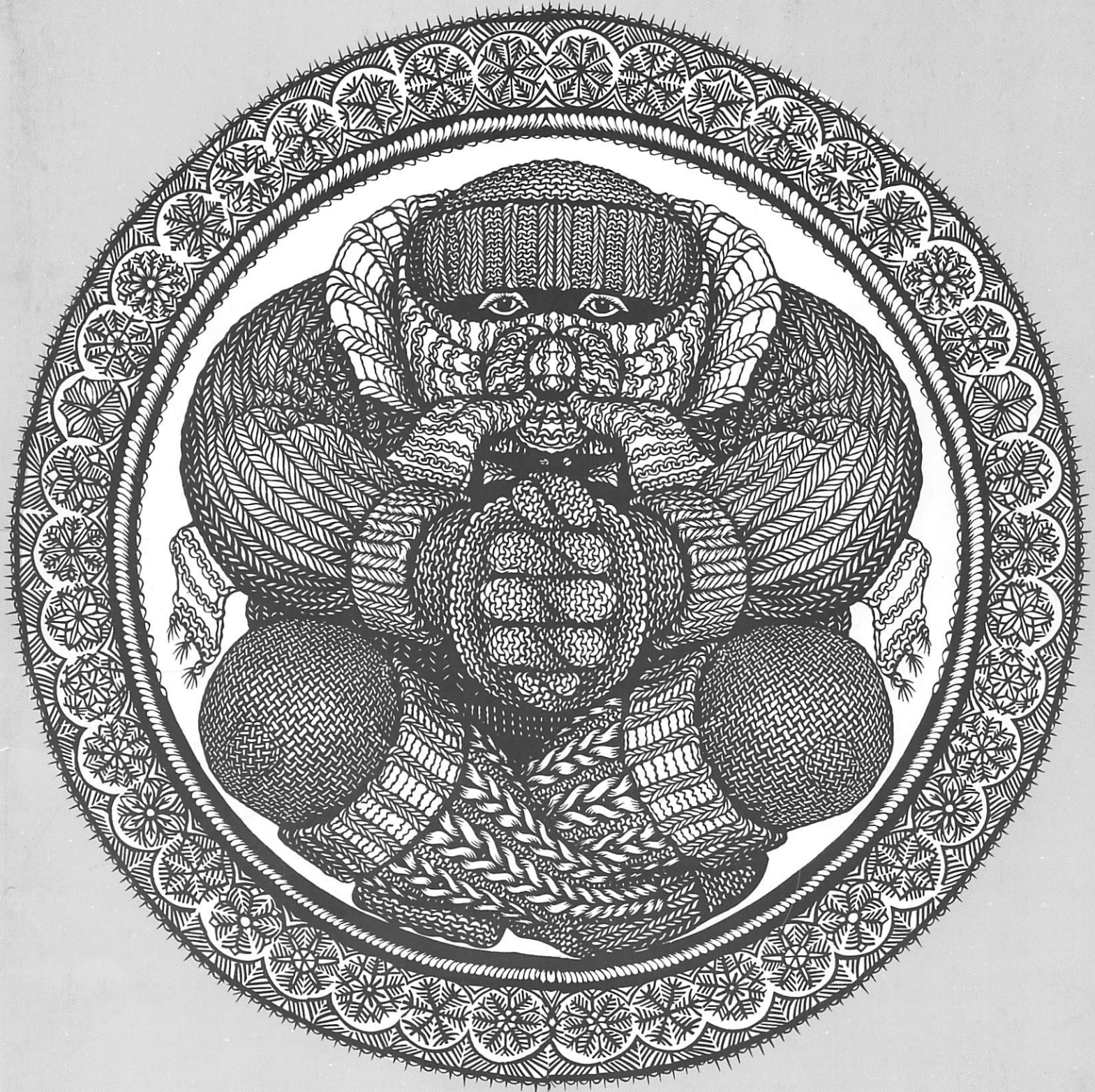


FIRST CUT

A GUILD OF AMERICAN PAPER CUTTERS' PUBLICATION

Vol. 17 No. 1 Winter 2003





IRISH WELCOME ©2000 Nancy Lenore Cook
Original Size – 10" x 20"

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 Merren Booth and Andrew Meserole at GAP Membership, P.O. Box 651351, Sterling, VA 20165-1351. 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*, Faye DuPlessis-*VP Programs*, Merren Booth and Andrew Meserole-*VP's Membership*, Don Cook-*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, Judith Meyers, Kathy Trexler Reed, Dorene Rhoads, Karen Shain Schloss, and Paul Trattner.

PRESIDENT'S CORNER

Dear Members,

In the midst of Collection 2002 at Montreat, North Carolina, with all the events happening, an important decision was made. We needed a long range planning committee – a group to contemplate our goals and plan a course of action to continue our growth as a creative, educational, and professional environment for papercutters.

Our Guild has changed since its beginnings in 1988. From a handful of dedicated members, primarily located in Pennsylvania, we've grown. We have over 500 members located across North America, Europe, Australia, and Asia...a total of 17 countries. From small workshops and exhibits, we now have two traveling exhibits, and our biannual Collection meetings include members from the US and Europe. Our newsletter is both larger and professionally composed. We have our own Website, accessed by many people.

As we grow, success and growth create challenges. Primarily, how can we best meet the needs of you, our members, who are much more diverse in the art you create, and where you live?

A Planning Committee was organized to develop a proposal for GAP's organization what activities we'd like to have, and how we can enhance our unique art in the future. The Committee will: 1. Develop a draft of this plan for the Board of Directors. 2. Send the draft to all members for their review and input. 3. Use feedback to develop a new plan. 4. Submit the plan to the Board for final approval. 5. Send the plan to all members. This plan will be the source of GAP activities in the future.

Thanks to the committee members who are putting in much time and thought for our future, and the success of the Guild Of American Papercutters.

*Sincerely,
Nancy L. Cook, President*

EDITORIAL COMMENTS

Hello members! I was hoping to have news for you about the Ebay Christmas tree project, but it's time to go to press and the auction is still going on. If we don't make our reserve price, we'll re-enter it again the following two weeks. Thanks to everyone who was willing to contribute to this project. By next issue, we'll have news...until then, the results will be announced in the online Yahoo Group, FIRSTCUTMAGAZINE.

*Thank you!
Angela Mohr, Editor*

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Front Cover: DER GLISMET by Ernst Oppliger, C 1987;
26.5 cm. Diameter

Back Cover: THE SOWERS CATALOG by Sr. Clarice
Steinfeldt, SDS, C 2002; 4 1/2" x 7 1/2"

Errata: Last issue, there was a typo on the front cover – *Summer 2002*. The correct designation should have read *Autumn 2002*. If you want to correct this line on your issue, please send a stamped, self-addressed envelope to Angela Mohr, P.O. Box 3, Stephens City, VA 22655. You will receive a crack-and-peel patch label to put over the error.

MEMBER HOMEWORK

Spring: Herbs, Trellises, Yard Equipment

Summer: Flags of Many Kinds: Patriotic, Multi-national, Front Porch

Fall: Celebrating Autumn and Spiritual Holidays

Winter: Wind, Silhouettes, Snowfalls

FIRSTCUT DEADLINES

SPRING – February 15

SUMMER – May 15

AUTUMN – August 15

WINTER – November 15

FootQuote for the next issue: When thinking about papercutting to gardening, ...

[Note: Failure to receive an adequate number of footquotes means we leave the space blank till the next issue and another set of entries arrive.]

Guild Business

Guild of American Papercutters Autumn Meeting – October 26, 2002 Villanova, PA

The meeting was held at the home of Evelyn Pelillo in Villanova, PA, and was called to order by Sharon Schaich in place of the president Nancy Cook who could not attend due an injury after a car accident. The minutes were accepted as written in the last issue of FIRSTCUT.

Treasurer's Report – Dave Shelly

There will be one report for each quarter and the final one will be an annual report.

The reports will be sent via email.

All monies collected go directly into the Money Market account and are transferred to the checking account as needed. Transfers are done over the internet.

The balance at the end of the 2nd quarter was \$16,440.51.

The balance at the end of the 3rd quarter was \$11,166.65.

Angela Mohr negotiated a good price for FIRSTCUT because the printer got an award for our publication.

A motion was made to accept the Treasurer's Report by Doreen Rhodes and seconded by Gerry Schouten.

EBay Auction of Christmas Tree - Anyone sending Christmas ornaments to Angela Mohr for the EBay Auction must do so quickly so they can be photographed. The trees will be sold from November 17th to November 24th. All money raised will go towards a color issue of FIRSTCUT.

Collection 2004 – Alice Helen Masek has many good plans for the 2004 Collection in California. They include an Aquarium trip and a post convention trip to Yosemite National Park. The dates of the convention will be available soon.

Programs – Faye DuPlessis

Work is proceeding in programming. The Winter meeting in February will be held at the home of Judi Das in Harrisburg, PA. The Spring meeting will be held at the home of Dena Levie in Teaneck, N.J.

Traveling Exhibits

Kay Buchanan reported the traveling exhibit will be at the Schwenkfelder Library and Heritage Center in Pennsburg, PA. from June 15 – August 15, 2003. The exhibit is presently in N.Y.

Sharon Sowell writes she needs entries for the July 2003 Seattle exhibit in the Seattle Convention Center. At present she only has 2 entries. Contact for entrants: Sharon Sowell, 14922 Valley View Drive, Mount Vernon, WA 98273. Phone 360-424-5846.

Anyone who has a site for the Shoebox Exhibit should contact Sharon Schaich. Because it is a small exhibit, a showcase is advised.

Long Range Planning Committee – The committee will be meeting the week of October 28th. (Ed. Note: See President's letter on pg. 1.)

Harris Award – Nancy Cook announced the winners of the Harris Award for Outstanding Service to the Guild. The award is an original cutting for the person done by a guild member. [Ed. Note: We'll announce the winners in the next issue after they have been contacted.]

Old Business – No additional business.

New Business – None

A motion was made to adjourn the business part of the meeting by Florine Strimel and seconded by Faye DuPlessis. The motion was carried. The meeting was adjourned at 2:30 PM.

Thanks were extended to Evelyn for opening her beautiful home and providing a wonderful lunch for our meeting. Evelyn then gave a talk about the papercutter Margarethe Von Glehn and her husband Fred Luther, both of whom were personal friends of hers for almost 40 years. Everyone took a tour of her home to view many of Von Glehn's works.

Respectfully Submitted,
Janet Marcus, Acting as Secretary

HEART NOUVEAU
© 2002
Debbie Baird



Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

*Sister Clarice Steinfeldt, SDS/GAP Contact Volunteer
Requesting new venues*

UNIVERSAL LANGUAGE:

THE ART OF PAPER CUTTING

Susquehanna University Library

Selinsgrove, PA

Jan.-May 15, 2003

(Member Volunteer, Lynn Askew)

Schwenkfelder Library & Heritage Center

105 Seminary St., Pennsburg, PA 18073

May 15-August 15, 2003

(Member Volunteer, Kay Buchanan)

SHOEBOX EXHIBIT

Requesting new venues

GAP MEETINGS

Winter Meeting

Sunday, February 16, 2003 – Harrisburg, PA

(see directions in next column)

Spring Meeting

Saturday, May 17, 2003 – Teaneck, NJ

(at the home of member, Dena Levie:

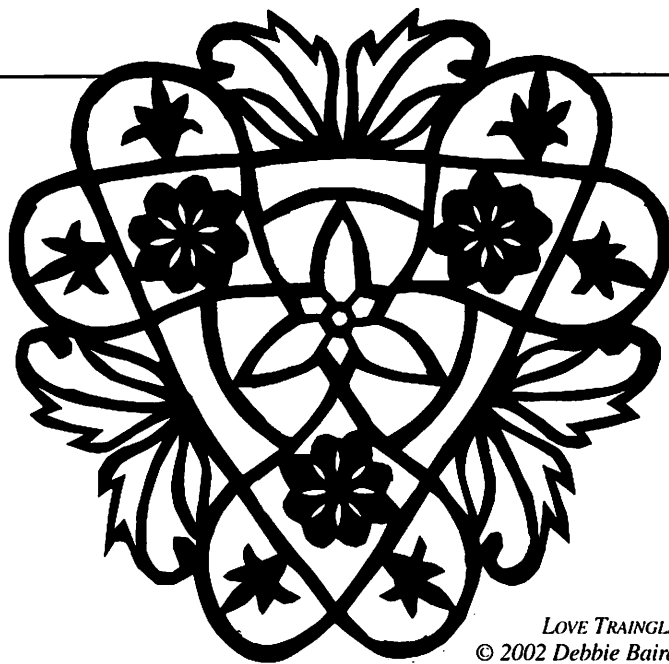
details in the next issue of FIRSTCUT)

Meetings are usually held the 3rd weekend of the month, alternating Saturdays and Sundays. Directions to the Spring meeting and the dates and places for 2003 Fall and 2004 Winter guild meetings will be announced in the next issue of FIRSTCUT to allow ample time for attendance.

COLLECTION 2004

October— 2004

Asilomar Conference Center, Pacific Grove, CA



LOVE TRIANGLE
© 2002 Debbie Baird

Winter Meeting – February 16, 2003

Guild members: Please join me for our next Guild meeting, February 16, 2003 (at 12:30) at my home and studio in Harrisburg, PA. Along with a small presentation, I will be offering an Indian lunch and snacks. Those interested in bringing a dessert are welcomed to do so.

– Judi Das

Directions: **From 81 south-** Take exit 72

(Linglestown/Paxtonia); At ramp take right; Keep going until stop sign (Rt. 39); Left at 39 W (Linglestown Road); Right at Blue Mountain Pky. (Careful, not too far from the stop sign); Another right at Blue Meadows Farm (St. Thomas Blvd.); Keep going the road will be big circle and right at Ironwood drive – first house on left (6102); **From 81 North-** Take exit 72B (Linglestown Road Exit); Rest is same as above; **Address –** 6102 Ironwood Drive, Harrisburg, PA 17112, (717)652-2185, Cell (717)623-4712. **Please RSVP by February 9, 2003**

GAP Membership Directors Found

This issue we are blessed to announce that Merren Booth and Andrew Meserole, husband and wife team, have joined us as the GAP Membership Directors. (See their *Papercutter Profile* on pages 18 – 19.) Dues and membership questions should be sent to them at GAP Membership, P.O. Box 651351, Sterling, VA 20165-1351 or at gapmembership@meserole.net.

