

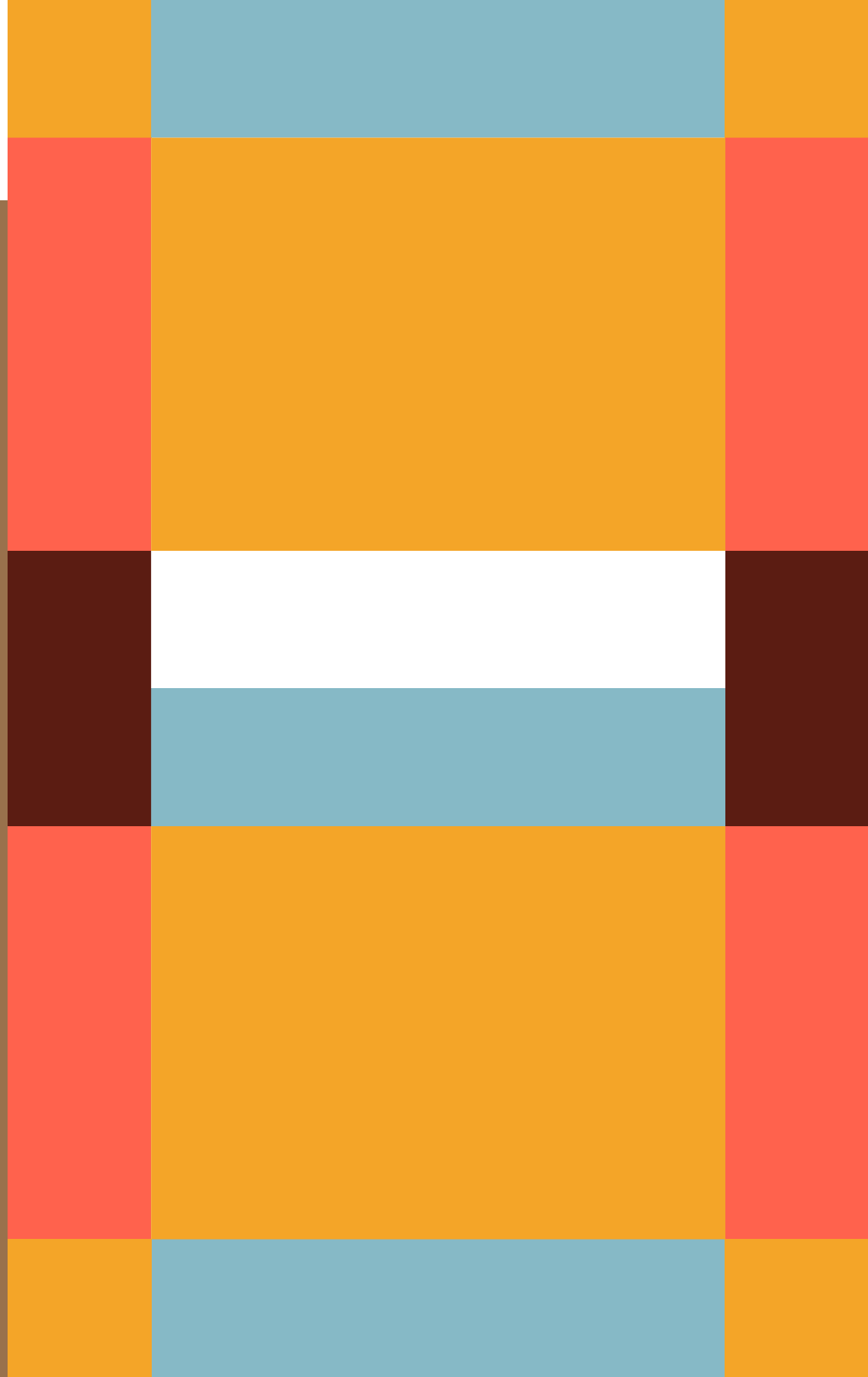
LIEU-DIT

THE JOURNAL OF THE FONDATION D'ENTREPRISE HERMÈS

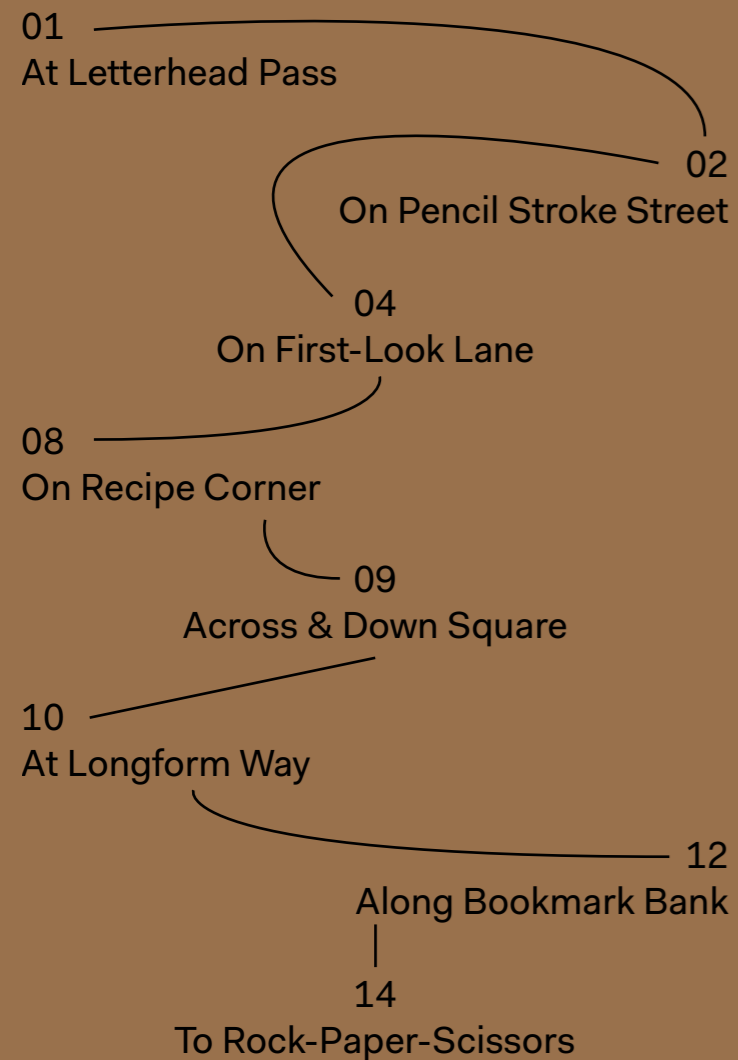


N° 8 / JULY - DECEMBER 2026

LIEU-DIT is the journal of the Fondation d'entreprise Hermès. It is a mouthpiece for the communities the Foundation partners with on the ground in the creation of new work across the arts, the transmission of skills and know-how, the preservation of biodiversity and the promotion of social solidarity. Since 2008, the Foundation has brought together a network of individuals committed to implementing diverse gestures of support at the local, national and international levels.



Itinerary



A THOUSAND LAYERS

A calendar torn through
A paper trail
From talks to visits
Immersion connects threads
Forms blank sheets
To look through and fold
Into volumes
A new leaf, a new chapter
Im-pressed, imprinted
We turn the pagea
The adventure of the Skills Academy
Contents, notes, conclusion:
Perfect binding, the endpapers
A celebratory shower of confetti!

By Constance Guisset
Guest editor, Des@igner and Programme
Director for the Skills Academy: Paper

PAPER NEWS

By Laurent Pejoux,
Director, Fondation
d'entreprise Hermès

In 2025, the seventh edition of the Skills Academy explored expertise and know-how in the world of paper. Since LIEU-DIT is printed on... paper, it seemed only natural to create a special edition dedicated to this material. It was also the perfect opportunity to refresh and reinvent the Foundation's magazine!

Thank you, dear reader, for joining us in this 18-page focus on the beneficiaries and partners of this programme. Here are the spoken (and written) words of our Academicians – the designers, artisans and engineers selected to take part in the morning sessions, exploratory weekends, and the extended workshop which shape the Academy's investigation of a single material. Further perspectives are offered by experts in the field, as an extension of their participation in the Academy's morning sessions.

To curate this special edition, it seemed equally natural to continue our exciting collaboration with Constance Guisset, the Academy's programme director in 2025, who returns now as the guest editor of LIEU-DIT. We salute her talent and enthusiasm, which have coloured the entire programme, chairing talks with leading experts, bringing her joyful, imaginative approach to the programme. Her curiosity, cross-disciplinary perspective and creative imagination, throughout the Academy, promise a host of surprises in the pages ahead. I wish you an enjoyable, interesting and entertaining read!

Cover: Skills Academy dedicated to paper, extended workshop, Domaine de Boisbuchet, Lessac (France), 2025 ©Tadzio

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President of the Fondation d'entreprise Hermès: Olivier Fournier
Publisher: Laurent Pejoux / Guest Editor: Constance Guisset / Editor-in-Chief: Anais Koenig,
assisted by Amina Rafai / Managing Editor: Marylène Malbert / English translation: Louise Rogers Lalaurie
Sub-editor: Billie McTernan / Graphic Design: Les Graphiquants / Picture research: Céline Luchet

