

FALL 1998

**Guild Of American Papercutters**

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Volume 11; No. 4

TENTH ANNIVERSARY CELEBRATION

# FIRST CUT



"FLYING GEESE PAPER QUILT" (PARTIAL VIEW) • © SHARON SCHAICH





Cover Art:  
© Sharon Schaich

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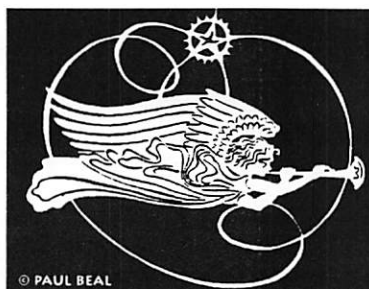
### Development Dues

Dick Harris	New Member \$31.00
Gerard Schouten	Yearly dues \$25.00
Sharon Schaich	To: GAP, 514 E. Main St. Annville, PA 17003

### WINTER MEETING

Saturday, March 13.....1-4 PM  
Heritage Center Museum,  
Lancaster, PA

Theme: Create a Pennsylvania German Valentine  
Call: Sharon Schaich  
(717) 626-4330  
By March 1



## PRESIDENT'S CORNER

I chose Gabriel for the design for this letter because of his reputation for spreading the good news for there is much good news to announce. Topping the list is/was the New York trip by approximately 20 GAPers. Sharon had the itinerary down pat from the first event Fri. noon, seeing Ugo Mochi's intricate and beautiful cuttings at the Museum of Natural History, until Sunday after visiting and browsing Kate's Paperie, sharing brunch and then departing our separate ways. It was non-stop, eventful, enlightening and especially from Beatrice Coron's balcony, beautiful. I am sure you will be able to read all about it elsewhere in this terrific publication and the itinerary on page 3 of the last. We saw more "paper" in 2 days than many people see in a lifetime. From the process of making it to its use in a mind boggling variety of ways. Shear Variety III is gaining some momentum under the guidance of Lynn Askew who took some of the load off of my shoulders. She needs much cooperation from us, especially in securing good exhibit sites, transporting the show and being willing to hang it. I have had phone conversations with members on the west coast who would like to schedule it but find transportation a problem. Some are even thinking of initiating a traveling show for a regional area that would be manageable for them — go to it, the more enthusiasm we generate, the better. For the upcoming months Sharon is working hard at securing meeting sites with interesting collections for us to see. Also, think (positively) about the possibility of Collection 2000 somewhere in the West. I am confident that our western friends could open our eyes to whole new worlds and it could be a great vacation for weary, jaded cutters...

*Paul Beal*

### QUOTATION

Love the Beautiful  
Seek out the True  
Wish for the good  
and the Best to do.

*Moses Mendelsoln*

### CORRECTION

Volume 11 No. 3 (Cover)  
p. 5 Tree  
©Ernst Oppliger  
p. 13 - © Susanne  
Schlapfer-Geiser

### HOMEWORK

Cut Now & send in for 1999 issues

**Winter** - Winter Scenes &  
Valentines.  
**Spring** - Noah's Ark  
**Summer** - The Horse  
**Fall** - Fall Scenes, Halloween,  
Thanksgiving, Holy Days



Days are shorter, nights are cooler —  
Time to bring the houseplants in,  
Back to school with pencil and ruler —  
Let FALL activities now begin!!!  
Gardens bedded down for the cold winter's sleep.

Fun, Fantasy, Feasting & Festivals to keep!  
Good time to do some "cutting up".  
May inspiration fill your cup!  
May the holy day bring all good cheer  
Best Wishes for a healthy, happy new year!

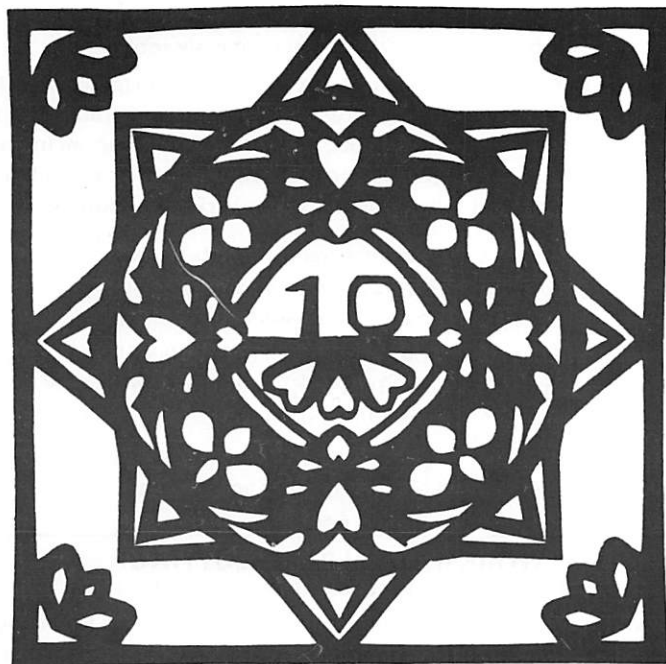
*© Sukey*

### SEND INFORMATION IN THE FOLLOWING CATAGORIES:

1. MEMBER NEWS: Send as soon as you know the when's & where's, and particulars about workshops, classes, TV appearances, etc.
2. BOOK REVIEW: Of books illustrated with paper cuttings.
3. CUTTING TIPS: Ideas, hints, & tips for cutting, organization, selling.
4. SOURCES FOUND: New glues, scissors, papers, knives, etc.
5. HUMAN INTEREST ARTICLE: About papercutting, or how you became interested, started.
6. SHOW REVIEW: Tell of an exhibit, show, demonstration.
7. PAPER CUTTER'S PROFILE: Tell us all about yourself your art along with clear b&w copies, (your own book w/illustrations) and first cut masthead to illustrate.
8. HOW TO: Article "Tried & True" examples to cut and tricks you may have.
9. MASTHEAD: Don't worry if you have trouble cutting letters; they can be added at the printer.

FIRST CUT DEADLINES	SEND FIRST CUT ARTICLES & PICTURES TO:	IN ORDER TO COMPILE A DIRECTORY OF GAP MEMBERS:
January 10 .....Winter March 10 .....Spring May 10 .....Summer September 10 .....Fall	<b>NEWSLETTER:</b> 514 E. Main St., Annville, PA 17003  <b>FOR QUESTIONS CALL:</b> 717-867-2554	<b>SEND YOUR EMAIL TO:</b> <a href="mailto:gap@rmhent.com">gap@rmhent.com</a>  with your address, Email, phone #, & the category of your cutting.

# 10TH ANNIVERSARY CELEBRATION



© NEL MOL - "CELEBRATION" - 1998

## "HARBELYLE GEFELICIBEERD"

THIS WAS CUT BY NEL MOL, A DUTCH PAPER CUTTER WHO CUT THIS TO CONGRATULATE GAP IN ITS 10TH ANNIVERSARY CELEBRATION.

## WINTER MEETING

HERITAGE CENTER MUSEUM  
LANCASTER, PENNSYLVANIA

SATURDAY MARCH 13, 1-4 PM

THEME: CREATE A PA GERMAN VALENTINE

Create a Pennsylvania German Valentine - bring scissors or knife, your own design (or ideas will be provided), primary watercolors and brushes, fine point pilot pen (black or brown). We will study valentines from several museum and private collections.

Plan to arrive early enough to shop at Central Market, America's oldest farmers market, next to the Heritage Center (which is at the intersection of King & Queen Streets). Parking lot is on Prince Street between Orange and King.

Do you have a cut valentine to share? Call Sharon Schaich 717-626-4330 by March 1 to reserve your space. No fee. (See p. 2)

# PAUL BEAL EXHIBIT



© PAUL BEAL

## LOOKING BACK, LOOKING AHEAD

OCTOBER 7 - NOVEMBER 2

MARI MICHENER GALLERY UNIVERSITY OF NORTHERN COLORADO

The Friends of the UNC Libraries invite you to attend the Opening Reception of the Homecoming Exhibit by University of Northern Colorado Alumni Paul Beal.

I am delighted to announce that Paul Beal, President of the guild of American Papercutters, is going to have a major retrospective show of his work here in Greeley during the month of October 1998. The exhibit is being held in connection with Homecoming at the University of Northern Colorado when Paul will receive an Honored Alumni award for "professional achievement in the arts."

The exhibition will be shown from October 7 through November 2 at the Mari Michener Gallery in the James A. Michener Library on the U.N.C. campus with a reception for Paul on Friday October 9 from 4 to 6 p.m.

Also, at the end of the exhibit, Paul will present a hands-on workshop in paper cutting in the Mari Michener Gallery. This will be on Monday, November 2 from 4 to 6 p.m.

I invite all Papercutter/GAP members most cordially to attend any or all of these events, to meet Paul, and to enjoy his wonderful work. What an opportunity this is for us western papercutters! Please call me if you have questions and do let me know if you're coming

Judith Meyers (970) 352-9530

## PAPERCUTTER PROFILES SHOULD INCLUDE:

- Masthead design
- Bio, sketch and original cuttings for First Cut Cover
- How you began to cut • Signed & dated
- Inspirations and style • Frame techniques
- Type papers & tools used • Color & collage will come out in halftones - must have a very clear copy or photo.
- How papercutting has enriched your life
- No longer than 1 typed page
- Original Illustrations, sharp Black & White copies or photos of typical & outstanding work for up to 2 or 3 pages.
- Any member may submit original artwork, papercutter profiles, and feature articles. They should be written as you wish them to appear and be accurate in content. If illustrations are included, they should be clear and descriptive.

# WORKSHOPS

## DRAWING WITHOUT A PEN: A PAPER CUTTING WORKSHOP

Using the traditional techniques of cutting and innovative methods to create shadows, color and collage, participants will explore ways to illustrate books and decorate covers, labels, cards, and lamps using paper as the medium. During this class we will study positive and negative space, color and light to create two-dimensional art work which can be as simple as a single sheet of paper or as complex as using a variety of colored papers to create a stained-glass effect. Tips, tricks and resources will be provided.



C. BEATRICE CORON

Beatrice Coron, *instructor*  
November 21; 10 am to 4 pm  
\$100/CBA members \$75

## MAGIC BOOKS & PAPER TOYS

Amaze your friends with an array of tricky book forms from many traditions; from mobius strips to animations. Use them for gifts, cards, and even artist books. Embellish with your favorite rubber stamps, stickers and collage bits. No previous bookmaking experience necessary.

Esther Smith, *instructor*  
November 14 & 15; 10 am to 4 pm  
\$210/CBA members \$185

## POP-UP CARDS & ORNAMENTS

Don't settle for cookie-cutter cut-out cards this holiday season. Make ornaments and greeting that really stand out by adding pop-up forms and three-dimensional personality. Students will construct a series of dimensional cards and ornaments using simple pop-up techniques. *Bring photos and paper scraps to collage into your creations.*

Carol Barton, *instructor*  
November 14 & 15; 10 am to 4 pm  
\$210/CBA members \$185

From the Center for Book Arts catalog, Summer and Fall, 1998. There is a nice catalog available. Call 212-460-9768. Or mail to: The Center for Book Arts, 626 Broadway, 5th Floor, New York, NY 10012-2628.

**KATE'S PAPERIE**  
SATURDAY, SEPTEMBER 26 NOON - 4PM  
A "SLICE" OF LIFE IN NEW YORK

Beatrice Coron, an artist who creates greeting cards that are whimsical paper cuts of New York City life, will be here demonstrating her paper-cutting techniques.