Membership Roster

Looking for members near you or someone mentioned in FIRSTCUT? Members can request a roster from the Membership Directors, Merren Booth and Andrew Meserole at GAP Membership, P.O. Box 651351, Sterling, VA 20165-1351 or sending an email to gapmembership@meserole.net.

GAP Website

www.papercutters.org — Take a few moments and visit! See the traveling show, back issues of FIRSTCUT, and samples of papercuttings.

If you don't have a home computer, ask your local librarians to help you locate the address on the library's computer. They may want to share the address with others visiting the library! *(It could be your way of promoting the Guild to folks who have never heard of papercutting!)*

The Diversity of Papercuts

Washington State Convention Center
Downtown Seattle
July, August, and September 2003

This exhibit, *The Diversity of Papercuts*, is an opportunity to expand the broad circle of papercutting knowledge to the Northwest region of the United States. The Convention Center is a fabulous facility with busy corporate traffic (see the night photo below). There are no commission fees. Any art submitted for display only should be indicated as NFS (Not for Sale).

The center has space for approximately 32 frames sized up to 20" x 26" maximum for each piece. Though the Convention Center has a per-piece security system installed, artists are advised to have insurance for loss or damage. The buyer of a piece will pay the purchase price by leaving a check for it made out to the artist's name in an addressed, stamped envelope which the Convention Center mails to Sharyn Sowell. At the close of the show, Sharyn ships the piece to the buyer and forwards the check to the artist. Pieces not sold, will be shipped back to the artist. **THEREFORE, when shipping your entry, send a check made out to GAP for actual shipping costs or \$25, whichever is higher.**

Interested participants should contact Sharyn Sowell, 14922 Valley View Drive, Mount Vernon WA 98273, phone at 360-424-5846, or email sowell@fidalgo.net.



MEMBER DATES AT A GLANCE

Paul Beal

Feb. 1 – 28, 2003 / Perry County Council for the Arts
On the Square, One S. Second Street – Newport, PA

Beatrice Coron

Built by Hand: Book as Art, Washington, D.C.
Nov. 20-Feb. 8, 2003 / Eleven Eleven Sculpture Space
11 Pennsylvania Ave N.W., Washington, DC

Carolyn Guest

Jan. 15 – March 1 / Lobby of Community National Bank
Newport, VT
March 1 – April 4 / City Center, Montpelier, VT
April 5 – May 3 / Stark House Gallery
Pleasant Street, Bennington, VT
May 4 – June 1 / Frog Hollow, Burlington, VT

Rick James Marzullo

Jan. 5 – May 23, 2003 / Pacific Lutheran University
Scandinavian Cultural Center - Tacoma, WA

Yehudit Shadur

Dec. 5, 2002 – Feb 1, 2003 / Fiber Art Center -
Amherst, MA

Nancy Shelly

Jan. 24-26, 2003 / The Designer Craftsmen Show at the
Valley Forge Convention Center - King of Prussia, PA
March 7-9, 2003 / The Designer Craftsmen Show of Boston
at the Colonial Ctr. Sheraton Colonial Hotel -
Wakefield, MA.

Suzi Zimmerer

Nov. 9, 2002 – Jan. 31, 2003 / The Wildlife Museum
Englewood, CO

To submit your dates for a showing, or where you can be seen at a show, contact the editor to have the date included in the Member Dates at a Glance. *FIRSTCUT* issues are usually mailed about 3 weeks after the deadline dates shown on the Contents page.

Midwest Cutters!

The Midwest Traveling Show is looking for new exhibit venues – universities, community colleges, banks, folk art galleries, libraries, etc. Contact Sr. Clarice Steinfeldt by email at steinfeldt01@dsha.k12.wi.us, or by the good ole telephone 414-453-1871.

Need Advice about Approaching Potential Traveling Show Venues?

If you know of a gallery or exhibit area in your area suitable for one of our traveling shows, or the smaller Shoebox Exhibit (showcase space), contact Don Cook, our new Exhibits Coordinator.

FirstCutMagazine Yahoo Group

Remember party-lines? That's the concept behind the new online place where a handful of members have been test-driving a new communication tool for the Guild – a private Yahoo Group called **FirstCutMagazine**.

Members can go to meet other members and confer about papercutting in different geographical regions, traveling shows, new papercutting discoveries – anything related to papercutting, the promotion of papercutting, and the Guild. We hope to use this system as a communication tool among members who don't live near each other and who could use some contact with others for information and support. If you'd like to try this out contact the editor at tinoak@visuallink.com. You'll be sent the Yahoo invitation to join. Bookmark the site once you get it and because it's a private group and not listed in Yahoo's directory – *meaning* only members of the Guild will have access. Periodically, we'll run through the membership files to be sure all members are current in the Guild.

FIRSTCUT is informative (*and pretty interesting from time to time!*), but only published quarterly and so far only in black and white. It can't catch day-to-day items of papercutting interest or show color papercuttings. This may be an answer to those dilemmas since a quick sign-in (also called *log on*) from time to time would keep a member apprised of new information from other members, and would allow a place for members to upload color papercuttings. Hope to see you there!

(Thanks to those patient members who served as guinea pigs. –Editor)



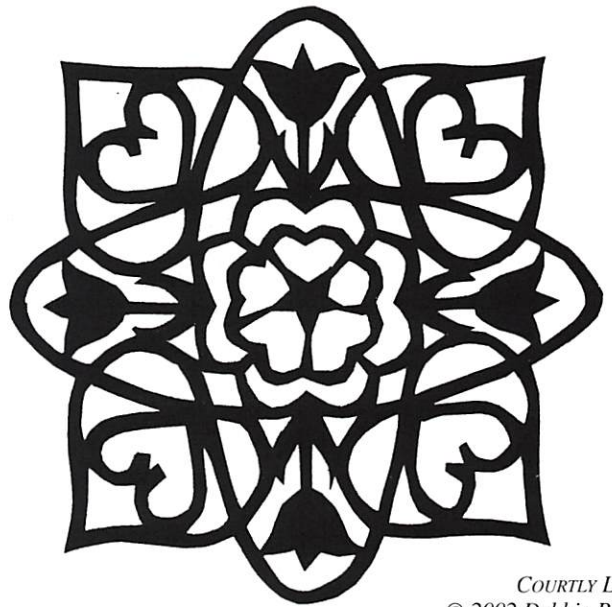
FALCON

© 2002 Benjamin Barker

↑ enlarge

Are your dues overdue?

Send \$25 renewal fees payable to Guild of American Papercutters to our new Membership Directors – Merren Booth and Andrew Meserole, P.O. Box 651351, Sterling, VA 20165-1351. Include name, address, phone number, and email address. *Thank you!*



COURTLY LOVE

© 2002 Debbie Baird



LOVE SPIRAL

© 2002 Debbie Baird



WOVEN HEARTS

© 2002 Debbie Baird

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 is:

Barbara Anne Chapman Woods
Sandra Gilpin



Professional Members!

To our professional members: When you are on the show circuit, remember to post a small sign labeling yourself as a Guild member, and mention the new website. We are our own best advertising!

Mentoring New Papercutters

When Gudi sent in her 2003 membership dues, she also sent new member dues for a student she's mentoring:

"...I am quite excited about an experience I had last spring with one of the students in my dorm. She is a fine artist and I introduced her to papercutting. What a surprise when she showed me her first picture, a mushroom! So beautiful! Then she did 3 more and used a knife. She already has her own style. I am so excited, if we can get young people interested in papercutting, the ancient art will not die..." – Gudi Wittgren



Gudi cutting... holding up the image against a window to show the work in progress.

Traditional Jewish Papercuts, An Inner World of Art and Symbol

Joseph and Yehudit Shadur, Publisher: University Press Of New England; Hard Cover, 263 pages, Full Color Illustrations.

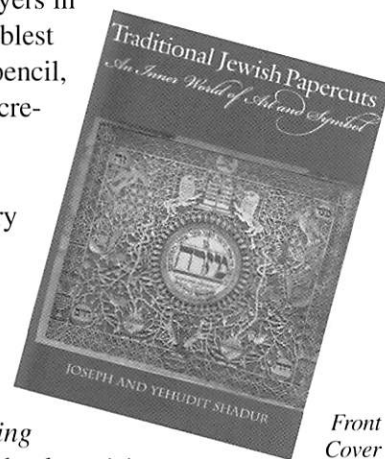
TRADITIONAL JEWISH PAPER CUTS is an excellent book. It is richly illustrated and thoroughly annotated with the biggest joy being the prayers in cut paper. Even the humblest Jew could afford paper, pencil, and penknife, and could create personal and special event designs that were devotional and celebratory in nature. They encompass many cultures and countries where the papercuts were found.

Joseph and Yehudit Shadur said, *"The surviving old Jewish Papercuts evoke the spirit and lore of the East European shetel and the North African mellah."*

The book covers Giza Frankel, an ethnographer who pioneered work contributing to the current revival of Jewish Papercutting, and the process of defining Jewish Paper Art. To quote the authors, *"But for Giza Frankel, the art of the papercut might well have remained a quaint and curious, scarcely noted backwater of Jewish Tradition."*

This book is a labor of love and a pleasure to read. – Nancy Cook, President, GAP

(Ed Note: To get a copy of this publication, contact University Press of New England, One Court Street, Lebanon NH 03766, call 800-421-1561, or send a fax to 603-448-7006.)



Front Cover

The Shoebox Exhibit

It's NEVER too late to enter a papercutting in the Shoebox Exhibit, a new GAP exhibit that travels in a container the size of a shoebox. This box of 5x7 papercuttings, each sheathed in a protective cover, is available to GAP MEMBERS who can find a venue to hang the exhibit, preferably behind glass in a showcase.

At present there are approximately 30 pieces in the box. All GAP members, even our new members, are encouraged to create a cutting inspired by Joyce Kilmer's poem, *Trees*, to fit on a 5"x7" matboard. Sharon Schaich

will mail you the matboard (archival and cut to size) if you call her at 717-626-4330 or send a SASE large enough to accommodate the mat.

Silhouette Supplies

Ann Woodward, author of *SILHOUETTES, HOW TO CUT FOR FUN AND MONEY*, is selling supplies for those interested in cutting silhouettes:

- 4"x 6 1/2" silhouette paper – 200 sheets/\$12
- 20"x 30" silhouette paper \$0.75 in orders of 10
- 5"x 7" Becket India antique mats – 200 mats/\$20
- Pakistani-made "iris" surgical scissors - \$15
- Silhouette Kit – her book, silhouette paper, mats, scissors, and glue - \$29.95 (the book alone sells for \$15).

Contact Ann at 3004 South Grant St., Arlington, VA, 22202.

Britta Kling writes:

If you find yourself in Austria and are looking for a treat, you should know about the KIERLINGER HEIMATMUSEUM, a private regional museum in the town of Kierling. Only minutes from Vienna, it claims to be Austria's biggest Scherenschnittmuseum and houses, among other treasures, the artistic and biographic collection of Josefine Allmayer, perhaps Austria's most significant papercutting artist.

In conjunction with a special exhibit this year, marking the 25th anniversary of the artist's death, the Museum Kierling published a new larger and more comprehensive book. (The first rendition, published in 1988, is already out of print.)

The book is called JOSEFINE ALLMAYER - EIN LEBEN FUER DEN SCHERENSCHNITT [A Life for the Scherenschnitt] 1904-1977; hard cover, 104 pages, 217 illustrations, black and white, and color. The text is in German and includes prefaces, the artist's life and work, a history of Scherenschnitt, various techniques for Scherenschnitt, examples of cuttings for religious institutions, catalog of printed pieces, [cards etc.] biography, and resume.

One thousand copies have been printed at 25 Euros each plus postage (about 10 Euros). It is available from the Kierlinger Heimatmuseum, Direktor Friedrich Chlebeczek, Neugasse 21 3412 Kierling, Austria. Email: Museum.Kierling@a1.net

The Original Scrapper

Paul Beal brought some pieces to collection assembled from scraps. That inspired me to see what could be done with the "schnibbles" which usually end up in the wastebasket. Here are some of the results. The only cheating I did was to add the hole that became the eye of

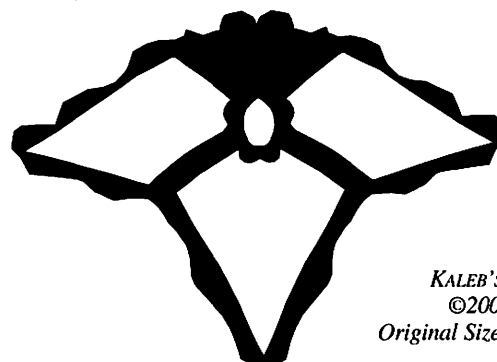
the critter. These were lots of fun to do, and have been used for notepaper to some papercutting friends. – Faye DuPlessis



Clockwise: IMAGINARY
CREATURE, PINE TREE, LITTLE
BIRD ©2002 Fay DuPlessis
Original Sizes: 4"x6"

Youthful Cut

... [this] is a papercutting from my granddaughter who was 9 yrs. old last July. ...She lives far from me, in another state...I introduced scissor cutting to her when she visited me the summer of 2001. I try to encourage her via letter and when I speak with her by telephone. ...She has many activities to keep her busy, but she tells me she likes to cut, and my hope is that she will continue.
– Darlene Gossett

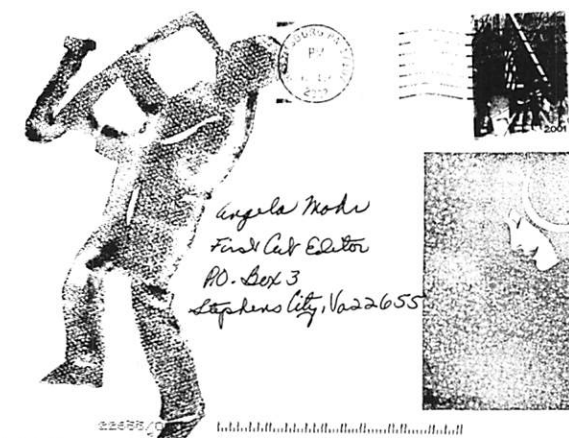


KALEB'S SPECIAL KUT
©2002 Kaleb Park
Original Sizes: 8 3/4"x6 1/2"

Two Passions Coming Together

I found my papercutting and rubber stamp passions intertwine lately as I learned a new method of handmade rubber stamps made from soft foam placemats. The saxophone player on my mail art is the result. The man was

cut from a placemat with scissors and knife then it was affixed to a wooden block for stamping. – Bette Wells



Carolyn Guest – one of the 10 Vermont Artists View of Agriculture

Last spring I saw a request for artists to submit slides for an upcoming gallery traveling show *10 Vermont Artists View of Agriculture*. Since many of my cuttings follow agriculture related themes, I decided to participate in the jury process. Much to my surprise I was one of the 200 artists to submit slides, and one of the 10 chosen to be part of the upcoming show.

