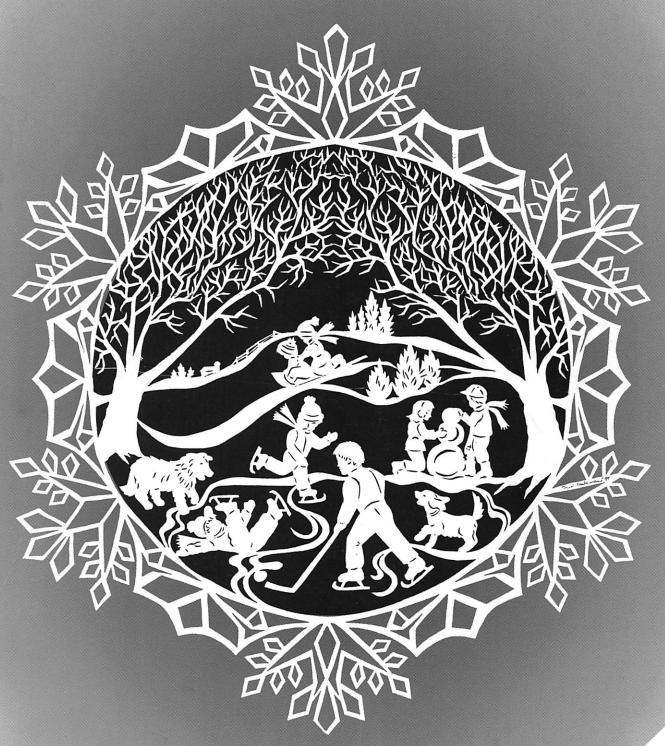
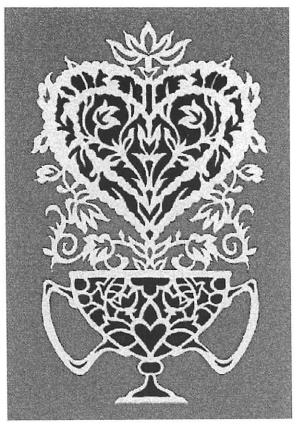
FIRSTCUTT

A GUILD OF AMERICAN PAPERCUTTERS' PUBLICATION

Vol. 15 No. 1 Winter 2002



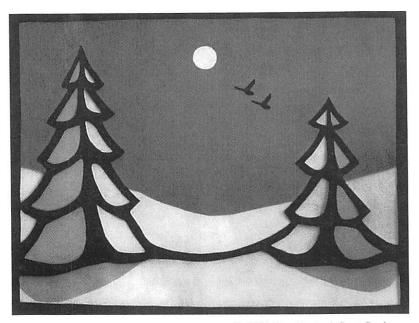
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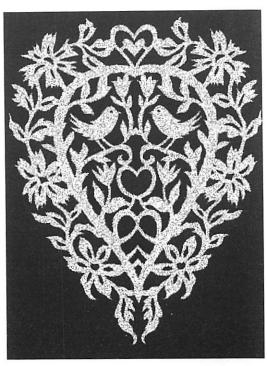


Keda & The Swan Legends © 1999 Nancy Lenore Cook





© 2001 Kay Marie & Scott Buchanan



© 2001 Reg Sear

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, Bette 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, Kathy Trexler Reed, Dorene Rhodes, Karen Shain Schloss, and Paul Trattner.

PRESIDENT'S CORNER

Dear Members,

As I write this, the Holidays are fast approaching, and I'm sure all of you are busily creating cuttings and preparing for family gatherings. Our GAP is like an extended family, and we are preparing for a gathering in April 2002 in Asheville, North Carolina. In this newsletter is the information you need to have on hand to express your interest, and receive further information. Collection 2002 will be a wonderful, sharing time for all of us. Asheville, North Carolina in the Spring is a lovely setting.

Family Histories are really important documents to have. We have decided to start an Archive for our GAP Family history. When you renew your membership this year, we would appreciate you sending along information about yourself as an artist of papercutting. They will be carefully stored, and can be updated as needed...but we will have the history of the Art Of Papercutting in our time. Please consider doing this. It doesn't have to be elaborate, but if you are a creator, you should be remembered. Please send your information along to: Marcia Eagan, P.O. Box 281, Enola, PA 17025. Membership renewals would be welcome also.

The updated information for the Queens Library Show is in the Newsletter along with several locations after it leaves the Library.

I wish a warm winter for all of you and your families.

Sincerely,
Nancy Cook, President
5486 Wellington Drive, Trappe, MD 21673-8911
To.Scheren-art@worldnet.alt.net

EDITORIAL COMMENTS

When I joined the Guild I was clueless. I didn't really 'get' the articles and often breezed through the pages only stopping to study the detailed cuts. But, like watching a movie or reading a book, I should have been going through the issues with an eye toward letting one issue build on another until I knew everyone involved... the clues were all there, in bits and pieces from issue to issue. I'm not patient. This is why I'm looking forward to Montreat – to get a crash course in GAP assimilation. I look forward to meeting the persons behind the now-familiar names.

I look forward to meeting *you* and hearing your suggestions for improving FIRSTCUT!

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

CONTENTS

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Front & Back Cover: Winter by Trudy Kauffman; front original size: 19"x20"; back original size: 9"x9"

Errata: Autumn Issue – Rosh HaShanah & Yom Kippur by Mindy Shapiro; page 22, to read: Le-Shana Tova, not toca

MEMBER HOMEWORK

Spring: Symmetry, Trees, Spring Cleaning

Summer: Postcards, Splashing Water

Fall: Celebrating Autumn and Spiritual Holidays Winter: Wind, Seed Catalogs, Love letters

Cutting Edge: suggestions for designing original papercuts

FootQuote Story: My favorite technique for designing an original papercut is...

FIRSTCUT DEADLINES SPRING - February 1

SUMMER – May 1 AUTUMN – August 1 WINTER – November 1

GAP Meeting October 20, 2001

Prior to the meeting members visited and perused items on the show and tell table. A "GAP General Store" with notecards, calendars, etc. was set up so that items could be purchased.

President Nancy Cook opened the meeting at 3:15 pm. The minutes from the June 16 meeting were read and corrected by Marcia Egan. The change is as follows: Ingrid Schenk has donated cards and prints with proceeds to go to the Guild. Cost of the prints are \$3, \$4, and \$6, not \$3.46 as stated in the minutes. The minutes were amended as corrected.

In her President's Report, Nancy praised newsletter editor Angela Mohr for her efforts and reminded members that Angela is looking for specific articles on the business of papercutting, i.e. going from a hobby into a professional effort, realistic goals, pros and cons of shows, show preparation and display, cutting to satisfy shoppers as opposed to cutting what one likes. Nancy encouraged members to follow up on this request.

Committee Reports

<u>Treasurer's report</u>: The report was read in the absence of David Shelly and a motion was made and seconded to accept the report. The Guild has assets of \$10,284.24 with \$5643.60 of that amount committed to two traveling exhibits, Collection 2002 mailings, and the printing and distribution of the newsletter.

Membership: Marcia Egan reported 481 members on our rolls, with several new members in recent weeks from VA, WVA, CA, and UT. Dues can be paid now; renewals are slow in coming at this time. Ingrid Schenk has graciously donated her notecards and prints which she has signed. There are six Ernst Oppliger 2001 calendars left and the price has been reduced to \$12.00 each plus \$3.00 for shipping.

Traveling Exhibit: Lynn Askew reported that the new traveling exhibit which is to open at the Queens Library in New York in mid-November 2001 (Editorial Note:

check pg. 4 for updated information and directions) and will run till February 2002 has now been booked into several venues. It will be at Long Island University March 4-30, Hershey, PA Medical Center April 28-May 25, Anderson House Bedford, PA in June, The Community Art Center of Cambria County in Johnstown PA in July, The Philip Dressler Art Center in Somerset PA August 9-September 17, and the Nabisco Gallery in East Hanover, NJ October 21-November 24, 2002 with a reception on November 3 from 3-5 pm.

Sharon Schaich reported that the opening for the Queens exhibit has not yet been scheduled but the Library is planning to send a mailing to our members in surrounding states. GAP will also email members. The show is comprised of 58 pieces from 38 artists. There was a discussion about the use of plexiglass versus glass for exhibits and there was a general consensus that plexiglass will be required for all exhibits in the future. Pieces with glass will be returned to the artist.

Collection 2002 at Montreat NC: Don Cook reported that 42 people have sent in forms requesting information on the four day gathering to be held April 15-April 19. The program committee of Marcia Egan, Paul Beal, and Sharon Schaich will meet with Don after the group meeting to discuss workshops and presentations. Information packets will be sent out as soon as the program is completed.

Website: Dick Harris is finishing up the copy which will be on the website. He received no response to his request for members to send him images of their work. The website will now be turned over to Beatrice Coron to do the final work on graphics.

<u>Program</u>: Faye du Plessis asked for approval to give the Hockessin Fire Company a donation for the use of Memorial Hall. A check for \$50 was approved.

Old Business

Sharon Schaich reminded the group that Ernst Oppliger has not been reimbursed for the calendars which he left with us after Collection 2000. They were originally sold for \$18.00 each with \$9.00 of that

amount to be donated to the Guild. A motion was made and seconded to send Ernst a check in the amount of 225.00 (\$9 x 25). The calendars have now been reduced to \$12.

Sharon also reported that Alice Helen Masek has requested three possible dates in October of 2004 for a Collection gathering on the west coast in Asilomar, CA: Wed Oct 13-Sun Oct 17; Wed Oct 20-Sun Oct 24; Mon Oct 25-Fri Oct 29. Asilomar will advise us next year of our dates.

A frame company had contacted GAP about advertising in FIRSTCUT. They were advised that they would need to pay for a membership in order to advertise, but no further action was taken.

New Business

The next meeting will be held at Sukey's Log Cabin on RT 422 in Annville, PA on Sunday Feb 17 at 1pm. Sukey Harris, Sharon Schaich, and Bette Wells will present a program on paper collage. On Saturday, June 15, Nancy Cook will present a program on paper sculpture at her home in Easton, Maryland. The meetings will usually be held on the third weekend of a given month and alternate between Saturday and Sunday.