Thanks to Lucie Verlaguet, Hugo Duchatelard, Hugues Jacquet and Vanessa Todeschini

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ISSN: 3098-8225

www.fondationentreprisehermes.org



Skills Academy Visits

By Sébastien Desplat
Craftmaker and Academician

Paris
Puy-Moyen



Throughout the Academy, notebook in hand, pencil at the ready, I sketched everything we shared: workshops, paper mills & museums, passionate papermakers... and the morning sessions: real hotbeds of ideas! Here's a glimpse of the adventure in pictures.

Alnonay

Fedrigoni-Italy

It's a long process, and one I adore.



An Italian papermaker

Basel - Switzerland

At the printshop of the Banque de France, they print 2,5 billion banknotes a year. They apply the "four eyes" rule: 2 people at every work-post.



Angoulême



When mushrooms grow on the pile of rags,

Moulin du Verger

They're ready.

Chamalières

You have to respect the fibres.



We always say "Yes" to unusual requests!

Jordan

ZUBER wallpaper



Wood engravings

Rixheim

Letterpress, Paris



The Imprimerie du Marais

WORDS ON PAPER

In conversation with
Valentine Dubard de Gaillarbois,
Curator and Restorer,
Department of Graphic Arts,
Musée des Arts Décoratifs, Paris

The year 2025 saw the publication of the *Abécédaire du papier*, a study that marked the culmination of an extended collaboration between its two authors, Valentine Dubard de Gaillarbois and Tomoko Kawamura, both curators and restorers of works of art on paper. Subtitled *Un dictionnaire des savoir-faire*, the book showcases the terminology, techniques and uses of paper in France and Japan, two countries that nurture and perpetuate a rich heritage of artisan papermaking. Here we reflect on the genesis of this exceptional publication.

Where did the idea for an ABC come from?

Valentine Dubard de Gaillarbois It all began with a research project between France and Japan, which I organised together with Tomoko Kawamura. We set up exchanges and meetings in both countries, with papermakers, engineers and a book restorer, focusing on the experience of these custodians of a living heritage of skills – their observations and their reading. I discovered a veritable poetics of precision, an unimagined diversity of paper types, and how hard it can be to transmit such a heterogeneous body of knowledge. Finding no equivalent of this in the literature on paper and papermaking, I was determined to fill the gap with this *Abécédaire*, highlighting the practice of the artisans and experts I'd been so fortunate to meet. It also seemed to me that in today's highly visual world, we are increasingly ill-equipped to communicate not only what we can see or grasp intellectually, but also another kind of perception, one that combines our vision and understanding with our feelings. The encounter with Japan was amazingly helpful: attention to detail is cultivated there, and the language has words to express that. My experience of Japanese culture made me understand how little I knew about the different types of paper, even though it is part of my daily life.