Each artist was given a stipend from the Vermont Arts Council to help get started. We had around eight weeks to design and complete our work. It took me three or four weeks to decide what I would do. I hemmed and hawed over several style options and ideas I had been thinking about doing for several years. After discussing frustration about my indecision, my sister suggested I see if Dad had an old barn window sash that could be used as a frame for a series of cuttings. One of the ideas was about the changes in the hillside behind where my folk's barn used to be: how it must have been two hundred years ago just before the farm building had been built, the changes in the buildings over the years, the changes in the types of agriculture, and the increased amount of wildlife in recent years. Dad suggested a frame that had come from a neighboring farm (the first one he suggested came apart when I picked it up). This was perfect, it was from one of the other "colonial" farms in the immediate area and looked out over the farm my father's family settled in the early 1800's where he grew up and the nearby farm I grew up on.

I cut six 9" x 12" forest scenes from a glazed chocolate brown flint paper. Because of the detail in these cuttings I had to use a knife to make insertion cuts to get the sheep shears into some of the small areas. [Ed. Note: Carolyn cuts with sheep shears.] When I have tried to use silhouette scissors for fine detail beyond making an inci-

sion, I tend to over cut, damage the paper or my fingers. I still prefer my sheep shears.

The frame was originally a nice forest green – but as barn windows go, it had been cut down on three sides to fit a hole leaving raw wood edges. I had to repaint it, I chose to match the color as closely as possible to the original and remove some of the new paint to let the old come through. Of course being a barn window frame also meant it was not square. It was a challenge to cut mats to appear even. I delivered the completed cutting titled *PASSAGES* on August 5.

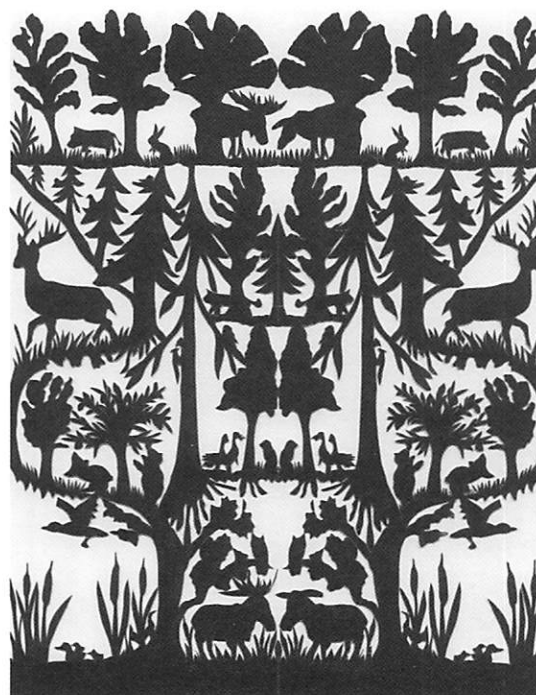
The other nine art pieces in the exhibit include a tapestry, three photographs, and five paintings. At this time we are waiting for the Department of Agriculture to announce which of the ten pieces will be purchased for commercial rights to use in Vermont Agriculture promotion.

Sheep Shear Cuttings

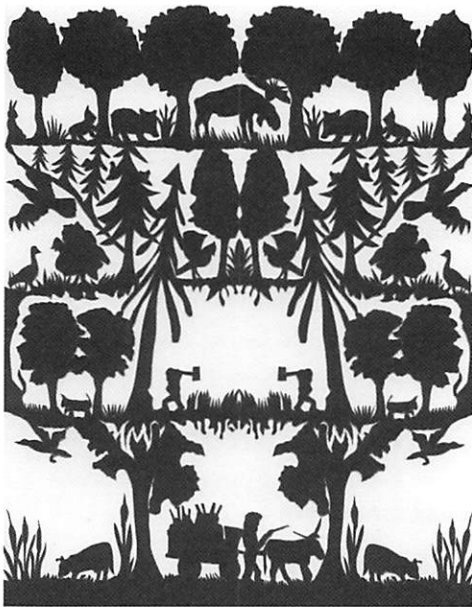


Carolyn Guest, Saint Johnsbury, Vermont

PASSAGES, a six panel paper cut will be exhibited as part of the Vermont Department of Agriculture's *10 Vermont Artists on the state of Vermont Agriculture* gallery exhibit. See Members Dates at a Glance for the 2003 exhibit dates and locations.



PASSAGES ©2002 Carolyn Guest. Original Size: 9" x 12"

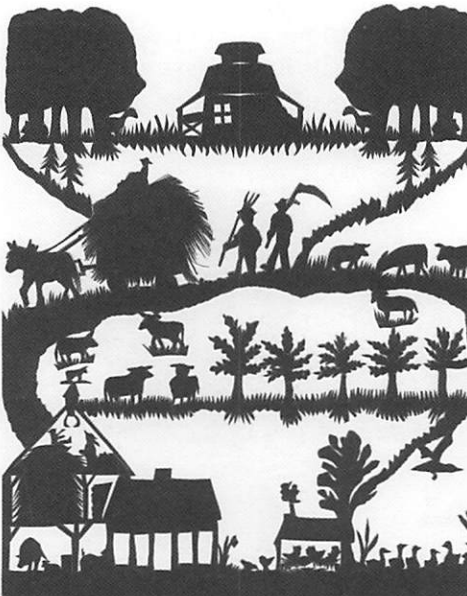


PASSAGES
©2002 Carolyn Guest.
Original Size: 9" x 12"

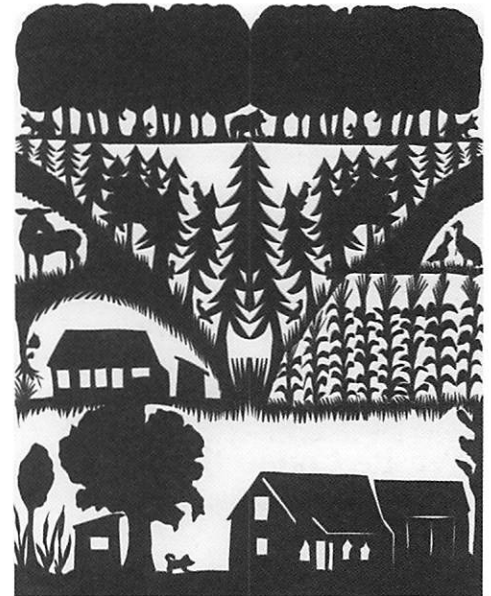


PASSAGES ©2002 Carolyn Guest.
Original Size: 9" x 12"

PASSAGES
©2002 Carolyn Guest.
Original Size: 9" x 12"



PASSAGES
©2002 Carolyn Guest.
Original Size: 9" x 12"



PASSAGES ©2002 Carolyn Guest.
Original Size: 9" x 12"

Papercutting Business for Sale

After receiving a stunningly detailed Mexican papercutting 1985, I tried duplicating the pattern in miniature for a mobile to hang over my infant daughter's crib. It was crude, yet my daughter loved the bright colors and movement. I never imagined that paper could be transformed into such beauty. I began to cutting for friends and myself. Then one year, the women at my church were having a 'fancy tea' and asked if I would create three-dimensional centerpieces for the tables. After the

tea had ended, many ladies inquired as to where to purchase centerpieces like the ones I had made – I sold around 30!

Around this time, I was unemployed for a few months, and decided this would be a good time to hone my skills and go to market. I applied to three juried shows and was accepted to two in Michigan, The



URN © Tricia Huffman

Howell Balloon Festival and The Arts Beats and Eats in Pontiac. I was thrilled to sell nearly every piece between the two shows, and continued juried shows for another 10 years.

I have been so impressed with the generous fellow artists who have made my path an easier one. This experience has had a very positive affect on me and I hope to do the same for someone else since I have decided to move on to a new adventure now and would like to sell my business, materials, and business name to anyone interested in learning or beginning anew.

If you are interested, please contact me:
Tricia Huffman, iZenglas Designs, 6270 Campbell Rd.,
Ann Arbor, MI 48108, or iglass@comcast.net.

Website Connections

Here is one of the tidbits we get from the GAP website:

Dear Mrs. Nancy Cook,

This morning I've looked at your very beautiful and professional site. I am an artist in the Netherlands and every year [I visit] a month in your nice country, but I did not know anything about your world of papercutters. It's wonderful. I'd like to send you my site and I hope you'll enjoy the site. <http://www.gerlofsmit.com>
Best regards, Gerlof Smit

PCCA Artist of the Month

Paul Beal will be honored as the Perry County Council for the Arts' Artist of the Month during February 1 - 28, 2003. A Meet The Artist reception will be held on Saturday, Feb. 8, 2 - 4p.m. at the PCCA Gallery in Newport, PA. An exhibit of papercuttings by Paul will be presented in the PCCA Gallery.

Wild Horse

The American Academy of Equine Art is having an exhibition called *Wild Horse* at The Wildlife Experience, a new museum in Englewood, Colorado. The exhibition features original art by full members of the Academy and several guest artists, totaling 55 artworks and runs through January 31, 2003. A reception for the artists will be held on January 24, 2003 in the Gallery to coincide with the annual Denver Stock Show.

Our GAP member, Suzi Zimmerer, is also a member of the Academy. This is one of the pieces Suzi will have on display.



THE GLEANERS
© 2002
Suzi Zimmerer
Original Size:
21" x 14 1/2"

Teacher is Impressed

The review of my silhouette workshop (Ruth Grabner, last summer issue, 2002) pleased me to know some very expert papercutters enjoyed it! Having been a classroom art teacher for years, it pleased me also to feel the vibrations from the varied individuals in the class and to see their cuttings, which were remarkably strong. Here are a couple cuttings from the workshop –



PAULA ©2002 Richard Goodall



PAULA ©2002 Hae Yong Kwon

For those interested in cutting silhouettes: one must get a likeness of the child or the mother will not like it. Cutters can get up to \$26 for a silhouette; I'm still charging \$20, and 1/2 price for duplicates. It is very easy to cut three at once for aunts and grandmothers. Here is a sample of a cutting done recently at an art gallery where appointments were made every ten minutes. Full-length figures of children or pets require 20 minutes.



© 2002 Ruth Grabner

Texas Cutter Goes to Denmark

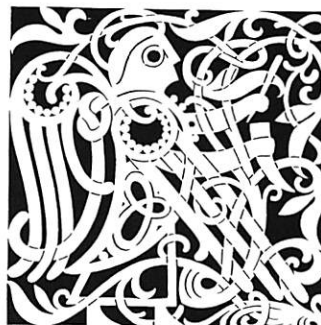
Before our trip to Northern Europe to be reunited with former exchange students from Iceland, Sweden, and Denmark, I corresponded and emailed with Ella Biltoft, spokesperson for the Danish Guild of Papercutters. When we met, we were like old friends! Our time together was short but enjoyable. I saw many of Ella's cuttings, her techniques for making paper, and a display of her pottery in a nearby office building. This was a once in a lifetime experience! – Gwen Campbell



CROSSING THE OCEAN — Gwen Campbell of Haskell, Texas, meets kindred spirit in Esbjerg, Denmark, when she share times with Ella Biltoft, spokesperson for the Danish Guild of Paper Cutters.

Solvang Papirklip

These are the cuttings on the poster used for Rick James Marzullo's show at Pacific Lutheran University, Scandinavian Cultural Center, Tacoma, Washington [see Member Dates at a Glance]. Each square is 10"x10" cut from white paper and backed with hand embossed copper paper. The images clockwise from upper left: Mathias, Markus, Lukas, and Johannes (Matthew, Mark, Luke, and John, The Four Evangelists). Each cutting is done in Viking style, an asymmetrical design, as opposed to the Celtic style that is often symmetrical.



Mathias



Markus



Lukas



Johannes

THE FOUR EVANGELISTS © 2002 Rick James Marzullo

Made in Illinois: An Artisan Gallery

During October 2002, designated nationally as Polish Heritage Month, Doris Sikorsky displayed her wycinanki on the 4th floor of the Des Plaines Public Library, Des Plaines, Illinois. Doris' wycinanki appears in the book *MADE IN ILLINOIS: AN ARTISAN GALLERY*, printed by the State of Illinois and available at state libraries.