Scott Buchanan suggested we ask for cuttings for FIRSTCUT related to the terrorist attack on Sept 11. This will be passed on to the editor.

Paul Beal introduced the idea of having a location for a national collection of papercutting or an archive. Someone suggested that it need not be in one place, but could be in several locations in the US. Nancy Cook suggested that members send in a biography and sample of their work, similar to the pieces done for the book for Dick and Sukey Harris in 2000. Scott Buchanan offered to scan cuttings onto a disk so that we can keep an ongoing collection. Members can send in new work when they change their style or technique. Paul Beal, Dave Shelly and Scott Buchanan will work on this project.

Hae Yong Kwon was introduced and showed her new book on papercutting which has been recently published in Korea. While in Korea, she also appeared on TV for 30 minutes each day for a week to explain and demonstrate her art, and also had an exhibit. The book is for sale to members for \$15 with a donation going to GAP.

The meeting was adjourned and the group gathered with X-acto knives to cut a 6' x 9' banner designed by Alice Helen Masek. The banner will travel with the new traveling exhibit and be hung at each site.

Respectfully submitted, Sharon Schaich (acting as secretary for Sandra Gilpin)



Yoomi Yoon Donna Little (print dress) Florine Strimel (/beads) Faye du Plessis (white collar) Hae Yong Kwon (jacket) Dick Harris (standing behind Hae) Sukey Harris (light turtleneck shirt) Kay Buchanan (white sweater) Paul Beal (plaid shirt) Lynn Askew Nancy Cook Sharon Schaich (dark sweater)

From bottom left clockwise:

Marcia Egan (short sleeve shirt)
Bette Wells...
and Scott Buchanan behind the camera!

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

January 6 – March 24, 2002

Hearst Center for the Arts
304 W. Seerley Blvd., Cedar Falls, IA 50613

April – June 30, 2002

Chalet Landhaus Inn
801 Highway 69, New Glaurs, WI 53574

Universal Language: The Art Of Papercutting

January 17 - February 23, 2002
Queens Public Library Gallery, Queens, NY
March 4 - 30, 2002
Long Island University,
Reception: March 6, 2002
April 28 - May 25, 2002

Hershey PA Medical Center, Hershey, PA

June 2002

Bedford County Arts Council Anderson House, Bedford, PA July 2002

Cambria County Community Art Center Johnstown, PA

August 2002

Philip Dressler Arts Center, Somerset, PA October 21 – November 24, 2002
Nabisco Gallery, East Hanover, NJ Reception: November 3, 2002 – 3-5p.m.

GAP WINTER MEETING

Sunday, February 17, 2002 – 1p.m.

At former FIRSTCUT editor, Sukey Harris' log cabin Annville, Pennsylvania (directions on pg. 6)

GAP SPRING MEETING

Saturday, June 15, 2002

At GAP's President, Nancy Cook's home, Easton, MD *NOTE: Meetings will usually be held the 3rd weekend of the month, alternating Saturdays and Sundays.

COLLECTION 2002

April 15 – 19, 2002

Montreat Conference Center, near Asheville, NC

COLLECTION 2004

October - 2004

Asilomar Conference Center, Pacific Grove, CA

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.

Updated Information for the Show at Oueens Library

The new dates for <u>Universal Language</u>: The Art of <u>Papercutting</u> the Queens Library Gallery are January 17 - February 23, 2002. We have 58 pieces by 37 members of GAP. Here are the directions to the Queens Library Gallery:

Queens Borough Public Library's

Central Library

89-11 Merrick Blvd., Jamaica 11432

TRAVEL DIRECTIONS

By car from NYC & points West:

Mid-town Tunnel to LIE to Grand Central Parkway East. Exit Grand Central at Parsons Blvd. Ride along service road to traffic light (Parsons Blvd.) Turn right and continue south to Hillside Avenue. Make a left turn onto Hillside and continue to Merrick Blvd. Turn right onto Merrick. Drive two blocks down, past the front of the Central Library (directly opposite bus station on left hand side). Turn left at 90th Avenue, and proceed to Municipal Parking Lot. **Bring quarters.**

By car from Brooklyn:

Take Belt Parkway East and follow signs to Van Wyck Expressway North (I-678) to Exit 6, Jamaica Avenue. Drive straight, crossing Jamaica Avenue to Hillside Avenue. Make right turn onto Hillside Avenue and continue to Merrick Boulevard. Make right turn onto Merrick Boulevard and travel to 90th Avenue (past bus terminal, Library is on your left). At 90th Avenue, make left turn and park.

By train from NYC:

Take 6th Avenue IND Line F train to 169 Street station. Walk towards rear of train to stairway leading to 168 Street Exit. Use exit marked SOUTH side of Hillside Avenue. When at street level, walk south along 168 Street

two short blocks to 89th Avenue. The Central Library entrance is between 89/90th Avenues. OR Take 8th Avenue IND Line E train to Queens. Get off at Archer Avenue/Parsons Blvd. station (last stop). Walk towards the front of the train and get out at the eastern-most exit. Walk north to Jamaica Avenue. Turn right onto Jamaica Avenue and walk east to Merrick Blvd. (about six blocks). Make a left onto Merrick Blvd. Walk north one-and-a-half blocks. Queens Borough Public Library's Central Library is situated between 90th and 89th Avenue. Its front entrance is directly opposite the bus terminal.

From Nassau County & points East:

Long Island Railroad: Any train to the Jamaica Station at Sutphin Blvd. Walk north to Jamaica Avenue. Take the Q24, Q54, Q56, or Q44 bus to 165 Street. Walk one block east to Merrick Blvd. Make a left onto Merrick and walk north one-and-a-half blocks to Central Library.

By Car: Southern State Parkway West to Cross Island Parkway North. Cross Island to Grand Central Pkway. West. Exit 168th Street. At traffic light, turn left. Take 168th Street south to Highland Avenue. Turn right to 167th Street. Turn left onto 167th Street and continue to Hillside Avenue. Make right onto hillside, then a quick left onto Merrick Boulevard. Drive 2 blocks down, past front of the Central Library. Turn left at 90th Avenue and proceed to municipal parking lot. Or......

By Car: LIE to Clearview Expressway South to Hillside Avenue. Take Hillside Avenue westbound to Merrick Boulevard. Make left onto Merrick Boulevard, drive two blocks down past front of Library (directly across street from bus terminal). At 90th Avenue, make left to park in municipal lot.

From Bronx & Westchester Counties:

Whitestone Bridge to Whitestone Expwy (Rt 678). Whitestone Expwy. Becomes Van Wyck Expwy. Van Wyck to Hillside Avenue exit. At traffic light, turn left onto Hillside Avenue. Head eastbound on Hillside Avenue to Merrick Boulevard. Turn right onto Merrick Blvd. Drive two blocks down, past front of the Central Library. Turn left at 90th Avenue, and proceed to parking lot.

Or Throgs Neck Bridge into Clearview Expwy South to Grand Central Parkway West to 168th Street. At traffic light, turn left. Take 168th Street south to Highland Avenue. Turn right to 167th Street. Turn left onto 167th and continue to Hillside Avenue. Make right onto Hillside, then quick left onto Merrick Blvd. Drive two blocks down,

MEMBER DATES AT A GLANCE

Maria-Helene Grabman – two papercuts
State of the Craft:
Contemporary Interpretations of Traditions

Museum of Early Trades and Crafts
July 14, 2001 – February 3, 2002

If you are having a showing, or will be seen at a show, contact the editor to have it included in the Member Dates at a Glance. Usually the FirstCut issues are mailed approximately 4 weeks after the deadline dates shown on the Contents page.

past front of the Central Library. Turn left at 90th Avenue, and proceed to municipal parking lot.

From Long Island:

Take the Northern State to the Grand Central Parkway. Exit at 168th Street. At stop light, turn left, continue to Highland Avenue. Right for two block to 167th Street, left down to Hillside. Right to light (Merrick Boulevard), left onto Merrick Boulevard. Continue 3 blocks to 90th Avenue. Make left and park in municipal lot. **Bring quarters** for meter.

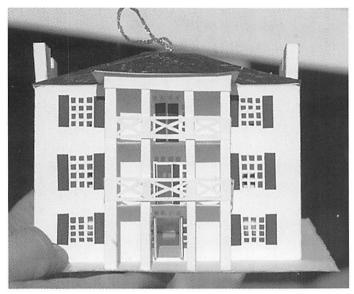
(If using Southern State, see directions from Nassau and Points East. Also accessible using Jericho Turnpike, which becomes Jamaica Avenue. Take to 168th Street and make right turn. Park in municipal lot on left side, directly across from the side entrance of the Central Library. If using Belt Parkway, see directions from Brooklyn).

White House Christmas Tree

Last year each state chose four artists to make a Christmas Tree ornament for the White House Christmas 18' spruce tree from Western Pennsylvania, the main indoor tree located in the Blue Room (total of 200 ornaments). FIRSTCUT got word that two Guild members were chosen: Sharon Schaich from Pennsylvania and Barbara Buckingham from Virginia. Mrs. Bush announced the theme: *Home for the Holidays*.

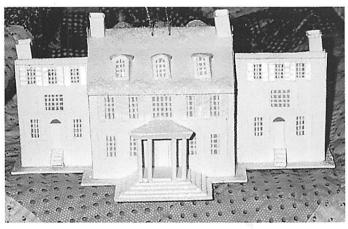
The guidelines given to the artist were the ornament was to represent an historical home or house of worship from the artist's state, 6" length, lightweight (6-8oz.), predominately white though the roof and shutters may be colored, a gold cord hanger, name, and signature.

Barbara's choice for her ornament was President Woodrow Wilson's birthplace in Staunton, Virginia. She made the ornament from white and black acid-free water-color paper. Barbara added touches of gold leaf to the roof and included a Virginia State quarter for ballast. A simple gold colored cord was attached to the roof for hanging.



© Barbara Buckingham

Sharon chose Wheatland, home of President James Buchanan in Lancaster, Pennsylvania where he conducted his campaign for Presidency and came to live and die after his term was over. The ornament is all white with snow on the roof. The six dormers are 3/8" wide and the roof opens to reveal a scroll stating the history of the house. It is 3" high and took 40+ hours to make.



