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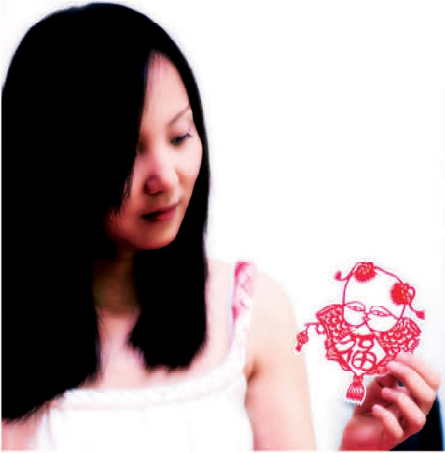
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## Chinese jianzhi



- Yinghui Tu.
- Tiger, by Yinghui Tu.



"In China, the art of cutting leather and sheet metal is very old. Originally, it was merely a decorative art. Stylish people from the ancient dynasties adorned their hair with jewelry made from gold leaf or cut silver. The invention of paper around the 2nd century allowed the art of papercutting, or *jianzhi*, to flourish, extending more widely and being applied in a variety of ways.

"This popular art has been transmitted from generation to generation, competing with painting in the representation of guardian spirits attached to doors and growing increasingly richer over time with different techniques and subject matter. The great distances in China encouraged the regional differentiation of styles. Paper cuts from the Wei district are very intricately traced, while ones from the region of Shandong, though more rudimentary in style, possess considerable expressive power. Color is also used, joining patterns on colored paper or coloring a white paper cut.

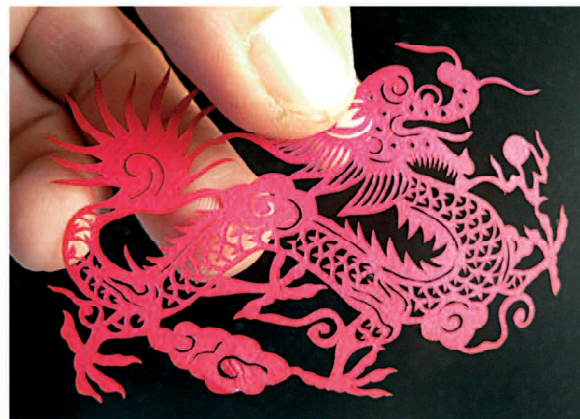
"Two schools of cutting exist simultaneously; one which only uses scissors and another which also utilizes a knife, allowing for the elaboration of much more elegant works. In *jianzhi*, scissors and the cutting of folded paper are predominant, with geometric patterns and scenes from daily life. Cutting with a knife is practiced above all by artists, who use very fine paper of one or more thicknesses.

"*Jianzhi* is inspired by stories, folk traditions and word games based on the abundance of homonyms in the Chinese language. During the revolutionary period, *jianzhi*, like all the arts, was used to circulate communist ideas, and highly detailed works in a style very similar to that of propaganda posters of the period were distributed. Today, the art of *jianzhi* is mostly practiced by old peasants in rural China, as most young people lack the patience and meticulousness needed for this craft. However, some have embraced it, like Yinghui, and after learning the foundations of the art, reinterpret classical themes or experiment with modern subjects.

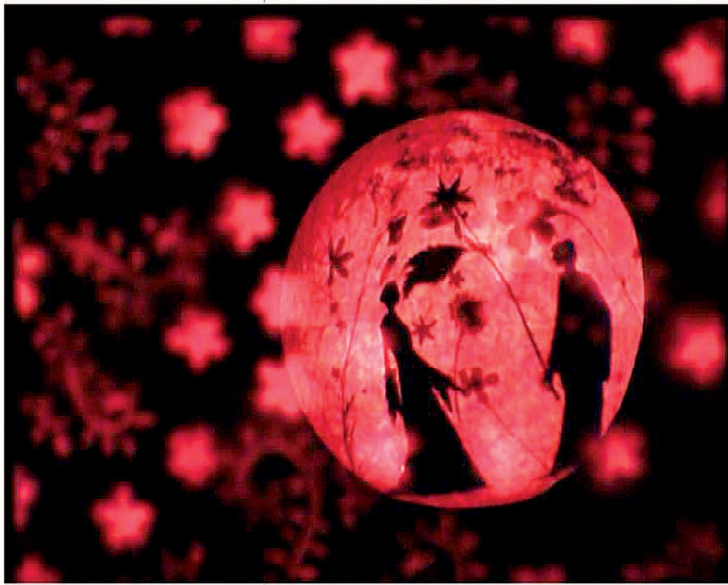
"Yinghui's creations have been enriched by her time in France, as can be seen in her collaboration with Elsa Demombynes. Exploring familiar yet unknown places, insofar as they are viewed from a fresh perspective, this series of *canivet* draws on Chinese tradition to translate a Western vision and imaginative tradition, resulting in a mix of dreams and cultures."