Permanent Installation in San Antonio

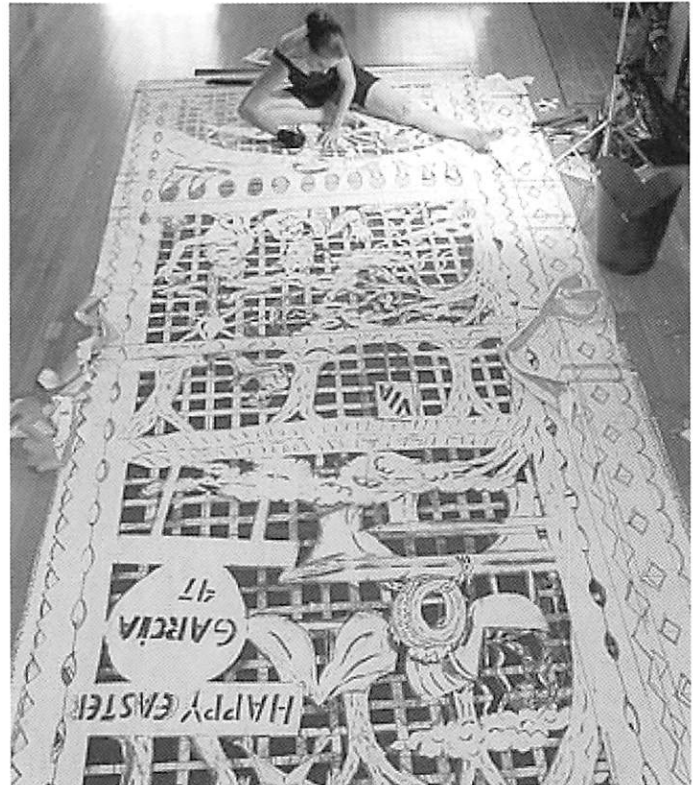
Kathleen Trenchard has designed and installed 10, fifteen feet high, cut vinyl window panels depicting the four seasons of San Antonio in the SBC Arena in San Antonio, THE FOUR SEASONS OF SAN ANTONIO. In the same room she has installed a canopy of cut vinyl banners depicting the different foods and celebrations of the Alamo City. It is a riot of papel picado and color.

Since this is a permanent installation, it can be viewed whenever an event at the stadium is attended or a tour is requested. Docents will take participants through the arena with a focus on the art installations. Kathleen's is the largest – it takes up an entire room just above the main entrance. The window panels can be seen from outside by looking up above the main entrance on either side.

It took five months of constant drawing and cutting to complete with the most challenging part being the search for the appropriate vinyl to cover such a large span. The panels are the same on either side of the food court in the arena, so Kathleen cut two panels at a time by sitting on the floor on top of the piece and wearing a glove on her right hand (the hand using an exacto knife). All of her living and dining room furniture was put in storage in order to have space to work on the panels.

The papel picado vinyl banners form a canopy over the room and overlap the window panels. The bright col-

ors of the banners overlapping the serape colors of the window panels create even more excitement. The total effect is a shock of papel picado, or open work, with lots of light coming through them.



When you visit THE FOUR SEASONS OF SAN ANTONIO, take this guide to follow the images depicted in each panel, starting from bottom and moving upward on each one:

1. Summer: Market Square

A family (grandmother, mother, daughter) dine under an umbrella while a young lady sells paper flower coronas (crowns) to the table. Another vendor sells aguas frescas under the papel picado hanging from the balcony of La Margarita restaurant. Above them, a guitarist and legendary Conjunto performer, Santiago Jimenez, join a pachuco on the balcony of La Margarita. Downtown: An armadillo encounters one of the cement elephants in front of the Herzborg Museum near a memorial to the closed museum. North of Downtown: The mysterious grotto/little summer house/folly in San Pedro Springs Park, a crawfish (a frequent resident of the San Pedro Springs), is jumping from the moat surrounding the grotto. The Historic Camino Real (the Kings Road) connects the San Pedro Park to Fredricksburg Road where the Cool Crest miniature golf course is surrounded by its signature banana tree grove. A vendor pushes a Raspa cart along the Camino Real toward Woodlawn Lake where a goose nests on the bank. Fourth of July fireworks light up Woodlawn Lake where sunfish sailboats and the landmark lighthouse are seen. Several other landmark towers, including the Hemisfair and a church, line up with the lighthouse, marking the San Antonio skyline as seen from the west side of town.

2. Autumn: Downtown

San Antonio River walk: crowded river barges queue along the shimmering river flanked by luminarias, cypress trees strewn with lights, and a canopy of umbrellas sheltering restaurant diners. A gondola glides in the foreground as a reminder that Hugman envisioned gondolas as the preferred vehicle for passengers along his visionary river walk. One of the river taxis suggests a calavera, or skull, in keeping with Day of the Dead in November. A staircase leads to the street above. Above the river, next to the Commerce St. Bridge, Bongo Joe, in his signature fez and homemade oil drums, performs in front of the Alamo with the Hemisfair tower and the Torch of Friendship peeking from behind. Riverwalk grackles compete for the sound waves. It was Hemisfair that brought George Coleman to San Antonio to perform for the crowds. But he stayed long after the fair was over and delighted the crowds for twenty years at his two favorite sites, the Commerce St. Bridge and the front of the Alamo. The Farmers Market at the S.A. Mercado: A traditional Day of the Dead altar has been installed for the Nov. 2 celebration. The table features a decorated candy skull, marigolds, a candle, a cup of hot chocolate, empanadas, tequila, a plate of chicken mole, and a pan de muertos, (Day of the Dead bread in the general shape of a skeleton). Enjoying the altar and each other's company are two ranchers sitting in front of their classic pick up trucks. The near Northwest, along Fredricksburg Road, the E & B Drive Thru Ice House features a seasonal skeleton, (calavera), and standard Ojo de Dios and Tweety bird pinatas for sale. Pumpkins are another hot item in autumn. Outskirts of San Antonio showing what much of the city looked like before it was developed: working ranch scene, complete with longhorns and cattle egrets in the corral, a windmill and cacti.

3. Winter: Downtown Riverwalk

The annual River Parade on the San Antonio River: a barge featuring musicians (a drummer, tambourine player, and a mariachi guitarist), perform, while a woman throws a string of beads to onlookers. Luminarias (paper bags with lit candles in them) light up the banks of the river during the Festival of the Luminarias. The trees are lit with cascading Christmas lights that reflect on the shimmering water below. Above the river, the annual S.A. Conservation Society's Las Posadas candlelight procession makes its way across the bridge and over to La Villita. An angel leads the way with the traditional festive standard, followed by Mary and Joseph, in Mexican costume, carrying a candle and bells, and another standard bearer behind them. Grackles and bats make a fuss, as an opossum defends its perch in the cypress trees along the river. Just North of Downtown: Brackenridge Park: The cement wood entrance to the Japanese Tea Garden, by Dionisio Rodriguez. The HEB/Witte Museum Tree House, designed by Lake Flato Architects. A confused woodpecker and a Texas horned toad/lizard test the cement wood tree, sculpted by S. A. artist, Carlos Cortez, which supports the treehouse. A roadrunner takes shelter in the limb of one of the huge live oaks nearby in the park. A toothy sun looms above the trees to remind us that even in winter, the sun shines down hard on San Antonio.

4. Spring: Downtown Riverwalk

Texas Cavaliers River parade with King Antonio waving to (implied) spectators on the banks as his signature float/barge passes under a bridge spanning the San Antonio River. Nighttime lights are reflected on the shimmering river. On the bridge above the river parade, little legs dangle from the openings in the bridge as children sit and watch the parade below. A mother sips from a soda. Children costumed as the king and queen of Fiesta, mimicking the adults below, wave to the crowd. The little queen holds a cascarron in the air while her other arm wraps around that of her escort, the king. The moon, a well-lit lamp post and trees, strewn with spiraling confetti, along the street, set the stage for the nightly ritual of the noisy grackles reaping havoc as they prepare to roost in the cypress trees for the night. Just North of Downtown, Alamo Heights: A VIA rider reads a book while waiting for a bus at the Dionisio Rodrigues concrete wood bus shelter on Broadway. Brackenridge Park: Real trees are the setting for the traditional celebration of Easter in Brackenridge Park: a picnic table is saved by cabling a tire to the table, an egg shaped home-made sign indicates the spot where the Garcia family has had their Easter picnic site since 1947. A camp tent has been set up so a family member can spend the night saving the prized spot. One of the Garcias is grilling sausages on the pit. A pinata hangs from one of the many live oaks in the park. Among the permanent residents of the park, are the herons and roosters, both of which are taking refuge on the upper limbs of the oaks. A nest of hungry baby herons eagerly awaits a meal.

5. San Antonio Trees and Geckos

Lacy Oak, Mountain Laurel, Mesquite, Pecan, Redbud



Here is a view of the interior space showing five of the window panels, and the canopy of papel picado.

Some News from our Swiss Members

By Lucrezia Beerli-Bieler, Swiss Editor

As many of you know, the Guild of American Papercutters has many foreign members. As a Swiss living abroad I volunteered to stay in touch with the Swiss members of the guild. Over the last few months I have had some correspondence and emails with several of our Swiss members and have received some new work to share with you.

There is a wonderful new book available about the work and life of Ueli Hofer. This book titled *UELI HOFER, GESCHNITTENES PAPIER UND COLLAGEN* shows more than a hundred colored reproductions of his papercuts and collages. His work is full of imagination and ornamental details. It is available through Buchhandlung Haupt AG, Falkenplatz 14, CH-3012 Bern, Switzerland (ISBN 3-258-06238-2) for about \$70. (SFr. 97.—) including shipping and handling. It can be ordered by mail or FAX (0041-31-301-4669), credit card only. Ueli Hofer received a Swiss fellowship to stay and work from August 2003 until

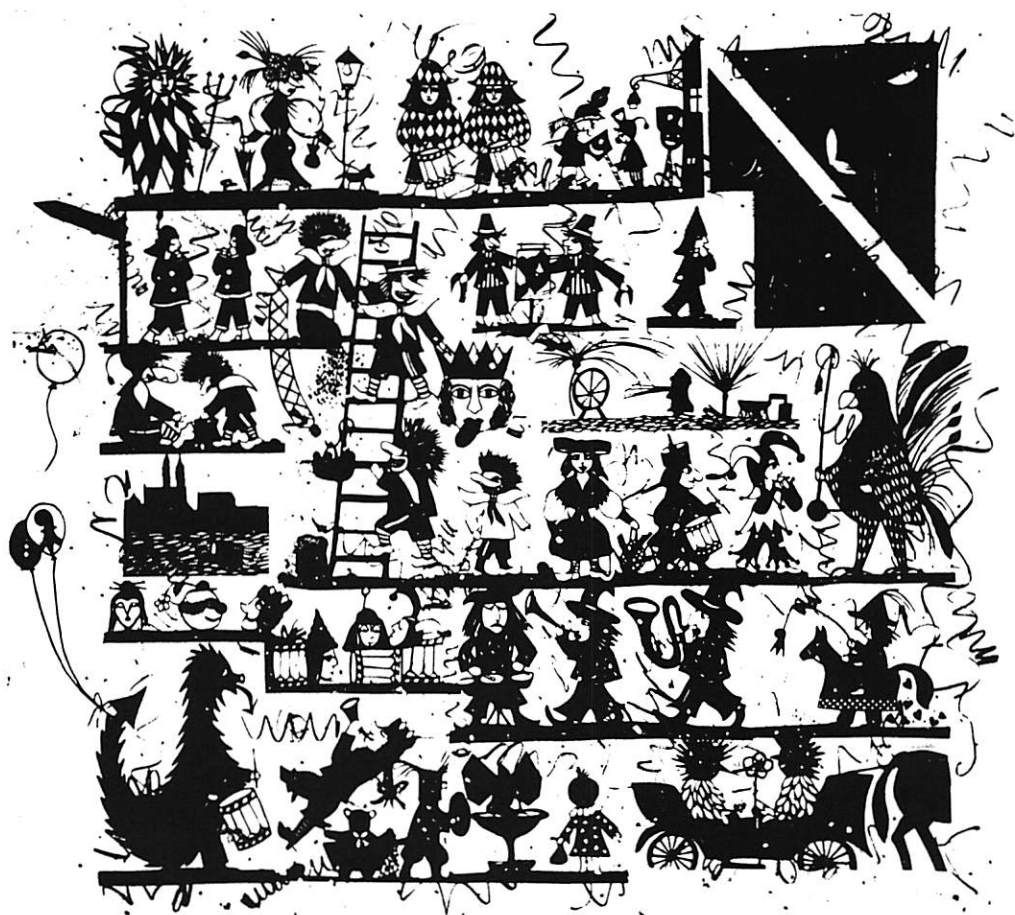
January 2004 at a New York Atelier and is looking forward to meeting other papercut artists in the region. You might want to send him an email at: ueli.hofer@bluemail.ch.

Ernst Oppliger is working on a new picture book with about sixteen full and double page papercuts. The book *VOGELKOPP* (bird-head) will be published in 2003 and I am waiting impatiently to see it. The previews are exciting: *Das Fest der seltsamen Kaeuze* (Festival of Strange "Owls") 28x82 cm and *Gukinsgesicht* (Watch-Me Face), 26x40 cm.

Also, let me show you two papercuts by Esther Zoller, *Kaefer* (Bugs), 13 x 18 cm, a wonderful 3-D cut, and a humorous papercut about the *Basler Fasnacht* (carnival). *Basler Fasnacht* is cut out of black paper and colorful confetti. It really reflects this wonderful celebration very well and makes me homesick.