© Sharon Schaich

GAP'S Winter Meeting

GAP's winter meeting will be February 17, 2002 at Sukey Harris's log house located at 437 West Main Street in Annville, PA – directions follow. The meeting and lunch will be at 1 p.m. Participants bring their lunch and beverage. Soup and dessert will be provided. The program starts 2 p.m.

Sukey Harris, Sharon Schaich and Betty Wells will present a program on paper collage. Sukey calls her presentation "Magazine Magic". Her contemporary folk art collages are created from bits of the colored pages of magazines. Sharon will show us her striking award winning quilts made up of wonderful assorted papers. Several of Betty Well's collages have been published in the paper arts magazine *Somerset Studio*.

DIRECTIONS TO LOG HOUSE

From the north: Southward on I81. Exit at "Annville Indiantown Gap" (PA934). Turn south 7 miles on PA934 to intersection with US422 in Annville. From the northeast: Southwest on I78 and merge with I81. Exit I81 at "Annville Indiantown Gap". Turn south 7 miles on PA934 to intersection with US422 in Annville. From the east: West on US422 to intersection with PA934 in Annville or West on Pennsylvania Turnpike to exit 20 "Lebanon Lancaster". North on PA72. About 2 miles north of Turnpike US322 merges from east and then departs west to "Hershey". Take the "Hershey" direction for about 2 miles. At traffic light intersection with PA934, turn north 3+ miles on PA934 to intersection with US422 in Annville. From the south: North on PA72. About 3 miles north of Turnpike US322 merges from east and then departs west to "Hershey". Take the "Hershey" direction for about 2 miles. At traffic light intersection with PA934 turn north 3+ miles on PA934 to intersection with US422 in Annville. From the west: From Harrisburg, eastward on US322 to Hershey and continue east on US422 to Annville to intersection with PA934 in Annville. In Annville: Log House is at 437 West Main Street (US422), 4 blocks west of traffic light at PA934 (bank, Turkey Hill, Pizza, Sunoco station). Park on the street. If you are coming from the west on US422 you will pass the Log House 1/2 mile before you reach the center of Annville.

- Dick & Sukey Harris

GAP'S Spring Meeting

After the Spring meeting June 15th, 2002, Nancy Cook and Marcia Egan will present a program on paper sculpture.

We will meet at the home of Don and Nancy Cook in Trappe, Maryland. More details and directions will be in the next FirstCut.

Articles for the Winter Issue FirstCut Special Interest Editors

Antiques – Claudia Hopf
Book Reviews – Steven Woodbury
Contemporary – Regina Scudellari
German – William Oellers
Youth 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 are the editors who enriched our Winter issue of FIRSTCUT. GAP is committed to promoting knowledge on the many cultural aspects of papercutting and encourages its members to keep on eye out for new avenues of information to share.

GAP WEBSITE

In order to have an active website with a gallery of changing images it's necessary for members to submit pictures, otherwise our website is stagnate with the appearance of neglect. Bea Coron needs members to send pictures. Address: 372 Central Park West #20D, New York, NY 10025; Email: b@beatricecoron.com

West Coast Collection 2004

Alice Helen Masek began working toward a 2004 West Coast Collection at Asilomar Conference Center in Pacific Grove, CA. The GAP Board officers and directors discussed and voted for an Asilomar Collection meeting during October 2004. Specific dates to come. 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.



(including Canada & Mexico) New Member \$31 – 1st year only Current Member \$25 – after 1st year

Non-North American Addresses

New Member \$41 – 1st year only Current Member \$35 – after 1st year

Lapsed memberships are reinstated at the current member renewal rate of \$25 or \$35.

Name	
Address	
,	
Current Email	
Website	
Ph (day)	
(evening)	
Fax	

Member Commentary

Paper Angel Program

Donations from members interested in contributing to the support of the Guild beyond membership are gratefully accepted and appreciated. The newest Paper Angels since the last issue are:

Deborah Baird Marie Helene Grabman Wanda Dick first publication about paper cutting in Korea. Drawing on Korean customs and themes in her work, she has introduced the art form to a new generation of Korean artists.

Hae Yong traveled to Seoul, Korea for the book's release in May. In conjunction with the book's publication, Hae Yong's work was exhibited at a Seoul art gallery. She was also invited to demonstrate and discuss paper cutting in a week-long television feature.

Hae Yong would like to thank all those GAP members who contributed their work to the book.

GAP Items for Sale

If you are running short of Guild stickers, or would like one of the Guild books/calendars, contact Marcia Egan, PO Box 281, Enola, PA 17025; 717-732-2696 or email eganm@pa.net.

Guild labels

50/\$5, 100/\$10 (pregummed labels to affix to the back of your framed papercuts for gift giving, shows, or galleries)

Birthday Calendar

\$6 (each month features a papercut and has lines for filling in the months dates)

Silhouette Book

\$5 (a fundamental overview)

Show Catalog

\$5 (good way to get a crash course on other members' styles)

Reiniger's Films Info From Reg*

The British Film Institute has Lotte Reiniger's <u>The Adventures of Prince Achmed</u> available on dvd & video. <u>www.bfi.org.uk/video</u>.

The Reiniger film is available on NTSC video & Region 1 dvd from Milestone, <u>www.milestone-films.com</u> in the USA. It appears your dvd system is different from the rest of the world as well as the videos!

*Reg Sear is our English Editor and is one of our three members from England. His papercuts are shown online at www.bigart.co.uk/reg_sear under painters (listed alphabetically).

Hae Yong Kwon's New Book

In May, *The Book of Paper Cutting* by Hae Yong Kwon was published in Korea. It is a complete guide to paper cutting and a portfolio of her work. It is the



Review of the Guild's Logo

From time to time it's worthwhile to review some of the Guild's history for the newer members.



The horizontal logo was designed and cut by Paul Beal of New Bloomfield, PA. This is what he says about his design:

"...the Guild agreed to invite all members to suggest design for a logo for the Guild. It should be executed in cut paper: it should readily identify the Guild and be suitable for reproduction in large [several inches] and small [about 1 inch] formats...I tried to include something that would relate to papercutting of all kinds."

The whole comprises many styles of papercutting. From left to right are a profile (silhouette), a family (English), and a butterfly (Chinese). The central theme is Pennsylvania Dutch. The middle image of scissor arms and a knife blade (GAP) is included so

that must have been adapted prior. The rural scene completing it was always a theme in Swiss cutting. I used Chauncery Cursive lettering because the letters tied together well for papercutting

"I reduce it to about 2" to glue to the back of framed pieces and enlarge it to 6 or 8 feet for an exhibit."

For Further Reading

Mindy Sharp wrote Rosh HaShanah & Yom Kippur: A Papercutting Rememberance for the Autumn Issue 2001 of FIRSTCUT. She offers reading suggestions for those interested in extending their knowledge of Jewish tradition and culture:

Joselit Weissman, Jenna. <u>The Wonders of America:</u> <u>Reinventing Jewish Culture</u>, 1880-1950. New York: Hill and Wang. 1994.

Strassfeld, Michael. <u>The Jewish Holidays: A Guide and Commentary</u>. New York: Harper & Row. 1985.

Waskow, Arthur. <u>Seasons Of Our Joy</u>. New York: Summit Books. 1982.

Papercutting Swap?

I would like to know if we might start a paper cutting swap in the FIRSTCUT newsletter between interested members?
Thanks, Patti Rooks

Ed. Note: A Swap works by setting up a deadline for interested members to sign up. The names of those on the list are provided with an exchange name of someone else on the list. A deadline is set up for delivery to the exchange partner (probably sent unframed to make the mailing inexpensive). Anyone interested in being the organizer of a swap?

Sweet News

This year the panel of advisors for the Professional Artists in Schools Awards chose Olga Ponce Furginson as one of the four artists to receive a Lifetime Achievement Award for long and dedicated artistry in schools. Olga's papercutting artistry was honored with many awards overall and we congratulate her heartedly!

4-H Donation

This is the donation Gudi Wittgren, (Hillsdale, Michigan) made to her local 4-H group to auction at the County Fair. Gudi is working towards promoting papercutting in her area and then building business, a challenge always. Gudi says "...Well, I still like this



G 2001 Gudrun Wittgen Original Size 11"x6"

artform too much to quit....I guess everybody in this field has a dream and hopes that one day it takes off."

A Bit of Silhouette Poetry

Marie Cook (Cedar Falls, Iowa) wrote and sent this poem:

Snip Shots

With the subject in your chair,

Fold the paper and with a flair Begin to cut with a snip that's steady

Now that everything is ready. Start at the chest and cut to the chin

Two lips to close, And then the nose.

Remember to put the eyelash in...
The forehead is next and then the hair

At the back of the head, stop, Start from the bottom and cut to the top.

A few inside cuts are only fair, and,

Back at the bottom, cut your signature there.

Snip, snip and it's ready to paste
On the white card you have in place.



Papercutting Images in FIRSTCUT

When submitting a papercut image to FIRSTCUT for publication, please include your name, the title of the papercut, and the cut's original size. It makes the viewer's appreciation keener to know what scale the image has been reproduced.

Cutting Edge Errata

For our previous issue, Autumn 2001, the Cutting Edge editor Stu Copans presented information about altered books, papercuttings, and found poems. It was *my* mistake the interesting images that illustrated the information weren't included – some kind of mind warp. I extend apologies to Mr. Copans and to the Guild's membership. – ED.

Here are the neglected images. This shows the two page spread for the papercut <u>The Right Shape</u> before the text of that page was altered.

for a profoundly ruse that those who speak or write have a grave representability at any time, and at all times. If we may judge things to some find the state of the state of

This is the page called The Right Shape including the altered text and the papercut. The words remaining after altering the original pages text are "to see the right shape (space) a grave responsibility, and a sacred obligation".



Here is another example of using a papercutting to illustrate the remaining words on a book's page after blocking out the others. The words showing are "woman must be still as the axis of a wheel in the midst of her activities".