Beatrice Coron, *instructor*  
Contact Kate's Paperie for upcoming events  
561 Broadway NYC 10012 • 212-941-9816  
8 West 13 Street NYC 10011 • 212-633-0570

## CONTEMPORARY PAPER CUTTING

THE CRAFT STUDENTS LEAGUE - (212) 735-9731  
610 LEXINGTON AVENUE, NEW YORK, NY 10022

Learn to draw with the blade to create graphic images perfectly suited for book arts, greeting cards, printmaking, and collage. Each week the instructor will introduce a different technique, including Scherenschnitte, jiezhi (Chinese papercutting) and kirie. Students will be encouraged to use imagery from a variety of sources.

Beatrice Coron, *instructor* - (#140-10006)  
October 6 - Dec. 22; 1999; 10 am to 1 pm  
\$270/12 sessions

Beatrice Coron, *instructor* - (#140-20006)  
Jan. 12 - March 16; 1999; 10 am to 1 pm  
\$180/8 sessions

Beatrice Coron, *instructor* - (#140-10356)  
April 6 - June 22; 1999; 10 am to 1 pm  
\$270/12 sessions

## WORKSHOP IN PAPER CUTTING

PRESENTED BY PAUL BEAL • MONDAY, NOV. 2, 1998, 4-6 PM

Workshop to be held in Mari Michener Gallery in the James Michener Library on the campus of the University of Northern Colorado, Greeley. Contact Judith Meyers 970-352-9530 for more information.

## DIEU DONNE PAPER MILL INC.

433 BROOME ST., NY, NY 10013-2622 • (212) 226-0573  
CHINESE PAPER CUTS, WITH MARY TING • \$150/\$170  
SATURDAY AND SUNDAY, NOVEMBER 7 & 8 • 10-4 PM

This workshop will provide two intensive days of papercutting demonstrations, technical information, and applications in the art of folk papercuts in China. Students will produce a small series of papercut pieces utilizing traditional Chinese folk techniques.

Mary Ting is a visual artist, educator, and Chinese folk art scholar. She has lectured extensively on Chinese folk art and is the recipient of a number of grants. Ting has a BFA from Parsons and an advanced degree in Chinese folk art from the Central Academy of Fine Arts, Beijing.

## SPECIAL LECTURE WITH MARY TING:

FRIDAY, NOV. 6, 6:30 P.M. • FREE TO THE PUBLIC.  
NYC - DIEU DONNE PAPER MILL INC. • (212) 226-0573

During her lecture, the artist will discuss the history of Chinese papercuts, symbolism, roles in social rituals and folk religion, the rural women who create them, techniques, and the impact of modernity on the art form. The slide presentation includes rarely seen images of remote villages along the Yellow River as well as papercuts by contemporary Chinese artists.

## SPECIAL LECTURE WITH MARY TING:

NOVEMBER 14 & 15, 6:30 P.M. • 9:30 AM TO 4 PM  
RIVERDALE, MARYLAND • \$100/\$120  
CALL (301) 459-7154 OR (301) 577-3424

Join us for an intensive two days of papercutting demonstrations, technical information and applications. Produce a series of papercut pieces utilizing traditional Chinese papercuts, symbolism, roles in social rituals and folk religion, the rural women who create them, techniques and the impact on modernity on this art form. A slide presentation includes rarely seen images of remote villages along the Yellow River as well as the papercuts by contemporary Chinese artists.





# SHOWS



FORM & STRUCTURE  
August 7-30, 1998

© STU COPANS

## FORM & STRUCTURE SHOW

WINDHAM ART GALLERY

69 MAIN ST. • BRATTLEBORO, VERMONT 05301

AUGUST 7-30, 1998

AHREN AHRENHOLTZ, STU COPANS, GINGER ERTZ, JIM GIDDINGS, KIM HARTMAN, JUDY HAWKINS,  
PIA RABIN, JANE WILLIAMSON

OPENING: 5-7 PM: FRIDAY, AUGUST 7 • ARTISTS FORUM: 7 PM: MONDAY, AUGUST 17



© REG SEAR

## THE FOLK TRADITION

TEXTILE PICTURES, PAPER CUTS, CERAMICS, AND WOODCARVING  
FROM

BRITAIN, NORWAY, RUSSIA...

ALSO FURNITURE IN BOG OAK

SATURDAY AUGUST 29TH — SATURDAY SEPTEMBER 12, 1998  
PRIMAVERA

10 KING'S PARADE • CAMBRIDGE • CB2 1SJ TEL • 01223 357708 • FAX • 01223 57690

## BIBLICAL ARTS CENTER, NATIVITY SHOW

DEC. 2, 1998 - JAN. 17, 1999

The Biblical Arts Center will tell the Christmas story through unique creches and works of art of all types in all medias. This exhibit is open to working artists, collectors and individuals with items that express the theme "Nativity." The artworks, creches and other works will be selected for the exhibit by museum staff. Pieces selected for the exhibit must remain at the Biblical Arts Center from November 16, 1998 through January 31, 1999. To request more detailed information, please complete and send the "Information Please" coupon to Susan Metcalf Richardson, Biblical Arts Center, P.O. Box 12727, Dallas, Texas 75225. Phone: 214-691-4661. Fax: 214-691-4752. Email: curator@ix.netcom.com. Deadline to submit slides or photos of work is August 15, 1998.

## BIBLICAL ARTS CENTER, DALLAS, TEXAS

Papercutting exhibit - Fall 1999 Show

We've had papercutting exhibits in the past, but over five years ago. We are tentatively planning one for the fall of 1999. Would it be possible to get a list of members to contact from your organization?

All pieces on display at the Biblical Arts Center must have a central Biblical theme, old or New Testament, Jewish or Christian. The dates will tentatively be October 6 - November 28, 1999. *Ed note: If you are interested call: 214-691-4661 as in above article.*

Thank you, Susan Richardson, Curator/Registrar

## COLLECTION 2000 IS COMING - IN COLORADO!

Paul Beal and Judith Meyers have been scoping out possibilities in Colorado for holding GAP's Collection 2000 there and they have found what they think is the perfect place - the YMCA of the Rockies Conference Center at Estes Park. This large center has a gorgeous location on the edge of Rocky Mountain National Park. It is a very well-run operation offering excellent facilities and accommodations plus 3 meals a day of very modest prices. Of course, it happens to be solidly booked for the whole summer of 2000 but we were able to get space in early June. So we have booked rooms for June 8, 9, and 10. That is, Thursday supper through Sunday breakfast. These cost \$59.00 per night including 3 meals, double occupancy. Each room has a double bed, double bunks, and private bath and phone. We have booked 15 rooms which will accommodate about 30 people.

We must make a deposit of \$6.00 per person, non-refundable, by November 15. You can assure space by sending a check for \$6.00 for each person to: Judith Meyers \* 1925-28 Ave. #38 \* Greeley, CO 80631.

Do it now! 2000 isn't that far away - and we assure you that not only is this a gorgeous place to gather but that we will do our best to plan a wonderful conference. Call Judith for more information: (970) 352-9530.

## TRAVELLING SHOW - GAP - SHEAR VARIETY III

GYPSY HILL GALLERY, LITITZ, PA — NOVEMBER & DECEMBER, 1998

ART FIX • YORK, PA • 11 EAST MARKET STREET — JANUARY & FEBRUARY, 1999

BEDFORD ART CENTER • BEDFORD, PA — MAY, 1999





## FLORINE STIMMEL

For the NYC trip Florine Stimmel went all out and had her thumbnail lacquered with the GAP logo. "Thumbs Up!" Florine.



## OUTSTANDING SENIOR NAMED - DOROTHA SMITH

From the May 20, 1998 Register-Herald, in Eaton Ohio. For Eaton resident Dorotha Smith, Thursday, May 14, was a day filled with surprises. Smith, voted the Preble County Outstanding Senior Citizen for 1998, received the award during a ceremony held at the Eaton Church of the Brethren.

Smith's name has been added to the plaque which lists the names of all the county's outstanding senior citizens. The plaque is placed inside the Preble County Courthouse. She is involved in many activities including: the Garden Club, senior citizen's craft workshops and paper-cutting classes, Fine Art Center classes, Eaton Library craft displays, Special Olympics volunteer, Historical Society demonstrations, quilts for AIDS babies, Retirees Camping Club. In addition to the many other groups Dorotha is proud to list the Guild of American Papercutters, and has also presented numerous workshop classes in paper-cutting. Dorotha writes this "Thus was a great honor but did not want all the publicity I got. It is an honor also to be a member of the Guild."

## DORIS SIKORSKY - FEATURE ARTIST OCTOBER 1-31

*Illinois Artisans Shop - (James R. Thompson Center, 100 West Randolph St., Chicago, IL 312-814-5321)*

The Illinois Artisans Shop is proud to feature the art of Doris Sikorsky in the James R. Thompson Center during the month of October. Sikorsky, a Chicago artist, creates intricate, colorful paper cuts in the style of "wycinanki" (pronounced "vi-chee-non-key"), the Polish art of paper cutting. Sikorsky has been active in the Artisans Program since its inception, exhibiting and demonstrating her art on a regular basis. In 1998, Sikorsky was awarded an Illinois Arts Council Master/Apprentice Grant in Ethnic and Folk Art. Her talented 12 year-old apprentice is Megan Sorensen.

Many regions in Poland produce their own distinctive style of wycinanki. Sikorsky has chosen to interpret the "kodra" style from two of the regions for the exhibit. A kodra is an especially complex composition created in a horizontal format. It can be of two different types. One type, portrays a scene with figures engaged in an activity, task or celebration in a decorative outdoor setting. The other type, portrays only decorative elements such as birds and plant life in a more symmetrical arrangement. Both types are alive with vibrant color. Because of the time and detail involved in making a kodra, this type of wycinanki is rare today. Sikorsky will display a kodra of a wedding scene, 15" x 30" in size, paired with other examples of kodra forms. In addition, a kodra created by her apprentice, Megan Sorensen will also be shown.

This installation coincides with Polish Heritage Month celebrated by both the state of Illinois and the city of Chicago. A kick-off of the celebration is planned with a reception for the Polish community in the Thompson Center on October 4.

Examples of this work may be purchased through the Illinois Artisans Shop. The Illinois Artisans Shop, a not-for-profit program of the Illinois State Museum Society, is a showcase for art work created by the state's finest artisans. It provides an ongoing opportunity to view and purchase the best designed and crafted traditional, contemporary, ethnic and folk art made in Illinois.

Illinois Artisans Shop - 100 W. Randolph, Suite 2-200, Chicago, IL - Hours: Mon.-Fri., 9:00-5:00

## ETHNIC ARTS BAZAAR - DEMONSTRATION & SALE

*Illinois Artisans Shop - (James R. Thompson Center, 100 West Randolph St., Chicago, IL 312-814-5321)*

This was held Wednesday and Thursday, September 9 & 10, 1998 from 10:00 am-3:30pm. The Illinois Artisans demonstrated and sold ethnic crafts to the public on September 9 & 10. Since 1985, the Artisans Program has searched out the best in Illinois craft and has sought ways to encourage local ethnic craft traditions. This year, ten artists presented crafts representing a range of cultures, from Polish and Italian to Native American and Afro-American. Crafts featured were paper cutting, calligraphy, woodworking, silver jewelry smithing, rock carving and doll making. A special highlight was a book signing by Sharon Skolnick, one of the last remaining Fort Sill Apaches, now Director of the American Indian Center. She signed copies of her recent autobiography, *Where Courage is Like a Wild Horse* and display her beaded handcrafted Indian dolls. Other noteworthy participants were grant recipients from the Illinois Arts Council's Apprenticeship Program, artist Doris Sikorsky, and her apprentice Megan Sorensen, demonstrated "Wycinanki," Polish paper cutting.



