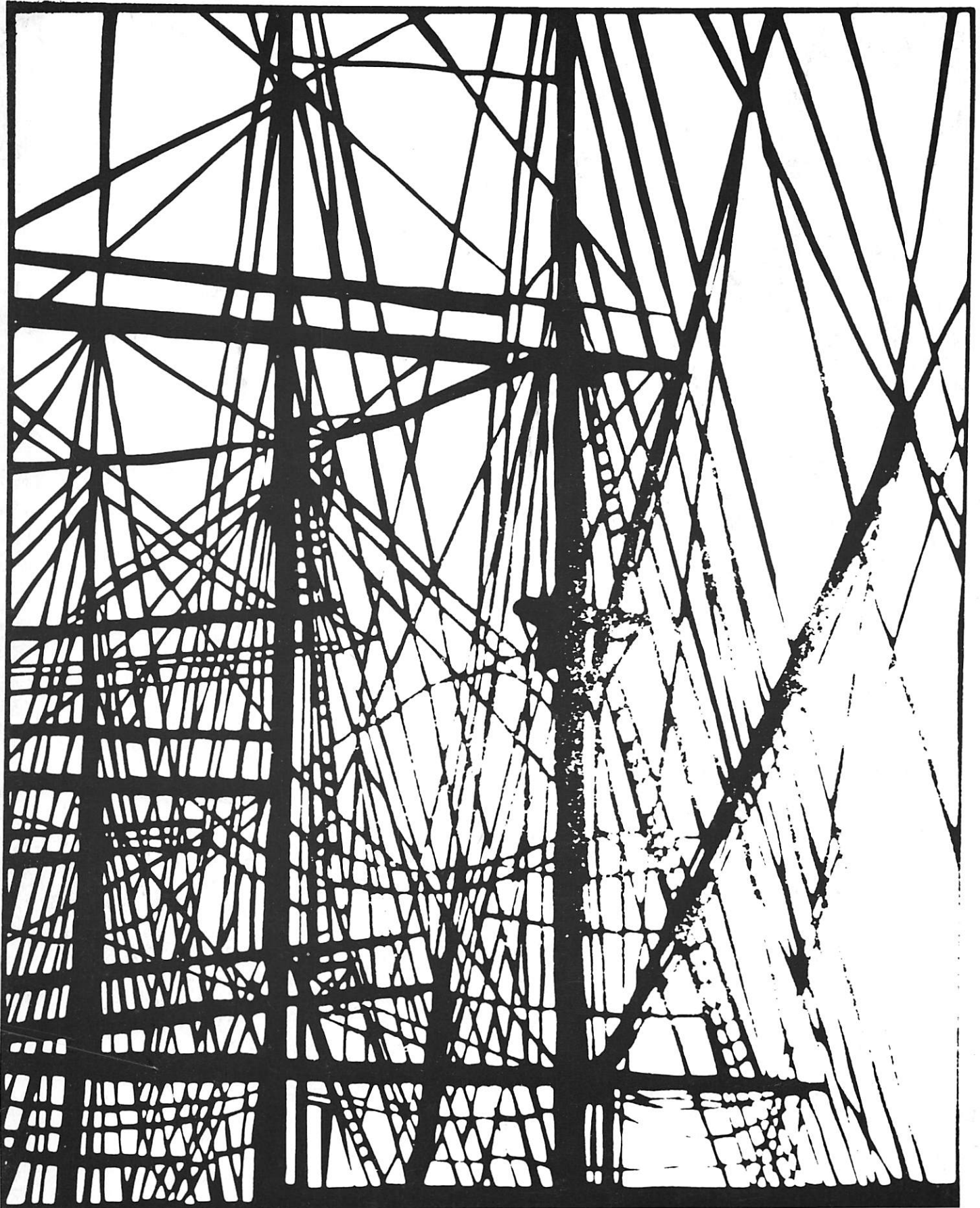


FIRST CUT

A GUILD OF AMERICAN PAPER CUTTERS' PUBLICATION

Vol. 15 No. 2 Spring 2002





DUTCH LANDSCAPE © Lidia Schinkel



© Ella Biloti

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 we get ready for Collection 2002, it is time to thank some of our members – those who do the things that make the guild work for all of us.

We have our web site, thanks to Bea Coron, our Vice President, and Dick Harris for his leadership in this important achievement.

We have our plans in place for Collection 2002 in Asheville, NC thanks to the committee that has worked diligently to arrange presenters and guild members who will be sharing their ideas. Helen Masek has designed one of her large cuttings for members to participate in cutting. (It's fun. We cut one at the Delaware meeting, October 20, 2001, for display with the Queen's Library exhibit.)

We, as a group, thank two special people for their contributions. Lynne Askew has been our scout for traveling show venues. Faye Du Plessis has been one of the people responsible for planning our quarterly meetings.

Our special thanks are extended to Paul Beal. He has again provided the guild with a special design for Collection 2002. He has also arranged to have it printed on shirts, so we can wear the designs at the meeting.

We now have an Archive Committee, to make certain your work is remembered for years to come. Paul Beal, Dave Shelly, our Treasurer, and Scott Buchanan are the team.

Our guild depends on the gifts of time, and talents of many members. Our thanks to everyone whose help add success to our efforts.

Sincerely,

Nancy Cook, President

*5486 Wellington Drive, Trappe, MD 21673-8911
scheren@chesapeake.net*

EDITORIAL COMMENTS

Ever wonder what some people's papercutting studio looks like? We're looking for cutters who are willing to have a couple digital pictures taken of their studios and have them sent, with a written description, to me. Would you be willing to let us have a peek inside your studio?

Angela Mohr, Editor

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

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Front Cover: Tall Ship Masts © Yoomi Kim Yoon;
Taken from a photograph of the framed cutting.

Back Cover: Mizrah © 2001 Sue Throckmorton

MEMBER HOMEWORK

Summer: Postcards, Splashing Water

Fall: Celebrating Autumn and Spiritual Holidays

Winter: Wind, Seed Catalogs, Valentines

Spring: Herbs, Trellises, Yard Equipment

Cutting Edge: Discussion of Cutting implements.

FootQuote to finish for the next issue: *To connect
as a papercutting family, why don't we...?*

FIRSTCUT DEADLINES

SUMMER – May 1

AUTUMN – August 1

WINTER – November 1

SPRING – February 1

Guild Business

Guild of American Papercutters Sunday February, 17, 2002 Annville, PA

Twenty-four members met at Dick and Sukey Harris's log cabin for the winter meeting. Nancy Cook called the meeting to order. Paul Beal moved and Neil Haring seconded that the minutes be accepted. Motion carried.

TREASURER'S REPORT – Dave Shelly explained the reasons for switching our banking to First Union. He reported a balance of \$13,984.61 in the Money Market account and a balance of \$597.95 in the checking account. Sharon Schaich moved and Paul Beal seconded the acceptance of the treasurer's report. Motion carried.

MEMBERSHIP – Nancy Cook gave Marcia's report. Since October, fifteen new members have joined the guild. About half of the current members have sent in their renewal form. Renewal reminders were sent this past week. Marcia needs a volunteer to help with packaging Ingrid Schenk's prints.

NEWSLETTER – Angela will need volunteers to write short reviews of the Collection workshops for the newsletter. Don will contact volunteers.

EXHIBITS – Karen Griffiths of Gypsy Hill Gallery in Lititz, PA would like to host our exhibit in October. Karen takes a 40% commission. Sharon moved and Paul seconded that our traveling exhibit goes to Lititz in October. Motion carried.

Michael Marcus reported on the status of the exhibit at Long Island University. Post cards announcing the exhibit have been sent and the required paperwork has been completed. The university will host a wine and cheese reception. Beatrice Coron, Jianglin Li, and Hae Yong Kwon will demonstrate cutting at the reception. Michael has requested permission to include the papercutting of a 14-year-old boy who lost his mother in the World Trade Center bombing. Kathy Reed moved and Paul Beal seconded that we approve displaying the boy's work at no charge for membership or entry fee. Motion carried. Sharon moved and Paul seconded we give this boy a free one year membership in the Guild of American Papercutters. Motion carried. Dave Shelly moved and Sukey Harris seconded we accept student work in traveling shows on the recommendation of a member familiar with the student's work. Motion carried.

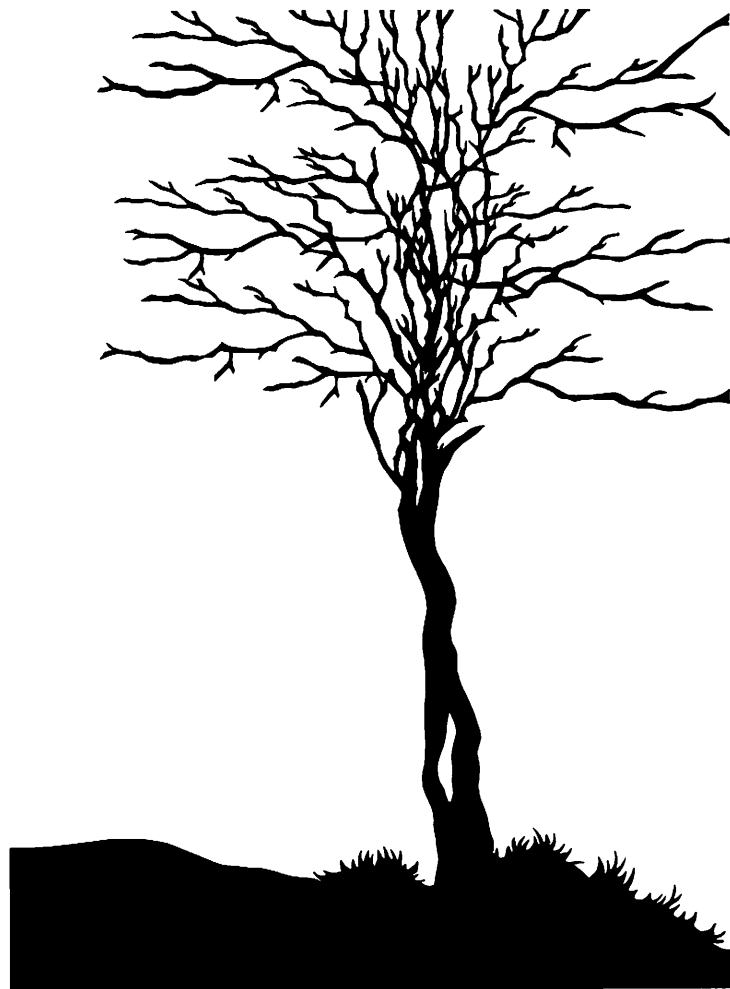
Michael feels we need to set shipping guidelines for items sent to exhibit chairman's homes. Kathy Reed has

volunteered to store the original shipping boxes. Kathy expressed a need for a set of guidelines and chronological steps for an exhibit chairman to follow when volunteering to oversee an exhibit in his/her location. The board will address this concern through an email meeting so Kathy's questions can be answered in time for the exhibit in Bedford.

Michael passed around Hae Yong Kwon's new book of papercutting.

HISTORIAN – Florine displayed the new historian's book that she has designed and assembled. Following a discussion of the costs of maintaining an up to date history, Dave moved and Neil seconded that we give the historian \$300 per year for the historian's budget. Motion carried.

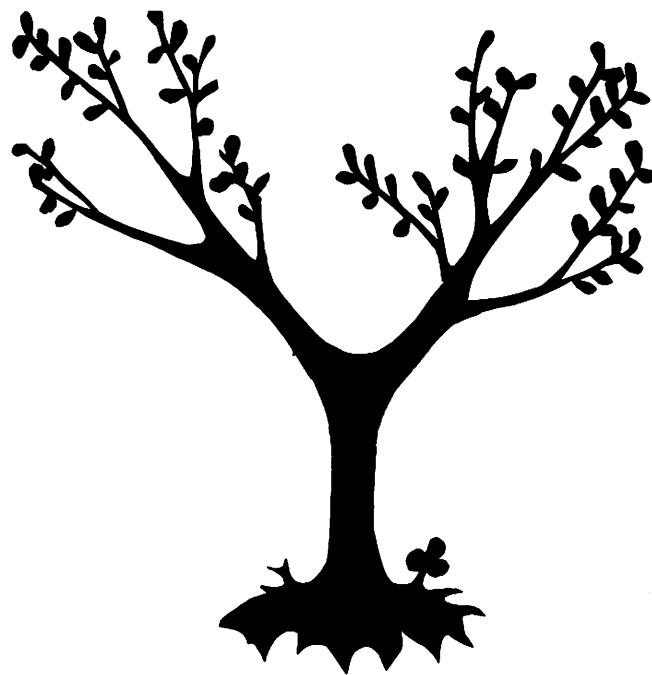
Nancy took time for the current members to introduce



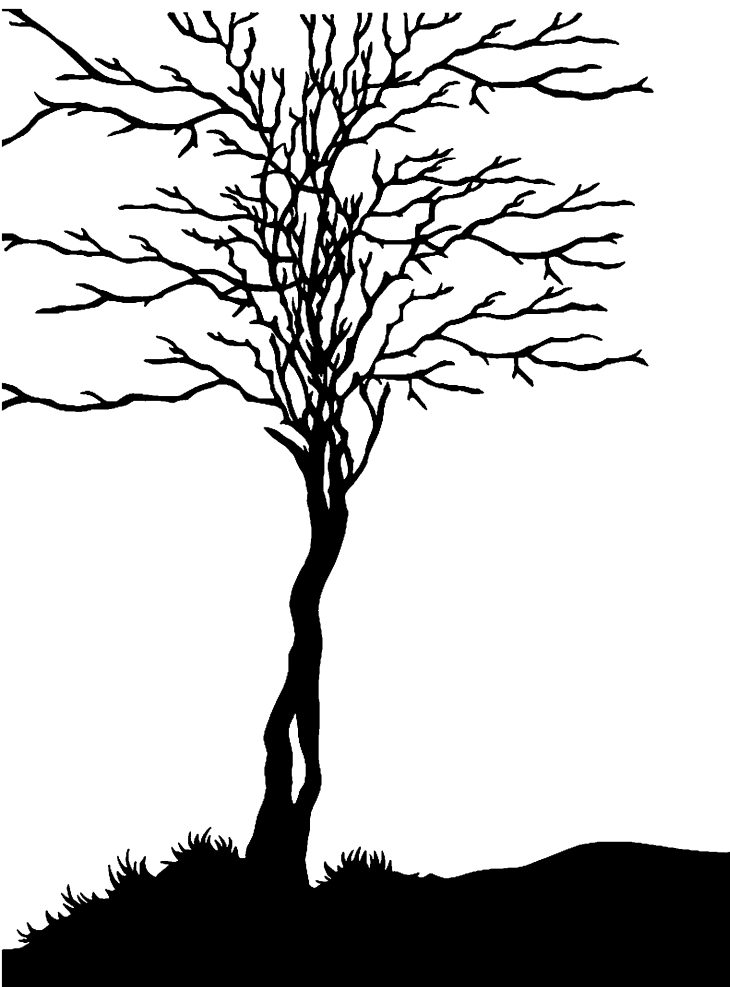
themselves to new members – Laurabeth Krpata, Patsy Harsh, and Kay and Scott Buchanan.

