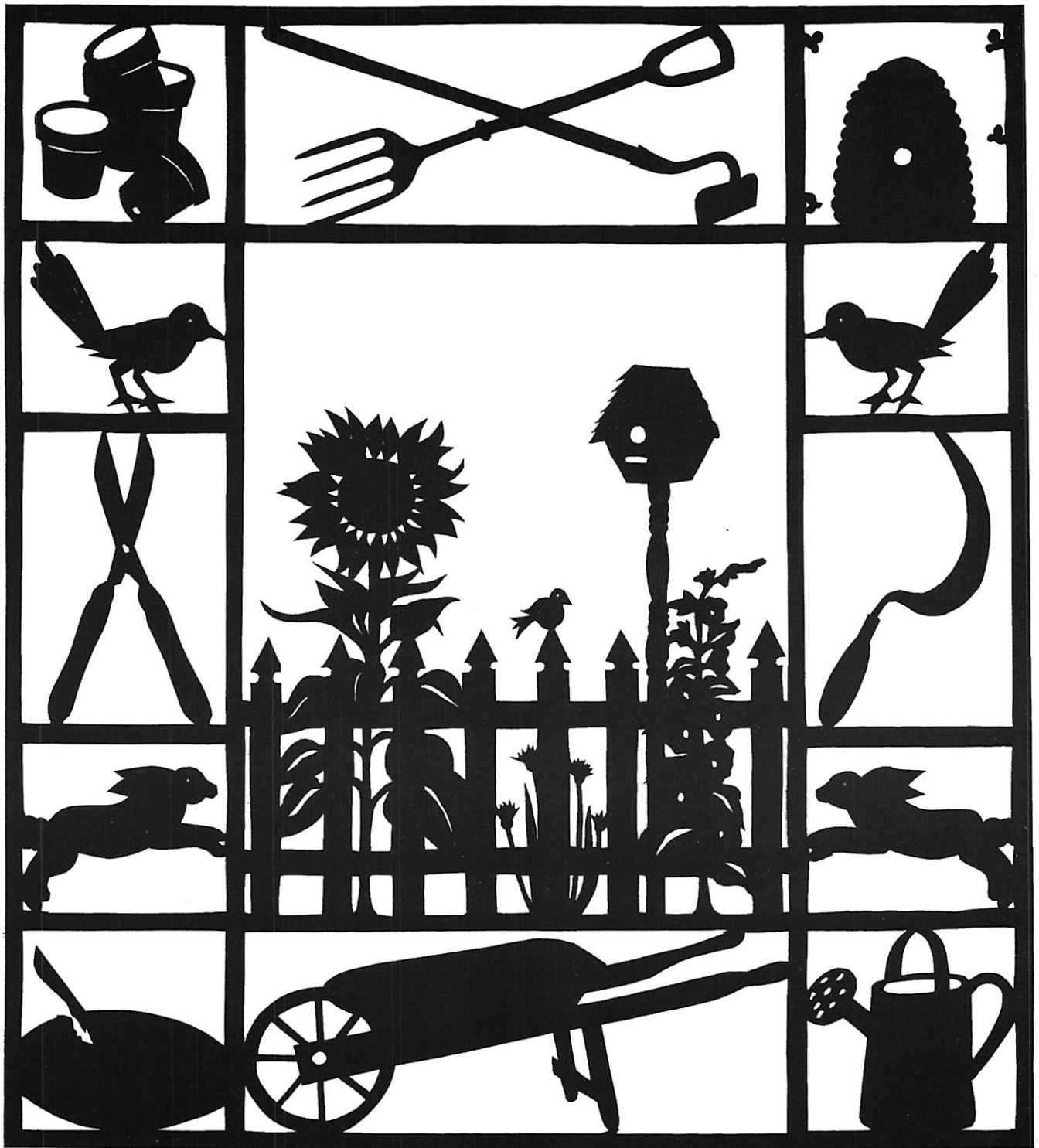


FIRST CUT

A GUILD OF AMERICAN PAPER CUTTERS' PUBLICATION

Vol. 14 No. 2 Spring 2001





© 2000 Marcia Egan

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: Nancy Cook-*President*, Bea Coron-*Vice President*, Sandra Gilpin-*Secretary*, Betty Wells-*Reporter*, 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: Claire Archer, Paul Beal, Marie Cook, Marie-Helene Grabman, Mary Lou (Sukey) Harris, Richard Harris, Trudy Kauffman, Britta Kling, donna Little, Judy meyers, Dorene Rhodes, Karen Shain Schloss, Paul Trattner, and Kathy Reed Western.

PRESIDENT'S CORNER

Dear Members,

When you read minutes of our quarterly Board of Directors Meetings, I wonder if you are aware of how committed the directors are to keep the organization operating smoothly. At our recent meeting on Feb. 24, some drove 2 or 3 hours each way, sat for 5 hours dealing with budgetary issues, planned for Collections in 2002 and 2004, discussed a new traveling exhibit, and elected new officers and several new directors.

Of great concern to the Board is keeping FIRSTCUT within budget without sacrificing quality. Since our only real income is members' dues, the number of members renewing each year directly affects the improvements we can make and whether there will be one or more color issues. When the dues were increased to \$25 per year in 1997, we lost a percentage of renewals, maybe because of the increase, maybe not. With the magazine costing over \$10,000 per year for printing and mailing, our membership ideally should be 500 members at \$25. We may have to consider increasing the dues. You can be sure that FIRSTCUT will always be the last place the Board cuts corners because, to 90% of our members, the magazine is the only physical connection to the Guild.

Hearty congratulations to new President Nancy Cook/Illinois, Vice President Beatrice Coron/New York, and new directors Marie Cook/Iowa, Marie Helene Grabman/Michigan, Kathy Reed/western Pennsylvania, Britta Kling/California, and Judith Meyers/Colorado. Bette Wells will be assisting Secretary Sandra Gilpin with program reports. Exciting news comes from Marie Helene Grabman of a Michigan chapter of GAP with invitations extended to members in Ohio and Illinois.

Sincerely,

Sharon Schaich, President

411 Woodcrest Avenue, Lititz, PA 17543

717-626-4330 or slshike@ptd.net

A BRIEF EDITORIAL WORD

I'm excited about a new section in FIRSTCUT: *Recent Cuts*. Though it's nice to mark the seasons with relevant papercut images, not everyone has time to produce special cuts outside other commitments as Suzi Zimmerer explained. (See *Member Commentary*). *Recent Cuts* will be the place where members can submit photocopied examples of their current efforts not necessarily themed to the season.

Angela Mohr, Editor

P.O. Box 3, 108 Tinoak Drive, Stephens City, VA 22655

tinoak@visuallink.com

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Front cover: PICKING DANDELIONS was cut by Maureen Darby and published full size.

Back Cover: THE STORKS was cut by Susan Throckmorton using scissors and silhouette paper. Its' original size is 23 x 29.5cm.

MEMBER HOMEWORK

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

Fall: Libraries, Alphabets, Holidays

Winter: Wind, Seed Catalogs, Love letters

Cutting Edge: Suggestions for lighting and magnification

FootQuote to finish for May 1:

When the FIRSTCUT envelope arrives...

FIRSTCUT DEADLINES

SUMMER - May 1

AUTUMN - August 1

WINTER - December 1

SPRING - March 1

Guild Business

GUILD OF AMERICAN PAPER CUTTERS

February 24, 2001 / Lititz, Pennsylvania

Sharon opened the meeting with introductions from all the attendees.

OLD BUSINESS

Treasurer's Report - David Shelly explained the checking account balance is \$70.20. All other funds are kept in a moneymarket account to gain interest. He does an automatic transfer to pay bills. Income from the Interchurch Center Exhibit was \$640; expenses \$716.86. The difference between the two figures was the cost of underwriting the reception.

David mentioned his concern regarding figuring out a systematic way to know when dues will arrive since FIRSTCUT is our biggest expense and the quality and size of the magazine is directly affected year to year by the number of membership renewals. January is usually when dues start to arrive (after the magazine with the application is delivered). Last year dues came in before New Year because the renewal application was out earlier. Dick Harris explained that it usually takes three rounds of notices to get a 95% response rate. It was agreed to send the spring issue to existing membership, and follow with a postcard reminder to members who haven't renewed.

Sale Items - Revised order forms for GAP books, catalogues, etc. appeared in the winter newsletter. Sales have improved. Members are encouraged to purchase books for themselves and one for their local library. Members can also contact their local museum shop about purchasing a quantity books at the wholesale price of \$4 each.

Membership - Membership renewals are trickling in slowly due to the fact that the renewal form didn't get out to the membership through FIRSTCUT till the winter issue. Marcia explained she can tell when the magazine is being delivered across the country because the renewals started to arrive from the East coast right after publication of the winter issue, then moved westward as the issues arrived further away. She mentioned there's also been some confusion involved with not knowing when a person's membership expired since the mailing labels for the winter issue didn't indicate expiration dates. The labeling will be fixed for the spring issue.

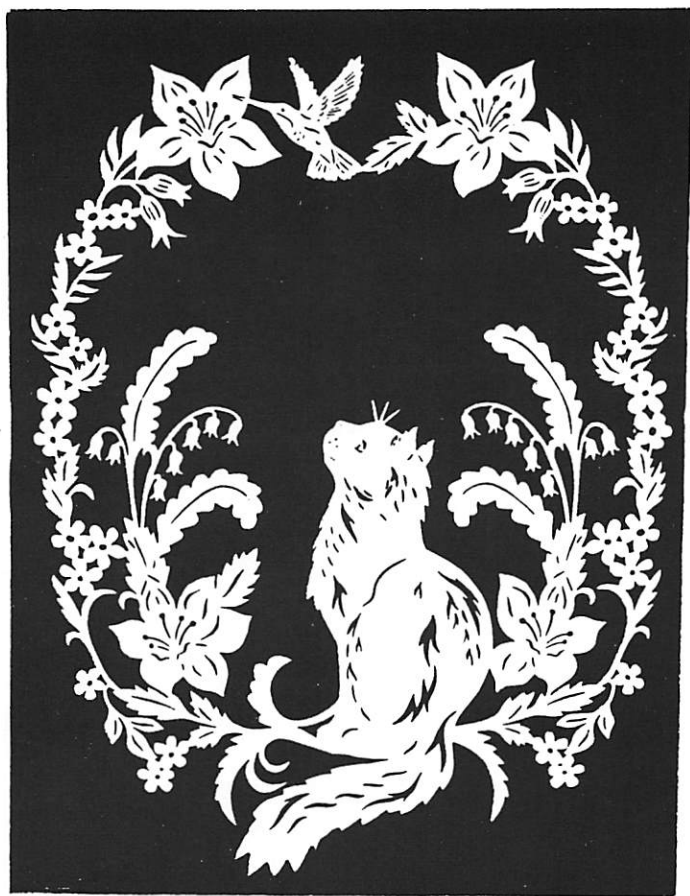
This first year of sending renewals forms is a change. Other Guilds present their renewals in this way to take advantage of a mailing already planned and have had success. Next year it is anticipated that the membership will be better prepared to look for the renewal form in their Fall issue of FIRSTCUT.

NEW BUSINESS

Membership Rosters - David Shelly moved we discontinue sending the membership list routinely in the magazine. It's sent to the new members, and we can provide it to members making a request. Gerry Schouton seconded. Discussion followed. Members have absorbed many of the operating costs without



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© Trudy Kauffman

reimbursement since the Guild's beginning. FIRSTCUT is our biggest expense roughly costing \$10,000 to publish annually. Membership rosters bump up the fee to \$12,500, leaving a bare \$2,500 to run the organization. Yet, FIRSTCUT is the single most important communication tool we have with the membership as a whole. Though we may need to raise dues to continue doing everything we used to do, David explained that economizing in some areas may forgo a dues increase for now. Motioned was carried. The Board members agreed 1) to send the membership roster to new members as part of their welcome package, and 2) to send the roster to members who request one and send a stamped, self-addressed envelope to Marcia Egan. A notice will be made about this in the magazine.

Contributions - The Board discussed promoting additional contributions from interested members and institutions. A notice will be put into FIRSTCUT.