Which are your three favourite words?

One evening, Tomoko Kawamura and I were talking about the *chant du papier** (the rattle). I had a very fixed notion that the 'rattle'

of a particular type of paper is due to 'sizing' (the incorporation of glue or size, such as gelatine, into paper pulp to control its absorbency). I showed Tomoko how a piece of blotting paper – which isn't sized – makes no noise when you shake it. Tomoko listened politely, then pointed out that Japanese paper 'rattles' even when it isn't sized! I was speechless. I was struck by our exchange, which showed the rich potential of a comparative study, and I suggested that we work together to compile what became the *Abécédaire*. I also love the concept of 'grain'* because it brings our sense of touch into play. The hand's perception is constant, while the visual appearance of paper is constantly changing. In direct, overhead light, the grain of the paper disappears, but it comes to life in lower, slanting light, at dawn or sunset, when the relief is heightened. There are other French terms I like very much, too, like *amoureux*, *ombres*, *vergé**.

Was there a term you discovered for the first time when preparing the book?

I discovered the whole descriptive vocabulary for paper in Japanese, especially *hari* and *koshi*, which define the quality of firmness in a piece of paper, similar to that of healthy skin. I was grateful to *zubiki-gami** for solving the problem of the letter 'Z' to bring the book to a close.

What was your most unexpected word?

The concept of the 'season' isn't naturally associated with paper. It reminds us that

paper is plant-based, and that papermaking cannot happen in isolation from the natural world and natural ingredients.

Is there a word you'd like to add?

From the outset, we wanted the project to document regional terms, terms no longer in use. Under the term *agrégats* (aggregates or additives), we grouped synonyms we would have liked to define by their practical use: *boutons*, *matons*, *mottons*, *pâtons*. Sadly, we were unable to find enough sources to include the French term *papier sauvage* (wild paper), which was used by papermakers in the 18th century, probably in reference to a paper whose finished characteristics they couldn't predict, and whose properties and 'behaviour' they couldn't control: was this something to do with porosity, a reaction to the humidity in the air? The mystery remains.

Tell us about any highlights or memorable moments in the making of the *Abécédaire*?

Early on in the project, we visited the Moulin du Verger in Puymoyen, near Angoulême. The distinguishing feature of this mill, apart from its 18th-century buildings and handmade papers, is its research into 18th-century papermaking methods, and their continued use at the site today. These include the fermentation of the material (linen sheets) and beating with a beater roll, which papermaker Jacques Bréjoux¹ made based on texts and illustrations of the period. Professor Katsuhiko Masuda¹ was struck by the similarity between paper from the Moulin du Verger and 7th-century papers he had studied in the reserves at Shōsō-in in Nara – linen papers whose production had been abandoned in Japan in the 8th century in favour of mulberry fibres. Linen-based papers were considered impossible to make by all the Japanese papermakers Professor Masuda had interviewed.

Lastly, what's your favourite type of paper?

Papers that have a palpable physicality when handled – supple, tolerant papers that adapt to a wide variety of different uses.

* See the definitions opposite.

1. Jacques Bréjoux and Katsuhiko Masuda both contributed to the *Abécédaire*.

Valentine Dubard de Gaillarbois,
Tomoko Kawamura and al. (2025),
Abécédaire du papier – Un dictionnaire des savoir-faire. Paris, Pyramyd Editions

The ABC of papermaking: some definitions

AMOUREUX Literally 'loving' paper in French. The *papier amoureux* is ideal for printing, because it espouses the type, and is receptive to ink (...).

CHANT In French, literally the 'song' of paper when shaken, described as the rattle in English. We hear the 'rattle' when we turn the pages of a book, a newspaper, or a magazine. (...) The sound is due to the fibres, their morphology and preparation, and the method used to form the paper. A dense paper makes and emits sound waves, it is resonant. A porous paper, on the other hand, like blotting paper, has a very low sound. Grammage affects the rattle, too (...). Lastly, humidity can soften or eliminate the sound of paper.

GRAIN In French as in English, the *grain* refers to the surface texture or relief of a piece of paper. The grain is the result of the imprint left by the wire mesh in the mould, on which handmade paper is formed, together with the use of felts (a thick cotton or wool textile used to support the paper sheet while the water is extracted). Before the 19th century, Western papermakers strove for the smoothest possible, for handwriting and printing. From the mid-19th century onwards, however, papers were developed for use in the fine arts, and with them a classification from *grain fin* to *demi-grain* and à *grain* (fine grain to medium grain and rough grain). This development went hand-in-hand with the popularisation of drawing in charcoal.

OMBRES The *ombres* (shadow zones in English papermaking terminology) are thicker areas of paper either side of the imprint left by the ribs of a single-faced mould for handmade laid paper. They can be seen when the paper is held up to the light. The name refers to their darker, opaque aspect and blurry outlines (...).

VERGÉ In French, *vergé* refers to 'laid' papers that bear the imprint of the wire mesh in the mould. Until the second half of the 19th century, the term applied mostly to Western handmade paper. Plenty of Japanese handmade papers also show laid paper markings (...).

ZUBIKI-GAMI *Zubiki-gami* is the Japanese name for the first paper used for tracing. It was invented by Yoshii Genta in the second half of the 19th century.



