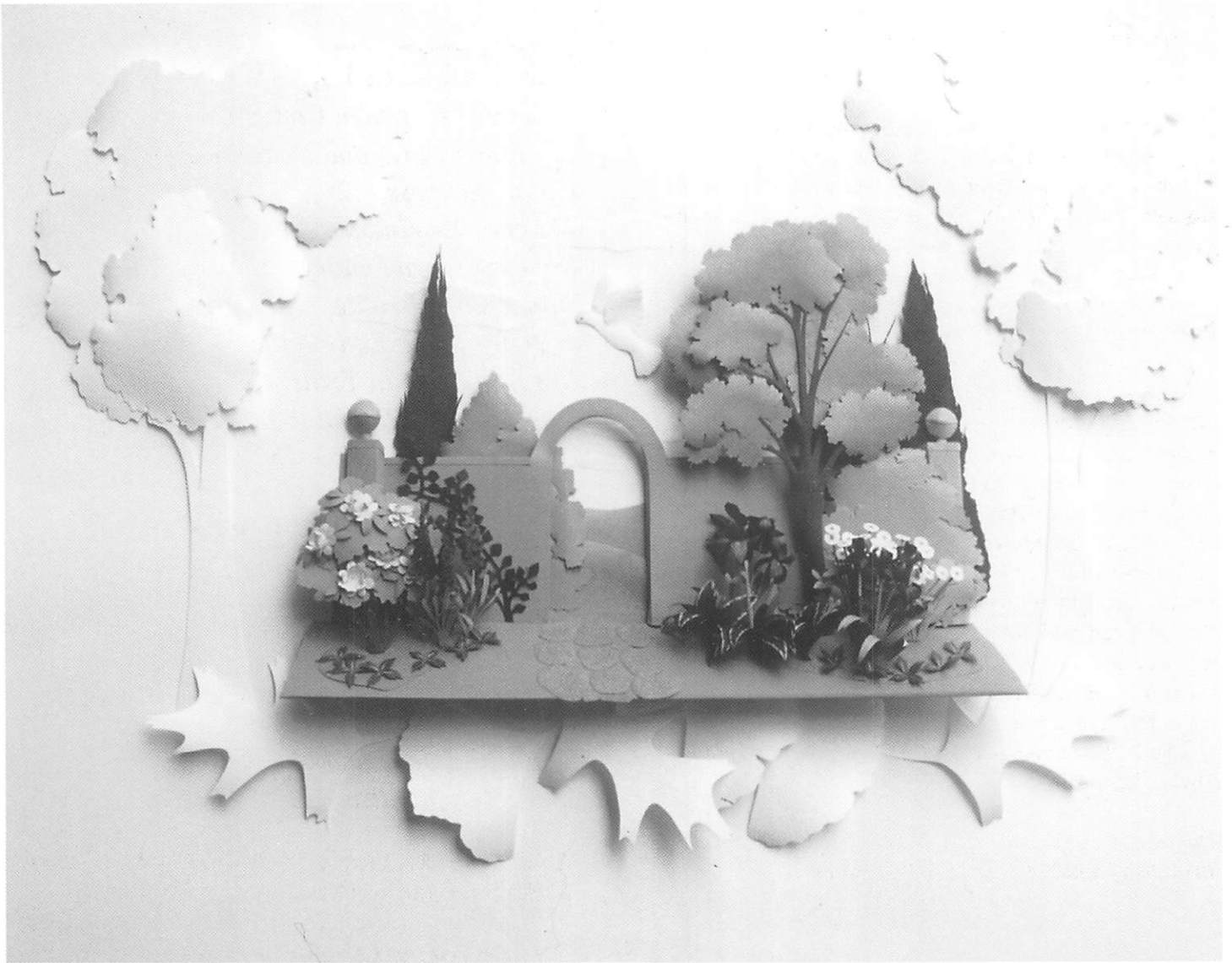


FIRSTCUT

A GUILD OF AMERICAN PAPER CUTTERS' PUBLICATION

Vol. 17 No. 2 Spring 2003





HOPE LIVES IN THE SECRET GARDEN © Nancy Lenore Cook, Paper Designs

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 & Andrew Meserole-*VP's Membership*, Don Cook-*VP Exhibits*, Marcia Egan-*Exhibits Assistant*, Angela Mohr-*VP Publications*, Pat Stuntz-*Publications Assistant*, Florine Stimel-*Historian*. **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, Gerry Shouten, and Paul Trattner.

PRESIDENT'S CORNER

Dear Members,

We all are looking forward to spring; here in Maryland, we've had our share of winter!

Last May, I was fortunate to travel with my husband to England and Ireland. During our several days in London, I received the gift of time from my husband. Two mornings spent at the British Museum's Prints And Drawing room looking at "paper mosaiks" – botanical papercuttings created between 1774 and 1784 by a lady named Mary Delaney. She created these 1000 beautiful pieces from age 74 to 84. Mary Delaney was inspired by the botanical specimens Captain James Cook had brought back with him from his voyages. As a trained embroiderer, her compositions have a lyrical quality. They often had a leaf or other flower part incorporated into the design. Each design was made from many small colors and shapes of paper, often layered for the right effect. Friends brought her papers from their travels. I was introduced to her work through a postcard from the Museum, and read her life's story in a book purchased in a used bookstore, *MARY DELANEY, HER LIFE AND HER FLOWERS*, by Ruth Hayden (a descendent of Mary's sister).