## NUTMEG PAPER CUTTERS - (GLASTONBURY, CT)

The Nutmeg Papercutters met for the second time Sunday, August 2nd 1998 from 2 to 5 pm at the home of Katrina Benneck. The members attending were: Bill Oellers, Wanda Dick, Priscilla Keller, Linda Jensen and Becky Gelzen. Gill surprised everyone with three huge papercuts; as always, masterfully done. The themes were: The Circus Arrives, Ice Mountain, and Light and Dark Flowers. Katrina introduced colored papercuts. She got these steps from Claudia Hopf in Maine, who gave her permission to share this knowledge with the group. The most exciting part of the meeting was the slide show of "Once Upon A Time - 1997," that was sent to Katrina by Sharon Schaich. The finale was when Wanda gave us lots of her 3D cutting designs. It felt like Christmas! Everyone enjoyed this three hour meeting, and we plan to have the next meeting, Sunday, October 4 from 2 to 5 PM, at Katrina's home.

*Katrina Benneck*





❖ The catalog is beautiful, I'm impressed by the piece from Mongolia. I understand you did a lot of the photography too. Thanks for all the work you do, your piece is beautiful, as always. Thanks, Happy 4th,

Nancy Cook

P.S. Dick Harris took all the catalog photos that were not already supplied by the artists.

❖ How proud I am to be included in that marvelous catalog of the GAP exhibition! It's a beauty!!! and such an intriguing collection of art forms and creative minds...

But are there more catalogs for sale? I'd love to get one for my mother. She adores all cut paper! See p. to order catalogs.

Suzi Zimmerer

❖ Thank you for the two copies of your lovely magazine! I am so pleased that you reprinted "The Lovers of the Meadow," and found David Luthy's little article interesting too.

The entire trip was a pleasure. I was amused to be demoted to "associate professor" since I became a full Professor in the early '80s and after my retirement, was named a "Distinguished Professor Emeritus," the first woman at my university to be so honored.

Nancy-Lou Patterson



P.S. We have several very fine and living papercutters in Watusul Region! Would photos and a short article on them interest you?

Thanks for your excellent card! Meantime, I have contacted a very good cutter (or cutters, as they are a couple) from our area:

Ernst and Nelly Hofer • RR #1, Newton, Ontario, Noki, Canada

• (519) 595-8967

I enclose a sample of their work. They have produced an exquisite book; Silent Night: The Song From Heaven (Tundra Books: McClelland and Stewart, 481 University Avenue, Toronto, Ontario M5G 2E9/Tundra Books of Northum New York, P.O. Box 1030, Plattsburgh, NY 12901, and another is in the works for this coming Christmas. They "learned the Folk art of scherenschnitte in their native Switzerland." They live with their two children on a dairy farm in Waterloo County.

As I get information about other cutters I will gladly provide their names and (if possible) some examples of their work. In the case of the Hoffer's work; I think much of it is done by Nelly herself. It is reproduced as the enclosed greeting cards at exact size! (at least on the two smaller cards).

As to becoming your Canadian Editor, we are not a very prosperous county but we are very large and spread completely across the top of the U.S. border, and it is impossible for me to have direct contact with everybody that may be doing this form of art work. So I'll just do what I can! I have in my possession some additional materials (and examples of) historic works from Southern Ontario and if you like I will provide some short prices for you on this material.

Nancy Lou Patterson

❖ Just finished putting up a new show featuring the works of art given by a collector. It looks really nice.

Thank you for the FIRST CUT magazine. I was so pleased to see the mention of the Museum, as well as the interviews with Susanne and Ms. Schenck of Winterthur, Switzerland. I know Winterthur rather well — used to work there at Sulzer when I did industrial writing in South Carolina. I was just out of college and enjoyed writing about various companies and they had a plant in South Carolina.

Enclosed is a list of museums that might be possibilities. We have listed the Director's name, but most of them are as large, or larger, than our Museum and they have Curators. You might want to address the letter to the Exhibition Manager and it may get to the person who makes the decisions on scheduling shows.

Jean Woods



❖ I've enjoyed the latest First Cut. The pull-out section with papercuttings by Margarethe Von Glehn was especially nice.

In Towson, Maryland there was a Chinese papercutting demonstration recently by Houo Tien Cheng.

I've enclosed a paper on him, and a reindeer he cut out in about 15 seconds.



© Edita Pauliukiene, Lietuva, 1997

I got a nice papercut Christmas card from Egle from Lithuania. Enclosed is a card by another Lithuanian Papercutter, Edita Pauliukiene. You may keep it.

Ed Hopfer

❖ Thank you for returning #2 of the Norman Conquest so securely wrapped and the nice note. I have contacted Patrice Beam, the director of the Octagon Center for the Arts, about possibly hosting the travelling show this fall. No holes in their exhibit schedule occur until "maybe" Jan/Feb. 1999 & then summer 1999. I didn't know if that might work at the GAP end or not.

She seemed quite interested (based on the Hagerstown catalog) and would like to know when the next show might be ready so the Octagon could be in line. They schedule events 2 or 3 years in advance. I'll be happy to serve as go between, or you can contact the Octagon directly. I hope something can be arranged - sometime!

Linda Emmerson

❖ Please find enclosed some cuts which may be able to be used in the Fall or Winter First Cuts. Blessings on you continue providing us with excitement in First Cuts.

I had an e-mail from the Reeds who were to attend the N.Y. meeting; waiting for their report to me as they said they would.

Sent five pictures to Boston for the show and am getting ready for a two day show in Cedarsburg, WI (a suburb of Milwaukee on Sept 19 and 20th.)

To date have 3635 visitors to my site and now must get some new cuttings etc. on the NET.

Also had two cuts made into trivets and refrigerator magnets since all the suncatchers have been sold.

Sister Clarice Steinfeldt, SDS

❖ The last two issues of "FIRST CUT" are treasures! Your devotion to embellish us with a continuity of information and a blend of versatility in talents deserves our heartfelt thanks, I hope, all is well in your world!

Ursula



❖ Please send me info regarding membership and a sample issue of your journal "First Cut."

Simone Lorenz

P.S. - Enclosed is a stamped image of my grandmother's scherenschnitte

❖ Enclosed are 2 "portraits" I did of my grandmother's house before it was sold a few weeks ago. Sadly, the buyer cut down all the plants & trees on the property so it looks nothing like this now. \*Ed note, in color, hope to use for future issues as will the others.

I also have a design coming out in late 1999 as clothing and as I see it I'll send it on to you. I'm interested in seeing how cut paper makes the transition to fashion.

I hope you had a nice time in NYC; Kate's is great & small world, Mary Ting used to work at the Parson's School of Design's printshop where I do my silkscreens!

Regina Scudellari

❖ I would like to have articles regarding collecting and collectors as well as what is in the newsletter now. In addition, I would appreciate if people would not only refer to cities when doing an article but, also include the state that city is in. I'm not familiar with city names on the East Coast. (As I imagine most people wouldn't be of other regions).

Thanks for all your work. I wish I were closer. I'd love to be involved more.

Judy Eigler Farrington

P.S. If I wrote an article on collecting silhouettes would you put it in the newsletter? In addition, I would like it if you'd publish these findings with names so that I could get in touch with other collectors.

❖ I have just enjoyed reading the 10th Anniversary issue of GAP First Cut — super read. Of course for your overseas members it's a little frustrating, so much that I would want to do and see if I lived "over the pond."

However, I see that catalogues of the anniversary show are available to GAP members for \$10.00. Please find the requested amount enclosed. I'm looking forward to receiving it.

Gill Hague

118 Elton Avenue, Greenford

Middlesex UB6 0PR

Tel: 0181-864-9084

UK 218 98

#### QUESTIONS AND ANSWERS

Does anyone know of the silhouette artist Al Pearson who lived in NYC and cut silhouettes of show business people. He is dead and would be over 100 years old by now. A customer said his family knew him, but the man couldn't tell me anything else.





*We have a long, long way to go. So let us hasten along the road, the road of human tenderness and generosity  
Groping, we may find one another's hands in the dark. —Emily Greene Balch*

*Silhouette cut out by a child at a Quaker-sponsored neighborhood center in Germany. Words by a 1946 Nobel Peace Laureate. Published by the Fellowship of Reconciliation as part of its worldwide mission of peacemaking and nonviolence. Box 271, Nyack, NY 10960. (914) 358-4601.*

*Submitted by Steven R. Woodbury*



BY  
STEVEN R.  
WOODBURY



**MEXICAN PAPER CUTTING: SIMPLE TECHNIQUES FOR CREATING COLORFUL  
CUT-PAPER PROJECTS  
BY KATHLEEN TRENCHARD**

This is a splendid new book, which many papercutters will want to own. It describes the history and technique of the uniquely Mexican papel picado (punched paper)

hung as banners. Many fine examples are illustrated, in brilliant colors. Trenchard discusses tissue papers, as well as foil and mylar and plastic. She describes the punches and hammers and layout techniques used to create the papel picado. Despite her stated cautions, I would be reluctant to use a lead plate as the backing for my punches and chisels; when the surface gets too rough, it must be remelted. There must be a nontoxic substitute.

One section is devoted to little-known Mexican cutters who created intricate and tiny scherenschnitte, with some remarkable examples illustrated. Another discusses lacy papercut patterns stenciled on the wall of a small chapel and reproduced in a nearby hotel bar. The book also describes numerous simple projects to create cut paper banners, placemats, luminarias, table runners, shelf liners, cards, and window curtains.

Mexican Papercutting is beautifully designed, and the reproductions are excellent. A box on the cover, highlighting some of the contents, inexplicably mars what is otherwise an elegant cover design. (paper covers, Lark Books, Asheville NC, 1998, ISBN # 0-57990-011-9, \$14.95)

*by Steven R. Woodbury*

**THE PAPER DRAGON PAPER CUT  
ILLUSTRATIONS BY ROBERT SABUDA**

The story of a humble artist, whose wisdom saves his village from a terrible dragon, is illustrated in painted tissue paper, cut out and mounted on Japanese handmade paper. Each page of text folds out to create an extra-wide page devoted exclusively to the rich, scroll-like illustrations. The story is captivating, as the dragon sets three tasks, which the artist Mi Fei meets in turn. Having declared that paper is the most important thing his people have invented, Mi Fei is challenged by the dragon to bring fire - wrapped in paper. And then wind. And then the strongest thing in the world. The illustrations are distinctively cut out, and are reminiscent of traditional Chinese cutouts. But they are enhanced by the bold colors and textures which have been applied to the paper. Robert Sabuda, an associate professor at Pratt Institute in New York City, has written and illustrated several other children's books. (Margaret W. Davol, Atheneum, New York, 1997, ISBN 0-689-31992-4, \$17.00)

*by Steven R. Woodbury (see p. 13)*



**WILLIAM AND THE MAGIC RING: A SHADOW CASTING BEDTIME STORY.**

The art of the bedtime story spans many cultures and generations. Our unique shadow-casting book adds an interactive dimension to this bedtime tradition. Using the detailed laser-cut images found on every page, adults and children can cast large shadows on any wall. The results rival the examples of silhouette art found in our museum. This special book is, of course, as collectible as it is enjoyable.

Transform your child's bedroom into a theatre and explore an enchanting realm of magic and wonder. With flashlight in hand, create striking silhouettes with the intricate laser-cut pages that accompany this classic tale by Laura Robinson. Children will relate to William, the heroic young boy in the story who puts an end to the mysterious shadows. This unique shadow book will delight adults and children for generations to come. 32 pages; 9.5x5.5". Ages 8 to adult. (#0072) \$24.95. You can order this book out of the holiday 1998 gift collection of the Museum of Fine Arts, Boston. To order call toll-free: 1-800-225-5592. (flashlight included!)

*Submitted by Rebecca DeMarchis*

# MINATURE BOOKS - SUBMITTED BY STUART COPANS

## EXERPTS FROM THE MICROBIBLIOPHILE -

A Bimonthly Journal About Miniature Books; Vol. XXII: 1, March, 1998  
Ed. note: GAP member, Beatrice Coron, NYC, also has wonderful miniature books & a super web site.