DAS FEST DER SELTSAMEN KAEUZE (FESTIVAL OF STRANGE "OWLS") ©2002 Ernst Oppliger. Original Size: 28 x 82 cm

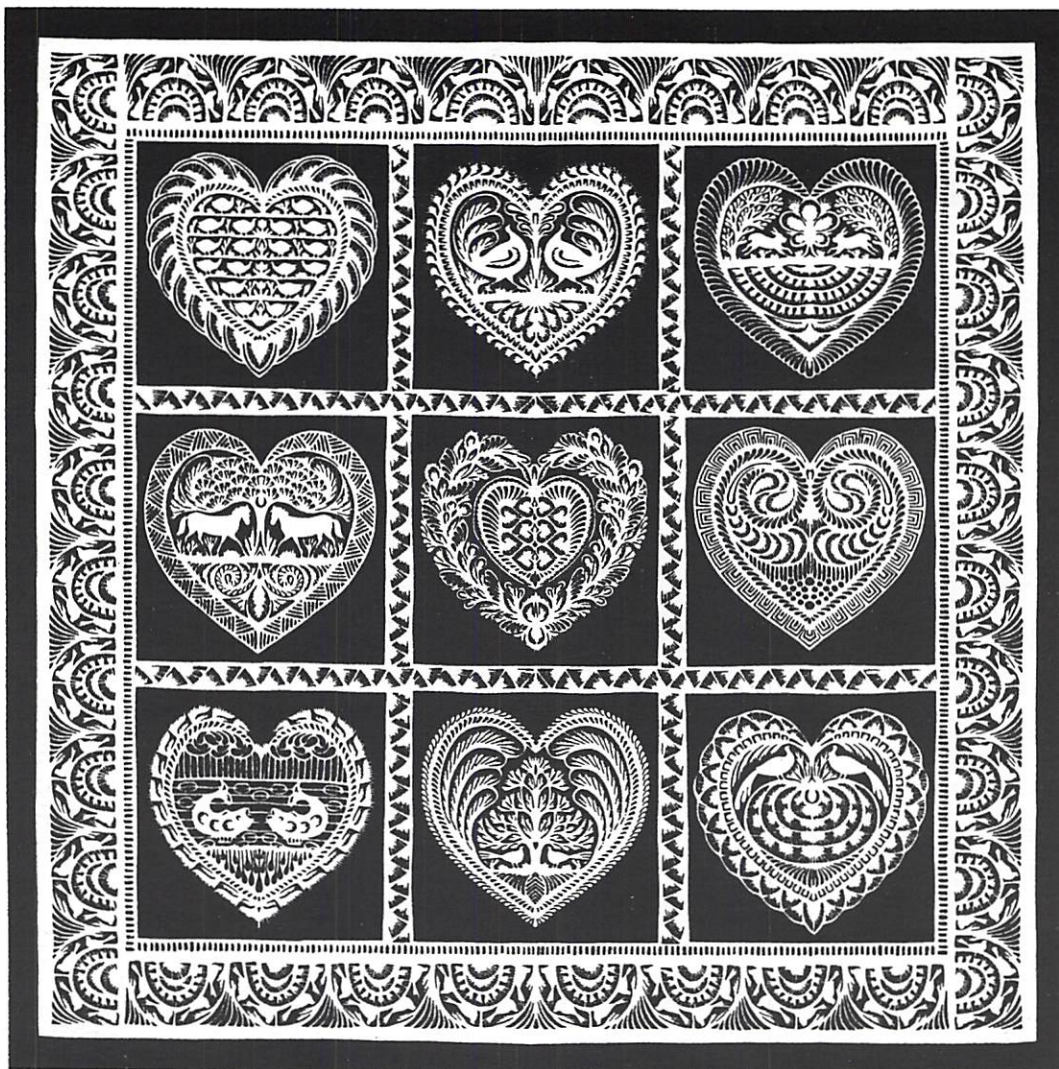


BASLER FASNACHT (CARNIVAL IN BASEL)
 ©2002 Esther Zoller
 Original Size: 13 x 18 cm



KAEFER (BUGS) © 2002 Esther Zoller
 Original Size: 13 x 18 cm





HERZ-LICH (HEARTY)
 © 1993 Ueli Hofer
 Original Size:
 22.7 x 25.7 cm

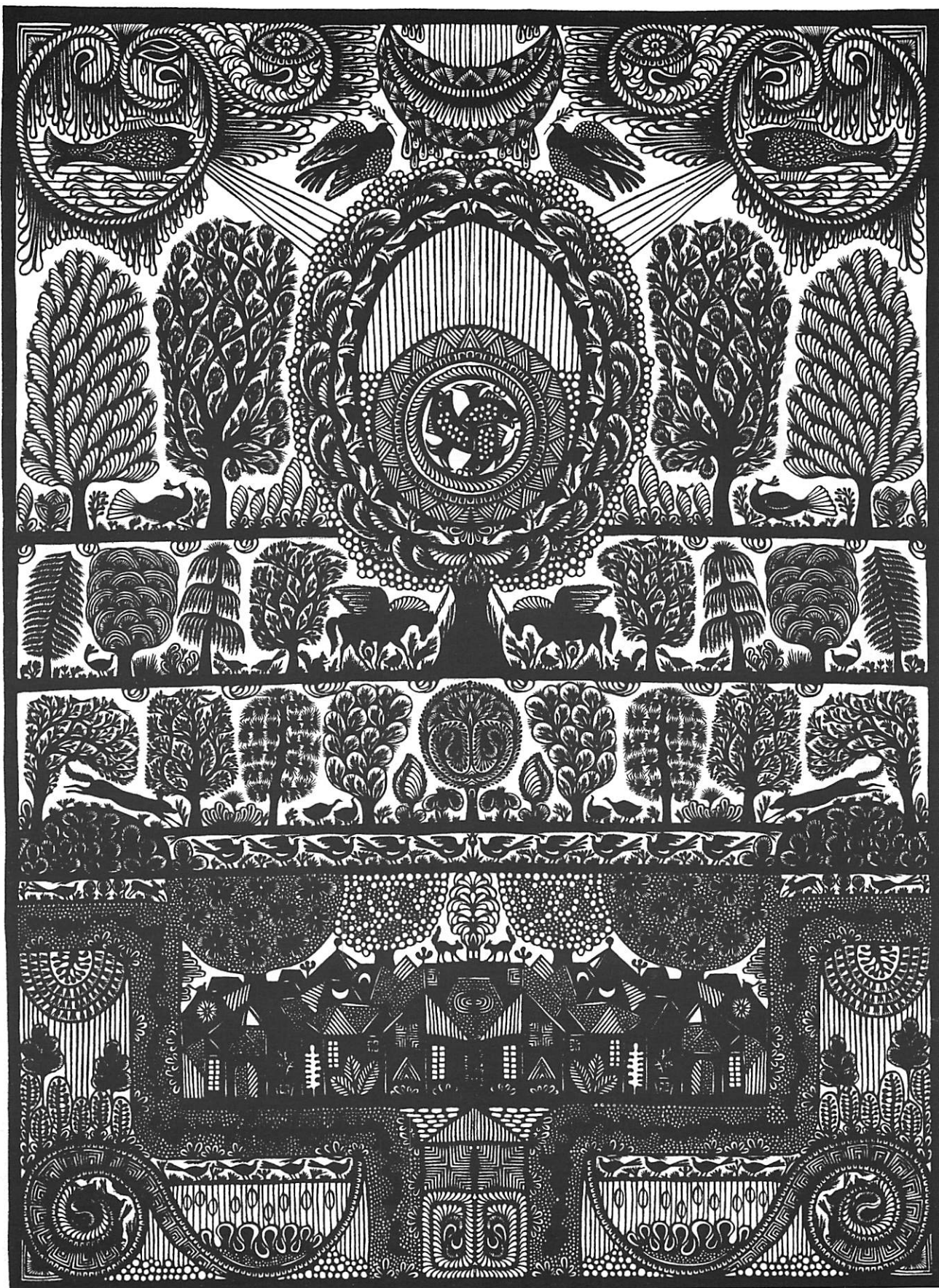


DER GROSSE (THE BIG RAIN) © 1987 Ueli Hofer
 Original Size: 8 x 6 cm



IM EINKLANG (UNISON) © 1990 Ueli Hofer
 Original Size: 5.5 x 6.5 cm

↑
 enlarge
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THE WORLD IN A DREAM © 1995 Ueli Hofer. Original Size: 39 x 28 cm. Some details are painted gold.

PAPERCUTTER PROFILE MERREN BOOTH & ANDREW MESEROLE

GAP's New Membership Directors

My husband Andrew and I are excited to be the new Membership Directors for the Guild! I teach elementary art and first grade social studies at a small private school in Herndon, Virginia. After a decade of running bookstores in the northern Virginia area, Andrew is changing careers through pursuit of various computer certifications.

I first heard about GAP when I met Sandra Gilpin at a craft show a few years ago. As my father and I walked by her booth, I recognized her work from one of my books at home, *THE BOOK OF PAPER CUTTING* by Chris Rich. She told me all about the Guild and even gave me one of her cuttings to take home and finish!

I'm actually a brand-new member; I joined just last spring. Through the pages of *FIRSTCUT*, I met a community of remarkable and creative people. When I read Marcia's notice in the fall issue asking for a new Membership Director, I thought here was

a great way to become more personally involved with the Guild. Andrew volunteered to be my computer expert/consultant in managing the membership database. After meeting Angela and Marcia and seeing what an interesting group of folks were involved in the Guild, Andrew insisted on joining the fun! We are impressed by the Guild's "open arms" policy

towards all admirers and practitioners of the art of paper cutting. If papercutting is not shared between professionals and amateurs, between young and old, then it will be lost. As Membership Directors, Andrew and I hope that we can join with the other Guild officers to increase awareness of the Guild and expand the membership.



As an artist I work in a wide variety of media, though I have always been fascinated with the paper arts. As a child I used to make my own paper dolls. I discovered origami when I was 15. In college and graduate school, though I was mostly a draftsman,

painter and printer, I was always folding, cutting, and pasting on the side. (Some examples of my work are at www.freckledgecko.com.) Since we met in college, my husband has helped me to refine and develop my work with his honest criticism and great ideas.

I am an avid reader and my training is as an illustrator leads me to admire many children's book artists, including papercutters David Wisniewski and Aki Sogabe. I enjoy the intricate details and layers to Wisniewski's work and am fascinated by Sogabe's combination of painting and collage with her cutting. I read some of their books to my first graders every year!

Chris Rich's book was a major revelation to me. I now have many more books on all kinds of paper arts, including papel picado and quilling. I try to do a lot of paper projects with my students during the school year and in summer camp. I cut almost exclusively with a #11 blade X-acto knife. I like working with Japanese papers, both plain and patterned – they look and feel so gorgeous! I don't draw and cut my ideas directly on the paper. Instead I make a design, Xerox it, and tape it to the paper. Cutting through two layers can be difficult sometimes, but I like to save my original pattern.

Since Andrew and I are pretty new to the Guild and this Directorship, we are relying on Marcia's expertise until we learn the ropes! We are also keen

to hear from you, fellow members, about ways to improve communications within the Guild and expand our numbers.

Happy cutting!



Cuttings done for the Guild Christmas tree © 2002 Merren Booth

YOUTHFUL VALENTINES AND GIFTS FROM THE HEART

by Nancy Rosin, Valentine Editor

When approached to write about the historic perspective of the art of paper-cutting, with our youth in mind, I was challenged to examine the process in a new way. In pursuing my collecting passion, I usually thought of the romantic swain and the love-struck young lady – sophisticated adults creating ardent missives for one another. In addition to Valentines Day, the term “tokens of love” was applied to similar gifts, given any time of the year. Without the present-day shop to purchase a manufactured greeting card, people followed the tradition of handcrafting gifts and spent a great deal of time creating the vehicle, which would successfully convey their message. These were frequently simple and rustic, but the gifts were always cherished for the intrinsic thought behind them, and the obvious care.

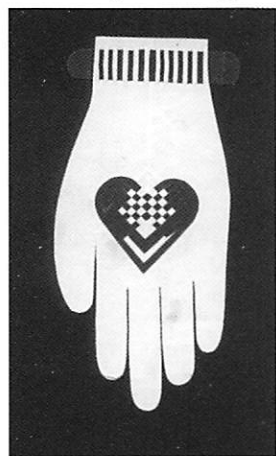
Not all of these handmade treasures were made by great artists. The purity and simplicity of many are the qualities I personally find so endearing. Many were inspired by family traditions, incorporating artistry from their immigrant backgrounds. The *liebesbriefe*, the German *fraktur* love letters, often created from a page folded into eighths and then ornately cut and paint-decorated, are masterpieces of the genre. More simple versions of the same technique were popular, and executed by young people as tender expressions of affection, utilizing techniques to which they had become familiar.



Hand, heart, arrow, key (1/2" x 1") This tiny memento, found in Vermont, may have been made from directions in a book!

Papercutting was a pleasant pastime, a game, a hobby, and in the case of valentines, an essential talent. I have found directions for papercutting a paper heart, dart, and key – which would have been a perfect valentine — in Lydia Maria Childs, *The Girl's Own Book*, published in Boston in 1834. Far from the immigrant German culture, in the refined strata of Boston, papercutting was obviously popular and enjoyed. Her book describes a number of paper “amusements” including “lace work cuttings” which could be delicately cut and arranged around a candlestick, so the lacework hung down decoratively. Her elaborate instructions included multiple

tissue layers cut with grape clusters and tendrils – enhanced by dipping in melted spermaceti* and then into colored glass dust, so the rich clusters would shine brilliantly in the candlelight. In an era of whaling and glass-houses**, one can imagine this magical, paper artistry. Today, the hazardous aspect definitely outweighs the fantasy!

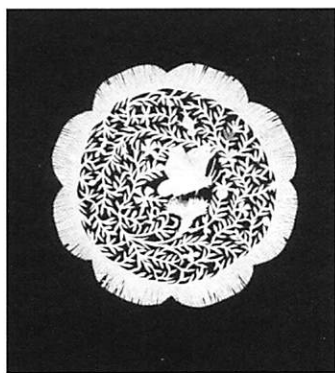


Heart and Hand (4" x 2")
The ultimate gift.

the time, they were deeply cherished. It is not unusual to find woven paper items made from re-used paper – letters with writing, advertising, wallpaper scraps, or designs cut from decorative linen labels. The heart and hand imagery remains very popular today as an expressive design motif. As another tender memento in the nineteenth century, the watch paper could be transformed from a functional protective addition to a pocket watch, to a constant and romantic reminder of ones' beloved.

Further explorations into my personal research library provided another interesting historic perspective – that of the “kindergarten movement” –

Two images associated with *love* that have become icons in American folk art, and are often seen in the form of delicate paper *love tokens* are woven hearts and the heart and hand images. In their many variations these images are sentimental designs that, for their usual small size, appear to represent a most significant gift. Considering the scarcity and cost of paper at



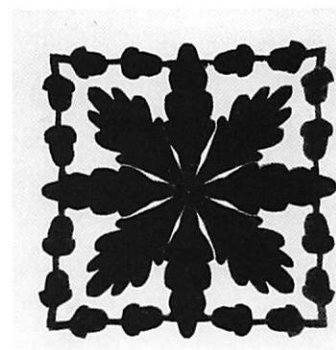
Watch paper (diameter 1 1/2")
Butterfly and flower are the central design of this tender gift.

a fascinating aspect to early childhood education in America.

