

S/S 2017

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INTERVIEW

**REMIX2017
WINNER**

Morten 26
Ussing

Anna Scepelnikova

Editor





Morten Ussing

Gold Prize Winner 2017
Profile

Telling stories without words. When I see, read, hear or experience something that inspires me, it gives me the need to create. This creating comes out in clothing and has been my way of expressing myself as long as I can remember. In the beginning it was not about fashion, it was more about the clothes telling stories.”

Read more about Morten's REMIX experience on p.26

IFF CEO Comment

It's been a great few months in our fur world. The big fairs in both Hong Kong and Milan were busy as more Russian and Korean buyers attended. The Hong Kong gala show was spectacular— the best yet in my view. In Milan the idea to be part of a bigger fair- one Milan linked to the fashion week worked well, and I was pleased also that IFF Remix was so well supported. Next year these two big fairs may clash which will be a great pity for the traders and buyers who simply can't be in two places at the same time.

There was also good news with the auctions. NAFA kick-started the rise in prices and this carried on with KF and Saga. Perhaps we have turned a corner after a tough few years. Looking to the future the prospects are good with almost 70% of the autumn winter cat walks that have just finished showing fur.

At IFF we are busy working on the next Fur Now campaign which will focus on sustainable messages and we continue to launch new campaigns to tackle the animal rights growth- check out RealFacesOfAnimalRights.com for the latest. So its all hands on deck as we promote the positives and tackle the negatives.

Book of Beasts

By Mariana Cutino Moguel

Griffin

From Bartholomaeus Anglicus [13th century CE]
(De proprietatibus rerum, book 18)



“**T**he griffin is a beast with wings, and is four footed: and breedeth in the mountains Hyperborean, and is like to the lion in all the parts of the body, and to the eagle only in the head and wings. And griffins keep the mountains in which be gems and precious stones, and suffer them not to be taken from thence.”

The spirit of Britain: the chaos, the passion, the hope, the love, the hate, the history, all came together in Pugh’s AW15 collection. It was a mixture of the Sunderland football chants, like a call to war that ended up with a love letter to Britain, on the face of a model adorned with Saint George’s Cross make-up. But this was a self-sacrificing love, one that burns and then lingers there, while it watches you die. Powerful enough to never let you go, even when you want to.

And so was the collection; it contained a bleak, dramatic and ritualistic nature. Black capes, face-framing funnel necks, and layers of fur overlapped. Also, a Mongolian lamb fur coat in silhouette-warping shag and flaring dresses that swept the floor. Most of the outfits had obvious details of armour or shields. These were warriors that came to fight against the beast of love. Like the Griffin, this love is untameable, cruel but beautiful; a temptation that provokes us to

keep looking. The beauty of the Griffin that keeps its precious stones makes us forget about its danger and we are happy to sacrifice, as we might, if we tame it, become something bigger. Pugh said after his show: “the idea of sacrificing yourself to something bigger than you are is fascinating.” In his collection there were enough pieces and textures to understand and be part of this self-surrendering allure.



Fur on Catwalks AW17

Fur and shearling make their mark across RTW AW 17 – 67% of collections feature natural materials.

13th
March
2017

Fur and shearling once again took centre stage across all four leading AW17 fashion weeks, with an estimated 67% of collections overall featuring the natural materials. This compares with last year's AW collections when fur was seen in around 70% of all collections. Fur use is holding up despite pressure from animal rights organisations. From the oversized 70s throwback coats of Marc Jacobs to the soft longline pieces from Ryan Roche, New York Fashion Week saw 90 of 146 designers (62%) craft beautiful fur pieces. Oscar De La Renta delivered understated elegance with full midnight black fur skirts, whilst Diane Von Furstenberg crafted beautiful Bohemian coats in eye-popping colours. Despite less fur on show in London than in Paris, Milan and New York, the use of fur on London's runways is gradually rising. An estimated 34 of the 62 designers (55%) incorporated fur and shearling into their col-



Ryan Roche
NYFW



Osman
LFW

lections, an increase on the 47% recorded last year. Christopher Kane turned heads this year with his fur-lined Crocs, using the vilified foam clogs to grab media attention. Other stand-out pieces included JW Anderson mammoth-esque oversized coats and the beautiful clashing patchworks of Osman. Fur and shearling made their biggest impact during Milan Fashion Week, with 50 of the 63 designers (79%) using the natural material. On the runways was everything from Gucci's 70s inspired bomber jackets complete with large full fur motifs to Versace's black bathrobe style coats adorned in oriental fur flowers. Moschino turned heads with brilliantly oversized coats in natural fur colours. Paris, the last stop in the AW collections, saw fur use almost on a par with the Italian shows; 60 of the 86

designers (70%) chose to include fur or shearling. Chloé and Rochas delivered a quiet elegance with their deep red and pale cream numbers, whilst Céline and Lanvin used natural fur colours to create stand out coats. Valentino clearly kept an eye on the competition treating audiences to a stunning multi-coloured coat with an intricate patchwork detail that delivered a wealth of depth and interest to the garment. Mark Oaten, CEO of International Fur Federation (IFF), said: "It's incredibly heartening to see the amount of fur on the runways holding firm. In fact designers are using fur in ever more creative ways and giving consumers gorgeous, versatile pieces to wear on every sort of occasion, and across the seasons.



Versace
MFW

Rochas
PFW

The Fur Guru: REMIX 2017 Show

*Everybody's youth is a
dream, a form of chemical
madness.
F. Scott Fitzgerald.*

Ciao tutti! Come va? Ha, got you! Sorry, my body is here but my brain is still running on good espresso and the most inspiring catwalks from Milan's Fashion Week. My dearest readers; so many talented young designers surrounded this Guru! They all reminded me of the far away years of my youth when I was full of dreams, good ideas and stamina.

To make my stay more idyllic, I was given as headquarters the beautiful AC Hotel Milano by Marriot. The Guru had the opportunity to enjoy this fantastic hotel together with the ten finalists of REMIX 2017. And believe me when I say we did enjoy late night drinks, delicious Italian food and relaxing bubble baths at the end of exciting days around

the city in this bit of heaven in the region of Lombardy. So, there weren't that many days that I shared with the finalists but at last, I had the opportunity to meet them in person. Funny I say this because this trip was mainly about that: the people behind the faces, bios, countries they represent and the work they presented. Everything changes when you meet the person, when you sit down and he or she tells you stories about work, family and dreams.

It's true that this was a competition and that there were three winners but, for this federation and me, the ten of them were already front-runners and bundles of talent and dreams to be achieved.



We had Yang, from China. He was quiet and gentle but extremely precise with his work and how he wanted to present it. He was also curious and always alert, trying to absorb every single detail of the city and the new people he was meeting.

His pieces were an extraordinary mixture of knitwear interweaved almost seamlessly with beaver, Arctic fox and muskrat. Yang is a hand-crafter with extreme atten-

tion to detail and accuracy. He takes time to look, understand and enjoy the world that surrounds him. He does the same with the materials he works with. He's a hand-crafter, an artist and an innovator.