## MINIATURE BOOKS WHICH CONTAIN SILHOUETTE ILLUSTRATIONS,

From material contributed by Caroline Y. McGehee

One interesting facet of miniature book collecting is the special area of books with silhouette illustrations. We are publishing below a brief bibliography of about thirty such books, each of which contains one or more silhouette illustrations.

One exceptional book of silhouettes, not included in the list, is from Vienna; it has real cut-out silhouettes, rather than printed ones. The book is an "aide memoire," 3 x 2-3/16 inches, and contains 25 silhouettes facing blank pages. The silhouettes are cut from shiny black paper and show scenes of children, cherubs and people. The binding is white embossed decorative paper over boards, with gilt borders, corner pieces and oval framing colored flower sprays. End papers are light green. The book is secured by red paper loops holding the original white pencil, which has an ivory top and a metal ring for hanging. The pencil is gold stamped, "L. & Co. Hardtmuth. Vienna."

Here is the list:

- ABELARD AND HELOISE. By Vanessa Huet, Roger Huet, Montreal, Canada, n.d.  
ADVENTURE OF SILVER BLAZE. By Arthur Conan Doyle. Gleniffer Press, Paisley, Scotland (1993)  
AUGUSTE EDOUARD. By Ann Bahar. Tabula Rasa Press, (Seattle, Washington) 1992  
BIOGRAPHISCHENOTIZEN UBER LUDWIG VON BEETHOVEN. By Ferdinand Ries. VEB Deutscher Verlag fur Musik, Leipzig, Germany, 1987  
CARL MARIA VON WEBER. By Friedrich Wilhelm Jahns. Offizin Andersen Nexo, VEB, 1986  
DEVIL'S VORDBOOK, THE. - By Ambrose Bierce. Rather Press, Oakland, CA., 1975  
DIBDIN'S GHOST. - By Eugene Field. Beaverdam Press, Salem, OR, 1986  
EUNICE WILLIAMS. - By Robert L. Merriam. Illustrations by Martha Sawyer. Robert L. Merriam, Conway, Mass. (a story of Indian captivity)  
GALGENLIEDER. - By Christian Morgenstern. Diogenes Verlag, Zurich, Switzerland. 1983  
HISTORY OF ENGLISH COSTUME. - By Gloria Dawn. Lilliput Press, Bristol, England. 1985  
IF. - By Rudyard Kipling. Charles Eubank, Sr., Montreal, Canada n.d. (1995)  
JAMES BOYS' LOOT, THE. - By J. Frank Dobie. Ash Ranch Press, San Diego, CA 1990  
KITTY KNIGHT. - By J. William Joynes. Xavier Press, Baltimore, MD 1994  
LICHTEN SCHADUW. - By Door Erik Schots. Germany, 1985  
LIEBESGEDICHTE VON GOETHE. - Ausgewahlt von Gerda Lheureux and Fritz Eiken. (Diogenes Mini-Taschenbuch). Diogenes Verlag, Zurich, 1982.  
LITTLE BOOK OF HAND SHADOWS. - By Jane Corby. Running Press, Philadelphia, PA 1990  
LITTLE FLIRT, THE. - A.J. Fisher, New York. 1871  
MATTHEW 7:12. - Vladimir Markov. Moscow, 1993  
MISS TINY. - Lothrop & Co., Boston, 1877  
MOZART AUF DER REISE NACH PRAG. - By Eduard Morike. Offizin Andersen Nexo, Leipzig, Germany. 1991  
OUR OLYMPIC CHAMPIONS. - Forward by Csanadi Arpad. Sportpropaganda, Budapest, Hungary. 1974

PANGURBAWN. - Translated by Malachi McCormick. Stone Street Press, New York. 1990

RAVEN, THE. - By Edgar Allen Poe. Running Press, Philadelphia, 1989

RICHARD WAGNER. - By Richard Wagner. Offizin Andersen Nexo, Leipzig, Germany, 1988

6 AND 8 POINT TYPE SPECIMENS. - (By Frank Anderson) Kitemaug Press, Spartanburg, SC. 1976

STRYWWEKOETERM, DER. - By Heinrich Hoffmann. Goldmann Verlag, Munich, Germany, 1992

SUNBEAM STORIES FOR LITTLE FOLKS. - Thomas Nelson & Sons, n.d. (ca. 1880)

SUNBEAM STORIES FOR LITTLE FOLKS. - Thomas Nelson & Sons, N.D. (CA. 1880)

SWEET STORIES FOR LITTLE FOLKS. - Thomas Nelson & Sons, n.d. (ca. 1880)

TALE OF TWO KITTIES, A. Press of the Grim Reaper. - (Austin, TX.) 1986

TAUSENDJAHRIGE ROSENSTRAUCH, DER. - Wilhelm Heyne Verlag, Munich, Germany, 1991.

TOY TRADER, THE. - Elizabeth Andrews Fisher, Middletown, CT. 1964

WOLFGANG AMADEUS MOZART. - Prologue by Irene Hempel. Offizin Andersen Nexo, Leipzig, Germany. 1989

And we recently discovered the following addition to the list:

BIBLIOGRAPHY OF THE HILLSIDE PRESS. - Frand Irwin, Hillside Press, Tilton, NH, 1971

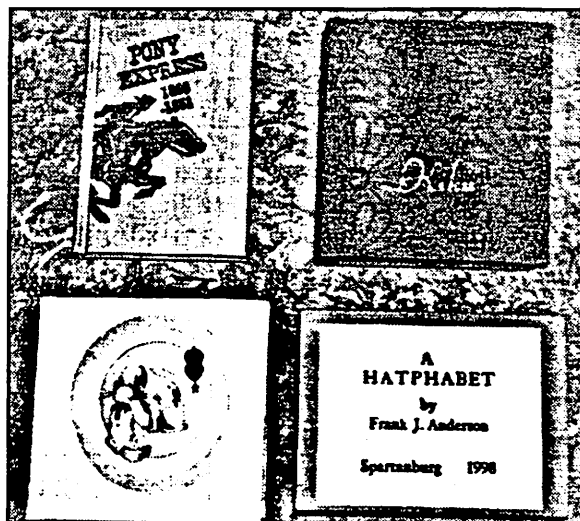
If you have other miniature books containing silhouette illustrations and would like to share the information with our readers, we will be happy to publish your list in a future issue.

## AUCTION PRICES

The Swann Galleries sale #1777 of January 8, 1998, which featured 19th century literature, sets, bindings, and children's books, included a few miniature books which realized good prices.

One item was a BIBLE IN MINIATURE, published by E. Newberry, London, in 1780, with engraved title and plates, bound in green morocco gilt with crimson morocco onlay bearing the Holy Monogram, in a modern cloth folder and leather slipcase. Estimated at \$300 to \$400, it realized \$475.

A set of BIBLIOTHEQUE DES ENFANTS, in the original colored paper-covered boards and storage box, was estimated at \$2000 to \$3000. The set was noted as difficult to find in good condition, and all volumes in this set were excellent, as was the sliding-top box. The set was published by John Marshall in London, circa 1805, and brought \$10,000.





# FALL



© URSULA SCHENK - WINTERTHUR - "WIND & WEATHER"

## COME TIME

Now the November woods are clear & cold & fragile snowflakes tremble in the air  
If the years waning be like growing old.  
Come, Time, & sprinkle snowflakes in my hair.

©Piet Hein, Grooks 5

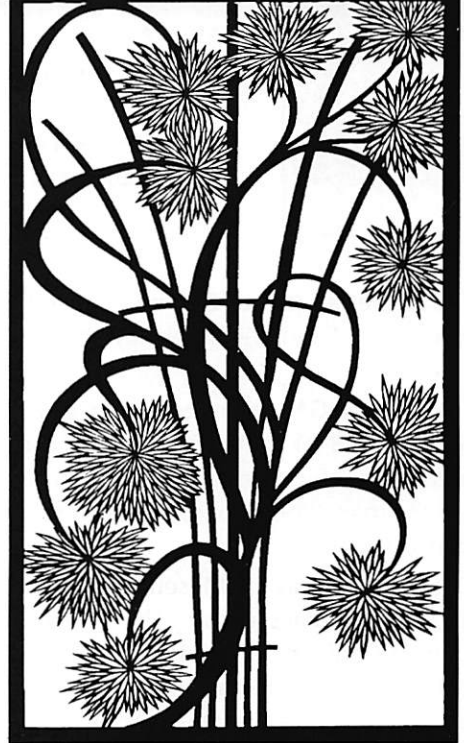


© PAUL BEAL - FALL TREE

# FALL



FALL LEAF PATTERN  
© R. SCUDELLERI - 1998



GARDEN IN OCTOBER  
© R. SCUDELLERI - 1996

THE AUTUMN LEAVES ARE FALLING  
ARE FALLING HERE AND THERE.  
THEY'RE FALLING THROUGH  
THE ATMOSPHERE  
AND ALSO THROUGH THE AIR.  
(ANON.)



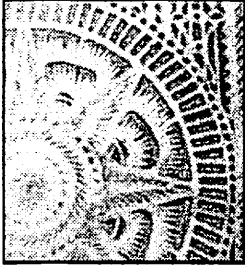
© RICK JAMES MARZULLO - 1997 -  
"STREET IN DENMARK"



"WHO GOES THERE? - 8"X10"  
© SUZI ZIMMERER - 1997



# GAP IN NYC - BY SANDY GILPIN



**GAP TRAVELS TO THE "BIG APPLE"**  
**THEORISTS HAVE CONFIRMED**  
**THAT HUMAN LEARNING IS**  
**AN INTERACTIVE**  
**AND COMMUNAL PROCESS.**

The articles about our GAP meeting in New York City were written by Sandy Gilpin, Nancy Shelly, and Sharon and Ed Schaich.

Twenty-nine GAP members met in New York City on Friday, August 28 for forty-eight hours of activities providing fun, friendship, education, and inspiration. We all truly appreciate all the many hours Sharon Schaich spent planning this wonderful weekend.

Our first stop was the Museum of Natural History to see the cut paper animal scenes by Ugo Mochi (1889-1977) who was born in Florence, Italy and came to America in 1928 to work. He cut his first animal work at the age of six. As an adult he was a nature lover and an advocate of wildlife preservation. His seven panels, displayed in the employee's lunchroom, are about eight feet tall. Each scene was cut with a knife from a single sheet of black paper. They appear to be mounted on a white background between sheets of glass and illuminated as though light is shining through a window. Each cutting features flora and fauna of a specific environment such as the desert, a jungle and an African plain. We were amazed by the complexity and delicacy of the cuttings. It was interesting to hear people praising and analyzing the cuttings.

After lunch we headed to the Museum of American Folk Art. Following a tour of the permanent collection and a current exhibition of contemporary quilts we went to their warehouse in Queens to see the papercutting collection. The "show stopper" (photo #1) was a piece showing extremely fine lace-like cutting with color added behind various medallions, flowers, and leaves. This piece was cut for Eliza Earp in 1830 by either a soldier (see p. ) or a prisoner under her father's command. A picture of this cutting can be found on page 99 of Folk Art in American Life by Rober Bishop and Jacqueline M. Atkins. No reference to the creator of the cutting is made. There were several pieces by Helene Nyce who did papercuttings for Ladies Home Journal from 1903-1912. A prize was awarded to the child who wrote the best story to accompany the cutting. Two large cuttings (about 18" in diameter) were either political or Masonic in nature. There was a 12" x 16" white cutting done by Lynn E.R. Jones in 1976. Within the piece two people are doing papercutting and children are presenting valentines to them. The upper half of the cutting contains intricate trees and grapevines with the fol-

lowing cut words: For the Paper of the State Museum of American Folk Art.

That evening we visited Beatrice Coron's home and studio for dinner, a program by Willow Hai, and a member Show and Tell. Breathtaking describes both Beatrice's paper art and the view from her twentieth floor apartment. A perfect August evening treated us to a 180° view of the sun setting over Central Park and the skyline of the city. Sunlight bouncing off skyscraper windows was replaced by the illuminated skyline as darkness fell. The Empire State Building shone in its nighttime glory. This was the background for the marvelous dinner that Beatrice had prepared for us.