Skills Academy: demonstration of papermaking at the Paper and Watermarking Museum, Fabriano, Italy, 2025

PAPER: A RECIPE

By Claire Le Breton
Visual artist, Artisan papermaker
and Academician

INGREDIENTS Fabric, water

METHOD

1. Open your wardrobe doors wide. Choose a favourite old garment – a shirt, T-shirt, jeans – perhaps something that’s too small, too big or worn-out. Check it’s made of plant fibres only: cotton, linen or hemp. Synthetic fibres, silk or wool are not invited.

2. Tear your old item of clothing to pieces. No regrets! Cut it up, unravel it, shred it, until it’s reduced to a mass of very fine threads. Leave the buttons and the zip to one side. Shape the fibres into a small heap. If your favourite old T-shirt or jeans resemble a formless mess, you’re well on the way to the desired ‘slurry of macerated fibres’.

3. Mix the very fine threads with a little water to form a paste. Knead and press until it becomes slimy and limp: a ‘pulp’.

4. Next, incorporate the pulp into a large basin of lukewarm water. Roll up your sleeves and stir vigorously: pretend it’s a cauldron of magic potion.

5. Now comes the moment you’ve been waiting for: time to go fishing for fibres. Holding the frame of your rectangular mesh ‘mould’ with both hands, plunge it into the murky water, then sift and collect the dissolved fibres as they float about. It’s like panning for gold in the Wild West. Keeping the mould horizontal, lift it up to the surface and out. Listen to the water as it trickles away; watch the sheet of paper appear.

6. The mould has a removable bottom: unfasten this, then carefully lift out the paper on the mesh base and place it between two pieces of fabric while still wet. Use a wooden board to press down as hard as you can (work those abs!) and squeeze the water out on either side.

7. Delicately press the sheet of paper onto a sunlit glass window pane. As if by magic, it sticks! Leave to dry for a few hours before carefully peeling it away from the window, starting in one corner.

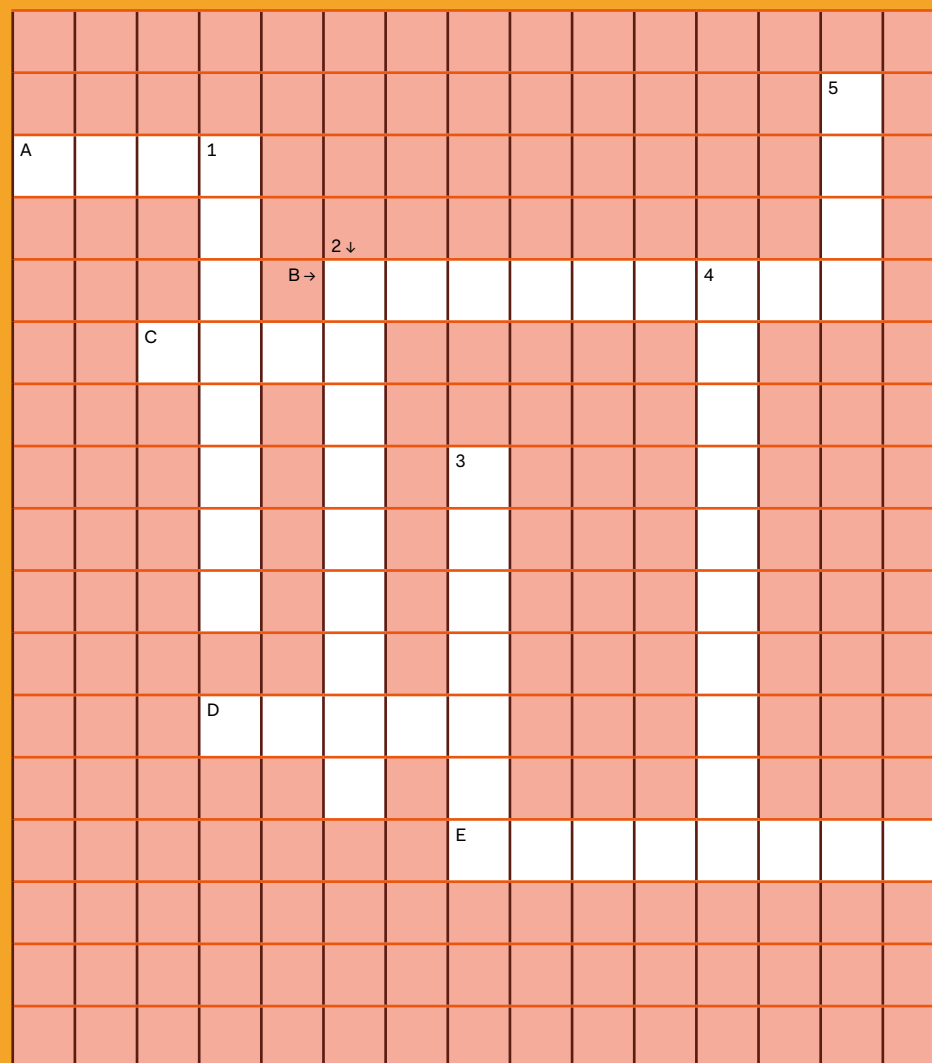
Hey presto! Your beloved old shirt is transformed into paper.



DID YOU KNOW?

Ships’ sails, bedsheets, flags, shirts, lengths of rope: all these worn-out natural fibres were used to make the incredible, thin, flat surface we call a sheet or leaf of paper. From the Middle Ages onwards, ‘rag pickers’ would walk through towns and villages armed with a hook on which to collect this material, to be transformed into wrapping-paper, stationery or paper for printing. From the outset, papermakers were recyclers, skilled in the art of giving worn-out fibres a second life.

YOUR TURN!



ACROSS

- A Technically, 500 sheets of paper (but add an ‘s’, to mean ‘a large quantity’ of the same, in everyday speech).
- B Thrown at weddings, from the Italian word for ‘delicacies’.
- C Ubiquitous information support, in print and online.
- D The word for Japanese paper.
- E Substance sometimes used in ‘size’, to make noisier, less permeable paper.

