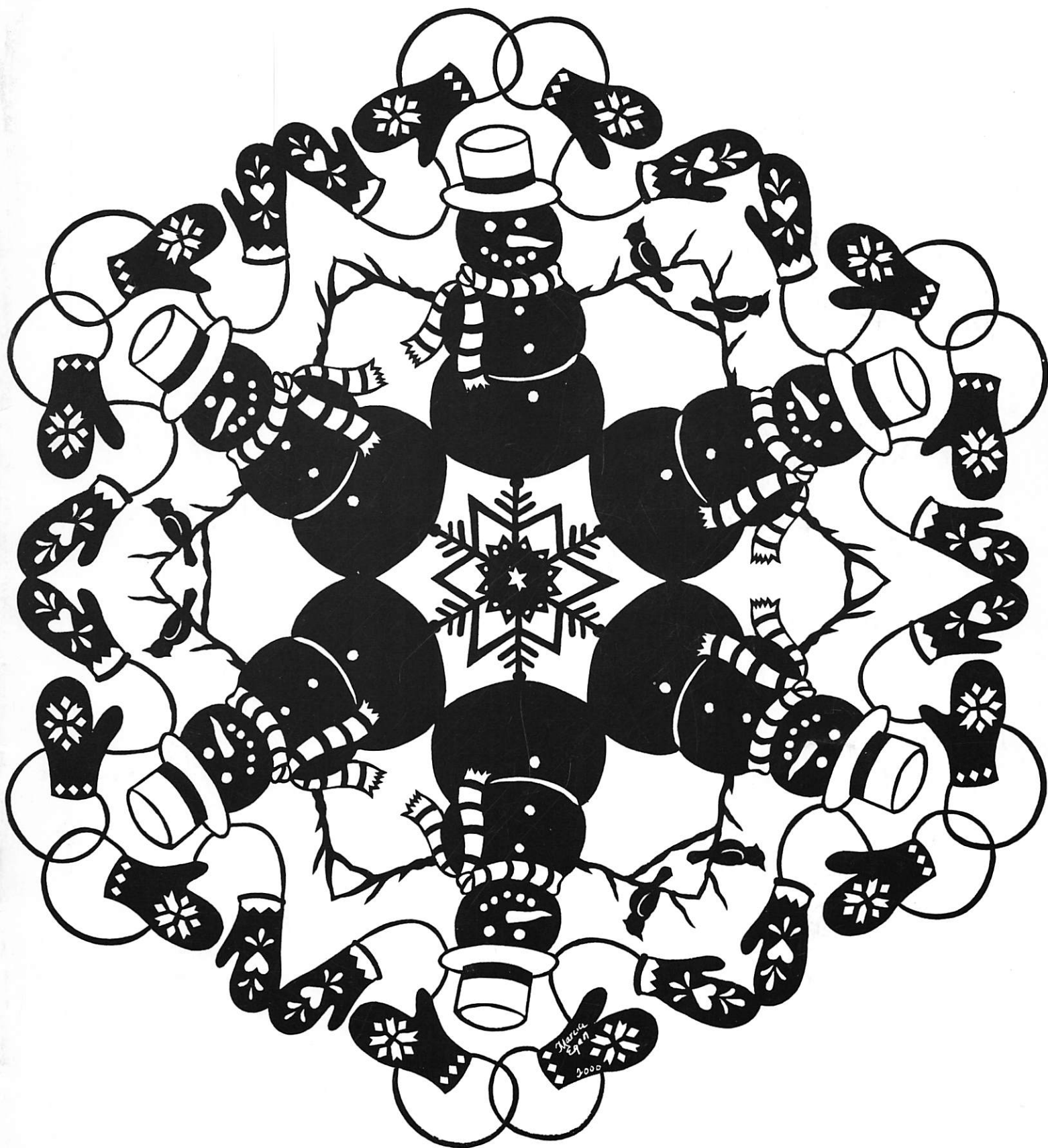
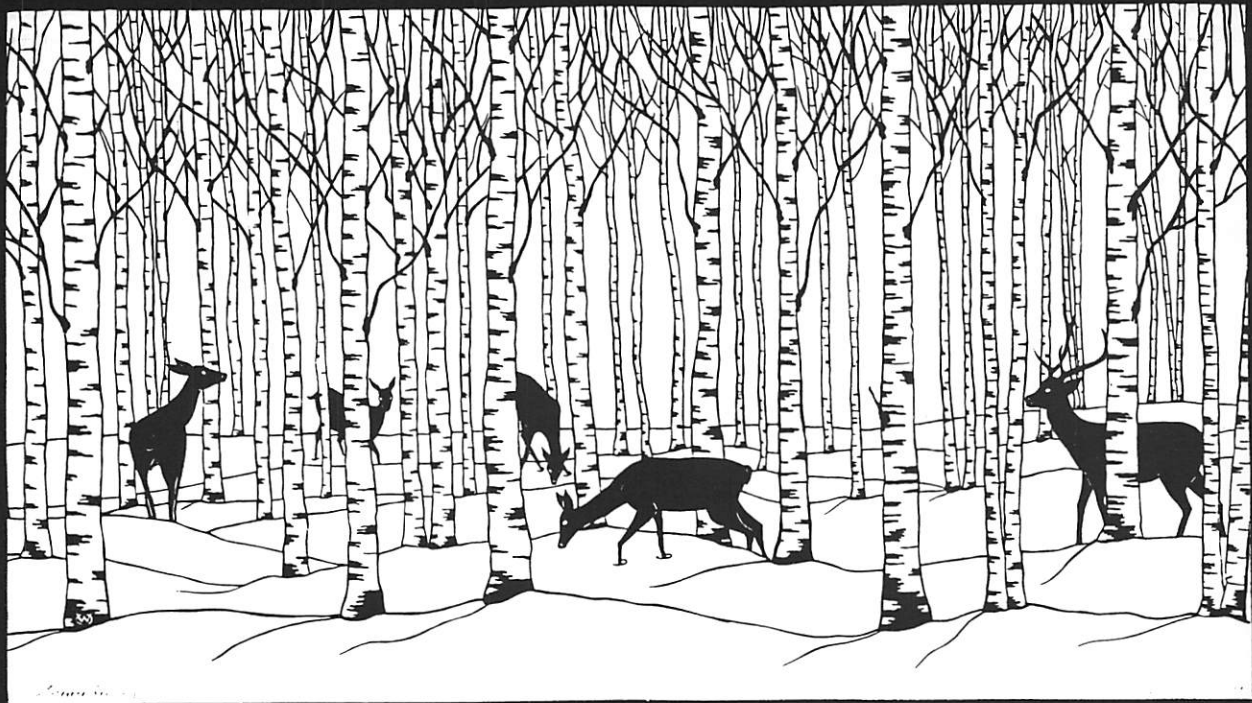


FIRST CUT

A GUILD OF AMERICAN PAPERCUTTERS' PUBLICATION

Vol. 14 No. 1 Winter 2001





WINTER BIRCHES © 2000 William Oellers
Original Size 11"x19"

The **Guild of American Papercutters** is a nonprofit organization dedicated to papercutting as an artform in all its historical and contemporary styles. The Guild of American Papercutters exercises no artistic or business control over its members other than the encouragement of personal artistic growth and ethical business practices. Membership is welcomed — the Guild has no jury requirements and conducts no contests. For registration contact Marcia Egan, P.O. Box 281, Enola, PA 17025. Dues are \$31 for new members which includes the New Member Package; \$25 for renewals.

Current Guild officers are: Sharon Schaich-*President*, Sandra Gilpin-*Secretary*, David Shelly-*Treasurer*, Nancy Shelly-*VP Programs*, Faye DuPlessis-*Programs Assistant*, Marcia Egan-*VP Membership*, Lynn Askew-*VP Exhibits*, Marcia Egan-*Exhibits Assistant*, Angela Mohr-*VP Magazine*, Pat Stuntz-*Magazine Assistant*. **Current Guild Board of Directors** are: Paul Beal, Kerchner McConlogue, Paul Trattner, Karen Shain Schloss, Claire Archer, Richard Harris, Mary Lou (Sukey) Harris, Dorene Rhoads, Donna Little, Trudy Kauffman, and Gerry Schouten.

PRESIDENT'S CORNER

Each time I sit down to write my message for the President's Corner my mind is usually full of details about exhibits, meeting minutes, motions, invoices, and general "stuff" that goes with the territory. But this is my opportunity to put all of that aside and reflect on the absolute pleasure that working and sharing with you has given me.

For some time I've had a scrap of paper on my refrigerator with this quote: *The time that we have at our disposal every day is elastic; the passions that we feel expand it.* I don't know the source, but it serves to remind me daily that my paper passion has brought me many bonuses, and our fellowship in GAP is at the top of the list. From you, the members, I have received support, friendship, and enthusiastic responses whenever I needed help with a project.

Now that my term as President is almost over, I have been thinking ahead to the new century and what the next ten or twenty years might bring. Could it be possible that a museum somewhere could house a national collection of fine papercuttings? Could we begin as a Guild to purchase premier cuttings, ensuring that the work of our peers will not be lost in an estate auction to buyers who have no knowledge of this art? I feel very strongly that it is our responsibility as an organization representing at least 500 members to explore these possibilities. There are many fine collections in existence, some in museums, some in private homes, and some still waiting to be recognized.

I would also like to think our members would respond generously to the idea of bequeathing one or more pieces of their best work to a National Collection of Papercutting. I'm sure if we build such a collection, "they will come".... from all over the world, to admire and to celebrate the art of cut paper. If you would like to serve on a committee to look into this, please contact me.

Sincerely,
Sharon Schaich, President
411 Woodcrest Avenue,
Lititz, PA 17543
717-626-4330 or slshike@ptd.net

SEND CUTTINGS AND FOOTQUOTES TO

Angela Mohr, Editor
P.O. Box 3
108 Tinoak Drive
Stephens City, VA 22655
tinoak@visuallink.com

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Front cover: Marcia Egan cut the cover images out of white paper. We have printed them in black to present the detail. The Snowman Snowflake is full size.

Back Cover: The black snowflake is the original papercut snowflake and is full size. The other snowflakes are various reductions of the original.

MEMBER HOMEWORK

Spring: Easter, Spring Gardens, Dandelions

Summer: Summer Postcards (see Member Reminders for details), Lazy Days

Fall: Libraries, Alphabets, Holidays

Cutting Edge: Suggestions for papercutting skills and papercutting business techniques

FootQuote to finish for March 1:

I used to get frustrated until I discovered...

FIRSTCUT DEADLINES

SPRING – March 1; **SUMMER** – May 1; **AUTUMN** – August 1; **WINTER** – December 1

Deadline Information: Production of FIRSTCUT continues until the deadline date when any last minute details are added before visiting the printer. Please consider mailing time when sending articles or cutting copies.

GUILD OF AMERICAN PAPER CUTTERS

October 22, 2000 / Reading, Pennsylvania

Sharon opened the meeting with the reading of Ernst Oppliger's letter expressing his reflections on his trip to America, Collection, and American paper-cutting.

There was no official treasurer's report. The August report listed a balance of \$9075.27. Since that meeting, two newsletters have been printed at an approximate cost of \$6000, leaving a balance of about \$3000.

SALE ITEMS – Calendars, mugs, silhouette books, and exhibit catalogs are available for members to purchase. A revised order form will appear in a future newsletter. With the closing of our 10th anniversary exhibit at Washington County Museum of Fine Art, we are offering the remaining catalogs at a special price of \$5. This notice will be placed in the newsletter. The current level of income from the sales of the silhouette book has not covered the cost of its printing. Members are reminded to purchase a book for themselves and one for their local library. Members can also contact their local museum shop about purchasing a quantity of books at \$4 each. Sandy suggested we place the booklet on our website.

MEMBERSHIP – Marcia reported the addition of nineteen new members in September and October. Total membership is 498. More GAP pins are needed for new member packets. For current members, replacement of lost pins will cost \$6. Paul Beal moved and Trudy Kauffman seconded that Marcia purchase 250 GAP pins. Motion carried.

TRAVELING EXHIBITS – The exhibit in Canton, Ohio will be taken down this next week and Dick will fly those cuttings to New Jersey. The first exhibit site will be Children's Specialized Hospital in Mountinside and then move to Old Bridge Public Library. The complete schedule is in the newsletter. This traveling exhibit will close in February 2001. Members who attend the March meeting can pick up their piece. The remaining artwork will be shipped back to the exhibitors.

Sister Clarice Steinfeldt will accept applications for the Wisconsin exhibit for May 20-September 2. Beth Wunder and Linda Emmerson are searching for an Iowa location so this exhibit can continue to travel in the mid-west.