The Creative Center for Women With Cancer

Regina Scudellari sent a silk-screened package of information (what a visual treat the mailbox was THAT day!) about what she's been doing. One project she is working with The Creative Center for Women With Cancer. The CCWC places artists in hospitals where they teach art to patients and their families. Regina is at St. Vincent's where, among a lot of other work, she cuts paper lanterns.

Regina explains they're about to become a national training center so someone from another state could go and train: go into hospitals with the artists, explore the local art scene, and then return home to practice art in their community hospitals.

The brochure sent in the package explains the artist-in-residence program: "...the visiting artists, all professional artists, take part in a training program that included workshops, seminars, and visual arts. The training, by licensed art therapists, physicians, nurses and social workers, includes peer support.Because of the intensity of the commitment required to do this work well,...[the artists] work in only one hospital, one day each week. [The artist] sits at the bedside of the patient and actively engages him or her in the process of making art. When pain, illness, or fatigue makes it difficult for the patients to

actively participate, [the artist] encourages them to direct her in the process of creating art as they themselves imagine it."

Both Regina and Beatrice Coron donated cut paper artwork that was auctioned at the CCWC Award Gala, September 20, 2001. Information about the CCWC training programs can be directed to The Creative Center – 646-336-7612 or visit the website - www.ccwconline.org.

Mail Order Catalogs

Here are some 'experimental' collages figures (much reduced!) made from all those dreadful catalogs that arrive in the mailbox. -Suzi Zimmerer







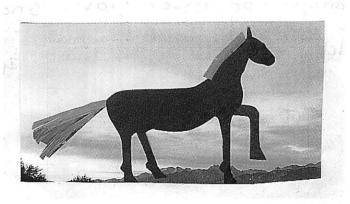
First Cuts for First Cut

Darleen Gossett sent this first attempt at original papercutting made by her granddaughter, Kaleb Park (8 yrs. old).



© 2001 Kaleb Park

Sukey Harris met Rachel Sherk (12 yrs. old) and talked briefly about papercutting and her (Sukey's) enthusiasm about "found" papers. Rachel sent her first papercutting using scissors and calendar papers to Sukey to say thanks.



© 2001 Rachel Sherk

WI



DOVE OF PEACE © 2001 Sr Clarice Steinfeldt

From Reg Sear

The Autumn FirstCut arrived safely. I flicked through it over breakfast, enjoyed Suzi's elegant ladies and the article by Mary Davis...sad to say it came on the morning of that horrific Tuesday, so my intent to read it thoroughly over a late lunch didn't materialize as I watched the unfolding mayhem. My thoughts are with you all, and I hope for a just but peaceful conclusion to these events...

With Best Wishes, Reg Sear

Beatriz Goodpasture writes:

Maria Loomis, a professional paper arts instructor, coordinated local Washington State papercutters and rubber stampers to create cards of encouragement for the victims of the September 11th tragedy.

Shirley Rainman, owner of MAKE AN IMPRESSION of Issaquah, Washington, set aside a large classroom area for the two-day event. Approximately 40 papercutters and rubber stampers participated. A total of 480 handcrafted cards were sent to victims, doctors, medical personnel, volunteers, firefighters, and police officers in both New York and Washington D.C.

Maria Loomis donated the use of her supplies and expert advice. Community artists of all ages spent, on the average, 3 hours each making cards and writing messages. All cards created bore a loving and positive message from their designers. Some crafters made cards at home for their neighbors to fill out and then brought them in on the second day. Bea

Goodpasture's neighbors in Everett and 14 of her son's work colleagues (Seattle Bank of America) participated by writing encouraging messages on the cards she made. Connie Carson donated 6 hours and handcrafted 20 cards. She brought her Mercer Island neighbor, Lisa D'Andrea, who had interned at the Columbia Medical Center. Lisa was especially touched to be making cards for the burn center.

Check Maria Loomis' web site at www.apaperbas-ket.bigstep.com for the addresses of the recipients – click on the flag and go to send a note.

- Submitted by Beatriz Goodpasture

From Karin Duetz

...now I must write GAP, that we in Germany have a deep sympathy with the people in USA. The terror attack in New York is acute and awful. We are mourning with you.

We wish that the people of the United States be strong enough to receive peace for the world.

All best wishes from the membership "German Scherenschnittverein e.V." – *Karin Duetz*

Papercutting As Local Therapy Positive energy expressed through art can be the lifeline to many overwhelmed people in times of confusion and sadness. There are many opportunities throughout the year for expressing gratitude to community volunteers and workers like firefighters, paramedics, and police. That is especially true in the winter months when the days are short and the storms are bitter. Use your skills to shine a light in the dark corners of your world – and lighten your heart in the process. © Ruth Grabner

In the Right Place at the Right Time!

A Travel Story by Britta Kling

I was fortunate to be in Munich in time to catch an exhibit entitled "Schattenrisse, Silhouetten und Cutouts", at the Staedtische Galerie im Lenbachhaus und Kunstbau. As I was not aware of a major exhibit devoted exclusively to papercuts in my lifetime, I went with the greatest anticipation and visions of the works of great masters.

The hall was huge and promising. Many of the familiar names were there and it was a treat to be face to face with originals I recognized from books by Johann Wolfgang von Goethe, Jean Huber, Hans Christian Andersen, Johann Caspar Lavater (with his scientific interest in profiles), Philipp Otto Runge, Henri Matisse, Pablo Picasso, and Ernst Moritz Engert (whose work, incidentally, is on permanent display in Hadamar, near Limburg and would make an interesting sidetrip if you visit Germany).

Lotte Reiniger was at least represented with her film "The Adventures of Prince Achmed". Though she is probably best known for her films, it would have been nice to see some of her cuttings as well.

Also represented were contemporary names, many of them unfamiliar to me. The size of the walls invited big pieces. Simon Periton's works seem to have grown to fill the large space available among them a three yard doily called "Queen Victoria", which loses

its potential charm by sheer size. There was the design for wallpaper by Olaf Nicolai, Hannah Hoech's white portrait silhouettes on black, and Eva Rothschild's large colorful paperstrip weavings to mention a few.

Startling was the inclusion of photographic nature prints, black and white photos, X-rays, and an Andy Warhol piece, acrylic and diamond dust on linen.

A large mural by Kara Walker (New York) called "Lynchmob " was a series of detached, sometimes grotesque, figures of various sizes mounted directly onto the wall.

A pleasantly surprising gem was an installation, by Christian Boltanski, of hanging figures in a small round room illuminated from various angles and slightly activated by air movement. It made a constantly changing pattern of shadow scenery along the walls.

Not included were such truly classic names as

Auguste Edouart, Luise Duttenhofer, Paul Konewka, Fritz Griebel, Emil Lohse, Karl Froehlich, Ugo Mochi, Louis David Saugy, Johann-Jakob Hauswirth, and Dorothea Brockmann OSB (whose work I became familiar with at the suggestion of Dan Paulos). This definitely was a disappointment, particularly in a show of this magnitude.

The catalog is big, interesting, and comprehensive but poorly organized. The entries are in historic sequence, which presumes that you already know the artist chronologically. There is no alphabetic listing, making it difficult to find any one artist.

It is my impression that the exhibit was planned and executed by a good curator who is familiar with art but has limited knowledge of the world of papercutting. I know that the German Guild, "Deutscher Scherenschnittverein", which has excellent artists as well as historians, was not consulted.

For future recognition purposes, here is the complete roster of artists represented as listed in the catalog.

Johann Caspar Lavater Georg Christoph Lichtenberg Jean Huber Johann Wolfgang von Goethe Philipp Otto Runge Nevil Story-Masqueline Henry Fox Talbot Anna Atkins Freiherr Constantin von Ettinghausen Adolph von Menzel Hans Christian Andersen Dora Polster **Emil Preetorius** Greta von Hoerner Lotte Reiniger Ludwig von Wich Ernst Moritz Engert Hannah Höch Laszlo Moholy-Nagy Maurice Tabard Emila Medková Marcel Duchamp Pablo Picasso Henri Matisse

Andy Warhol Mario Merz Christian Boltanski Felix Droese Floris Neusüss Kara Walker Ulrich Horndash Ulrich Meister Olaf Nicolai Simon Periton Adam Fuss Julian Opie Maggie Cardelús Paul Morrison Jim Lambie Eva Rothschild Volker Schreiner Stefan Saffer



Hund, der den Mond anbellt (Dog Barking at the Moon)

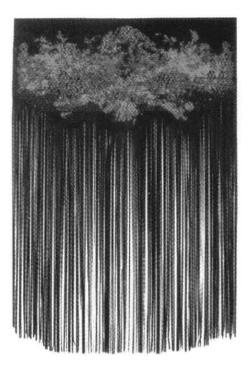
© Phillip Otto Runge

White cuts on blue paper

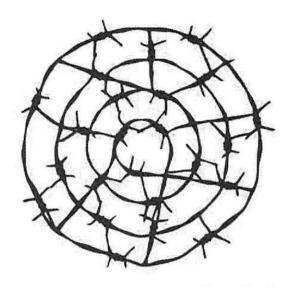
Moon approximately 3¹/₂" x 4¹/₂"

Dog 5¹/₂" x 7"

Imi Knoebel



HUNTERS AND WRECKERS © Eva Rothschild Original Size approximately 2 x 3 yards



BARBED WIRE TARGET © Original Size about 17" diameter



Last Call for Montreat!



Now is the time for all Guild members to sign up for Collection 2002 at Montreat, N.C. April 15 – 19, 2002. This will be the last reminder in FirstCut.

If you were at a previous conference you know that you don't want to miss this one! Montreat is located outside Black Mountain, NC. It is only 15 miles from Asheville, which has an airport that is connected to 180 cities and 40 international cities. Montreat is especially beautiful in the spring with all the mountains, forests, rivers, and flowers the area is noted for!

Most of all you can't miss this bi-annual event that is so important to the advancement of your art. This is an opportunity revitalized creative energies by renewing acquaintances and making new ones. By considering new approaches and perfecting current techniques, you can not only connect with others who share your joy with papercutting but with others who have cut paper through the history of many countries and cultures.

Here is a sample of the 12 workshops and four evening presentations planned for the beautiful setting of the Blue Ridge Mountains:

PRESENTATIONS:

The Evolution of a Papercutter.....Learning the Hard Way –Nancy Shelly specializes in painted cuttings, some with a story, some with a botanical theme, some with whimsy, but all with a special flair for design.