DOWN

- 1 LIEU-DIT is one of these.
- 2 One of the essential components of paper, and one of the Skills Academy’s most-used words in 2025.
- 3 Origami: a true art form.
- 4 A popular paper-marbling motif in the 17th century, and a device used by medics to staunch the flow of blood.
- 5 From [...] to riches, in papermaking at least!

KINDRED SPIRITS

By Joseph Belletante,
Director, Musée de l'Imprimerie
et de la Communication Graphique, Lyon

Paper is the ally of artistic expression, adaptable to the boldest, most experimental forms. Joseph Belletante, director of Lyon's Musée de l'Imprimerie et de la Communication Graphique, takes us on a historical, visual journey across time, in selected uses of the medium. Through photography, drawing and engraving, four women artists explore the properties of paper as the support of choice for their distinctive creative practices.

"English botanist Anna Atkins (1799-1871) certainly did not have it in mind to publish the first mass-produced book of photographic prints when she began work in 1841 on her encyclopaedia of *British Algae* **1**. Atkins chose the previously little-used cyanotype process (in which paper is treated with a chemical solution then exposed to sunlight) quite deliberately as a way to offer readers a new approach to the plants depicted, and the books in which they appeared. The resulting, spectral images show algae as if floating on sheets of paper coated in Prussian blue – fragile, yet assertive of their own unique presence. This vision of paper as a sensitive, powerful source of apparitions is reminiscent of other British and American women artists active at around the same time, in the mid-to-late 19th century and, in some instances, through to the early 1900s.

Inevitably, we think of the spirit drawings of Georgiana Houghton (1814-1884), rightly hailed as a forerunner of abstract art **2**. First and foremost a painter, Houghton took up drawing to bring to life the ghost of her sister Zilla, who died in 1861. Many of her drawings have been lost, but occasional exhibitions of her tempestuous, linear, colour-filled work offer a glimpse of her extraordinary versatility and artistic virtuosity. Drawn on white paper, Houghton's images show faces, flowers, and spirits circling or transporting her sister into the afterlife.

Herbaria and botanical or anatomical drawing, were interests that Houghton and Atkins shared, too, with the poet Emily Dickinson (1830-1886). Dickinson made use of whatever supports lay to hand: bills, letters, envelopes,

receipts, pages from books, to commit to paper her imaginative flights of words and unfinished verses. Visual artist Kiki Smith (b. 1954) is perhaps the most successful, responsive illustrator of Dickinson's texts, creating images on handmade paper that dialogue across space with the poet's richly allusive, rhythmic words **3**. Smith is the self-proclaimed heir to her American sister-in-art, capturing the spirit world on paper as the connecting link between the human and animal conditions.

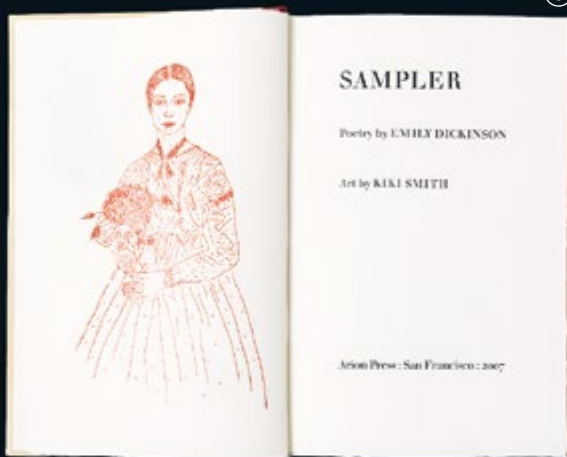
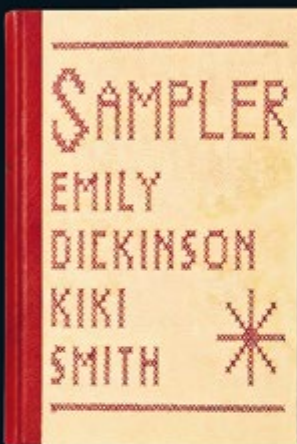
Lastly, the Impressionist painter Mary Cassatt (1844-1926) is a natural member of this 'family tree', as the author of works on paper notable for their depth and perfect mastery of printmaking techniques, such as etching. Her drypoint and soft-ground etching *Sewing on the Grass* sets out, like the rest of her work, to pinpoint the gentle, complex connections between the domestic and natural worlds. Settings where time spent in solitude, with oneself becomes a privileged space, a refuge and a remedy for the sense of emptiness inherent in life itself **4**."

1 Anna Atkins, 'Zygnema Decimium', from *Photographs of British Algae: Cyanotype Impressions*, 1843-1853, George Eastman Museum, New York, United States

2 Georgiana Houghton, *Flower of Samuel Warrand*, 1862, Victorian Spiritualists' Union, Melbourne, Australia

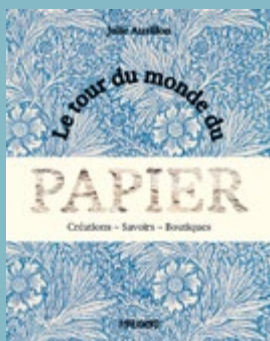
3 Kiki Smith, *Sampler*, an illustrated book of the poems of Emily Dickinson, Arion Press, 2007, Musée de l'Imprimerie et de la Communication Graphique, Lyon, France

4 Mary Cassatt, *Sewing on the Grass*, c. 1880, Metropolitan Museum of Art, New York, United States, gift of Mrs Imrie de Vegh, 1949



BOOKS ON PAPER

What do books have to say about the paper they're printed on? Our short, subjective – even somewhat personal – bibliography offers an overview of books on paper. From historical studies to technical and learned treatises, fun books for kids, essays, novels, illustrated books and pop-up albums: across centuries, genres and formats, paper unfolds its infinite, creative power.