Lim arrived early to the hotel from a long flight from Japan. Nevertheless, he still had enough energy to drop his stuff in his room and go out immediately to see the city (Oh youth, divine treasure!). This Korean

designer proved to be an independent soul. He doesn't speak a lot but when he does, the message comes out clear. With Lim, what you see is what you get. It appears to be the same with his design. The power of nature overtook the show with two sparkly owl's eyes staring at this Guru from the stage. Lim is all about natural vitality and how you can apply it to fur. He delivered with outstanding pieces made out of silver fox, blue fox, mink, rex rabbit and raccoon fur in box pleats.

Melisa proved to be the easy going one of the group. For this Latina, nothing seems to be a problem. But please, don't imagine this made her not interested or not involved (never! She's Latina, do you remember?). This girl has certainly fire in her belly; she knows what she likes and what she wants for herself and her career. She's proud (and she should be) of representing women and the strength they embody. All this female power came to the show with beautiful blue fox, grey fox, Argentinian wild fox fur worked with soft leather. Literally, what this Guru would describe as a match made in heaven. For her, the accessories are a must; the most beautiful hats were created by this gifted fashion designer. She's a stylist by nature and she knows her business when it's time to show off. No outfit this Argentinian creates could possibly go unnoticed. She knows what Latin American extra flavour is about and she's not shy when it's time to put it into practice.



Maria was reserved but you just need to look at her eyes and see how there's this magic mechanism working a thousand miles per hour inside her head. She's quite enigmatic, just like her work. Only a sharp mind can work with Astrakhan fur and lamb as she does. Her infinite shades of black on beaver fur tell all the tales Maria keeps in her head. And even though the outfits of this Ukrainian designer reminded us of monastic subjects, there was always an unexpected twist, which made the lines and silhouettes look dynamic and up to date.

Morten Ussing won the Gold Award of this competition but that didn't make any difference. Talking about down to earth, approachable and friendly. The Fur Guru had so much fun with this Danish talent! He loves to experiment and while working with his beautiful pieces he tries to learn as much as possible about new technologies and techniques with fur. Morten offers not only gorgeousness but also proposes new paths to approach fur: fusion of Swakara and mink, mink with Finn Raccoon... I could keep going but his imagination seems to have no limits. And that purple and pink skirt, Morten, what are you trying to do to this Guru? A favourite of mine: seal mixed with silk. So yes, undoubtedly, this guy knows how to make a woman happy (and I saw a lot of them smiling when his pieces hit the catwalk). All my admiration and my deepest gratitude for being part (at the end, but still a part) of this amazing journey with you.



*Creativity takes
courage.
Henry Matisse.*

Ólöf is the typical Icelander: relaxed, happy and cool (I wish you could see her urban/sporty outfit for nights out in Milan, to die for!). This beauty from the North has one of the warmest and biggest smiles. Even in moments of extreme pressure backstage, she stayed calm and collected. Highly organised and with exact precision of how she wanted her designs to look, this pretty problem-solver got everything sorted in the blink of an eye. And it is worth it as she hypnotized the jury with her acid house touch on mink, silver fox, badger, and Icelandic lamb gaining her the Silver Award of the competition. Til Hamingju sæt stelpa!

Gold, Silver and Bronze awards also had the opportunity to be part of the Italian Fur Fashion Show sharing the catwalk with designers such as Rindi, Gianfranco Ferre and Pajaro among others.

Jeremy, you think he's shy but, really, he's not at all. He's very polite though, and friendly and so very sweet... and the shyness disappears when he has something to say (particularly if he disagrees about a specific topic). He liked the Guru (who doesn't?) and I believe it's because we belong to the same group of people, the ones that speak with their eyes. Jeremy says so many things just with a glance of those pretty eyes. Jeremy Galliard, the man of few words. He's minimal even for that. You don't believe me? Have a look at his work: Shadow fox, Blue fox, Red Fox in exaggerated proportions and clean lines that allow fur to shine on its own, giving it a protagonist role. Gold, Silver and Bronze awards also had the opportunity to be part of the Italian Fur Fashion Show sharing the catwalk with designers such as Rindi, Gianfranco Ferre and Pajaro among others.



Iris was one of the most intense characters of the group. Speaking with her was like watching a dance of beating eyelashes and hands that describe in detail objects by texture, colour or pattern. She's highly sensual making her aware of the smallest details of her surroundings. She approaches design by making use of this particular ability, which produces outstanding pieces with a high narrative content. But please dear reader, I hope you don't misunderstand this and typecast her as a dreamer. Her vast knowledge of fur and its particular qualities helped her create a visual story that described the smallest and most delicate details of the history of her country and its encounters. Leather, suede, dupion silk, beads, pearls, wool, metal, corset lacings, hoop skirts and complex accessories were descriptive elements that represent the fusion of cultures in the Canadian territory. Silver fox, red fox, blue fox, arctic white fox, Canadian coyote, white mink, muskrat, raccoon appeared in her gowns representing the colonized. Iris explores constantly, she's not afraid of trying and experimenting. But above all she likes to have fun. The Guru was told that she's also a very good dancer (what a surprise!) and that she wasn't wary to prove it on the dance floor while enjoying the Milanese nightlife.

Aigul Asadullina was the most collected member of this group of finalists. Always friendly, ready to listen and ALWAYS on time (you know, the Guru likes to stick to schedule). She's the type of person that works as a catalyst; providing that element of calmness to the people that surround her and also when fashion demands it. She proved she could keep it cool particularly backstage: models, stylists and all, she unpacked, prepared, and styled with accuracy to her previously planned looks bang on time. Her exactitude doesn't apply only to fashion shows but also in her work with fur. Her inspiration was almost instructive in attires made with mink, karakul and sheared beaver blocks in-layed with different fabrics. You could read the stories of minimalistic, urban landscape; the inter-calary of mosaic tiles and stone masonry represented by detailed cutouts of fur with different colours. Aigul attested that accuracy and beauty go hand in hand and bring to the catwalk the so necessary overload of patterns and techniques.

Make way ladies and gentlemen, here comes 100% "fabulousness" directly from Paris and his name is *Nicolas Lecourt Manson*. This talented personality turns heads wherever he goes. But the most outstanding bit of this is that, as if beauty and talent weren't enough, he happens to be the most available, thoughtful and bright person. This designer, even though still very young, already has a past working with big names such as Acne Studio and Jean Paul Gaultier. He is aware of what fashion demands and he is not scared of hard work, competition or failure. As he told me, this is what being a fashion designer entails; you just do it and keep going. Nicolas represents in flesh and bones the passion and intensity that characterizes "being French". He embraces it and charms everyone in his way. His spell was there, on the catwalk; with big contrasts of red, white and black. With leather and PVC he shouted for a revolution of genders, of trends and finally, imposed irrevocably his talent and his intention of making fur look current. Mink and fox will never look the same in the hands of this designer. The jury knew it and gave him the Bronze Award in recognition of such a daring collection. World, be aware, Nicolas is here to stay and he won't do it soundlessly. He promised this Guru a new piece with yellow fox (my favourite colour) and I just can't wait!



