

HEPTERACT

DESIGN & FABRICATION STUDIO



Wedding objects made *one at a time*

THE STUDIO

A culture of the image before the object.

Hepteract is a creative studio led by Maxime Jérôme, art director and 3D artist. Five years heading the Motion 3D department at the agency Terre de Sienne, followed by an independent practice devoted to photorealistic product visualisation for cosmetics, jewellery and watchmaking brands.

Cinema 4D, Redshift, Unreal Engine: the same tools used to make a perfume bottle desirable are used here to design, light and present a table object before it exists.

SELECTED BRANDS

BULGARI · CHANEL · LANCÔME
YVES SAINT LAURENT · NESPRESSO

WHAT THIS CHANGES FOR YOU

DESIGN	The object is drawn in-house. No creative outsourcing, no catalogue to copy from.
APPROVAL	Your client sees a photorealistic image of their piece before a single gram of material is printed.
PRODUCTION	Printing, finishing and inspection handled by the same hand that designed the piece.

HEPTERACT



What a design studio changes inside your team.

Weddings have moved into total personalisation. Couples no longer compare services; they are looking for a celebration that resembles no other — and they judge it by the details they hold in their hands.

Yet most of the industry draws on the same catalogues, from the same suppliers. When the object you propose is the one your competitor proposes, the conversation slides towards price.

01

You stop selling a product reference and start selling a creation

Presenting a piece that does not yet exist, and will exist only for this wedding, is not the same profession as presenting a catalogue page. The perceived value changes in nature — and so does the negotiation.

02

The object becomes your signature

A form drawn for one venue, one theme or one couple cannot be bought anywhere else. It travels in photographs, it is recognised, and it is credited to you.

03

Bespoke stops being a logistical luxury

No mould, no minimum order, no tooling lead time. A single piece for the head table is as straightforward to commission as a full run for every guest.

“A partner who both designs and manufactures does not add one more supplier to your list: it gives you something your competitors cannot order.”

3D printing, in three sentences.

A nozzle lays down molten filament, layer after layer, until the object exists. There is no mould, no die, no tooling: the machine does not know whether it is printing the first piece or the thousandth, and the file can change in between.

That absence of tooling has two direct consequences. The first is economic: a run of one costs what a run of a thousand costs, divided by a

thousand. The second is formal: it produces geometries no mould could ever release — open lacework, hinges printed already assembled, wall thicknesses that vary to let light through.

The rest is a matter of material and hand. The filament gives structure and colour; sanding, airbrush and varnish give the finish. An object straight off the machine is never a finished object.

0

MOULDS
TO FINANCE

1

PIECE
MINIMUM

∞

VARIANTS
FROM ONE FILE



FORM STUDIES — FOUR VARIATIONS ON A SINGLE STAND, GENERATED AND REVIEWED BEFORE PRODUCTION

Three degrees of uniqueness.

Personalising does not mean adding a first name. Depending on budget and ambition, an object can be touched at three different depths.

- | | |
|---------------------|--|
| I · THE INSCRIPTION | Names, date, monogram, engraved into the material — never glued on, never printed on the surface. |
| II · THE MOTIF | The lace, the botanical decoration or the crest from the stationery is redrawn and built into the relief of the piece. |
| III · THE FORM | The silhouette itself is drawn for a venue, a theme or a particular table setting. |

THE EXTREME CASE

The lithophane takes the principle to its conclusion: the couple's portrait is not printed onto the object, it *is* the object. The image comes from variations in wall thickness and appears only once the lamp is lit. One piece, one couple, no possible reissue.



Five stages, four approvals.

No stage begins before the previous one has been approved on an image. That is what makes bespoke predictable for you, and reassuring for your client.