Auzillon, Julie (2024),
Le tour du monde du papier.
Paris, Pyramyd Éditions



Conill, Laura (2024),
Faire son papier.
Paris, Ulmer Éditions



Komogata, Katsumi (2019),
Du bleu au bleu. Angers,
Le Cosmographe Éditions



Salmon, Xavier, and
Victor Hundsbusckler (eds.) (2022),
Histoires de papiers.
Louvre Abu Dhabi. Paris: Kaph
and France Muséums Éditions



Munari, Bruno (2000),
Libro illeggibile. Mantua,
Corraini Edizioni



Jacquet, Hugues (ed.) (2026),
Savoir & Faire: le papier.
Arles, Actes Sud/Fondation
d'entreprise Hermès



Jackson, Paul (2018),
*Techniques de pliage
pour les designers*.
Paris, Dunod Éditions



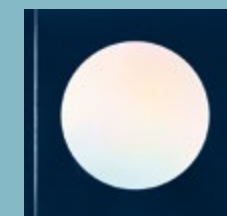
La Lande, Jérôme de (1761),
Art de faire le papier, approved by
the Académie Royale des Sciences.
Reprinted in *Les arts du papier*
(1994). Geneva, Slatkine Reprints



Polastron, Lucien X. (1999),
*Le papier – 2000 ans d'histoire
et de savoir-faire*. Paris,
Imprimerie Nationale Éditions



Lionni, Leo (1959),
Petit-Bleu et Petit-Jaune.
Paris, L'École des loisirs Éditions



Mellier, Fanette (2022),
Dans la lune 3. Strasbourg,
Éditions du livre



Valentine Dubard de Gaillarbois,
Tomoko Kawamura and al. (2025),
*Abécédaire du papier –
Un dictionnaire des savoir-faire*.
Paris, Pyramyd Éditions



Bataille, Marion (2008),
ABC 3D. Paris,
Albin Michel Éditions



Guilloppé, Antoine (2021),
Pleine brume. Vanves,
Gautier-Languereau Éditions



Ogawa, Ito (2018),
La Papeterie Tsubaki.
Arles, Picquier Éditions



Biasi, Pierre-Marc (de)
& Douplitzky, Karine (1999),
La saga du papier.
Paris, Arte Éditions



Carter, David A. (2008),
Carré jaune. Paris,
Gallimard Jeunesse Éditions

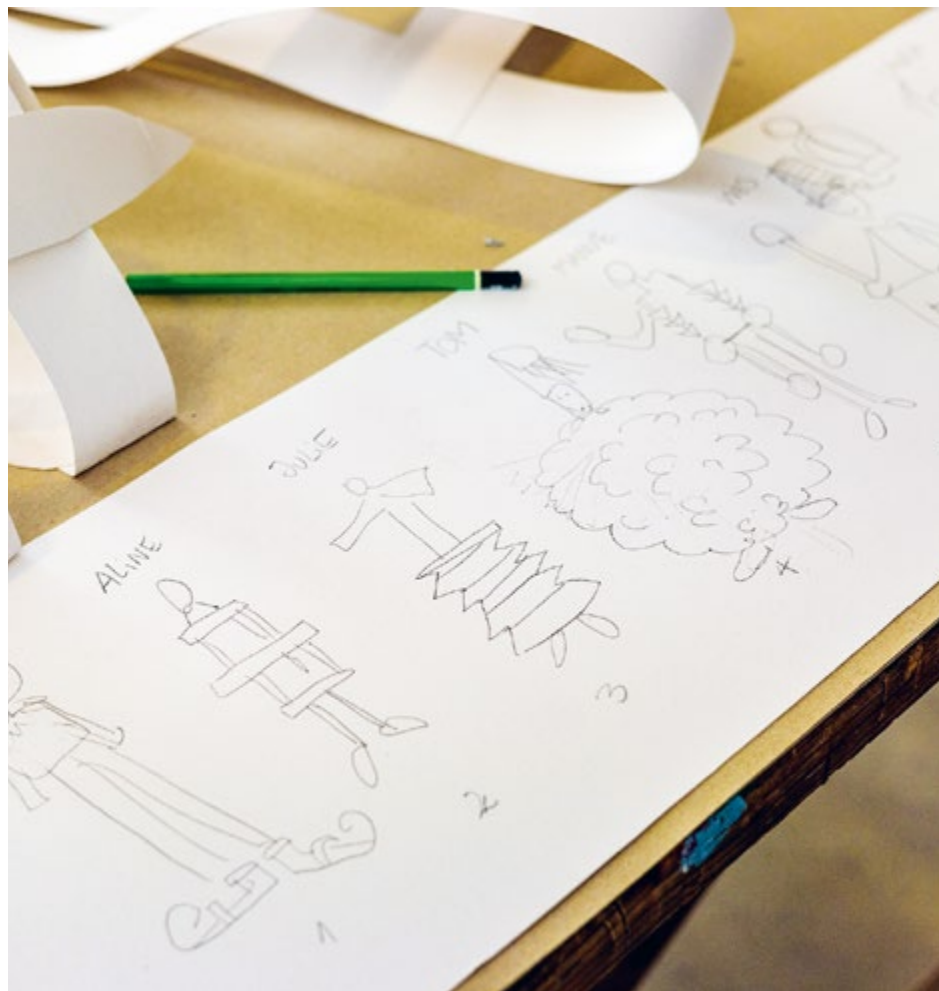


Delisle, Guy (2021),
Chroniques de jeunesse.
Paris, Delcourt Éditions

'A JOURNEY TO THE HEART OF THE MATERIAL'

In conversation with Academicians Julie Bassinot, Junior Fritz Jacquet and Laurel Parker by Hugues Jacquet, Sociologist and Historian of craftsmanship

In 2025, 21 artisans, designers and engineers took part in the seventh Skills Academy, dedicated to paper. In conversation with sociologist and historian Hugues Jacquet, who has accompanied the programme since its launch, three Academicians look back over their shared exploration: graphic designer Julie Bassinot, artist and paper folder Junior Fritz Jacquet, and designer and artisan publisher Laurel Parker.