FIRSTCUT - Angela Mohr reported the popularity of the footquotes being used across the bottom of the pages of FIRSTCUT, and the irony that she has gotten email and letters from members complimenting the

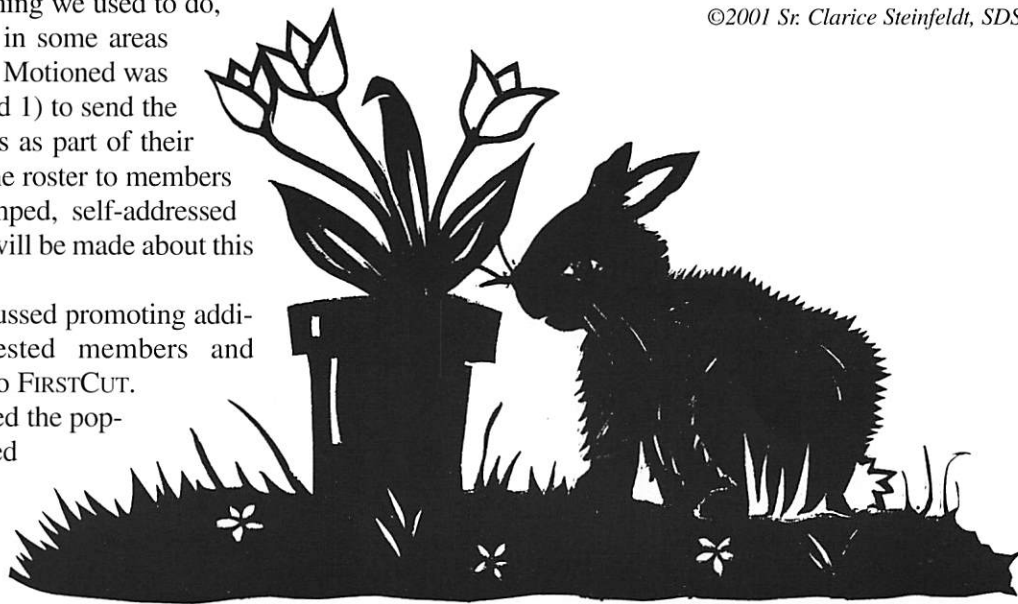
innovation but that the messages won't include a footquote for the next issue. Angela asked for suggestions for encouraging papercut submissions. Ideas included contacting members through email and postcards, possible addition of a new section called Beginner's Corner, and expansion of the homework themes.

The Board discussed color issues and learned we could do limited color (a four page color section) for about \$500 - \$1,000, clearly over our resources. Again, the question of a dues increase was mentioned and Dick Harris explained the dues increase from \$15 to \$25 resulted in a 20% loss of membership. These may have been marginal members anyway, since the membership has increased over that loss and further. Sharon decided to table the dues increase issue until we have a budget in place and can discern our options. To 90% of our membership, FIRSTCUT IS the Guild of American Papercutters and cutting costs from it should be our area of last money-saving options.

Nominating Committee - Paul Beal spoke about the committee's nominated choices for President, Vice President, and additions to the Board of Directors. He explained the importance of including a broader sweep of national influences from within the Guild and therefore entered the following names for consideration: President, Nancy Cook; Vice President, Bea Coron; Secretary, Sandy Gilpin; Reporter, Bette Wells; Board Members (Extended Board) - Britta Kling (CA), Judy Meyers (CO), Marie Cook (IA), Marie-Helene Grabman (MI), and Kathy Reed Western (PA).

A positive vote confirmed the choices. Sharon Schaich will act as President till Nancy Cook can finish relocating to her new residence in early Spring.

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Program Honorariums - Faye DuPlessis investigated the possibility of having a silhouette program presented by Anne A. Verplanck, Curator of Prints and Paintings at Winterthur - the honorarium will be \$250. The Board was reluctant to use membership fees to cover a program only accessible to a small percentage of members. Faye will invite Ms. VerPlanck to become a member.

Once Upon A Time Exhibit - Lynn Askew explained the traveling exhibit, *Once Upon A Time*, has been taken down as of February 2001. Pieces were brought to the meeting for pick up, others will either be mailed or taken to the May meeting in Annville for attending members.

Website - Dick Harris spoke about the GAP website and how it should be up and working in about 3 - 4 weeks. Beatrice Coron prepared the overall design. Various areas of the website will be available to person in charge of the area of interest (example: Traveling Exhibits, Programs, etc.) to update as information becomes available. The website will have papercuttings on each page plus a gallery of papercuttings that will change from time to time. There will be a page listing the Guild members who sell to the public. There will be no charge for being included in the listing, and should be a good tool to sell the membership. A chat area will be set up for Board Members and Officers. The items in the Guild's traveling exhibits will be shown on the website with permission of the papercutter. Permission details will be worked out. A Tentative date for the website presentation is set up for May 19, 2001 in Annville, PA at the GAP Spring meeting. (*Now Confirmed-See Member Reminders*)

Interchurch Exhibit - The income for the exhibit was \$640 and expenses were \$439.30. The difference of \$200.70 will be used to cover return of pieces. Once again we did not ask for a Guild commission on pieces sold. Slides will be returned. Three pieces were sold.

Queen's Library Exhibit - The name for the traveling exhibit has yet to be finalized. Some names were discussed with the final decision that Sharon would re-contact the Library for suggestions. It will start in the Fall and continue traveling after that time. (*See the Queen's Library information in the Member Reminders*)

Collection 2002 - Two options were discussed for a possible Collection 2002: St. Simon's Island, GA and Montreat, NC. Montreat offered the most attractive package though there were some drawbacks such as the possible lack of membership in the North Carolina area to help with coordination and available times. Sharon agreed to collect more information and make it available to Angela for announcement in FIRSTCUT.

West Coast Collection 2004 - Asilomar Conference Center in Pacific Grove, CA has been suggested by Alice Helen Masek for a West Coast Collection gathering of the

membership. A \$500 deposit is required to hold a place for sometime in the second half of October of 2004. Alice Helen will get definite dates upon application.

ExhibitsUSA - Sharon got a phone call from Robert Logan mentioning a touring exhibition called *The Art and Craft of Paper: Traditional and Contemporary*. It is an exhibit that travels for three years to 38 states with an estimated 2.1 million visitors. Guild membership will be informed about ExhibitsUSA through FIRSTCUT. (*See Member Reminders for further information*)

Lotte Reininger Films - Mary Lou Russel mentioned that a gentleman in Canada, Gordon Martin, has an entire collection of Lotte Reininger films for sale. Contact Dick Harris about the particulars.

GAP Archives - Paul Beal brought up the idea of finding a headquarters for our archives. Somerset Historical Society has offered to house the archives. This is in discussion stage.



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Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

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

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.

NEW TRAVELING EXHIBIT - A PAPER CUTTING ANTHOLOGY

Mid-November 2001 - Mid-February 2002

Queens Public Library Gallery, Queens, NY

GAP SPRING MEETING

May 19, 2001

Lebanon Valley College - Annville, PA

COLLECTION 2002

April 15 - 19, 2002

Montreat Conference Center, near Asheville, NC

COLLECTION 2004

Third Week of October - 2004

Asilomar Conference Center, Pacific Grove, CA

GAP Spring 2001 Meeting, Website Presentation, Lunch, & Show-and-Tell Annville, PA - May 19, 2001

The Spring 2001 meeting of the Guild will be held in Annville, Pennsylvania. The meeting will begin at Lebanon Valley College and then proceed to Sukey Harris's Log House. **(RSVP appreciated.)**

Be at the college anytime between 10:30 and 11am. The room will be opened early and the program will begin promptly at 11am.

The College is located 1/2 block north of the intersection of US422 (Main Street) and PA934 in Annville, about 20 miles east of Harrisburg. At the intersection of US422 and PA934 turn north and drive only 1-1/2 blocks and park on the college parking lot on the west side of PA934. Walk across PA934 to the Lynch Memorial Hall, enter and turn left to rooms on the north side of the building. We will be meeting in Room 120 which is equipped with a computer driven screen projector. Dick Harris will give an overview of the new website which will be online by then.

Following the presentation on the website, the group will drive south on PA934 back to the intersection. Turn right (west) on US422 (Main Street) and drive for four blocks. Sukey's log house is at 437 West Main Street. Park along Main Street.

For lunch, bring your own sandwiches and drinks. Soup, etc., will be furnished. Following lunch there will be a regular business meeting and a show and tell. **RSVP to the Harris' - 717-867-2554** and bring your latest creations!

Last Call!

Midwest GAP Traveling Exhibit

Opening in May, 2001 at the Cedarburg Cultural Center in Cedarburg, WI.

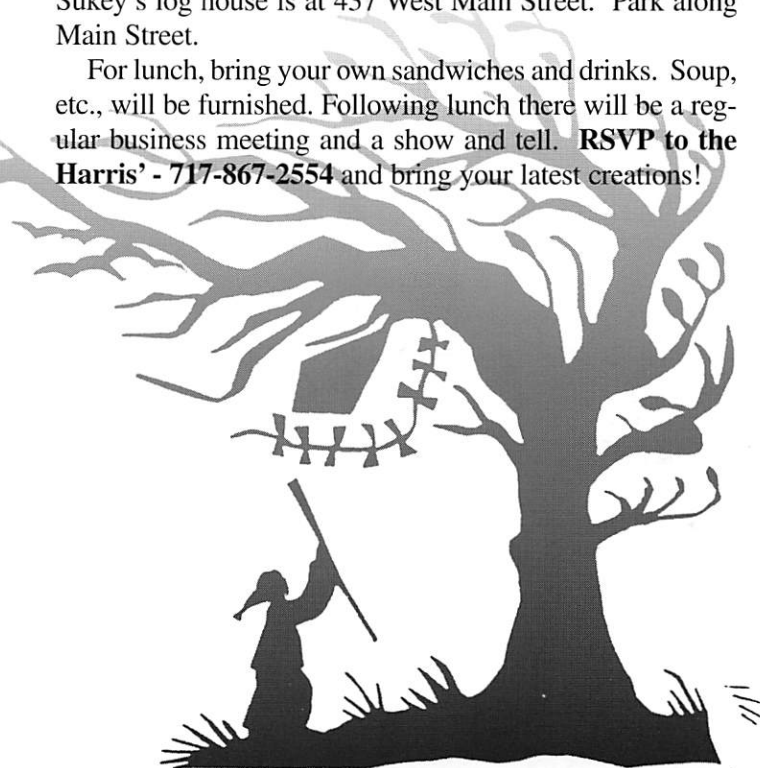
THEME: open

SIZE: Up to, and including, 20" x 24" pieces; All pieces are to be framed and sent 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



©Susanne Schlaepfer-Geiser

FirstCut Special Interest Editors

Antiques - Claudia Hopf
Book Reviews - Steven Woodbury
Contemporary - Regina Scudellari
Collecting - Candy McDaniel
German - William Oellers
Kids Kuts - Lynn Askew
Mexican - Beatrice Goodpasture
Silhouette - Ruth Grabner
Cutting Tips - Stuart Copans*
Judaic - Mindy Sue Shapiro
Valentine - Nancy Rosin
Polish - Sue Throckmorton*
Chinese - Richard Shemultkis
English - Reg Sear
Danish - Rich James Marzullo
Swiss - Sharyn Sowell*

**These editors have enriched this issue with their efforts to add to the Guild's knowledge of the historical and cultural broadness of papercutting.*

New Area for Submissions

FIRSTCUT is starting a new regular section to the issues: **Recent Work**. Papercutters are invited to send clear, black and white examples of recent work to be included in this part of our magazine. Color examples will be considered on a piece by piece basis for clarity and gray tone possibilities since we're not able to afford color printing on a consistent basis yet. Return of an original cutting is not guaranteed.

2001 SUMMER ISSUE SUBMISSIONS

The summer issue is planned as a vacationing "**Wish You Were Here**" issue. We encourage you to mail in papercut postcards, or postcard copies, from the wonderful place you'd like to go on your vacation. We'll converting color postcards gray tones where possible so send them too! **Postcards need to arrive on or before the deadline, May 1st.**

COLLECTION 2002 THE GOOD NEWS

The GAP Board of Directors has selected Montreat Conference Center, 15 miles east of Asheville, NC, as the site for Collection 2002. The Blue Ridge Mountains should be arrayed in all their spring glory with azaleas and dogwoods in bloom during the week of April 15 thru 19. Collection guests will stay in Assembly Inn overlooking Lake Susan. The historic stone hotel was built in 1929 and has 100 guest rooms and 9 meeting rooms. Buffet meals will be served in the Inn dining room. Montreat has full

recreational facilities, 4000 acres of hiking trails, as well as cabins and a family campground. Nearby attractions are the Biltmore House, Blue Ridge Parkway, Penland Arts School, Pisgah National Forest. Nashville, TN. Atlanta, GA and Winston-Salem, NC are only a few hours drive. Visit www.montreat.org

THE NOT-SO-GOOD NEWS

Board made the decision to go out on a limb to get our group on Montreat's calendar without a committee in place. Because we are confident that the enthusiasm generated at our Collection in Colorado will continue, the following positions must be filled immediately - a registrar, a program committee, an exhibit committee, a publicity person and finally (what should be the easiest job of all with those positions filled) a chairperson to keep everything on track. E-mail is essential. Montreat will handle all room reservations and room fees, which is one less chore for the committee.

