Maison Margiela
PARIS

ARTISANAL

Research for

MaisonMargiela/folders

ARCHIVES DEPARTMENT

Artisanal: Our Creative Laboratory

The term ***Artisanal*** refers to the couture line within Maison Margiela; however, it primarily signifies a way of creating. Artisanal embodies the Maison's **experimental** approach to Haute Couture, borrowing its **handcrafted work**, the long hours dedicated to the making and the **unique nature of each piece**.

The history of Artisanal is rooted in the house's early design ethos of transforming found garments refined through handcraft and technical mastery by deconstructing and reconstructing them into new forms. Items are transformed within the Artisanal vocabulary into objects of inherent value through technique and handcraft, allowing unconventional materials to become couture.

This commitment to pushing boundaries continues in our atelier today. Artisanal pieces are shaped from materials that are often scarce or singular, meaning the creative process begins not only with an idea but with the constraints, histories, and imperfections of the objects themselves.

As a result, each Artisanal piece is inherently unique, carrying within it the dialogue between past and present, concept and craft, material and maker. Reflecting this creative ethos was the first Artisanal piece, the porcelain vest from Autumn Winter 1989.

Our Artisanal exploration continued to evolve. In 2006, the house was invited to join the Chambre Syndicale de la Couture Parisienne as a guest member for the first time. From that moment on, a distinction was made between the ready-to-wear collections known as 'Collection for Women' – Line 1, and 'Collection for Men' – Line 10, and the Artisanal collection – Line 0.

In 2012, the Maison obtained the Haute Couture appellation from the Fédération de la Haute Couture et de la Mode joining the calendar of seasonal runway presentations where the techniques, materials, and construction methods of Artisanal are revealed in their most uncompromised form.

Artisanal sits at the origin of our creative structure as Line 0 in our numeric coding system. This line embodies our experimental approach to Haute Couture, where process, technique, and handwork take precedence over traditional notions of luxury.

Historically, each Artisanal piece was accompanied by a detailed log, recording its intention, the materials used, the hours required, and the unique nature of its construction offering a insight into the labour, time, and craftmanship behind each piece.

At its core lies the Maison's workshop culture: white lab coats, shared authorship, and a tradition of Anonymity, reflecting the collaborative exchange and transmission of technique that define our craft.









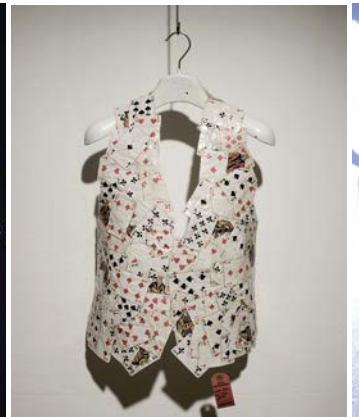




Maison Martin Margiela
«0»
Vêtements transformés pour femme(artisanal)
/Garments remodelled by hand for women.
Automne/hiver-Autumn/Winter 2005-06
TOUTES LES PHOTOS / ALL PHOTOS :
FREDERIC BENOUD,Paris.
Service shopping:
Pour emprunter des tenues,
veuillez appeler:
To borrow outfits, please call:
Tel: +33(0)1 44 55 63 24
Fax: +33(0)1 44 55 63 36
E-mail: presse martinmargiela.net
Service Presse:
Tel: +33 1 44 55 63 20 - Fax: +33 1 44 55 63 36