In Beatrice's studio which also has a great view we got to see many of her paper creations including greeting cards, posters, wall hangings and handmade books. She is interested in all the possibilities that paper provides. Beatrice is fascinated by the transparency of paper, the shadows that can be created, and the movement that evolves. There is always the potential for something to happen. She is very involved with making handmade books in various sizes and configurations. Some of her books have moveable parts. One of her accordion style books stretches to many feet and can be bent into interesting angles to create shadows and pictures within or behind pictures. She feels books are transient and open to many interpretations. Also the potential for humor is always there.

After our Show and Tell, Willow Hai, curator at the China Institute in New York City, presented a slide program about Ku Shulan, a 78 year old peasant woman who lives in a isolated village in a remote area of central China. She has had no formal education and is not aware of America. She has been cutting since she was a little girl. Papercutting in China has progressed from cutting designs from leaves, to using silk, and finally paper. When Ku Shulan began she also used leaves but now uses paper provided by her local cultural station. There is an effort to keep the traditional crafts alive. Her early cuttings were done with red paper which is the traditional way, but now she uses colored paper which she pastes together to form larger pictures. She even uses cigarette paper. She says she has been guided in her cutting by a papercutting goddess who came to her in a vision when Ku Shulan fell off a cliff. Her composition and style is not like traditional Chinese cuttings. Her cuttings are a reflection of her hard life and her love of all things beautiful. While cutting she will sing a song or recite a poem to tell the story of what she is creating. She becomes so involved in her cutting that she does not eat or drink until the piece is completed. In 1986 her work was exhibited in Beijing and there are efforts being made to preserve her work.

On Saturday morning we visited the studio of Robert Sabuda...

# NYC - ROBERT SABUDA'S STUDIO - BY ED SCHAICH



## A VISIT TO ROBERT SABUDA'S STUDIO

The following is a report of the August 29 GAP/ NYC visit to Robert Sabuda, author and illustrator of THE CHRISTMAS ALPHABET, TWELVE DAYS OF CHRISTMAS, TUTANKHAMEN'S GIFT,

ARTHUR AND THE SWORD, and SAINT VALENTINE and illustrator of THE PAPER DRAGON, A KWANZAA CELEBRATION, and A TREE PLACE.

Robert Sabuda's talent covers a delightful range of artistic expression - from his intricate cuttings pasted into a mosaic pattern - to the gentle flow of a dragon's tail spiraling with vibrant gems of overlapping color. His sensitivity to design prevails throughout his diverse cuttings. The detailed compositions lead you into an enchanted world as you journey to the land of Pharaohs and to the Orient, and from the life of a Saint to the Twelve Days of Christmas.

Added to this dimension is his highly skilled construction of Pop-Up books - an engineering feat he has learned through his own study of the source. Once you pick up one of his books, you'll quickly find yourself happily skipping from page to page in anticipation of the next surprise that will surely greet you.

Ask him what inspires this unrestricted output, and he will first tell you that it does not come without hard work, of course, but that it is basically a matter of fulfilling his ongoing imagination. Needless to say, what propels one artist to such an outpouring of refined work, otherwise bewilders many a spectator's own comprehension. And so, we are filled with awe, while enjoying his gift to us.

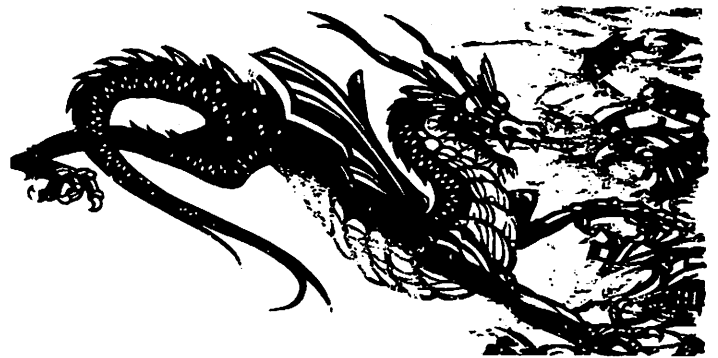
His congenial manner reveals a calm satisfaction with the controlled environment which he has granted himself. His accomplishments in book illustration provide gifts to children and adults alike, which in turn defines the spectrum of his talent.

Robert Sabuda grew up in a small Michigan town, where Pop-Up books were a rare commodity, and quite expensive. So that when one would eventually appear in his home, it became a special gift to be admired and cherished. Thus, had the seed been planted and the artist established - graduating from Pratt Institute, where he is currently teaching but is now on a sabbatical in order to focus on a new book commissioned by Walt Disney.

Mr. Sabuda had once been a block printer before going on to illustration 26 books. He makes small color sketches at the designing stage, and paints all of his paper with acrylics. The final works are created on light weight, flexible paper so that they can be wrapped on a drum scanner prior to their printing. He allows six months to complete a book. The Pop-Up books are all manufactured by hand in Columbia.

His mosaic design for the St. Valentine book is truly incredible, incorporating over 5,000 individually glued pieces for each illustration in the thirty-two page book. He allows about one week to draw the design, paint the paper, cut it into 3/8" x 1/4" pieces, stack them into piles according to color, and glue down each mosaic picture. In designing his book about King Tutankhamen, he incorporated solid acrylic painting on papyrus with an overlay of light weight cut black paper for outlining the painted subjects. He then used spray mount adhesive to hold the cut paper in place. He works six days a week and on three books at a time. He is currently working on a batik paper book, THE BLIZZARD'S ROBE, with vivid background colors applied in washes.

What an inspiration in seeing the works of such a gifted and talented person as Robert Sabuda. And what a tremendous opportunity provided to us via Sharon Schaich's interest and commitment. Our hats are off to her once again for her thorough and instructive planning.



*Ed. note: Pictured here are 2 partial copies of Robert Sabuda's brilliant pure color illustrations cut on tissue paper. The 9"x9" inch book opens to 9"x26". The 3 panel gatefold panorama gives the feeling of a Chinese scroll. Created for Marguerite W. Davol's book, The Paper Dragon. Cut in the exact manner of appearance as a Chinese papercutting.*



# NYC - DIEU DONNE PAPER MILL & KATE'S PAPERIE

Following our visit with Robert we met Beatrice at the Center for Book Arts Gallery to tour the facility and to see an exhibit of handmade books. A break for lunch and then on to Dieu Donne Paper Mill.

## **DIEU DONNÉ PAPER MILL BY NANCY SHELLEY**

Dieu Donne Paper Mill, at 433 Broom Street, is the principal hand papermaking facility in metropolitan New York. Established in 1976 and named for its founder's father, Dieu Donne is today a non-profit organization dedicated to the study of papermaking and the exploration of its uses in contemporary art.

Our guide, Christopher, began by explaining that papermaking is "...all about water." We watched as he demonstrated how the raw material, called cotton linter, is macerated into a pulp suspended in water. Coloring agents, plant fibers, or other additives may be introduced at this stage.

Now the pulp-and-water slurry is scooped by hand into a wire form, the deckle, which produces fine paper's characteristic edge. It is the construction of this deckle which determines whether the paper will be "chain Laid" or "wove."

When sufficient water has drained through the deckle's screen, the still-saturated paper sheet is turned out onto a "couch" (rhymes with "pooch") to continue draining.

The final stage of drying is accomplished under temperature and humidity-controlled conditions, which produce a paper of archival quality.

Dieu Donne also houses a study center, a gallery dedicated to exhibiting handmade paper, and rental studio spaces.

In addition, there are internships, lecture series, and an outreach program which introduces the papermaking process to school students.

## **MARY TING PRESENTED A PROGRAM ABOUT CHINESE PAPER CUTTING**

This program followed Christopher's presentation. Mary is an artist and Chinese Folk Art Scholar. She went to China to document and to become involved in the craft. Chinese designs use traditional subject matter, lucky charm symbols, and nature. A papercutting can be identified by its style and design elements according to the village in which it is created. The cuttings are used to ward off evil spirits and provide paper items representing things the dead will need in the afterlife. Some examples of these items are money, a passport, clothing, Nike sneakers or anything that was important to the dead person. These paper items are burned at the funeral so the smoke carries them to the dead. Personal cuttings are made for a bride and groom. Since sex is not discussed in China many of the cuttings glued to the bridal chamber walls have sexual symbolism. Everyone knows what the symbols mean. A bride's cutting skill is displayed in an intimate piece cut to be worn as an apron under the grooms' shirt and covering his stomach.

During the cultural revolution papercutting took a more commercial turn with factory cutters appearing. In China the scissor is "king" while the knife is used only for commercial cut-

ting. Cutting with a knife is called paper engraving. The commercial cuttings are done by families each having their own style and specific designs. Only the men do the cutting. Each step is done like an assembly line. Up to forty sheets of tissue thin paper are sewn together on the corners and then the packet is soaked in water. The stack dries and appears as one sheet. Each cutter has about twenty different knives with each knife having a different type of blade. The paper is placed on a waxed surface and the cutting is done perpendicular to the paper. The curves in the design determine which knife blade will be used. Next the women take over. One woman's job is to peel the cuttings apart. Each female painter is responsible for painting only one color on both the front and back of the cutting. The colors are made with vegetable dyes and alcohol is added to prevent bleeding of colors. Each woman has a sample to follow. Mary explained that her current art work reflects a combination of the traditional skills she studied and the contemporary approach she brings to her creations.

While we were in the city we visited paper stores and art supply stores where we were delighted with the selections of handmade papers. On Saturday evening some of us went to see Ragtime and were thrilled to see one of the main characters making his living by doing silhouettes from a pushcart in the early part of this century. Silhouettes were used throughout the musical. What a treat for us.

Sunday morning we gathered at Kate's Paperie for a program about their imported handmade papers.

By Sandra Gilpin

## **THE GAP NEW YORK CITY TOUR ENDED ON SUNDAY AUGUST 30 WITH A VISIT TO KATE'S PAPERIE**

Kate's is a retail store featuring decorative papers from all over the world at 561 Broadway, NYC. Events Planner Linda Hayes arranged for GAP members to enter the store one hour before opening so the paper manager, Jonathan, could give us an overview of the "Paper Wall."

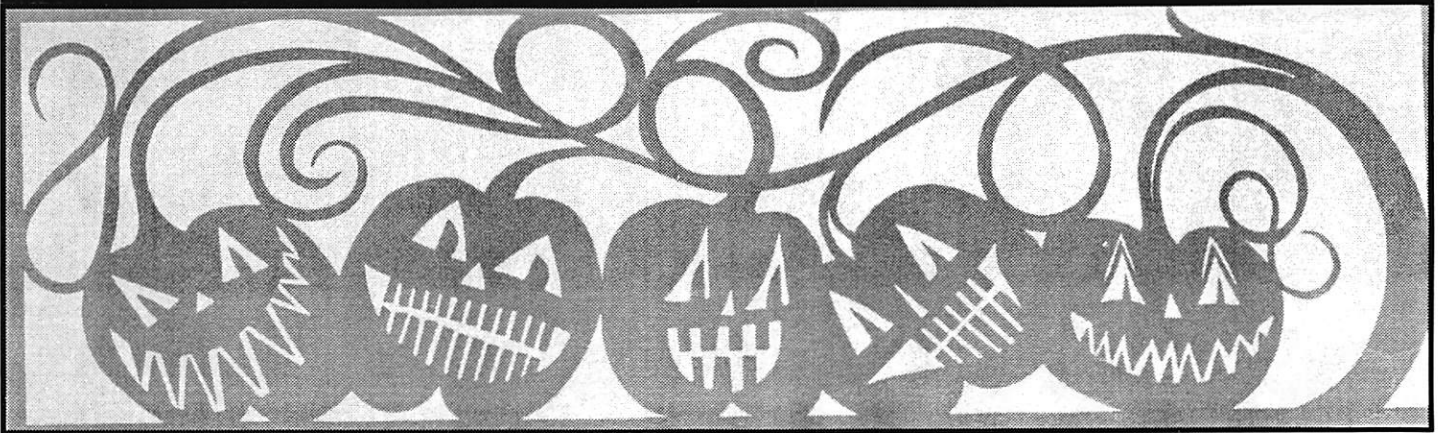
The "Wall" is composed of samples of paper from floor to ceiling divided by source country: Egypt, Nepal, Thailand, India, Western Europe, Mexico, Japan and the United States. There were papers made from papyrus, cotton, mulberry, vinyl, cork, wood veneer, rayon, wood pulp, and animal skins (parchment and vellum.) Papers were embellished with plant materials, metallic fibers, silk threads, glitter, etc.