ARCHIVE – Paul Beal and Scott Buchanan plan to create an archive of electronic images of our members. Members can send photos, slides, transparencies, or color copies by electronic mail or ship them to Scott. His address is Workshop in the Woods, PO Box 171, Green Lane, PA 18054. His email is scott@buchanan.ac or kay@buchanan.ac. Scott plans to bring equipment to Collection to add pieces to the archives. Beatrice has updated the website. If you want to have her include your work on the website, send images by electronic mail. Members can scan their own work or have it scanned at Staples and then send it to Beatrice. Sharon suggested that we consider purchasing a set of videos of the papercuttings of Lotte Reinke. They are owned by a Canadian. Sukey has purchased one but says the Canadian video was not compatible with American video recorders. This will require more research.

NEW YORK CENTRAL ART SUPPLY – Jianglin Li



*TREE © Wendell King
Actual Size. Cut when he was 12 years old.
Wendell's profile as an adult papercutter will be in the
summer issue of FIRSTCUT.*



*WINTER DANCE © Beth McClellan
Original Size: 14" x 10"*

reports that our guild members can receive a 10% discount for art supplies by showing proof of membership. It was suggested that a membership card be printed in the newsletter for members to clip and use.

COLLECTION – Don reported we have 50 full-participating registrations and 20 other participants registered. Sharon, Marcia and Paul reported on the Collection program. A workshop registration form will be sent by the end of the month. A list of volunteer jobs will be included in the material. In addition, information about a new exhibit called "Shoe Box Exhibit" will also be included. This exhibit will get its start at Collection.

NEW BUSINESS – Sharon Sowell will be involved in presenting an exhibit of papercutting. She would like the board's input on the issue of calling this a guild exhibit and allowing non-guild members to exhibit also. Nancy will contact her informing her that she will need to present her proposal to the board for their approval. If it becomes a guild exhibit, then all exhibitors will need to become members and follow the exhibition guidelines.

The members expressed thanks to Dick and Sukey for opening their home to us and providing delicious soup and dessert.

Faye Duplessis introduced Sharon Schaich, Sukey Harris, and Betty Wells who gave a program on each of their paper collage techniques.

*Respectfully submitted,
Sandra Gilpin, Secretary*

Member Reminders

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 Glauers, WI 53574

Elda Schiesser/GAP Contact Volunteer

UNIVERSAL LANGUAGE: THE ART OF PAPERCUTTING

March 4 – 30, 2002

Long Island University,

Reception: March 6, 2002

Michael Marcus/GAP Contact Volunteer

April 28 – May 25, 2002

Hershey PA Medical Center, Hershey, PA

Dick & Sukey Harris/GAP Contact Volunteer

June 2002

Bedford County Arts Council

Anderson House, Bedford, PA

Kathy Reed/GAP Contact Volunteer

July 2002

Cambria County Community Art Center

Johnstown, PA

Kathy Reed/GAP Contact Volunteer

August 2002

Philip Dressler Arts Center, Somerset, PA

Kathy Reed/GAP Contact Volunteer

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 week-end 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

Taking On the Traveling Show

If you know of a gallery or exhibit area in your area suitable for our Traveling Show, or have questions about the show, contact Lynn Askew at 908-231-0004 (email laskew1027@aol.com), or Marcia Egan at 717-732-2696 (email eganm@pa.net). Although these two members are the upfront contacts, consider making this your time to contribute to the promotion and encouragement of papercutting locally by being a Contact Volunteer in your part of the country.

MONTREAT MARKETPLACE

Interested in having a sale table at Collection 2002 marketplace? Contact Sandy Gilpin to make a reservation and send a check for \$25 made payable to Guild of American Papercutters by March 15. Ph. (717) 637-2535; Mail: 509 Baer Ave., Hanover, PA 17331

Midwest Cutters!

The Midwest Traveling Show is looking for new exhibit venues – the last day for the New Glarus show is June 30th. Where to go after that: universities, community colleges, banks, folk art galleries, libraries? Are there creative ideas available? Contact Sr. Clarice Steinfeldt steinfeldt01@dsha.k12.wi.us or by the good ole telephone 414-453-1871.

Universal Language: The Art of Papercutting

We have 58 pieces by 37 members of GAP. Now pictures are online at

<http://geocities.com/guildpapercutters/queensNYC.html>.

Take a few minutes and see what members sent in for the show! If you don't have a home computer, ask your local librarians to help you locate the address on the public library's computer. They may want to share the address with others visiting the library!

On another note, the Nabisco Gallery will no longer admit the public to the KRAFT Gallery due to security reasons so our exhibit scheduled for Oct 21-Nov 24 has been cancelled. These dates are open again for other venue opportunities.

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 President Nancy and Don Cook in Trappe, Maryland.

Directions to the Cook's house for the Spring Meeting:

From the Lancaster area - South on Rte 83 to 695. Go west on 695 to Rte 97. Go south on 97 to Rte 50. Go east on 50. Follow Rte 50 across the Bay Bridge and follow this east and south all the way to Easton. Go through the shopping area and, as you just pass this area [through about 4 lights], you will see a Days Inn on the right. After you pass this, get in the left hand lane. The next turnoff to the left will be Schwaniger Rd. Go left on this road, through 2 stop signs. The 3rd stop sign will be a 'T' [Lloyd's Landing Rd.]. Go left about 1/4 mile to Wellington Rd. Go right on Wellington to 1st Rd on the right [Danielle Court]. We are on the corner of Wellington and Danielle Court [a white house with a pond in the rear]. Total: about 2 ? hours.

From the Phila area - Take Rte 95 South to exit 1A in Delaware [Rte 896]. Go east on 896 to Rte 301 [896 connects to 301]. Go south on 301 to Rte 213 exit. Go south towards Easton. At first light [Rte 50], go left to Easton [then follow same directions as above from the Easton shopping area]. Total: about 2 ? hours.

Our address is 5486 Wellington Dr. Ph. 410-476-5068.

GAP WEBSITE

In order to have an active website with a gallery of changing images it is 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

Updated GAP WebPages

Bea Coron wrote to say the updated pages to the guild's website are

<http://geocities.com/guildpapercutters/Firstcut.html>

<http://geocities.com/guildpapercutters/calendar.html>

<http://geocities.com/guildpapercutters/gallery.html>

<http://geocities.com/guildpapercutters/sellingcorner.html>

She has also changed pictures on the front page

<http://geocities.com/guildpapercutters>

Bea keeps updating the site, so visit often. Mention the website when you are out at shows and in your correspondence. This is one of our communication tools with people who haven't heard about papercutting.

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 will come at a later date. 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.

MEMBER DATES AT A GLANCE

Sharon Schaich

Mercer Museum Folk Fest, Doylestown PA – May 11/12

Barbara Buckingham

American Crafts Council, Chicago, IL – April 25-28

Art in the Park, Staunton, VA – May 18

Piccolo Spoleto, Charleston, SC – May 31 - June 2

Highland Park Festival of Fine Craft, IL (outside Chicago) –
June 22-23

Beatrice Coron

One piece in these two shows:

Museum of the City of New York –

MANHATTAN SKYLINE, Jan. 19- June 2

New York Historical Society Building on the Flatiron –

THE CENTENARY OF A NEW YORK ICON, April 23- Sept. 1

Marcia Egan

Winters Heritage House Museum, Elizabethtown, PA – May
4 (during the annual Scots-Irish festival)

Demonstrating: Iron Heritage Festival, Danville, PA – July 20

Nancy Shelly

North Penn Select Craft Show, Lansdale, PA – March 16

29th Mercer Museum Folk Fest, Doylestown, PA – May 11/12

A Gathering of Traditional Artisans, Lyndell, PA – June 1/2

Mindy Shapiro

Teaching: Temple Sinai, Palm Beach, FLA

Symbols of Mysticism in the Passover Season – April 8-10

The Jewish Alphabet – April 8

Teaching: Har Zion Synagogue, Penn Valley, PA

Mizrach Papercut – Tuesday Mornings May 7, 14, 21, 28

Sr. Clarice Steinfeldt SDS

Jacksonport Craft Cottage, Sturgeon Bay, WI – April 26-Oct. 13

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 about 2 weeks after the deadline dates shown on the Contents page.



A chinese papercut. See the article CHINESE WALL FLOWERS, pg. 22

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:

David & Nancy Shelly
Joyce Arsnow
Gene Gardner
Ruth Grabner
Gill Hague
Judith Meyers
Ingrid Schenck
Beth Wunder
Barbara Anne
Chapman Woods



Videotaping Papercutting Education

...can GAP tape the workshops at the Montreat gatherings and the tapes be made available to the membership (?)
– Benjamin Barker

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 month's dates)

Silhouette Book

\$5 (a fundamental overview)

Show Catalog

\$5 (a crash course on other members' styles)

German Papercutter Guild's Fall Meeting

Want to go to the German Papercutters fall meeting? Ursula Kirchner wrote to say it's planned for September 29th in Sebintz near Dresden. (Sebintz is online if you want to find out more about the area.) They will be in a very big youth center, which has a lot of simple double-

bedrooms with WC and showers. It will be inexpensive...about 15 EUR a night with breakfast. (*Ed. Note: As of Feb. 23, the EURO is worth .87 in dollars.*) They have plenty of rooms and you can stay longer. If you want to plan a real holiday in Europe, this will be a good opportunity. Contact Ursula Kirchner if you are interested at ou.kirchner@t-online.de

Love Knot Inspired

Rose Ann Chasman wrote to say she enjoyed Nancy Rosin's article on Love Knots in the last issue of FirstCut. She suggested readers may find helpful material in Christian Rubi's book "Cut Paper, Silhouettes and Stencils", Van Nostrand Reinhold, NY, 1970 (unfortunately out of print, but worth searching out because the author gives meticulous directions for knot patterns and repeated heart designs). She adds using graph paper makes the knots infinitely easier to plot. This is an example of a knot she designed for the Ida Crown Jewish Academy—Hanna Sacks Girls Branch.



Rose Ann Chasman

Good Reports

Beth McClellan writes to say, "You and all the others are doing an amazing job with the newsletter. It is such a treat to receive it in the mail. Every time I receive a new issue I am re-energized to do something new...."

Judith Erdmann from St. Charles, MI wrote, "I really enjoy FIRSTCUT – seeing all the wonderful work that everyone does. The range of styles is amazing."

Gudi Wittgen from Hillsdale, MI wrote, "The newsletter FIRST CUT, Winter issue is so pretty and also, so informative."

Gill Hague from Middlesex, England wrote, "The newsletter goes from strength to strength and I always enjoy reading it. Many thanks."

FYI: The Autumn issue of FIRSTCUT won an Award of Excellence in the PIVA (Printing Industries of Virginia) printing competition. – Ed.

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.

Jewish Cutting Workshops

Mindy Shapiro wrote to say she will be teaching the following workshops April 8 – 10 at Temple Sinai in Palm Beach, Florida. This is part of a weeklong Jewish arts festival. These workshops are open to the community.

Symbols of Mysticism in the Passover Season

This three-day workshop will provide participants with an in-depth experience in the art of papercutting within the following spiritual context: the Passover Haggadah tells us that each person should regard her/himself as having been personally freed from Egypt. The Exodus is not merely an historical event but an archetype of liberation. We will explore the mystical symbols, messages and themes of the Passover season. Each participant will create a work of art inspired by our study reflecting his/her own personal and spiritual journey.

April 8-10 / 9 – 11:30 am

The Jewish Alphabet

The first letter of the Hebrew alphabet is the aleph, א. In the Zohar, the aleph represents the image of God. The name Adam means "man". It is a compound of the letter aleph and corresponds to "our image". Some people who practice Jewish meditation will focus on the letter aleph. The word aleph means any of the following: "oxen", "thousand," "teaching," "master." After teaching about the aleph, participants will create a papercut design.

April 8 / 6:45 – 9:45 pm

Mizrach Papercut

During this four-week workshop, participants will design and make a Mizrach papercut. Mizrach means east and it is customary to hang a Mizrach on the eastern wall of a synagogue or home for that is the direction of Jerusalem and the direction that Jews pray.

This workshop is being held during the May for that is when Shavouth falls, a Jewish holiday that traditionally involved creating papercuts as holiday decorations.

Har Zion Synagogue, Penn Valley, PA
Tuesday mornings May 7, 14, 21, 28

Spring Sale on Cutting Book

Linda MacGuire is offering her papercutting book, SCHERENSCHNITTE: CROSSING AMERICA, in a spring special: **\$35 complete with shipping** (normally \$45 +shipping).

The book is a collection of 8 1/2" x 11" tea-stained colored pages of various designs: every mode of transportation, Victorian samples, whimsical portraits, and more.

Yuan Guan in the News

In September 2000, four papercuts of member Yuan Guan, China, were exhibited at the National History Museum of Austria in Vienna: Road of Spirit (1-4). ROAD OF THE SPIRIT-1 was selected for the cover for the Art Exhibition of 2000 brochure, poster, and invitation.