Statements by Lucien Hantute and Yinghui Tu made in September 2009.

⇒ <http://tu.yinghui.free.fr>



• Chinese *Jianzhi*.



• *Cristal and Les mariés*,  
by Mélusine Thiry.

## Mélusine Thiry animation film

After her audiovisual studies, she became interested in the lighting of live performances. Playing with shadows, colors, materials and lights, Thiry creates a graphic universe that she shapes through video and installations for different companies. A winner in the Figures Futur 2006 contest, she illustrated *Marée d'amour dans la nuit*, published in HongFei Cultures editions in April of 2008.

⇒ [www.roving-artist.com](http://www.roving-artist.com); [www.etsy.com/shop/jennyleefowler](http://www.etsy.com/shop/jennyleefowler);  
[http://javanivey.com/my\\_paper\\_mind.html](http://javanivey.com/my_paper_mind.html);  
[www.artist-doug-carpenter.il2.com/Silhouette\\_Art.html](http://www.artist-doug-carpenter.il2.com/Silhouette_Art.html);  
[www.aliby.fr/pagesfr/pagestn3/carisilh.html](http://www.aliby.fr/pagesfr/pagestn3/carisilh.html);  
<http://ribambins.canalblog.com>;  
Mina Attilio, *Comment découper et plier le papier*, De Vecchi, 1995.  
Jouvanceau Pierre, *Le film de silhouettes*, Le Mani, Génova, 2004.  
<http://melusine-thiry.blogspot.com>



• Mélusine cuts shapes and silhouettes for the children's book project *Si je grandis...*

## Film

The history of cinema is full of examples of silhouette films, from *The Adventures of Prince Achmed*, by Lotte Reiniger (1899-1981) in 1926, to *The Sporting Mice* (1909) and *The Clown and His Donkey* (1910) by Charles Armstrong, along with many others such as the works of Paul Grimault (1905-1994), Terry Gilliam (*Monty Python Flying Circus*), and *Princes and Princesses* (1998) by Michel Ocelot, a paper cut-out masterpiece that uses white paper of different tones and pastry doilies.

"The technique of the paper cut-out consists in imperceptibly moving image by image, elements cut from paper or thin metal. This method is part of two-dimensional animation, like cartoons, the only difference being it is done directly before the camera. This film animation technique presents paper cut-out characters with articulated limbs. The lighting plays a crucial role in this type of animation, given that it creates environments. This method is interesting because of its simplicity and economy, which has allowed directors to make their short-feature films alone or with a small team."

(Michel Ocelot, Jean-François Laguionie, Jacques Colombat.)

Anne-Laure Morel, médiateur cinéma, *L'Enfant et le 7<sup>e</sup> Art Festival*, 2004.

Élection d'un secrétaire perpétuel. — M. Pasteur ayant donné sa démission de secrétaire perpétuel, 47 voix sur 57 votants désignent M. Berthelot pour lui succéder.

Facilité de sang de chien. — On sait que les lapins meurent très rapidement à la suite de la transfusion dans leurs veines d'une certaine quantité de sang de chien. M. Hagen, par des expériences en série, s'est assuré que le plasma du sang de chien exerce une action destructive très rapide sur les globules du sang de lapin, et il y a là de quoi expliquer la leucémie splénique.

Littérature géologique. — Plusieurs très intéressantes notices lues pendant la séance IV de l'Annuaire géologique universel et relatives à l'état des travaux publiés en 1888, sont adressées par leurs auteurs sous la forme de titres à part. M. Cazes a ainsi deux brochures de géologie régionale, l'une relative à la France et l'autre aux États-Unis; M. Billias, une étude sur la géologie du terrain quaternaire et une notice de paléontologie relative aux mollusques, aux foraminifères et aux radiolaires; M. Cossmann cette notice sur les travaux concernant les gastropodes fossiles. Je dois exprimer ma reconnaissance à M. le président des Citadins pour la très grande bienveillance avec laquelle il a signé à l'imprimerie un volume que je viens de publier sous le titre de Géologie régionale de la France.