Jonathan explained that paper made of short, even fibers cuts best. The store carries a sophisticated array of gift items made from paper, as well as ribbons, stamps, stationery supplies, writing instruments, journals, and engraved invitations. A store catalog is available with many items in addition to a few listings of their fancy papers.

By Sharon Schaich

After a scrumptious brunch at Monzu Restaurant we said our good-byes and headed for home with all we had experienced buzzing through our minds and giving us inspiration.

# HALLOWEEN



## WHAT IS CREATIVITY? HOW CAN I MAKE MY OWN DESIGNS? BY SUKEY

This article is inspired by RAE Scudellari's "Pumpkins". Did you notice they are all smiling, all have teeth, all have a stem, all have eyes, all are some form of round! Yet while they are looking at you they are each different from the other.

Perhaps this kind of pattern changing comes as second nature to some folks; perhaps some have to work at it, think about it, hard. Perhaps creativity can be taught and so learned and encouraged to grow, to swell as a seed, to sprout to leaf, and bloom!

### LOOK AT REGINA'S PUMPKINS FOR 1 MINUTE. PUT THE PICTURE AWAY.

1. Draw a circle
2. Make 5 good variations of it by changing size, shape, type of outline, position
3. Draw a stem
4. Make 5 good variations of it atop each pumpkin
5. Draw an eye, Draw the 2nd eye slightly different, Make 5 pairs of different eyes. Yes for your pumpkin!
6. Draw a toothy pumpkin mouth. Draw 5 other pumpkin mouths. You can change the number of teeth. Smile, frown, crooked, straight, etc.

7. Now wherever these instructions say draw, take up your scissors or knife and CUT. You will have your creative project from 2 perspectives.

In this simple exercise, if you have had the courage and perseverance to try it, could you feel excitement, challenge, a high rush as you saw the completed efforts? Was it fun? difficult? tedious? boring? Can you be encouraged to try your hand at another project?

### FOR INSTANCE:

1. Draw a heart.
2. Make 5 different ones
3. Cut something different in each one, geometric, floral, animal, works, etc. Make a border.
4. Design 5 valentines for loved ones. Share them with GAP!
5. Make them now to warm up the winter 1999 issue.m

What starts YOUR creative genius juices flowing? How does the creative process begin in your artistic life? Write a sentence or paragraph and send to FIRST CUT for a series of articles on creativity. See p. 2.



HAPPY HALLOWEEN III - © R. SCUDELLARI



# HALLOWEEN



© SUSANNE R. COOK



© REGINA SCUDELLERI

## GHOSTLY

*Ghosts are mist  
and moonshine mostly  
That's the twist  
that makes them ghostly.*

*Piet Hein, Grooks 5*



© REG SEAR



© REG SEAR

# DAY OF THE DEAD/DIA DE LOS MUERTOS



OLGA PONCE FURGINSON

Soon it will be Dia de los Muetos, the Day of the Dead, and Olga Ponce Furginson is making banner after paper banner covered with the most gorgeous skulls.

A world-renowned practitioner of papei picado, or Mexican paper cutting, Furginson works long into the night, punching original designs into carefully stacked sheets of green, blue, black and hot pink. She uses her own versions of traditional tools, and the designs she produces include artful variations on such traditional motifs as angels, skeletons, crosses and skulls. Furginson's exquisite paper banners will be included with sugar skulls, paper flowers, photographs and other objects associated with the Mexican holiday.

The Day of the Dead is very different from Halloween another ancient holiday associated with skeletons and other mementos mori, or reminders of death. The Mexican holiday is not ghoulish or scary, as Halloween can be, nor does it have the misogynist overtones that witches give Halloween.

The Day of the Dead, "is very much a celebration of life after death." Although the way the holiday is celebrated varies from place to place in Mexico, and now in the United States, the festivities always emphasize not the tragic finality of death, but the continuity between life and death.

Furginson, who was born in Mexico 70 years ago and now lives in Long Beach, doesn't yet know exactly what she will put on the altar. "I can't give you a drawing of what I'm going to do," she says. "You can't because it's your feeling. It's how you feel as you put it up."

The Day of the Dead is celebrated in association with the Catholic feasts of All Saints' Day (Nov. 1) and All Souls' Day (Nov. 2). But anthropologists and others say the celebration has its origins among the Aztecs and earlier Mexican civilizations. Observes Furginson: "Like everything else in Mexico, the Christian becomes a little bit combined with the Indian."

Indian aspects of the holiday include the notion that

the dead perform regular work in the afterlife, reflected in the little sculptures of skeletons tootling on horns and performing other mundane tasks (called calacas) that are a treasured part of the celebration.

During the Day of the Dead, some people put up altars in their homes, honoring their parents or family members who have died recently. Nov. 1 is traditionally the day to remember children, the little angels or angelitos. Nov. 2 - All Souls' Day - is for remembering the adult departed.

Food is almost always a part of the altar, including such standard Day of the Dead fare as pan de Muerto, a sweet bread that can be decorated with shapes that look like crossed bones or can be formed to resemble a human body or even a grave covered with plants made of sugar icing, with little heads sticking out. The Day of the Dead is more than a generic celebraion of eternal life, however. It is also a way to honor family members who have died by remembering all the little things that made them special, including their jobs, hobbies and idiosyncrasies, from favorite foods to preferred brands of cigarettes.

Marigolds are also strongly linked to the holiday, but since real flowers also pose a pest threat only paper flowers are used.

Although the Day of the Dead is not a somber holiday, children's altars are traditionally covered with a heart-breaking assortment of favorite toys, little shoes and other mementos of their brief lives. And of course, photographs.

It is also customary for families to gather in the graveyard to remember their dead together and to spruce u their resting places. Often Day of the Dead altars are set up in public places as well. "Publicly, they'll do the altars for somebody famous who died that year.

Furginson first cut paper as a child. As she recalls: "When I was a kid in Mexico, we did it just with scissors to decorate." As an adult, she became expert at the Chinese variant of the art. A dozen years ago, she says, "somebody asked me what kind of Mexican I was that I didn't do Mexican paper cutting?"

She appropriated the tools her son used for woodcarving (Mexican paper cutting is really paper punching, in large part) and quickly mastered the art. Recognized internationally as a master paper cutter, she has exhibited at museums and done demonstrations throughout the United States and abroad. She especially likes to teach children of Mexican heritage the technique.

Furginson's paper cutting has taken her to the Netherlands several times. Dutch women keep their windows so clean, she says, they often hang lace in their windows to keep birds from flying into them. Not long ago, she was thrilled to see one of her Mexican paper cuts hanging in a Dutch window.

*By Patricia Ward Biederman*

# HALLOWEEN



## EXCLUSIVE LISTING SALE ON OCTOBER 31ST, 1989

*Owner Must Sell For Tax Reasons...*

Beautiful pre-Mackle, 5 cellars,  
Own fenced graveyard,  
Secret back door, large freezer,  
Shredder, casket storage,  
Bloodbank with built in  
Antique "Dracula Kitchen,"  
Slime jacuzzi, shower curtain  
Needs replacement,  
No waterfront - but large gully...  
With small conversions  
Ideal as motel...

© GUNDRUN WITTGEN



WAITING FOR HALLOWEEN - 8" X 10" © SISTER CLARICE STEINFELDT



## HALLOWEEN - FAT CAT / PAPER DOLL



### MEL & CHUCK'S FRIENDS - WACKY, SILLY AND REALLY CUTE KIT...

These photos were sent into Fat Cat, inc. from many different friends & fans of Mel & Chuck. If you would like to see your fluff & fur on our web site, send your picture to Mel & Chuck at: Fat Cat, Inc., 73 Troy Avenue, Colchester, VT 05446 or via e-mail at [toys@fatcats.com](mailto:toys@fatcats.com).



## BALLENBERG REVISITED BY DORENE RHOADS



### FREILICHTMUSEUM **Ballenberg** DAS ERLEBNIS

On a sunny, crisp, clear August morning I awoke to the beautiful music of church bells. From the balcony I saw many para gliders floating and landing on Interlaken's village green. The festivities of what turned out to be an international competition were framed by the alps. The Yung-Frau mountain was shining; brilliant snow peaks against the blue sky. Gorgeous!

After Frustuck, I headed for the boat dock. The Ballenberg scherensnitte exhibit was mentioned in FIRST CUT. My curiosity and anticipation were rewarded with delight. The boat ride was a wonder. So clear. So beautiful. The land, the lake (Brinzesee),

the flowers, waterfalls. Everything sparkled. There were local tourists as well as international ones. They shared with me how special this part of Switzerland was to them.

When Ballenberg came into view, I saw lush green fields and trees, highlighted with gardens of color. The cow bells rang out before I saw the beautiful animals.

The papercutting exhibit was in the barn. The exhibit started with historic cuttings by Johann Jakob Hauswirth (1809-1871) and Louis David Saugy (1871-1953). We saw some of them in the Musee du Vieux Pays d'Enhaut, Chateau-d'Oex. Others were from the Bernisches Historisches Museum, Bern.

As I enjoyed the contemporary cuttings I was looking for change and growth. Since each artist had work created over a period of years they were revealing.

The theme was the art of the tree. And history, art, and trees have cycles.

Klaus Berger creates decoupages. His most recent was a colorful, stylized music and dancing under the trees. The paper for the tree was a mottled bright-green, blue, and black. Color it happy!

What I saw in Ueli Hofer's trees was how they are connected to the heart, and the earth... from the fish, to man, to butterflies and birds, his work sings in its precise way; creativity.

Adam Keel had a modern recipe. He cut the face of man into the shape of the tree.

Ernst Opplinger's Japanese tree was on the program. His most recent work was gorgeous, and asymmetrical. My favorite was a forest of tree trunks. The eyes, or knots, had eyelashes. Then I noticed the snout. A pig was impressed on the middle trunk. I saw other eyes. Was it a dog's face? Ursula Schenk did turn the corner. Her recent work seems to have more life and dimension. One reminded me of the French miniatures in her home. I saw more animals in her trees, more life, fewer skeletons, more light!

Bruno Weber included a flock of sheep, a shepherd, and a guard dog under his tree.

Mirjam Zimmerli had her tree cut into logs. Several of her cuttings were trees of people, climbing to reach a gold box.

It was a great day! It is a wonderful memory. Aren't we fortunate; we're able to create memories. I feel enriched because I met these Swiss artists, and you members of GAP.

# THANKSGIVING



THE HUNT - 23" X 23"  
© 1991 ELIZBIETA KALETA

THANKSGIVING IS A DAY OF JOYS  
WHEN THERE ARE PARENTS  
AND GIRLS AND BOYS  
TO SHARE THE FESTIVE SEASON  
C. LEORA HARRIS



# THANKSGIVING



COOKBOOK ILLUSTRATION - THE VEGETABLE CHAPTER - © R. SCUDELLARI - JUNE 1997

PRAY FOR PEACE & GRACE & SPIRITUAL FOOD  
FOR WISDOM & GUIDANCE,  
FOR ALL THESE ARE GOOD.  
BUT DON'T FORGET THE POTATOES.