Paris AW17 Round Up

Paris was the perfect location to finish off the 2017 Autumn Winter Fashion Week season. The elegance and lavish scenery it boasts certainly seems like you couldn't ask for a better send off and we haven't even got to the garments on show.

Day 1 certainly held the promise of representing the French heritage of fashion and style.

Lanvin presented a class of precision, sculptural tailoring and a smattering of bling. Glistening silks and organza and soft textural tones of fur and lace were cut to flatter and add drama. Chevron striped fox delivered a polished drama to a jacket and long vest. Bouchra Jarrar has a mission on her hands replacing Alber Elbaz, yet she is offering a fresh approach that makes you ponder.

Balmain has garnered a reputation for edgy garments that ooze modernity. However, this season Olivier Rousteing went for something powerful with earth tones. There was an abundance of furs that complemented a selection of highly selected leather pieces. A loose fitting mid length shearling coat with a waterfall collar typified the new silhouette. Rousteing's presentation will no doubt enthral his loyal fans, but by design, should also appeal to a new audience who needs his current vision of freedom and rebellion.

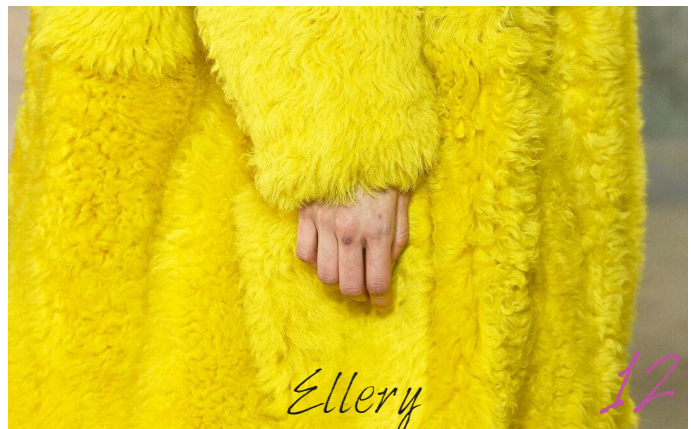
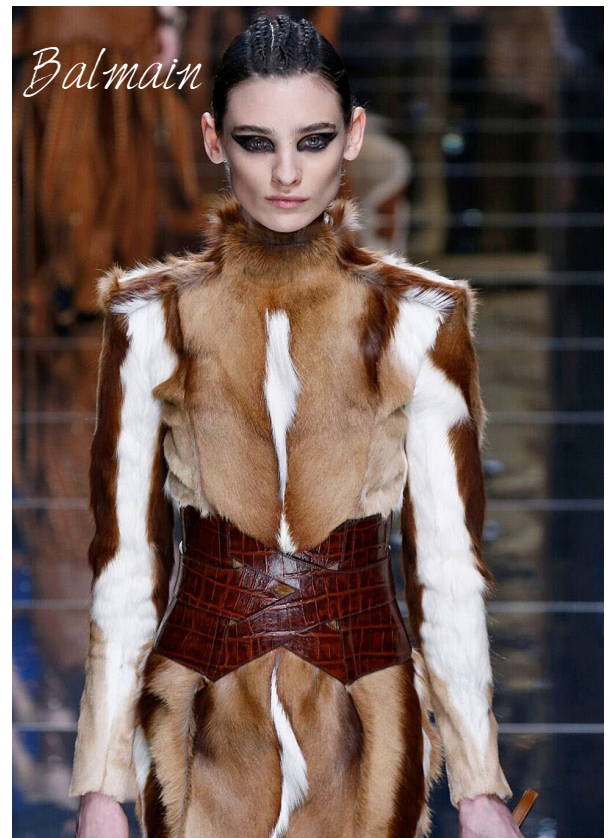
Elie Saab's dark turn which we loved! Saab's speciality has always been his intricate designs and once again did what he does best: figure-hugging and feminine silhouettes with a focus on all things glamorous and handmade. Saab's star-studded clientele will certainly be delighted.

Louis Vuitton debuted their AW17 collection after the announcement of the new LVMH museum on the Seine, in which its story was all about texture.

Three years after making his debut as the house's creative director, Nicolas Ghesquière's latest outing at Louis Vuitton only further exposed his obsession with the waist, a near constant feature of his collections. As far as looks go, Natalie Westling combining Margot Tenenbaum's fur coat was a beautiful hit, while elsewhere a jacket featuring cheetah print fox sleeves juxtaposed against a graphic black and white fox design which is sure to set new standards in statement outerwear.

Moncler Gamme. Designer Giamattisa Valli added a graphic intensity with layering and pattern mixing. Much of the lineup put a dainty spin on the outdoors, but there was a robust, sporty contingent too. A red and white ski jacket with a fur hood for example delivered quality, craftsmanship and luxury.

Kym Ellery decided to remove fur from its label collections. Animal activists rejoiced, but those celebrations were short lived to the delight of the fashion world as Ellery delivered a masterpiece of an array of fur garments at its RTW 17 collection. Power dressing came in the form of strong men's wear suited styles and the exaggerated proportions of her outerwear.



Faux Fur is More Than a Faux Pas, it's *Poison*

By Mark Oaten, CEO of the International Fur Federation

One of the arguments most beloved of the anti-fur lobby is that faux fur is actually better for the environment than the real thing.

That argument, however, is as fake as the apparel it supports. And some new research has thrown the whole issue around man-made fibres more generally into the limelight. Specifically, researchers at the University of California at Santa Barbara have found that, on average, synthetic fleece jackets release 1.7 grams of microfibres in each wash, and that this is having a devastating effect on our rivers, oceans and marine life. It also uncovered that older jackets shed almost twice as many fibres as new ones.

What are these microfibres? They are tiny bits of plastic with the potential to poison the food chain. Their size allows them to be readily consumed by fish and other wildlife and from there they can bioaccumulate, concentrating toxins both in those fish and in the bodies of larger animals higher up the food chain.

But this new study is only part of the story. PETA and the like have often trotted out the research by Dutch consultancy CE Delft from 2011, which said real fur had a higher environmental impact than the fake alternative.

What the activists have notably left out, however, are the gaping flaws in that research, not least the fact it was commissioned by three European anti-fur groups. But that aside, the research claimed it took 563kg of feed (meat and fish offal) to make 1kg of mink fur.

On the one hand, we can prove this figure is vastly over-inflated. On the other, CE Delft completely ignored that other uses would have to be found for this meat and fish waste

— or it would go into landfills or be incinerated — if mink weren't eating it. It's actually an environmental benefit.

It also conveniently ignored that mink manure is used as fertiliser and biofuel, and, most importantly, that real fur lasts a long, long time.

This last point is perhaps the crux of the matter. A real fur coat can last for 30 years and with a bit of clever restyling need never go out of fashion. Plus it offers extraordinary comfort and warmth. Fakes on the other hand are 'disposable fashion' and hang around in most wardrobes for no more than five years or so, if they're lucky.