Variés. — M. Piétri adresse une note sur les rochers quaternaires en très grand nombre. L'exploration de la carrière du Rax d'Aut. — Par l'intermédiaire de M. Vané, directeur du Journal du Ciel, M. Dumont signale les variations d'état de Mars Cérès en décembre et janvier dernier. — La conductibilité des écoulements concrets d'acide sulfurique occupé M. Beaty. — M. de Beauville communique ses études photographiques sur le déplacement de l'Hérault. — M. Le Verrier signale des tufs porphyriques éjectés par leurs canchères volcaniques rochers volcaniques monstres. — M. Combes a mesuré la densité de vapeur du Pentafluorure d'aluminium.

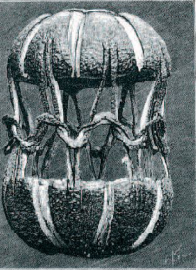


Fig. 1. — Échantillon d'une orange. (Après une photographie.)

Les coupures du n° 1 (fig. 2), puis successivement celles du n° 2 et du n° 3. On soulève au fur et à mesure les lamelles découpées et on termine en faisant une coupe équatoriale tout autour de l'orange, interrompue à chaque bande de la peau (fig. 2). C'est par ces coupures que l'on procède à la section de l'orange en deux parties, et cette opération finale est assurément la plus délicate. Aux amateurs habiles à s'exercer.

Le photographe ci-dessus (fig. 1) nous a été communiqué par notre correspondant; elle donne une très juste idée du résultat obtenu.

Supplément au n° 810, du 9 février 1890, 511. Notice sur l'Autriche.

Le Progrès-Grand; G. THOUVENIN. Impression A. LEBLANC, 25, rue de Valenciennes, à Paris.

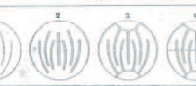


Fig. 2. — Tranches des coupures à spirale dans la peau de l'orange.



RECREATIONS SCIENTIFIQUES

NOTES SUR L'ORANGE

Un de nos lecteurs de Bruxelles, M. Boivin, nous a récemment adressé une orange dont la peau était merveilleusement découpée, mais nous en avons donné dans le supplément de notre journal une description incomplète.

L'objet, après plus complet examen, nous paraît digne d'être mentionné lui-même. La figure (1) donne l'aspect exact, d'après une photographie, de cette orange découpée; les deux troisièmes de l'orange sont maintenus par des filaments de la peau découpée, et que ne reçoit aucun ligament. La figure 2 représente, dans leurs diverses phases 1, 2, 3 et 4, les opérations auxquelles il faut procéder pour obtenir cet étonnant résultat: elles consistent à faire successivement des coupures successives qu'il faut continuer avec un bon couteau dans une orange à peine lisse et fine. On commence par faire les coupures du n° 1 (fig. 2), puis successivement celles du n° 2 et du n° 3. On soulève au fur et à mesure les lamelles découpées et on termine en faisant une coupe équatoriale tout autour de l'orange, interrompue à chaque bande de la peau (fig. 2). C'est par ces coupures que l'on procède à la section de l'orange en deux parties, et cette opération finale est assurément la plus délicate. Aux amateurs habiles à s'exercer.

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- Excerpt from the magazine La Nature, 1889.
• Development of cut orange model. Development, J.-Ch. Trebbi.
• Citron vert, cœur d'orange, et citron vert. Concept and development by Stephane Touraine

Stéphane Touraine
PARIS, FRANCE

"The idea of sculpting limes occurred to me after leaving one to dry in my kitchen and noticing it didn't rot, but only had slowly dried out and shrunk, becoming round and hard. I said to myself there was certainly something interesting and artistic to be done there. The first cuts were very basic, only some incisions made with a cutter. With time, I began to create more intricate shapes and perform more delicate cuts (sketched on the lime with a felt-tip pen), striving, in general, to empty the fruit of its pulp. The tools diversified: different cutter blades, small tweezers to gather the flesh, a small file for the finishes... I also did tests with other citric fruits (orange, grapefruit, lemon, kafir lime), but the green lime is still my favorite. It's a hobby that requires a certain amount of patience: the complete drying process sometimes takes several days. But, after that, in addition to changing color and becoming light brown, the lime stabilizes and can last for years without the risk of going bad."
Statements by Stéphane Touraine made in September of 2009.