SHERRY

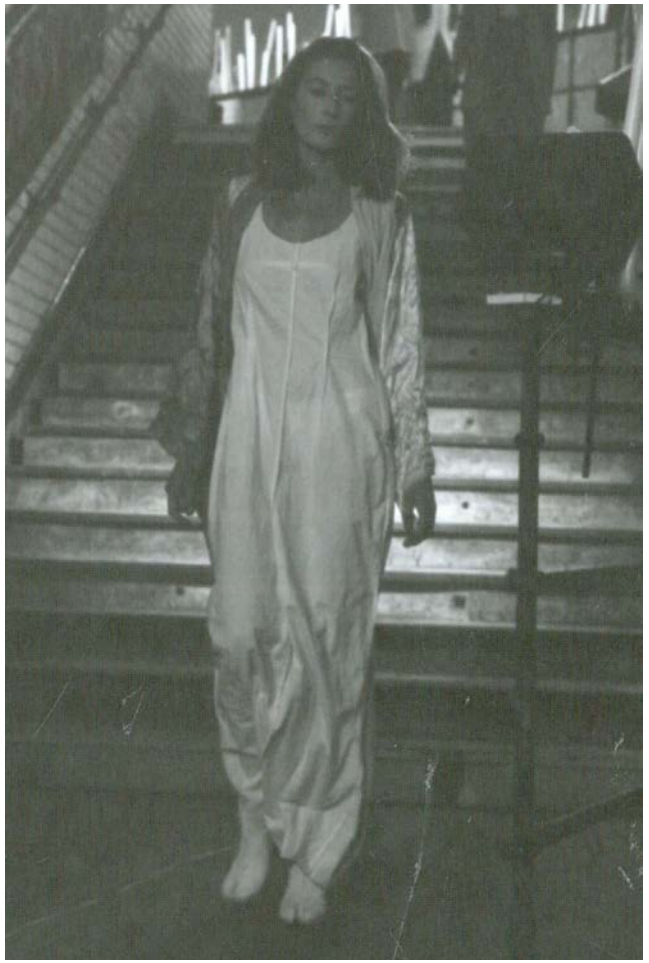




Initial Research from the Archive



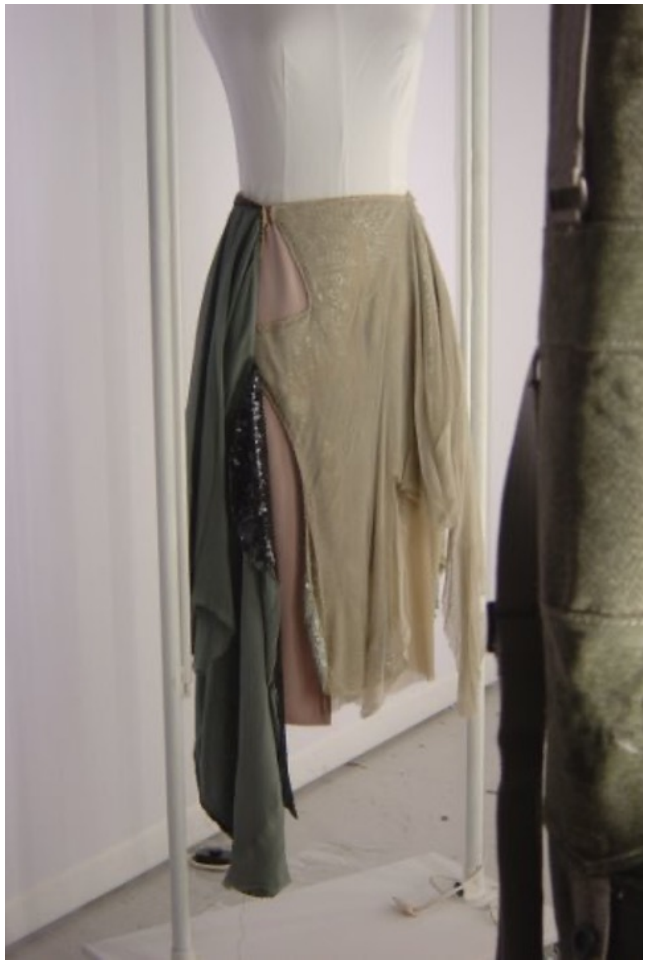
Spring Summer 1991
Prom dress from the 1950's transformed into a jacket



Spring Summer 1992
Lining white striped dress and vintage scarves shirt



Spring Summer 2001
Full Artisanal look: top made out of old labels and skirt made out of vintage pleated skirt



Spring Summer 2006
1980's hand worked butterfly sequined tops are transformed into skirts.



Autumn Winter 2006
1950's Knit and embroidered twin sets, transformed into a dress and a top. Hand-embroidered, silk-lined, light sweater in lamb's wool and angora.



Autumn Winter 2006
Children's party frocks are transformed to create a blouse.



Artisanal Autumn Winter 2007
A strapless dress melts with a smoking jacket. Lady's vintage lace and appliqué cocktail dress is draped on and fused to a man's dinner jacket to create one garment.



Spring Summer 2006
Pearl Necklace Jacket



Autumn Winter 2007
Rings, identity bracelet and chain necklaces are assembled together to create a dress.



Men Artisanal Autumn Winter 2005
Leather jacket made of aviator caps



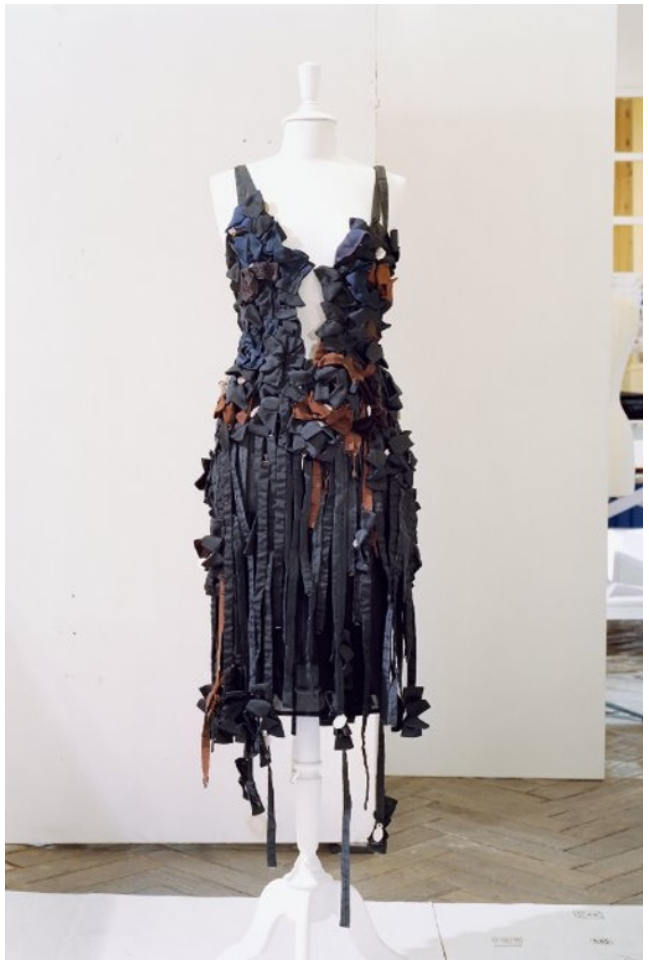
Artisanal Autumn Winter 2004
Artisanal jacket made out vintage hats



Autumn Winter 2007
The belts of vintage leather trench coats are assembled to create a pair of jeans.



Spring Summer 2007
Vintage silk headscarves are firstly bleached and then cut in thin strips along the weave of the fabric.



Autumn Winter 2006
Pre-tied bow ties are transformed into a dress and a top.



Spring Summer 2007
The fringed edge print shawl is draped directly on a dressmaker's mannequin. The folds that form the dress are held in place on the body by four lengths of vintage beads that form one necklace.



Spring Summer 2001
Halter-top made from white leather gloves.



Autumn Winter 2006
Ski gloves are used as the raw material to create a vest.



Artisanal Autumn Winter 2012
A sleeveless jacket made from several vintage leather baseball gloves is worn over lace trousers.



Spring Summer 2006
Vintage summer sandals are used to create a waistcoat and a jacket with removable sleeves.



Spring Summer 2006
Vintage summer sandals are used to create a waistcoat and a jacket with removable sleeves.



Spring Summer 2007
Rubber soles have been removed, sneakers are opened out, laid flat and assembled on a tailor's mannequin to create a jacket.



Spring Summer 2006
February Swiss army satchels were used as a fabric to construct a trouser.



Spring Summer 2007
Sports bags are assembled to create a zipped jacket.



Spring Summer 2007
Shopping bags, bearing the logos of the shops from which they came, are used to create a trench coat.



Artisanal Autumn Winter 2025 - Look 12
A black leather biker jacket patchworked from upcycled biker jackets with printed 16th-century Flemish hand-painted, embossed floral leather wallpapers. Worn with leather motocross trousers, (heelless) Santiago boots, and a mask made from burnished metal boxes.



Artisanal Autumn Winter 2025 - Look 14
A black leather biker jacket is patchworked from upcycled biker jackets overlaid with printed 16th-century Flemish hand-painted and embossed floral leather wallpapers. The look is worn with a matching mask and Tabi Claw boots set on Perspex wedges.