So while the fake furs sit on landfills alongside plastic rubbish bags poisoning the world, natural fur either stays in the coat closet (perhaps being updated by a furrier from time to time — and what fake fur can claim to receive that sort of attention?) or quietly biodegrades.

And, lest we forget, fake fur, comprising polyacrylates, requires the extraction and fractionating of petroleum as well as the subsequent conversion into fibres and mass manufacturing into products. These are not only incredibly energy-intensive but also produce a lot of extremely unpleasant chemical compounds. That's not to say that the production of fur garments isn't without environmental issues of its own, particularly with regards to the chemicals that are involved in the dressing and dyeing of pelts. We openly acknowledge this and are working hard to mitigate the impact of the production process.

As I've always said, if you don't want to wear fur, then I support your choice and will defend it to the end. But if you want a warm coat or to look good, please steer clear of fake fur. It's a long way from the 'better than the real thing' alternative that the anti-fur lobby might have you believe.

EARTH DAY

april 22nd



Back to Nature

Fur is biodegradable, sustainable and follows the highest standards

INTERNATIONAL
I F F
FUR FEDERATION

FUR and shearling all featured heavily in the four major fashion weeks, giving the fur trade another strong year on the catwalk.

In New York, 90 of the 146 designers (62%) crafted luxury garments with fur as a natural textile. Samuelsohn held an innovative menswear show in the ice rink at the Standard Hotel with wool trench coats, cashmere sweaters and fur lined hoods based in a muted blue grey and burgundy colour scheme.

London has been more of a difficult market for fur although this year a notable increase is seen with 34 of 62 (55%) designers incorporating fur and shearling, an increase from 47% from last year. Central St. Martins womenswear utilised full length furs with asymmetric cut in a creative style reminiscent of a club kid's glory daze.

The biggest impact this year is seen in Milan with 50 of 63 (79%) designers using the natural material and proving it is as vibrant and versatile as ever. The larger iconic brands all used fur as a fabric. Dolce & Gabbana exhibited street-sleepwear with fun furs while smaller less known brands like Agnona looked like something out of the wild.

Autumn Winter 2017 was a great season in Paris this year with 60 of the 86 designers (70%) exhibiting fur in their collection. Dior Homme collection showed fur as tattered and worn with a somewhat rustic 70s edge.

Strict standards on animal welfare and environmental sustainability allow consumers to wear fur with confidence...

"Vision on Fur" was a panel discussion in Milan for businesses hosted by the International Fur Federation (IFF) with panelists including Sara Maino, senior editor of Vogue Italia, Francesco Scognamiglio, international designer and Johannes Manakas, chairman of IFF. Mark Oaten, CEO of the IFF told the audience that the fur industry is currently working with brands to develop a new traceability and sustainability programme.

Welfur is the first step in a global fur certification scheme. It ensures animal welfare in farms across Europe. Mette Lykke Hansen, Fur Europe's chief executive said "It is voluntary, yes, but to which extent, you can discuss," as the European auction houses will not sell fur that is not certified by 2020. Farms requesting the Welfur certificate must apply through Fur Europe and be prepared for three random inspections from

non-partisan scientists. They will assess the animals overall health, living conditions and responsiveness toward humans. This new certification scheme has 75% of European farms signed up – 2800 out of 3800. Thus far, 450 have had their first assessment from the months of January and February. For more information on Welfur click here or visit Fur Europe.

Fur is natural: both farmed and wild

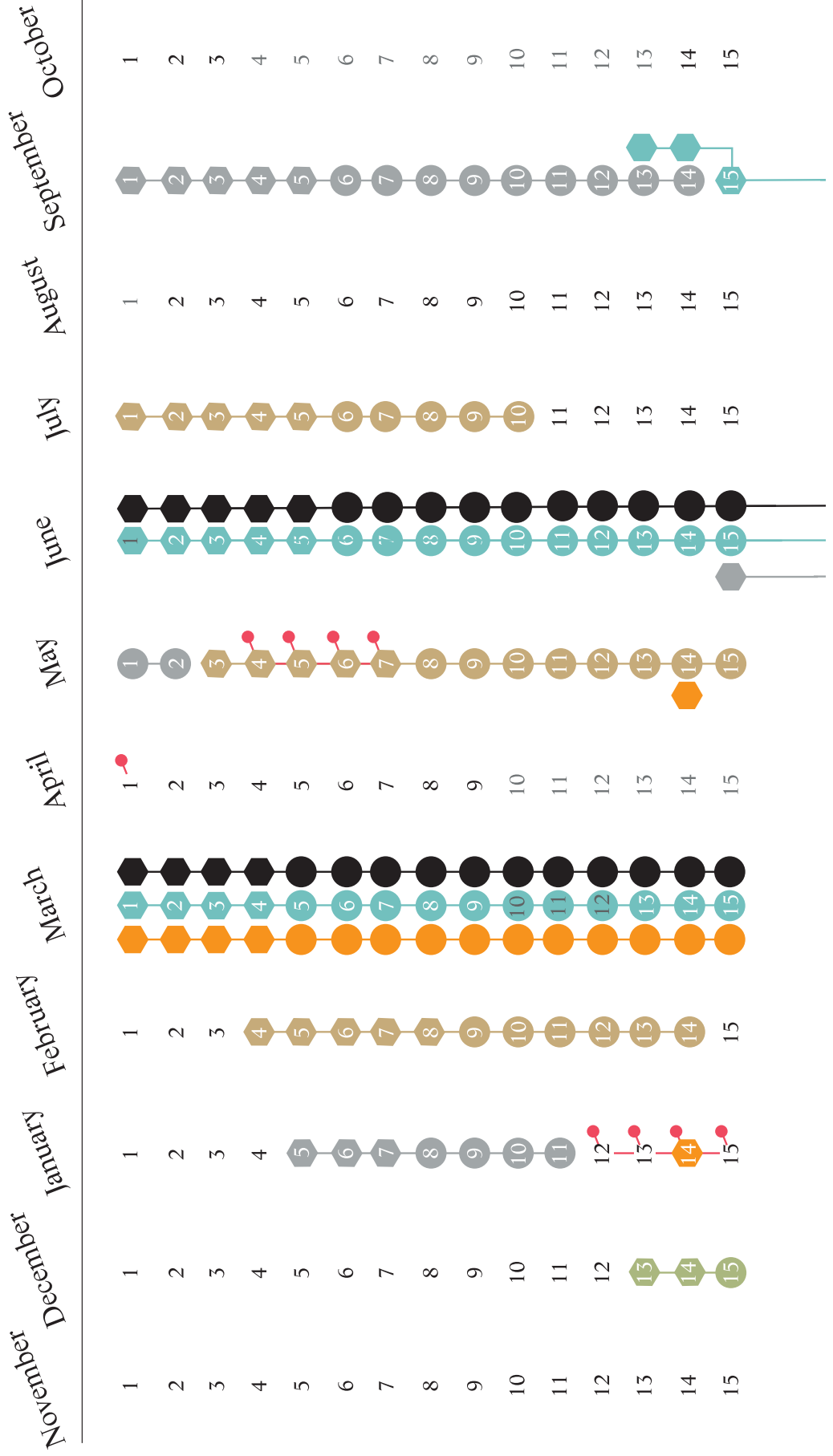
Some species can become overpopulated and have a devastating impact on the environment: Beavers flood property and habitat, raccoons spread rabies, coyotes are the number-one predation problem for ranchers and can also threaten ground-nesting birds or endangered sea-turtle eggs.