Following the teachings of Friedrich Froebel in Germany in the 1830's, attention came to be placed on the dynamics of teaching children the concepts of mathematics and geometry in addition to the skills of personal and spatial relationships by using simple tools such as building blocks, parquetry tiles, and paper art. Three albums in my collection, labeled *Folding*, *Cutting*, and *Weaving* use actual examples to illustrate the concept. As teachers were trained in the Froebel philosophy in America, they created these albums as a part of their course, thereby proving their competence. Since this took place in the 1870s, long after many of my papercut love tokens were created, it emphasized the traditions of paper art and gave legitimacy to the craft as a serious conceptual tool. We know, then, that small children were being taught these cutting and folding techniques as early as the 1830s.

As the valentine evolved with the advance of the industrial revolution, and handcrafted lace paper was replaced by manufactured materials, even the handmade child's valentine began to change. No longer required to cut one's own lace, paper doilies could be incorporated into “modern” versions of Valentines. For example, the craft kits sold by the George Whitney Company of Worcester, Massachusetts, became a popular alternative. Boxed ingredients with finished examples pictured on the cover were the new childhood pastime. They were cute but, sadly, the artistry of simple little early woven hearts was never recreated.

The future generation of papercutters does not



Froebel cuttings (5" x 5") A practice piece, using a design of oak leaves and acorns, folded and cut in the same manner in which many valentines were made.

have to step back in time to produce treasured mementos; but must only be inspired to perpetuate a beautiful tradition. The paper artist blends a unique skill with incredible talent, and then adds the magical ingredients that create something special. Love, inspiration, dedication – these are just some of the qualities that combine to produce a true and enduring gift *from the heart*. While there is no indication of the age of the creators of the illustrated items, they appear to have been made by a young and enthusiastic group! It is hoped that these examples may stimulate readers to apply their talents to this most endearing holiday and pass the treasured hand cut Valentine tradition on to a new generation of cutters!

**Spermaceti was a by-product of the whaling industry — a substance from the sperm whales' head cavity apparently used for "superior candles" and at one time believed to "be of great value for medicinal purposes ...a certain cure for all diseases ...esteemed to be worth its' weight in silver".*

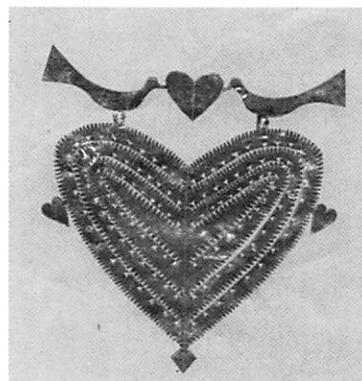
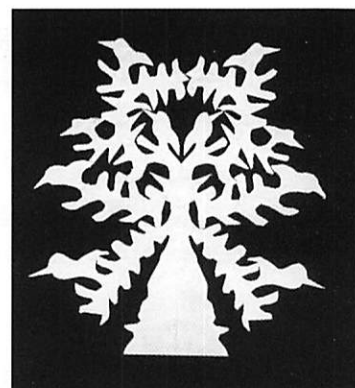
***Glass-houses refers to the places where oil lamps and household articles were created at the time.*

References:

Child, Lydia Maria, *The Girl's Own Book*, Carter, Hendee and Babcock, Boston, 1834.

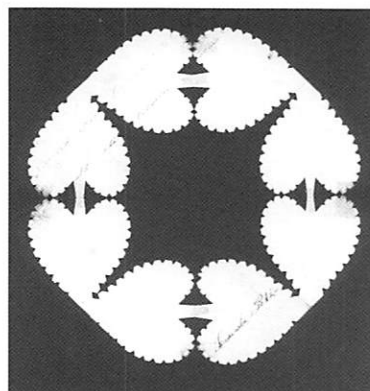
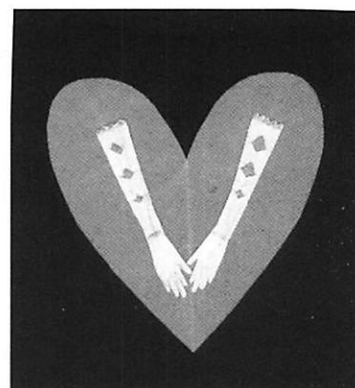
Brosterman, Norman, *Inventing Kindergarten*, Harry N. Abrams, New York, 1997

Bird Tree
(2³/₄" x 2¹/₂") A popular love symbol in Pennsylvania

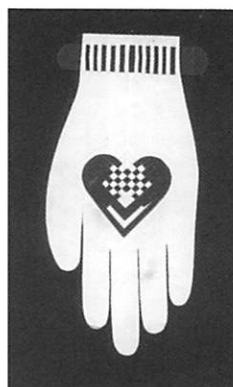


Golden lovebirds
(4" x 5") Love tokens cut from gold paper – and pasted in a scrapbook.

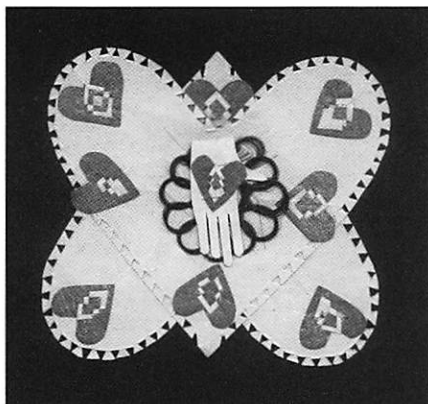
Heart with long gloves (1³/₄")



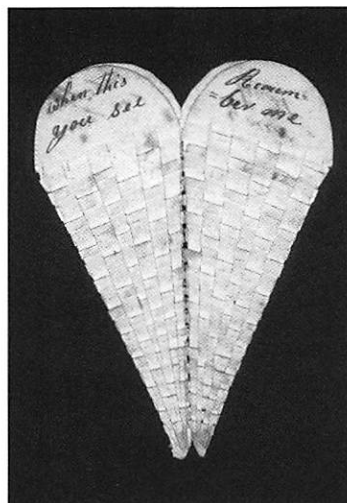
Wreath of Hearts (7" x 7")
The simplicity of this expression of love – like an endless knot — makes a powerful statement.



Hearts and hand
(4³/₄" x 2") Love — multiplied!



Hearts/hair knot
(2 1/2" x 3") An exquisite combination – incorporating hearts, the heart and hand, and a glorious lock of hair, woven into an endless knot of love.

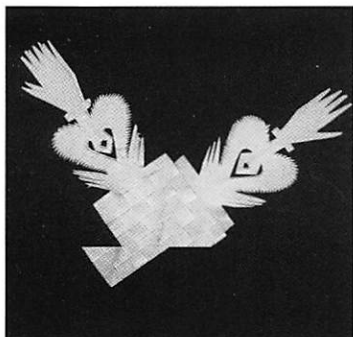
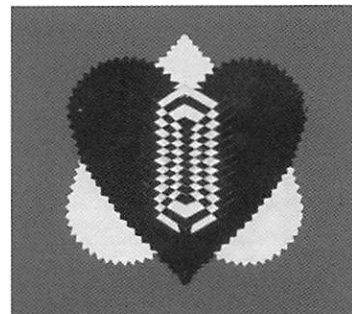


Woven Heart "basket" (3" x 4") A four-sided container might hold a special present.

PA Scherenschnitte
(8" x 10") A magical composition of ferns and lichen (my interpretation) with the hands and hearts reaching towards the center. Cut from very thin, blue, lined paper.



Woven Heart
(5 1/2" x 6") Tiny scraps of paper could be woven into magical remembrances... to be treasured forever.



Woven basket/hands (6" x 4 1/2") Two pairs of hands create a woven basket valentine. **Folded basket** (1 1/2" x 5") the same piece was folded and placed into an envelope for mailing to a special young woman.

My papercutting awareness began in Beijing, where my husband and I lived for eight months when we were first married. Till then I had not taken any formal art classes other than those taken as a child in India. Language barriers ended up being gateways to new roads because I could not enroll in the art programs in Beijing's universities due to my lack of fluency in the Chinese language. I plotted my own artistic course by spending time in the city's museums and taking private Chinese watercolor lessons at home. I repeatedly stumbled across papercutting exhibitions in many galleries, museums, and other places in Beijing. Before moving to China, I had no idea of the popularity of papercutting among Chinese people.

I started my personal journey into the world of papercutting three years ago (1999), when I felt the urge to experiment with a new media. I remembered my time in Beijing and the exhibitions I had attended. I started with trips to the library, finding books that taught me technique and the history of papercutting. Along with what I found in the books, I made my own drawings and started cutting the designs.

I add elements from Chinese, Japanese, German,

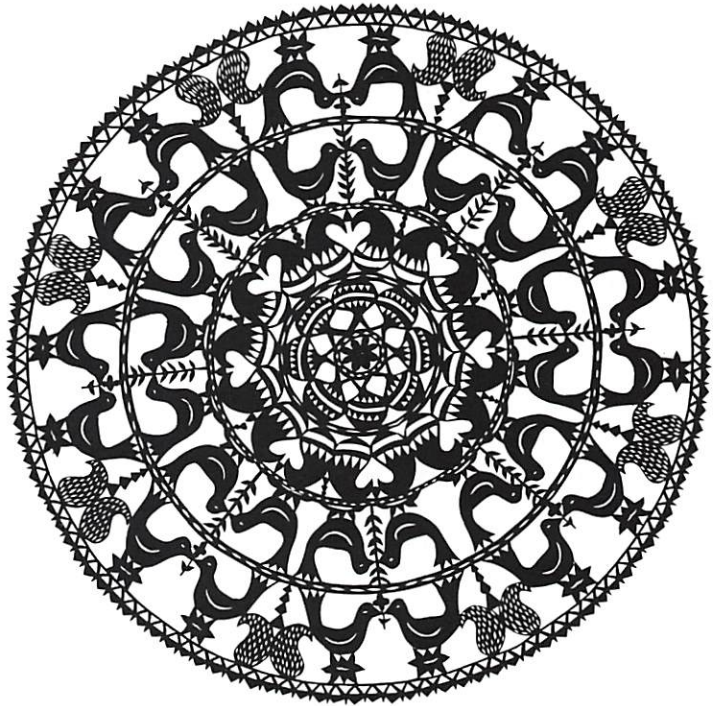
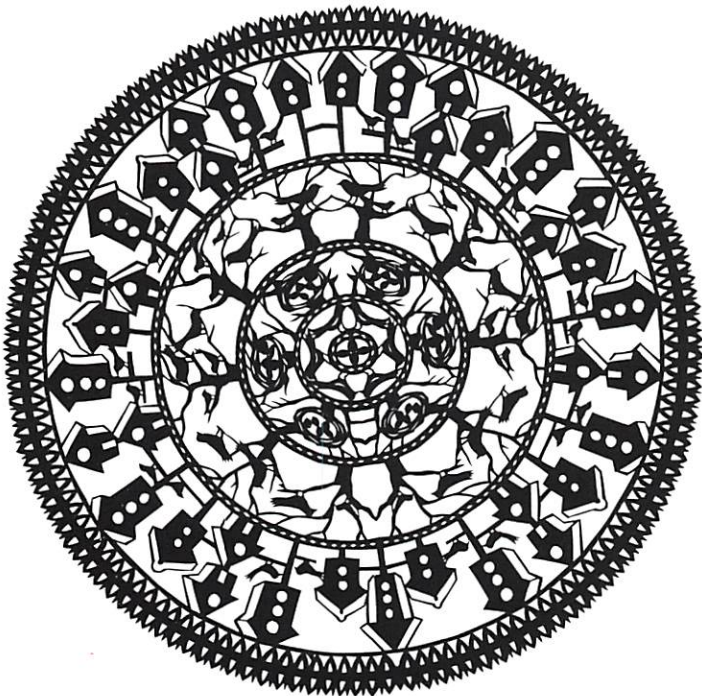
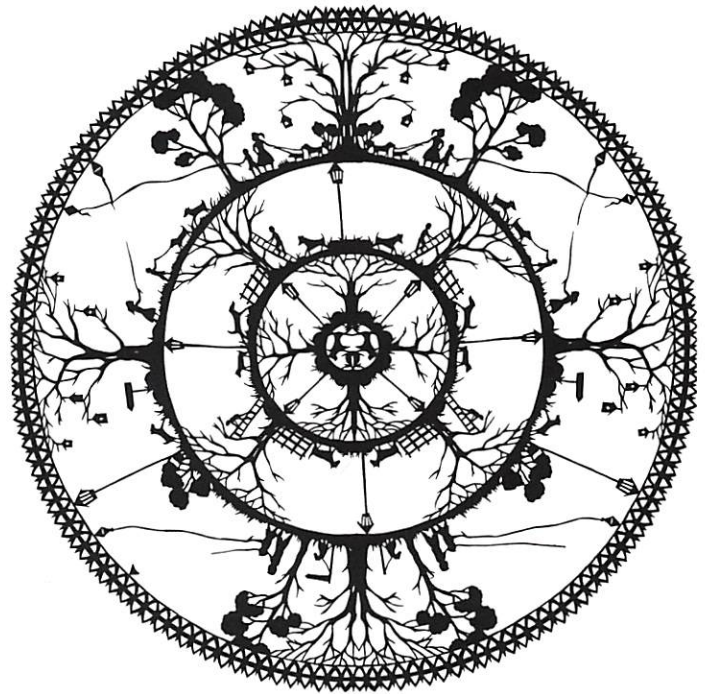
and Swiss traditions to my own style (we have a tradition of papercutting in India but, as in Mexico, those are used only for decorations at festivals). I prefer knives rather than scissors and mainly use origami and silhouette paper with rice paper, which gives me the freedom to accent with watercolors and now acrylics. Some pieces are mounted on glass to give them a three-dimensional look. My original designs are generally about nature.

I devote all of my time now to my art, as well as to my husband and our two children. I spent my last two years traveling the East Coast and participating in juried art shows. I was astonished when my work began selling at these shows and my passion quickly became a means of support. The awards that followed were even more of a surprise. Sometimes I cannot believe others are talking about my work when handing out praise. This year I received the *Fine Craft Merit Award* at the Bloomsbury Fine Arts & Crafts Festival (NJ) and *Second Prize* at the Outdoor Art Festival in Buffalo, NY. (2002), the *Top Ten Judges Choice Award* in Mt. Gretna Outdoor Art Show, PA (2001), and both *Best in Show and Best Purchase Award* in Bloomsbury, NJ. (2002). This year I received an invitation to represent

Pennsylvania by crafting an ornament for the Christmas tree in the White House.