Artisanal Autumn Winter 2025 - Look 15
A long, tailored coat patchworked from upcycled biker jackets and overlaid with printed 16th-century Flemish hand-painted and embossed floral leather wallpapers. Worn with a matching mask and tabi Claw boots set on Perspex wedges.



Spring Summer 2006
Bottle caps are assembled to create a sleeveless jacket.



Spring Summer 2006
Playing cards are used as a fabric to create a waistcoat.



Autumn Winter 2007
Tinsel are used to create a fur jacket.



Autumn Winter 2005
Evening dress from the Artisanal line made from wedding dresses.



Spring Summer 2009
Oversized long dress/bodysuit in white silk with an application of vintage bridal gowns.



Spring Summer 2017 - Look 19
A white long dress made from wedding dresses assembled together.



Autumn Winter 1991
Khaki and black socks assembled into a turtleneck jumper.



Spring Summer 2005
Artisanal top and skirt made with vintage 1950's stockings in nylon.



Artisanal Autumn Winter 2011 - Look 6
White, grey and orange polypropylene socks assembled into a second-skin top.



Artisanal Autumn Winter 2025 - Look 30
A black wool tailored jacket and tablier embroidered with deadstock emerald costume jewelry with mask made from found burnished metal boxes.



Artisanal Autumn Winter 2025 - Look 32
A dress knitted from (deadstock) bead and chain necklaces with a mask made from burnished metal boxes.



Artisanal Autumn Winter 2025 - Look 31
A dress embroidered with gold (deadstock) costume jewellery with a mask made from burnished metal boxes.



Autumn Winter 2005
Skirt made out of Berlin tapestry.



Autumn Winter 2005
Top made out of Berlin tapestry.



Spring Summer 2007
Waistcoat made out of painting canvases.



Spring Summer 2007
Canvas Painting Dress



Spring Summer 2014 - Look 10
Buste Stockman jacket cut from the tapestry "L'Arlequin" by Alain Cornic.



Spring Summer 2014 - Look 20
Skirt suit made from silkscreens based on the tapestry "La pluie et le beau temps" by Jean Lurçat.



Autumn Winter 2014 - Look 13
Assemblage of floral embroidery samples form the top of a strapless dress fashioned from two Second Empire lampas in the Regency and Napoleon III styles.



Spring Summer 2014 - Look 14
Sleeveless suit jacket cut from a rescue blanket, sleeves embroidered from small found objects. Skirt cut from the tapestry “Le Bosquet” by Jean Lurcat, edited by Corot(c.1950).



Spring Summer 2014 - Look 12
Sleeveless suit embroidered with small found objects, skirt cut from the tapestry “Le Potier” by Robert Debiève, edited by Corot (c.1950).



Spring Summer 2015 - Look 20
The dress's skirt is in tweed and silk, voluminous in the front and fitted at the back. Gathered tweed shoulders, a central lacquered shell face embroidery and hand-painted gloves complete the look.



Autumn Winter 2015 - Look 21
A Vintage French needlepoint tapestry jacket - South Sea Pacific flocked seashell bustier is worn over the jacket.



Autumn Winter 2015 - Look 19
Vintage French needlepoint tapestry pattern-piece dress on a satin organza base.



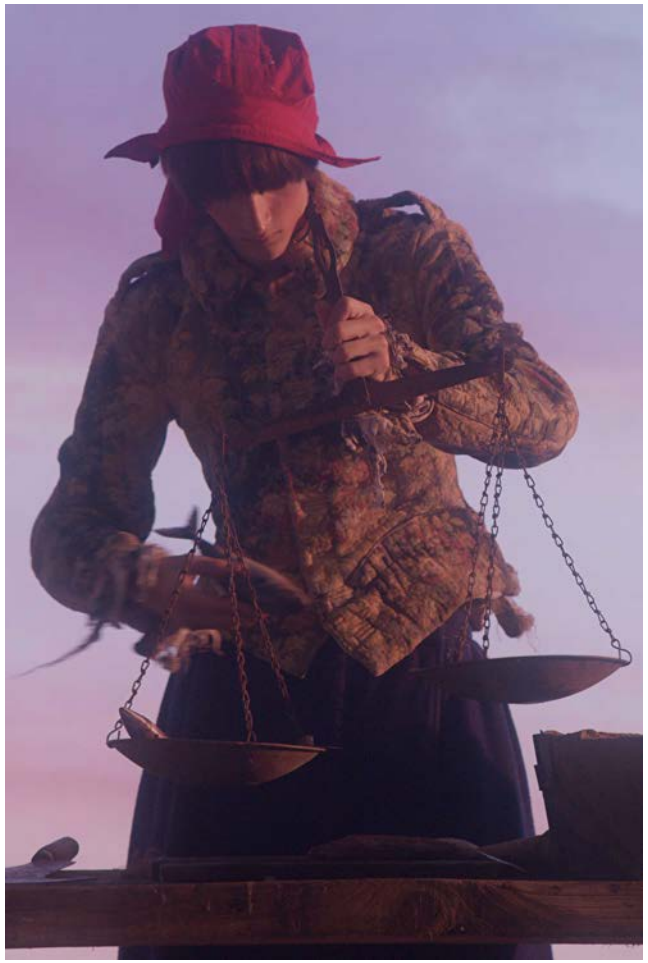
Spring Summer 2017 – Look 7
Black, red and white wool coat with layered cut-outs in a face motif paired with a white tulle shirt with face embroidery.



Spring Summer 2017 – Look 12
Black, red and white inside-out wool bomber jacket with a layered cut-out face motif and a white tulle top layer with an embroidered face motif. Paired with a crin skirt embroidered with an animal motif featuring a taffeta bow.



Spring Summer 2017 – Look 24
White coat in bonded cotton with a black tulle lining, pouring out to form a face handmade by Benjamin Shine.



Artisanal Co-Ed Autumn Winter 2021 - Look 6
Gobelin motif enzyme stonewashed jacket worn with blue stonewashed trousers. Worn with black leather and natural wood clog boots.



Artisanal Co-Ed Autumn Winter 2021 - Look 18
White and blue patchwork jumper, hand-embroidered white wool jumper with blue narrative motifs and the names of their individual embroiderers.



Artisanal Autumn Winter 2025 - Look 13
A tablier cut from leather trousers and embossed with gold leaf in a pattern replicating 16th-century Flemish hand-painted floral leather wallpapers. The gold brocade underskirt is hand-painted.