INTERCHURCH CENTER EXHIBIT – The Interchurch Center invited us to exhibit again in December. Due to the late invitation, there was no time for the placement of a call for entries in the newsletter. Exhibitors from 1999 were contacted to submit a cutting for this exhibit. Thirty-one pieces will address the theme of *A Season of Joy*. The reception will be December 6, 4-7 PM. Members are asked to volunteer to demonstrate papercutting at the reception.

FUTURE EXHIBITS – The Queens Public Library has extended an invitation to us to display our papercuttings in NYC for the month of October, November, and December 2001. The theme will be *Papercutter's Anthology*. A call for entries with guidelines will appear in a future newsletter.

Nabisco Gallery in New Jersey has expressed interest in hosting an exhibit. Kathy Reed would like to see us exhibit in the Bedford, Pennsylvania area.

Lynn reported that Frankenmuth, Michigan, known as Christmas City, is interested in hosting an exhibit in the fall of 2001. Since we are starting a new traveling exhibit in Queens at that time, the Board voted not to accept the invitation.

NOMINATING COMMITTEE – Paul Beal will be heading this committee to develop a slate of new officers and board members.

FUTURE COLLECTIONS – Alice Masek sent additional information about Asilomar, California. Alice will be notified to make a tentative reservation for late June 2004. Various East Coast locations for 2002 were discussed.

ANNOUNCEMENT – Lynn Askew and Marcia Egan will be traveling to Solvang, California the first weekend in December to see an exhibit of Rick Marzullo's papercutting. This past August Lynn took Rick's papercutting workshop at an Elderhostel.

Lynn moved and Paul seconded that the meeting be adjourned.

PROGRAM

Ruthanne Hartung presented a program about the symbolism found in Pennsylvania German folk art, primarily fraktur. Fraktur refers to the illuminated documents created to commemorate births, baptisms, marriages, and house blessings.

Ruthanne views folk art as a living thing evolving and reflecting the culture and time period in which it is created. In her fraktur, she has chosen to interpret rather than recreate old designs. Papercutting is also an inspiration for her.

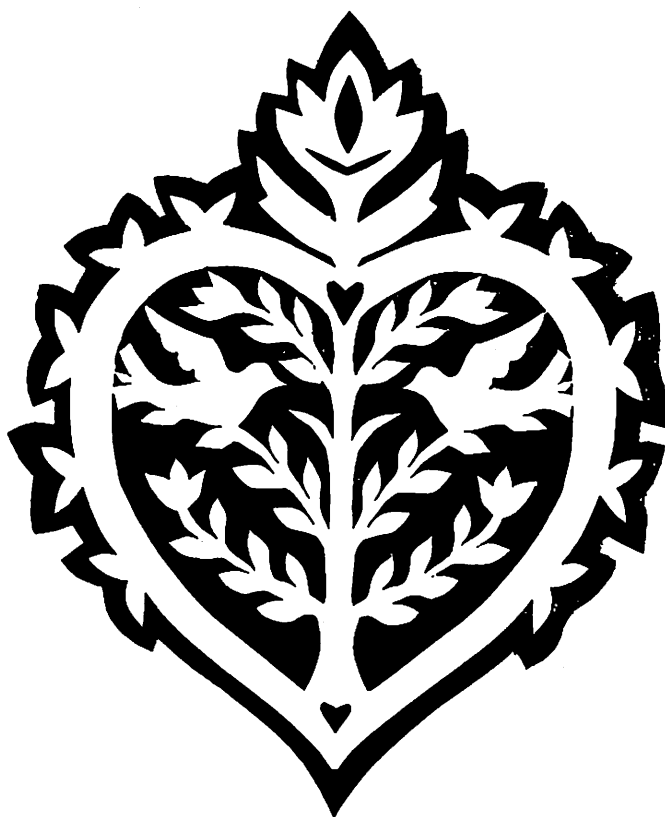
In the past, symbolism developed to address the fact that most of the population could not read. Early symbolism had religious meaning and is found in manuscripts, carvings, and stone masonry. American fraktur and folk art in general is more subdued and refined than European folk art motifs. Due to various trade routes, design motifs transferred from one culture to another. Once the Germans reached America, floral, geometric and bird motifs were introduced into their folk art.

Ruthanne explained that there are three areas of symbolism: religious, secular and general. Within in these areas are sub-categories. Flowers and fruit were the most frequently used design elements. The tulip is referred to as the "lily of the field". This design motif is found more commonly in America than in Europe. It can mean man's search for God. Three tulips represent the Trinity or life, love and immortality. Several tulips on one stem represent the tree of life. Flowers represented the return of life in spring. Vines and leaves were used to fill in spaces of the design. Trees were added in the nineteenth century. Birds and animals truly reflected the ability and imagination of the artist. The dove meant sentiments of the heart; the peacock was associated with Christ's resurrection; and the pelican represented self-sacrifice and maternal devotion.

Geometric designs fulfilled the artist's desire for balance and were used to create borders. Stars could have four to eight points. The five and seven point stars represented happiness. The six-pointed star was considered the true star. Other star designs were warning signs. The architecture of Berks and Lancaster Counties were reflected in the style of houses the artists drew.

The heart is the most common symbol associated with Pennsylvania German folk art. This heart is called the flat heart and is made with two circles, giving it a fuller and more curving shape than the conventional valentine heart. In fraktur work, a fish represented the Savior while a crown meant Heaven. Angels first appeared as a head with wings sprouting from the head. Folk artists avoided full human figure drawing, as they were not trained artists. Later angels appeared standing, flying and holding trumpets and banners. In the secular area, motifs showed portraits of famous military and civilian personalities.

Ruthanne explained that folk art is created from memory. Even today it is evolving and reflecting our time and will influence those who follow us. Symbolism plays a much smaller role in today's folk art. For those interested in learning more about this subject, she recommends *The Book of Signs* by Rudolph Koch and *The Fraktur Writings and Illuminated Manuscripts of the Pennsylvania Germans* by Donald Shelly.



RED HEARTS © 2000 Sr. Clairce Steinfeldt, SDS

Member Reminders

DATES AT A GLANCE

ONCE UPON TIME GAP SHOW

January 2001

Children's Specialized Hospital
150 New Providence Road, Mountainside, NJ 07092

February 2001

Old Bridge Public Library, Old Bridge, NJ

MIDWEST TRAVELING GAP SHOW

May 1 – September 2, 2001

Cedarburg Cultural Center, Cedarburg, WI

September – November 2001

Octagon Center for the Arts, Ames, IA

December 2001 – January 2002 ~ available

January – March 2002

Hearst Center, Cedar Falls, IA

Volunteers throughout the GAP membership are the backbone of traveling shows. They transport the show, get it unpacked and repacked, then meet the next person responsible for moving it onto the next show site. If you'd like your area considered as a show site, or have questions about the show, contact Lynn Askew at 908-231-0004 or email laskew1027@aol.com, or Marcia Egan at 717-732-2696 or email eganm@pa.net.

MARCH 2001 MEETING

The first 2001 meeting will be held Sunday, March 25, 1–3pm at Keneseth Israel, 8339 Old York Road, Elkins, PA 19027. Karen Schain Schloss will speak on the subject *Judaic Papercut Traditions*.

The temple, in addition to being a lovely place to visit, has a wonderful gallery, which will be featuring an exhibition of handmade books. Since this meeting will be open to Temple members as well as GAP folks, it is important you RSVP to Nancy: ph. 610-865-3561 or email daveshelly@aol.com OR Faye: ph. 302-234-1733 or email Bernie@DuPlessis.net

CATCHING UP

Needing more Guild labels? Or, interested in catching up with previous Papercutter Profiles so you know whom to connect with what cuttings? Marcia Egan has labels, back issues of FirstCut, and other Guild items for sale. Contact her at P. O. Box 281, Enola, PA 17025, or egan@pa.net. See the Guild advertisement inserted in this issue for details.

The Guild of American Papercutters'

New Traveling Exhibit

A Papercutting Anthology

CALL FOR ENTRIES

Where: Queens Public Library Gallery, Queens, NY

When: Mid-October 2001 to Mid-January 2002

Fee: \$15 per entry for exhibit costs & return shipping

Size: 20"x 26" max. / 12"x12" min. including frame

Entries Due: August 15, 2001

Focus: Because we are beginning our new traveling exhibit at the Queens Public Library, we encourage members to draw from history, literature, art, and ethnic culture.

This exhibit will travel for at least two years. In order to keep the exhibit intact while traveling, the Board has directed that orders will be taken on the exhibit. Artists should be prepared to ship an identical piece within 8 weeks of receiving the order. Labeling and shipping information for the exhibit will be published in the GAP spring newsletter. Contact: Sharon Schaich, 717-626-4330, or email at slshike@ptd.net.

The Hickory Street Gallery

Mary Davis opened The Hickory Street Gallery in Abita, Louisiana with much success. Numerous papercuttings have been sold. Mary encourages members to submit samples of their papercuttings for gallery consideration ~ ph. 504-892-8618.

Submitting Cuttings to FIRSTCUT

Whether you take inspiration from the season or the homework listing, we look forward to publishing your original efforts! Send a clear, black and white copy of the cutting. Return of an original cutting is not guaranteed.

Frankenmuth Exhibit

Gudi Wittgen will be exhibiting at the Frankenmuth Historical Association Museum in August and September 2001. The museum is located at 613 South Main Street, Frankenmuth, MI 48734.

RENEWAL REMINDER

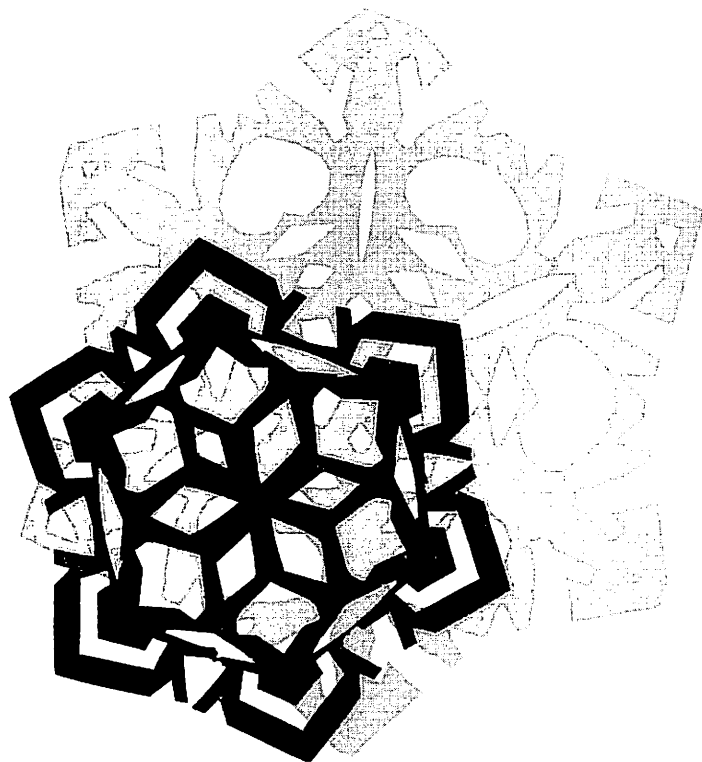
Within this issue is a Guild renewal form for you to complete and return if you haven't renewed yet. GAP uses annual dues to print and mail FirstCut, its main connection to members. We appreciate the early contributions, and look forward to the hearing from others. Also included is a list of available GAP products and back issues.

FIRSTCUT Special Interest Editors

It takes a lot of research and writing to pull together an interesting issue of FirstCut. Volunteers edit specific areas of interest and produce bits of education that enables our membership to continually learn about the historical and professional broadness of papercutting. We ask editors to prepare one article a year about the historical and cultural evidences of papercutting. Our appreciation goes out to those that wrote articles for FirstCut in 2000. Your research enriched our understanding of papercutting. Thanks!

Email Notice

Electronic devices have become the building blocks FirstCut editors use when putting out an issue, especially while trying to remain timely. If your email address has changed, please send the change to FirstCut Membership Director, Marcia Egan, eganm@pa.net.



SNOWFLAKES@2001 Joey Lasko, age 11. These were cut out of tissue paper with the manicure scissors that came in the set of grooming tools he got in his stocking at Christmas. Joey says he 'kind of liked doing them'.

MIDWEST GAP TRAVELING EXHIBIT

Calling all Cutters!