As a fulltime artist, my goal is to continue breathing life into this art form while inspiring others to create. Life is short and my dream is to create art for others to enjoy now, and in the future.

Enlarge
↙



© 2001 Jupi Das

Introducing Paper Arts and Cutting to Children

By Susan Fulcher, Paper Artist, Teacher, Former Child

When I was asked at Montreat to consider writing an article about paper arts and cutting with children, I was thrilled! I have been introducing and teaching paper arts to children for 20+ years as an art resource teacher, a public school art teacher, and an artist-in-residence in private schools and galleries. I'm excited to have the chance to share some of what I've learned with others.

To begin, I always introduce myself as a paper artist. This sparks the interest of children, but does not limit the way I choose to use paper whether we do simple paper sculptures, construct 3-D collages, or explore freedom of expression with paper scissors and glue. Approaching the art of papercutting as a *magical* art form encourages fun and hints at surprises to come!

I begin with the four year olds since their eye/hand coordination and cognitive skills are more developed than most threes. The project first introduced is a simple design on a fold using bold lines. A useful tip is to staple the paper together to allow for cutting curves without accidentally unfolding the paper. The design is drawn as a half image. This is beneficial *for both you and the child* since the child's attention span and scissor control will be more likely if there is less to cut, but still having a whole image upon completion. That's the *magic*, when the child cuts and then unfolds a bigger image than cut! It may be bears, a tree, or a holiday symbol – anything, as long as the image is simple.

I also like to introduce Matisse and his free form cutting; this encourages personal creativity and freedom of style for the children. We usually try our hand at cutting abstract designs and then mounting

them in collage form. The children always enjoy this activity, and they are quick to tell you exactly what their cutting represents.

When introducing paper arts to older children (ages 8-10), I allow for personal expression. I give them ample demonstrations of the art form. Children are eager to learn technique and terminology so I provide both. When cutting with older children I still rely on the 'cutting on the fold' method, then progress to flat cutting with detail. The introduction of different cutting styles is well received and mastered by the children. They find it fascinating that paper can be moved and turned while cutting and yet still controlled. It's like pretending to draw with the scissors while cutting. I've seen several very gifted young cutters, eager to share their newfound art form.

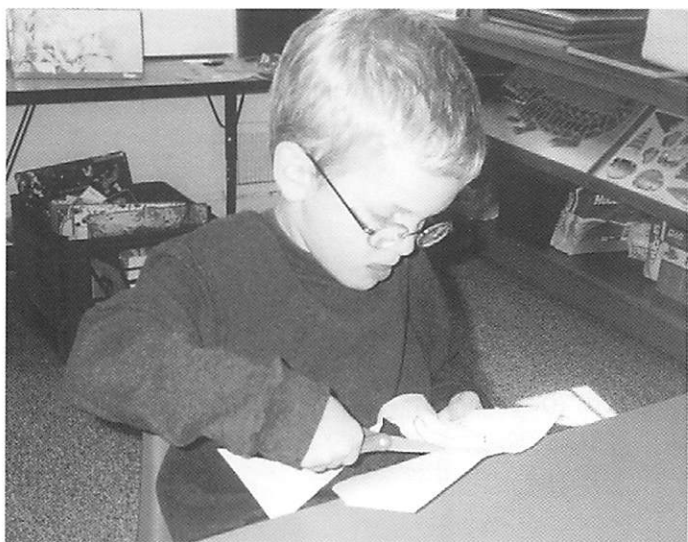
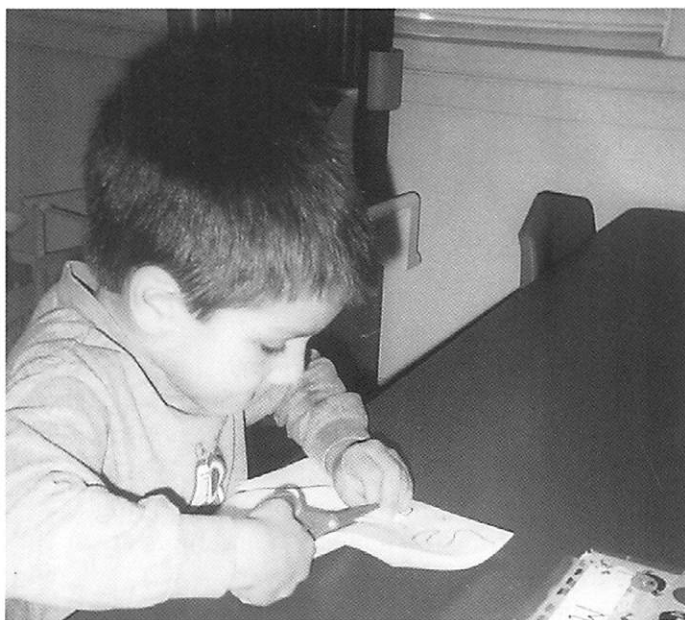
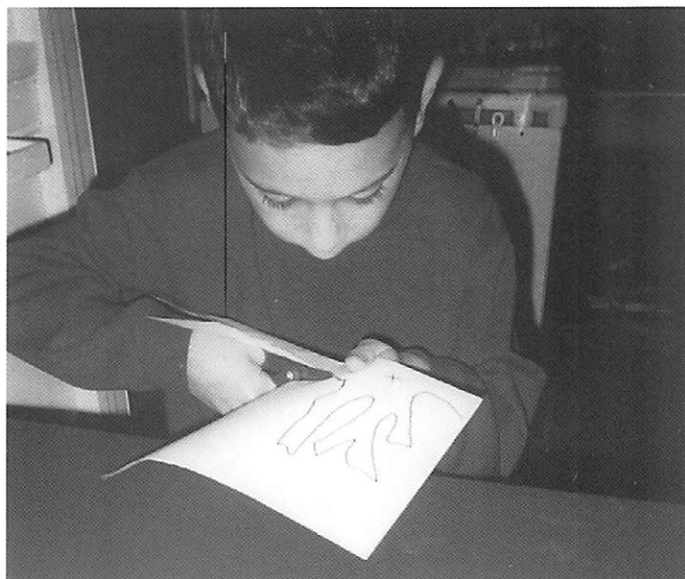
Snowflakes, Victorian hearts, and seasonal designs are always favorites. I have the children cut very large butterflies on the fold and then, with a simple cut in the center, they are able to slip their fingers through the cutting to animate the insect. (Instant puppet!) Adding color and details to their cuttings opens another avenue of papercutting enjoyment!

I have enjoyed my opportunity of sharing some

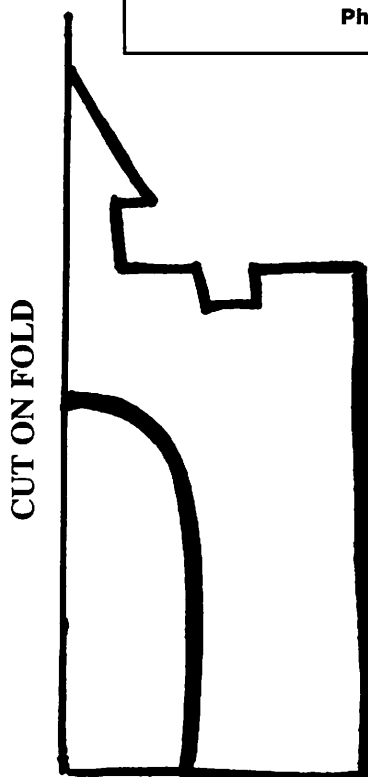
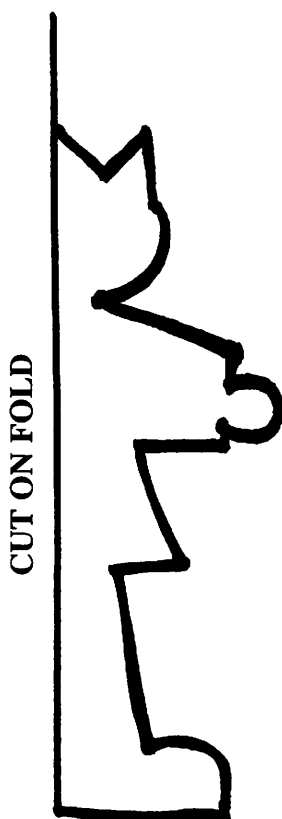
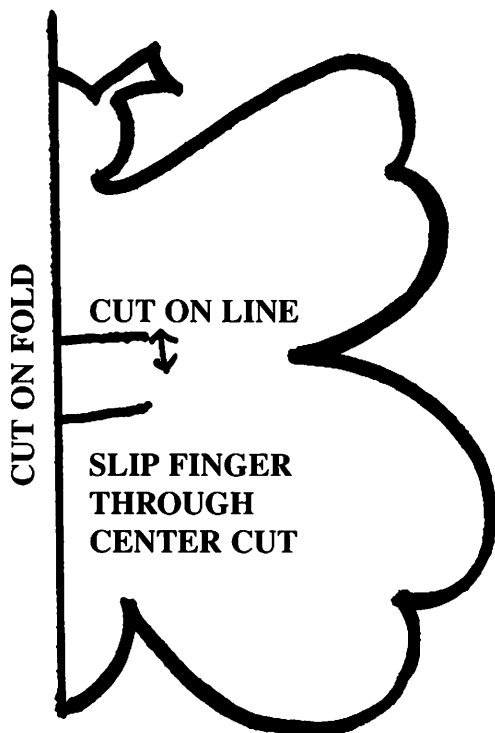
teaching techniques. Your best teaching moments will be when you experience, first hand, the joy of watching and learning from children discovering the *magic* of creating beautiful art with scissors and paper! Share your talents with a child. A gift for the future, your time well spent!

Teaching Tips

- Remember the ED Rule: Explain and Demonstrate
- Fiskar Scissors – A good pair of children's pointed end scissors does not chew paper.
- Use construction weight paper or white drawing paper. Use printer paper for older children for flat cuts.
- Draw bold lines with a Sharpie for younger children. A half image requires less cutting.
- Have tape available. Children never object to a little needed reattachment!



Snipper Activities Ages 4+



Snipper



Snip a piece of paper with scissors in hand, cutting with Snipper is easy let's begin!

Snipper is a fictional character used to introduce Paper cutting to young children. He helps to provide a curriculum of cutting activities for children. Teachers enjoy his lessons too!

©1988

Used in the preschool and elementary classroom
Child tested and well received

Susan Fulcher

6936 Harper Valley
Clemmons NC 27012
Phone:336-766-4217

This is the flyer Susan uses for her business.

Recent Cuts

↓ enlarge



© 2002 Lucrezia Bieler
Original Size: 5" x 5"



LADY CARDINAL
© 2002 Gene Mason Tousi



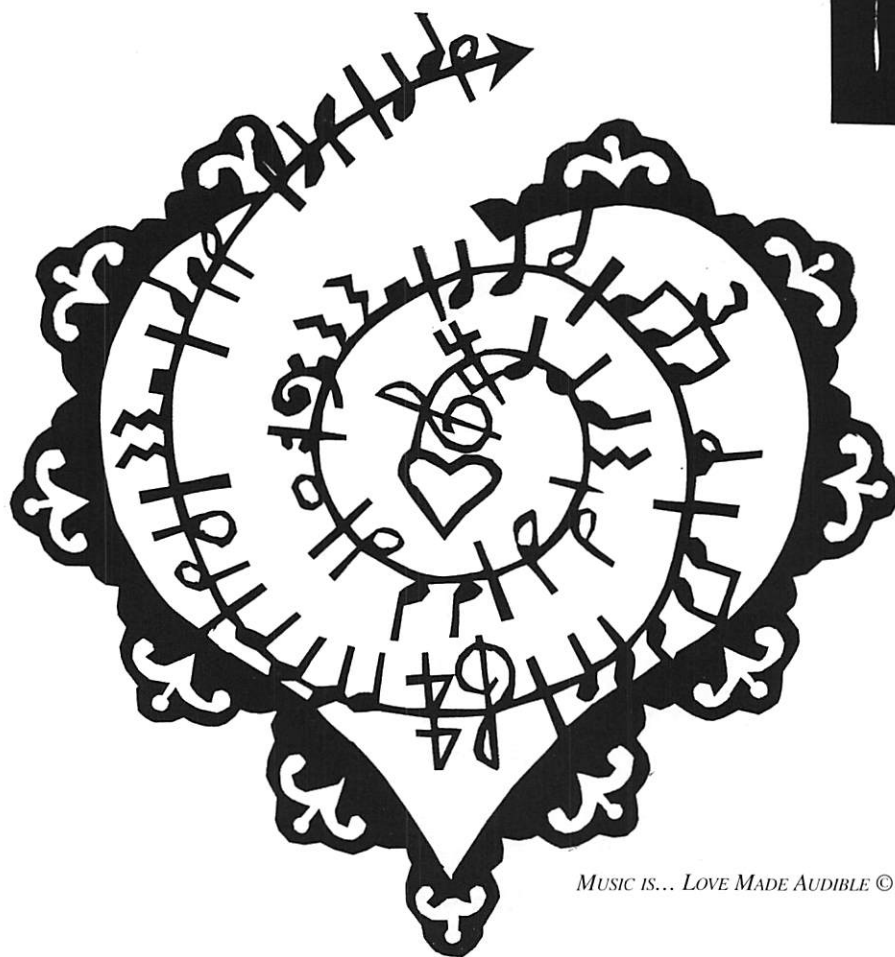
DIE ALTE GUKINGESICHT
(WATCH-ME FACE)
© 2002 Ernst Oppliger
Original Size: 26 x 40 cm



© 2002 Sr. Clarice Steinfeldt, SDS
Original Size: 2" x 4 1/2"