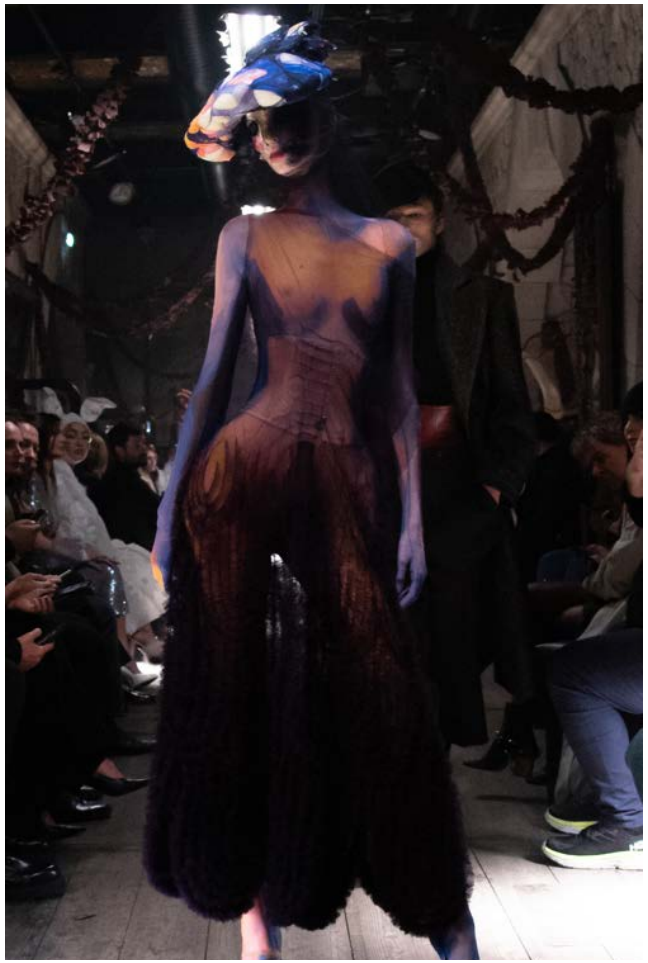
Autumn Winter 2020 – Look 14
Tethys – Passage n°14
White thermacollant dress worn with transparent tights over a white thermocollant loincloth and white thermocollant ghillies. White leather Tabi toe shoes. White thermocollant voilage.



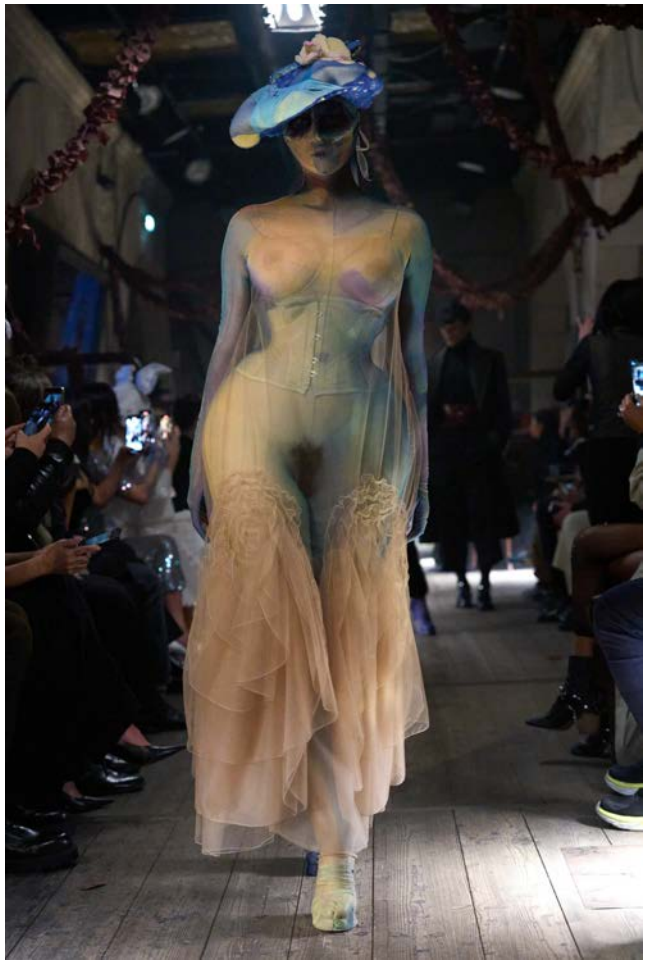
Autumn Winter 2025 – Look 39
The veiled, floor-length corseted dress is constructed in draped transparent pale grey viscose jersey.



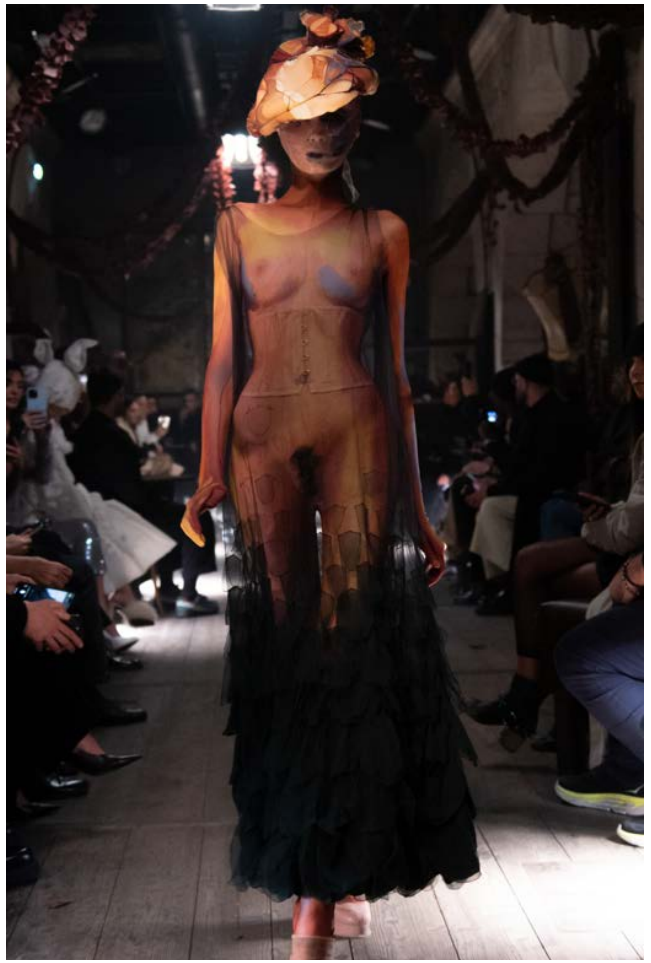
Spring Summer 2006 - Look 26
Crêpe de Chine top wrapped around a raw elastic band worn with a satin skirt closed by tape.