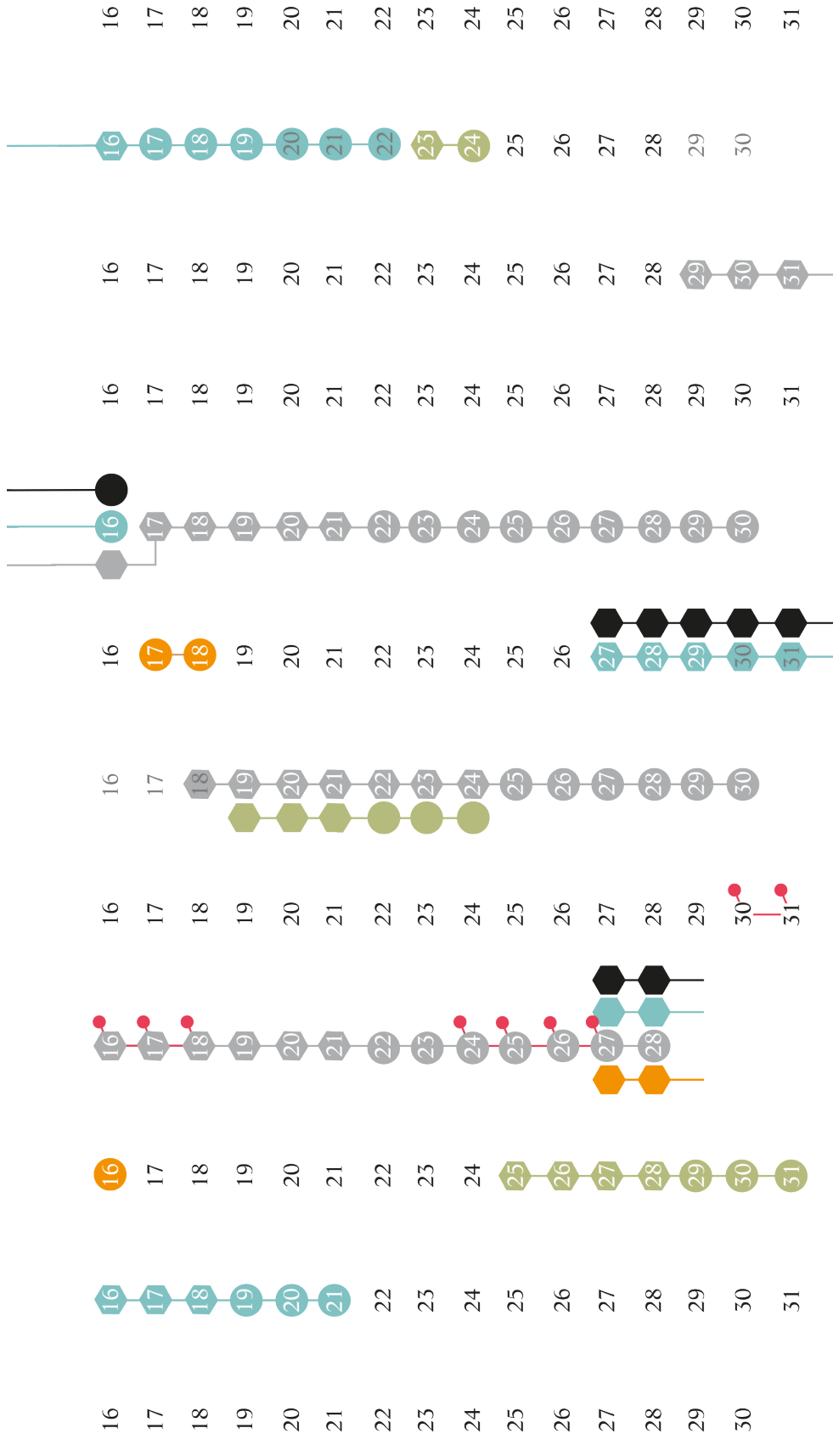
The Convention on International Trade in Endangered Species (CITES) has been signed by 182 parties and protects three main categories of wildlife: species threatened with extinction, for which trade is usually banned; species not so threatened but for which trade must be controlled, and those protected in at least one country who have requested help from other areas.



International Auction Calendar

INTERNATIONAL
IFF
FUR FEDERATION





Sojuzpushnina Inspections
 Sojuzpushnina Sales
 Saga Inspections
 Saga Sales

Kopenhagen Fur Inspections
 Kopenhagen Fur Sales
 Fur Harvesters (North Bay, Ontario, Canada) Inspections
 Fur Harvesters (North Bay, Ontario, Canada) Sales

NAFA Inspections
 NAFA Sales
 American Legend Cooperative Inspections
 American Legend Cooperative Sales

Beijing Fur Fair: Jan 12-15
 Jewish Holidays:
 Purim: 11-12 March
 Pesach: 10-18 April
 Shavout: 30 May- 01 June
 **Jewish Holidays start the evening of the previous day.

Hong Kong Fair: Feb 16-18
 Tisha be Av: 01 August
 Rosh Hashana: 20-22 September
 Yom Kippur: 29-30 September

Milan Fair: Feb 24-27
 Souccot: 4-13 October
 Hanouka: 12-19 December

Athens Fair: March 30,31- April 01
 Kastoria Fair: May 4-7



AUCTION REPORT



Auction reports by Peter Zeitlin

COPENHAGEN FEBRUARY AUCTION REPORT

6.4 million mink were 100% sold.

In spite of a clash in timing with the Milan Fair, the auction was well attended with a large contingent from China, and a good attendance from S.Korea.

Prices rose in average 10-15% over January levels. It was particularly noticeable that commercial types, including long haired grades were very strong. it is estimated that production of Chinese mink fell by 20-25 million skins.

As a result Chinese manufacturers have been buying more commercial quality mink from Scandinavia.

The new Fur Europe Welfare initiative supported by the 3 main auction houses has been well received. All sectors of the Trade understand the importance of transparency and traceability to our future well being.

Kopenhagen Fur announced that the April auction offering will be similar in size to February.

HELSINKI AUCTION REPORT MARCH

The Helsinki auction finished today on a strong note. A cold winter coupled with a strengthening of the Russian Rouble combined to result in a resurgence of demand and increased prices.

Mink prices followed recent levels set in Copenhagen. American Black Glama mink met with strong demand from all markets. All types of Finnish foxes rose 20-30% over recent levels with 100% clearances.

Bluefox sold at 20-25% higher levels than January. China main buyer with some support from Turkey.

Russia were active on Bluefrost Fox and Silverfox. Prices rose 20-25%

S. Korea were very active on Fawn Light Fox, and all mutation fox sold at strong levels with good demand from many countries.