To establish our mailing list for those who are interested in receiving further info about Collection 2002, we ask that you fill out the form below and send it with a check for \$10 to cover ALL FUTURE MAILING COSTS to DAVE SHELLY, GAP TREASURER, 45 WALL ST, BETHLEHEM, PA 18018-6012. Lodging for four nights and all meals - approx. \$275 per person based on double occupancy (plus conference fee, airport shuttle, and transportation from your home)

Please send info on Collection 2002 at Montreat, NC April 15-April 19, 2002 to:

Name_____

Number of persons_____

Email_____

Address_____

City_____

State_____ Zip_____

Phone_____

I enclose \$10 payable to GAP to cover all mailing costs.
I would like to serve on the following committee:

Program_____ Exhibits_____ Publicity_____

Other_____

Attention Silhouette Cutters

People occasionally contact me in search of a silhouette cutter for a special event. If you would like to be on a silhouette cutter referral list, please contact me or send me your card or brochure: Marcia Egan, P.O. 281, Enola, Pa. 17025, or eganm@pa.ent.

Membership Rosters

New members are sent a current roster of the Guild's membership. If you would like an updated roster, send a stamped, self-addressed business sized envelope to Marcia Egan, P.O. Box 281, Enola, PA 17025.

CALL FOR ENTRIES
for The Guild of American Papercutters'
New Traveling Exhibit

A Papercutting Anthology

WHERE: Queens Public Library Gallery, Queens, New York

WHEN: Mid-November 2001 to Mid-February 2002

FEE: \$15 per entry for exhibit costs and return shipping

SIZE: 20"x26" max., 12"x12" min., including frame

ENTRY FORM DUE: June 1, 2001 (form below, check, SASE)

ENTRIES DUE: August 10, 2001

ELIBILITY: Current members in good standing with dues paid for 2001

ENTRIES: Must be ORIGINAL PAPER CUTTINGS, designed and cut by the artist

COMMISSION: To be determined by the individual venue, not to exceed 30%.

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. The word "anthology" refers to a collection of literary works, music, or art. This will be a non-juried show; neither slides nor photos are required.

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 have an identical piece available to ship within 6 weeks when the venue places an order. Some venues will refer interested buyers directly to the artist.

FRAMING: Framing must be to gallery standards. No plastic or poorly constructed frames. Plexiglass® or Lucite ES® required; artwork will be lighter to ship and handle,

and not subjected to damage from breakage. Queens Library has specified using D-ring hangers (no saw-tooth or screw eyes).

SHIPPING: Ship entries to Michael Marcus, 1041 EAST 23rd St., Brooklyn, NY 11210

Entries must arrive by August 10, 2001 and will be inventoried and delivered to QPL by August 15.

Complete the Entry Form below and send to Jianglin Li, 144-40 38th Ave., Apt. B3, Flushing, NY 11354 along with a check for \$15 per entry made out to GAP and an SASE to receive Waiver and Release form, shipping, and labeling information. Limit two entries.

ENTRY FORM

Name _____

Phone _____

Address _____

Email _____

City _____

State _____ Zip _____

I intend to submit one _____ two _____ entries to the **A Papercutting Anthology** Traveling Exhibit. I enclose a check for \$15 per entry made out to GAP and a SASE. I understand that my entries are due prior to August 10, 2001. **I understand this form, check, and SASE are due prior to June 1, 2001.**



©Sharyn Sowell

Summer Workshop

Praying to God with Paper Art:

A Papercutting Workshop

July 9 - 15, 2001 / Mindy Shapiro

Language and art provide avenues in which we can communicate with God. We will study Psalms, which were written as sacred poems and songs to God, to inspire our own artistic vision. We will learn the art of papercutting, an ancient Chinese art form the Jews began practicing in the 15th century. Participants will create a work of art inspired by our study and reflecting their personal prayer to God.

Costs:

Single Room-\$855.00

Double Room with a Private Bath-\$795.00

Double Room with a Shared Bath-\$765.00-\$725.00

Quad Room-\$645.00

Camper or Commuter-\$585.00

Elat Chayyim is a supportive, learning, and prayerful center in a beautiful part of the Catskill Mountains where rabbis, Jewish scholars, and artists from all denominations facilitate weekend, weeklong, and holiday retreats. At a weeklong summer retreat, yoga, prayer, or meditation are offered each morning. Campfires, concerts, presentations by teachers, and lots of socializing fill the evenings. The food is delicious gourmet vegetarian with a fish option. For a full brochure or to make a reservation: 800-398-2630; www.elatchayyim.org

EXHIBITS USA

A touring exhibition proposal

GAP members are invited to submit slides for an exhibition featuring paper as the basis for the creation of fine art and crafts by contemporary artists. Under the umbrella of the Mid-America Arts Alliance, the exhibition will feature sculpture, fine art, utilitarian objects, books, and crafts. This will be the eighth exhibit mounted by ExhibitsUSA and it will travel for three years beginning in 2003.

ExhibitsUSA originates in Kansas City, MO, and is supported by the National Endowment for the Arts Challenge Grant Program and the John S. and James L. Knight Foundation. More than 2 million people throughout the US viewed ExhibitsUSA exhibitions last year in 144 institutions. Host communities ranged in size from 300 to 5.5 million in 38 states.

Send slides and bio to Robert Logan, Media Gallery, 145 West Fourth Avenue, Garnett, KS 66032-1313 or contact Mr. Logan at khmge@terraworld.net. Information about ExhibitsUSA can be seen at www.maaa.org.

California Conspiracy - Collection 2004

After the grandeur of GAP Collection 2000 in Colorado (thanks to Judith Meyers), Alice Helen Masek is conspiring to invite GAP members to a 2004 West Coast (literally) Collection at Asilomar Conference Center in Pacific Grove, CA. The buildings of Asilomar were designed by architect Julia Morgan (of Hearst Castle fame), and nestle among dunes and Monterey Pines on the shore of the Pacific Ocean between Monterey and Pebble Beach. Local touring could include Carmel, the Monterey Aquarium, the Redwoods, Santa Cruz, and Yosemite. The beautiful California coast beckons northward toward San Francisco and south towards Santa Barbara and the Los Angeles area.

Asilomar is lovely at any time of the year. Spring and summer are foggy much of the day; autumn days are warm and sunny; winter months have many 70 degree days depending on the weather fronts that move through variably with rain and wind.

The GAP Board officers and directors discussed and voted for an Asilomar Collection meeting during the second half October 2004. Further information about specific dates as Alice moves forward. Would you like to be a co-conspirator with Alice Helen (planning workshops, etc.)? Please respond either by email to alicehelen@juno.com or by phone 510-538-7617.

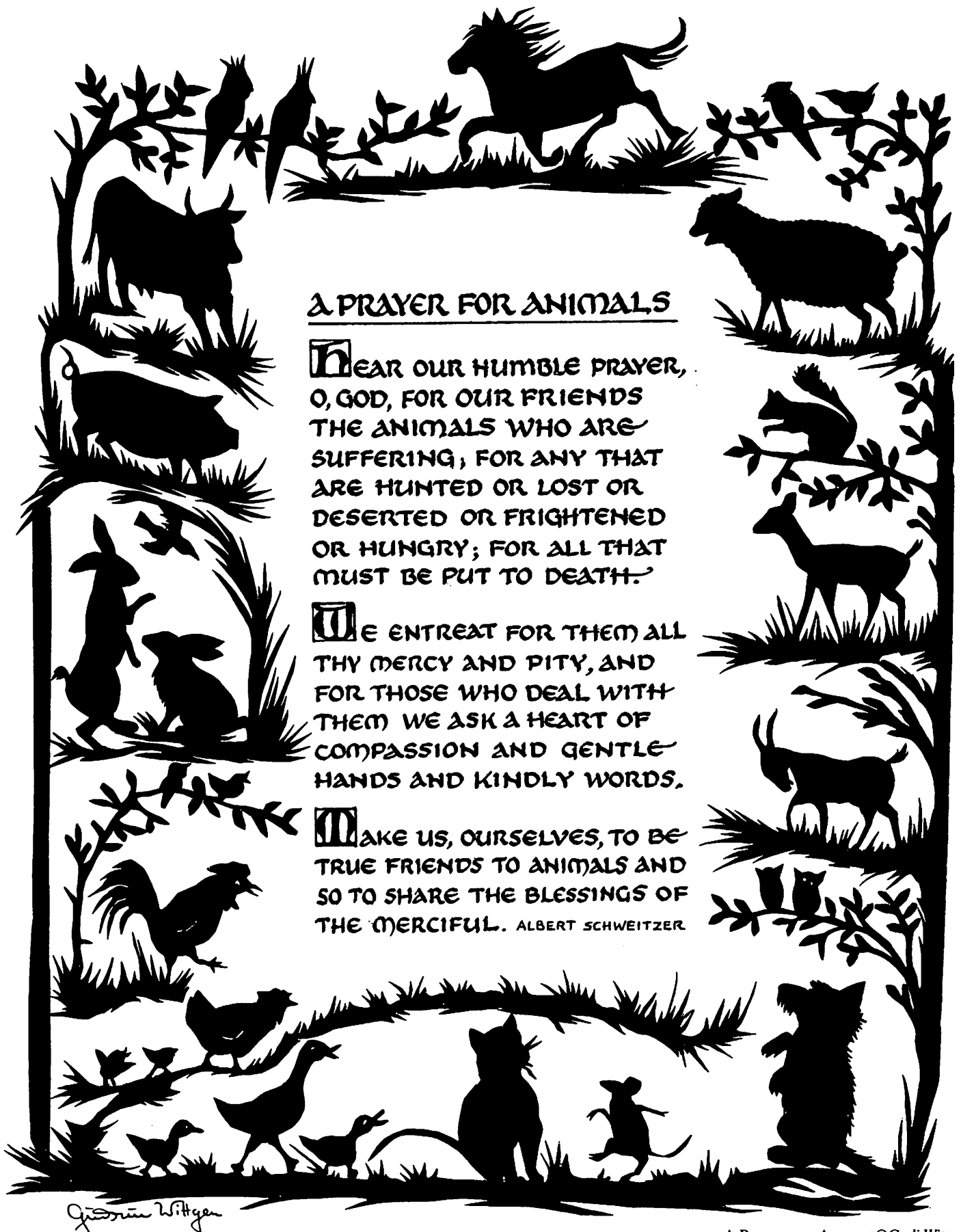
Hillsdale College & Frankenmuth Exhibits

Gudi Wittgen will be exhibiting at the Hillsdale College Gallery, in Hillsdale, MI 49242 during July 2001 and at the Frankenmuth Historical Association Museum in August and September 2001 at 613 South Main Street, Frankenmuth, MI 48734.

Great Lakes Chapter of GAP

Three Michigan GAP members, Marie-Helene Grabman, Gudi Wittgen, and Krystyna Rosas, met on February 14th in Ann Arbor, Michigan to form a "Great Lakes" chapter of GAP. We hope to have meetings every few months, and invite GAP members in Michigan, Ohio, Indiana, Illinois and Ontario, Canada to join us! **The next meeting is scheduled for Saturday, April 28 at Weber's Restaurant, Ann Arbor, Michigan** (I-94 at Jackson Rd. exit #172) for lunch at noon. We hope to have a "Show & Tell" and a possible speaker. For more information, please write/call me at 22168 Camelot Ct., Beverly Hills, MI 48025; 248-593-0642 or, if you wish, email me at scissor-cutter@yahoo.com. Thanks!

- Marie-Helene Grabman



A PRAYER FOR ANIMALS

HEAR OUR HUMBLE PRAYER,
O, GOD, FOR OUR FRIENDS
THE ANIMALS WHO ARE
SUFFERING, FOR ANY THAT
ARE HUNTED OR LOST OR
DESERTED OR FRIGHTENED
OR HUNGRY; FOR ALL THAT
MUST BE PUT TO DEATH.

WE ENTREAT FOR THEM ALL
THY MERCY AND PITY, AND
FOR THOSE WHO DEAL WITH
THEM WE ASK A HEART OF
COMPASSION AND GENTLE-
HANDS AND KINDLY WORDS.