Artisanal Co-Ed Spring Summer 2024 - Look 29
Deep-violet silk tulle seamlace dress with retrograding, aquarelled in the grammar of Kees Van Dongen.



Artisanal Co-Ed Spring Summer 2024 - Look 28
Boudoir-coloured tulle dress with retrograding in rosette-band appliqué worn over a bodysuit aquarelled in the grammar of Kees Van Dongen.



Artisanal Co-Ed Spring Summer 2024 - Look 31
Shadow-green silk tulle dress with retrograding in petals of silk tulle, worn over a stretch-tulle gloved bodysuit aquarelled in the grammar of Kees Van Dongen.



Artisanal Autumn Winter 2025 - Look 42
A skin-coloured tulle illusion top and the crushed (recycled) polyester satin skirt both encrusted with elements of lace and tulle illusion. Worn with black leather Tabi Claw boots set on perspex wedges.



Artisanal Autumn Winter 2025 - Look 23
A tailored leather jacket is printed with a collage of 17th-century Dutch nature morte paintings, overlaid with tulle illusion printed with a matching motif and cut into three-dimensional wings.



Artisanal Autumn Winter 2025 - Look 34
A floor-length, sleeveless dress printed with 17th-century Dutch nature morte flower paintings, and overlaid with tulle illusion cut into three-dimensional flowers. Worn with matching mask.



Spring Summer 1990
White paper top



Spring Summer 1990
Plastic market bag top



Autumn Winter 1989
Waistcoat made out of porcelain and ceramic broken plates, found in the street and held together with metallic wires.



Autumn Winter 2005
Dress from the artisanal line made from bandages



Autumn Winter 2005
Artisanal jacket covered by gaffer tape



Autumn Winter 2005
Wigs jacket



Women Autumn Winter 2009 – Look 27
Black plastic tape ribbon shawl as jacket



Artisanal Autumn Winter 2009
A short jacket is composed of elastic straps partially cut and unthreaded in order to make the inside elastics appear and create fringes.



Artisanal Autumn Winter 2008
Two plastic bags lined with silk taffeta form the bodice of the dress; the lower part in silk mousseline is attached by a belt of metallic adhesive tape.



Autumn Winter 2011 – Look 3
Hand-made transparent PVC tailored male coat.
A garniture from a 70's Savile Row hand-made blazer is integrated to expose the traditional build-up of a classic tailored coat.
The PVC is laser-treated to add a kinetic aspect to the piece.



Autumn Winter 2011 – Look 5
Translucid moulded blazer made out of butterish yellow tape.



Autumn Winter 2011 – Look 7
Translucid moulded trench coat made out of butterish yellow tape.



Spring Summer 2012 – Look 10
A leather trench is covered with Champagne caps and wires and worn over a wrap-around cotton skirt.



Spring Summer 2012 – Look 7
Turtoiseshell printed PVC coat



Spring Summer 2012 – Look 9
A coat made of cord and rope from Brtitanny



Spring Summer 2013 – Look 17
Candy wrappers in metallic colours are embroidered onto a bustier dress.



Spring Summer 2013 – Look 18
Candy wrappers in metallic colours are embroidered onto a coatdress.



Spring Summer 2014 – Look 17
Peacoat cut from an assemblage of aluminium balloons held together by satin baguettes, worn with men's trousers embroidered with sequins.



Artisanal Autumn Winter 2016 - Look 10
Hand smocked transparent plastic overtop, shape inspired from the 17th century



Artisanal Spring Summer 2018 - Look 8
ChinaStar pleated dress worn with a pink poly-urethane bustier. High top trainers.



Artisanal Autumn Winter 2018 - Look 7
Fuchsia nylon jumper with a turquoise neck worn over two foam bustiers cinched with a yellow Velcro belt, the front panel of an orange nylon puffa jacket, a foam jacket with irregular stitching and stocking detailing, and cardboard-coloured pin-tuck pleated skirt with a turquoise nylon knit tube top.



Artisanal Co-Ed 2022 – Look 59
Black mirror fragment dress with leather lacing



Artisanal Autumn Winter 2016 - Look 29
Pale blue vacuum-formed plastic dress



Co-Ed 2022 - Look 10
Recicla lunette overlay



Artisanal Co-Ed Spring Summer 2024
Snatched blag leather bag decorated with tape and cardboard



Artisanal Co-Ed 2022 - Look 7
Sandstorm effect on a foam hat



Artisanal Co-Ed Autumn Winter 2021
Cardboard crown with spiky top MMR0033065



Artisanal Co-Ed Spring Summer 2024 – Look 19
Foam ensemble with lace



Artisanal Co-Ed Spring Summer 2024 – Look 21
Foam ensemble with lace



Artisanal Co-Ed Autumn Winter 2022 – Look 50
Foam coat



Artisanal Co-Ed 2021 – Look 21
Indigo-dyed oversized wool coat spliced with a light blue cotton waistcoat, rolled up with vintage newspapers.