Jewish Papercuts – Karen Shain Schloss offers an illustrated lecture of the ages-old Judaic craft of intricate papercutting from Italy, Spain, Persia and Morocco and from Germanic and Polish traditions.

The papercuts created for home and ritual practice are the expression of the Jewish commandment, *hiddur mitzvah* – If you make an object make it beautiful. Learn about the symbolic and spiritual meanings of these exquisite, elaborate and striking papercuts.

Papercutting for Mixed Media Applications — Anne Leslie shows how to expand beyond framed designs and into three dimensions. Learn how your papercut designs can be used to decorate glass, wood or metal objects and even fabric.

WORKSHOPS:

The Paper Chase - Using the Wealth of Paper Around Us Daily In Collage — Sukey Harris will also show a system of keeping track of a million pieces of paper.

3-D and Playful Pop-up Papercuts — Kathy Trexel Reed shows how to discover the fun in pop-up/3-D FUNdamentals. Learning these folds and cuts can lead to a variety of entertaining, collapsible 3-D forms, including: caricatures and quilted-paper patterns.

Papercut Calligraphy — Karen Shain Schloss illustrates different techniques of using lettering as a design element, and basic calligraphic styles that are easily translated into papercutting.

Honey, I Shrunk the Papercutting....in 3-D — Marcia Eagan combines quilling and papercutting techniques to create miniature paper sculptures.

Round Table Discussion about topics specific to

papercutters and papercutting: Pricing and Marketing, Scissors, Paper, Glue/Tools, tips, Techniques, Plagiarism, Making a Market Where There Is None.

Why not combine this with a vacation? Interest is high for this conference. Members from all across the country have already signed up and once again we have had inquiries from Europe.

A private room and bath for one for 4 nights and 11 meals will cost \$416.76 including tax, and the Montreat charge of \$8.25 for AV materials and meeting room charge. For two persons in a room with a private bath the charge is \$289.26 per person. For 3 in a room the charge is \$245.70 per person. For rooms with shared baths the costs are less. The conference charge will be \$100 per full participant. Bottom line: a person sharing a room will pay less than \$400 for 4 nights and 11 meals!

Send the information below to Don Cook 5486 Wellington Drive Trappe, MD 21673.

Full details will be sent next month with the registration forms.

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

Name		
Email		
		_ Zip
	able to GAP to c	over all mailing costs.
Program	Exhibits	Publicity
Other		

Collection 2002 Sweatshirts & T-Shirts

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Place your order immediately. No re-orders
Orders must be placed before printing. Completed
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Sweatshirt: \$20 (includes mailing)
T-Shirt: \$12 (includes mailing)
Sizes available: L (large) & XL (extra large)
Color options: White, China blue, Green



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Send order and check to Paul D. Beal 7154 Spring Road, New Bloomfield, PA 17068 (Ph. 717-582-4717)



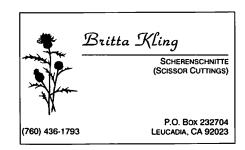




Gota Card?

The Printed Words of a Papercutting Business





No matter how you look at it, the printed words (the business cards, hang tags, bag fliers, etc.) are the inexpensive first line of promotion for a papercutting business. At the most basic level, they work to transmit a professional image, explain unique characteristics of papercutting, and generally foster consumer trust. Putting together a consistent image that repeats itself throughout the pieces of

education and business makes the clear message: here is someone who knows what he or she is doing, and isn't afraid to share knowledge.

What are printed materials? There are as many versions of printed possibilities as there are ideas and needs. Business cards are usually 2" x 3¹/₂" bits of heavy paper used for handing contact information to others quickly. Hang tags are folded pieces of heavy paper hole punched at the folded corner for a hanging string so basic papercutting information can be attached to the piece to be sold. Letterhead is the stationery mainstay that most communication depends on and is usually 8¹/₂ x 11" with envelopes to match.

Bag fliers are $4^{1/2}$ " x 11" papers (vertical half of $8^{1/2}$ " x 11" piece of paper) with an expanded explanation of papercutting and its production – it's the chance to give details about the techniques used, time involved, and care instructions for a piece offered for sale.

Cards

The important first tool for any papercutter is the **business card**. Easily carried and often requested, business cards (calling cards) are the miniature version of advertising billboards. They are the portable opportunity to say what needs to be said in a concise

form either on one side, both sides, or on a folded card with 4+ sides. The look of the card can carry the full impact of what a papercutter sells by a careful selection of words, typefaces, images, and colors.

Information on a card depends on usage. A social calling card might mention name, address, phone, and papercutting for hire. This would be a card used as word of mouth among friends and neighbors when there is a need for something to use as a referral. Limited information suggests a low key approach to papercutting and puts into place acceptable boundaries if a papercutter chooses to step into business slowly until familiar with professional territory. As a beginning, the calling card allows the papercutter space to 'try the waters'.

A further step involves incorporating more information legitimizing the business publicly - the business card. The business card includes specialties, an email address, websites, and guild/ society memberships. There are pros and cons for each of these: mentioning specialties can be limiting if the business expands yet helpful to customers interested in a particular style; email addresses can be handy for quick contact but can invite accidental virus sharing; memberships can help solidify a professional image but can be embarrassing if membership expires. The difference between calling and business card types is subtle: the 'business' card makes a stronger effort to capture customers and encourage contact. A calling card can serve as a business card; a business card wouldn't serve as a calling card.

Aaha! But, what if a papercutter's area has had only limited contact or knowledge of papercutting, or worse, has had no contact with it as a legitimate art? In that case an **instructive card** might be in order where the cutter's contact information is supplemented with a brief explanation about papercutting and mentions guild or society memberships. This would definitely be a situation where the image presented by a newcomer in an area sells the artform as well as the artist. A well-written blurb about papercutting on the back of the card, or on the inside of a folded card, can do wonders to garner interest in papercutting. Since papercutting is not currently an artform for the populace, most papercutters would find the need for instructive printed materials.

Consistency

When a papercutter decides what printed materials

will be used, or added, it is important to continue consistent information and/or illustrations throughout all the materials. This effort will add force and purpose to the professional image. The information translates from printed piece to printed piece in similar fashion using design features such as typeface and color to carry the established look. If using an illustration, use the *same image*, or the *same placement* of an image throughout the materials. The idea is to build customer recognition, promote buying interest, and instill a desire to see more in the future.

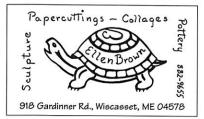
Production

When beginning, handmade cards can be lovely. If a papercutter is skilled with calligraphy, cards can be produced at home with boxes of business card blanks bought at office supply stores, or cut from existing papers. Rubber stamps (made for a one-time expense) can include all the information desired, sometimes an image as well, and be used for all the printed materials from cards to labels. Many local quick-print shops can put together cards and other materials easily and inexpensively from their bank of preexisting formats. In this situation, producing an individual look with professionally printed materials supplemented with hand-made touches can be captivating.

When possible, make one item work more than one way. If a business card is designed with a little space for a hole punched in the corner, it could double as a hang tag. Letterhead designed with all the information on one side of an 8½" x 11" paper, instead of centered on the whole page, allows duplication of the letterhead information on the right side and then splitting the page vertically for fliers.

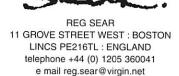
The computer is a handy machine for reproducing letterhead and business cards. Sheets of business card blanks are available at office supply stores for home printers so card designs can be printed out 10 or 12 at a time. Letterhead design can be saved on the hard drive to print out only as needed which saves on bulk printing. This wouldn't be practical for the professional papercutter attending several shows a year and running through printed materials quickly, but for the beginner just starting to test the field, it's a way to maintain a strong professional image without incurring a lot of expense.





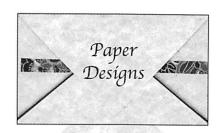












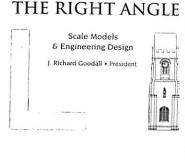




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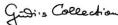


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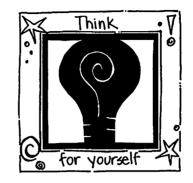


On The Road To Be Professional

By Kerch McConlogue









Your friends are ever so polite when receiving yet another fine example of your work. Your family has taken to storing your gifts in boxes under the bed; you fear the next stop maybe be kindling. Now might be the time to consider making some money from your passion.

What does it mean to be professional? To some it is as simple as being paid for what you do; to others it is more complex encompassing both attitude about, and commitment to, an activity.

In either case, being a professional is not entirely about skill. Certainly you can name rich and well-known artists whose work you consider just "not that good." What makes their success real is not necessarily their talent, but rather a dedication to the work in the face of challenges of daily life. Consider any interview you have ever heard with a famous artist. He always says he works for a certain amount of time every day. Or she always paints at first light. Or she always writes late at night after the kids are asleep. What they have in common is simple: they all have a plan and they work that plan.

This is the head of the fish: Being professional requires a strategy. The purpose is not to set your life in stone today but rather to allow you the space for choice tomorrow. Informed choice is based on options you can easily see when you are not under

pressure. For example, it is likely that your father encouraged you to have a savings account. If you listened, and if you have money in the bank, you can decide whether or not you will travel on vacation. If you have no money, the decision is made for you. Planning yields choice and choice is power. Who is more deserving of the power over your business than you?

There is a book called Write It Down, Make It Happen: Knowing What You Want and Getting It, by Henriette Anne Klauser. The simple premise of the book is that if you write down what you want, it will come to you. It is a quick read and not a bad sort of inspiration. It does not tell you how to write a business plan but you can use it as a stab at what you want out of your business and your life.

The trick to making a business work is to identify

the plan clearly. The more details you can work out before you are confronted with the need for a preference, the easier the decision will be and the less likely you are to regret, reconsider, or second-guess your choice. Just think what you can do with the energy you may have wasted worrying!

Think carefully about your business: how will it affect your life and how will your life affect your business? A business plan is a good idea; information about how to write one is available online or at the library. Some of the questions posed in that kind of standard compilation may not be pertinent in this first pass on planning, but knowing the questions will help you consider what you DO need to work out.