Yuan in front of a poster using her papercut, ROAD OF SPIRIT-1.

Seen in Victoria Magazine!

Sharyn Sowell of Mount Vernon, Washington has a Valentine card, *Victoria Heart*, in the February VICTORIA Magazine, page 14.

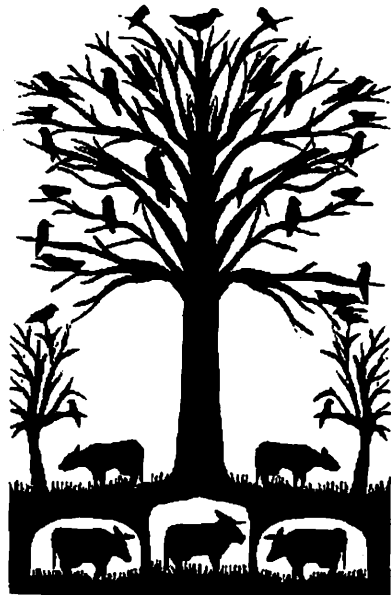
Knife Cuts

Suzi Zimmerer sent some of her recent knife sketches. What does she mean by a knife sketch? This is how she explained:

“Professionally (meaning, the works I receive money for!) my cut-paper work is developed from pencil sketches, sometimes many of them, and marker roughs of what the entire piece may look like. All the work done on a piece before cutting amounts to about the same amount of time that it takes to cut it...up to 70 hours development, and about 70 hours cutting! When I send pieces I call knife sketches, I mean there is no previous development, and usually no idea at all of what I may create. I simply take an opaque gel pen and scribble a few lines on black construction paper (no more than 3 minutes allowed!) and then start cutting with an exacto #11 blade. Part of the reason to use this cheap, horrible, non-archival paper (oh, brother!) is that I can relax into a fast and fun, and spontaneous experience of cutting. I’m not concerned with my market (again, oh brother!) or the piece’s preciousness or importance (oh brother!). It is simply a pleasure!”



Knift Sketch Study © 2001 Suzi Zimmerer. Original Size: 7"



*HAWK TREE
© 2001
Carolyn Guest
Cut from a 5" x 6" paper
using 13 1/2" sheep
sheers.*

13 1/2" Sheep Shears

Carolyn Guest cuts with 13 1/2" sheep shears. The cutting below is one half of a study she did of Susanne Schläpfer-Geiser's Swiss style trees playing with adding expression/life in the cows. Carolyn explains the tree on the right is probably the only one she will ever cut like that with sheep shears. It took over an hour to cut the little rectangle cutouts. The size of this cutting: 2" X 12".

Hawk Tree was inspired from first seeing a tree of crows and on the second take, seeing a hawk. I love to cut symmetrical cuttings with a few details not symmetrical – cut from a 5" x 6" paper.



*A STUDY OF TREES
AND COWS
© 1998
Carolyn Guest.
Original Size:
2" x 12"*

S C H E R E N M U S E U M S I N G E R M A N Y

Where to Go? What to See?

By Britta Kling

Recently I was asked where in Germany one might go to see Scherenschnitte. Ursula Kirchner, active member of the German guild, helped me to put together a list of permanent museum exhibits.

- The brand new “Deutsches Scherenschnitt Museum”, 09577 Lichtenwalde, Schlossallee 1.
- Goethe Nationalmuseum, Weimar. Goethe owned 200 Scherenschnitte, including some of Adele Schopenhauer.
- Schiller Nationalmuseum in Marbach/Neckar, supposed to have thousands of Düttenhofer originals in the vaults. You must make an appointment
- Germanisches Nationalmuseum, Nürnberg. Definitely by appointment.
- Also in Nürnberg is Karin Duetz, papercutter, who shows other cutters’ work as well as her own in her shop.
- Stadt Archiv Erlangen. Work of Ernst Pentzoldt.
- Stadtmuseum Holzminden, Bahnhofstrasse 31.
- Museum Europäischer Kulturen, Berlin Dahlem.
- Stadtmuseum München.
- In Munich, Dr Helmuth Boegel publishes a catalog called “Kunst und Stein”, featuring Scherenschnitte books, prints and originals. Denningerstrasse 100/0, 81925 Muenchen.
- Archiv Stadtmuseum Duesseldorf. Cuts by Wilhelm Mueller.
- Stadtmuseum Limburg an der Lahn, Engert. A few miles out of Limburg the Ernst Moritz Engert Museum in Hadamar. By appointment.
- Stadtmuseum Tübingen. Lotte Reiniger.
- Scherenschnittmuseum Hermann Gebing, 48691 Vreden
- Stadtmuseum Sebnitz/Sachsen (Tannert and Elisabeth Grünwald)
- Neuburg an der Donau, Schloß, Scherenschnitte by Josy Meidinger
- Puppenspielverein, Wagenseilstr. 14 a, 87600 Kaufbeuren.

It is always advisable to call ahead, as many museums rotate their exhibits, and provisions may have to be made to view any given area of interest. There are always temporary shows as well. To catch those, you may need to do some research closer to the time of your travel.

This list is not complete, but I want to get something into the Spring issue for those who may be planning a summer trip. I will do an update in a later issue. In the meantime please feel free to call or write with any questions I might be able to answer. If you write, please note REVISED ZIP-CODE 92023.

Ursula Kirchner, Stuttgart, says you may contact her if you are in that area. E-mail <ou.kirchner@t-online.de>. She is usually there May through February.



© Susanne Cook

Two Traditions

A Comparison of Polish Jewish and Polish Peasant Papercutting

by SueThrockmorton Editor/Polish Papercutting

When people think of Polish papercutting, what usually comes to mind are symmetrical tree-like shapes of a single color, “stars” with multi-layers of colored birds and flowers, or colored horizontal scenes of Polish peasants going about their daily chores and celebrating their annual festivals.

What many people do not know is that during Poland’s history there were two different traditions of papercutting existing at the same time. While

Jewish and Polish peasant papercuttings there is some similarity in their general appearance, but, for the most part, each was very different from the other – different in purpose, theme, method and materials used. Why was this? Though Jews settled in Poland as early as the 7th century, the biggest wave arrived between the 12th and 15th cen-



Polish “Kodra”

peasants practiced the craft of “wycinanki” in the countryside, Jews (who before WW II made up one-tenth of Poland’s population) carried on papercutting craft in villages and towns. Though both groups of people seemingly existed side by side, there is little evidence of cross-cultural influence on each other’s work. In some of the simpler



Jewish “Mizra”

turies when Ashkenazic Jews (those previously settled in Germany and France) fled the persecutions of the Crusades and the Black Death when they were accused of poisoning the wells to wipe out the Christian population. In Poland they found tolerance and protection where there was a need for enterprising merchants and craftsmen. They quickly became active in the economic life.

Ashkenazic Jews had already developed a highly unique culture with its own language of Yiddish and an emphasis on Talmudic scholarship. Their distinctiveness was further enhanced when the spread of Catholicism led to deterioration of their favorable position in Poland and eventually to a sharp division between Jewish and non-Jewish communities. They continued to develop a rich cultural and intellectual life largely separate from the rest of the Polish population. They often lived in almost completely Jewish towns and villages (*shtetls*) speaking a different language and practicing a different religion and traditions. They had their own schools, governing bodies, and distinctive dress and hairstyles. Later, Polish laws further physically segregated Jews in the larger towns and cities and limited their professions and other rights. Papercutting was one of the Jewish traditions thus practiced in isolation from the rest of the Polish population.

As comparison, Polish peasant papercutting is a comparatively recent folk tradition dating from the latter third of the 19th century whereas Jewish papercutting goes back centuries more. Because of the fragility of the Jewish papercuts, most remaining examples date from the same time, a few from the 18th century. That any remain is miraculous in view of the fact that the Holocaust prompted destruction of anything Jewish.

Polish papercuts were exclusively a peasant art practiced for decorative purposes mostly by women and sometimes children during the winter when their outdoor chores were few. In the spring before Easter, when cleaning house included a whitewashing of the walls, the papercuts made during the winter were used to decorate the ceiling beams and the interior walls.

Jewish papercuts, on the other hand, were closely tied to religion and were the province of men and boys. The Talmud instructs Jews to observe the commandments in the most aesthetic way possible. Thus, the purpose of Jewish art is to adorn, beautify and enhance the Torah and thereby

glorify God. All Jewish traditions, including papercutting, had a religious, mystical, or ritual purpose. Papercuts, such as *mizrahs*, were placed on the eastern wall of the house to indicate the direction of prayer; others were placed in windows and on the walls of homes during the holidays to ward off the evil eye, remember family deaths, celebrate marriages, etc. None were purely decorative. Cheder students, or their teachers made the simple papercuts, for the holidays while the more enduring ones were cut by mature Talmudic scholars, or professional copyists of the Torah, who sold their work to itinerant peddlers for extra pocket money.

Other distinctions between the two traditions can be detailed in the choice of images.

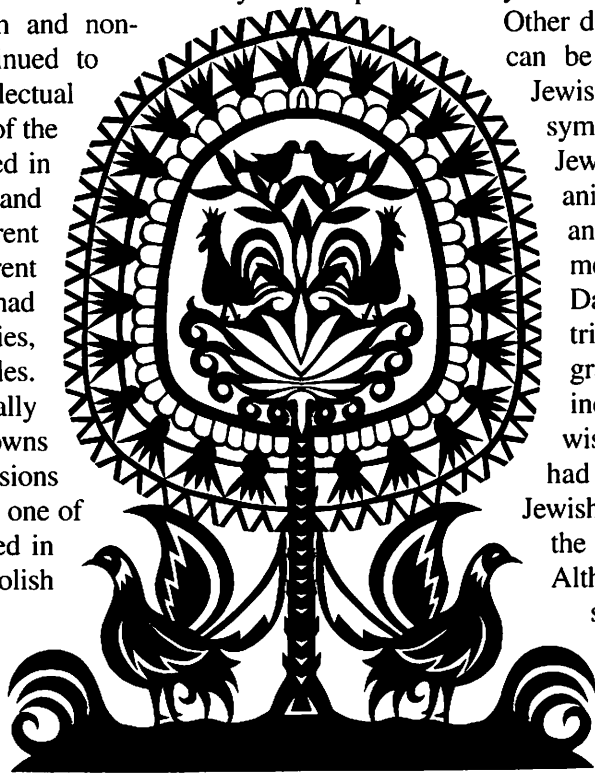
Jewish papercuts were full of the traditional symbols and inscriptions found on other Jewish works of art. The real or mythical animals, plants, fruits and vines, utensils and musical instruments, urns, columns, menorahs, Tablets of the Law, stars of David, signs of the zodiac or the twelve tribes, etc., along with added calligraphic inscriptions in Hebrew which included Bible passages, dedications, wise sayings, magic incantations, etc. all had long-established meaning to the Jewish people. Polish peasant papercuts, on the other hand, had no such significance. Although some bore Christian symbols such as the cross, angels, etc.,

most Polish papercutters used geometrical shapes such as circles, polygons, ribbons, and stars. They took images from around them in the country such as trees, flowers,

animals and birds (most notably roosters), and people in regional costume practicing the customs and rites of their village. Also, with few exceptions, there was no writing or inscriptions on their papercuts.

Polish peasant papercuts took on regional characteristics such as the tree-like *leluje* of the Kurpie district or the round multi-colored *gwiazdy* of the Lowicz area. In each piece there was no special arrangement other than the requirements of the style itself. With the exception of the Polish *kodry*, which had pictures of village life, all peasant Polish papercuts were made from paper folded between one to sixty-four times and were symmetrical. What the papercutter cut was largely up to her own creativity and imagination.

Jewish papercuts show creativity and imagination within conventions common to all Jewish papercuts. They were often divided into two or more horizontal and/or vertical



Polish "Leluje"

sections with symbols arranged in a hierarchal manner with the most important elements in the center, such as a menorah, a tree of life, the Four Animals (gazelle/deer, lion, leopard and eagle/vulture), or the Tablets of the Law. Radiating from the center was a whole host of patterns, tendrils, vines, and flowers intertwined with small birds and animals. Calligraphic inscriptions and borders were important, the latter often wide and filled with floral, animal, and bird elements as well. Only rarely were there humans.

One area of overlap between the two papercutting traditions involves use of colored papers. With large sheep shears, a common household tool made by village blacksmiths, some Polish peasant papercuts were cut from a single color while others had many layers of colored pieces of paper pasted on top of each other. This may indicate where the Polish peasants may have borrowed inspiration from their Jewish neighbors as inexpensive colorful paper became available. It was the Jewish population who had plenty of parchment and paper around, *as it was often the Jews who were paper manufacturers*. Jewish papercuts were at times symmetrical, but only folded once or twice and then cut with a sharp knife from parchment or white paper lying on a wooden board. They were often mounted on a colored background, usually dark blue. Inscriptions as



Polish "Gwiazda"

well as other details and shading were added with colored ink or paint.

Today, papercutters who turn out and sell fine quality Jewish work are mostly women and trained artists or talented amateurs. Some of the papercuts reflect their own individual, modern interpretations and cultural backgrounds but, nevertheless, hark back to the spirit of past papercutting. Others, while dealing with Jewish themes, bear little relation to traditional symbols and forms.

Polish peasant papercuts have been replaced by paint and wallpaper for home decoration. After WWII the Communist government in Poland encouraged the cultivation of folk culture and subsidized folk artists, including peasant papercutters. Today that support is gone and materials are hard to come by. Few papercutters of high quality remain, and their work, still using the traditional themes and forms, is made to sell in shops and galleries or for export.

Sources: Most of this article was written from knowledge acquired over years of reading about the subject and many years living in Poland, especially the info regarding Polish peasant papercutting. Many of the books are out of print, but two still available about Polish papercutting are: Rich, Chris: *The Book of Paper Cutting: A Complete Guide to All the Techniques—With More Than 100 Project Ideas* (New York, Sterling Publishing Co., Inc, 1993) and Drwal, Frances, *Polish Wycinanki Designs* (Owing Mills, MD, Stemmer House, 1984).