A very nice collection of Finnraccoon sold at 25% over December with very strong demand from Italy and S Korea.

It was noticeable that many more markets were active compared to last year.

Let us hope the Ides of March bodes well for the rest of this season.



R

becca Bradley London – Summer School: An Introduction to working with Fur

In August 2017 Rebecca Bradley London will be holding its annual Summer School – An Introduction to working with Fur. This one week intensive course covers a whole host of topics, from Ethics, Sourcing, Fur types, through to practical workshops on Pattern Cutting for Fur, Stretching and Sewing Fur, and Fur Innovation amongst many others. The course is aimed at Students, and those working, or interested in the fashion industry. It aims to provide a base of knowledge on this fascinating craft and process. Setting this traditional craft within the context of modern business is a key focus of the course, demonstrating the importance of commercial understanding within a creative environment. Previous attendees have come from as far afield as the US and Asia, along with UK and Europe based participants. We look forward to welcoming the 2017 class!

To register your interest, or learn more about the course email info@rebeccabradleylondon.com
Quote **FURTIMES** for a **10% discount on the course fee**

FUR

SUMMER SCHOOL

Mon 07 – Fri 11 August 2017

Rebecca Bradley London is one of the few remaining Fur companies in the UK

Bringing a fresh and innovative perspective to construction and design, whilst using traditional skills and techniques, Rebecca Bradley London has a pioneering approach the use of Fur for a modern era.

Rebecca Bradley

LONDON

An introduction to working with Fur

1 week course - £450

Includes;

- Theory and Practical Workshops
- Fur Samples and Materials
- Refreshments, Information Documents
- Fur Goodie Bag

Based in our London Studio - Archway

- Fur Types and Colours
- Fur Trade History
- Ethics and Sourcing
- Modern & Traditional Techniques
- Using Fur with Fabric
- Pattern Cutting for Fur
- Fur Garment Design
- Cutting, Stretching and Sewing Fur
- Target Customers and Pricing Structures
- Fur Innovation

Register your interest: Email: info@rebeccabradleylondon.com, Tel: +44 207 998 7624, Website: www.rebeccabradleylondon.com







Spanish Fur Association makes a debut at prominent fashion show



The Spanish Fur Association (SFA) has made its debut at one of the major fashion trade shows in southern Europe - MOMAD Metropolis.

SFA was among the 900 brands driven by their love for fashion which gathered in Madrid IFEMA - Feria de Madrid between 3 to 5 February to be part of this year's edition of MOMAD Metropolis. SFA, which was officially formed in 2016 to represent the Spanish fur sector, introduced itself to the international fashion community with an individual stand and a fashion show.

"It's very exciting to us and a great opportunity to be part of Metropolis, which is very important for the fashion sector in Spain. It is also a chance to meet and attract new members," said Beatriz Pérez, Secretary General at SFA. SFA's participation at the fair grabbed the attention of the media as this resulted in SFA's stand being mentioned in almost every media outlet covering the event.

"We need to show fur in the fashion magazines. Just yesterday I sent two garments for a feature in Tentaciones, a

supplement of El País, one of the most important newspapers in the whole country," said Beatriz Pérez emphasising the promotion of fur is key to success. The fashion show also did not go unnoticed. It presented the designs of finalist from the Spanish competition to access the finals of REMIX, the design competition organised by the International Fur Federation.

MOMAD Metropolis is among the major professional platforms for fashion, business and trends on the Iberian Peninsula. Its next edition will be in September.

The One Milano: A symphony of fashion and business

The debut of TheOneMilano exceeded the expectation of both visitors and organisers as between 24th and 27th February it attracted more than 11 000 professional buyers, 63 % of which from abroad.

The new format of the former Milan Fur Fair gave platform to 286 brands presented by 244 companies to reach out to buyers from Europe and beyond.

Visitors from Greece, Spain, and Germany along with people from Russia, China, South Korea and Ukraine enjoyed a 4-day long journey into the world of creativity,

craftsmanship and innovation of fashion products that brands offered.

Fashion exhibition as TheOneMilano are often most important for small companies looking for more exposure on the international market and expansion of their contact network. Established brands, on the other hand, use the opportunity to explore new growth opportunities.

Norberto Albertalli, TheOneMilano president, commented on the outcomes of the fair.

"These figures are the result of long hard work. It was vital to make focus fall

on the products: we had collections on display that stood out for their realness, their quality and their ability to be viably positioned in the market."

He added: "There is no magic formula: to be successful you need to match supply with demand, so in our case, to exhibit collections that can generate real sales turnover."

The international success of the fashion exhibition reflected the new format of the former Milan Fur Fair as this year's fashion event was dedicated to "haute-à-porter".

Inspiration & Information: Youth path to fur fashion

"All young designers need the basic information. If they don't have it – they will not use fur in the future."

This is how Pia Blomström explained the decision behind "Discovering fur" – a week-long workshop in Finland organised for students who want some hands-on experience on how to use fur in fashion.

The slogan that inspiration goes hand in hand with information is probably the best way to describe the project, which became a reality after the Finnish Fur Breeders' Association (Profur) and Centria University of Applied Sciences in Finland decided to work together.

The aim is to promote fur in fashion and help for raising more awareness and knowledge of the European fur sector amongst young people.

The workshop expanded even further when the Belgium Fur Trade Associations and Belgian school Haute École Francisco Ferrer also got involved.

The joint efforts provided fashion and design students with a journey in the fur world covering the most important parts of the value chain.

Participants were given all they needed – tools, fur materials, samples, presentations of special techniques in fur processing and most importantly – visits to fox and mink farms.

"One part of the workshop is to visit a fox farm so the participants can see with their own eyes how the animals are

treated and also hear everything about the certification programme WelFur," said Pia Blomström, who coordinates the workshop.

This is exactly what helped Chloé Corrillon, a student from Haute École Francisco Ferrer to see fur in a different light rather than a material which is difficult to handle.

"It was an opportunity for me to further understand what fur is, from where it comes from and how to use it properly. I always thought this material was so luxurious [...] It kind of scared me to work with it," she explained.

"After a week in the workshop, I see it differently. It doesn't scare me that much anymore because I have learned what I could do with it. I saw, for example, that fur is forgiving. You can mess up and start again – nobody would notice. I saw that it was possible to do an amazing work with only "trash" and small left pieces." More confident that she now has the skills, Chloé is ready to take up the new challenge and apply all she learnt in practice.

"I see fur as a noble material and a precious thing because of how we get it. I don't want to waste it. I just want to make something that is going to be worthy of it," she added.

Chloé vowed to use her inspiration and starts creating new fur designs soon.

International Conference "Fur harvesting in the 21st century. Russia and the World"

On the 22nd of June 2017 in Irkutsk in the framework of the Year Of Ecology in Russia will be held an international conference "Fur harvesting in the 21st century. Russia and the World."

Venue: Courtyard by Marriott Irkutsk City Center Hotel (Chkalov street 15), Conference Hall.

Organizers: Ministry of Natural Resources and environment of the Russian Federation with the support of the Russian Fur Union, the International Fur Federation (IFF) and the auction company "Sojzpushnina".