Hugues Jacquet Morning sessions with lectures, readings and panel discussions, weekend visits to workshops, studios and production sites, all culminating in an extended workshop: the scope of the Skills Academy is difficult to encapsulate. How would you describe the programme in just a few words, to someone who doesn't know it? What was its key point of interest for you?

Julie Bassinot The Academy is a moment of exchange and knowledge-sharing around a specific universal material. We explore every aspect, collectively and in the context of its transformation all along the line, in the artisan world and industry alike. What's interesting is how the lectures, visits and workshops intersect with more informal sessions at which Academicians can explore their shared thinking and expand their professional networks.

Laurel Parker Very well said, Julie! I guess I could add that through discovering other practices, it enables each of us to grow and develop our own individual practice. The Academy gave us the opportunity to step out from our studios, outside our established circles of collaborators and colleagues, and to learn about paper from other perspectives.

Junior Fritz Jacquet For me, the Academy is a journey to the heart of the material, over time, through the prism of craft skills and gestures, and the passions it inspires. Our knowledge of the material we work with is closely linked to our individual spheres of activity, and so it's incomplete, by definition. Being an Academician gives you the chance to go further, to rediscover our material in its entirety.

HJ On this occasion, at the initiative of Constance Guisset, you were invited to present your research on paper in the form of short films. How did your respective groups respond to this proposal?

JB We devised a performative scenario in which paper was brought to life in the hand, with the body, and in open space. Within the group, each of us transposed one of the others' skilled gestures and know-how on a different scale, or in a different medium. This blending of our practices, one into another, allowed us to design a collection of objects in multiple formats, animated by the wind and air: envelopes, paper costumes, and an airborne, inflatable structure.

JFJ The green oasis created by Alexander von Vegesack, director of the Domaine de Boisbuchet where the workshop was held, was a great inspiration for us. In this context, ideally suited to working creatively with the natural world, we illustrated the life cycle of paper with an invitation to reconsider it as an organic material. We gathered seasonal materials – dead leaves, straw, lichens – each chosen for its colour and texture, then transformed them into paper, before returning them to nature in the form of installations inspired by land art. The result is a contemplative video that emphasises the poetry of the raw material, reinstated in its original milieu.

LP Our subject being water – necessary both for the growth of the plants whose fibres are used in paper, and for the transformation of those fibres into a sheet of paper – we decided to explore the effects of water on a sheet of paper. Our premise was that water makes paper, but can also destroy it by absorption, which breaks the fibres down. We decided to use the existing water sources at Boisbuchet: the River Vienne, the pond, and the rainfall. Water from the river was captured in handmade paper 'pipes', brought up onto the riverbank, and used to activate a work of micro-architecture in paper: a fountain. We also made paper structures using folding techniques as practised at the Bauhaus, which became three-dimensional once they absorbed water. A third project involved paper drums which were activated and played by the rain.

HJ How would you describe the contribution of the Academicians' diverse career paths, and the cross-disciplinary approach that implied?

JB Being immersed in a group working with the material in such a variety of forms, and on such different scales, was very enriching for my practice. Working across disciplines led to shared intelligence on resources and the marked polarisation of production techniques between the artisan and industrial sectors. Questioning the lack of other, intermediary models led us to imagine alternative means of production.

JFJ The more informal moments, before or after the visits, were great for invaluable exchanges between the Academicians. I particularly appreciated these moments as a chance to expand and develop the content of each visit, in light of our diverse, intersecting

viewpoints, and the insights specific to each of our individual specialities.

LP It was very interesting to be in a group of designers, artisans and engineers, who all use or make paper, but who all have a different relationship to the same material! This of course speaks to the enormous diversity of paper itself. Junior for instance uses a paper that I have never used, and through his in-depth knowledge of this type of paper, he is able to create things that I never would be able to. Or Thomas Guillard, who makes practical objects for farming – such as ties and stakes for supporting vegetable crops – a use so different from my practice, but which inspires me to broaden my scope and explore the possibilities of this material, beyond the ephemeral.

HJ Can you tell us about one special memory – yes, just one! – from the programme?

LP Max Vandervorst's paper orchestra in the final morning session. His performance was so beautiful and clever, it brought tears of joy to my eyes!

JB Making a set of paper costumes for the closing dinner of the Academicians' workshop!

JFJ For me, it was meeting the paper-marbler Marianne Peter¹, who made me realise that people can devote whole lives to their particular sphere, and do exceptional work, but that after them, everything can just stop dead. I felt the visionary power and the fragility of our artisan trades, all at once. I became properly aware of the importance of remembering to pass our skills on to others.

HJ The programme is finished now, but in practice, it continues. Are you still communicating, collaborating among yourselves?

JFJ Of course! Alongside other Academicians, I'll be featuring in the book *Le papier dans l'art contemporain* that bookbinder Julie Auzillon is currently writing, due to be published on September 3, 2026, by Éditions Pyramyd. We're also developing several book-based projects together both in terms of writing and the making of books as objects. I'm designing a new range of lamps, drawing on the expertise of André Durand, a papermaker at the Moulin de Brousses in the Aude. And I can't wait to discover the Villa Canopée, a centre for artisan skills and trades, which Aline Houdé-Diebolt is setting up in Corrèze.

LP I have made many friends who inspire me, and with whom I share a deep passion for paper as a sculptural medium. And at the moment, I'm hoping to work with one of the papermakers from the group on a project I'm developing at my residency at Villa Albertine [Institut Français] in Louisiana, in the US, using bagasse [the by-product from sugarcane production].