For the subject of Jewish papercutting, I refer to the excellent book *Jewish Papercuts: A History and Guide* by Joseph and Yehudit Shadur (Berkley, CA, Judah L. Magnes Museum and Jerusalem, Gefen Publishing House, 1994). The Shadurs have written a new book I'm eagerly awaiting entitled *Traditional Jewish Papercuts: An Inner World of Art and Symbol* published by the University Press of New England.

Sue



Jewish "Mizra"

Care and Handling of Traveling Shows

By Nancy Cook, GAP President

The traveling show is a hands-on volunteer job. As venues change, so will the person in charge as the show moves from member to member. When you accept, you are the show's transportation committee, caretaker, display site locator, advertising arranger, and installation supervisor. This may sound a bit over-whelming at first glance, but let's look at the process step by step.

As a traveling show volunteer, you arrange with the previous venue's volunteer a suitable time and place to make the transfer of the show. The display site you've already located will probably want the show installed by a certain

date and will have informed you where and when to arrive with the pieces. As each piece is removed from its carton, carefully place the wrapping materials in the carton to be used in repacking. Inspect the frames, glass, and overall condition. Find the description tag to be used beside it in the display. If there is a condition problem, you'll need to notify the artist. Then, collect the boxes and put them in your car...that way NO ONE THROWS THEM OUT!!!

Supervise the hanging of pieces since none of them should be exposed to sunlight, etc., or near doors that can hit them when they're opened. Their arrangement should make sense visually. During the show's display stop by and check on it from time to time.

Advertising is usually paid by the venue hosting the show – they will send out cards and/or invitations. If there is an official opening, BE THERE to represent the Guild and its artists and explain the art form. Some volunteers have arranged demonstrations at openings. Usually there is a binder accompanying the show with the Artists bios – make certain it is in a convenient spot, and direct interested people to its spot. Often this is a deciding factor in a purchase since people like to know something about the creator of the work.

Often a local newspaper, radio station, or TV station will be interested in information about the show. Usually the venue does this as part of their promotion, but if you are aware of opportunities you might be able

to place information for guild's and the venue's benefit.

If there are GAP Show Programs for sale, make certain they are well displayed. When a piece sells IMMEDIATELY, notify the artist involved and have them send the replacement piece to you. That way, when the repacking is done, the appropriate piece is included in the show to be taken to the next venue. There is more control over proper inclusion of a replacement into the show if you are the recipient rather than having it sent ahead on its own. There is no additional cost to the artist for the inclusion of the replacement piece.

Before the end of the show, make contact with the next volunteer to arrange transfer. At repacking time, be present! Make certain all pieces are correctly packed in their cartons, checking again on their overall condition. Load them in your car and transport them to the next venue.

All of this may seem like a lot to take care of, but if you have a friend or helper to share the responsibility, it involves portions of about 3 days in an entire month. Finding another GAP member nearby to act as co-conspirator is helpful and can be fun. The rewards are tremendous. You are the guild's personal representative, doing the education work of GAP. By making it possible for artists across the country to have their work known to an expanded audience, you encourage knowledge about papercutting. The participating membership is very appreciative of your time and efforts.

PAPERCUTTER PROFILE

WALTER KOPP

The Mobile Artist

Let me tell you about my dad, Walter Kopp, a new member to GAP. Years ago, he received a mobile for Christmas. He loved its movement and its grace. The dancing trees inspired him and got his creative juices flowing – he’s been making mobiles ever since! (His interest and creativity has also jumpstarted my path into the world of papercutting.)

Walter’s paper creations hang in homes throughout the United States, Germany, and Lithuania. His hallmark is a tiny heart mobile that easily fits in an envelope. While traveling abroad, my parents have delighted many a host by presenting them with this year-round “mistletoe.”

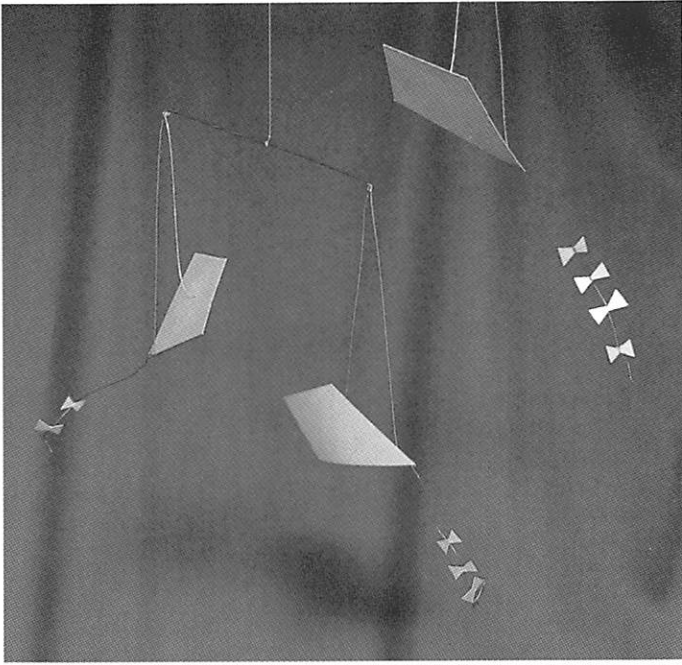
One of Walter’s dangling designs is a colorful paper spiral. In one instance, this lively mobile captivated an infant and, according to her mom, cured her colic. A therapist purchased his kite mobile for her office to match the blue, green, and yellow in her Matisse print. She says it lightens and brightens her work with clients. Some of the other three dimensional paper mobiles include stars, bells, butterflies, snowflakes, deer, trees, and pandas.

According to Walter: if you would like to try your hand at making mobiles, you need medium-weight paper, florist wire or thin dowels, thread or fishing line, Elmer’s glue, and lots of patience. First, cut your paper into three shapes you desire. You can create a three dimensional look by cutting two of the same design. On one, in the middle of the design, make a cut from the bottom up. On the other one, make a cut from the top down. Slide them together so they are perpendicular with one another. Glue the top and bottom junctures for added strength. Walter lets the glue harden a little before applying it.



Then, glue your cuttings to pieces of thread or fishing line, making sure you don’t cut your thread too short. Snip two pieces of florist wire (one a little longer than the other) and bend over each end. Tie a papercutting to each end of the smaller wire. Tie the third papercutting to one end of the longer wire. Connect a piece of thread from one end of the longer wire to the middle of the shorter wire. Add an additional piece of thread to the middle of the longer wire, which will be the line that hangs from the ceiling. When all is in place, hang the mobile within your reach (this is the tricky part) to balance the mobile by adjusting the threads holding the wires. Ultimately, the wires should be parallel with the ceiling and floor. Once all is balanced, put a dab of glue on the threads to hold them in place. Voilá. You have a mobile that will dance in the breeze!

*By Kay-Marie Kopp Buchanan/Photos © Scott Buchanan
Mobiles ©2001 Walter Kopp*



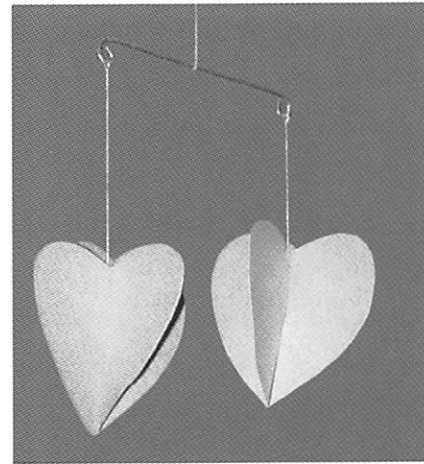
Walter angles the kites so that they look like they are flying in the breeze.



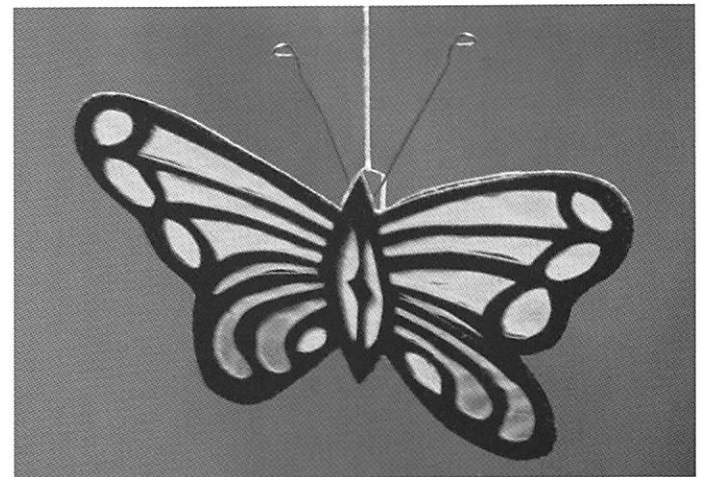
Walter's favorite is this one of the deer walking in the woods.



This snowflake mobile makes a lovely winter decoration.



The heart mobile can be easily folded and mailed to a loved one.



Walter uses colorful cellophane sandwiched between black cut-out borders to make his beautiful butterflies.

PAPERCUTTER PROFILE

LIDIA SCHINKEL

(Member from Denmark)

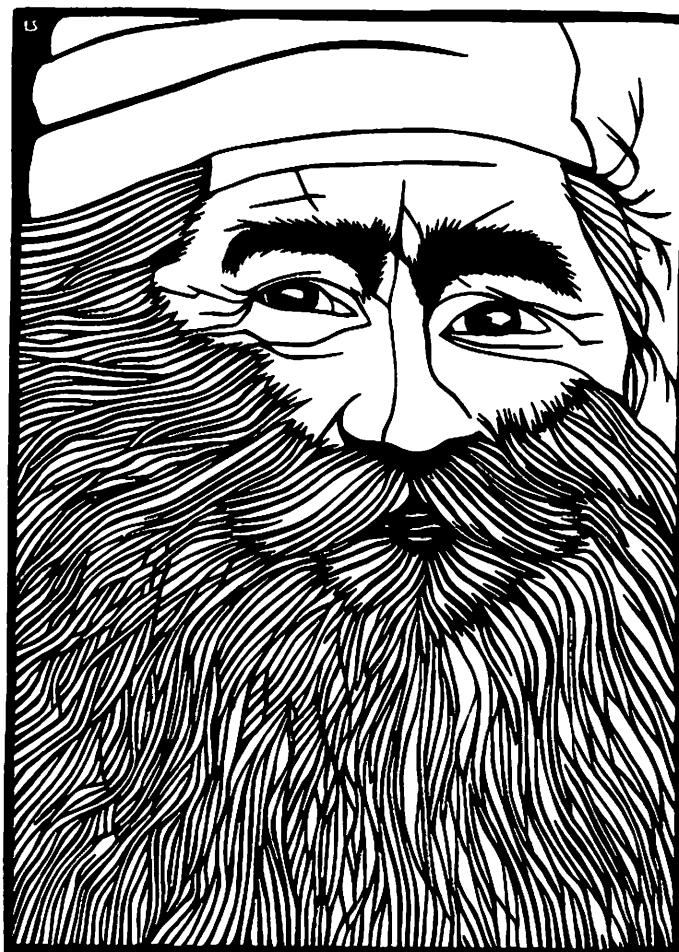
The world around me inspires me. I have been cutting for more than 30 years and have learned quite a few things: how I can get a reproduction using a scissors and a sheet of paper, how to look at the shadow produced by the sun and to make my own interpretation of color and depth of nature, how the most important thing is to create an effect, and that the person viewing my creation can understand and, in many cases, recognize what I wanted to transmit.

I never use patterns because my father told me to make my own creations and not to copy or use a pattern. Of course, when I want to make a more complicated design, I draw it first to have an idea how to use the space. But I do not need to cut every line I have drawn. The drawing is only a guide for how it is going to look. I love to look at art also and photography, especially with great contrasts. That is the way I learned. Study of art and painting were very useful in my personal development. But most of all, I learned from looking and realizing that all I can see is possible as a papercutting translation.

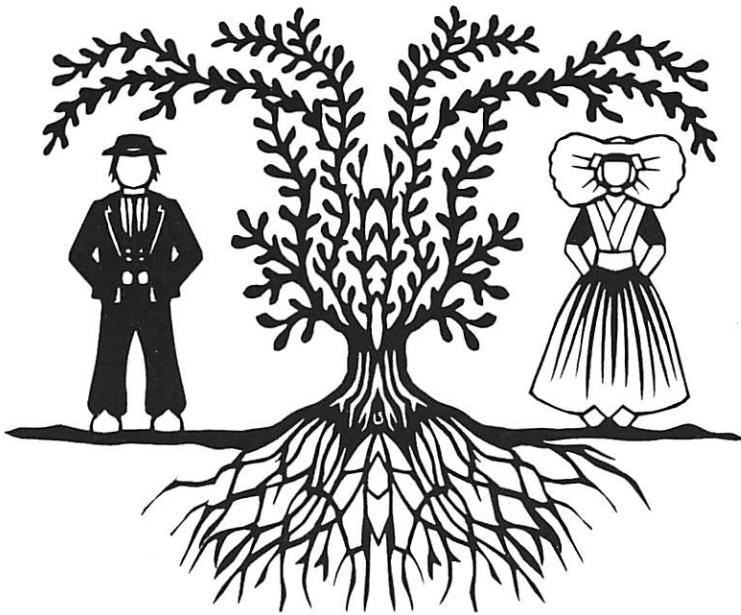
Ten years ago I arrived in Holland. About 4 years ago I again started making papercuttings and at the same time I made contact with the Dutch papercutting guild. Through the internet, I made contact with the American guild and have learned about all the people who enjoy making papercuttings in many different styles. I started to collect all the papercuttings I can find.

I do not have a studio – I cut everywhere. When I sold my first cuttings at the hippie-market in Buenos Aires in the early seventies I worked in the train, talking to people, telling stories, standing or sitting. The important thing for cutters is that you enjoy what you are doing. I can assure

you the place where you are working is not important. People will sometimes advise how you have to use scissors or which position you have to cut or the importance of how you hold the scissors or your body. These things are not important. The important thing is the final result.