The conference will discuss key issues of hunting, trapping, harvesting and implementation of fur, legislation issues, the state and the sustainable use of hunting resources, the problems of indigenous peoples of the north, the implementation of an agreement on international humane trapping standards, traps certification and other issues of international significance.

The conference participants - scientists and experts in the field of hunting/trapping and fur trade in various regions of Russia, as well as the United States, Canada, European Union countries, representatives of the Ministry of Natural Resources, the Administration of the Irkutsk Region, the Russian Fur Union, and the auction company "Sojzpushnina".

EKATERINA FURS new collection Autumn-Winter 2017-2018

On 14 March 2017 the EKATERINA FURS fashion house presented its new collection of the Autumn-Winter 2017-2018 season as part of the MERCEDES-BENZ FASHION WEEK RUSSIA.

The collection was inspired by the street style. Moscow has long become the centre of the world's fur fashion where one is not afraid to experiment and look for something new. The multilayered and modern silhouettes, the colour and the volume are the featuring characteristics of the collection. For the first time EKATERINA FURS puts on display footwear and hip sacks. The heroine of the collection is cheerful, daring, flash and ready for adventure and risk taking.



Wild Furs: the Most Earth-Friendly Clothing Choice



By Truth About Fur

At a time when we, as consumers, are being urged to “care for our planet” and make environmentally-responsible choices, we should take a closer look at wild furs. And the closer we look, the more impressive are the environmental benefits we see.

Here are 5 top reasons why wild furs are an excellent choice for anyone who wants to adopt a “greener” life-style.

1. Like all fur, wild-sourced pelts provide a naturally warm, lightweight, durable, and ultimately biodegradable clothing material. After all, fur evolved over millions of years to become one of the most effective insulators we know. And, of course, fur is also remarkably

2. The wild furs we use today come from abundant populations, never from endangered species. Trapping is strictly controlled by state and provincial governments to ensure that we take only part of the surplus produced by nature. Most species produce more young each year than their habitat can support to maturity. We can use part of that “surplus” without depleting the population. In financial terms, it’s like living on the “interest” that nature provides, without depleting our “capital”. This is known to environmentalists as “the sustainable use

of renewable natural resources”, a key conservation principle promoted by the International Union for Conservation of Nature (IUCN) and other conservation

3. The populations of many furbearing species would have to be controlled even if we did not use the fur. Overpopulated beavers flood roads, fields, and forest habitat. Raccoon, coyote and fox populations must be controlled to protect sea turtle eggs, ground-nesting birds and other vulnerable or endangered species. Rapidly expanding coyote populations are also the number-one predator threat for sheep and cattle ranchers. Raccoons, foxes and skunks can carry rabies and other dangerous diseases into urban areas. When animals must be culled to protect property, to prevent the spread of disease, or for any other reason, it is more respectful to use them. Furthermore, without a market

for fur, these management efforts would have to be financed by tax-payers.

4. More than 35 years of scientific research and trap testing ensure that the most humane possible methods are used to capture furbearing animals. In fact, government-regulated trapping now often helps to reduce suffering, by maintaining healthier and more stable populations of wildlife than would occur naturally. If humaneness is a concern, modern trapping techniques are generally preferable to disease, starvation, and the “boom-and-bust” cycles that are nature’s ways of pruning back overpopulated beavers, muskrats, and other species. While farm-raised fur animals receive excellent care, some people feel more comfortable knowing that the animals we use live freely in their natural state until the moment when they are captured. In this sense, wild fur is the



Vegreville, Alberta is home to the world's first state-of-the-art trap research facility, established by the Fur Institute of Canada in partnership with the Alberta Research Council.

ultimate “free-range” clothing material.

5. Many furbearing animals also provide food for aboriginal and other trappers and their families. Beavers and muskrats are important food sources for the Cree people of northern Canada. Raccoons, opossums, and other species are also eaten in many parts of North America. Animals that are not eaten by trappers and their families are returned to the bush where they feed mice, birds and other animals through the winter, when food is in short supply. Nothing is wasted.

Wild fur also provides important income for aboriginal and other people living in rural or remote regions where employment opportunities may be limited. Not least important: the income from wild fur depends upon maintaining natural habitat, and thus provides an incentive for maintaining wilderness areas. One

of the unintended consequences of anti-fur campaigning is that, by eliminating markets (for sealskins, for example), they force aboriginal communities in northern Canada to open their territories to more oil and gas exploration, mining and other activities that can seriously disrupt wildlife and their habitat. In fact, trappers in many regions are working with government and industry to minimize the negative impacts of logging and other resource exploitation. For example, they lobby to maintain corridors and buffer zones of uncut timber around lakes and streams that wildlife depend upon, and they identify the nesting areas of eagles and other sensitive species so they can be protected. We all care about nature, but trappers are our eyes and ears on the land – the people who can sound the alarm when nature is threatened.

www.truthaboutfur.com

As this brief summary shows, wild fur is an excellent choice for anyone who cares about nature. Ironically, the “faux fur” and other synthetic textiles promoted by many “animal-rights” activists are usually made from petroleum, a non-renewable resource. But because most people – and most media – are now in big cities, the trappers’ story is rarely heard.

Jan Erik Carlson

Creativity as a business tool

By Anna Scepeltnikova

I recently had the pleasure of attending The One Milano Fur exhibition. Having a stand there for a few days also meant meeting a lot of international fur influencers, designers, farmers and key players of the industry.

Despite fur flying around and the exhibition being busier than the previous years, it was almost impossible not to notice Jan Erik Carlson, the former marketing director of Saga Furs.

Over our quick chat, he managed to tell me all the latest updates in the Nordic fur industry, but most importantly we talked about his new business venture "Carlson Advice".

It's no secret that Jan Erik is one of the so called "fur veterans". Even when he stepped down from his position at one of the leading fur auction houses, he did not like the thought now he would have to work with something other than fur. His passion for this luxury product was not over.

Having worked for 20 years with design innovation in fur, marketing projects and business development on a global scale, he could see the on-going demand for creativity and business innovation.

Jan Erik admitted that what initially attracted him to Saga Furs was a strong brand with a very interesting challenge in front of it.

"I joined Saga Furs exactly at the moment when the company was thinking about how to leave its old-fashioned furriers world and bring fur into the fashion industry. When I joined, coming from the advertising industry,

I had a different perspective on the task compared to most people who were already working inside the company."

"I could see the potential of the wonderful creativity that Saga Furs had, which was really outstanding in terms of innovation and design. But that was also the moment when I realized that it was not just something the Saga Furs people could do on their own, it was really something we had to do hand in hand with the fashion companies as well as

with the fur trade."

When looking back at his role, Jan Erik is confident that his strong strategic mind-set was instrumental in making key business connections and building up a strong communications plan for Saga Furs. Moving forward with his new company, he believes that this experience will be an invaluable asset pursuing his new career path in the fur trade and fashion industry.

"We have always had good people working at the Saga Furs Design Centre, and we created a strong partnership with the fur industry. That was essential."