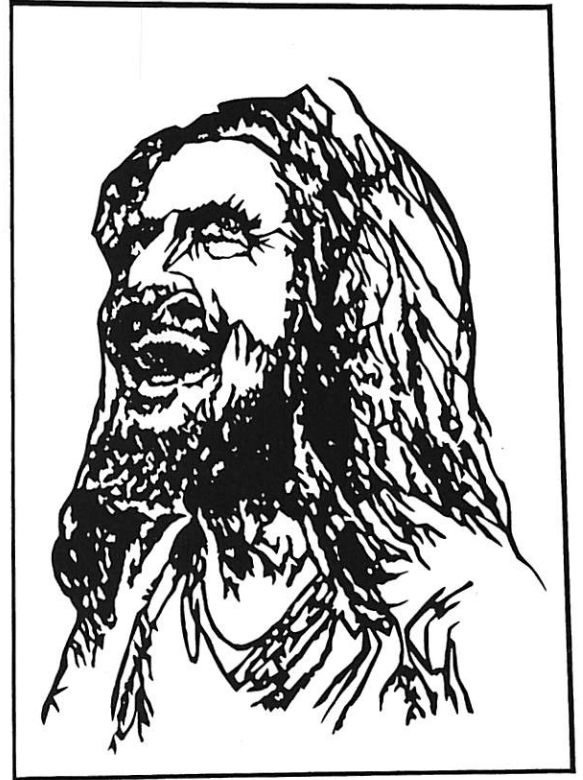
© 2002 Benjamin Barker
Original Size: 6" x 9 1/2"



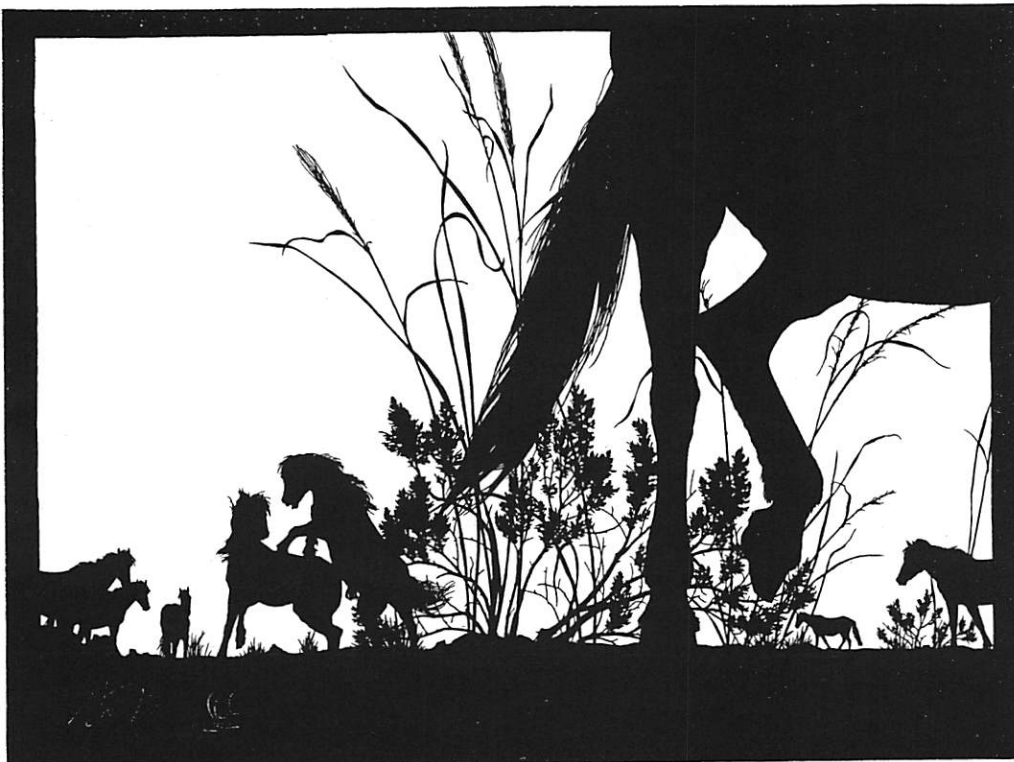
MUSIC IS... LOVE MADE AUDIBLE © 2002 Debbie Baird



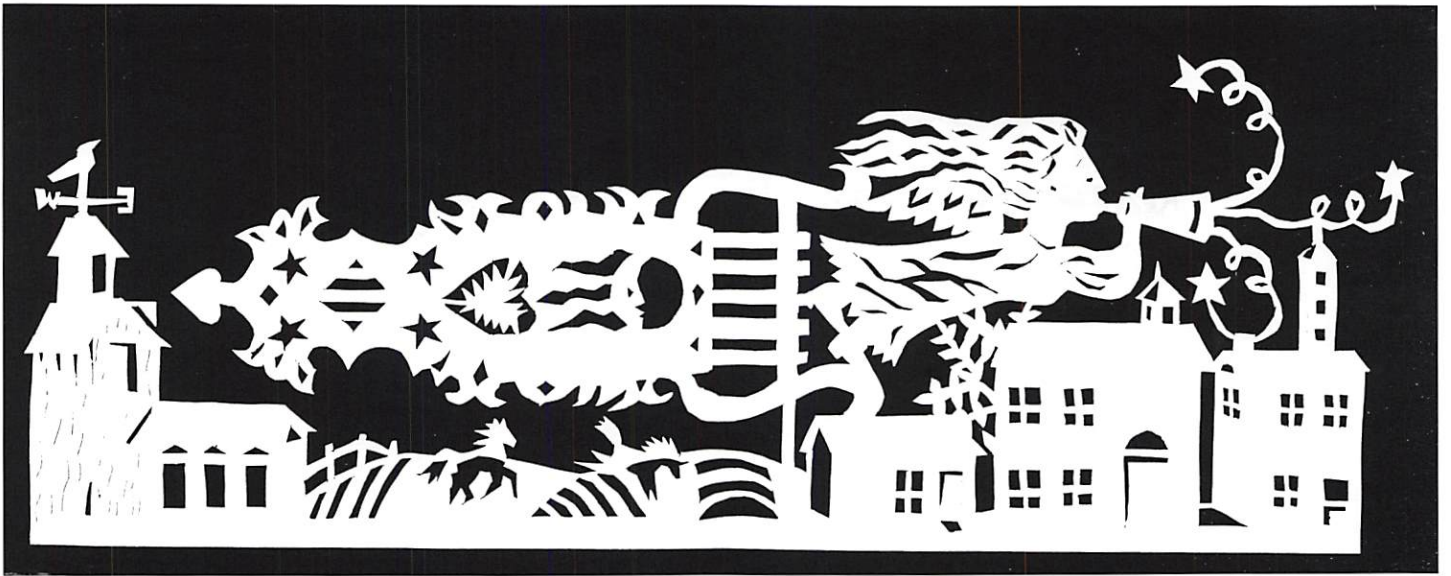
*NENNIR (ICELANDIC FOLK TALE) © 2002 Rick James Marzullo
Original Size: 11" x 14"*



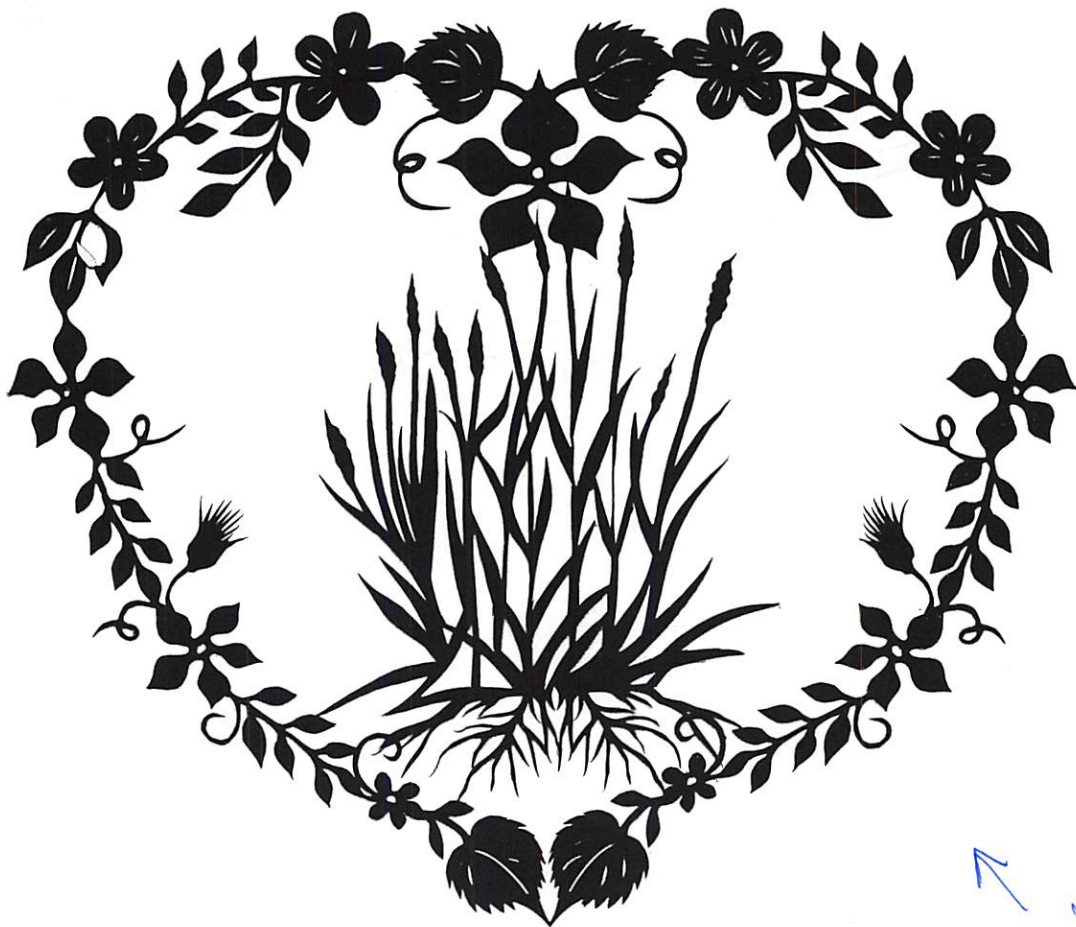
*JESUS © Mi-jin Byun
Original Size: 14 x 17 cm*



*WATER RIGHTS © 2002 Suzi Zimmerer
Original Size: 6 1/2" x 22 1/2"*



THE WAY THE WIND BLOWS © 2002 Bette Wells



WILDFLOWER © 2002 Hae Yong Kwon

↑
enlarge a bit



© 2002 Marie-Helene Grabman

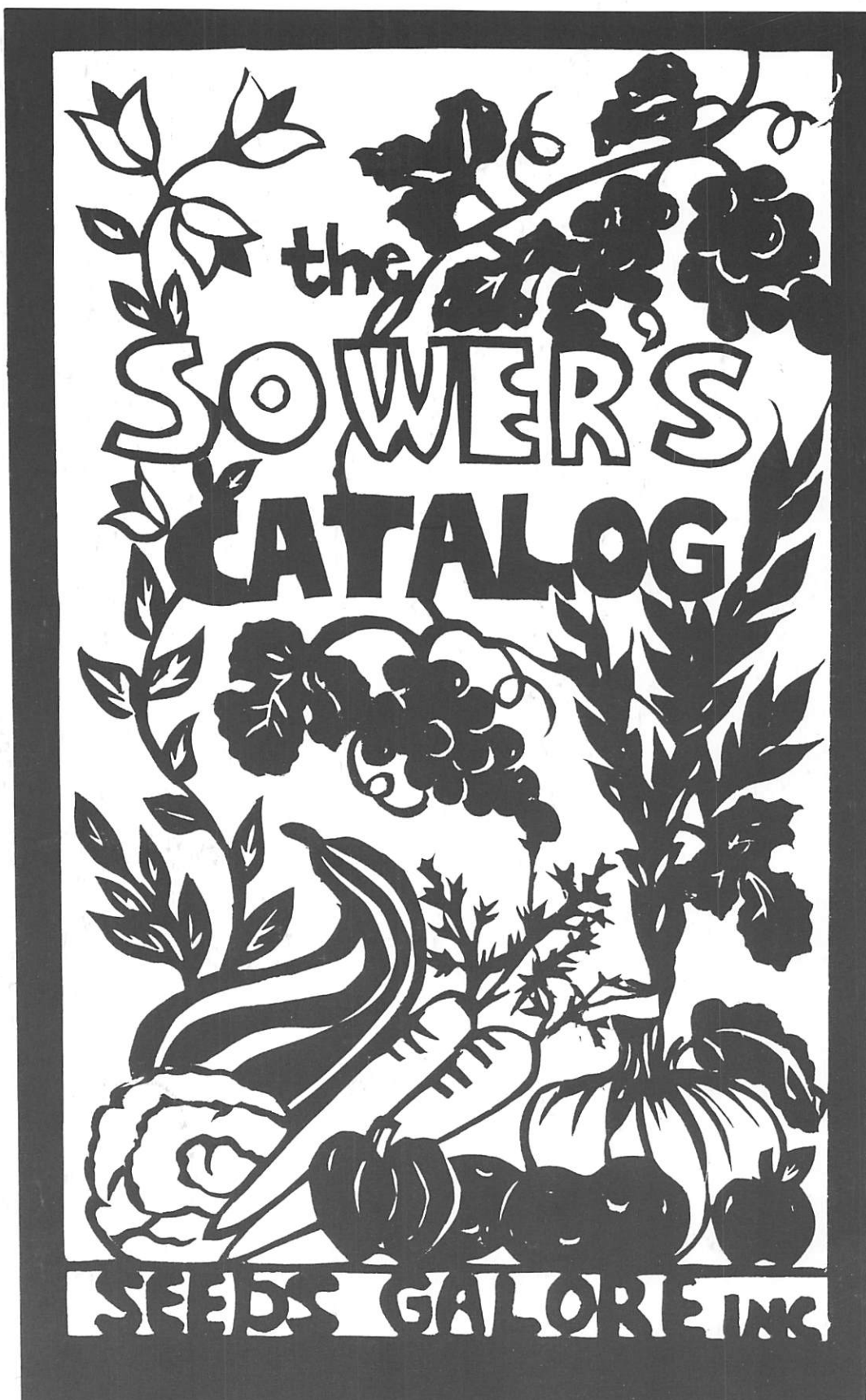
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