You think you want to sell your cuttings? How do you decide? That's simple. In the words of Yoda, the Jedi Master, "Do or do not. There is no try." One day you just decide to sell you artwork; that part might just be mystical. The specifics of business – where to buy booth supplies, where to find good shows, what your brochure or business card should look like – are pretty easy to learn. You have friends in this organization, or other craftsmen's groups, who will be happy to share their stories of hard knocks: what worked and what didn't work for them.

But once that decision is made, and most certainly before you spend money on anything for the shift in purpose, look carefully at ALL of what you want to do. Consider your whole life. Make a plan. Include in it how much money you want to make – in

one year AND in one month. How much time do you want to spend on the artwork? Where do you want to work? Do you want to do shows; do you want to do direct mail? Do you want to sell wholesale, or only retail? Will you have to travel? How will you decide what to charge for your work? What do you need to change about your life to be a professional? How will that affect those who live with you? Those are the hard questions. No one but you can know those answers.

You have chosen a profession that is based on a creative endeavor. It is the business part that allows you to do what you love. Make some time to reflect and plan it. And most important, don't ignore your creativity when planning your business. You never know where your next great idea will be hiding.

Kerch McConlogue is a retired papercutter who, as a personal effectiveness coach, is currently helping people to make a map for the future of their lives – www.mapthefuture.com. She created the angel papercutting we use for the Paper Angel box on the inside back cover. Thanks Kerch! – ED



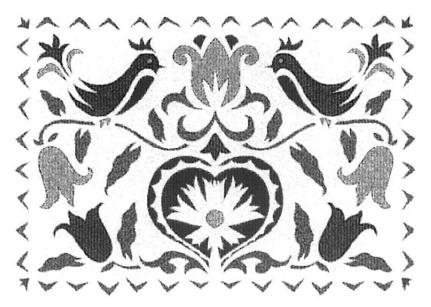
WINTERWIND © 2001 L. Bieler Original Size: 10" x 3¹/₄"

the purpose of having a

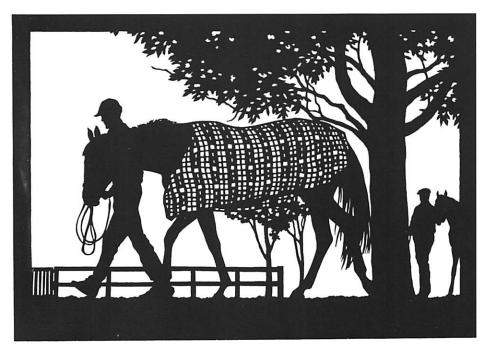


© 2001 Benjamin Barker





© 2001 Reg Sear



THE PLAID BLANKET
© 2001 Suzi Zimmerer
Original Size 4¹/2" x 6¹/2"



Want to sell your papercuts have but no idea where to start? Join the club! Even the most experienced papercutter can agonize over shows, shops, and other selling avenues wondering 'where to go next?' The possibilities extend from running the craft show route to consignment shops to accepting commissions and of course the many innovative variations between.

Craft and Art Shows

The most common approach to selling papercutting is through local church, school, or civic craft shows or fairs. They provide beginners with an inexpensive way to test the waters. The table fees are usually modest at \$25+ for a one-day event. Because they are local, a papercutter doesn't have to worry about overnight accommodations or added meal and travel expenses. When applying to a local show consider 1) the show attributes (Is it indoors or outdoors? Is it well advertised? What are set up and break down rules? Do the organizers supply a table and/or chair(s)? Is the show well attended?) and 2) personal business concerns (Can I expect to make at least the table fee and expenses? Do I have a display suitable for the space I'm paying for? Will I demonstrate during the show? Will attending lead to further opportunities?)

Local shows can be tracked through the Chamber of Commerce, churches, and schools. Generally, once the first show is attended, a crafter will get advice from others about different venues. This can be a double edged sword since a good show for one skill, may not work for another, and a good year in

one part of an area may not be hot the next. There are no guarantees. But, be encouraged that each and every show is an opportunity to move forward. As long as the presentation is professional, the papercutting engaging, the prices affordable, and the questions answered in a gracious manner, success will follow either by actual sales or by valuable 'networking'. As a beginner, the conservative approach is to take one or two spectacular pieces of papercutting for display, but include more modestly priced items for customers to buy on the spot while admiring the pricier items. Though a safe start for a newcomer, small shows have the reputation of being home-crafty marts where customers see familiar items - they may not expect to find something different like papercutting so education will be part of the sell. (See page 35 for a booth display sized Guild logo!) On the other hand, at a small show a papercutter can get by without a bunch of legal paperwork until the decision is made to go further.

Consignments

Another popular selling avenue is the consignment shop. In this type of selling, items for sale are inventoried, priced, and left with a shop owner for

sale. There is usually a consignment fee that can vary from 20 to 50% taken from, or added to, the price of the item. Consignment shops can be a relief to those wanting to avoid the craft show hassles such as packing, unpacking, travel, table fees, or hours of customer contact. Many artists prefer to use the time spent at a show (usually weekends!) to create and leave the marketing to others. That is tempting and valuable when self-promotion is impractical. However, the papercutting price is adjusted down to accommodate the commission fee, or is marked up to add the commission (thus pricing the piece over a potential purchaser's budget). Also, something to consider is the fact that many customers enjoy getting a look at the process that produces the art they'd

like to buy. They especially like talking with the papercutter and getting 'the rest of the story' as radio commentator Paul Harvey says. A compromise might be a demonstration time set up in the consigning gift or art shop on a busy weekend to encourage purchases without obligating the papercutter to continued attendance.

If you choose the consigning avenue for your papercuts, confirm the shop owner's policy for damage or theft of items left in his or her care along with a clear understanding about how long the item(s) will remain in the shop. This is not the time

for a kind word and a handshake - get the particulars such as commission, damage control, time limits, and payment policy in writing.

_ommissions

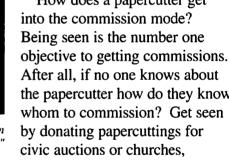
Another popular way to sell papercutting is through commissions. This works especially well for cutters who enjoy creating but don't want to produce excess volume or overextend beyond other pursuits. Commissions are the easiest way to sell a cutting. Basically, someone sees the papercutter's work, likes it, and asks for a special cut. Details are worked out, a price is agreed upon, and work begins. Easy.

Commissions are also a challenging way to sell a

papercutting. It is challenging part to being professional so the customer and the cutter can both have a successful experience, especially if the customer is a neighbor or friend. When accepting a commission, have a pen and paper available – always! Never accept a job on a verbal agreement. Though no one intends to mislead or misunderstand, these things can happen and the written word will avoid embarrassing situations. After writing a description of the request, recheck for details such colors, background, and framing (some commissions are for the cut only; the purchaser has the cutting framed at his/her expense) before asking the purchaser to initial the description and deadline. This may all seem like a petty pantomime, but hand on my heart, this is an

> important! Clarity and mutual understanding will save hard feelings and wasted time later on if the cutting is disappointing in some way. After the business part is over and the cut is delivered, the cutter has the joy of 1) selling a piece of papercutting and 2) building a business word of mouth.

How does a papercutter get into the commission mode? Being seen is the number one objective to getting commissions. After all, if no one knows about the papercutter how do they know whom to commission? Get seen by donating papercuttings for civic auctions or churches,

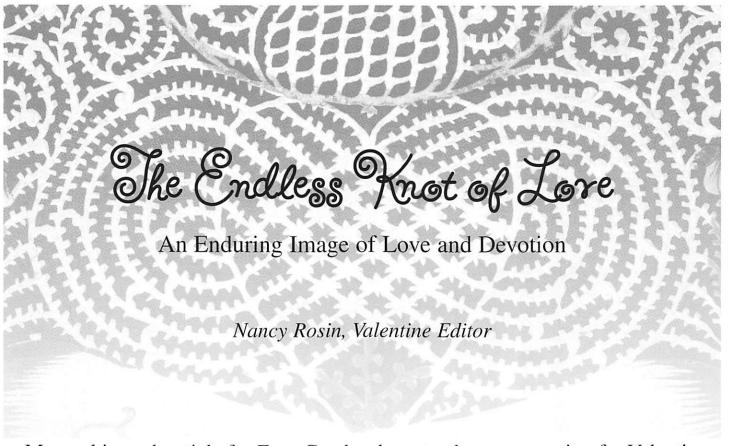


demonstrating for schools, and submitting papercuttings for charitable fliers or brochures. Most universities, arboretums, public television stations, museums would appreciate attractive black/white papercuttings for illustrative purposes for their newsletters and fliers. They may not pay anything ion dollars, but the networking may be worth the effort! Eventually, word of mouth will do the footwork.

In the end, keep cutting and keep getting those cuts into the world. Whether a papercutter decides to sell cuttings, accept commissions, or present papercut gifts to friends, every opportunity to familiarize others with papercutting enhances its appeal overall.



© Trudy Kauffman Original Size: 6" x 6"



My goal in each article for FIRSTCUT has been to share my passion for Valentines, with a focus on specific areas of papercutting. Earlier articles shared the unique beauty of the cutwork precursors of the modern Valentine missives and provided inspiration, I hope, for new adaptations. Among the symbols of love and affection, there seem to be none more important – after the heart – than the *Endless Knot of Love*. Transformed by artisans into a variety of forms, the design steadfastly retains its original essence and continues to nurture creative endeavors. Exhibited here are examples of the breath of its usage within my collection, showing the evolution of the Valentine, and the constancy of the Lover's Knot.

Historically, the design has been adapted by many independent cultures, and it is difficult to know it's precise origin. An intricately woven knot first surfaces as one of the eight sacred Buddhist symbols, vowing never-ending love for Buddha. The winding and interlacing symbol reflects the unity of wisdom and compassion, and the unending love and binding harmony of all beings. In Celtic lore, it is the enduring symbol of longing, devotion, and eternity.

The range of early love knots in my collection has enabled me to examine numerous examples in an evolutionary *timeline*, and I believe there may be a plausible parallel explanation. Imagery in some of the *devotionals* of the early eighteenth century depict a design which may well have evolved from the *Crown of Thorns*. The barbed edges, finely cut on some of the pieces, may refer to that. Note the Saint Catharina devotional, its knot centered with a Sacred Heart.