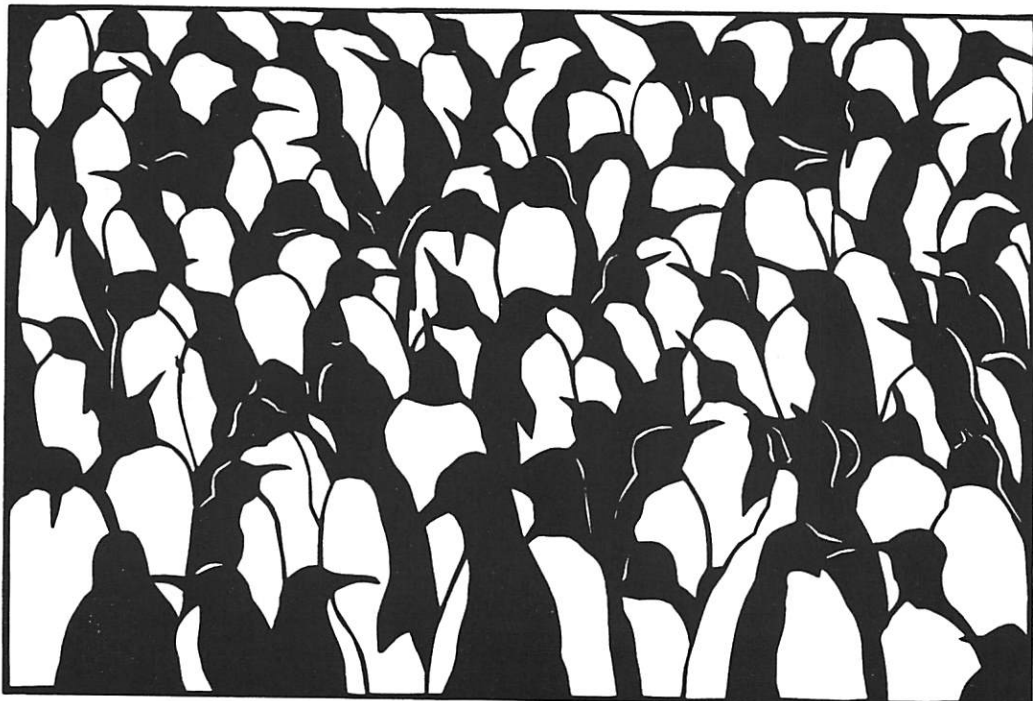
BEARDED MAN © Lidia Schinkel
Original Size: 14cm x 22cm



*DUTCH COUPLE © Lidia Schinkel
Original Size: 14cm x 11cm*



*GOLDFISHES © Lidia Schinkel
Original Size: 16cm x 12cm*



*PENGUINS © Lidia Schinkel
Original Size: 10cm x 19cm*

Likenesses in Profile: à la Silhouette

By Pat Stuntz, FirstCut Assistant Editor

Some called them *shades* or *profiles*. Others referred to them as *shadow-graphs* or *black profiles*. But it was the Frenchman August Edouart (1789-1861) who popularized the term **silhouette** when he arrived in England in the early 19th century and used the French nickname for black profile portraits. Named after a miserly eighteenth century finance minister to Louis XV, Etienne de la Silhouette, things considered skimpy or cheap were called “à la Silhouette” after him.

The cut paper silhouette might have declined in importance had it not been a useful tool for a popular science that emerged about 1775 called *physiognamy*. According to the theories of physiognamy, physiological characteristics could be translated into personality types via a study of accurately cut silhouette profiles. Beyond discovering whether one’s projecting underlip was phlegmatic, silhouettes were popular as an art form because of their low cost and because a skilled artist or cutter could accurately reproduce a profile in one sitting in contrast to the numerous sittings required for a painted portrait miniature. Americans in the new, young Republic found silhouettes were an affordable alternative to portrait painting and displayed their framed silhouettes on the wall or preserved them between the pages of books.

Edouart arrived in America in 1839 just as the earlier craze for silhouettes was on the wane. Although he often worked in large cities such as New York, Philadelphia, and Washington, he spent several summers in Saratoga Springs, New York. The waters and the races attracted wealthy vacationers who often enjoyed the pleasant pastime of having their “shades” cut by Monsieur Edouart. Among his subjects were prominent nineteenth century figures including presidents, governors, judges, authors, and artists.

It is possible that Edouart purposely popularized the term “silhouette” to distinguish his hand cut work from the

more well-known “shade”, which was often traced by machine – a method he found to be without merit.

The format Edouart most often employed was the full-figure silhouette, though occasionally he cut busts and *conversation piece* silhouettes showing a group, such as a family, placed in an appropriate setting. He used silhouette paper with a matte black coating on one side and white on the reverse. He folded the black side to the inside, drew on the white side, and cut with embroidery scissors through both halves to create two silhouettes. One went to the customer and the second went into his duplicate album. Edouart kept these duplicate cuttings for his records, labeling them with the name and profession of the sitter, the place, and the date.

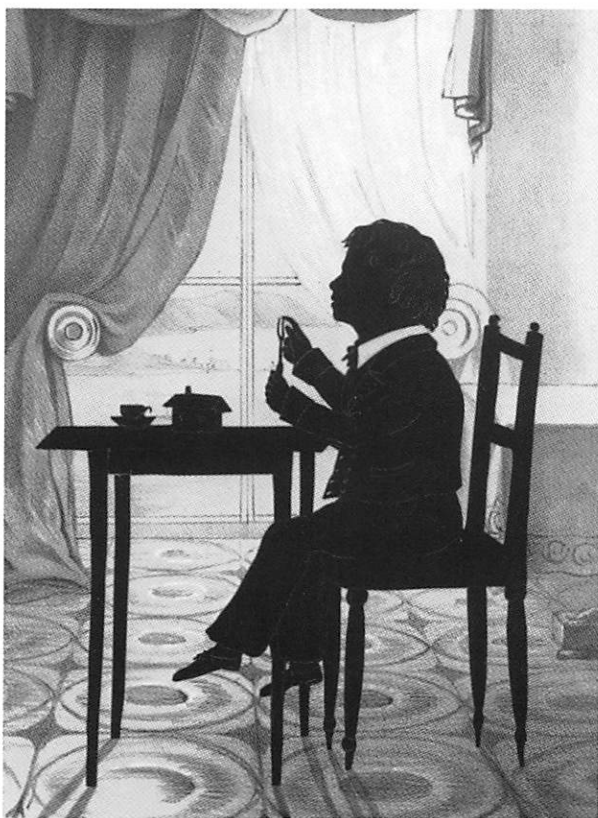
Edouart began each silhouette by studying the relative position of the forehead with the nose, the nose with the lips, and the lips with the chin. As he worked, he moved the paper as much as the scissors, and exhibited great skill in cutting out small objects such as eyeglasses and canes. One hallmark of Edouart’s style was the positioning of the men’s white collars by cutting a slit in the collar area and inserting white paper, pasting above and below the slit. Another distinctive feature was the profile of pointed, narrow feet in virtually all of his full-length silhouettes.

Edouart often painted the edge of his silhouettes with a black medium to eliminate the visible white paper core. He

added details to his silhouettes with chalk or graphite, and occasionally with a gold colorant known as “bronzing.” Edouart mounted many of his silhouettes onto lithographed backgrounds depicting interiors or scenic landscapes. He also hand-drew some of his mounts in a style similar to the lithographs he purchased.

In spite of the competition from the newly developed technology of “daguerreotypes”, Edouart continued to cut many of the outstanding Americans of the early 1840’s. By the end of the decade, during his return to Europe, many of his albums were lost in a shipwreck near the Isle of Guernsey. Edouart survived the shipwreck with about sixteen of the more than fifty albums he had in his possession. He gave all of the surviving albums to the Lukis family, who cared for him until he was well enough to return to France. He died near Calais, France in 1861.

Post Script – The silhouettes reproduced in this article are from one of the albums that survived the 1849 shipwreck.



Sitter: Oliver Caswell
Boston, 1843 9 5/16 in. x 6 5/8 in.
Lithograph, chalk and cut paper on paper
National Portrait Gallery, Smithsonian Institution; gift of Robert L. McNeil, Jr.
Acc. No.: S/NPG 91.126.106

Young Oliver was deaf, dumb, and blind since age three. The silhouette was probably cut at the Perkins Institution of Boston and shows him testing the tines of a fork.

An example of a “conversation piece” cutting by Edouart is *William Buckland and his Wife and Son Frank, Examining Buckland’s Natural History Collection*, c. 1828-9. Mary L. Smith Fund, Museum of Fine Arts, Boston, 1966.964. The cut-out full-figure silhouettes may be viewed on the Internet at www.aic.stanford.edu/conspc/bpg/annual/v18/bp18-07.html

Works Cited

Knipe, Penley “Shades and Shadow Pictures: The Materials and Techniques of American Portrait Silhouettes”, American Institute for Conservation, Book and Paper Group Annual, vol. 18, 1999 From the Internet, February 12, 2002 www.aic.stanford.edu/conspc/bpg/annual/v18/bp18-07.html

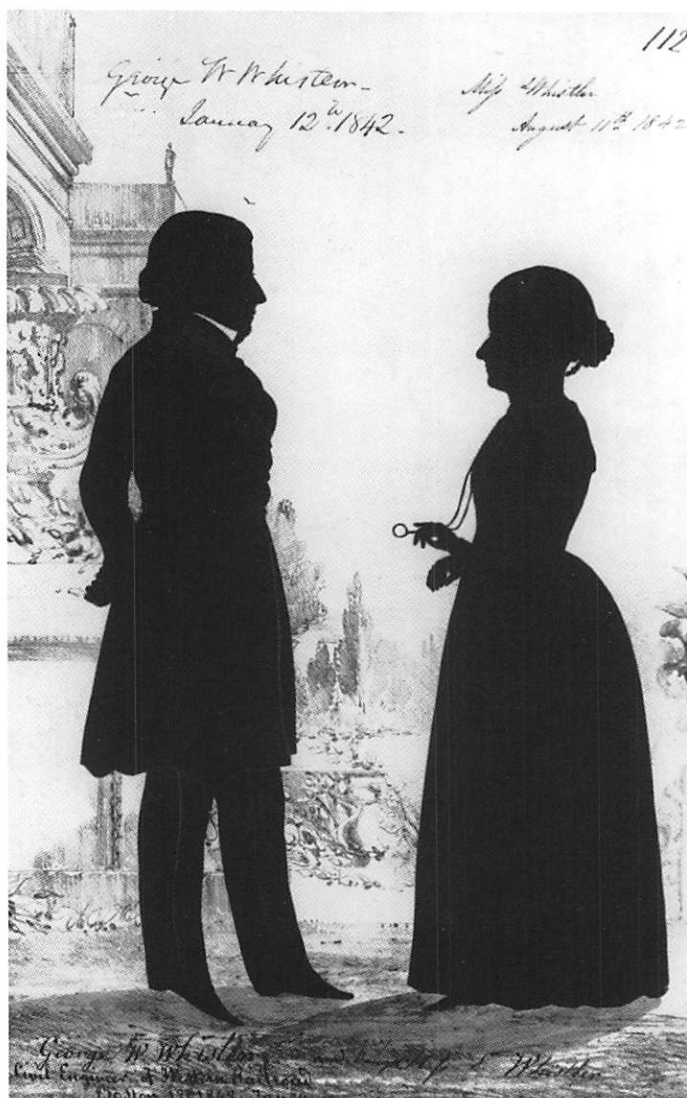
The Metropolitan Museum-
The Collection: Drawings and Prints View 1,
From the Internet, February 12, 2002
www.metmuseum.org/collections

Oliver, Andrew *Auguste Edouart’s Silhouettes of Eminent Americans, 1839-1844*, published for The National Portrait Gallery by the University Press of Virginia, 1977.



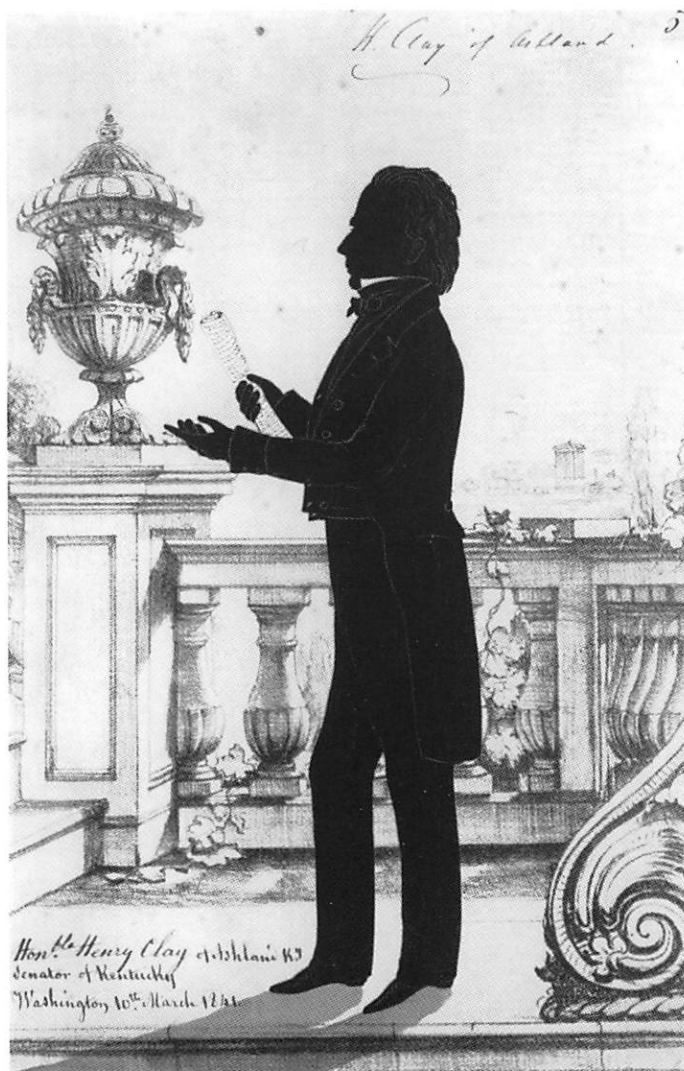
Sitter: Euphrasie Borghese
Saratoga, 1841 11 in. x 8 3/8 in.
Lithograph cut paper on paper
National Portrait Gallery, Smithsonian Institution; gift of Robert L. McNeil, Jr.
Acc. No.:S/NPG.91.126.111.A

The prima donna had performed at many theaters before her visit to Saratoga. The music she holds in her hand reveals an aria designed for a soprano.