MAKE US, OURSELVES, TO BE
TRUE FRIENDS TO ANIMALS AND
SO TO SHARE THE BLESSINGS OF
THE MERCIFUL. ALBERT SCHWEITZER

Gudi Wittgen

A PRAYER FOR ANIMALS©Gudi Wittgen

Member Commentary

Back Cover Papercut

There are more white storks in Poland than any other place in the world. At the end of the summer they all leave Poland and fly to Africa for the winter. Their arrival back in the spring is a greatly anticipated event. They return to the same village, often to the same nest year after year. Farmers measure the change of the seasons by their coming and going, especially in the spring when their arrival tells them it is time to plow the fields. No other birds or animals are so closely connected to Polish home life than white storks. To have them anywhere on the property is indicative of good luck. They are part of Polish legends, beliefs, sayings, and have even influenced words in the Polish language. Thus, I thought no papercutting with a spring theme from Poland would be complete without a pair of storks!

- Susan Throckmorton

Paper Angel Program

The inside back cover now has a guild box mentioning the *Paper Angel Program* for members or institutions interested in contributing to the financial support of the guild beyond the membership fee. The current list of Paper Angels includes:



Joyce Arsnow
Stuart Copans
Sandra Gilpin
Richard Harris (Dick)
Mary Lou Harris (Sukey)
Joni Hartsough
Susie Bremer Jensen
Walter Jurkiewicz
Margaret Keaney

Rita Kopin
Hae Yong Kwon
William Oellers
Ingrid Schenck
Karen Schain Schloss
David Shelly
Nancy Shelly

Blanche Turner
Beth Wunder

Oppliger Calendar

There are a few Ernst Oppliger 2001 calendars left. The calendar features his landscapes, animals, and people, all in black and white images cut with Ernst Oppliger's incredible ability for intricacy: \$18 each plus \$3 shipping. Send a check for \$21 to Sharon Schaich, 411 Woodcrest Ave., Lititz, Pa. 17543.

Recent Work...a suggestion

"....I don't have any homework to send unfortunately, because I earn my living cutting paper and have to keep up with the demands of galleries and shows.....what if there was a page in the magazine devoted to 'Recent Work' by member papercutters?..." - Suzi Zimmerer

ED. Note: Suzi sent some examples of her knife sketches exploring costuming and graphic pattern using the kids' craft pad paper. Her professional work is shown in Recent Works on pg. 25.

©Suzi Zimmerer



Lotte Reiniger Films for Sale

Gordon Martin, Canada, has a collection of Lotte Reiniger films for sale. Contact Dick Harris for the particulars: 514 East Main St., Annville, PA. 17003; ph. 717-867-2554; office@rmhent.com

Noah's Ark in the Round

I looking for a cutter who can create a Noah's Ark in the round. My eldest daughter is expecting the 1st grandchild and I would like to give her this cutting as a baby gift. I understand cuttings in the round are not done as frequently as vertical or horizontal renderings and will gladly make do with a vertical or horizontal cutting if necessary. Many thanks! - Judith S. Williams

7 Laguna Street #208, Ft. Walton Beach, FLA 32548
(850)863-3330; JudithSWilliams@aol.com

Notes on Marketing

I would like to read about other people's experiences on the business or marketing end of papercutting; any information or hints would be of great interest to beginners. I've tried various methods of marketing such as: renting space at market venues (heritage buildings) once a week, consignment, and craft shows. The commissions required and the rents varied greatly and now after almost a year, the results did not show any one form of sales better than any other. Given the fact that papercutting is virtually unknown in this area (Canada), perhaps these results are not surprising. In order to promote this heritage art I find that I am designing things, which attract the buying public but doesn't

reflect my own desire to design the lines of my own interest. Any comments would be more than welcome.

- Jill Turner

Fond Remembering

One of the highlights of my 35 years of cutting has been my involvement in GAP. I had the privilege of being there at the beginning of GAP.... On February 23, 1988 the first official GAP meeting took place at the Hershey Museum in Pennsylvania. I continue to enjoy every meeting and "collection" I am able to attend. The energy and devotions of the members is inspiring. I'm impressed with all the new ideas this group generates. Thanks to all the members who have made Gap what it is today. - Trudy Kauffman

Thanks Extended to Papercutters

From Irene Graessle - This is a note I've received from the Children's Specialized Hospital in Westfield, New Jersey, the second to the last stop of our original two-year papercutting exhibit:

"Dear Irene,

One behalf of our many parent, visitors, staff, and Patients, we again thank you for showing your art at our hospital. To many, this was a new art form, but greatly appreciated by all.

Best wishes for continued success in the future.

Sincerely, Lin & Marcia, Art Co-Chairs."

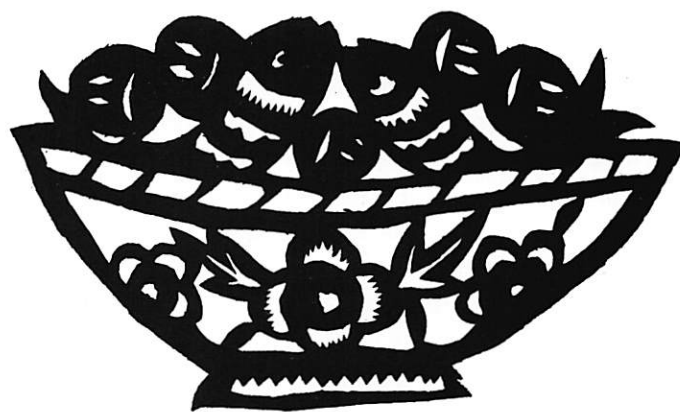
Birth Announcement Cutting

In Germany, the storks bring babies. Below is a birth announcement showing storks lined up to pickup the babies from the pond. Nice way to have babies!

- Gudi Wittgen



©Gudi Wittgen



©Fan Pu

Letter from Fan Pu

Dear Friends,

The contemporary Chinese Christian Art Exhibition was held at the Palais Harrach in Vienna, Sept. 17 - Oct. 30, 2000. It was organized by the Austrian Museum for Fine Arts with the support of the Austrian Chinese Friendship Society. The Exhibition was well received by the public, the press, and Austrian television. This was the first time for the Chinese Christian Art Exhibition to be held outside China, and in Europe. Because of the European efforts, the exhibition was successful and increased the interest of the European people in various fields. In response to the exhibition, the Austrian Chinese Friendship Society will organize a group from both Catholic and Protestant churches of Austria to visit China at the end of the year and meet artists and see their works. They also intend to hold a Chinese Christian Folk Art Exhibition in partnership with Austrian Protestant churches next fall in Salzburg, Austria. Though the curtain of The Contemporary Chinese Christian Art Exhibition at the Austrian Museum of Fine Arts successfully closed on October 30th, the exhibition itself has not finished. - Fan Pu

Aki Sogabe

One of our members, Aki Sogabe, was recently featured in the January/February 2001 issue of Somerset Studio. Color photographs of her lovely still-life portraits were inspiring and enhanced the enjoyment of the article. Congratulations Aki!

Combining Images for Eva Shankman's Papercut

(original size 16 1/2" diameter)

This papercut was a retirement gift for Eva Shankman the children's librarian of the Silver Spring Library. It combines samples of the fairy tales, books, stories, and papercraft demonstrations, which she used to delight youngsters during her 20 year career, with an interpretation of a Jewish adult folktale.

The outer border shows the characters in THE FAT CAT, a Danish folktale where a cat gobbles up his owner, five birds, seven dancers, and other passersby, ballooning until a woodsman chops him open, frees the victims, and leaves him contrite with a large bandaid. From the top, clockwise, the inner ring sections show: THE FLOWER OF SHEBA-King Solomon demonstrates the ability to learn from all, finding a live flower among artificial ones by observing a bee (upper right); GOLDILOCKS AND THE THREE BEARS- A story doll combines mama, papa, and baby bear as well as Goldilocks in one clever toy; a jack-o-lantern cut from a rectangular sheet of paper; AESOP'S FABLES – in THE LION AND THE MOUSE, the King of beasts is repaid for sparing a mouse (upper left) when the rodent frees him from hunters' ropes thus saving his life; THE SAILOR'S SHIRT as told in a series of origami folds and tears; and a Japanese fairy tale THE RICE CAKE RABBIT-A rabbit making rice cakes longs to be a warrior. He goes to a sage to accomplish his goal and is rewarded with dominion over the moon where he still makes rice cakes to this day.



The center design is a treatment of the original story of golem, an ancient Jewish mythical creature magically given life to save an endangered community. The circle of Hebrew letters is a quote from the TALMUD, the Oral Law, Tractate Shabbat 55a:

דאמר רבי חנינא חותמו של הקב"ה אמת

"Rabbi Hanina said 'The signature of the Holy One, Blessed by He (i.e. G-d), is Truth (Emet).'" To explain briefly, the golem story originates when ancient sages reportedly fashioned figures from clay, giving them lifelike qualities by stamping the word "emet" on their foreheads. With this signature of G-d (the word truth), the lifeless creatures acquired human-like qualities. Since they were not truly alive, they could be utilized in perilous situations. Such a creature could be deactivated when no longer needed by making a play on words. By removing the first

letter of the word "emet" and leaving the word

"met" (מת, Hebrew for death or corpse),

the golem was returned to its inert state. The forehead of the profile in

the upper right of the circle is

imprinted with "emet". The open eye emanating rays

indicates sight and understanding. Upside down, in

the lower left is an eye-glass mirror image of the

profile with only the word "met" on its fore-

head indicating an inability to function.

The letter "alef" (א) that was removed from

the deactivated golem is seen enlarged at the bot-

tom right of the circle touching the living creature

but not the inanimate form. In mystical tradition, "alef", the first

letter of the Hebrew alphabet, is equated with G-d, the first and all powerful element of the universe, without Whom

there could be no miraculous protecting golem.

In real life the honoree is not a supernatural golem, but she has opened the eyes of countless children to the richness of books, reading, and imagination. She has inspired them to expand their horizons and in doing so has protected them from the concrete dangers and limitations of ignorance. - Naomi Wasserman Hordes

Book Reviews

Popping Up

Pop-up! A Manual of Paper Mechanisms is exactly what is presented by Duncan Birmingham. There are no models to build, no patterns but this excellent little book presents in lucid form the various mechanisms which paper engineers use to make movable books and cards. There are one hundred and twenty mechanisms with advice on creating each one, problem solving hints and also design hints. Basic mechanisms are first presented- simple V folds, parallelograms and combinations of those techniques. The various moving mechanisms such as flaps, pull strips, pivots and hubs are also given. This book gives a wealth of ideas to produce your own pop-ups but experience must be acquired as you work it through. As I looked at this book I tried to analyze some published pop-up books and figure out what mechanisms are used by the author; however the combinations of mechanisms used was too difficult to fully understand. **Pop-ups** by Mark Hiner give you ten actual models to build so the movement can be seen. It ends with a model showing dissolving scenes. Applications of these mechanisms are up to the reader. **Up-pops** by Hiner gives ten models to build which are mostly three dimensional geometric solids powered by internal rubber bands. Surprise is the key with up-pops. The recipient opens the book or card and suddenly a house pops up. The book gives some commercial applications, which are interesting.

- Benjamin Barker

The Elements of Pop-Up by David A. Carter and James Diaz is a book for aspiring paper engineers to make dimensional and movable books, greeting cards, and artworks. Because this book has samples included, the reader will be able to touch, see, and study the elements of pop-up as they are designed to work. The first pop-up looks very complicated, (and is!) but the remaining examples demonstrate that there are a few basic elements on which all pop-ups are based: parallel folds, angle folds, pull-tabs, and wheels.

The most numerous of the fold types are the parallel folds. There are nineteen different types demonstrated, with two classified as "easy". Some of the later parallel folds are adaptations of earlier models.

There are twelve angle folds shown, with two classified as "easy"; four wheel models; and six pull tab models.

The book concludes with a two-page section on "How a Pop-Up is Made". This section begins with a list of tools and materials, followed by the twelve steps beginning with idea generation, moving through

rough-cut dummy drawings and tracings, to the final product.