The *Irrgarten*, an early form of German religious text also known as a labyrinth or maze, developed into the more recognized *Endless Knot*. Messages written within the lines of the early labyrinths were generally of a pious nature, and offered a religious message requiring careful scrutiny to decipher the lesson of the

convoluted path to understanding. Later replaced with romantic verse, the form still had to be twisted and turned about to be read. Its message could begin at any



point, and like the love described, could provide endless pleasures.

Romantic purity was captured in the Endless Knot, and the lasting popularity of the design is understandable. Its simplicity was captured in many guises as in the sailor's knot of rope or in a lock of a lovers' hair - so tenderly woven and cherished as a last-

DEVOTIONAL, dedicated to Saint Catharina. These were made in France, Germany, and Switzerland. Made by Nuns, they were sold for charity, and could be personalized to commemorate virtually any happy or sad occasion. Called spitzenbilder in Germany and canivet in France. Circa 1700. (Detail shows on pg. 26.) Size: 3" x 5"

ing symbol of affection, love, or mourning. A ribbon wreath, shown here in an early engraving, weaves a truly endless knot and provides a unique version. To satisfy the demand for lasting gifts of substance, jewelers wove strands of precious gold to create the symbol of eternal love as brooches or wedding bands. Talented artists provided designs engraved or lithographed to enable often-anonymous romantics to partake of the popular St. Valentine's Day festivities. For the sake of charity, Nuns in 18th century convents professed their religious ardor through the delicacy and exquisite beauty of their miniature masterpieces, treasured then, as now.

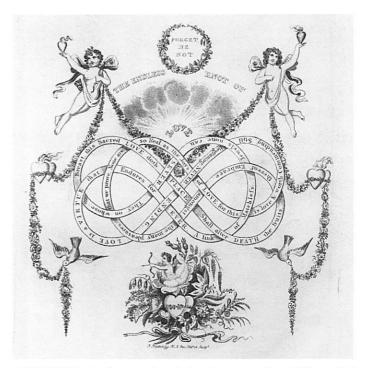
Handmade love tokens, even when naively executed, expressed a unique tenderness and were popular gifts to save and treasure. Knots such as the cutwork Connecticut example were probably school projects, as several similar ones have been found. The classic symbol came to signify enduring love and devotion. Whatever the source of this intricate motif, it has been cherished and revered by all. Every example provides a new vision, and a greater understanding of its longevity

and popular appeal.

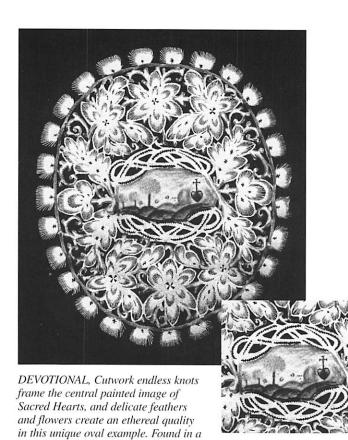
Many American folk art designs have been referred to as *True Lover's Knots* and may be more closely related to the irrgarten, or labyrinth. Brought from Germany to America, the Fraktur tradition provides us with these love letters and mazes – which will be continued in my next article!



IRRATEN, Made by Salomon Scholl, Dillenberg, Germany, March 1, 1751, and brought to Pennsylvania. This religious labyrinth is the pious precursor to the lovers' versions. It is a verbal maze requiring study and reflection. Size: 7 1/2" x 12"



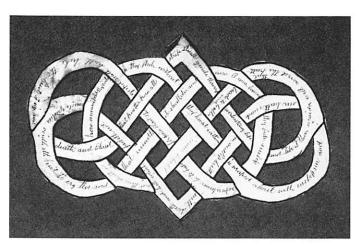
ENGRAVED valentines developed when the papermakers' skill provided the abundant "canvas" for artists to develop their talents. Francesco Bartolozzi, (1727—1815) stands above the others, and was the inventor of stipple engraving. His Endless Knot of Love, became the model for all future interpretations of the design, whether engraved or lithographed, and was incorporated in versions by other makers, dated 1821 and 1843. English, circa 1798. Poetry found within the lines of an Endless Knot on a rare English Valentine by Francesco Bartolozzi, circa 1798. LOVE is a VIRTUE that Endures for EVER A link of Matchless Jewels none can SEVER They on whose Breast this Sacred LOVE doth PLACE Shall alter DEATH the fruits thereof Embrace amongst the many pleasures that we prove None are so Real as the Joys of LOVE for this is love & worth Commending Still Beginning NEVER ENDING. Note that the capitalized words provide their own cryptic message: love virtue ever sever love place death love never ending



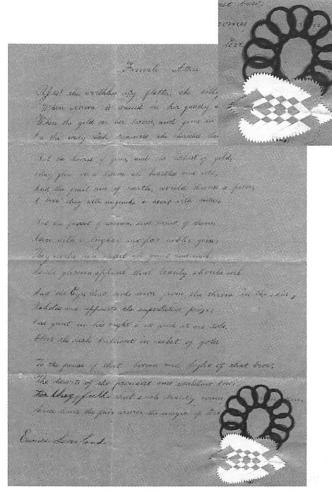
Paris flea market, but recognized as a treasure! France, circa 1725. Size: 4 1/2" x 4"



In the RIBBON WREATH, an unsigned, hand-colored engraving from the early period, the artist has modified it to reflect an endless number of endless knots, enveloping love within it. English, circa 1800. Size: 7 1/2" x 9 3/4" (plate: 5 1/4" x 7 1/2")



HANDMADE cutwork Endless Knot of Love, made in Litchfield, Connecticut, circa 1800. The complex message reveals, surprisingly, not love and marriage, but the message that "sin hath made an endless knot with death and hell". Size:5 1/2' x 3 1/2"



LETTER WITH WOVEN HAIR AND PAPER LOVE TOKEN On a page of pink paper, Eunice Loveland has written poetry, and affixed a love token to her friend. The lock of hair is tenderly and carefully woven in an endless knot, and fastened with two paper hearts – called basket-weave scherenschnitte. American, circa 1820.

Size of letter: 6" x 9" (Area of detail scan: 2" x 2")

Happenings Happenings for a Silhouettist

By Ruth Grabner*, Silhouette Editor



Ruth Grabner cutting a silhouette. (Note: the papercut mural on the wall.

At the June 16, 2001 Guild meeting in Annville, PA, I spoke of my recent (at that time) experience of being invited to cut silhouettes for the Junior League at their annual bazaar at The Morristown Armory. They were asking \$500 for a space in the three-day show, which was far too much for me to pay. The chairlady was so grateful to have someone cutting silhouettes for children that she agreed to a 30% commission instead. There is where the beautiful people are and they are very enthusiastic about papercutting.

Many took my business card and occasionally give a call. One of the mothers from an area school gave the card to the director and I was contacted to cut silhouettes of the entire school body plus siblings – The Christ Church Nursery School in Short Hills of approximately 200 students between the ages of 2 and 5.

Two chairladies, Sue and Maria, both executive women, organized a Silhouettes of Spring fundraiser. I agreed to cut profiles for \$5 since the children were each brought in by volunteer mothers who did everything to keep them still while they posed for me. Even two year olds were well disciplined and this made it easy to move along quickly. It did take seven days to complete the work. Waiting for the brothers and sisters who were enrolled in other schools and might be involved in after school sports made the time spent there longer. Still everyone was so enthused about me doing this that it made me happy to be part of the first happening.

I had recommended Frameco Inc. of Dover, N.J. as a manufacturer of high quality picture frames which had a wholesale price of \$1.87 for a 5"x7" black frame. After volunteers assembled the silhouettes into the frames a certain sum was charged to benefit the school. All the silhouettes were displayed in a showplace home at The Spring Cocktail Party – a huge success! I was thanked profusely and given best wishes for my next school event, which was just around the corner.

Silhouettists, keep looking at those little faces with joy and thanksgiving that we can capture them with a pair of scissors.

*Ruth Grabner, also known as The Silhouette Lady, has been cutting silhouettes of people and pets for 30 years. When she was as art teacher at The Beard School of the Oranges (now Morristown Beard School) she was asked by the Headmistress to cut silhouettes at the annual school fair. She was astonished to see mothers line up across the gymnasium to have their children's silhouettes done. Ever since, she's been attending school and church fairs to cut silhouettes of children, pets, and the occasional adult.

The Paper Chase

Literally and Figuratively

By Bonnie Sparks

Papercutting was first introduced to me ten years ago as a gift from a college friend, also an art teacher, who had taught three years in Poland after graduation (back) in 1970. I found the Polish cutting fascinating and beautiful each time I looked at it in the drawer where I had tucked it away for safe keeping. I had attempted cuttings dealing with radial designs with my students but never treated them as papercuttings, just a way to reinforce the radial concept.

I teach art in Indiana at an intermediate school of around 750 students — grades 4-6. For the past nine years The Lilly Endowment INC, located in Indianapolis, has encouraged public school teachers in Indiana to pursue personal interests during the summer for six weeks as a way of revitalizing themselves. After talking with another art teacher in our corporation who had been to Europe and had seen cutters in Poland making these works of art, I decided to make an effort to see for myself. The 'paper chase' was on! After nearly six weeks of reading and searching the web in the evenings for information on papercuttings, cutters, Germany, The Netherlands, Switzerland, (Poland and France-which we left out due to the time factor) I applied for, and received one of 80 (out of 650 applications) grants for \$7500 from the Lilly Foundation to go to Germany and the surrounding areas to visit museums and several papercutters.

This Paper Chase involved an investigative journey through several European countries, tracking various styles of papercutting. Additional objectives included visiting several museums, seeing the home where my great-great grandmother was born in Southern Germany, and experiencing the different cultures of Europe.