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- 01 **Brief**
Theme, palette, existing stationery, venue constraints, guest count. We start from your table setting, not from a catalogue.
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- 02 **Visual direction**
Two or three proposals presented as photorealistic renders, staged on a table. Your client chooses from the image.
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- 03 **Prototype**
A physical piece, printed and finished. It serves as the approval sample.
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- 04 **Production**
The run is printed, hand-finished and inspected piece by piece. Each item individually personalised where the project calls for it.
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- 05 **Delivery**
Individually packed, ready to lay out. Seating plan and labelling supplied for named pieces.
-
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Every design is redrawn for the event it serves — the pieces shown throughout this portfolio are examples, not a catalogue.



PIECE 01 **LUMEN**

Lithophane candle holder, portrait of the couple

Unlit, it is a cylinder of white porcelain, plain and almost silent. Lit, the couple's portrait appears within the thickness of the wall itself, framed by an engraved botanical border and their names.

The effect owes nothing to surface printing: the material is thinner where the image must be light, thicker where it must be dark. It is the light that reveals the photograph.

USE	Centrepiece, table runner, gift for honoured guests
BESPOKE	Photograph of the couple, names, date, decorative frame
LIGHTING	Flickering LED candle, no fire risk
FINISH	Matte white PLA, calibrated translucent wall





PIECE 02 PLUME

Guest fan, outdoor ceremony

A fan whose every blade is a sculpted feather, articulated by hinges printed in a single piece: it comes off the machine already assembled, with no screws or rivets.

It answers a real problem at summer ceremonies — the heat during the speeches — while doubling as a guest gift worth taking home.

USE	Outdoor ceremony, guest gift, photo accessory
BESPOKE	Colourway, name engraved on the handle, matching tag
FINISHES	Matte white, matte black, airbrushed tips



MATTE BLACK VERSION



MATTE WHITE, ARTICULATED FEATHERS



PIECE 03 BERLINGOT

Favour pouch, printed lace

Lace that is not fabric. The floral motif is modelled, then printed in relief onto a translucent mesh — fine enough to hint at the sugared almonds inside, rigid enough to hold its pouch shape without a lining.

The ribbon, by contrast, is real grosgrain: the meeting of printed material and textile does much of the work.

USE	Sugared almonds, confectionery, small place gift
BESPOKE	Lace motif taken from the stationery, initials, colourway
COLOURWAYS	Ivory, blush, gold, black
CLOSURE	Hand-tied grosgrain ribbon



GOLD



BLACK







PIECE 04 CHANTILLY

Invitation sleeve, flexible lace

An envelope printed in a flexible material, its mesh and raised roses borrowing the vocabulary of Chantilly lace. It dresses the invitation without replacing it: the card still comes from your usual printer.

This is the piece that sets the tone before the ceremony — the one guests keep because they cannot bring themselves to throw it away.

USE	Invitation, menu, save-the-date, thank-you card
BESPOKE	Motif, format, colourway, monogram on the flap
COLOURWAYS	Black, ivory, sand
MATERIAL	Flexible filament, holds its shape and springs back



IVORY VERSION, MESH AND RAISED ROSES



PIECE 05

MONOLITHE

Bottle stand, stone-composite filament

A block of cut stone, split across its faces, polished where the bottle sits. The filament is loaded with mineral powder: the piece has the grain, the matte surface and the coolness of travertine, at a fraction of the weight and with no stonemason's workshop.

Two families coexist — the reclining bottle, more sculptural, and the standing bottle, more architectural. The shape of the stand is the playing field: it can be drawn after the venue itself.