The book is published by Little Simon, an imprint of Simon & Schuster Children's Publishing Division, New York, New York 10020. -Pat Stuntz

Shadow Books

The Museum of Fine Arts in Boston offers two shadow books in their gift catalogue (1-800-225-5592): *William and the Magic Ring* and *William and the Christmas Moon*. I have one and it's wonderful! They are top spiral bound so the pages flip like a chart. With a flashlight in hand and by shining the light through the pages of lasercut images, the story comes alive on the wall the story is read. It turns any dark room into a theatre. I encourage our membership to have a look at it and be entranced! - Mindy Sharp



Spring Papercutting



©Sharyn Sowell



©Susanne Schlaepfer-Geiser



WILD FLOWERS © 2000 Benjamin Barker



©Susanne Schlaepfer-Geiser



GRANDMOTHER © 2000 Carol Williams



WILD ROSE© Ingrid Schenck

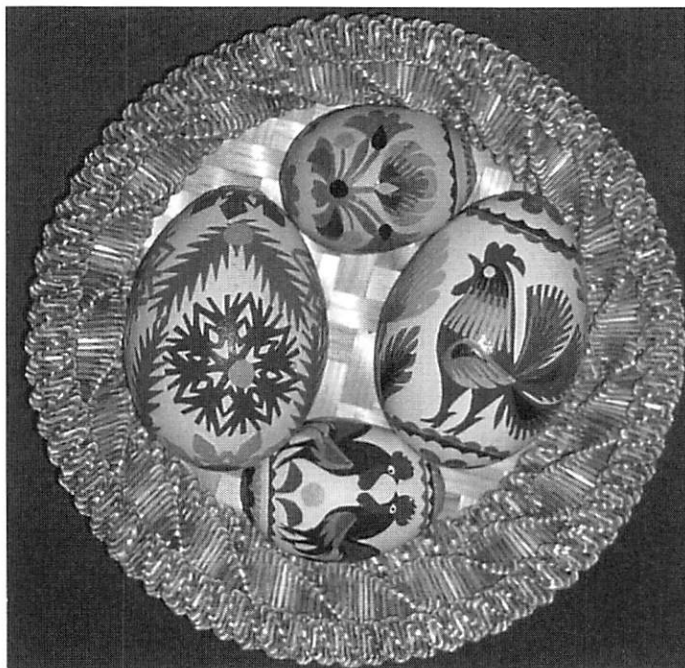


© Trudy Kauffman

Easter Eggs Polish-Style

By Susan Throckmorton, Editor/Polish Papercutting

For centuries in Poland, eggs have played a critical role in many customs and traditions throughout the year. The symbol of life, they have been attributed with bringing fertility to farmers' fields and ensuring the health of their livestock. Eggs have been believed to bestow health and beauty to those who bathed in the water used to wash them, to protect against the evil eye, lightning, and fires, and even to increase the swarms of bees when placed in beehives. They have served as gifts in the Polish wooing and courtship process, and then in marriage rites. Eggs have played an important role in customs and rites honoring the dead.



A plate of Easter eggs (pisanki).

In Poland, as in many countries with Christian traditions, eggs play an especially important role at Easter time. They are elaborately decorated and taken to churches the day before Easter to be blessed by the priest. These *pisanki*, like costumes and other aspects of Poland's differing ethnic groups, have regional styles and designs. Some are decorated with painted or scratched designs while others have flattened pieces of straw or the pith of a plant coiled into different patterns. Most are batik-style eggs on which beeswax is carefully applied with a stylus before being dipped into various colored dyes.

Eggs from Lowicz, a town in the west of the capital Warsaw, however, are unique. (Lowicz is a folk art center in Poland and known especially for its style of papercutting - *wycinanki*. This style of papercutting involves overlays of colored papers elaborately cut and layered into horizontal scenes of everyday life, circular medallions often decorated with birds and flowers, and vertical ribbon-like decorations. These papercuttings, cut by the women and using large sheep-shearing scissors, are also applied to Easter eggs. Roosters and other birds, bunnies, many kinds of flowers and leaves, pussy willows, saw-toothed and scalloped borders, sunbursts and rosettes, etc. are all designs used for traditional papercutting in reduced size to fit on either a duck or hen egg.

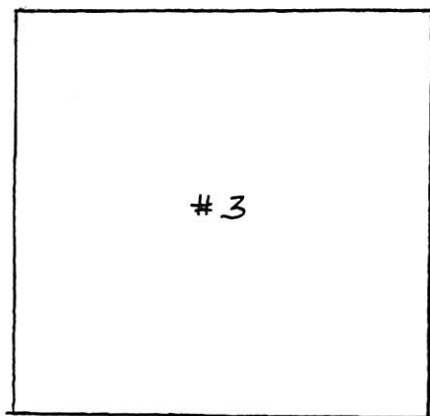
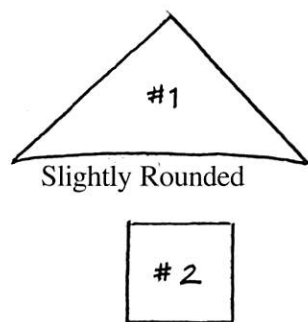
Another treasure of Lowicz are the miniature egg pitchers (*dzbanuszek*) decorated with papercuttings in minute form. Being special, they are made at any time of the year and when finished are kept safe in one's best piece of furniture. Folded spouts are attached to slender paper necks embellished with bands of color from which paper strips radiate like flowers. Delicate paper handles and well-balanced paper bases complete these fragile creations. (See instructions for making *dzbanuszek*.)



Making a Dzbanuszk

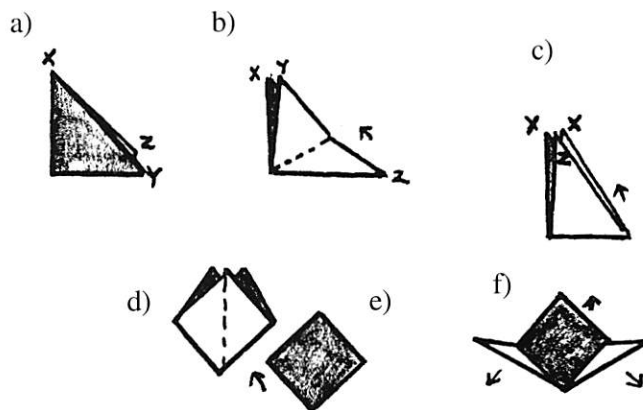
Materials: egg, colored origami paper, scissors, ruler, string, white cardboard, pinking shears, glue stick, marker

1. Blow the egg and seal the holes (Paper holes from a hole puncher work well for covering the blow-holes.)
2. Cut pieces of origami paper according to size pictured. (Note: these sizes are for a Polish hen's egg, which is smaller than an American egg.)



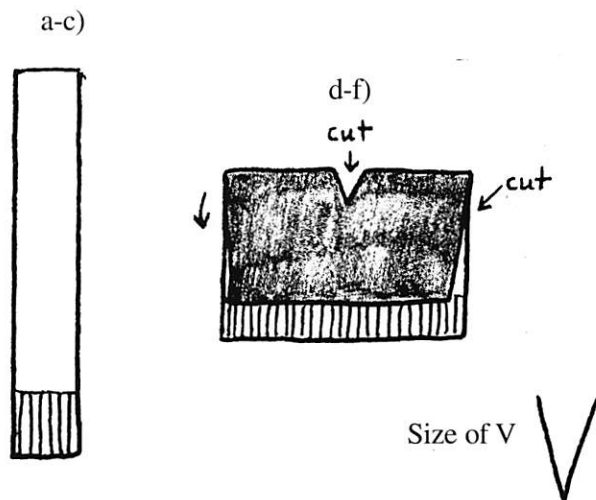
3. Make the spout:

- a. Fold paper #1 in half, colored side up
- b. Fold point Y up to just below point X
- c. Turn over and fold point Z up to just below point X
- d. Open so white folded back is showing
- e. Glue* paper #2 on, colored side up; trim
- f. Fold colored back away from you into a spout shape and bring white flaps forward



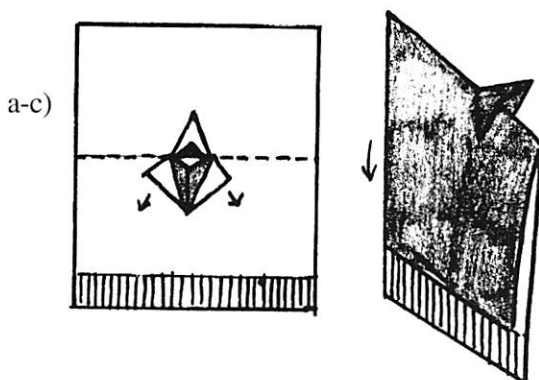
4. Make the neck:

- a. Fold #3 in half twice
- b. Measure $3/8'' - 5/8''$ from one end and draw line
- c. Make straight, evenly spaced cuts from side making a fringe
- d. Open and check that fringe is cut where paper was folded
- e. With white side up, fold colored side down to top of fringe
- f. Cut a V shape in middle of upper fold and cut off a bit of the side diagonally (only on the folded colored piece)



5. Attach spout to neck:

- Open paper and hold white side up
- Push spout, open side up, through bottom half of the diamond shape leaving flaps on white side of paper
- Glue flaps to paper, fold colored side down again and glue above fringe



- Roll paper around a marker or dowel with about a 5/8" diameter to get a curl in the paper; glue sides together down to the fringe; slide the rolled paper off the marker or dowel
 - Cut overlapping fringe off from the inside
 - Glue neck and fringe to top of egg, making sure to spread fringe evenly around egg (see picture)
6. Make base:
- Cut piece of cardboard about 1/2" - 3/8" wide and 3 1/2" long
 - Glue a piece of origami paper with the same length but 3/8" - 5/8" wider than the cardboard
 - Cut fringe on paper extending from cardboard
 - Roll paper around glue stick or dowel with about a 7/8" diameter to get a curl in the paper; glue sides together down to fringe and slide off
 - Glue base and fringe to bottom of egg, making sure to spread the fringe evenly as on the neck (see picture)



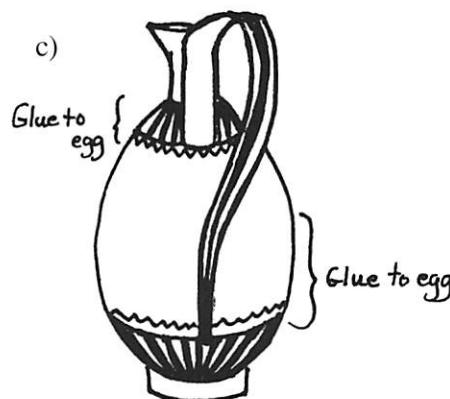
7. Decorate egg:

- Glue pinked bands of contrasting origami paper to bottom of fringes
- Cut out bands (with stripes, scallops, serrated edges, cut-out shapes, etc) and glue to neck and base
- Cut out flowers, roosters, etc. in layers of contrasting origami paper and glue on body of egg (see examples below)



8. Handle:

- Cut out piece of cardboard about 5 1/8" in length which is wider at the top than at the bottom - it should taper from one end to the other
- Decorate with contrasting paper with zigzags, stripes, etc.
- Glue to egg as pictured and tie with string to hold it in place until dry



*NOTE: We're using a glue stick, but the glue used by papercutters making these pitchers usually use flour and water mixed together and allowed to sit in order to get thick into a paste consistency. Using this basic paste makes the paper stiff and offers more support.

PAPER-CUTS OF THE CULTURAL REVOLUTION ERA

- Jianglin Li



Figure 1



Figure 2

In July 2000, I visited my family in southern China after 12 years of absence. The second day after I got home, I was presented with a special welcome-home gift. It was a large book made in pre-computer age sheets of brittle paper with text typed on an old-fashioned typewriter and put together with heavy duty staples. The book was so old that the paper had turned brownish yellow. I was puzzled by this unusual gift, handed to me by my brother with a smile

on his face as if he had already known how I would respond.

As soon as I opened the book, I screamed with disbelief. Pressed between the brittle pages were some of the paper-cuts I made when I was a child! My family had preserved them for over 30 years! All the papercuts were made from color fling paper. Over the years, the paper has lost the shine and the colors have faded, but the pencil rubs can still be seen (though the darkness of black pencil faded too). There were even a couple of small pieces of paper with patterns rubbed on, but for some reason I did not cut them out.

I was totally thrilled!

I was in elementary school when the revolution started. Very soon, schools of all levels were closed. Libraries were shut down too. There were no schools, no books, and no movies. Children of my age had to find ways to pass the long days. I remember making papercuts with neighborhood girls using very simple tools. Our cutting knives were broken, double-sided razor blades discarded by our fathers. The cutting boards were large pieces of broken glass found somewhere. As for paper, we just used any kind we could find. Small sheets of colorful fling paper were sold in stores, but for us it was definitely a luxury. Mostly, we used thin paper from old homework books.

Patterns were “floating” around but nobody knew who were the original artists who had created them. Girls passed patterns around, borrowing from each other. Skills were exchanged in the same way. Pencil rubbing was the only way to transfer the patterns. Making papercuts shielded us from the outside turmoil. Ironically, while the adults were out busy destroying the traditional culture, we young girls were learning one of the traditions on our own!

Most of the papercuts bear the theme of the time: the beginning years of the Cultural Revolution. This set depicts the idea that “all types of work are for the revolution” (*Fig. 1-2*). It should be a set of four, but I only kept two. They feature a street sweeper and a public bus ticket seller, emphasizing the idea of equality for all kinds of works serving the common revolutionary goal.