"Despite some hard times, it got easier. At the beginning, the issue really went to the image of fur, the image of the grandmother's coat - the A shape mink coat that nobody wanted at the beginning of the 90's. The whole industry was in crisis."

We really had to push the strategy that fur was actually a magic material unlike any other fabric.

"Presently, when the global fur markets are on the track to recovery after some difficult seasons, I can see the business value of my personal experience and the creativity of my many freelance contacts. I have now launched a business concept to harness this outstanding value, and offer it to selected clients as a business tool." Says Jan Erik Carlson.

Jan Erik has recently established The Copenhagen based company, Carlson Advice - a creative consultancy operating with a network of the most innovative and experienced fur designers, furriers and technicians. The company specializes in bringing the leading creative and marketing minds of the fur world together in a freelance concept, that links cutting-edge innovation with bottom-line results.

"I still have a lot passion for fur. I spent the last 20 years of my life promoting it, working

with it and innovating it. Somehow, I feel that I am not finished with fur, and when I now approach the fur industry, I will primarily focus on creating partnerships with some of the companies that need and value design innovation."

"The fur industry is not the most innovative sector, and it still has a strong, conservative element to it. Many other industries are talking about disruption will change their business models, and I see it as my mission to provide the needed design and business innovation to the fur industry."

"What really motivates me is the fact that I spearhead a team of strong industry representatives. My freelance team is such a strong group of creative people who either have been employed at the Design Centre or somehow were trained there. They all understand how to work with the fur product in a business-driven way, and they have the DNA of innovation in their minds"

"The freelance team and myself all share the same passion for the fur business. In fact, the team has been pushing me to start the new company, since they want to get started on some new creative fur projects."

Jan Erik started getting serious about the new company Carlson Advice at the end of 2016. He has since then been exploring his international network in terms of tracking down some projects.

"Whenever you do something new, the first few projects are the difficult ones to make happen. At this point I have a handful of very promising projects in the making, and I am really excited about it.

"I want to give my company a strong start in fur sector. But I can also see my innovation concept working in other business areas in the luxury and fashion industries. At the end of the day, the sky is the limit!"

This is where I do any thing it takes to make it happen.



The Fur Bunny charity event in cooperation with Louis Vuitton and Russian supermodel Natalia Vodianova

*I had to stand by what I believed in.
A lot of people told me that it was just too crazy and
would never work.*

*Morten
Ussing*

REMIX gold prize
winner



Mysterious, creative and a little different to others- that's how Morten Ussing appeared to us during the young designer competition REMIX.

His endless energy and a positive thinking instantly got him in the good books of many other contestants. Always smiling and charmingly polite he was the one making it through the final with flying colours. Audiences will for a long time remember him, his colourful collection and the unique story behind every piece.

Fur Times could not miss the opportunity to catch up with the designer to ask about his life after winning the REMIX gold prize.

If you have a good story to tell, you have to tell it really well. Just give it a full go.

How and when did you hear about Remix?

-I first heard of Remix a couple of years ago and always wanted to participate in it. Last year Kopenhagen Fur approached me and asked if we could do collaboration together. That was the reason why I've actually applied for REMIX.

What were your expectations?

-I didn't have any expectations. I knew I had to be selected for the final contest and I didn't want to get too much emotionally involved, because I was afraid of getting disappointed. It's in my nature to always take things as they come, but then when I finally got selected, I was extremely happy.

Did you work with fur before?

-It's my first time working with fur. But I think it's an amazing material, so I always wanted to work with it. It's such a precious material, so you have to have right people around to provide support and guidance, and that was the exact reason why I wanted to wait until I had the right team.

I knew that the best mentor I could have ever asked for was Kopenhagen Fur, so that was why we ended up working on my collection together.

How did you prepare for REMIX?

-I started my preparation for Remix in August last year. I did my research, had some meetings. There is an amazing library in Kopenhagen Fur where I "lived" for a couple of days and did my research on fur and fur techniques.

KF has a huge archive of old furs and that was where I got most of my ideas from. It was then, when I came out with all these crazy ideas on how it would be if we turned the fur upside down so the hair would move in a different direction. We tried, and it was very exciting, it was just a big experiment. I think we wanted to push the boundaries of what fur can do and how much you can apply to it.

We had fur sheared, and chemically dyed. We also used two dressers and dyers because we

needed to print so many colours at once. I wanted to explore the whole new world and to create this new "beast". Everything had to merge together and I wanted to have this new type of animal that people could not recognise at first. It was all technique based.

How was REMIX for you?

-It was a lot better than that I have expected. The hotel was extremely beautiful and the team at IFF was so welcoming and it just made it really easy to get started with Remix. People were so kind and helpful. It was also much less stressful than I thought it would be. I think the IFF team was more stressed about everything than the contestants, as they had to keep every one on time and on schedule, but they made it so easy for us and it was just a brilliant experience.

It was really interesting to talk to the designers, because people have flown from all over the world. Some were really jetlagged, others have already been in Milan for a few days and we were all there with the same cause. It was so interesting to hear about people's backgrounds, we were all very different and that is what was so interesting. It was different what people have made and people have really used their backgrounds in their designs and I thought it was really interesting to meet all the guys there.

Did you get competition day blues?

-I think I was a little bit nervous at the competition day. I have never been competing before. The set up was really amazing, team and the venue and we had to meet up with models and make up artists, stylists and after that we had to present our portfolio to the judges. A very quick presentation. And there was a really quick show and then the awards ceremony.

Personally, because I won, I had to do a lot of interviews afterwards, so yes, there was so much going on so it took me a couple of days to comprehend what has happened and how lucky I was to win it.

The Gala show was so overwhelming, it was so amazing. You could only dream of it. And then suddenly it was my own collection on the catwalk. That was amazing you know. That was just a dream come true.

I am from a very small town in Denmark and I got featured in the local newspaper, so everyone was so surprised by it.

Where did you get your inspiration from?

-The book that I read inspired my collection. It was a girl that grew up at the beginning of 1900 in Iceland and she grew up very poor but ended up in Royal School in Denmark. She did abstract art and then she came to Paris in the 20's and 30's. She ended up as a true "femme fatale". I thought it was very interesting to combine Icelandic upbringing of a poor fisherman's daughter and then the contrast with the volume and more extreme clothes.

That was the combination and the colours were inspired by the nature of Iceland. It would of been a shame, if it was just a regular fur coat, so that was why I wanted to stand out in the competition and it really had to be mind-blowing so it was a huge risk to take also because of the techniques we invented for this.

It could have been the catastrophe, but it ended up really well I think.

After REMIX I have showcased the collection in Copenhagen and now my PR company will receive it next week and then they will have a press day and present it for the Danish press. It's going to go up for sale in August.

It's sold mostly here in Kopenhagen and Norway.

What are your future plans?

-I have some really good ideas for the next winter season, but right now they are still on the drawing board. I am doing a new collaboration with KF and hopefully it will end up as big and as successful as this one. This collection will definitely be more commercialised but, in my own universe. It will stand out but won't be as crazy as the other ones that I did.

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