http://pictur.net/gallery/

# Lyndi Sales

CAPETOWN, SOUTH AFRICA

"Dual natures, fantastic illusions, the scenes contained in the paper creations of South African artist Lyndi Sales transport us to other places. Imposing the third dimension on one of the most fragile materials –paper–, her works lead us to fantasize about the insulated and defined world of puppet theater or the immense lacework created with nothing more than needles. In most cases, the form looks like a monumental drawing in which the meticulously cut paper represents light and the eliminated material is equivalent to the darkness of the trace... or viceversa, as a subtle play of displaced shadows adds to the discourse. Situated between a very real reality and a dream world, each work contains a story and a symbolic contribution that grants it significance. Departing from great personal grief, Lyndi Sales explores the notions of risk and luck to expose the fleeting and ephemeral quality of human existence.

In this series of work, recycled materials (paper, rubber) are at the forefront. The inherent fragility of these materials underscores the intention of the pieces, in the same way that they originally function as bearers of meaning."

*Text from the Maria Lund Gallery.*

www.marialund.com



Concept and development by Lyndi Sales:  
• Heart, 32 x 32 x 4 cm (13 x 13 x 2 in),  
lottery ticket paper, 2008.  
• Fortunes and fortunes I, 32 x 32 x 4 cm  
(13 x 13 x 2 in), lottery ticket paper, 2008.



## Philippe Huger

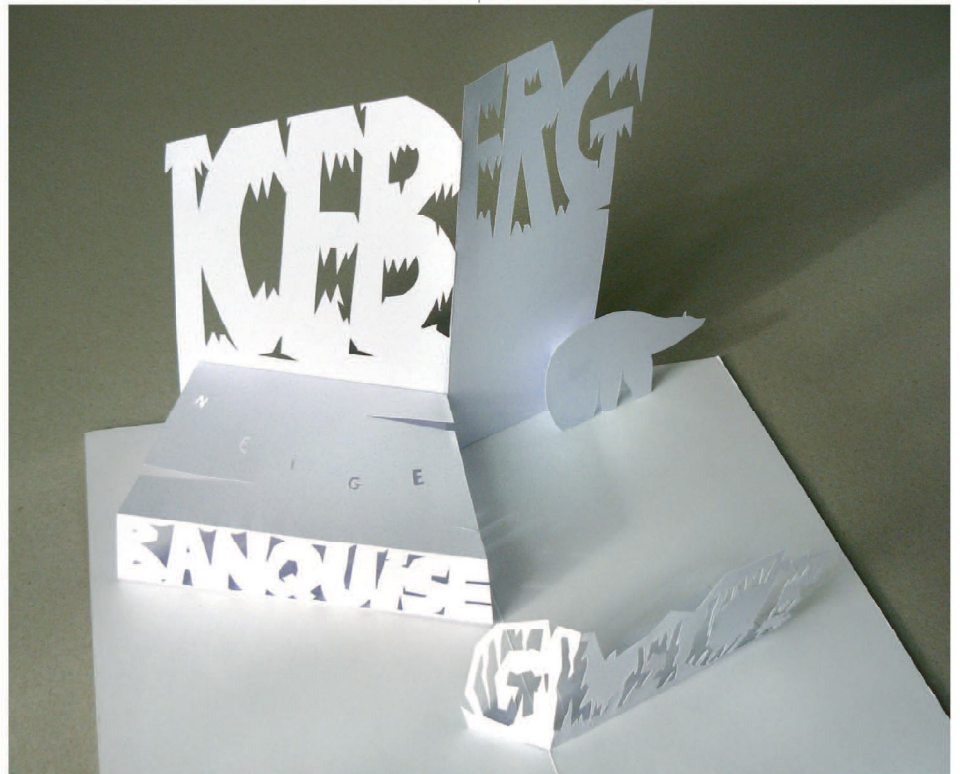
FRANCE

A creator of pop-up books and a paper engineer, Philippe Huger (UG) uses humor and pixel style to associate eroticism and robotics.