This traveling exhibit will open in May, 2001 and run until September 1, 2001 at the Cedarburg Cultural Center in Cedarburg, WI. (It's our hope this show will continue to move about in the Midwest for a long time...we do need cutters to find exhibit places for December 2001~January 2002, and after March 2002.) Transporting the show is the responsibility of the cutters coordinating the current and future show place.

THEME: open

SIZE: Up to, and including, 20" x 24" pieces

PRESENTATION: All pieces are to be framed

DEADLINE: March 1, 2001 to:

Sister Clarice Steinfeldt, SDS; 4311 North 100th Street
Milwaukee, WI 53222

INFORMATION TO BE INCLUDED:

Title of Cutting, Name of Cutter, City, State, Size, Price

FEE: \$15 to cover return postage and publicity

Contact Sr. Clarice at the above address or email her at steinfeldt01@dsha.k12.wi.us

February 3rd Meet & Greet

I'm teaching a 3-D Valentine class through Frederick County Parks and Recreation on February 3rd, 1 – 3pm. I'll be having a GAP Meet & Greet soup/bread luncheon beforehand 11a – 12:30pm in the Community Center before the students arrive. All are welcome to the luncheon, and to participate at the class afterward. I'm sure I'll learn a thing or two as well!

Directions: Interstate 81 to the Stephens City exit (just south of Winchester, Virginia). Turn east (right if coming from the south or left if coming from the north), onto Rt. 277 also known as Fairfax Avenue, and go past the hub-bub of travel services. Turn right at the second light and go the short drive into the gates of Sherando High School – the Community Center is part of the complex. I look forward to hearing from you! –Angela Mohr, 540869-8529 or tinoak@visuallink.com

2001 SUMMER SUBMISSIONS

The summer issue is planned as a vacationing "Wish You Were Here" issue. We encourage you to mail in papercut postcards from the wonderful place you'd like to go on your vacation. The color postcards will be converted to gray tones, but will probably work – so send them too! **Postcards need to arrive on or before the deadline, May 1st.** The postcards will be featured in the *Summer Cuttings* section of the summer issue.

Member Commentary

Tandem Demonstration and Exhibition

I went to the airport in Mansfield, Ohio to pick up the traveling show, and then took it to the Canton Museum for it's next exhibition. I had the opportunity to return to the Museum and do a demonstration and give a talk about the art of papercutting. The young students really took interest in seeing how it was done. Afterward, they went into the gallery and saw the display. They had a much greater understanding and appreciation of the work on display.

I really enjoyed sharing my way of papercutting, as many of us have developed our own way of style and technique. – *Vanessa Schiefer*

Editorial Blunder

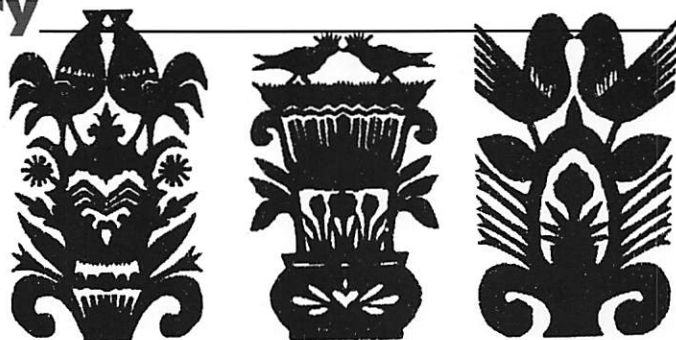
No way to dress up this blunder, so I'll cut to the chase. Last issue I misread some material sent to me by Sr. Clarice Steinfeldt regarding the sale of her 12th piece of papercutting work. What should have been understood, and presented to you was the fact that Sr. Clarice **had finally sold No. 12 of her then 739 pieces** – not her 12th sale. I extend my regrets and apologies to Sr. Clarice and the many GAP members whose hearts dropped when they read that bit of news. – *Angela (not a saint) Mohr, Editor*

FootQuotes

And by the way, I get a LOT of cheery remarks and enthusiasm about one of our more popular changes here at FIRSTCUT – footquotes. Even if you don't have time to send a cutting for the upcoming issue, send a footquote! Jot one down on a postcard, or send a quick email. The spring issue's quote to finish is *I used to get frustrated until I discovered...*



©1980 Suzi Zimmerer



©Carolyn Guest

Carolyn Guest at Collection 2000

At Collection 2000, Carolyn Guest introduced us to Wycinanki, Polish papercutting, with an enthusiastic, hands-on workshop teaching the Polish Rozga style, also known as the "twig style." The basic format is a single vertically folded piece of paper cut to create a symmetrical patterning of branches, birds, and sometimes domestic fowl. A key to Rozga is that the design elements extend to all four of the edges of the paper from which it is cut, allowing wonderful opportunities for creating strong rhythms from the bold symmetry of the pictorial and graphic elements. And it just happens to be ideal for the shape of a bookmark!

Each of the workshop participants was presented with a bag of special papers and handouts explaining Polish color symbolism and the many types of papercutting practiced in Poland. After her lecture, Carolyn wanted us to spend time with our colored papers, getting to know them, finding relationships between them, and getting "into" our materials. But her infectious enthusiasm fairly set the class on fire and we dived straight into the process, folding and cutting and assembling bookmarks with wild abandon – and making a huge mess of our studio. Scissors and knives were the tools of choice for most of us, but Simer had a go with Carolyn's massive steel sheep shears!

Carolyn has studied in Poland and been teaching workshops in Wycinanki since 1984. In addition to her Polish designs, she incorporates elements of her rural Vermont heritage and traditional Polish folk musicians into other cuttings. All of her work is crafted with her 13-1/2" sheep shears, free handing traditional designs and sketching/cutting original ones.

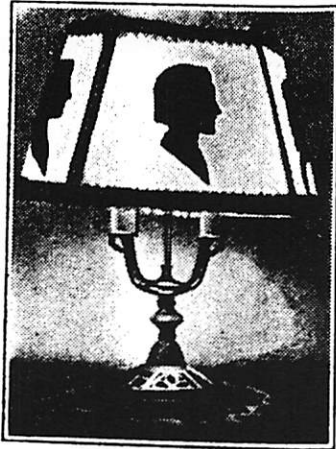
It is this writer's opinion that offered another opportunity to participate in a Carolyn workshop, all the participants of this one would rush to be the first to sign up. – *Keith Kleespies*

1939 POPULAR MECHANICS

Silhouettes on lampshades are certainly nothing new or unique, but finding the image and idea in this context was both interesting and amusing! – *Suzi Zimmerer*

Silhouettes Decorate Lamp Shade

BY USING the lampshade as a frame, the family silhouettes may be grouped in a unique manner. An octagon-shaped lamp-



Silhouettes are pasted on sides of the lamp shade with glue.

shade, some black silhouette paper and glue are materials required. Sketch the profiles of the persons whose silhouettes you desire, then cut out the drawings. Glue or paste each picture in a separate panel of the shade, as illustrated at the left. Give the inside of the shade a coat of clear shellac to keep the silhouettes from curling.

Sharon on the Discovery Channel!

Sharon Schaich was one of the Pennsylvania Guild of Craftsmen guild members chosen to appear on the Discovery Channel's daytime home design show *Lynette Jennings Design*. The premier date for episode #139, Sharon Sheikh – Paper Pieced Quilts, was Monday, December 25th at 2p.m.

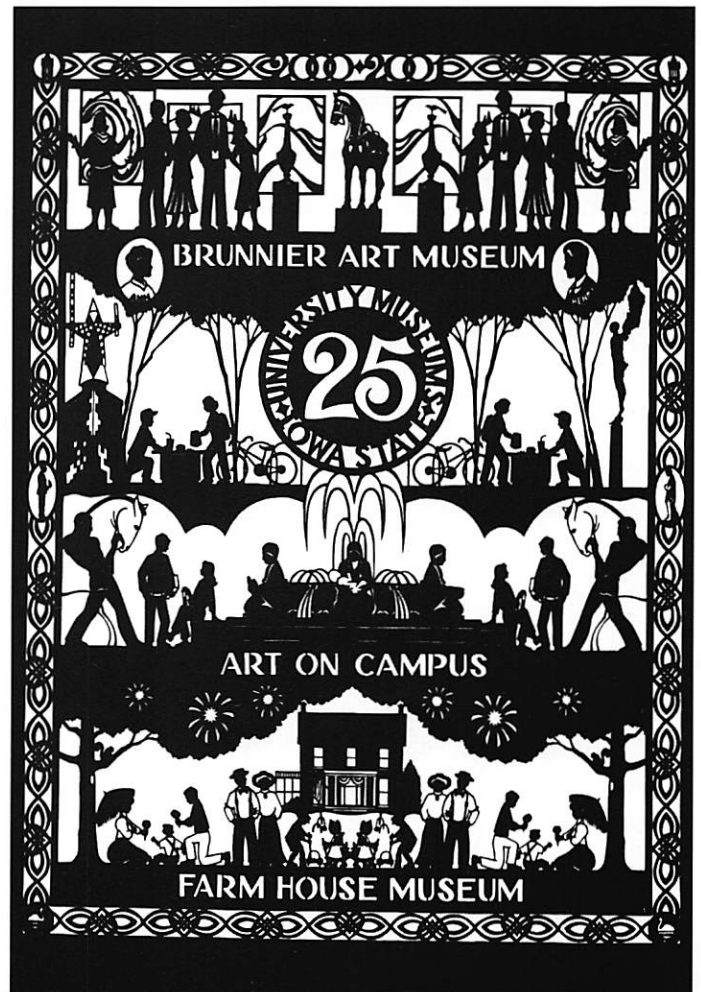
Albeit Kalama at Collection 2000

Elzbieta Kaleta of Albuquerque, NM displayed original samples of and presented a slide lecture about her work, which includes both her native Polish wycinanki and New Mexican Indian culture. She shared examples of single colored tree of life and forest designs and multi-colored gwiasdas [stars], ribbons, beautiful stylized roosters, flowers, and other typical Polish designs. Her Indian designs are from the Mimbres region and are adapted from designs typically found on potter including corn, Kokopelli, birds, animals, etc. Her cuttings are done mostly with manicure scissors. Elzbieta has also produced some public art in Albuquerque where her designs have been reproduced in mosaic tiles. – *Beth Wunder*

25th Anniversary of University Museums

The University Museums at Iowa State University celebrated their 25th Anniversary this past fall. A papercut by Linda Emmerson was commissioned by the University Museums and has been featured on several publications publicizing the variety of special events that were held. Linda was also invited to be the featured artist at a reception at the Brunner Art Museum [October 22, 2000] where she presented a program on papercutting.

Linda's work is well known in the Ames community. Several pieces featuring nursery rhymes are located in the Children's Section of the Ames Public Library. Other cuts of London markets are part of the permanent collection at the MacFarland Health Clinic. Her annual calendar is a favorite of many! – *Beth Wunder*



BUILDING A LEGACY:
UNIVERSITY MUSEUMS 25TH ANNIVERSARY
Rice Paper, 32" x 25"

Change of Address

An incorrect address will slow, or completely short circuit, delivery of FIRSTCUT to a member.

FIRSTCUT is mailed USPS Standard Rate to United States members since mailing by First Class would triple our costs. However, going Standard Rate gives a post office 48 hours to deliver the packages once they arrive at the door allowing for leeway when other packages are awaiting delivery at the same time. We ship out of the Winchester, VA post office who sends them immediately to the main office in Upperville, VA, which is followed by a trip to Dulles Airport. After that the number of postal centers an issue can sit in depends on where you live.

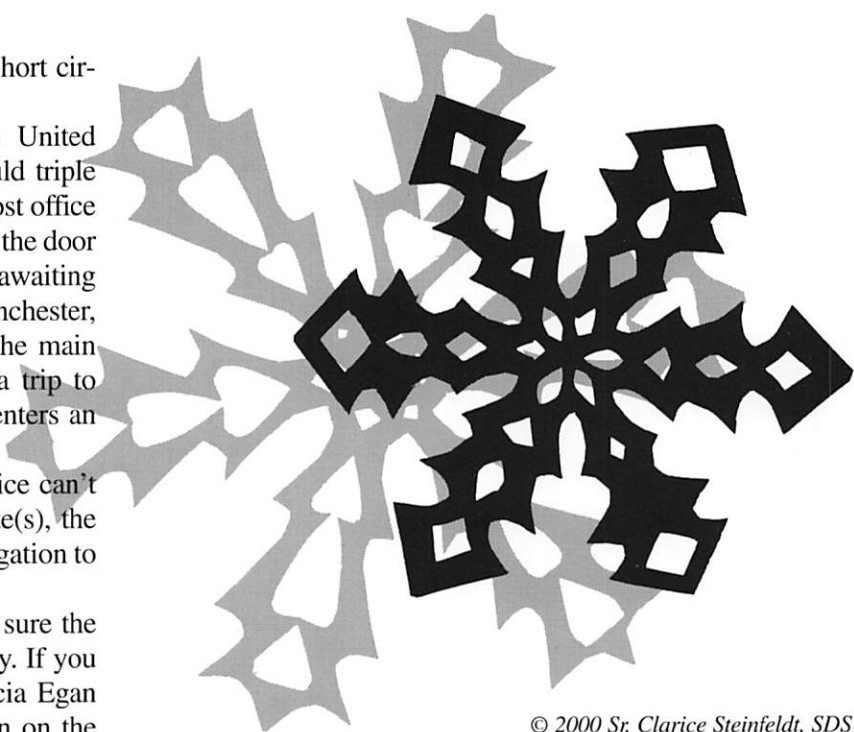
If, after all that traveling, the final post office can't identify your name/address as being on their route(s), the package gets pitched. Standard Rate holds no obligation to interpret or double-check what's on the label.