As the Chairman of the Communist Party, Mao’s portraits were very popular during the Cultural Revolution period, especially in the first few years. Apparently I got some patterns from somewhere, and cut a few of them (*Fig. 3-6*). They seemed to be cut from scraps of red paper, bearing the obvious sloppiness of a child paying no attention to details.



Figure 7



Figure 8



Figure 3



Figure 4



Figure 5



Figure 6

I even purchased a whole set of papercuts commercially made and sold. The theme of these papercuts comes from a group of sculptures in a museum in Sichuan, depicting how cruelly the landlords exploited poor farmers before the Chinese Revolution. This is a 16-piece set, original author unknown (*Fig. 7-10*). They were cut from thin rice paper, each with an individual color.



Figure 9



Figure 10

During the early years of the Cultural Revolution, young people, including children from elementary schools, performing in the streets "spreading Mao's ideas" were a common cityscape. This paper-cut shows you what it looked like: three children performing, one holding a flag, two holding boards with Mao's quotations (Fig. 11).



Figure 11

The Model Beijing Operas were the only entertainment available. Papercuts based on scenes from each of the eight "model operas" were commercially made and sold. I somehow got a few commercial ones, and copied other patterns and cut a few of my own. (Fig. 12 -13)



Figure 12



Figure 13

Cutting Edge

A Sticky Business

I have a slightly different way of cutting from designs. I print the design on a regular piece of paper and use a reposition-able spray adhesive to attach it to the piece of paper, such as black paper or light colored parchment paper, that I'm going to use for the final piece. I find this much more versatile since the lines of the pattern do not show up on the paper and, in the case of black paper, I don't have those annoying bits of white showing through to the black side. The pattern is easily removed when the cutting is finished. This method also means that I can make changes where and whenever I want and use different sorts and weights of paper for my cuttings.

- Jill Turner

Another Sticky Business

I love to experiment with different papers. This little checkered angel is cut from contact paper! Peel off the back and voila...instant stick! (It takes a bit of work to separate layers.) For the wallpaper border at bottom, I use UHU glue stick even though it's supposed to be pre-pasted. Sometimes I cut hands too, and sometimes the robe is long enough to cover the feet. The face is cut from skin tone glossy magazine paper and is unglued, but held on where sticky-back contact paper bandana and shoulders overlap head and neck. Brown craft paper is used for background.

- Sukey Harris

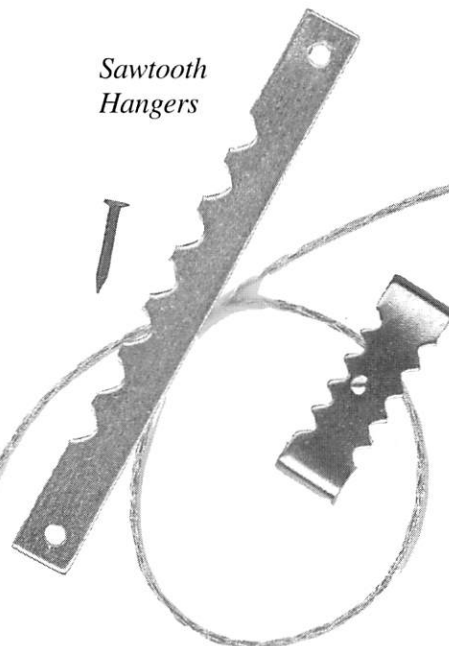


© 2000 Sukey Harris

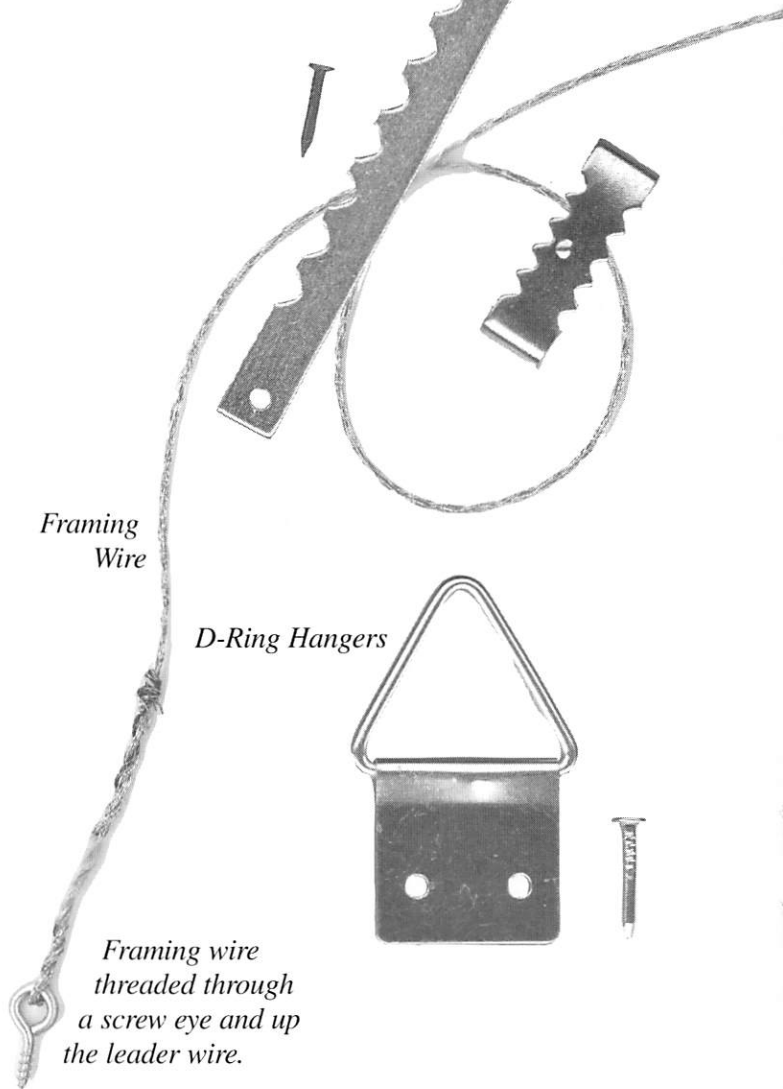
Screw Eyes



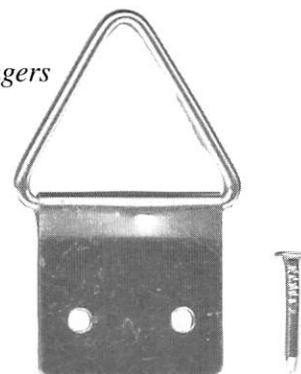
Sawtooth Hangers



Framing Wire



D-Ring Hangers



Framing wire threaded through a screw eye and up the leader wire.

ENTER A TRAVELING SHOW!

Some Tips for Exhibition Preparation

- by Sr. Clarice Steinfeldt

You want to enter a show but what to do, what to do? You're a beginner and not sure where to start? This is what I do; maybe it'll be help you too.

Preparing the cut:

Before designing my cut, I consider overall size. It is more economical and easier to obtain frames and glass in standard sizes than making a custom order (5x7, 8x10, 11x14, 16x20, 18x24, etc)*. I consider the cutting against the inside opening of the frame which will include 1) the cutting, 2) space around the cutting, and 3) the measurement of the top mat if I decide to use one.

Framing:

After the cutting is completed, I carefully glue it onto an acid-free matboard or durable watercolor paper. I dot the glue discreetly. Some glues successfully used are YES, Elmer's white glue, and all paper paste.

If I've decided to use a top mat on my papercut, I do that at this point. Double-sided tape on two sides of the bottom of the top mat is adequate to hold the two mats together.

I clean the glass to remove all smudges, black specks, lint, etc. (Because of static electricity, trying to get this background free from specks can try my patience!) Then I place the glass** over the mats and scrutinize the cutting again to be sure that no specks and lint have appeared.

After choosing a frame and placing it face down on a covered surface to keep from scratching the frame's surface, I position the glass and mats into the opening. If there is space for a filler, I use a piece of foamcore board or cardboard and place it over the mats. If the frame is wood, I use a Framemaster point driver to fasten the glass, mats, and

filler into the frame in several places along each side of the frame. Metal frames use swing clasps and are available at framing stores. A final lint check is in order at this time.

With the framed piece again face down on the covered surface, line the four edges of the frame back with double-sided tape - I use a 3M ATG tape gun. A piece of brown wrapping (butcher) paper a little larger than the frame goes over the back of the frame and smoothed down carefully. I mark a point 1/3 from the top on both vertical sides of the frame to show where I'll secure the two screw-eyes for the hanging wire. A piece of picture wire is threaded through the two screw eyes*** allowing an additional 1 1/2 inches on each end to wind around the screw-eye and up the leader-wire on each side. Nail-less, saw-tooth hangers can be used on smaller pieces up to 9" x 9" frames.

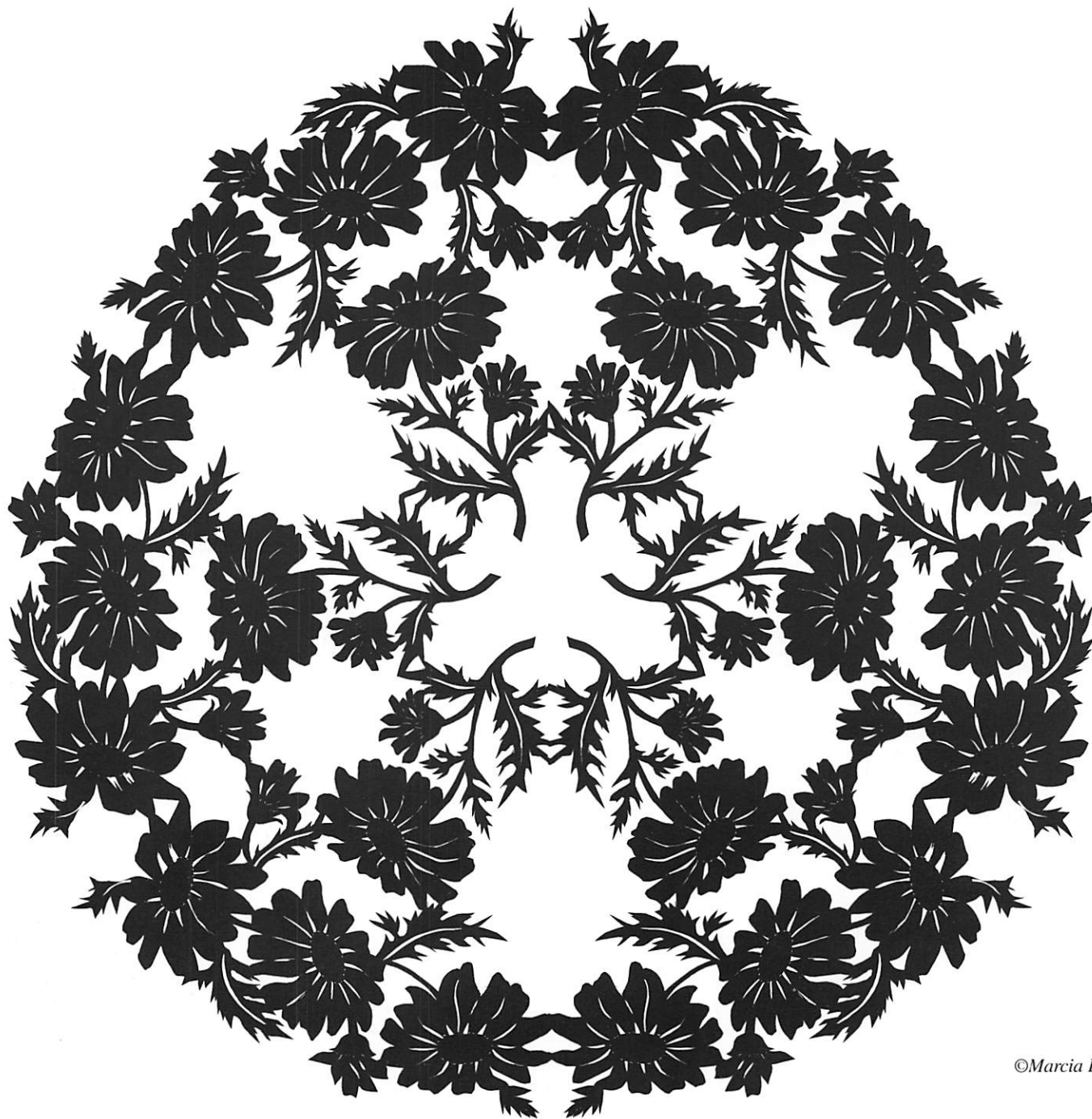
To complete the picture framing process, I add the GAP seal and any other personal identification I want to use on a label to the back. My framed cutting is now ready for marketing.