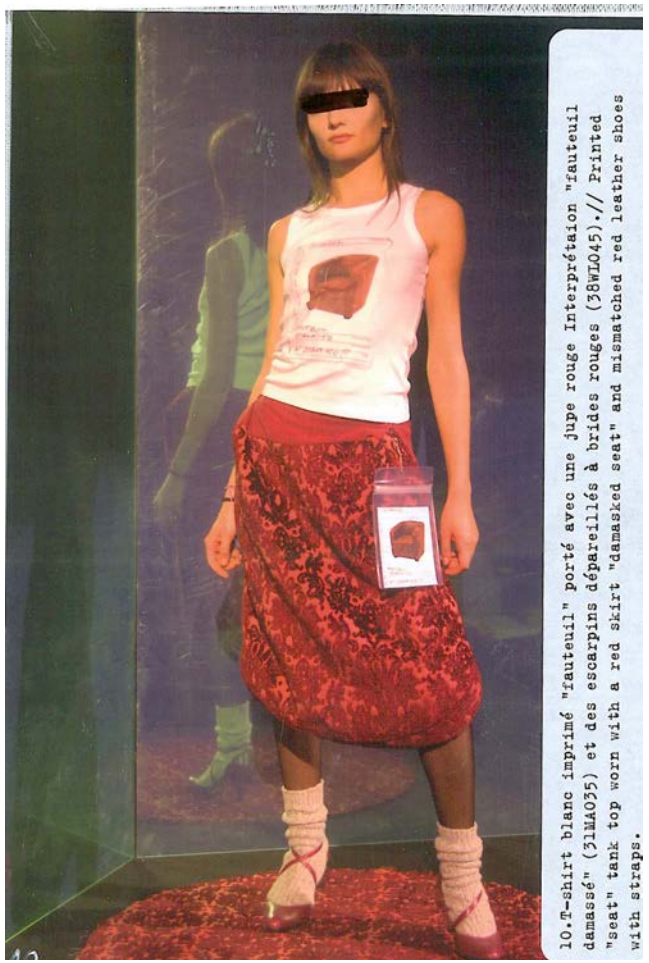
Artisanal Co-Ed 2022 – Look 5
Sandstorm effect



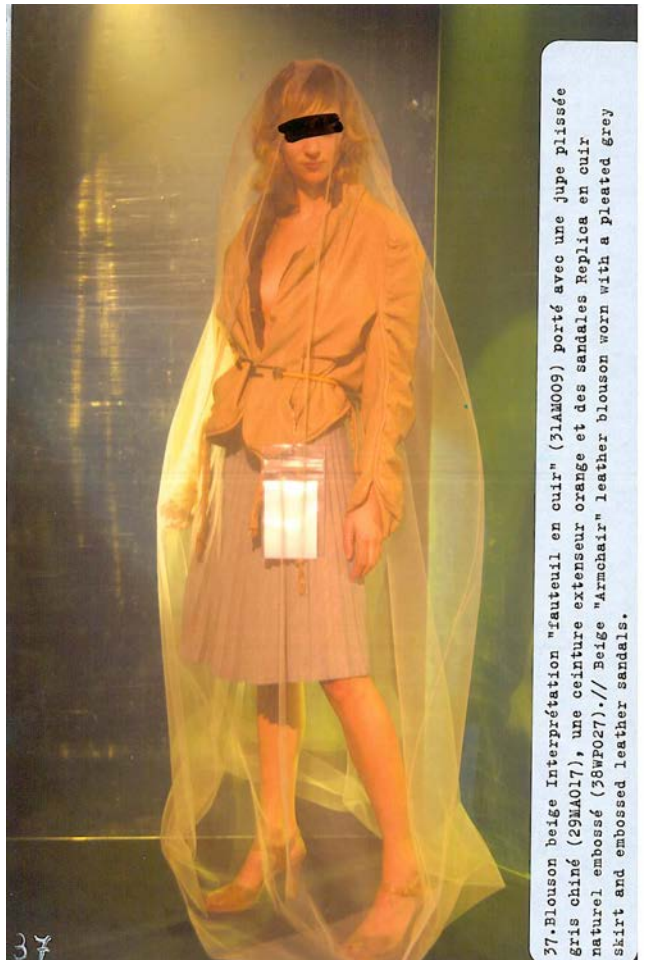
Artisanal Co-Ed Spring Summer 2024 - Look 26
Cardboard skirt imitation



Autumn Winter 2006 – Look 16
Sofa Collection - Beige velvet "Relaxed Seat" jacket, with a badge attached and a line phone used a belt.



Autumn Winter 2006 – Look 10
Sofa Collection - Red "damasked seat" skirt



Autumn Winter 2006 – Look 37
Sofa Collection - Beige "Armchair" leather blouson



Spring Summer 2006 – Cushion jacket
Artisanal jacket made out Chinese embroidered vintage cushion find in a flea market.



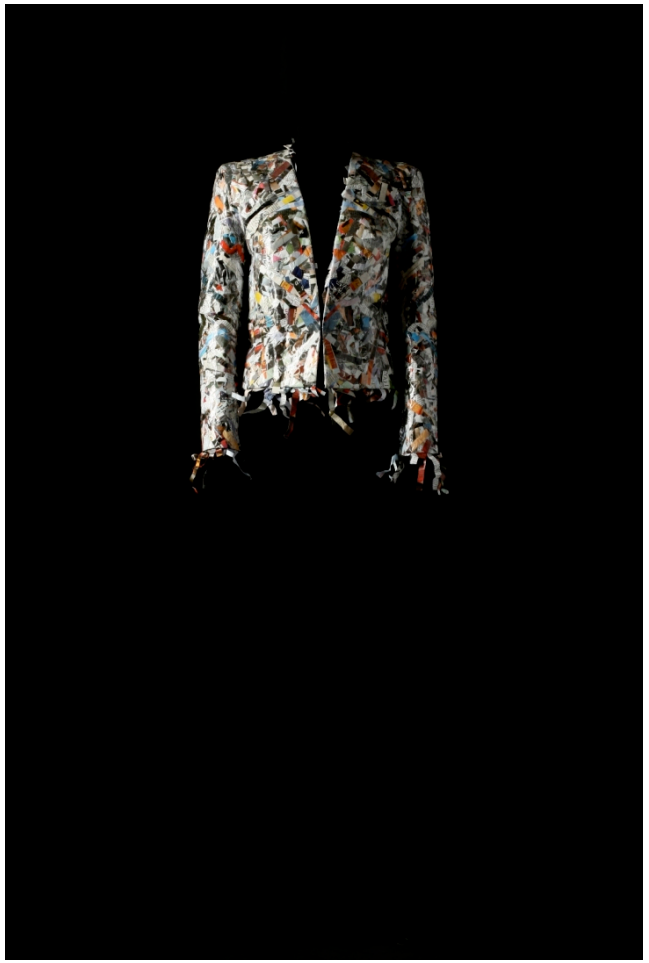
Autumn Winter 2005 – Look B
Top made from wigs



Autumn Winter 1992
Plastic cover molded and taped on plus-size thrifted mannequin to form a top



Spring Summer 2008
Disco top, made from mirror squares assembled as a top



Autumn Winter 2008
A selection of press publications from the last twenty years have been reprinted then cut up into thin strips to create this jacket.