When filling out your renewal form, make sure the address is accurate. Please print cleanly and clearly. If you notice an irregularity on your label, contact Marcia Egan with the change so she can repair the information on the membership list. *Thanks!*

Old Mail Makes Interesting Reading

I was going through some old mail and found this from Ruth Corett, Israel:

"...and now, an interesting story I heard on the radio: Ahmed Al-Jazzar (the Butcher) was a Turkish ruler in Palestine at the end of the 18th century. He was born in Bosud to Christian parents. In his youth he ran away to Turkey, became a Moslem and a slave. He later was a servant of Ali Beck, the ruler of Egypt, and was his hangman (hence his nickname). He ran away from Egypt, helped the Turks, and as a prize was named Ruler of Siddam. In 1777-9 he changed the seat of his government to Akko, a city he developed, built, and made into the main city and pot of the area. The big mosque in Akko as well as numerous schools, markets and other buildings were built by him. There he organized an army (mainly of Bosnians, Albanians, and Moroccans), which later defeated Napoleon and checked his progress north from Egypt. He was known as a cruel tyrant, hated by the people. All this is well known in history. The thing which was new to me is that he was a great lover of papercuts and used them for communication: if he cut a figure with only one hand, his savants knew they had to cut off the prisoner's hand; if he made a man wit no head, they understood, and so on. He also made papercut plans of the buildings he proposed to construct, etc." — *Tsirl Waletzky*



© 2000 Sr. Clarice Steinfeldt, SDS

Horses of a Different Color

Lexington Herald-Leader/Sunday, May 21, 2000.

We were thrilled to see an article in the above newspaper about the American Academy of Equine Art's 20th Anniversary Exhibit. It mentions notable pieces of equestrian art, but the most notable one to GAP was the mention of Suzi Zimmerer's papercut, *The Meet*.

".... Another likable thing about this show is the inclusion of media not usually associated with horse art. Bronzes and oils dominate, but Suzi Zimmerer's papercut piece, *The Meet*, is a real marvel. Black paper is used to get the silhouette effect, but the outline details are so intricate that the picture takes on a photographic quality. ..."

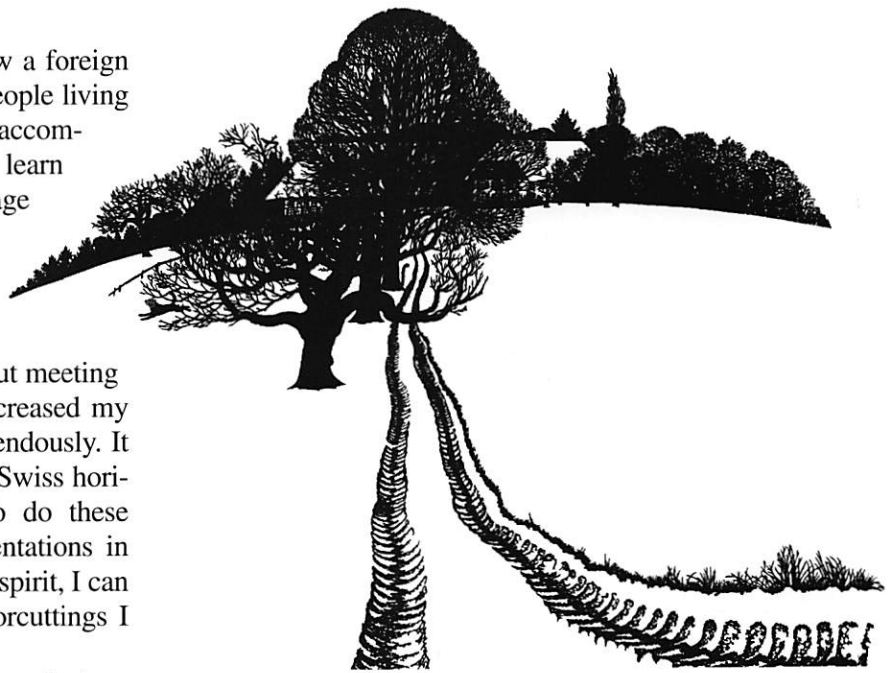


Thank You!

We all know that if you want to get to know a foreign country better, you should converse with the people living there. This we were hoping to experience and accomplish with Collection 2000 in Estes Park, and learn whether these papercutters were special or average "Americans". For me, who frequently cuts alone in a small, quiet room without meeting a fellow cutter, these "cutters" are the most interesting of all Americans!

The editors of FIRSTCUT do a fantastic job, but meeting with the creators and the actual people has increased my respect for the American papercutting art tremendously. It was a real expansion of our frequently narrow Swiss horizon. I don't believe we would be able to do these fascinating and obviously very personal presentations in Switzerland. When I think of your free flowing spirit, I can imagine new directions and creations in scissorcuttings I never thought of before.

We would like to thank all the participants from the bottom of our hearts for the great friendship and respect we received. Especially Sukie and Dick, who took us in their home, showed us around, and traced our last piece of lug-



gage, like the famous needle in the haystack, all over Pennsylvania.

Thousand thanks also to Judith Meyers for all the good care and everyone who worked on Collection 2000. The trip we took through the Canyons was great. The next time we meet, maybe in Switzerland?

Many greetings, full of great memories,
Rosemarie and Ernst

Ed. Note: Ernst Oppliger of Switzerland has published a new calendar for 2001. It features his landscapes, animals, and people, all in black and white with incredible intricacy. The Guild has a few copies for sale at \$18 each plus \$3 shipping. Send a check for \$21 to Sharon Schaich, 411 Woodcrest Ave., Lititz, Pa. 17543.

There are two examples of the calendar cuttings on this page, but of course we cannot do them justice in this space.

GIFT MEMBERSHIP

We collected enough money at Collection 2000 in June to cover two gift memberships. The first one has been presented to the Loveland Museum/Gallery in Loveland, CO.

Senior Center Requesting Help

A retirement community in the San Francisco Bay area is looking for a papercutter to put on a program for the senior citizens. Contact Marcia Egan for details: P. O. Box 281, Enola, PA 17025 or email eganm@pa.net.

ANNE LESLIE



WHEN I WAS LIVING in western New York State, I opened a shop called The Paper Paintbrush where I taught all forms of decoupage from board art to intricate cutouts of hand-colored eighteenth century prints. The cutouts were used to decorate everything from basket purse lids to wastebaskets to pieces of furniture, and some designs were elevated to a three dimensional form in a shadowbox, or sculpted against a flat background in a form called moulage.

One day I read in the local newspaper the librarians in town were organizing a July 4th Colonial craft show at Panama Rocks. They asked for volunteers to learn a Colonial craft and demonstrate it whether they had something to sell or not. It occurred to me that although decoupage was not a colonial craft, silhouettes were, and

they were cut paper, so I should be able to demonstrate that. I practiced on any subject, willing or not (mostly my children), by having them sit for me while I looked at them and cut out what I saw. I entered the show and was busy making portraits from the start, right through the day. When people started asking me how long I had been doing this, I told them truthfully, two weeks! I decided then and there, this was a worthwhile craft to pursue. Except for a few years when I was mostly working on a graduate degree in biochemistry in Canada, I have enjoyed a steady and satisfying business. I especially enjoy hearing from old customers about how much they like their portraits.

Most of my work is with children, which I love to do. I always try to capture some unique feature of their person-



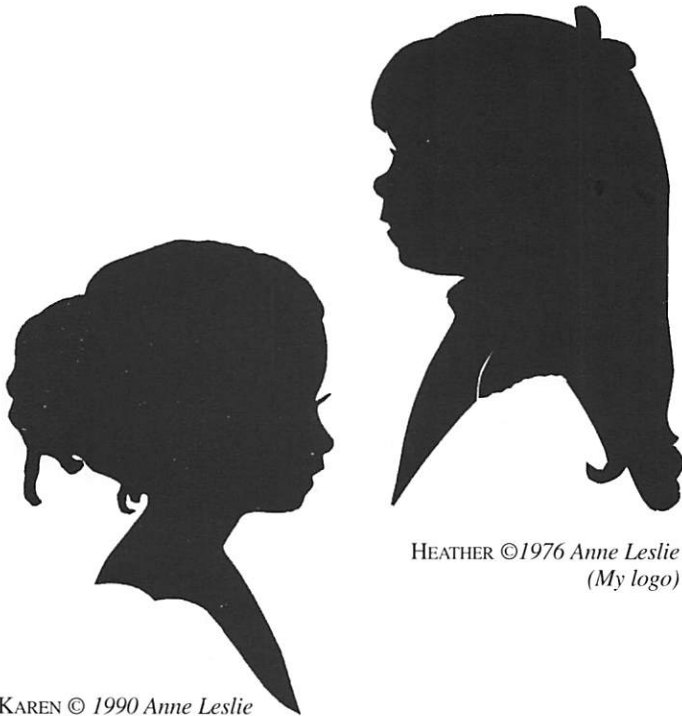
This silhouette, BEST FRIENDS, was created from a photograph and was commissioned by a mother of a little girl whose best friend was moving away.

ality in a portrait. This is a contrast to 18th and 19th *shadowgraphs* where only adults were portrayed. Collected historical portraits such as those of August Edouard may have been the only portrait record of famous people, and a resource for learning about the fashions of the time. This is why I have taken advantage of every opportunity to portray fellow craftspeople and enactors at the 18th century craft shows I attend. It is amazing how much information about a person can be packed into a mere shadow picture!

*Young lady in
Civil War dress,
Burke Center, VA
©1992 Annie Leslie*



© 1999 Anne Leslie



HEATHER ©1976 Anne Leslie
(My logo)

KAREN © 1990 Anne Leslie



MICHAL © 1994 Annie Leslie – a commission from a photo



ELIZABETH ©1994 Anne Leslie – a commission from a photo

EDITORIAL NOTE: Anne Leslie has authored a booklet entitled SHADOWGRAPH PORTRAITS – INSTRUCTIONS FOR YOUNG LADIES TO DEVELOP PAPER-CUTTING SKILLS. For further information about Anne Leslie's work, email her at paperpaint@aol.com or ph. 703-960-0095.



RAT – Years 1900, 12, 24, 36, 48, 60, 72, 84, 96, 2008
This is an average year with the best times being at the Holidays. Life should be acceptable if you try to use your charm at social events.



OX – Years 1901, 13, 25, 37, 49, 61, 73, 85, 97, 2009
This will be a wonderful year; you can be more daring and outgoing though for an Ox this is quite difficult. Your efforts will often get the merits they deserve.



TIGER – Years 1902, 14, 26, 38, 50, 62, 74, 86, 98, 2010
Time to play it very cool in the more tranquil atmosphere of the Serpent Year. Don't take many risks and avoid a fight whenever possible.



RABBIT – Years 1903, 15, 27, 39, 51, 63, 75, 87, 99, 2011
This is an average year – a year full of no major hurdles to be overcome. There is the possibility you will need to concentrate on detail and put more concentration on projects to make progress.



DRAGON – Years 1904, 16, 28, 40, 52, 64, 76, 88, 2000, 2012
This year will pose some problems for the Dragon since calm and giving up control is never easy for you. It is best to confront trouble with political manipulation and move firmly to protect your interests by cleverness rather than bold power.



SERPENT – Years 1905, 17, 29, 41, 53, 65, 77, 89, 2001, 2013,
Fantastic Year! The year will encourage calmness and spirituality. People will listen and your decision, once made, will be obstacle free. It is best to analyze and follow the details.