JOHN TYLER PETTEE

# THANKSGIVING

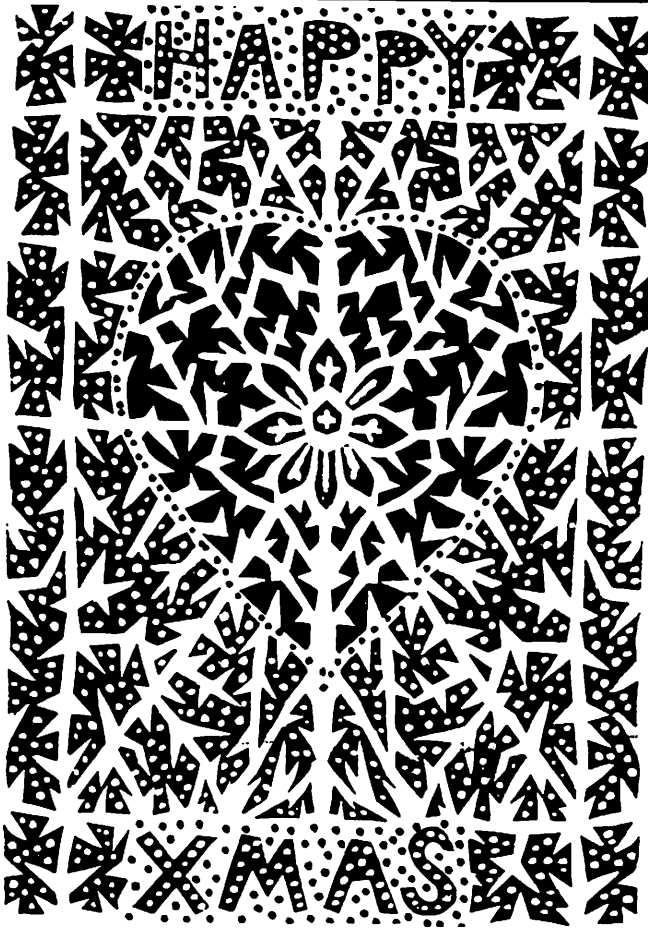


FOR COOKBOOK ILLUSTRATION - THE CHAPTER ON SAUCES - R.A.E. SCUDELLARI - C. JUNE 1997

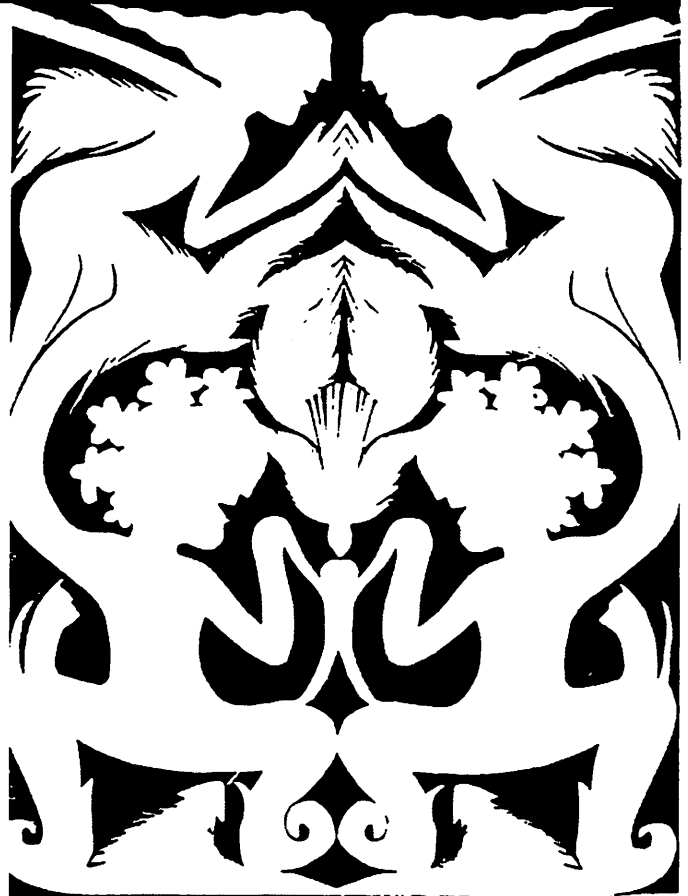
**"NOBODY, MY DARLING  
COULD CALL ME A FUSSY MAN  
BUT  
I DO LIKE A BIT OF BUTTER TO MY BREAD."**

**A. A. MILNE**

# CHRISTMAS



"XMAS HEART" - © REG SEAR



© H. M. ROSENBERG - 1994  
BOTH ABOVE AND BELOW





# CHRISTMAS



PEACE

JOY

NOEL

SISTER CLARICE STEINFELDT



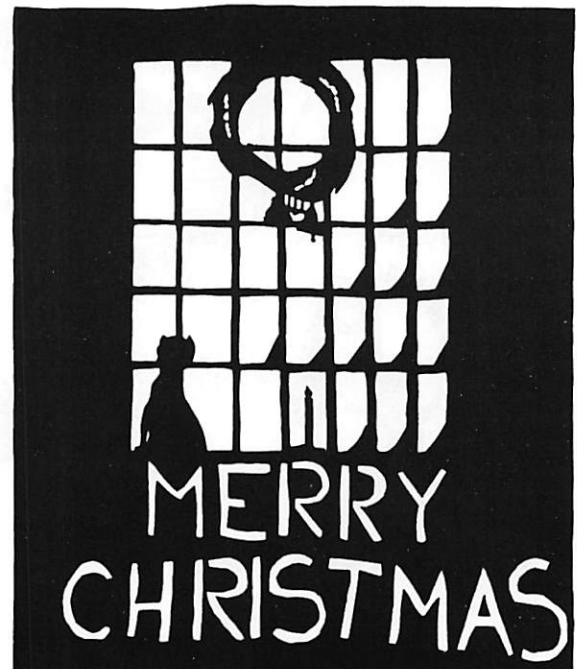
# KIDS KORNER



© MEGAN BARKER WHITE - HAND CUT SILHOUETTE WHEN 7 YEARS OLD - © 1984



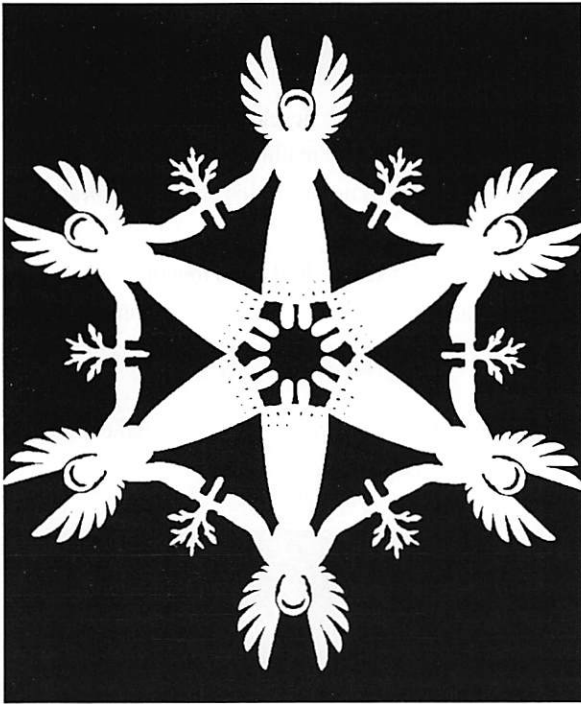
© MEGAN BARKER WHITE - HAND CUT SILHOUETTE WHEN 10 YEARS OLD - © 1987



© EMILY BARKER WHITE - HAND CUT SILHOUETTE WHEN 8 YEARS OLD - © 1987

SILHOUETTES BY THE DAUGHTERS OF BETH WHITE

# CHRISTMAS



PEACE ANGEL - C. CAROL MENINGA



"THE BABYSITTERS" - C. DAN PAULOS



"THE SHEPHERD'S SONG" - C. DAN PAULOS





## JUDITH MEYERS

Thanks so much for the letter for Paul. The nomination succeeded - of course it would. He's such a super candidate, so I (we) are really excited about having him out here next and with a retrospective and all. It will be a great celebration. And here are some color laser prints of my tree ornaments, you don't need to use them all; just thought I'd give you a choice.

Besides cut lines I've included a bit of descriptive copy. But no pattern. Can we save that for the winter issue? I could do an angel face and wings or land a winged frog or whatever. Let me know. *Ed note: Yes Please do, Judith.*

For over 10 years I have been cutting paper ornaments for holiday trees and over this span of years I have developed numerous different designs. The trees pictured are hung with about 160 of these ornaments, all of different designs. For storage or mailing they fold down flat and the entire groups of 160 ornaments fits into a box measuring 12x19x3. The full box weighs less than 2 pounds so this style of decorating is very practical, for people with limited storage space.

Most of the cuttings are made from linen finish text weight paper. I begin with 2 pieces measuring 4.5" x 6.25", fold them together lengthwise, and cut the design along the fold. I use large handled, short bladed scissors and sometimes add detail embellishment with a compass point poking through all 4 layers to a foam core or corrugated base. The two resulting symmetrical cuts are then unfolded, separated, and stapled together along the fold, catching a thread loop for hanging in the uppermost staple.

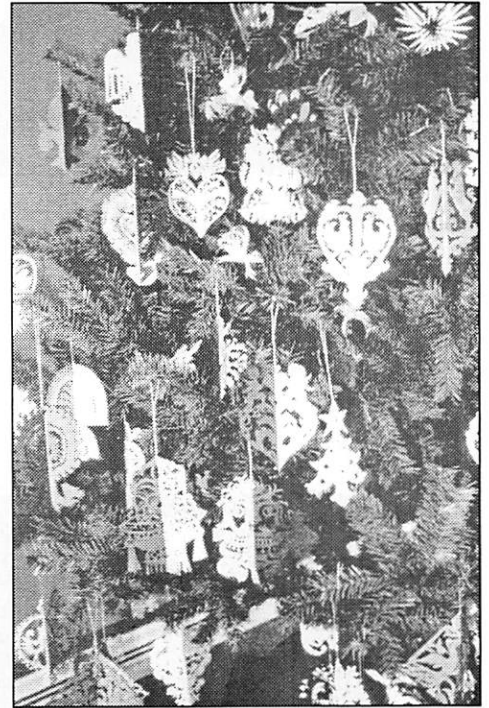
These ornaments have sold very well for me in craft shops and galleries. I sell them with a folder and mailing envelope so they make a unique and special holiday greeting, one the recipient can enjoy year after year.



Judith Meyers' tree - "10 years of papercut ornaments" FESTIVAL of TREES, Dec. 1997; Greeley, CO Civic Center  
(note paper scraps from cuttings at base)



Meyers' tree, Greeley Festival of Trees, Dec. 1997



Meyers' Tree - Detail (Note: The white tree just to the right of the center heart - shaped red & white ornament is the design from FIRST CUT Fall '94 article)

### NEW POLICIES - EFFECTIVE JAN. 1, 1999

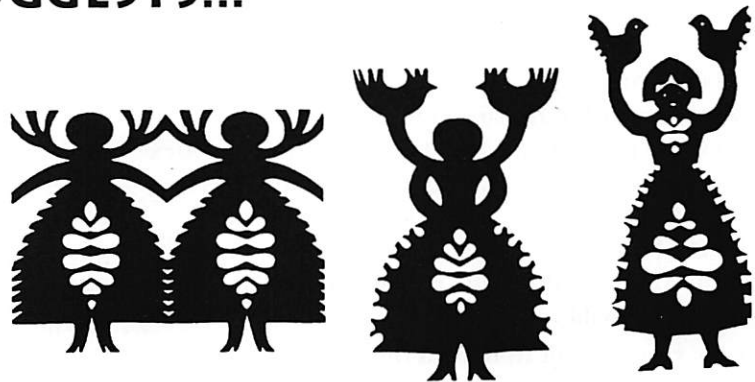
1. In the future Guild of American Papercutters sponsored shows, 5% of the selling price will be paid to the guild.
  - This 5% should be added to the gallery's percentage when pricing your work of art.
  - Guild shows have been good outlets for many cutters with 22 pieces sold at the "Once Upon A Time" Kemerer Show with total of about \$5,400.00. The Boston Symphony Hall Show sold 45 cuttings out of about 72 pictures. NOT BAD!
2. There will be a \$10.00 extra postage and handling fee for non-USA members for a total of \$35.00 per membership.
  - We are sorry about this but postage has become so expensive to mail over seas.
  - We hope all those affected will be able to remain our very special and valued members.