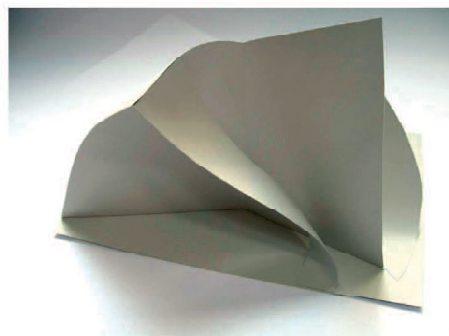
"I make books by hand! I have drawn them, printed them, and bound them for twenty years. After I'd mastered all the stages, I gradually began to cut and paste additional pieces with the aim of having the maximum number of graphic elements in the book. Also, my drawing style is very severe and rectilinear: I begin with a ruler and later use a computer for the borders. The succession of cut planes provided clarity to my overly detailed drawings, which, instead of being confusing, appeared like Boticelli's Venus emerging from the waves. But, suddenly and unexpectedly, the cuts swamped me. I had more pieces than pages. One day, I decided to stop myself, but I couldn't. Since then, I cut with two hands, obsessively, like a Japanese chef chopping raw fish. I make holes. I do openwork to pierce the sheet, empty the design and let the forms and volumes speak for themselves. I've gone from being a draughtsman to a paper engineer for publishing, in a masculine way with the erection of the pop-up and in a feminine way with the cutting of windows, orifices and the pointillism of the openwork."

*Recollections of meetings, October 2009.*

www.philippe-ug.fr



• Pop-up books from the series Mots-images, Spring 2010. Design and creation by Philippe Huger.



## Eric Singelin: curved spaces

PARIS, FRANCE

"I wanted to escape the orthogonal world of my predecessors and enrich my formal vocabulary. The curve allows me to express desire better than the angle. Like a reed, paper folds but doesn't break. It can endure compressions, twists, tension; and thanks to its memory, it recovers its initial form. The starting and ending positions of the fold are nothing more than two stages between a multitude of states. The pop-up is a transitional sculpture."

http://eric-singelin.blogspot.com/



## Heath Nash

SOUTH AFRICA

After wide-ranging research into paper, this young designer felt compelled to create objects from consumer waste. In Africa, reuse is very common, tends to be necessary and can be seen in much local handicraft, in which refuse has always been used as a base material Nash debuted five years ago using solely recycled white plastic bottles (milk bottles available in large quantities). The artist was fascinated by this material and its manifold possibilities: textures, thicknesses, relief, shapes and colors that the artist plays with through superposition, moving from transparent to translucent material. The bottles are carefully selected, washed with a biodegradable detergent and dried. The handles and bottoms are removed, and each bottle is cut longitudinally with the aim of obtaining a curved shape that is later hammered to make it flat. Each flower is made up of petals folded in two, and other folds are added that produce translucent effects. If we consider that each flower requires six petals and nine folded lines, we have fifty-four folds; to make a luminous ball, two hundred flowers are needed -an investment of time in keeping with these wonderful luminous creations.

⇒ [www.heathnash.com](http://www.heathnash.com)



# Tithi Kutchamuch

LONDON, ENGLAND

She offers a collection of jewelry made with paper cutouts. The collection includes twelve types of rings, each one pre-cut with a laser and engraved on 200 g (0.44 lbs.) white granulated paper. The rings are sold in a brown recycled paper wrapping. There is one ring per month, each to be assembled by hand.

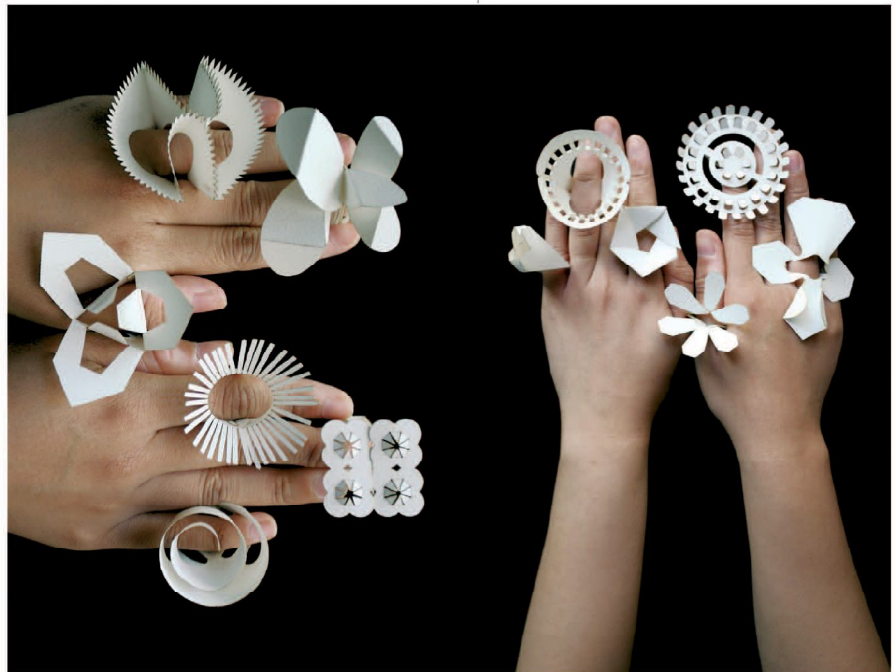
The rings unfold to form a flower that represents the birth flower. The *Birth day rings* collection is a special gift for a special occasion. It is believed that the tradition of associating a flower with every month of the year dates back to the Roman Empire. January, carnation; February, violet; March, jonquil; April, daisy; May, hawthorn; June, rose; July, tulip; August, poppy; September, morning glory; October, marigold; November, chrysanthemum; December, orchid.