Year of the Serpent

January 24, 2001 ~
 February 11, 2002

by Richard Shemetulskis PhD, Chinese Editor

The sign has changed as of January 24, 2001. No longer is the Dragon in charge; it is the year of Ying, the female sign that is Night, Moon, Passive, and Negative forces. This is the year for us to reflect, restore order and bring in a negotiated peace. It is a Year for calm and cleverness and not use assertiveness but rather negotiation to achieve results. The drama of the Dragon is gone and life will require a quiet drawing of breath and assessment of situations. This year requires caution and it is not wise to take much on trust unless the small print has been read carefully. Though there are good prospects for the economy, there is a good possibility for manipulation and deceit by key people. The Arts and Communication areas should flourish, and the trends in fashion should be for sophistication and style.

This is a year for Serpents/Snakes to make major advances. Past efforts could come to fruition. It is necessary for the Serpent to acknowledge those who show support and love, for they provide help moving you up the ladder or improving your standing in society. Serpents need to rest; don't burn the candle at both ends. The conflicts that come from great exercise and rush are not good this year. Careful thought and decision-making is preferred over quick actions or judgments.

If you are born under the sign of the Serpent, you are a natural seducer of others and do it by charm and wit. You enjoy the spotlight and will not be ignored. You like to be recognized by peers and the public, but have excellent manners and a generally diplomatic style. You make decisions quickly and firmly and are determined to follow through on a project to its bitter, or wonderful, end. You rely on your special intuition and look at feelings and sympathies, paying little attention to the facts. The Serpent is an animal that favors Manipulative and Creative driven lifestyles and so will strongly desire calmness, cleverness, and spirituality.

I have prepared information to go along with the various year signs to provide some suggestions that you, depending on your own Sign, may keep in mind to make this Serpent year a great success. The Year of the Serpent can be much more pleasurable if you pay attention to the best ways to function. I close with a short poem that describes the personality of the Snake:

I AM THE SNAKE

In the light of the Moon
I move in a slow and careful way
making many turns
To the right I go and then to the left
hiding before I strike.

I love the pleasures of the body
and enjoy the feel of silk
pleasuring myself often
I always find a way to survive
making the family safe from hunger
the emotions sometimes I just don't care.

No one knows my thoughts
the truth is so unimportant
the result of success drives me.

I know the power of the Spirit
and guide myself by the mind
and let the heart alone.

RS/2000

Some Famous Snakes...Jack Kennedy, Picasso, Bob Dylan, Audrey Hepburn, Ryan O'Neal, Queen Elizabeth I, Abraham Lincoln, Mao Tse Tung, Mahatma Gandhi.

Ed. Note: Mr. Shemetulskis wrote a lovely and extensive article on the Year of the Serpent/Snake, of which only highlights could be printed here due to limited space. If you're interested in the complete article please contact me at address/email given on page 1. The cut and colored Chinese papercuts shown on these pages are originally (approx.) 2 1/2" x 2 1/2". They are available as a set - Contact Richard Shemetulskis, ph. 248-446-1120.



GOAT – Years 1907, 19, 31, 43, 55, 67, 79, 91, 2003, 2015

This year will be super and a year of progress. You will be under little pressure and can easily keep your head above water.



HORSE – Years 1906, 18, 30, 42, 54, 66, 78, 90, 2002, 2014

This year will be below average and unpredictable. It will be a test of your inventive and creative genius. This is a good year to avoid people in high places.



MONKEY – Years 1908, 20, 32, 44, 56, 68, 80, 92, 2004, 2016

This is not a great year. Everything you do will be connected to your mentality and creativity. You are able to put forth your ideas secretly and your efforts will only bring success if you avoid the tendency to joke.

COCK – Years 1909, 21, 33, 45, 57, 69, 81, 93, 2005, 2017

This is a wonderful year and a high spot in a twelve-year cycle. You will truly shine when given the opportunity. You'll make advances to gain prosperity and recognition.



DOG – Years 1910, 22, 34, 46, 58, 70, 82, 94, 2006, 2018

This will be a year of fairly easy times. The calm nature of the year will present you with time to think and reflect, but you should be prepared to negotiate a few compromises.



BOAR – Years 1911, 23, 35, 47, 59, 71, 83, 95, 2007, 2019

This year is one of trouble for you and you may experience one or two very unusual events. They will destroy the past calm and steady twelve month period.



PAPERCUTTER PROFILE

BENJAMIN BARKER

WHEN I WAS A SMALL BOY I used to beg people to draw things so I could copy the pictures. I worked in color television after college and also in guided missile research. When I became a Christian, my outlook on life changed so I quit work and started teaching children the Bible in the parks of Washington, D.C. When I moved to Rhode Island, the ministry expanded to five or six meetings a week so I started making papercuts for the Bible story characters and hold them on a storyboard with magnets. I also constructed shadow puppets for teaching Bible stories in people's homes. I made paper displays for a storefront chapel using origami and paper sculpture techniques.

Near retirement age, I produced a cable television program using papercuts to teach the Bible to children. Now I mostly make framed papercuttings to illustrate Bible verses. The bible gives me ideas about what to design – a tree for a Psalm, a branch of fruit for a proverb, and so on. I believe drawing is important for papercut art. I hope the artwork that I make will bring others to remember God's work, the Bible, and apply it to their lives.



STILLING THE STORM © Benjamin Barker



PROPHETS OF BAAL © Benjamin Barker. These puppets were made as a set to perform the story about Elijah and the Baal worshippers (1 Kings 18) on a small screen set up on a coffee table or two chairs. They are constructed of black paper backed with cardboard and a wood strip across the bottom.



© Benjamin Barker

EDITORIAL NOTE: Mr. Barker is a papercutter deeply interested in the practical side of papercutting. He has a list of questions he suspects others in our membership would like to see examined as keenly as he would. Here are some suggestions that could build into wonderful articles of practical good, or as helpful advice for the CUTTING EDGE column:

- Comprehensive articles or comparisons about: 1) tools – kinds, acquisition, uses, and maintenance, 2) framing - mounting, archival explanations of materials, sources, 3) calligraphy and typography, 4) letterhead and greeting card design.
- Practical tips for evaluating, and then improving one's design and cutting skills.
- Advice for profitable gallery and craft show experiences – the business end of papercutting.

- Gather a list of all cutting tips published in the FIRSTCUT issues since the beginning.
- Would members be willing to write an article about one of their projects, describing it from conception to finished framed piece, showing all the sketches and explaining the thought process along the way?

Any part of these suggestions would make interesting reading for most people interested in papercutting whether as a hobby, a cottage industry, or full-blown professional goal. Experienced cutters would be a great resource for the practical side of papercutting. New papercutters shouldn't underestimate their own serendipitous discoveries! Don't assume everyone knows what may seem obvious – give us a chance to learn from your experiences! Contact Angela Mohr, FIRSTCUT Editor; Pat Stuntz, FIRSTCUT Assistant Editor; or Stu Copans, CUTTING EDGE Editor.

Cutting Edge

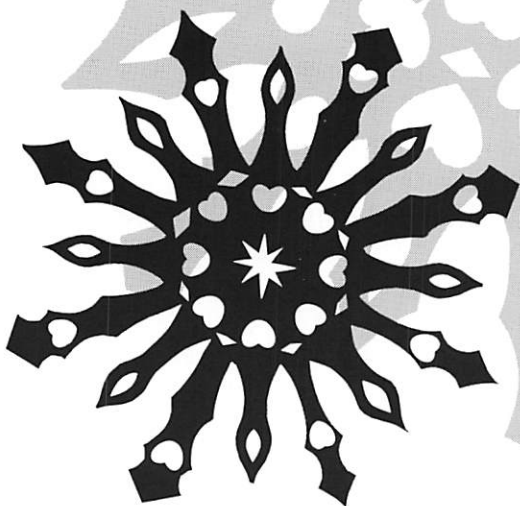
There are many ways to cut Valentines and snowflakes! All have their own distinctive process and result. Experimenting with various tools, singularly or in combination, can open new avenues.

For example, hole punchers come in a WIDE variety of shapes and sizes. Making a quick punch can be the starting point of more detailed cuttings. When punching a Valentine or snowflake, make a punch along a fold, then use scissors to open the punch into another image.

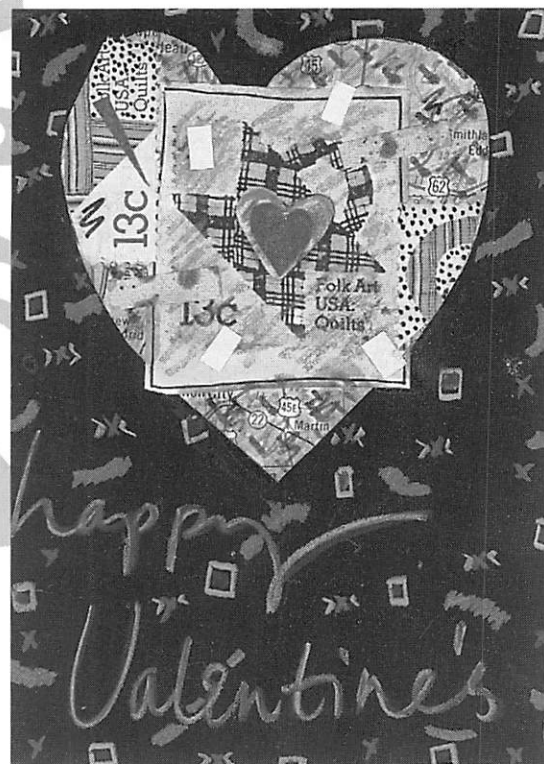
A heart can also be obtained with an oval punch tipped sideways on a fold so the bottom curve of the oval is off the paper resulting in a heart without the use of scissors.

This page shows some examples of snowflakes made with hole punchers (circle and oval) and embroidery scissors.

Layering paper onto prepaid postcards and applying touches with gel pens or pencils makes personal, inexpensive image for the receiver to hang once the message has been read.



Artist
Unknown



Papercut Love Messages Span the Centuries

Nancy Rosin, Valentine Editor



Continental, circa 1710. Lush cutwork reminds the author of The Unicorn Tapestries! Flaming hearts unite the amazingly costumed couple, surrounded by dogs, birds, and angels in a floral bower. Probably knife-cut, highlighted with pinprick details. (4 3/4" x 3 3/4")

From the earliest tokens of affection (perhaps a feather, a flower, or a fern frond) evolved the cut paper gifts we cherish today. Handmade treasures are the epitome of a personal token of respect, admiration, friendship, or love. Carefully created and lovingly given, antique Valentines are sought after by collectors as

important touchstones reflecting the purest concept of the Valentine. In a previous issue of FirstCut, (Winter 2000: The Devotional: Precursor of the Valentine), I wrote about religious devotionals as precursors of the Valentine. As we follow their evolution, we find the scissor- or knife-cut paper items became the next popular paper symbols of affection. Handmade paper was costly (as in some smaller examples), yet the styles reflect much similarity – even across continents.

It is interesting for modern paper artists to see antique mementos and more closely identify with the craftsmen of an earlier era. While artists may have crafted some of these pieces, most were created by loving, unskilled hands. That tenderness is part of the personal aspect of collecting charming, often primitive ephemera – a communication with the past, and an intimacy with the real people who made and received them. In totally different time periods in

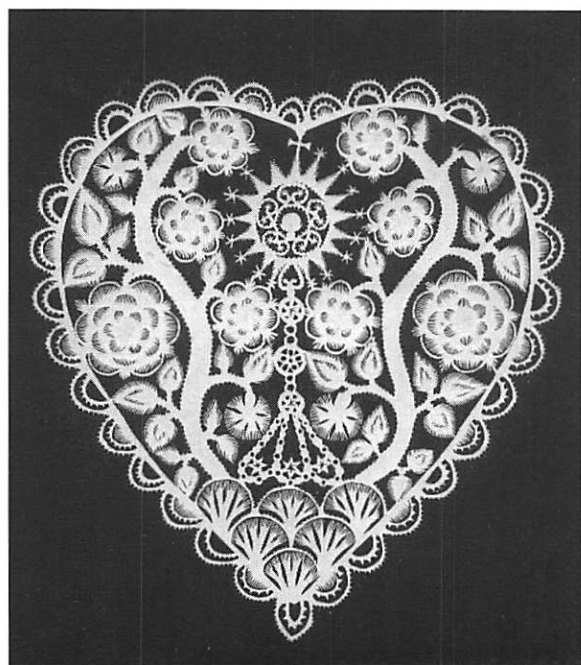
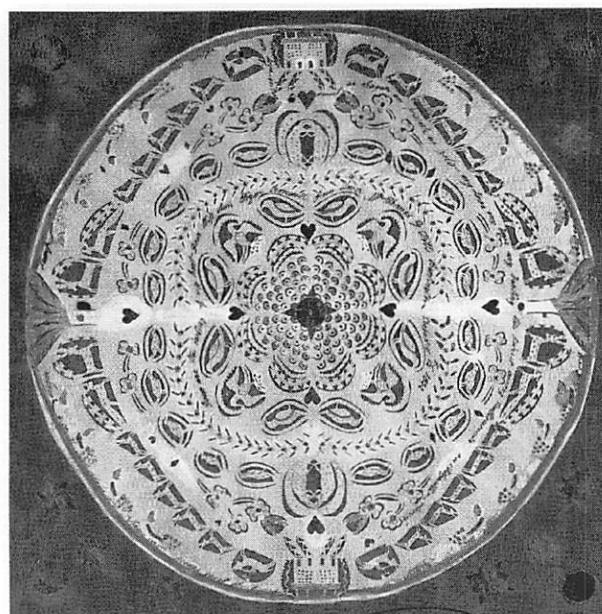
countries far apart, crude paper, rustic equipment, and candlelight, nurturing love and naïve artistry inspired some of our most wonderful treasures! Given with affection, the recipients carefully saved them... pressed within the pages of a book, safely tucked in an album, or framed for all to see. The “romantic” in me believes each piece in my collection tells a special story. They were all crafted in historic times – times that were so different from ours that we must be in awe of their very survival! I appreciate the opportunity to share their story with others, and hope they provide artistic inspiration!