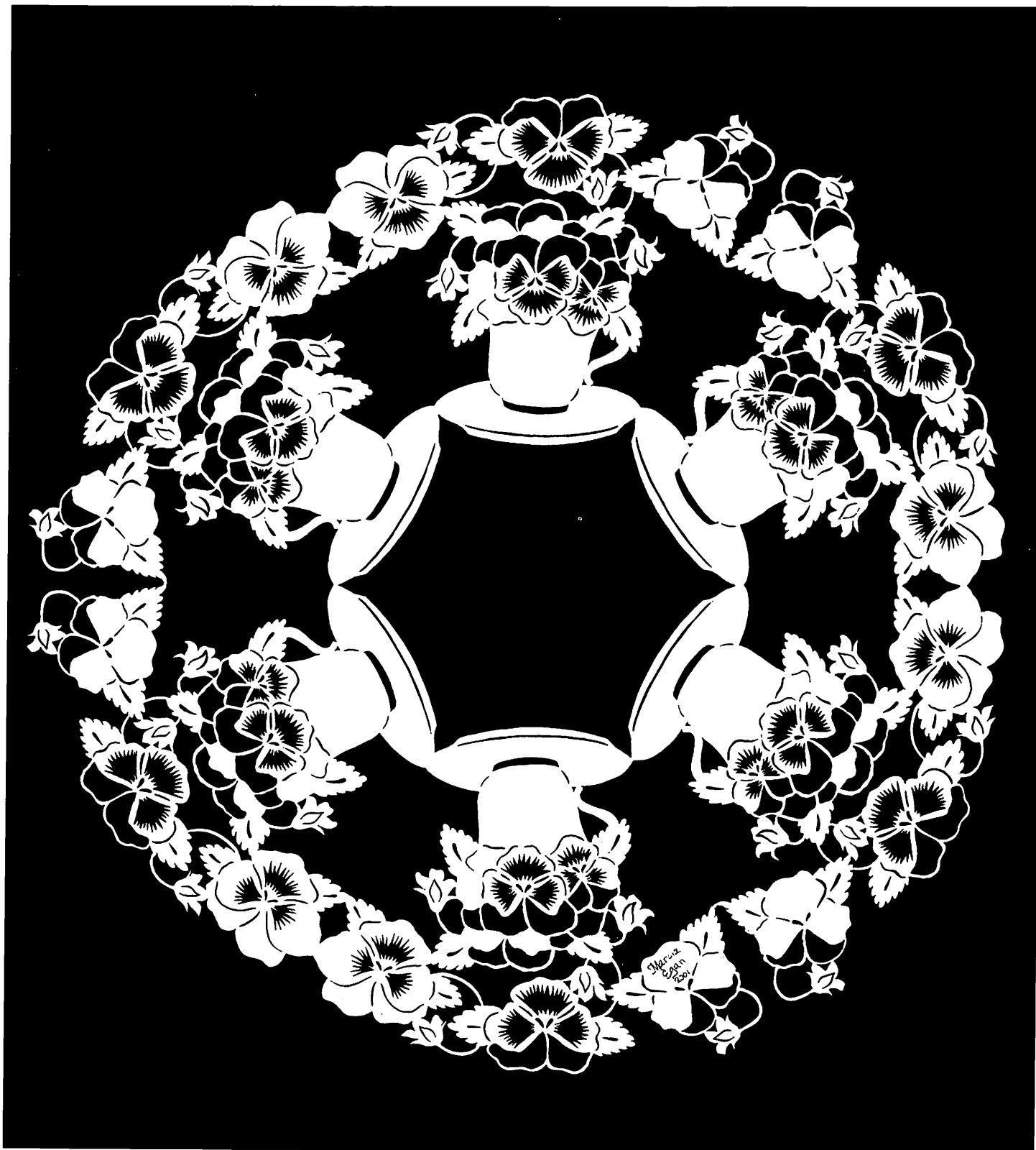
Sitters: George Washington Whistler and Deborah Delano Whistler
 Boston, 1842 11¹/₈ in. x 8³/₈ in.
 Ink, chalk, and cut paper on paper
 Acc. No.: S/NPG.91.126.117.A
 National Portrait Gallery, Smithsonian Institution; gift of Robert L. McNeil, Jr.

The father of artist James McNeill Whistler with his second wife was known as a leading civil engineer of his day. His daughter by his first wife faces him in Edouart's silhouette. James MacNeill Whistler etched a portrait of her reading by lamplight in 1858.



Sitter: Henry Clay
 Washington, 1841 11 in. x 8⁵/₁₆ in.
 Lithograph, chalk and cut paper on paper
 National Portrait Gallery, Smithsonian Institution; gift of Robert L. McNeil, Jr.
 Acc. No.: S/NPG.91.126.59.A

Henry Clay, United States Senator; Secretary of State under President Jackson, and three-times unsuccessful candidate for the presidency, is seen standing for Edouart less than a week after Harrison's inauguration, having just declined the office of secretary of state.

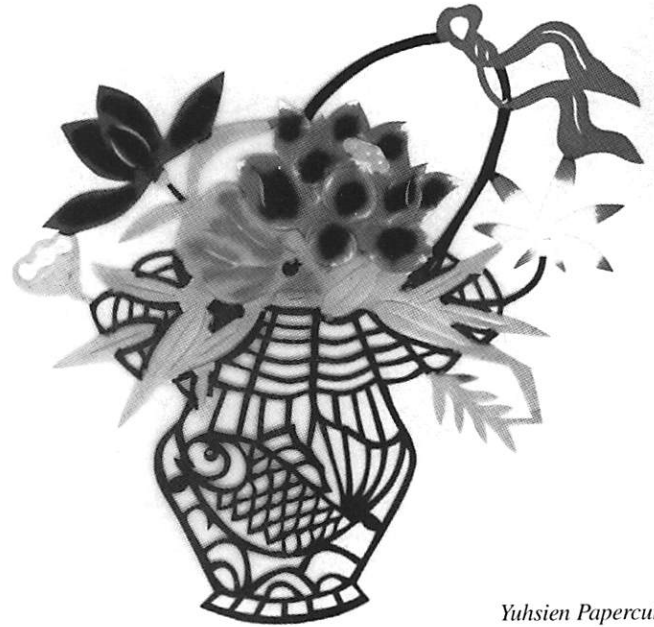


*TEACUPS & PANSIES © 2001 Marcia Egan
Original Size of White Cutting: 9" x 9"*

Chinese Wall Flowers

Huang Hua

By Richard P. Shemetulskis, Turtle LTD, Chinese Editor



Yuhsien Papercuts

In China the papercuts that represent Life are those that go back 1900 years in Chinese history and its folk art. The flowers are used to represent the spring when winter's cold bleak bareness surrounds us. Originally the papercutter would make a group of cuttings to please the Emperor. Often it was the Dragon or a representation of the Zodiac symbol of the Emperor. The Palace, known as the Forbidden City, would also be decorated for holidays and for special events. In the North of China the use of colors was popular therefore the papercuts contained many colors. The flowers could contain as many as twenty or more shades of colors.

The people had paper available to them and, although expert cutters could make very fine and elaborate cuttings, average people could prepare cuttings to please themselves and their loved ones. The children learned to make simple cuttings of symbols, flowers, and animals by using the tools available to them: sewing scissors and the kitchen knife. At first, colored paper was used and the cutting was further colored or painted after the cutting was made. Thus a simple folk art began and has become a key part of the Chinese culture.

The windows among the humble Chinese were made of a heavy paper that was of a stiff nature and not transparent.

It became a mural with the addition of cuttings of flowers, birds, animals, symbols, and characters from their rich myths. In this way a home brought the beauty of nature indoors and became full of the images the Chinese people loved and treasured. It brought to the people good feelings of holiday excitement and the joy of celebrations, stories, and nature. Love of beauty could be part of the lives of all people from the whole economic spectrum of wealth and power.

As with any talent, some men (at that time the men were cutters) became Masters. The entire family then learned the skill and soon women would earn the title of Master in their

family. In the early times, the woman may do the cuttings but it was the family or male chop that identified the work. The Master would create special tools to punch or create the curves or swirls and certain designs. These designs were passed on from generation to generation. Soon a region or village would gain fame for a certain kind of papercut. The ones that accompany this article come from Northern China.

The New Year is a very special event in China. It is at this time that the country celebrates. It was at this time the "paper" windows were replaced and the "new" windows were filled with the Life created by the papercut art. I call it art, but even today papercutting is simply a type of decoration. The large papercuts were placed on ceilings, mirrors, walls, and even furniture. Outside the front door were placed symbols of Health, Wealth, and Long Life as well as the gods associated with them. The cuttings were used to bring joy and success at times of marriage, births, and coming of age. By far, papercuts represent Life and only very few are used to represent the time of Passing on (although at times, funeral items were also decorated with the papercuts.)

The Chinese are very practical people and in order to create many cuttings at the same time, they developed techniques for cutting and coloring. To make a few cuts, several pieces of paper were sewn together and a design drawn on the top piece, then scissors were used to cut out the design. This method would use a single colored paper. To make large numbers of cuts, a stack of paper would be nailed to a board, and then a design cut through all of the papers with a knife. The cutting was then colored using the rules for



colors in Chinese folk art....Chien (sharp) and Yang (bright). The absorbent paper (hsuan) would allow the colors to soak through all of the sheets and thus all sheets would be multicolored. The Japanese use a rice or mulberry paper which now the Chinese will also do. In Southern China, the use of a single colored paper was more popular. This may be because the South had milder winters and did not need colors to brighten their environment.

Southern China commonly made cuttings from Chinese history or its myths. It is interesting to me that in the West, we have few myths and Gods. We do have Christmas, Easter, and other religious events. The cuttings made in the West often focus on these special events. I think of the way we decorate classrooms in many schools with the posters and the drawings of children. If we taught simple art in our schools, perhaps we would find that much beauty can be a part of the environment....particularly in the windowless rooms.

For many of you, this short article will only be a start in your knowledge of the papercuts from China. I am very fortunate to have many cuttings in my possession. I have some of the larger cuttings in frames and others waiting to be framed. Since the cuttings are water colored I must use care in keeping them out of sunlight or fluorescent light. Remember that on February 12, the new Chinese New Year began. It is the Year of the Horse and perhaps some cuttings to honor this animal will come into your minds. Each year a stamp is issued by the postal service to honor the Chinese animal. I am looking forward to this year's creation.

One source that I used:

Borja, Robert and Corinne, MAKING CHINESE PAPER CUTS, Albert Whitman & Company, Morton Grove, Illinois 1980.



Papel Picado

Artist: Ines Garcia Reyes

A Traveling Exhibit Reviewed by Kathleen Trenchard*

At the end of last year, a rear gallery of the Mexic-Arte Museum featured framed cut paper works by artist Ines Garcia Reyes (from Juan de Rosas, Papantla, Veracruz) and an installation of a typical Day of the Dead altar from Veracruz. The altar and the framed pieces also shared the same Totonac indigenous culture of the Papantla and Poza Rica areas of the Mexican gulf coast state.

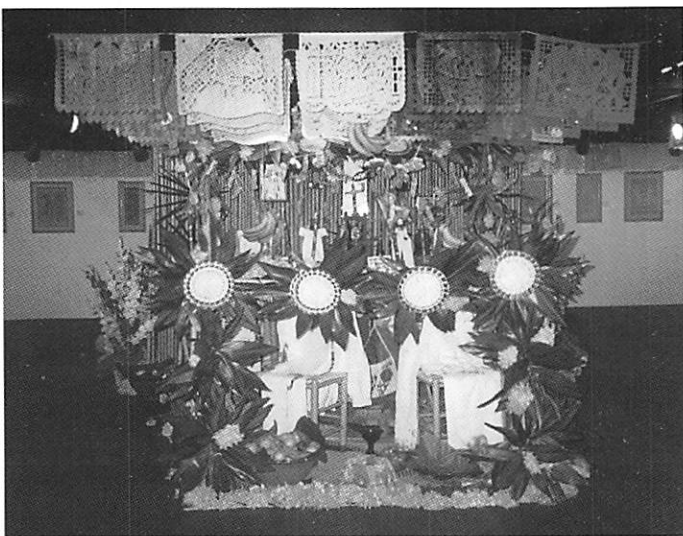
The elaborate tropical altar installed by the Mexic-Arte Museum staff was literally floating, suspended from the ceiling as it would in a traditional home altar during November. Colorful local produce and flowers, coupled with fanciful cut tissue paper chains and banners, floated in decorative clusters and garlands above the altar. Palm leaves, fashioned into intricate suns, stars and fans were abundant, while long decorative candles grew like corn stalks from branches of cane or bamboo. Locally embroidered clothes, napkins and tablecloths, were placed on the altar as well. Totonac tradition dictates that returning loved ones, visiting the altar during el Dia de los Muertos, use these embroidered items to carry off their favorite foods, which are placed on the altar for their enjoyment.

Sr. Ines Garcia Reyes learned the art of papel picado (*punched paper art*) from his father, and has been perfect-

ing the technique for over forty years. He is able to cut up to fifty pieces of tissue paper (*papel china*) at a time. His tools consist of tiny engraving "burins" for very intricate details and a wide variety of wood carving chisels for punching out most of the cutwork. A drawing (*plantilla*) is attached to a stack of tissues. He hammers the chisels into the pile of sheets of paper. Most papel picado artists in Mexico place the stack of papers on a lead pad, which eventually has to be remelted after becoming rough from repeated chisel blows. However, Garcia Reyes punches his paper on a platform of cedar. He uses an electric file to sharpen his tools. Most of the works in this exhibit were about 24" by 14". His style resembles the cut paper work one finds in Puebla and Mexico City in its use of a connector grid that forms the background for the content and motifs creating the lace or doily effect so typical of Mexican cut paper. However, Garcia Reyes' grids are much more condensed and the open work much smaller than the more familiar papel picado Mexican banners. He frequently employs pinpricks to delineate features and contours of his subjects, giving the impression of delicate lace and needlepoint. This may indeed derive from his identification and familiarity with the embroidery work so revered in his culture.