USE

Head table, bar, presenting a fine vintage, gift for the best man

BESPOKE

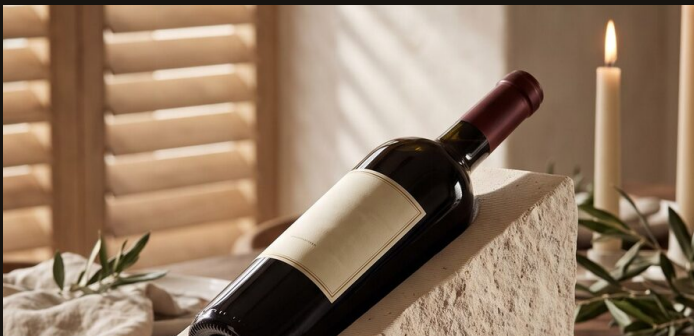
Silhouette, names and date engraved into the polished face

APPEARANCE

Travertine, limestone, slate

STABILITY

Widened, weighted base for the standing version



RECLINING VERSION, PALE LIMESTONE







PIECE 06 REPÈRE

Table number, topographic relief

A table number that also says where you are. The face of the piece carries the relief of a territory — an island, a bay, a coastline — rendered as stacked contour lines, with the numeral set into it.

One table, one place: the seating plan becomes a map. This is the object guests turn over in their hands during dinner, and take home.

USE	Table numbering, seating plan, guest gift
BESPOKE	Territory of your choice, venue name, numeral typeface
VERSIONS	Fully printed, or printed relief mounted on real stone
APPEARANCE	Matte ivory, sand, limestone, slate



SINGLE-MATERIAL VERSION, MATTE IVORY



STONE VERSION, MOUNTED RELIEF



MONOGRAMME

Personalised napkin ring

The couple's initials, cut in one continuous piece with the ring, in a high-contrast copperplate script. No applied letters, no glue: the object comes off the machine whole.

This is the piece that scales furthest. The couple's monogram across every table, or each guest's first name on their own napkin — a run of a hundred and twenty pieces, no two identical, produced from a single parametric file.

USE	Place card, napkin ring, guest gift
BESPOKE	The couple's initials, or each guest's first name
FINISHES	Brushed antique gold, matte ivory, matte black, sage
DIAMETER	Matched to the venue's own linen

One parametric geometry, one name per piece: the entire run is prepared in a single pass and printed continuously.







PIECE 08 CARTOUCHE

Place card and seating chart

An oval medallion in matte chalk-white, framed by a raised botanical border, carrying the guest's name in relief with the couple's names and the table below it.

The same piece works at two scales. On the arched welcome board, one medallion per guest; each guest lifts their own off the board and carries it to their seat, where it becomes their place card. One object, two functions, and a moment of ceremony at the door.

USE	Seating chart, place card, guest keepsake
BESPOKE	Every guest name, table and seat; border motif drawn from the stationery
FINISHES	Matte chalk-white, sand, slate grey lettering
STAND	Printed easel, or hung from the welcome board



RAISED BOTANICAL BORDER



PLAIN VERSION, DEBOSSSED LETTERING

One object, three moments of the evening.

The same medallion carries the guest from the door to their seat. Nothing is handed out, nothing is collected: the display empties itself as the room fills.

STAGE 01

The welcome board

An arched panel at the entrance holds one medallion per guest, grouped by table. It replaces the printed seating chart and becomes the first photograph of the evening.



STAGE 02

The medallion

Each guest lifts their own from the board. Their name stands in relief, the couple's names and the table below it, framed by a botanical border drawn from the stationery.



STAGE 03

The stand

At the table, the medallion slots into its printed easel and becomes the place card. It stays through dinner, and leaves with the guest.





PIECE 09 **CALICE**
Sculptural stemware, named

A stem that twists, a bowl that opens like a petal, a surface frosted and finely ribbed — forms no glassblower would attempt and no mould could release, each carrying its guest's name raised along the side. Under candlelight the material glows from within rather than reflecting: that is what sets it apart, on the table and on camera. Three families, one design language.



I · CHAMPAGNE

The flute, redrawn. A spiralling stem and a tall twisted bowl that carries the name up its full height. The most sculptural of the three, and the one made for the toast.



II · CLASSIC

The wine glass, reinterpreted. The most restrained family: a familiar silhouette, a frosted surface, the name and a fine botanical spray set into the bowl. The one that sits on every cover.