Whether treasured cuts from the past, or magical new papercuts created today, both are truly special gifts from the heart and hand. My gratitude is extended to the talented artists who keep this sentimental tradition alive by creating masterpieces for the future.



Virginia Fraktur, circa 1780. Given to Elisabeth Gilpin – possibly teachers' reward. Attributed to Jacob Botz of Pennsylvania. (5 1/2" x 3")

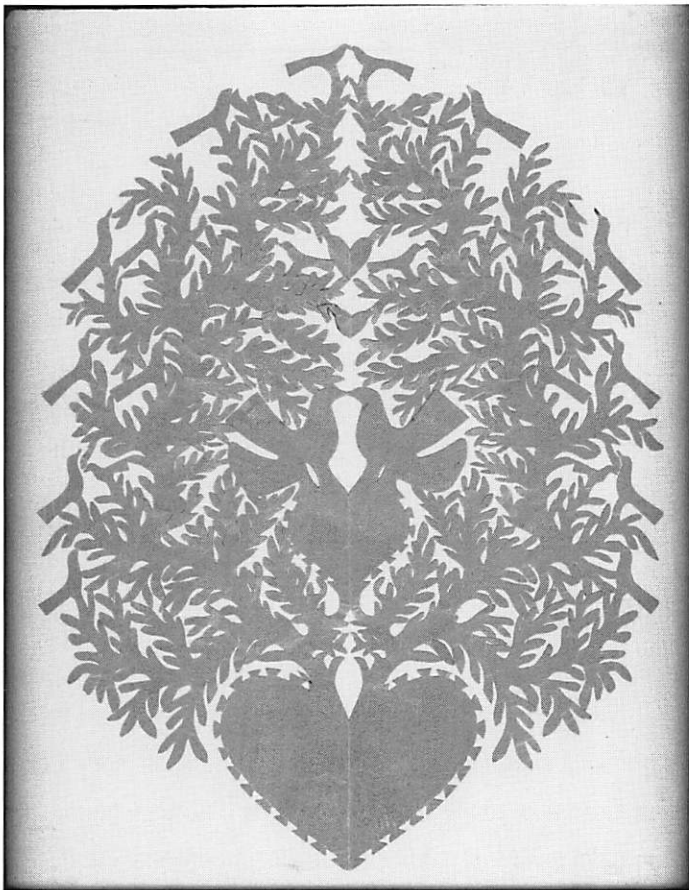
Burlington, Vermont, 1822. Magnificent opus created "for Miss Ann Eliza Cromwell ...from Lover Mr. Thomas Y. Hill". Folded in quarters and cut with designs of home, horses, and every creature from the American eagle to the fox and deer. Decorated with paint and messages of affection, it has been affixed to a dark blue fabric, adorned with gold paper moons and stars! (21" x 21")



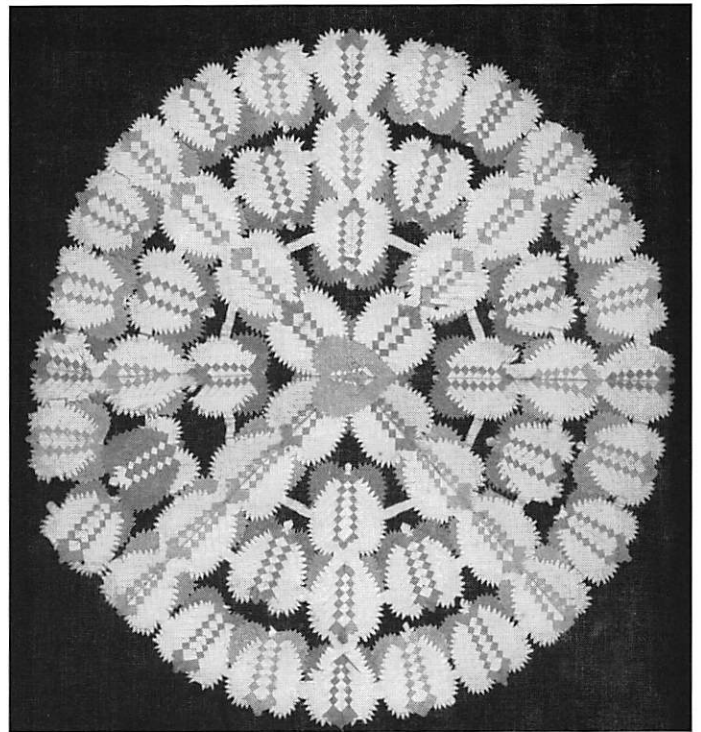
American, circa 1800. This tiny token, with its' delicate, feathery cutwork of flowers, leaves, and branches, is reminiscent of a very delicate French style; the symbolism of the chain is perplexing... (3" x 3")



Cherubs and Catherine Wheels, Probably New England, 1800-1830. Incredible design elements make this especially attractive was it made just for M.H.P., or could an itinerant artist have added the initials? (9 1/2" x 7 1/2")



Pennsylvania Bird Tree, 1840-50. Green, glazed paper in a fanciful cut of four hearts and twenty-two magical lovebirds! (6 1/2" x 5")



Fifty-three Woven Hearts! American, circa 1820. A magical creation – a page of fifty-three tiny pink paper hearts, into which are woven fifty-three tiny green hearts! One would have been a treasure! (7 1/4" x 7 1/4")



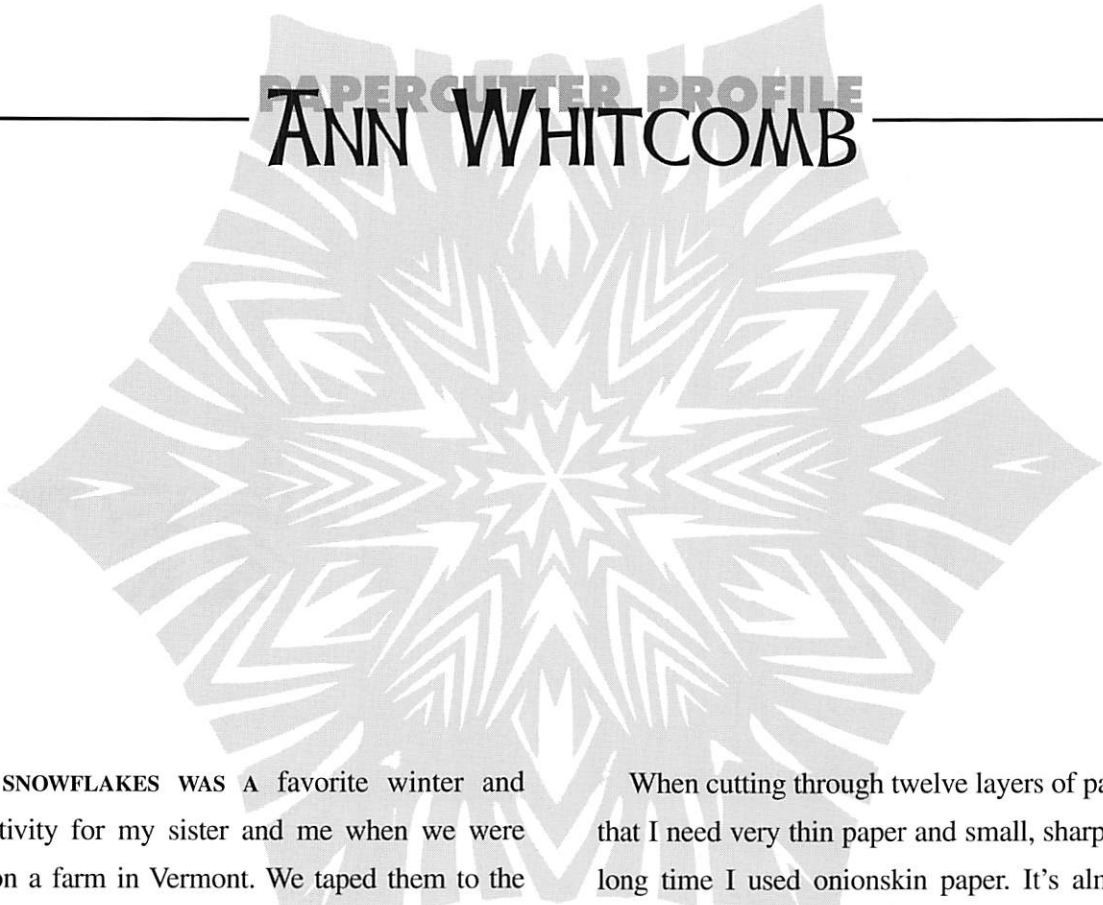
English, circa 1800. Flaming hearts adorn the corners, lovebirds carry love-letters, and the inscribed message of affection even includes "God Bless our King and Queen"! (9" x 9")



Pennsylvania, dated, 1854. Created by an artist famed for the layered effect of the cutwork – its' simplicity and naïve quality make it endearing. A treasure for M.L. (7 3/4" x 4 1/4")

PAPERCUTTER PROFILE

ANN WHITCOMB

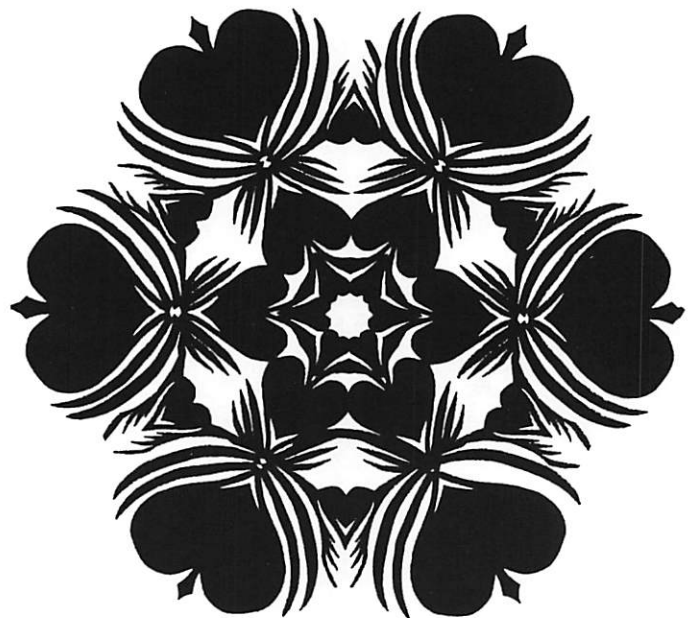


CUTTING SNOWFLAKES WAS A favorite winter and Christmas activity for my sister and me when we were growing up on a farm in Vermont. We taped them to the farmhouse windows, and used them for decorations on gifts. Once I learned how to fold the paper and where to make the cuts, it was a matter of practice, and more practice.

Mom was often my Sunday school teacher. One year at Sunday School our curriculum was called *How Miracles Abound* – snowflakes being one of the miracles. That course made a big impression on me, although I think I already felt the awesomeness of snow crystals.