The delicate cut borders framing all of his works are more detailed than those from other areas of Mexico. Instead of a simple scallop edge, Garcia Reyes frames every work on three sides with at least two inches of various combinations of diagonal lattices, stepped triangles, and circles. These borders are meticulously executed and require skill in both the drawing and the cutting as shown in an example of an ink drawing detailing every line and perforation to be cut.

Nearby is a brown tissue work that was punched from that drawing. The subject of that work is the National



**This exhibit was organized by the Museo Nacional de Culturas Populares and ran Nov.-Dec. 2001 at the Mexic-Arte Museum, 419 Congress Ave., Austin, Texas*

emblem of Mexico. This is part of a series using the emblem with different captions cut into the works, such as "Amor y Paz" or "Estados Unidos Mexicanos." The emblem is seen again in another work, this time depicting a couple dancing. The eagle and snake are subtly perforated into the woman's hoop skirt, a reference again to embroidery as well as patriotism. A sombrero on the floor connects the dancers, dressed in traditional costume, serapes and rebososas flapping in the air.

One of the most intriguing works on display was "PANAMA" featuring the Panama bridge. The landscape format and the intricate work in this piece compares strikingly in style and content to Chinese paper cuts of famous regional scenes. A mountain ridge, silhouetted in the background, is dwarfed by the engineering wonder. The industrial materials and design are represented by a variety of mind-boggling diagonal lines and criss-crossing elements. The artist's appreciation for the structure is reflected in his determination to capture not only the entire span but the bold and subtle details that hold the bridge and the cut paper together.

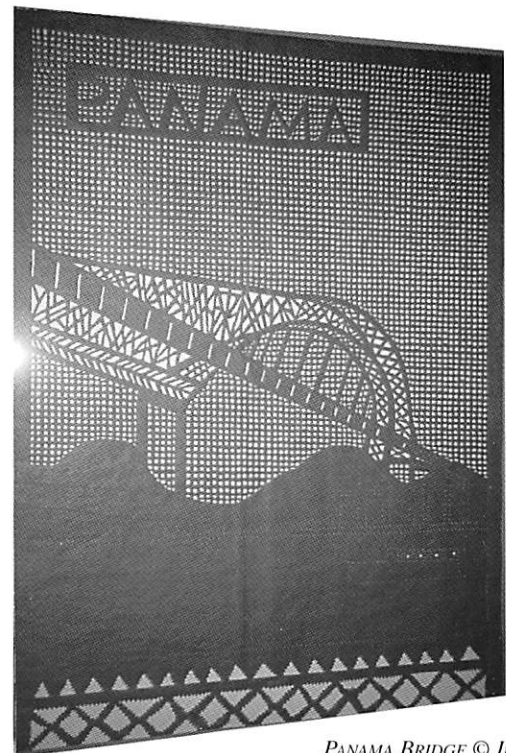
The artist's fascination with the intersections between vertical, diagonal and horizontal lines rises to an even greater frenzy in SUN AND MOON. The diagonal rays of the explosive sun are bombarded by the tiny squares of the background grid. Between the sun above and the more sedate moon below, is the subtle horizontal line with the cut out spelling: PARA LA MER (*for the sea*). If there could be an impressionist work of papel picado, CHAPEL WITH TWO TOWERS would qualify. Very subtly emerging from the dense background grid as if in the distance, are two ornate towers of a church. Cut from turquoise tissue paper, the artist focuses on the two contrasting styles of architecture found on the same building, a metaphor for Mexico's rich history and diversity.

Other works by Garcia Reyes enjoyed more traditional floral, animal and religious themes. There was some redun-

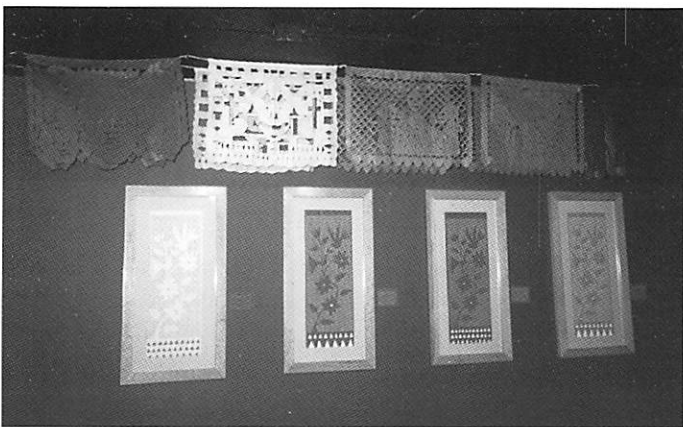
dancy in these, but also more insights. Unfortunately, some of the frames actually cut off the edges of impressive borders instead of floating the artwork on a background. Another problem was that the work did not lend itself well to photographing. As is often the case with art, it really has to be experienced first hand to be appreciated.



This is the drawing/pattern for an Ines Reyes papercut. It was meticulously drawn in red ink over a grid.



PANAMA BRIDGE © Ines Reyes



Papel picado hanging from ceiling—beneath are framed works by Ines Reyes

Recent Cuts



*LITTLE WILD MARE'S FOAL © Suzi Zimmerer
Original Size: 8 3/4" x 7"
This is the work I'm known for.*



*CRUCIFIXION © 2001 Frank Joest
Original Size: 9 3/16" x 7 3/8"*



*BRINGING DOWN THE WTC © 2001 Frank Joest
Original Size: 9 1/4" x 7 1/4"*



*ESMERALDA CLEANING © 2002 Suzi Zimmerer
This is a Knife Sketch
Original Size: 8 1/2" x 11"*



© Lucrezia Beerli-Bieler
Original Size: 15" x 10"



MIZRACH © Mindy Shapiro
This is a Mizrach, which means east. It is customary to hang a Mizrach on the eastern wall of a synagogue or house since that is the direction Jews pray.



© 2001 Darleen Gossett



UNICORNS PLAYING BALL
© Robin Goodfellow

PAPERCUTTER PROFILE RICHARD GOODALL

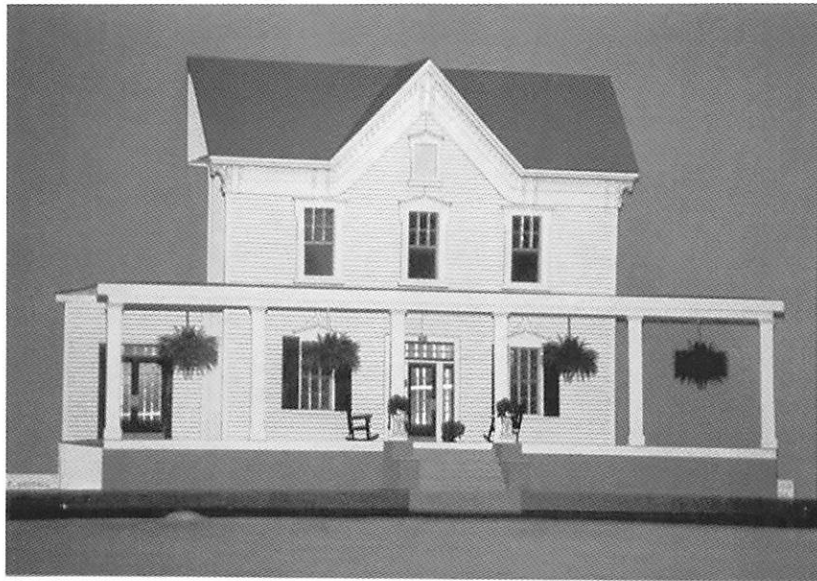
Mine has been a “gentle” transition from hobby to papercutting/modeling business. I have been building models of various sorts (as a hobby and also to help in my work), for about 50 years, while pursuing a career in mechanical engineering. I decided March 2001 would be a good time to start a new career, so after 31 years I retired from a large manufacturing company, and started a small company (The Right Angle, Inc.). I have actually been quite busy with engineering work during this first year in business, mainly for my old company! So I haven’t concentrated on the new company as much as I expected to. However, I have managed to complete 2 major architectural (full 3-D) models of new churches, and some individually commissioned pop-ups of private houses, as well as some personal models.

I call my models architectural pop-ups, though they have now developed into something more complicated. When I started making this type of model, about 1990, the models were truly pop-ups. I made them initially as greeting cards, and they folded flat. However, over the years, the models have become more elaborate, with several layers of card used for details, so that the latest ones will not fold flat without damage. So they are now a cross between a true pop-up and a full 3-D architectural model. I think they are more like a 3-dimensional picture, and I mount them in modified picture frames.

My subjects are buildings, mainly old churches, but also include private houses. There are plenty of old, “planar” churches, which lend themselves to this type of model. I work from photographs, as architectural plans are not usually available for old church buildings. I usu-

ally take from 12 to 24 photos of a particular building. I have a 28-200mm zoom lens for my camera, so that I can get close-ups of even distant (high) details. I then construct a scale elevation drawing of the building from measurements of the photos, using CAD software, and I use this basic drawing to draw the individual pieces for the model. These details are then plotted out onto the pieces of card, cut out and assembled into the model. All the cutting is done by hand (using a magnifying viewer!), and parts are assembled using tweezers and glue.

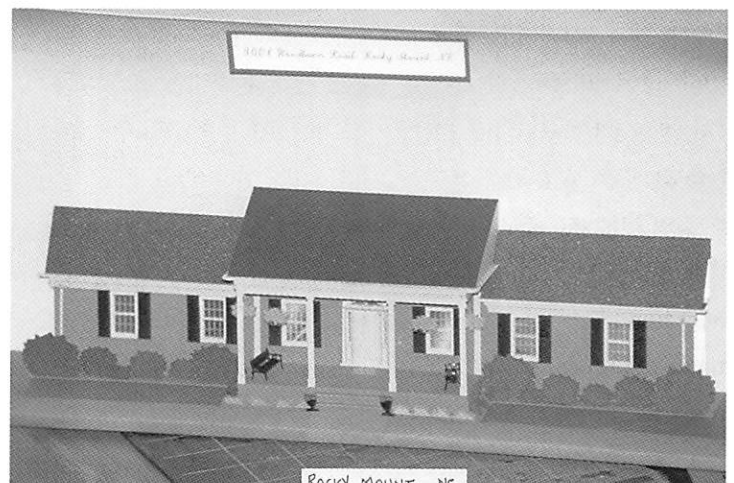
I found out about the Guild when my wife and I met Sandra Gilpin at the Winterthur Craft Show, over the Labor Day weekend last year. The FIRSTCUT magazines are very interesting, and I plan to attend the Montreat gathering. The 3 articles on business matters in the Winter FIRSTCUT were very useful; they covered the issues I have been dealing with. The main concerns are marketing (how to find customers) and pricing (how to make sure they become customers after I have found them). I have had to become more “forward” when meeting people, and not be shy when telling people what I do. It has been very surprising how even casual contacts can lead to commissions, so I never pass an opportunity to explain my business. I have found that pricing must start low for individual commissions, hopefully only until the business grows and I get a better idea of what the market will bear. The large, 3-D models for architects are easier to price, as the going rate for work in architectural offices is easy to determine, and the competition is defined. Artwork is always difficult to price, regardless of type.



Close-up of a 3-D model



The same house in its shadowbox frame showing relative size.



PAPERCUTTER PROFILE

YOOMI KIM YOON

Last fall, Yoomi Kim Yoon was the featured artist at the 49 West Coffee House, a few doors down from her downtown Annapolis business, West Cleaners and Alterations. Known as a talented seamstress, Yoomi's business neighbors were surprised to discover her hidden talent as a skilled papercutter.

With a trim knife and tiny scissors, Yoon cuts a spider spinning a web, thread by thread, and cuts tangled tree branches and ballet dancers performing Swan Lake.

Though Yoomi received a fine arts degree in 1964 from Ewha Woman's University in Seoul, South Korea, she is a self-taught paper cutter. With her sister, Hae Young Kwan, Yoomi took up the art about five years ago. To learn the basics, they took out library books on the subject. Kwan concentrated on designs with a Korean theme. Yoon started with silhouettes and moved to landscapes and animals.

Yoomi works mainly with black and white paper. She used to do her cutting with nail scissors but now uses a smaller Swiss made pair of scissors. Even with fine scissors she can only do three hours' work a day because of eyestrain. In the past few years, she has focused on developing her cutting skills. She traveled with other guild members to Switzerland to observe master papercutters. Currently, some of her pieces are in GAP's traveling exhibition.

In 1988, she and her husband, Hogil Yoon, sold the family printing company and immigrated to Annapolis, Maryland with their two children. Since then, the Yoons have run their dry cleaning business on West Street. A papercutting of a woman at a sewing machine in the shop window is a natural blending of both worlds – sewing and cutting.



