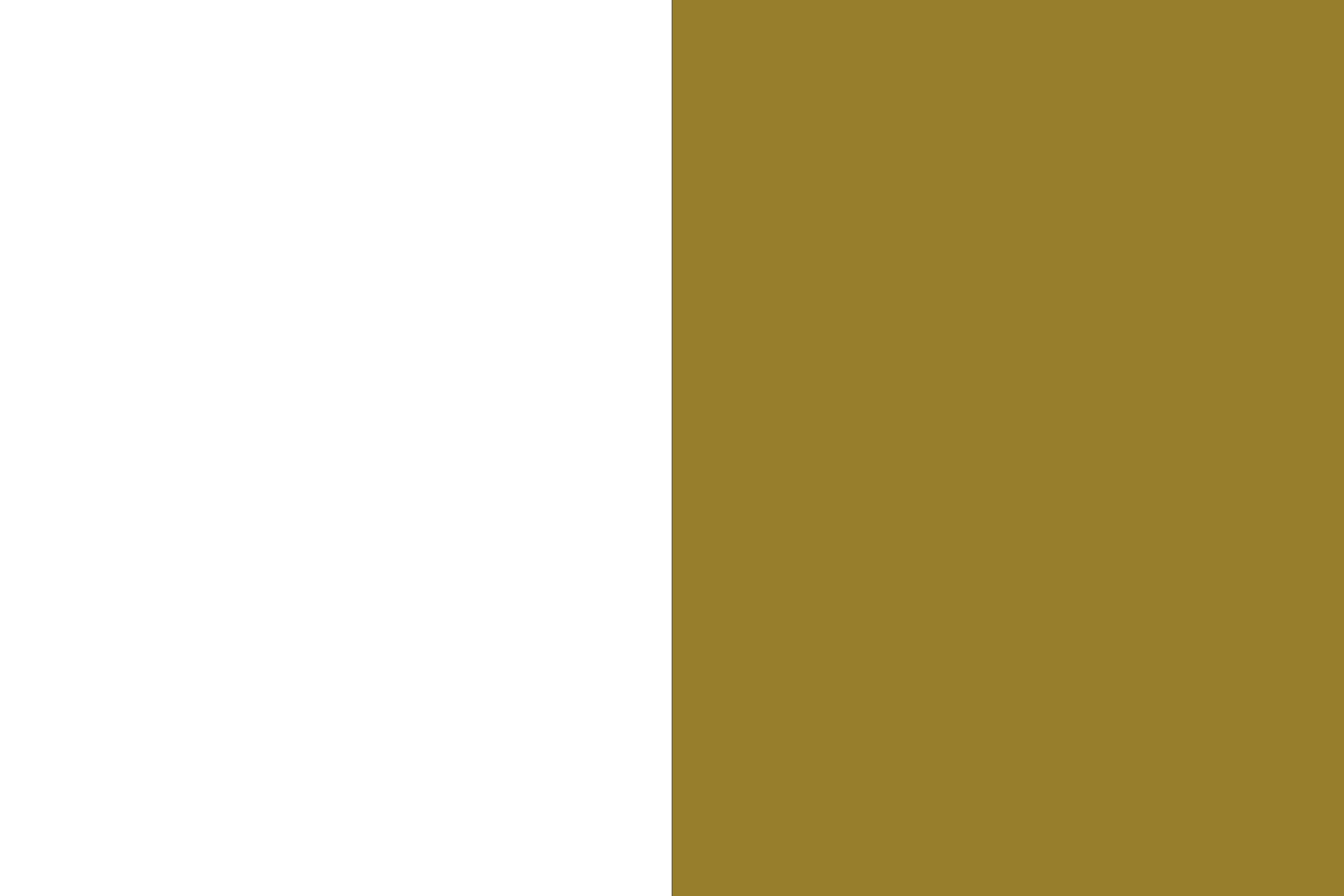
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