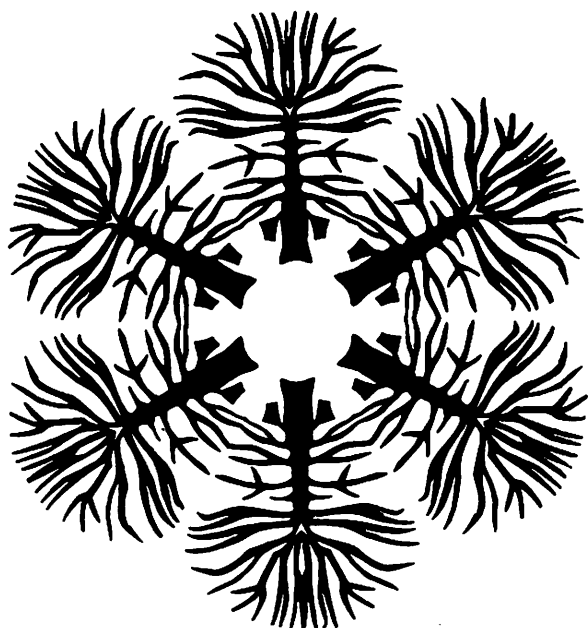
About twelve years ago I started experimenting with ideas from my familiar rural surroundings such as flowers, birds, butterflies, leaves, and then hearts. For many years I used my cuttings for greeting cards and originally went through the process of painting diluted glue on the back of a cutting, working from the center out, gluing down a small section at a time. This year I copied and reduced some cuttings onto cardstock for greeting cards, laminated snowflakes for winter decorations, and framed my cuttings for display.

When cutting through twelve layers of paper, I've found that I need very thin paper and small, sharp scissors. For a long time I used onionskin paper. It's almost gone, and onionskin is almost a thing of the past. In order to cut in colors and black, I've been trying tissue paper. There are some lovely colors and it cuts easily. It doesn't glue well, though. My tissue cuts are about 10" diameter. They are stored in plastic sleeves, or framed in clip-frames.

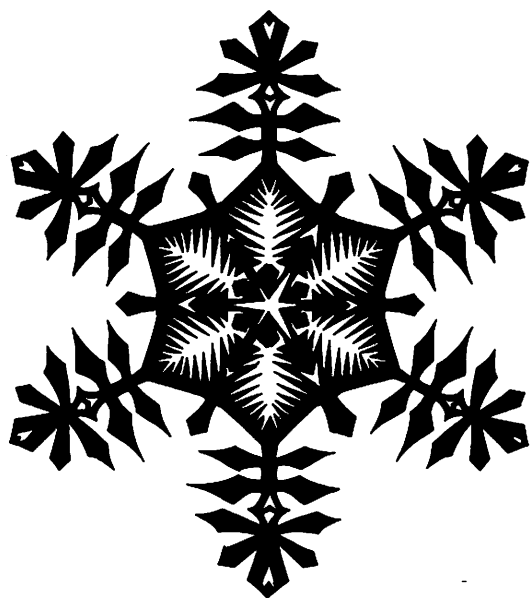


Original size – 9 3/4" cut from maroon tissue paper

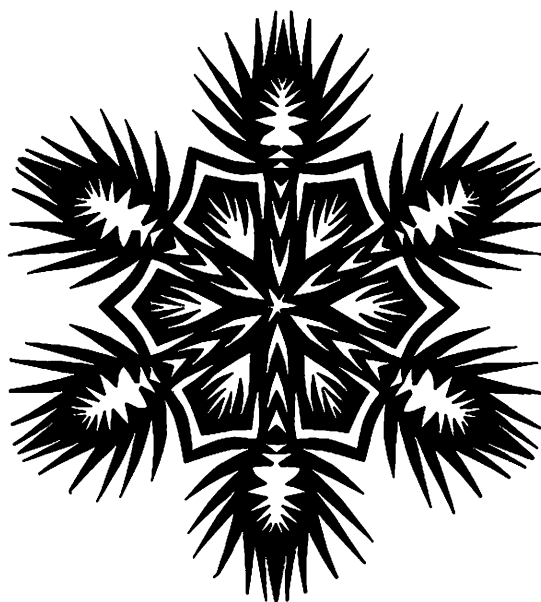
Now that my children have grown, I've begun to rediscover my deep interests for nature, patterns, design, and the meaning of life. My reading has included Buckminster Fuller, math books, projective geometry, physics, nature patterns, mandalas, and plants. My fascination with these subjects involves some common threads that I believe have influenced my cutting. One example is mandala, a Sanskrit word that means circle where the design



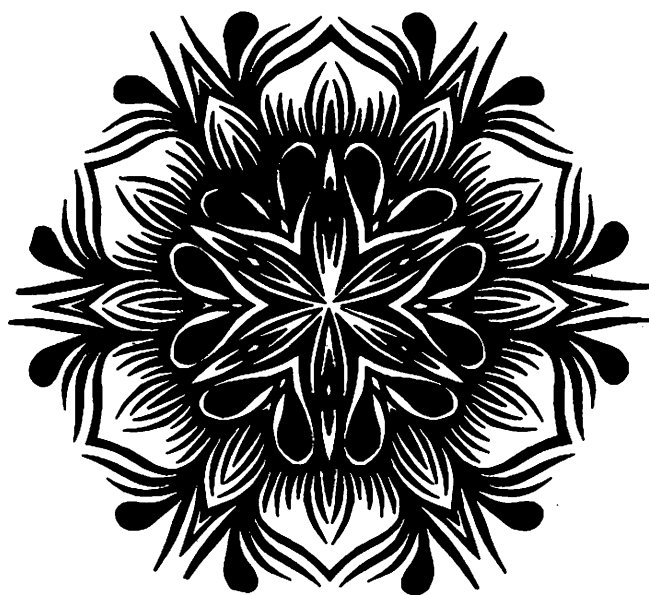
Original size – 7 3/8" cut from green tissue paper



Original size – 5 1/2" cut from black tissue paper



Original size – 5 3/4" cut from black tissue paper



Original size – 9 3/4" cut from rose tissue paper

often radiates from the center. I have come to think of my cuttings as my form of mandala, which led me to name my cuttings *Anndalas*.

Overall, the exciting part of cutting paper is still the moment when I can see what appears when the cutting is opened!

The headline snowflake was cut from purple tissue paper and is presented at actual size. All the snowflakes presented in this article: © 1999 Ann Whitcomb.

PAPERCUTTER PROFILE SIMER SRIVASTAVA

Submitted by Judith Meyers

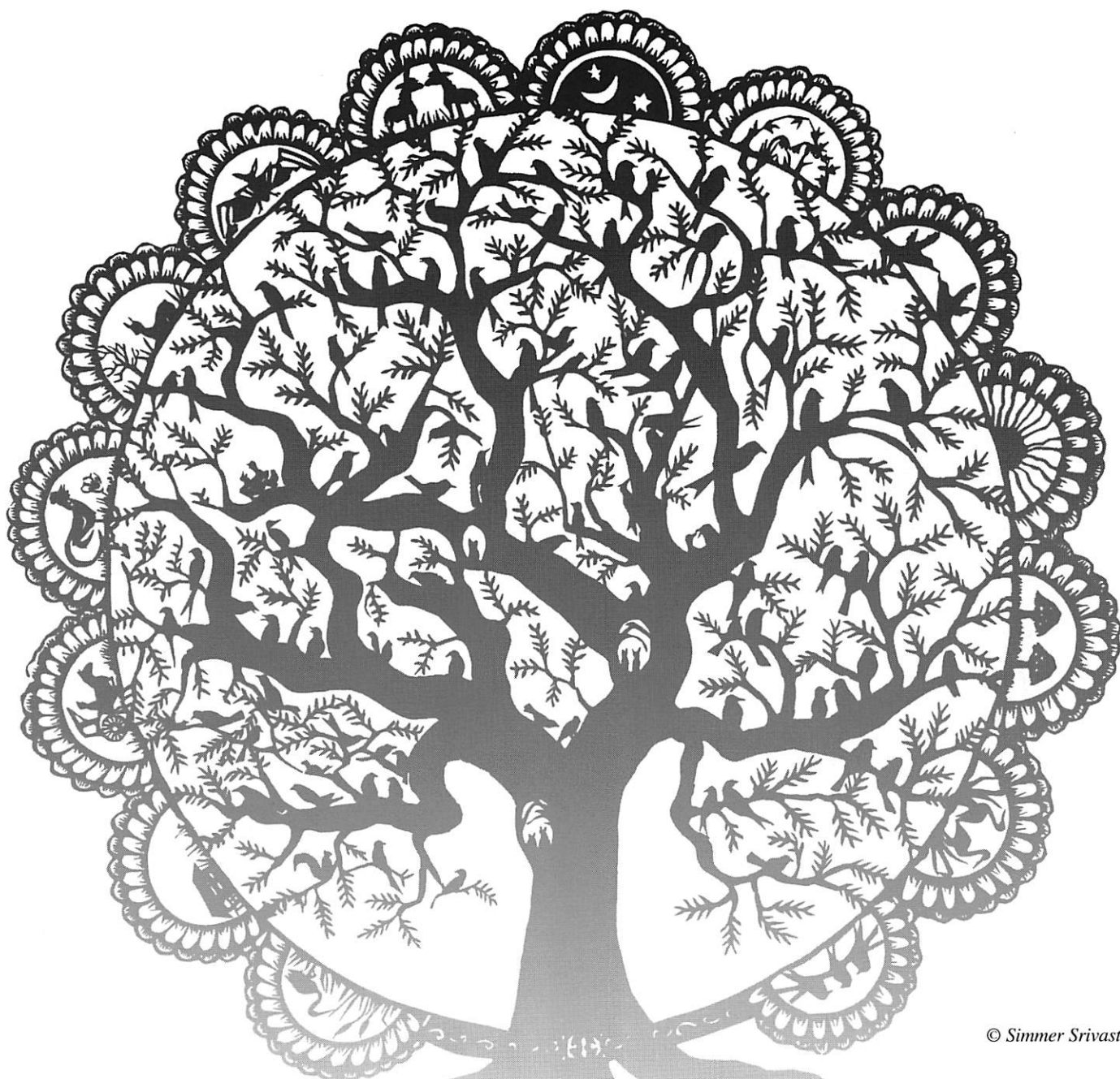


©2000 Simer Srivastava

MY HELPER AT COLLECTION 2000 was Simer Srivastava, very newly arrived from India. In late March she had come to Greeley to spend five days at my home prior to her marriage to my friend Ravi Srivastava. Ravi came to the United States a number of years ago to take advanced degrees in environmental engineering. He now works in Ft. Collins. On April 1 we celebrated the marriage of Simer and Ravi and after their getting settled in an apartment, Ravi had to go back to work and Simer, most generously, helped me get ready for Collection. She sorted papers, prepared folders, alphabetized nametags and then, as people checked in at Estes Park, she helped me with registration. Ravi, too, had been a big help to me before Collection using the computer to print envelopes and name tags.



©2000 Simer Srivastava



© Simmer Srivastava

You saw her first real papercutting on the back cover of the FirstCut/Autumn 2000 issue. The original measures 12" high by 9 7/8" wide and was reduced 75% to accommodate publication size [see

the ghost silhouette above]. She worked on it almost all summer and on the second day of September she brought it to me finished – along with hugs and many, many thanks to me for introducing her to papercutting. She made many copies leaving one with me and taking the rest to send to her family back in India. The original is now hanging in our

local library on temporary exhibition along with her watercolors.

Simer comes from a very accomplished and artistic family. Her father, a retired engineer of large dams, is a skillful painter and many mediums, and her sister is a college art teacher. Simer herself majored in botany in college and has a master's degree in seed technology. She recently became a member of the Guild of American Papercutters. So we will be seeing more of her cuttings, I'm sure!

Meet & Greet

Friendships formed at Collection 2000 in Estes Park, CO continue to flourish. Rick, Linda and James Marzullo made the trek over the Rockies to Collection in June 2000. Lynn Askew and Marcia Egan decided that it would be a special treat to view Rick's show that was due to open at the Elverhoj Museum in Solvang, CA on December 3, 2000. Britta Kling took the train from San Diego, CA to join us in Solvang.

The Christmas season began on December 1 in Solvang, CA. The Christmas tree lighting and the Christmas parade were highlights of the weekend. The Christmas party at the Elverhoj Museum was a festive climax to the beginning of the season. The museum space provides a wonderful showcase for Rick's spectacular cuttings. Subjects ranged from holiday themes, fairy tales, flowers, Bible stories and various other topics.