We (I forced my husband to join me in the adventure) began the journey I in a rental car in Amsterdam looking for our hotel, which was supposed to be fifteen minutes from the airport. Instead, we drove 3? hours before finding it on a street that was only two blocks long and what seemed to be only two feet wide. We were, however, within walking distance of everything we planned to visit in Amsterdam, including the Van Gogh Museum where nearly 200 of his paintings are on display. While in Amsterdam, we also visited a flower market, churches, a diamond-cutting factory, and walked through the Rijksmuseum. In every gallery, museum, and paper/crafts store we saw, we inquired about traditional papercuttings. Unfortunately, however, there were none to be found. We did find one man, an owner of a stationery store, who knew of the art form. He said the only samples he knew of in Holland were at the Westfries Museum in Hoorn, which we later visited on day twenty-one of the trip.

The cuttings we saw in Hoorn dated back to 1827. Only three small samples were framed and on display. Fifteen others were sealed under glass and tucked away in a small cabinet, marked only by numbers and easily overlooked by the general public. The cuttings were not much different than what many traditional cutters are doing in 2001, with the exception that each one was in recognition of a special event, such as a wedding or a birth.

Our travel into Germany proved to be a true 'paper

chase'. We looked everywhere we stopped, in small villages and in large cities. Each time we came up empty handed. Much to our dismay, we quickly learned that most residents, even those in the crafts or art business, were unfamiliar with the craft. They had never heard of scherenschnitte. The only trace of papercutting we found was with the cutters I had already contacted from the States and had made arrangements to visit.

The cutters I did have the opportunity to visit were wonderful, each possessing a unique style. In Nurnburg we met with Karin Deutz in her studio/shop, the only commercial scherenschnitte shop we encountered the entire trip. Her cuttings were very traditional, bordering on comical. The themes of her cuttings were of silhouettes,

German bands, animals, and even characters from Disney movies. All the cuttings sold in her shop, which included works from other cutters in the area, were done in black and white.

The other two cutters, Angela in Southern Germany and Lisa in Switzerland, both worked out of their private inhome studios. They both included color in their art works. I found these cuttings to be interesting and full of life.

The subject matter of

Angela's cuttings dealt mostly with the lake region where she lives. Many of her other pieces illustrated the local customs and costumes for traditional celebrations, each requiring at least 50 hours of cutting!

Lisa, 42, has been doing scherenschnitte for thirty years. Her cuttings were very intricate and mostly focus on nature, trees, roots, horses, cows and butterflies, with people playing a smaller part. Many of her cuttings, which have sold for as much as \$4000, have taken more than 100 hours of cutting time. Having experienced the difficulty of paper cutting with the small cuttings I have attempted, I was simply amazed at how easy she made it appear.

Before we left, Lisa was kind enough to allow me to make a video of her cutting to show to my students.

In addition to these cutters we found everyone we talked (or at least tried to talk) with more than willing to help us in every way they could. They made our travel much easier than we had anticipated since neither of us speaks Dutch, German nor Swiss. With the help of some locals I was also able to find the home of my great-great grand-

mother, still standing and still labeled with a plaque bearing the family name.

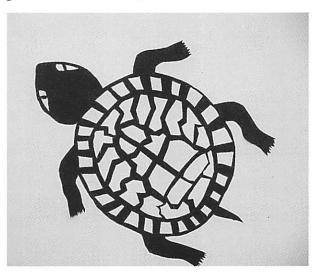
I have fond memories of those we met, wonderful samples of a variety of art works, and great pictures of the beautiful cities, buildings and countryside we saw as we covered more than 2200 miles in our 21 day trek across

Europe. When school began I was able to use these samples and videos to pass on the information I had gathered about an interesting art form that seems to be on its way to becoming a forgotten art of the past. Each of my 500 fifth and sixth grade students completed at least one scherenschnitte project during the first semester which were far better than I had ever dreamed. In October I taught this art form to the Demotte Junior Woman's Club in hopes that they would finish an initial

cutting to be given to a friend for Christmas. In mid November I also gave a similar presentation to a Delta Kappa Gamma Sorority.

This trip was definitely a dream come true, one that would not have been possible without the Lilly Foundation.

Papercuts for this article were done by 5th and 6th graders during the semester after author's return.



Writing to Request a Grant – An example:

1. PERSONAL INFORMATION

NAME: Bonnie J. Sparks

ADDRESS: 10580 N. 1000 W.

Demotte, IN 46310

HOME TELEPHONE: (private for this article)

SOCIAL SECURITY #: (private for this article)

DATE OF BIRTH: (private for this article)

EMPLOYING SCHOOL CORPORATION: Kankakee Valley School Corporation, Wheatfield, IN

EMPLOYING SCHOOL NAME: Kankakee Valley Intermediate School

12345 N. 550 W. Wheatfield, IN 46392

SCHOOL TELEPHONE: 219-956-2027

LENGTH AND NATURE OF TEACHING EXPERIENCE: Total teaching is 30 years

Two years elementary art in Fremont, Ohio Six years elementary art in Hammond, IN

Twenty-two years teaching art for Kankakee Valley School Corp.

-twenty-one at the middle school (grades 6, 7, and 8)

-this year at the new intermediate school (grades 4, 5, and 6)

-Sponsor for the KVMS Art Club for twenty years

-Fine Arts Department Head for twenty-one years (KVMS)

CURRENT TEACHING POSITION AND AREA: Art teacher for grades 4, 5 and 6 at Kankakee Valley Intermediate School (opened November 13, 2000)

EDUCATIONAL BACKGROUND: B.S. in Education (Art-area major) - 1970

Capital University in Columbus, Ohio

M.S. in Education (Art major)-Secondary – 1977

Purdue University NW, Hammond, IN

Numerous workshops- art, education, guidance, special education, relaxation,

computer, digital camera and video, discipline

2. DESCRIPTION OF PROPOSED PROJECT:

TITLE: The Paper Chase

GOAL OF PROJECT: To study and learn about the folk art of papercutting in several traditional European settings.

To accomplish this goal I would like to visit museums, artists' studios and rural settings throughout the Netherlands, Germany, Switzerland and France. I have selected these countries not only because of their different approaches to the art of papercutting but also for their cultural backgrounds.

I presently teach art in a rural community in which nearly sixty percent of the students have a Dutch heritage. I feel that learning more about their cultural makeup will allow me to find ways to make my art program more meaningful for them as well as for the other students. Papercutting (called knippen) has been practiced for several centuries in the Netherlands. Germany and Switzerland, where the art is called scherenschnitte, falls more under my own cultural background.

By joining the Guild of American Papercutters I have made many contacts throughout the European community. Following several suggestions I will begin my Paper Chase in Amsterdam where not only will I be able to visit museums hosting traditional folk art of the Netherlands but also the Van Gogh Museum, housing over 700 original works by Vincent Van Gogh, also a part of my art curriculum. Driving through Holland to Germany will give me an opportunity to acquaint myself with the Dutch artists and communities.

The journey through Germany will afford time to stop at several studios such as Scherenschnittstudio Karin Dutz, in Nurnberg, and actually take a few lessons in the art of scherenschnitte. Along with the studio visits I shall be visiting rural areas to see firsthand how these cut designs were/are used on cottages as both interior and exterior decorations. As part of the rural travels I plan to stop in Vorstetten in Southern Germany to see the birthplace of my great-grandfather which still boasts of the family name on the outside of the cottage.

After a short trip into Switzerland, near Zurich, to have a lesson with a Swiss artist, Lisa Bottesi-Fischer, I plan to drive to Paris, an artist's paradise, checking out French papercuts called silhouettes. Heading north through France and Belgium I will be able to visit a few more cities in Holland before flying back to the States.

The rational behind this proposal is twofold. I shall be able to learn a new art form which in turn will be passed on to my students along with reasons for its importance to the past and for the future. In addition I shall be able to learn first-hand how many of the cultural differences found in Europe may relate to my students and to myself, giving me a better understanding of our culturally diverse society. I would relish the opportunity to visit museums and communities where art in a variety of forms has been such an important part of life for centuries, not to mention the photo opportunities.

As an educator, gaining firsthand knowledge of the art world outside the classroom will be an enormous opportunity. Sharing this knowledge with my students and community organizations will allow me to rekindle the love and satisfaction of developing new skills. As they say, "It is never too late to teach an old dog new tricks." I am ready for a new trick.

After the start of the 2001 school year I plan to teach the art of papercutting in the various forms to my students at their ability levels. I also plan on inviting one of the eighteen cutting artists in Indiana to be a guest artist at my school. The culmination of this proposed project will be achieved with an exhibit of the students' work, as well as my own, in our school entrance (display area) and in several of the local banks. I also plan to make a workshop presentation to our local GFWC (Woman's Club).

3. BUDGET:

Air travel from Chicago to Amsterdam....\$1000, Transportation (Car rental, fuel, train, and bus passes)....\$1350, Lodging (21 X 120)....\$2520, Food (21 x \$45)....\$945, Art works and books....\$700, Camera supplies, videotapes, computer disc, film, photo paper....\$500, Paper and supplies...\$285, Guest artist....\$200.

Total.....\$7500

4.TIME LINE:

June 4-8, prepare for travel, research and visit museums in Chicago
June 11-July 2, travel throughout the listed European areas
(July 7-family wedding)
July 11-19, practice making cuttings, edit videotapes, and print photos
August 3-6, visit the Amish area in northern Indiana for comparison of paper use (cuttings, stencils, quilts and lace patterns)
(October), guest artist-date not established

5.FUTURE PLANS:

I shall be teaching art in the Kankakee Valley School system for the 2001-2002 school year.





THE GUILD OF AMERICAN PAPERCUTTERS

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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Membership \$31*	Renewal \$25	
*Membership includes a	New Member Package.	

Mail your registration and fee to GAP Membership, Marcia Egan-Membership Director, P.O. Box 281, Enola, PA 17025.



WINTER AFTERNOON © 2001 Marcia Egan, Original Size 11"x11"
This is one of Marcia's cuttings for the Queen's Library show. The inspiration was a book she read about Hans Christian Anderson. He cut paper as he was telling his stories: (clockwise) The Nightengale, Thumbelina, The Little Mermaid, The Ugly Duckling, The Steadfast Soldier. Note that the children on the windowseat are trying their hands at papercutting too.

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 typed 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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Guild of American Papercutters, Paper Angel Program, P.O. Box 281, Enola, PA 17025

PAPER ANGEL © Kerch McCoul