Autumn Winter 2008
A crêpe de chine dress is decorated with 33 and 45 rpm records



Spring Summer 2009
Fans in feather or printed motifs are applied on a leather base to form a sleeveless bolero.
Hours: 8 24 fans, lambskin leather.



Autumn Winter 2009
Plastic pen caps are slipped on cotton ribbons and assembled on a tone-on-tone leather base to create an evening jacket.



Spring Summer 2009
Hair-combs in plastic, tortoiseshell or horn are cut and assembled on a metal chain to make a short dress.



Artisanal Autumn Winter 2012 - Look 13
A bolero made from several vintage leather baseball gloves is worn with lace trousers and over a Prevost embroidered blouse.



Autumn Winter 2012 – Look 15
A coat cut from a windsurfing board's sail is tailored to reproduce the volume of a 1910 man's overcoat and is worn over lace trousers.



Spring Summer 2012 – Look 11
A top made of Champagne caps and wires and worn over a wrap-around cotton skirt.



Autumn Winter 2005
Black leather jacket made of strands



Autumn Winter 2003
Artisanal navy blue jacket made out of a Man's jacket sleeves



Spring Summer 2002
Denim’s fabric folded to form a jacket



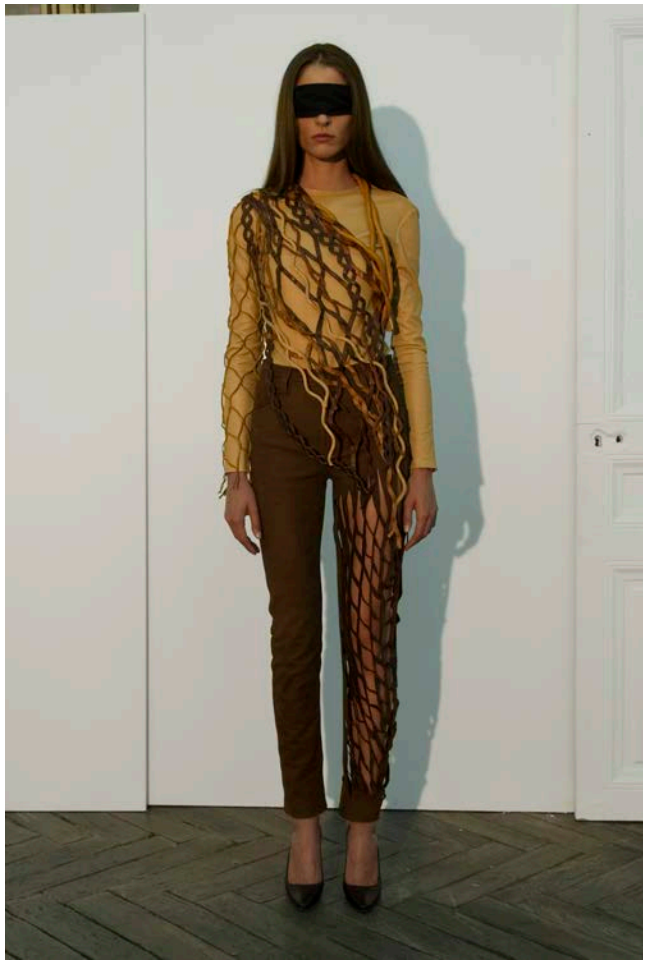
Spring Summer 2007
A velvet ribbon becomes a top. The ribbon is folded and applied on a dummy, to wrap the body in order to build a top.



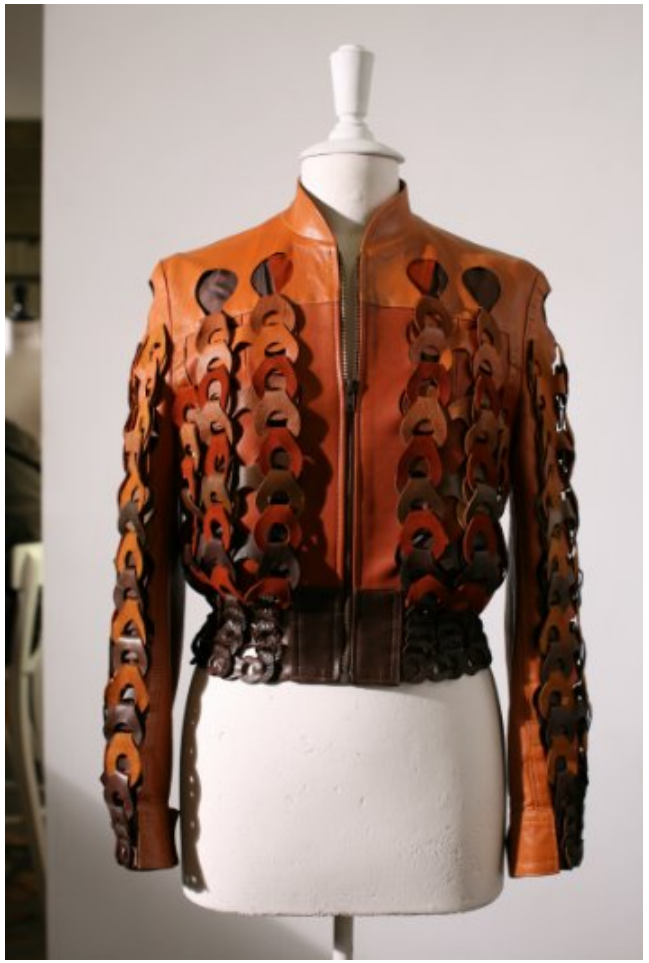
Autumn-Hiver 2008
Two trench coats in similar shades are partially cut up and put together to make an asymmetrical top.



Autumn Winter 2009- Look 6
Vintage polka dot dresses and shirts are cut in diamond shape "lozenge" links



Autumn Winter 2010 – Look 7 Fishnet silhouette
Asymmetrical fishnet top is created from braided leather belts loosely reshaped. The top is worn over a vintage leather pants which left leg is cut into a loose honeycomb.



Autumn Winter 2007 – Circular cut
Links, cut away by hand from second hand jackets in contrasting leathers



Autumn Winter 2007
Sequins of denim: Circular discs, in varying tones of faded vintage denim, are applied as sequins to a pair of vintage bleached jeans.