III · COCKTAIL

The coupe, taken further. Bowls that open like petals or fold into a knot, on stems that lean and curve — vessels invented rather than adapted, for the bar and the after-dinner hour.







PIECE 10 ÉCRIN

Ring bearer's tray

A shallow dish with a beaded rim and a lace relief floor, the couple's names and date set across it, with two shaped seats that hold the rings without letting them roll.

This piece exists for one photograph — the close-up of the rings that every photographer takes and every couple keeps. Afterwards it leaves the wedding and becomes the dish where those rings are set down every night.

USE	Ring bearer, exchange of vows, keepsake dish
BESPOKE	Names, date, lace motif taken from the stationery
FORMS	Heart, round, oval
FINISHES	Matte ivory, chalk-white, brushed antique gold rim



ROUND VERSION, LACE FLOOR







PIECE 11 **DUO**

Cake topper, sculpted couple

Two elongated figures with no facial features, forehead to forehead, her gown falling into the single curve that forms the base. The emotion comes entirely from the posture — which is what separates a sculpture from a cake-shop figurine.

Also available as a monogram: the couple's initials sculpted in three dimensions, with the depth and rounded strokes that laser-cut acrylic cannot produce.

USE	Cake topper, keepsake sculpture
BESPOKE	Posture, silhouette of the gown and suit, initials
FINISHES	Matte ivory, brushed antique gold, two-tone
MOUNTING	Food-safe stainless pins, never the printed part in the icing



TWO-TONE VERSION



IVORY AND GOLD





CRAFT

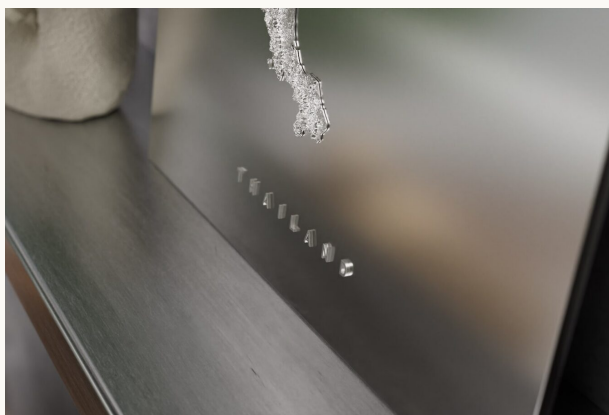
Decorative topography.

The relief of a territory printed in fine layers, mounted on a plate and displayed as a work in its own right. Real elevation data becomes material: every valley, every shoreline reads under raking light.

The studio has been developing this language across several pieces — countries, islands, mountain ranges — in steel, matte white and stone finishes.

Brought into a wedding, it gives the venue a material identity: the island where the couple marries as a welcome wall piece, each table's bay on the numbers, the honeymoon coastline as a gift for the best man.

It is the kind of piece a venue keeps after the event — and that goes on pointing back to you.



STEEL FINISH, RAKING LIGHT



MATTE WHITE FINISH



A workshop devoted to your table setting.

Hepteract works upstream with wedding planners, venues and stylists. You remain your client's single point of contact: we supply the images, the samples and the pieces, under your own name if you prefer.

Projects are quoted after the brief. No minimum order is imposed: a single piece for the head table is as valid a project as a full run for every guest.

SAMPLES	Physical prototype before the run is launched
WHITE LABEL	Presentation, packing and delivery with no visible branding
IMAGES	Photorealistic renders supplied for your client presentations and social channels
EXCLUSIVITY	Forms drawn specifically for one venue, never reissued elsewhere
LEAD TIMES	Set at quotation, according to run size and degree of personalisation

An initial conversation — theme, palette, venue constraints — is enough to establish a direction and a quotation. It commits you to nothing.

H E P T E R A C T

DESIGN & FABRICATION STUDIO

Let's talk about your next table.

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The visuals in this portfolio are design images produced by the studio: renders and simulations intended to present forms, materials and settings. Physical samples are available on request before any production run is committed.