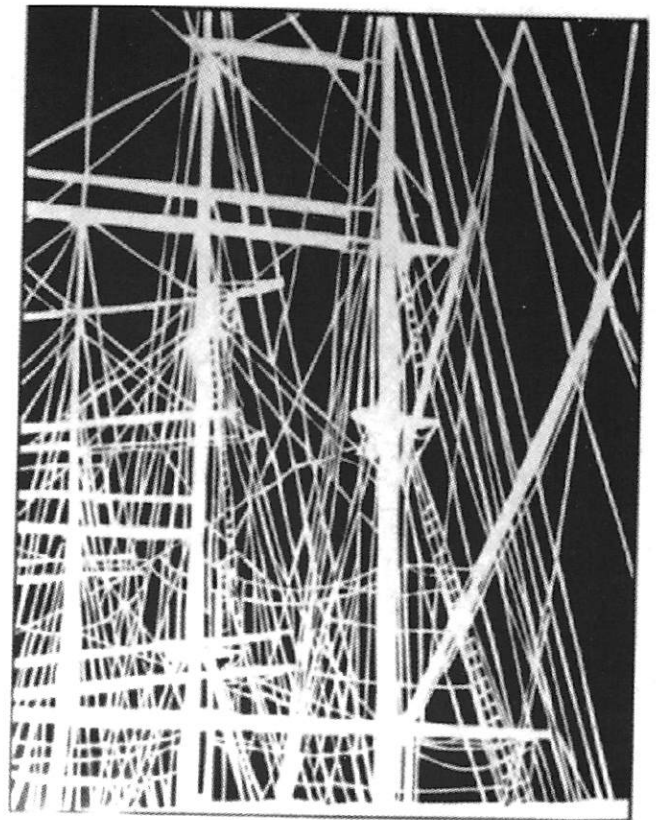
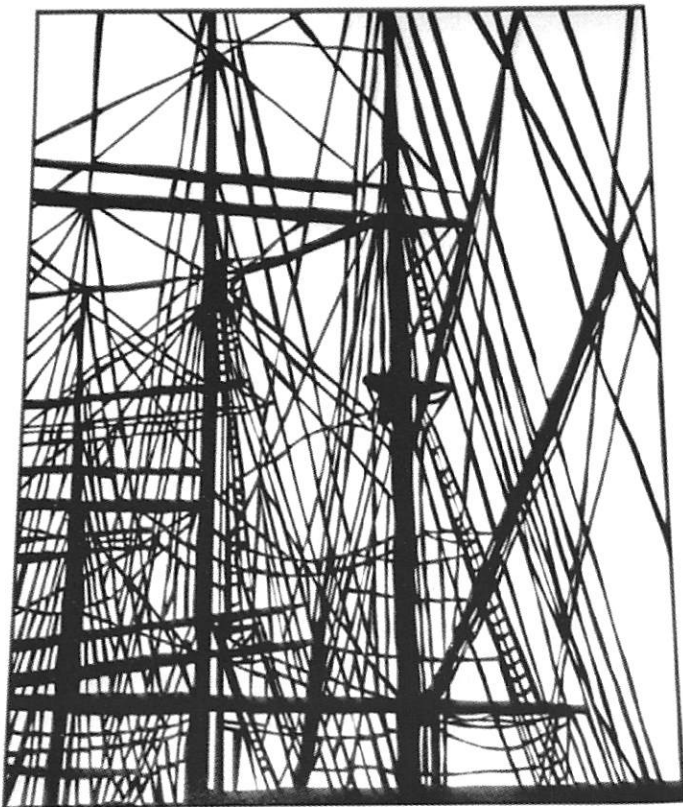
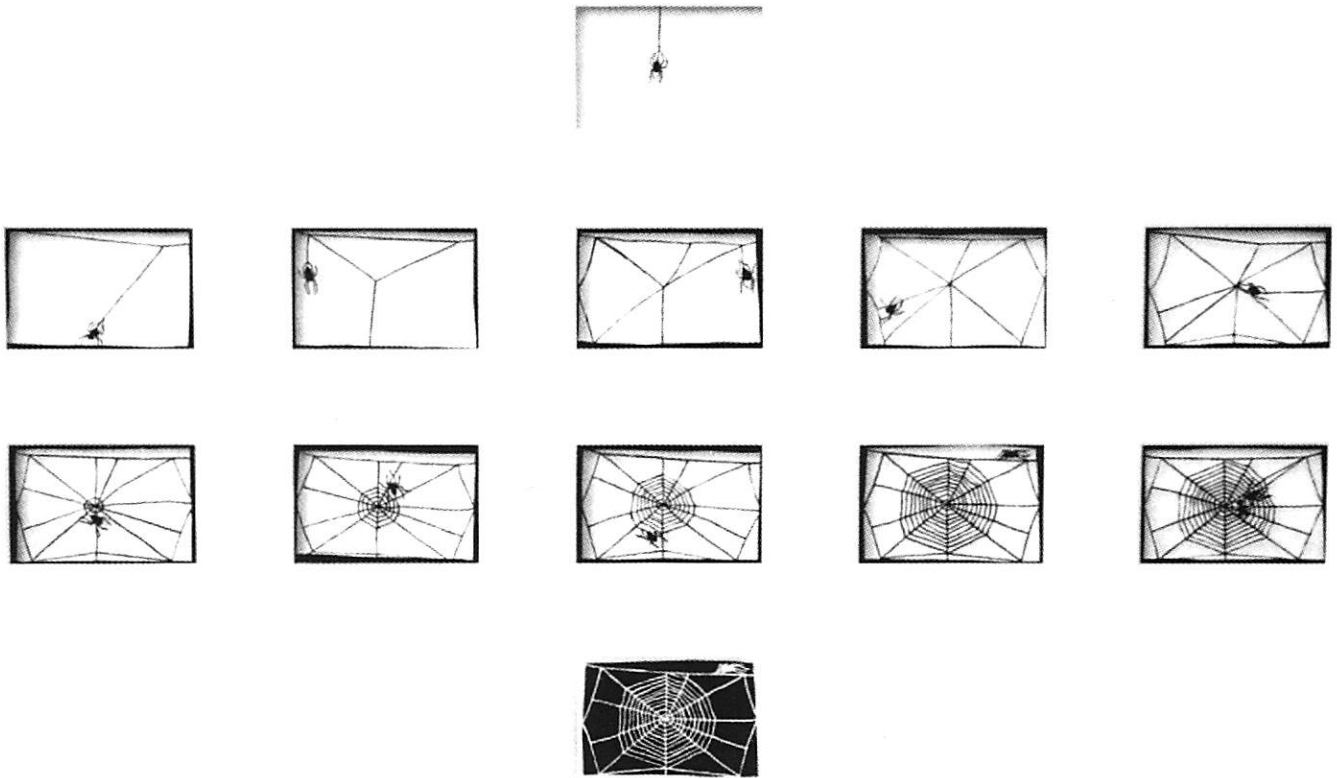
Yoomi at a gallery opening. Behind her are some of the framed spider web papercuttings showing the progression of building a web.

Yoomi's three series of a spider creating a web have been the talk of the exhibit. In one piece, she uses 10 separate cuttings depicting the progression from thread to web, as the spider zigzags from one corner to another until the web is woven. Titled *Living*, Yoomi says the spider's work represents the 'glory of life'. She got the idea from her garden and from the classic children's book *Charlotte's Web*.

Other pieces displayed include *Solitude in City*, a crowd of men in hats and trench coats; *Tea Time*, two women in ornately cut Victorian dresses taking tea; and a piece that depicts a Korean roof with 36 decorative tiles.

Yoomi keeps a piece of paper in her pocket as motivation – it can be inspiration for others as well: "All humans have to enjoy and appreciate beauty".

Photograph of a series of 12 cuts showing how a spider builds her web.



Postive and negative papercuttings for a tall ship's rigging.

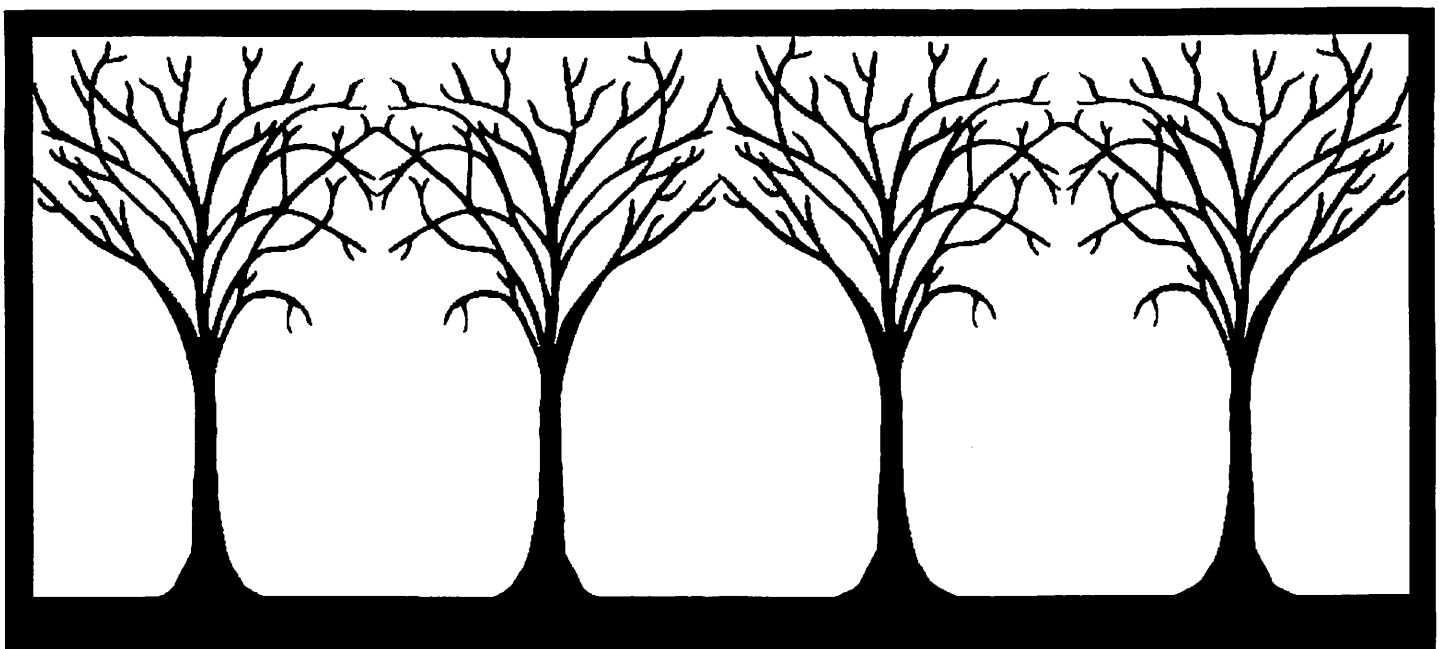


©Ella Biloft



A LIFE IN THE ARTS © 2001 Keith Kleespies
Original Size: 4" x 4½"

ON GUARD © 2002 Beth McClellan
Original Size: 10" x 4½"





© Sr. Clarice Steinfeldt, SDS

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/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.

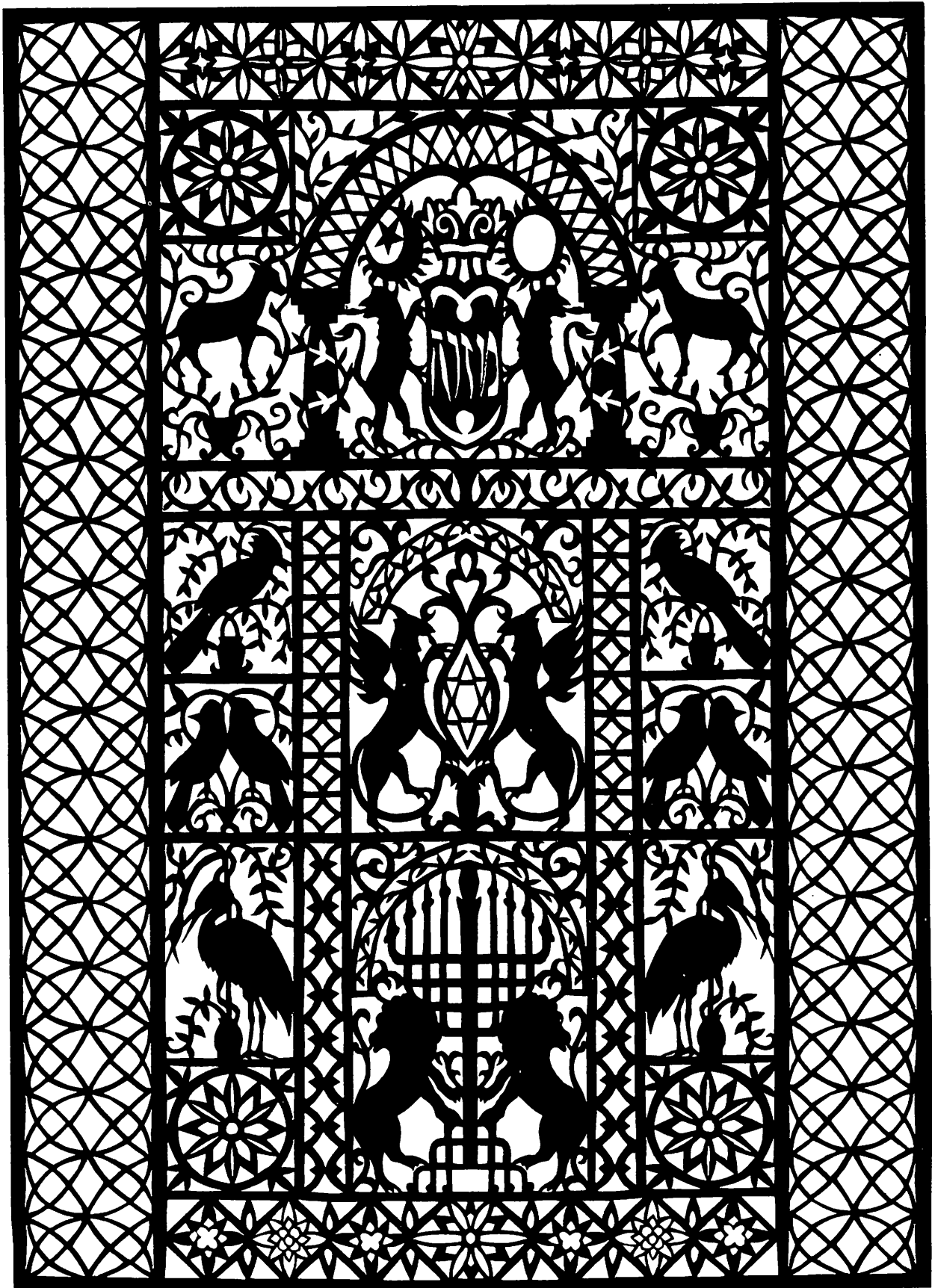
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