An Elderhostel being held that week had Rick scheduled to introduce participants to a papercutting history and demonstration. We just happened to be in town and attended the Elderhostel session also. Most of the Elderhostel participants had only known of paper cutting from their childhood snowflake cutting. The session was interesting and informative and it was exciting to see some folks really get into cutting their own designs. (Several took GAP membership forms with them!)

The town of Solvang was begun in 1911 when Danish farmers arrived looking for farmland that resembled their farms in Denmark. They organized a folk school based on traditions in the "old country." The architecture of the business district follows the design of a Danish village. (The Danish pastries are sights to behold!) The hand of Rick Marzullo is seen in many places in the community. Examples are at Bethania Lutheran Church, which has two exquisite stained glass windows designed by Rick.

As we returned to Los Angeles, we took a side trip to Santa Barbara to visit with Ingrid and Otto Schenck. Their lovely home is a bright oasis in the canyon. Living in

California, they have experienced many of the disasters that we hear about on the news (fires and mudslides). We enjoyed a delicious lunch that Ingrid and Otto prepared. Even the napkins and coasters had papercuts on them.

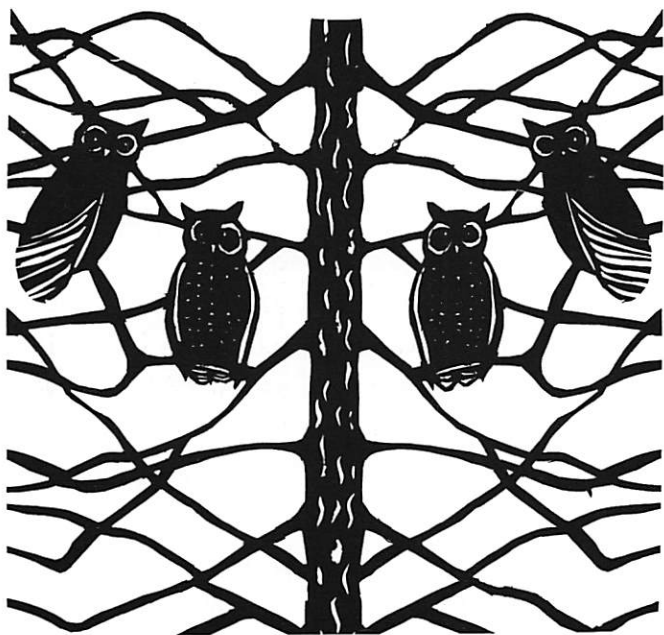
Ingrid shared the extensive collection of papercuts she has collected and showed us the cuts that she has designed and cut over the years. Otto's wonderful carving and woodwork also adorns the house. His hand carved fireplace and mantle piece are spectacular. This was a delightful climax to our journey. Britta took the train from Santa Barbara to San Diego, and Lynn and Marcia flew home from LAX. We all had "visions of papercuttings" dancing in our heads!

— Lynn Askew



JULENEG © Zooo Rick James Marzullo

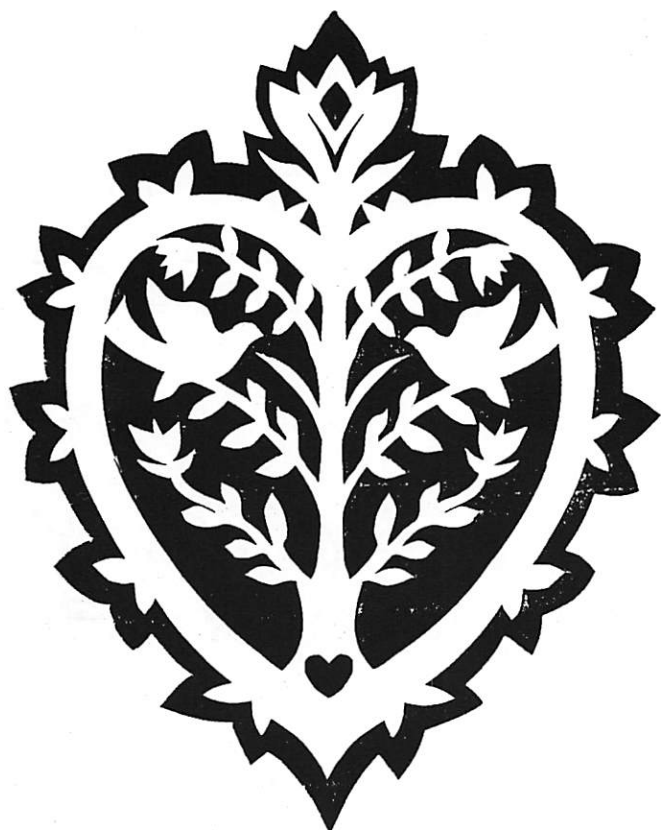
Winter Papercuts



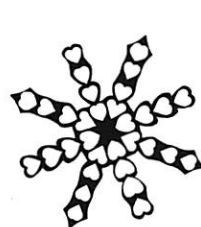
SNOW OWLS IN THE WINTER © 2000 Samantha Petrillo, 7th grade;
Alexandra Middle School, Pittstown, NJ



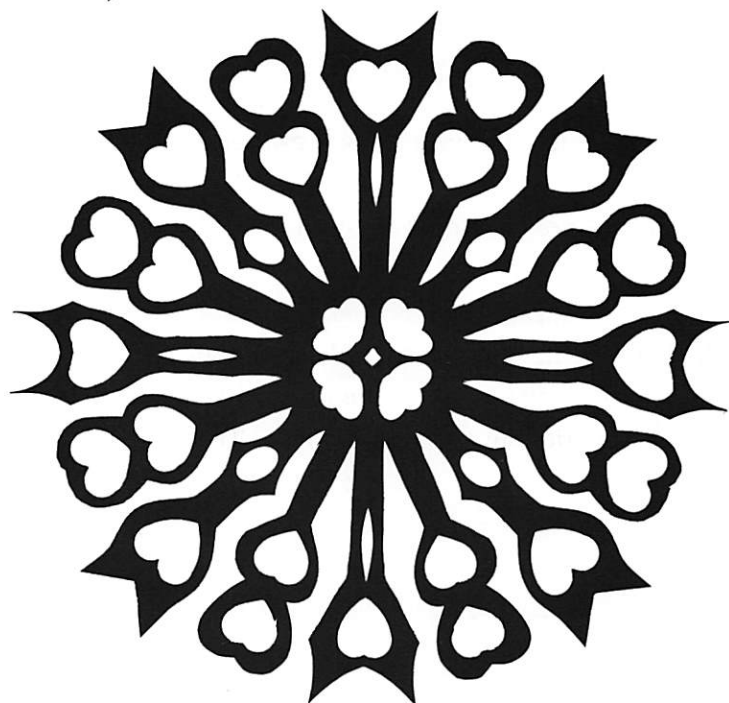
LOVE BIRDS © 2000 Michelle Dalrymple, 7th grade; Alexandra Middle
School, Pittstown, NJ



RED HEARTS © 2000 Sr. Clairce Steinfeldt, SDS



Hole Punch
Snowflakes (see
Cutting Edge)



PAPERCUTTER PROFILE ANDREW SCIALDONE

I HAVE BEEN A SELF-
TAUGHT ARTIST, crafts-
man, and model maker
by trade. I became inter-
ested in papercutting as a
young adult, creating
cards and decorations
for my family and
friends.

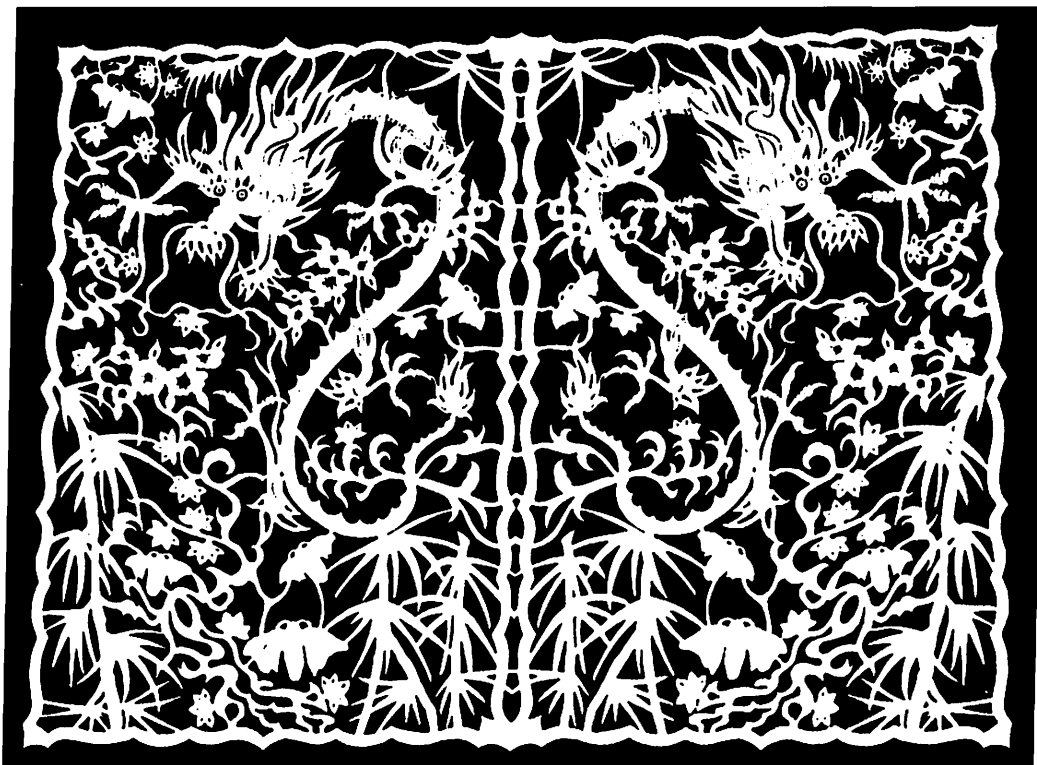
In 1993 after seeing a
flier for a papercutting
contest, I researched the
subject, and decided to
enter the competition at
my tri-county fair. My
first attempt, *The
Unicorn*, an intricate and
lacelike cut with an elab-
orate border, took first
place. I never looked
back! The techniques
used then become my
signature style.

I am a member of the
Guild of American
Papercutters and the
Rotation Art Program in
the town of Oyster Bay,
N.Y. I hope you enjoy
my work as much as I
have enjoyed creating
them.



Where it all began!

THE UNICORN © 1998 Andrew Scialdone
16" x 20" no fold on Strathmore Sketch 400 Series, white 60lbs. acid-free paper;
Exacto #11 blade



DRAGON AND MOTH © 1998 Andrew Scialdone
18" x 24" single fold on Performance Series Stratmore marker, bright white cotton paper; Exacto #11 blade



TWO VASES / © 998 Andrew Scialdone
13.5" x 18" single fold on Performance Series Strathmore marker, bright white cotton paper; Exacto #11

Inspiration for a Valentine

Great old houses and time honored neighborhoods bearing up with pride against the changing times have always charmed me. Sadly, not all have fared well. Whatever happened to those places, once built for generations to come? Where tall trees lined unlettered sidewalks, well-kept gardens filled the air with scents of roses and lilacs....Where polished windows with lacy curtains gazed into peacefulness and little girls frolicked over a game of hopscotch? I remember the place where Grandpa and I walked hand and hand when I came to visit, aiming for our favorites from Knudsens Bakery before settling down on a park bench to enjoy our cookies and each other's company.

The insanities of war have erased all but those memories. I was determined to express my concerns with the tools of an artist. I started to sketch but the scene was somber. I felt the need to add a touch of lightheartedness, something to leave behind a positive note...but how?

That is when suddenly appeared, those little fairy folks from Grandpa's world, one by one coming out of nowhere. After years of absence they had stepped back into my life! Loosen up! they said, It is a Valentine and we are here to give a helping hand. They brought brooms, shovels, flowers and trees, yes, even a crane to assist in sprucing up the old neighborhood, not to forget food for those homeless pets! They seemed to guide my thoughts and hand; they led me on and on! Everyone wanted to get into the picture and somberness turned into fun. At the last minute, prior to completion, they buried a tiny seed. Before I knew it, a giant pea had swiftly mushroomed as to make a point to never underestimate the power of small deeds because like tiny seeds, they too can grow into miracles.

Editorial Note: As this account demonstrates, memories play an important part of the papercutting process, influencing design in surprising ways.



The papercut THE GNOMES VALENTINE TO A TOWN was created in 1992 after having been inactive in this particular art form for more than 30 years! – Ursula Haman

In memory of my Grandfather, Artist Hermann De Bruycker, 1858-1950, Hamburg, Germany



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