Autumn Winter 2017 - Look 12
Beige organza and crin pin-tucked coat worn with a trompe l'oeil trench coat



Spring Summer 2020 - Look 37
Yellow silk trench coat with circular cut and a big grey sleeve



Autumn Winter 2017 - Look 10
Crin frill shirt bonded to a trench coat with a cut-out neckline



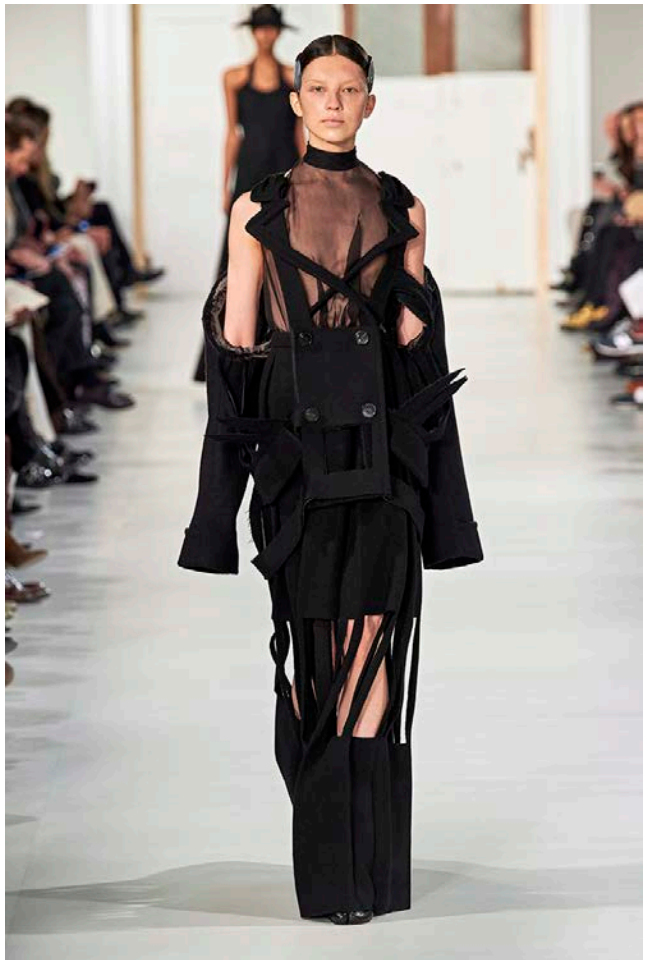
Autumn Winter 2022 Cinema Inferno
Grey and charcoal check wool carcoat power-cut in the memory of a Geneva Band



Autumn Winter 2011 - Look 12
Three coloured leather perfectos are cut into strips, bonded with lamb leather, and re-assembled together, clinging on their principal features: zips, yolks pads, belts, pockets entrances.



Spring Summer 2017 - Look 17
Décortiqué trench, shirt and coat



Spring Summer 2017 - Look 1
Black décortiqué wool coat layered over a black chiffon top, worn with a black décortiqué pleated wool skirt



Autumn Winter 2020 - Look 23
White wool single-breasted heroic-cut tailored jacket



Spring Summer 2020 – Look 46
Black crin trench coat worn over a red satin-back crêpe bias-cut skirt



Artisanal Co-Ed Autumn Winter 2021
White tiered lace gown patchworked with blue pattern vintage fabrics underpinned by a cotton petticoat dress



Artisanal Co-Ed Autumn Winter 2022
- Assemblage of prom dresses
Dress spliced from two tulle dresses in lavender and blueberry MMR0043147 Plumed dress spliced from three tulle dresses in lemon, peach and melon



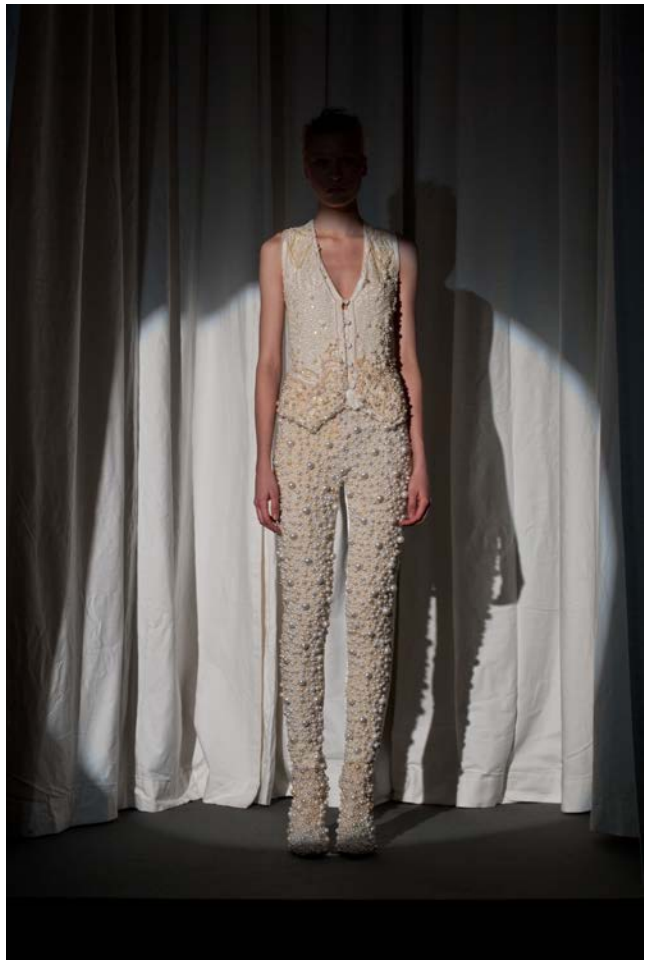
Artisanal Co-Ed Autumn Winter 2022
- Assemblage of prom dresses
Dress spliced from two tulle dresses in lavender and blueberry MMR0043147 Plumed dress spliced from three tulle dresses in lemon, peach and melon



Spring Summer 2014 - Look 15
“Buste stockman” corset embroidered with small found objects.



Autumn Winter 2010 – Look 9
Rolled leather tube beads are sewn together to become a biker jacket and pants. Vintage leather garments are cut into small rectangles that are rolled into 'tube beads'.



Spring Summer 2010 - Look 7
Ella is wearing a waistcoat and pants embroidered with pearls A vintage beaded satin waistcoat is partially embroidered with pearls. It is worn with silk satin pants which front is entirely hand-embroidered to create the texture of a mother-of-pearl dégradé.