* Most companies handling frames will also carry the accessories for framing; i.e., a company with economical prices is the Evald Moulding Company 1-800-873-3300.

** Some shows will require entries to use a clear plastic covering such as Plexiglass™ - always check the list of rules for a show.

*** Again, check the rules of a show. Some entrants are required to use d-rings.

Recent Cuts



©Marcia Egan



The borders across bottom of pages of pages 24 and 25 were cut by Sharyn Sowell and made into rubber stamps.



MAY THOSE WHO SOW IN TEARS
REAP WITH SHOUTS OF JOY
© 2000 Fan Pu



EVENING CALL © 2001 Suzi Zimmerer
Original size: 7" x 4 1/2"



PAPERCUTTER PROFILE

JILL TURNER



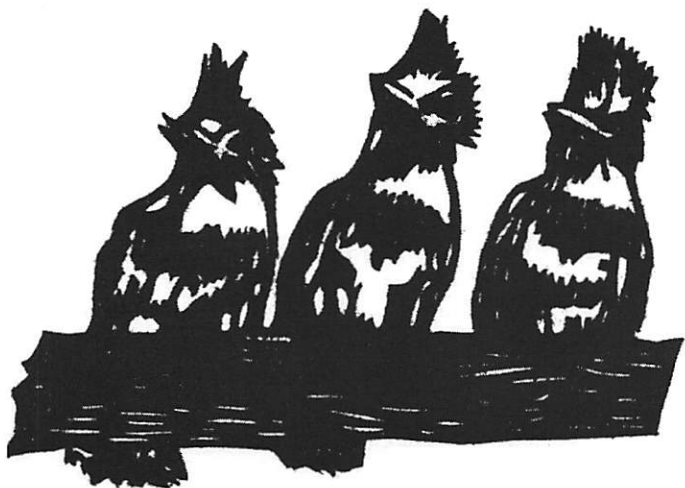
CHINESE PARAKEETS © Jill Turner
Original Size: 7" x 7 3/4"

When I retired, I decided to invest some time on my house and garden. Looking for ideas and inspiration, I poured through the small adverts in the back pages of various magazines. It was *Papercuttings by Alison* that set me off on the trail that leads to where I am today.

I purchased scissors and simple patterns and off I went snipping here and there. Over two or three years my skills developed slowly. I seemed to come to a halt and again Alison came to the rescue by producing 3D cuttings and recommending an exacto knife. (Actually, I used a utility knife since we already had one in the house.) My skills improved enormously to the point where I could give my efforts as gifts on special occasions. My scissor skills took a permanent back seat.

About that time, I started receiving reactions to my papercutting efforts: some were good, others patronizing, some downright insulting. By then, I had been cutting paper for approximately seven years and decided it was time to show others there was something special about the art of papercutting. I started my little enterprise called *Artistic Paper Cuts*.

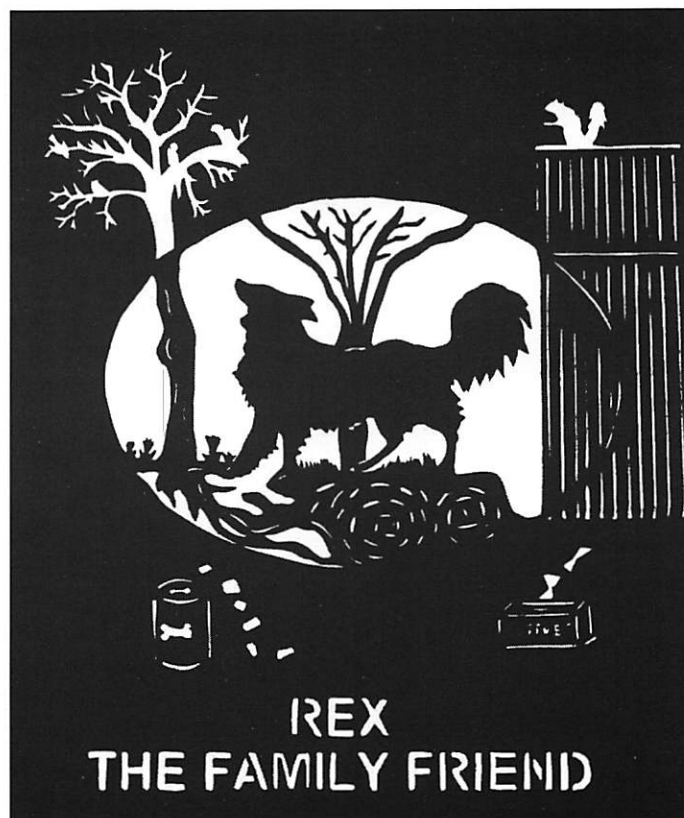
Researching further, I read books on folk arts, traditional folk designs from around the world, papercutting, etc. The books inspired me to try designing my own patterns and slowly but surely I managed to get the hang of it. I have no degree or experience in art, graphics, or design. I found myself gravitating toward the simple floral, nature, and romantic themes evident in Victorian era designs. I've



THREE BELTED KINGFISHERS © Jill Turner
Original Size: 4" x 3"

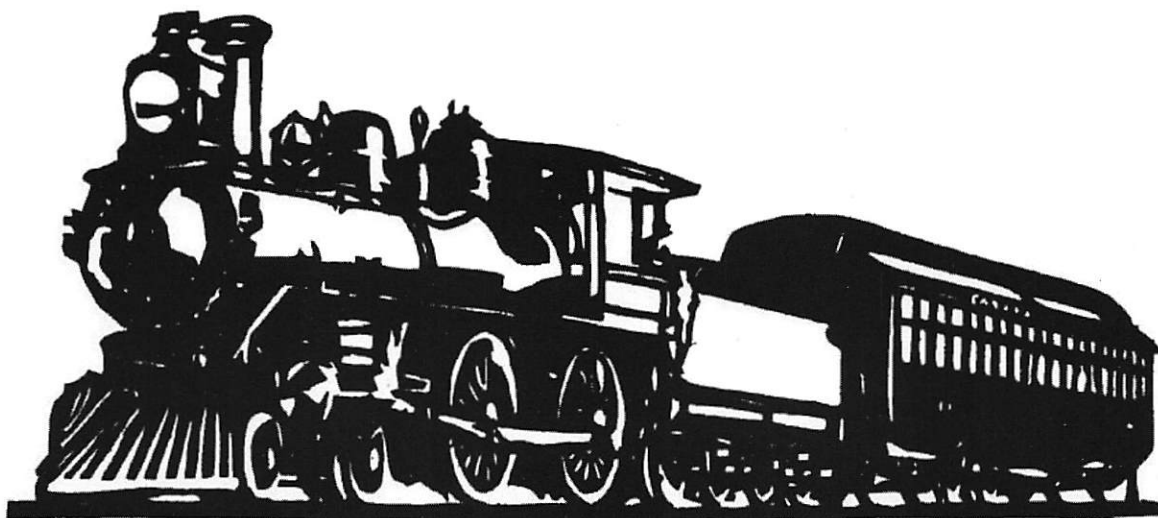
completed close to 20 designs using embroidery, lace, book covers, photographs, wallpaper, and copyright-free traditional designs as starting points. I cut all my patterns using an exacto knife, no. 11 blade, and a magnifier lamp. One of my fellow vendors at a market recommended my papercutting to a television show produced regionally. (They taped 4 solid hours and edited it all down to 10-11 minutes. The show was aired December 2, 2000.)

I still have a long way to go both from the business and



Rex © Jill Turner
Original Size: 8" x 7"

the educational aspect of things. One of my goals is to attend the next big happening in 2002. One wish would be to see some sort of exhibition here in Ottawa, Canada.



CANADIAN/ATLANTIC STEAM TRAIN © Jill Turner
Original Size: 6" x 2 1/2"

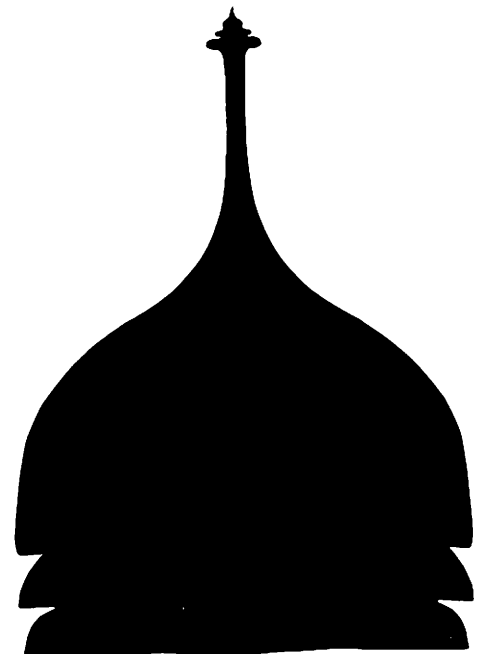
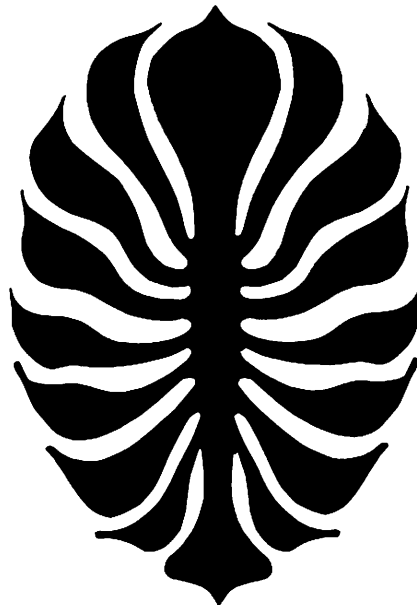
Simplicity

by Stuart Copans, Editor/CuttingTips

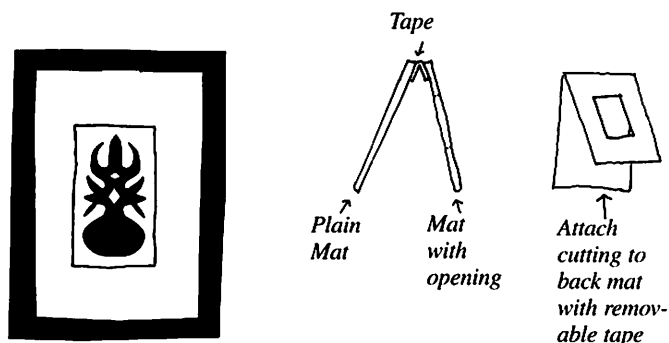
We live in a world becoming much more complex than we could have imagined years ago. Even what we think of as simple choices have become multidimensional decisions. In *Simplicity Marketing*, authors Cristol and Sealey give some everyday examples: walking into MacDonaldis to have a hamburger, one is faced with 69 different choices; if you go to the supermarket with a simple list of six items - Crest toothpaste, orange juice, bagels, Philadelphia Cream Cheese, Coke, and lettuce - you have 250 choices to make (versus just 50 in 1970). Supermarkets now contain 37,000 different items (versus just 8,000 in the 1970's). Supermarkets introduce 11,000 new products to their

shelves every year. And it's not just when you go shopping. There are several thousand credit cards vying for your business. The simple act of having a telephone has gone from paying AT&T every month to making complex decisions between different companies, different calling plans, and different technologies. Our world is a world of complexity, and it is not a world we were designed to live in.

In this confusion, one of the appealing aspects of cutting paper is its simplicity. Papercutters work for the most part in simple black and white, and although there are wonderfully rich and complex papercuttings, there is always the opportunity for simplicity.



One way to start: find a blank space in your house. A small empty wall such as a space between two doors or an empty space in an entryway would do nicely. Create a small frame to hang in the space. My recommendation would be a simple metal frame with a mat cut from acid-free white museum board with a black core, so the beveled cut creates a small black outline at the opening. Pick a size you are comfortable with for the opening in the mat (In my case I have three sizes - 5"x7", 5"x31/2", and 7"x21/2"). Then,

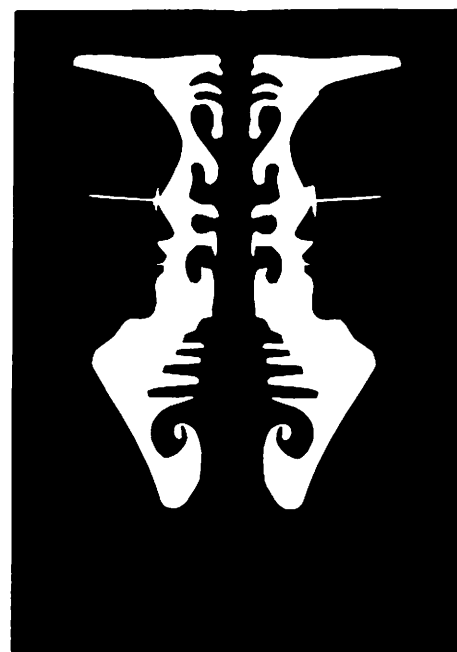


using acid free tape, hinge another piece of acid free mat-board to the back of the first mat. You can now attach small, simple, cuttings to the hinged piece of matboard using a removable adhesive. This allows you to periodically change the cutting you have in the frame.