# HOW TO

## JUDITH MEYERS SUGGESTS...

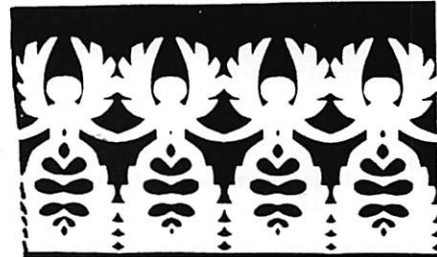
### OLD POLISH CUTS INSPIRE ANGELS

Use your scissors on a fold to create symmetrical angel designs for holiday decorations. Use two rectangular pieces folded in half to make hanging ornaments glued or stapled together on the fold. Or, use a long strip folded accordin-fashion to make strings of angels for table or tree.



Old goddess cuts from the Kurpie region of Poland become market women selling chickens.

Tree or deer  
goddesses  
become angels



Suspend by a thread  
loop through her halo.



Cutting guides...  
the decoration is up to you!  
Work variations on the  
theme! Snip fancy edges, add pinpricks for sparkle

When Sukey asked me to submit an article about my work with emphasis on my Pieced Paper Quilts®, I said "Well, that will really shake up the troops." Sukey answered: "That's Okay!" So here goes...

I have been working with cut paper since 1972 when Tilly Schouten, a native of Holland, introduced it at our church Christmas Bazaar workshop. Our sons David and Alex were 2 years old and playmates, so Tilly and I snipped as they played. A friend invited us to a craft show at the Mercer Museum, in Doylestown in 1975 and we reaped the rewards of being early comers to the craft show scene. The late 70's and early 80's were wild!

For many years we cut from patterns from Western Europe and in 1980 I began trying to draw my own traditional designs. Like everything done by hand, it took much practice. Thanks to Claudia Hopf, I laid aside the 7" dressmaker shears from my college home economics classes in favor of 4" fine iris scissors (for eye surgery). Claudia also willingly shared advice on paper, and her husband, Carroll, became my source for grain painted frames.

Many older members of the Pennsylvania Guild of Craftsmen were my neighbors at shows and encouraged me to join the Guild and reach for juried status. I was juried in 1979 in the Reading Berks Chapter and in November of 1998 will participate in the group's 49th Holiday Show. I've served on the PGC State Board as a director-at-large for six years, helped with the PA Best gallery exhibits at the State Craft Fair, and have learned much about running an organization of over 2,000 people who work with their hands to create a product.

Being a part of the craft profession has enriched our lives in so many ways. All three of our children have used cut paper in some form of expression - son Jeff to create bold graphic Christmas cards in my workshop on Christmas eve (using my "hands off" papers sometimes) and always a knife, Stephanie to cut a huge 40" snowflake the year she was 13, which she hung from the living room ceiling at 6 a.m. Christmas morning, and David, to cut an amazingly

detailed enlargement of an audio cassette in colored layered papers to submit with his senior portfolio in high school. All three are now involved in successful design careers.

My husband Ed and I have met so many intriguing, talented people and have made lasting friendships which seem to unfold like one of Robert Sabuda's pop-up books - revealing surprises, pleasures, support in times of happiness and sadness, and that wonderful warm feeling of belonging.

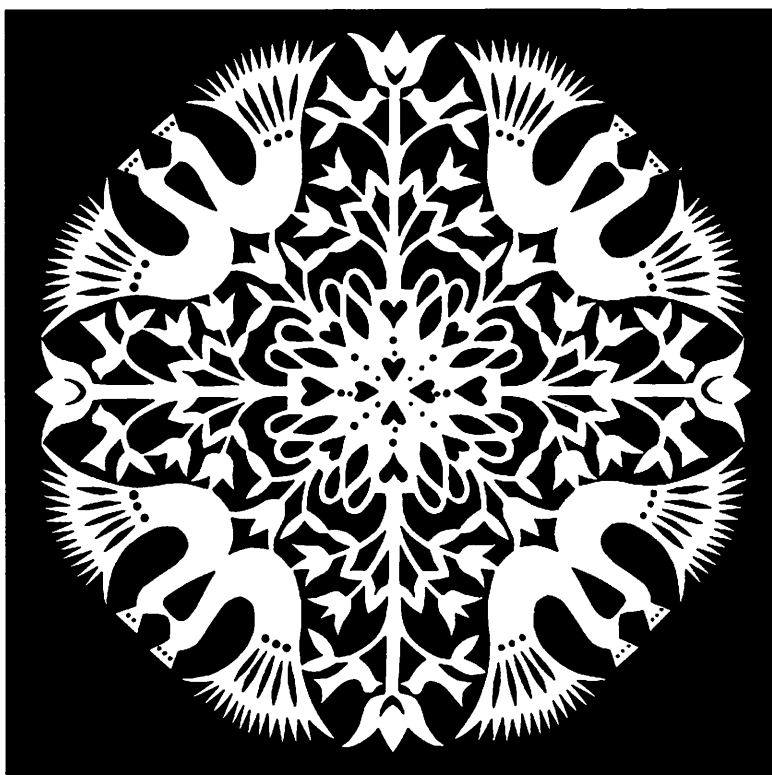
Because my papercutting has allowed us to see more of the world, I feel that I see more with my eyes on a daily basis. I'm more observant, more appreciative of color, texture, light, and human expression. People tell me that they like to ride in a car with me because I notice things that they don't see. I must also give credit for this awareness to Ed, a most observant artist, writer, and naturalist.

And now for the "shake 'em up" part. Living in Lancaster County, PA, my traditional one piece scherenschnitte has been largely influence by Swiss and German design found here. I've even done a bit of watercolor application at times. But I heard somewhere, maybe during our GAP trip to Switzerland in 1996, that a sure sign that an artist has "made it" is when his work or style of cutting is recognizable without his signature being attached. In that case, I'll never "make it" because I'm always searching for a new way to use cut or layered paper. When I showed the Swiss master, Ernst Oppliger my little photo album with my cut, layered, paper quilts, he took a long look, then said softly to our interpreter Suzanne, "But this isn't papercutting." No - not traditional papercutting, but it is cut paper, folded into geometric shapes which are then layered to interpret early American quilts. And the world is full of colorful, textured, layered, embellished PAPER! A paper store is my candy store. My Pieced Paper Quilts take lots of measuring, planning, experimentation with values of color, painstaking application of embellishments - and anywhere from 30 to 80 hours of work. And sometimes they succeed, and sometimes they don't. But they do sell, and for that I'm grateful - otherwise, what would I do with all of this paper!

LANCASTER COUNTY  
© SHARON SCHAICH  
ORIGINAL 3.5" X 12"



# SHARON SCHAICH - PAPER CUTTINGS



**CLOCKWISE FROM TOP LEFT:**

**PEACOCK DOILY - 7.5" DIAMETER - ORIGINAL CUTTING**

**DELFT BASKET - DELFT BOWL - SEEN IN BRUSSELS - 8" X 7.5" - ORIGINAL CUTTING**

**MY SISTER'S TEAPOT - 6" X 6" - ORIGINAL CUTTING,**

**CARNATION BASKET - INSPIRED BY EMBROIDERY DESIGN - 5" X 8" - ORIGINAL CUTTING**



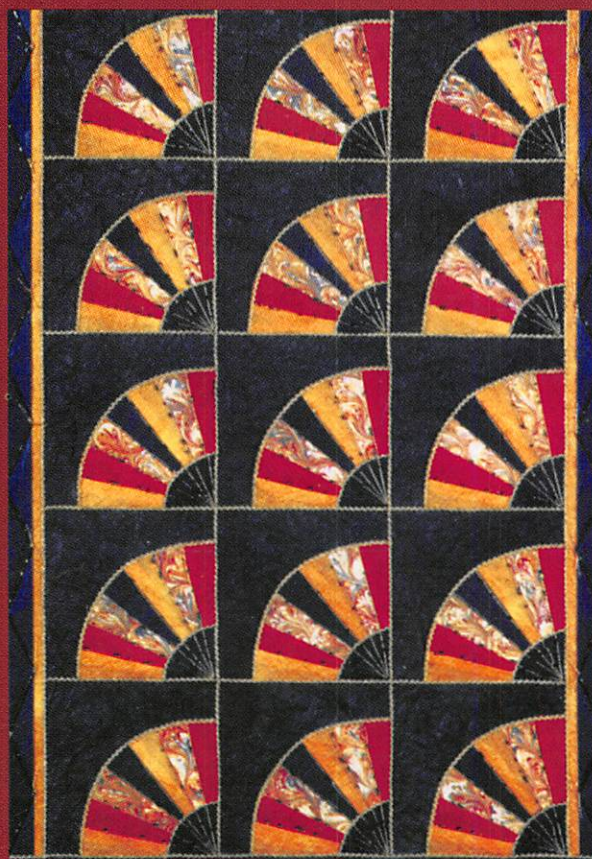




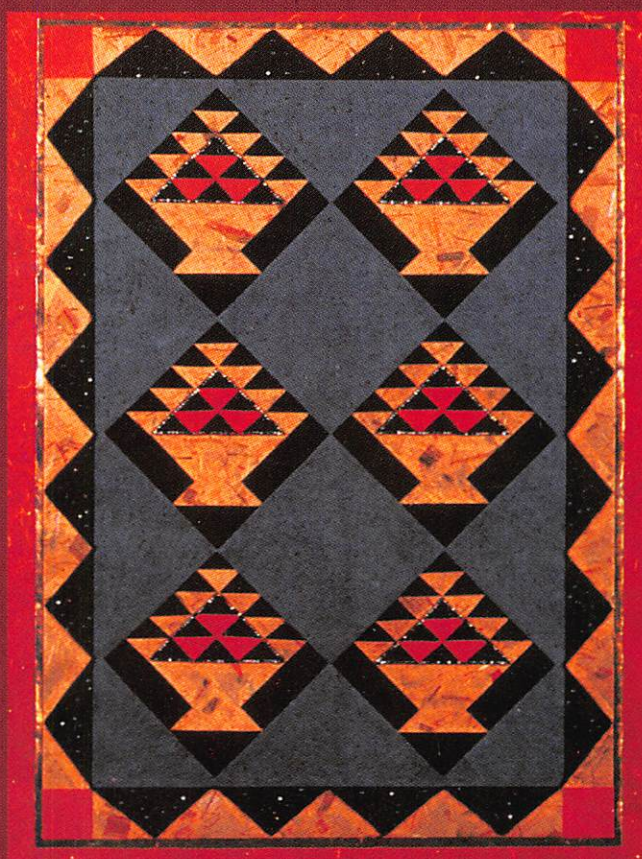
"NEW YORK BEAUTY" • © SHARON SCHAICH



"QUAKER CRAZY QUILT" • (25" X 25") • © SHARON SCHAICH



"GRANDMOTHER'S FANS" • (23" X 32") • © SHARON SCHAICH



"SANTE FE BASKETS" • (24" X 31") • © SHARON SCHAICH