This project was shown the first time in 2008, during the Origin London Craft Fair, at the Somerset House. It was the result of the collaboration between Tithi and Nutre (TT:NT).

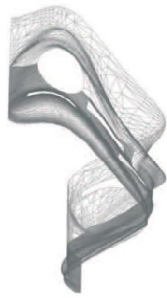
"We both have degrees from the Royal College of Art, one in product design and the other in jewelry design. One develops her ideas with her dreamy temperament, the other with her hands; one creates in a single block, the other with hundreds of pieces; one is inclined to the basics, the other prefers working the details. We decided to unite our differences in the *Birth day and all year's rings* project."

*Statements made in April 2009.*

www.tithi.info







Eliana Drossou,  
dARCH Studio

ATHENS, GREECE

*Yeshop in House* is the product of a collaboration between the Greek architecture firm dARCH Studio and stylist Yiorgos Eleftheriades. The boutique *Yeshop in House* is located in a small building in the center of Psiri, in Athens, where the stylist works and shows his designs. According to Eliana Drossou, architect and founder of dARCH Studio, "the need to synthesize two different approaches in design (stylism and architecture) was the central point of the project. The concept of this approach was to design specific constructions that would underline and reinforce the continuity of the space and its intimate atmosphere while blending, both in a formal and mental fashion, the different goings-on in the "house" (boutique, exhibitions, lounge, soirées, fashion shows). The ephemeral character of this renovation was the clients' wish."

The existing furniture was placed in a way that enabled introducing the two new handmade constructions in environmentally friendly corrugated cardboard. The idea of packing (in reference to renovation, moving and the ephemeral) is spatially expressed, whereas the inexpensive material, used in a roundabout way, structures the space.

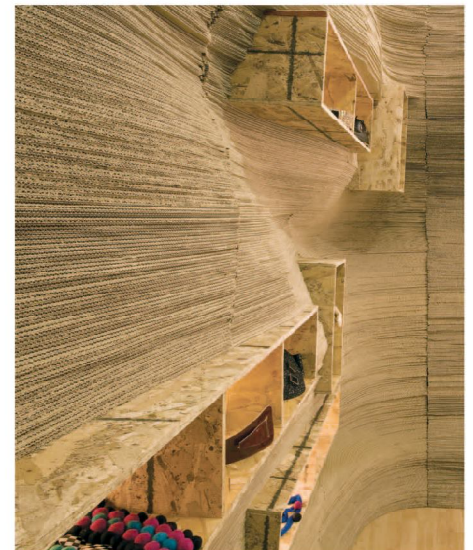
**Synthesis 1 (South wall)**

Trying to free as much space as possible to facilitate the users' movements, the hard furniture is fastened to the wall, where the tables are sources of light and the shelves are supports for coffee makers or display cases. The wall is covered with leaves made of 5 mm (0.20 in) thick corrugated cardboard, the wavy part facing the front. Because of this, the furniture seems to have been built in the cardboard.

**Synthesis 2 (East wall)**

The area is based on the idea of a reflective biomorphic construction made of thousands of sheets of corrugated cardboard, in connection with *Synthesis 1*. For this renovation, the materials had to reinforce the dynamic properties of space, in contrast with those used by the designer (both from the point of view of their value and of their texture). The two syntheses were made with 100% recyclable corrugated cardboard and inexpensive oriented strand board.

Each construction, executed *in situ*, constitutes a prototype especially conceived for the site. For fifteen days, the architects in dARCH moved into the showroom with the material. More than 2000 plans (horizontal sections of the curved parts) were made and used as patterns for the manual cutting of the cardboard lengths. Each length was glued in place and so on...



➔ [www.darchstudio.com](http://www.darchstudio.com)