Using a kitchen timer, sit and look at your cutting for a

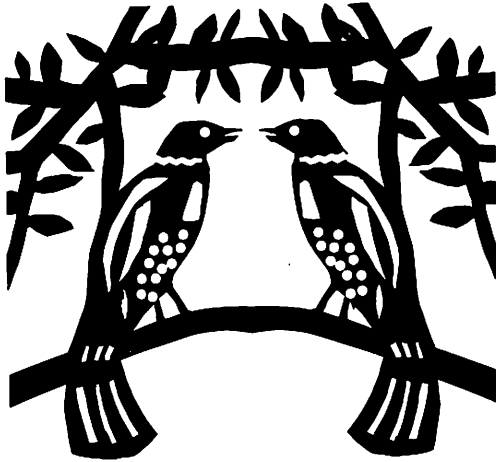
short period (1 to 3 minutes per day) trying to keep your mind focused only on the cutting. Once a week, or perhaps once a month, change the cutting in your frame. (*See the reusable frame/mat.*) There are a variety of forms you may put in your frame. Try cutting a single flower in a simple vase, or a blooming bulb in a shallow bowl. Try cutting a bare branch, or a branch with a few leaves or blossoms. Try cutting an abstract design, either symmetrical or asymmetrical. Experiment with different symmetries, bilateral, threefold, fourfold, or fivefold cuttings. Attend a life-drawing class and do cuttings of the human body. Visit an oriental rug store and do cuttings based on the small designs in the rugs. Try cutting with your eyes closed, then sort through the fragments on your table till you find one to put in the frame. Try cutting to music, letting your left hand move the paper along the lines of the melody and rhythm. (*See sample cuttings.*)

When asked how he survived his sudden transition into the pressured world of the presidency, Harry Truman said "I have a foxhole in my mind". In this world of increasing confusion and complexity, let your papercutting be your foxhole, and use it to create a small space both in time and space where things can be simple and peaceful, and where you can feel protected from the surrounding chaos. With luck, and perhaps some effort, the simplicity can expand, like a small crystal dropped into a supersaturated solution, into the rest of your life.

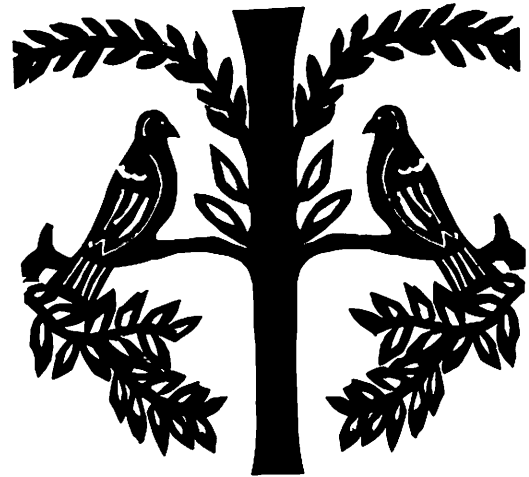


Youthful Cuts

These are papercuttings done by a group of seventh graders at Alexandra Middle School, Pittstown, NJ.



LOVE BIRDS © 2000 Steven Rosinski



FEATHERED FRIENDS © 2000 Jaclyn Novak



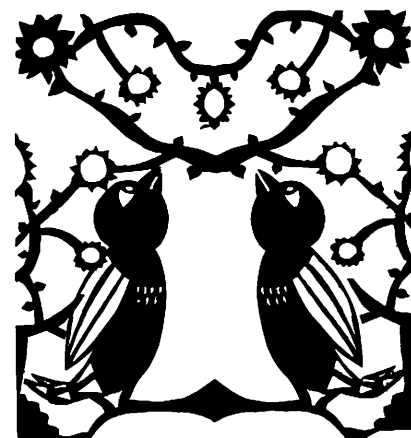
BIRDS ON BRANCHES © 2000 Jaclyn Daly



BIRDS OF PARADISE © 2000 Billy Muller



HUMMINGBIRDS IN LOVE © 2000 Brian Maroldi



BIRDS WITH SUNFLOWERS © 2000 Jennifer Pason

PAPER CUTTER *Meet & Greet*

by Sharyn Sowell

Yehudit Shadur brought her expressive papercuts to Seattle's Temple Beth Am in late February for lectures, workshops, and a show. I was honored with an invitation to show my papercuts as well along with Judith Horton of Eugene, Oregon, and the late Harold Rosenbaum of Seattle, Washington. I was also invited to meet with Yehudit, a rare opportunity for me.

I was like a child eagerly waiting for a birthday party all week; papercutting is not often seen in the Pacific Northwest so there's not much opportunity to meet other cutters. Yehudit and her papercuts were NOT disappointing! When I finally stopped "oohing" and "aaahing" we had the chance to compare notes ('trade shop talking!' Yehudit explained to people who overheard) and appreciate one another's work.

Though not Jewish myself, I especially enjoyed the symbolism contained in Yehudit's distinctively Jewish artwork. Delicate deer, fountains, grapes, and droplets of water along with menorahs, torahs, and architectural elements were blended into scenes that often illustrated Biblical passages.

Yehudit cuts her pieces with a knife, using watercolor paper that she later paints with intense shades of acrylics - maroon, bright aqua blue, purple, and gold among the favorites. Particularly interesting to me were the Hebrew



© Yehudit Shadur

letters that she cuts out and backs with tiny pieces of foils, sometimes from candy wrappers. These tiny bright areas really draw the eye and add a special spark on interest. Sometimes Yehudit paints details in the backgrounds, too, before attaching the cut piece. She glues her cut paper using methylcellulose to the background only at the top and very sparingly.

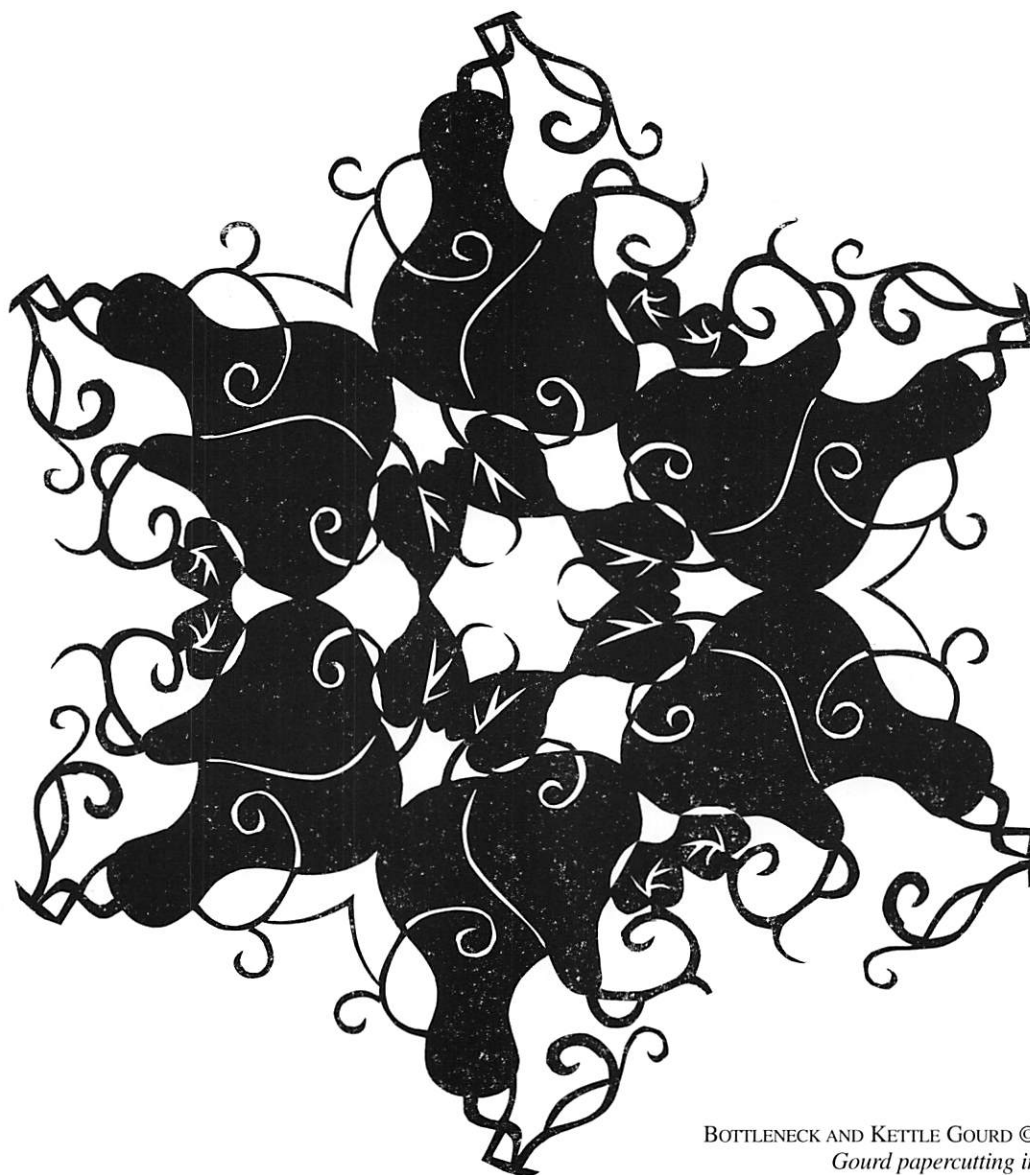
Because her work is so different from mine, it was great fun to help at her workshop. When I made an attempt at a papercut imitating hers, it was a miserable failure, and made me appreciate Yehudit's style even more. I thought again how wonderful it is that this art form provides a medium with, as Yehudit told her students, '...no rules, you do what feels and looks right to you.' We have scissors or knives in common but the results are totally our own. I love the fact that we each develop a style as unique as our own speaking voices.

When the weekend drew to a close, I was thankful to have had the opportunity to meet such a gifted woman and to thoroughly enjoy the style and symbolism of cut paper so different from mine.

I hope it's just the beginning of many such opportunities for papercutter Meet & Greets in the far Western United States.



© Yehudit Shadur
Original Size: 4 1/4" x 6 1/2"



BOTTLENECK AND KETTLE GOURD © 2001 Angela Mohr
Gourd papercutting in progress - trial #3.

THE GUILD OF AMERICAN PAPER CUTTERS

The Guild of American Papercutters works towards promoting and enhancing the art of papercutting in all its various formats. We encourage you to join us for the knowledge and fun of papercutting from America and around the world. The Guild's magazine, *FIRSTCUT*, is published four times a year and invites submission of articles exploring historical and contemporary papercutting issues, talents, and techniques.

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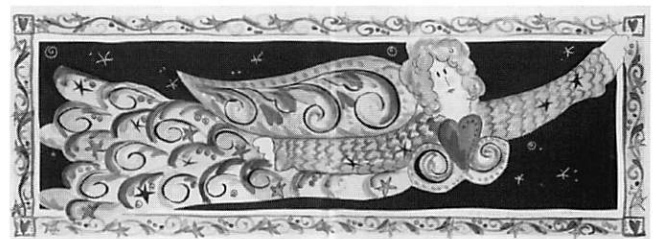


SPRING WILD FLOWERS © Beth Wunder

The Guild of American Papercutters' magazine, *FIRSTCUT*, welcomes and encourages its members to submit artwork, articles, and Papercutter Profiles for publication. **To submit artwork:** send a crisp, clear, black and white photocopy of an original papercut. Label each item with identifying information (name, address), title, dimensions, date cut, tool(s) utilized, and type of paper. **To submit articles:** send a typed manuscript; articles may be submitted on a floppy disk in Microsoft Word Format or sent to editor through email as Word document attachment. **To submit a Papercutter Profile:** send a one page types essay about the artist or member – include information about how papercutting became an interest, what tools and techniques are used, any personal papercutting advice or tips for other members, and examples of the papercutter's work (follow artwork submission requirements). Send materials to *Angela Mohr*, *FIRSTCUT* Editor, P.O. Box 3, 108 Tinoak Drive, Stephens City, VA 22655, or email: tinoak@visuallink.com (note that visuallink has two l's). Submission implies permission for use according to need and space. *FIRSTCUT* reserves the right to edit articles when necessary.

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