JB I met some amazing people, too, both professional colleagues and friends, so carrying on the conversation is not difficult! At the moment, I'm working with Sébastien Desplat on a graphic design commission which we first talked about during the Academicians' extended workshop.

HJ At the end of each selection interview for prospective Academicians, Constance Guisset asked what animal they would be, if they could choose. So perhaps you can guess my final question: what animal would the Academy be, and why?

JB A starling! A bird that's almost never alone, in fact always in a supportive crowd...

LP An (origami) crane, of course, which one can keep and treasure forever.

JFJ I'd say a frog, because they evolve, adapt and transform over time. The frog illustrates the theme of transition, evolving from birth and early life in the water to a life between the water and the land.

Scan the QR code to watch the videos created by the Academicians.



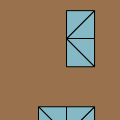
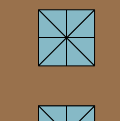
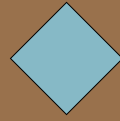
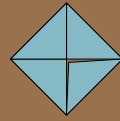
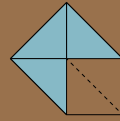
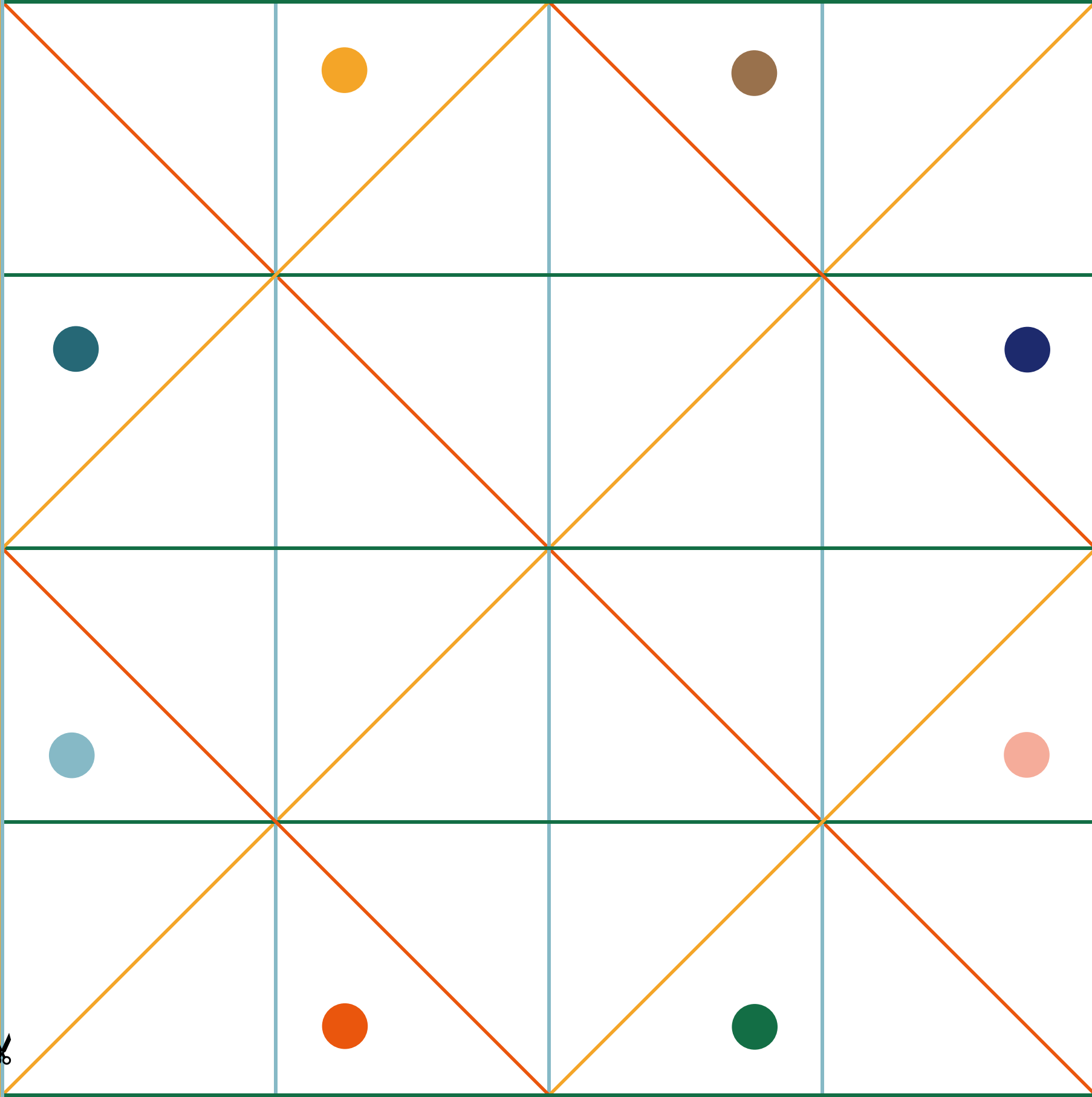
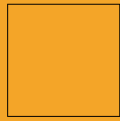
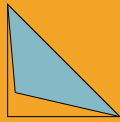
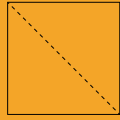
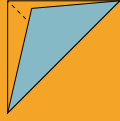
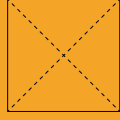
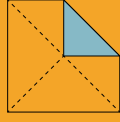
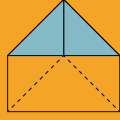
1. When the Academicians met paper-marbler Marianne Peter, she was looking for a professional to whom she could transmit her know-how, before retiring.





HOW TO FOLD A PAPER FORTUNE-TELLER

Tear out the central double-page and cut out the instructions on the sides. Fold according to the diagrams below.



Slip your fingers under the four small flaps: your fortune-teller is taking shape! Write phrase, a challenge, a question under each of the inner paper tabs. Your fortune-teller is ready!