I hope to see you at a meeting; our programs are always interesting!

Nancy L. Cook

President, Guild of American Papercutters

EDITORIAL COMMENTS

Spring always inspires me to start afresh and retackle old projects in an effort to clear the undone away to make room for the new. This winter I spent time reviewing back issues of *FIRSTCUT* to make an index of articles and front cover artists for our website. Looking back has been an education – the long thread of stewardship extending back to the very first issue continues forward even to this issue. I look forward to seeing GAP's growth as seasons come and go, and new members become the stewards of papercutting traditions.

Welcome to all our new members and to the next wave of devoted papercutters!

Thank you!

Angela Mohr, Editor

CONTENTS

*President's Corner, Contents,
Homework, and Deadlines – 1*

Guild Business – 2

Member Reminders – 4

Member Commentary – 6

Papercutter Profile

Mary Olive Eddy Jones – 12

Meet & Greet in Texas – 14

*Approaching Potential Venues for the
Traveling Shows – 15*

Images from an

Unpublished Childrens Book – 16

Probing the Jewish Papercutting

Tradition – 18

Recent Cuts – 21

Building a Museum for Papercutting – 23

Chinese Papercuts-

The Gardens and Stories – 27

GAP Merchandise – 29

Front Cover: DEI LERCHE © 2003 Brigitte Springmann

Back Cover: MOTHER TERESA © Dan Paulos

MEMBER HOMEWORK

Summer: Flags: Patriotic, Multi-national, Front Porch

Fall: Celebrating Autumn and Spiritual Holidays

Winter: Wind, Silhouettes, Snowflakes

Spring: Botanical Papercutting, Rites of Spring

FIRSTCUT DEADLINES

SUMMER – May 15

AUTUMN – August 15

WINTER – November 15

SPRING – February 15

FootQuotes for the next issue: Advice for moving from patterns to cutting original images...

[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.]

TARRAGON © 2003 Pat Stuntz
Original Size: 3" x 8 1/2"



Guild Business

Guild of American Papercutters Winter Meeting – February 16, 2003

The 2003 winter took many people by surprise.

Due to its persistent snow storms and hazardous driving conditions the winter meeting was cancelled, rescheduled, than cancelled again. We thank Judi Das for being willing to extend the hospitality of her home for our meeting, and then working with the Board to reschedule.



© Stu Copans
Full Size



DILL © 2003 Pat Stuntz
Full Size



CHILD & LAMB © Trudy Kauffman
Original Size: 14" x 14"



© 1999 Hae Kwon Yong

Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

Bishop Hill Heritage Association Museum

Steeple Building, Bishop Hill, IL

May 2 – June 2, 2003

(Member Volunteer, Sister Clarice Steinfeldt, SDS)

UNIVERSAL LANGUAGE:

THE ART OF PAPER CUTTING

Blough-Weis Library

Susquehanna University Library

Selinsgrove, PA

Jan.- June 1, 2003

(Member Volunteer, Lynn Askew)

Schwenkfelder Library & Heritage Center

105 Seminary St., Pennsburg, PA 18073

June 15-August 15, 2003

(Member Volunteer, Kay Buchanan)

DIVERSITY OF PAPER CUTS

Washington State Convention Center

Downtown Seattle

July, August, and September 2003

(Member Volunteers, Sharyn Sowell & Lucrezia Beerli-Bieler)

SHOEBOX EXHIBIT

Requesting New Venues

GAP MEETINGS

Spring Meeting

Sunday, May 18, 2003 – Teaneck, NJ

(at the home of member Dena Levie)

COLLECTION 2004

October – 2004

Asilomar Conference Center, Pacific Grove, CA

GAP Website – www.papercutters.org

Dena can plan appropriately – (210) 928-0511. No Saturday calls please.

From Upstate NY/Conn:

Hutchinson River Parkway South to the Cross County Parkway West to the Henry Hudson Parkway South; To the George Washington Bridge into NJ; Route 4 West (It only goes west from there.) about 6 miles to River Road exit; bear right off the exit; Make a left onto River Road (It is a traffic light.); Go approx. 1 mile to Rutland Avenue (It is 2 blocks after the West Englewood Avenue traffic light); Make a right onto Rutland Avenue We are the 9th house on the right side – 672 Rutland Ave.

From Other Points in NJ:

Route 80 east to Garden State Parkway north to Route 4 east; River Road exit; bear left off the exit. Make a left onto River Road (It is a traffic light.); Go approx. 1 mile to Rutland Avenue (It is 2 blocks after the West Englewood Avenue traffic light.); Make a right onto Rutland Avenue We are the 9th house on the right side – 672 Rutland Ave.

From NJ Turnpike:

NJ Turnpike North BEFORE the George Washington Bridge there will be an exit for Teaneck/Leonora on the right (exit 70 A B); Take the one that says Teaneck; Follow road as it curves around the right; Go 2 lights to Teaneck Road; You will see a Large Glenpointe Hotel on the right; Make a right onto Teaneck Road about 1.5 miles; Make a left onto Cedar Lane (Right after Holyname Hospital); Go on Cedar Lane about 1.5 miles until River Road (a traffic light); Make a right on river road 1.5 miles to Rutland Avenue (It is 2 blocks after the West Englewood Avenue traffic light.); Make a right onto Rutland Avenue We are the 9th house on the right side – 672 Rutland Ave.

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 gap-membership@meserole.net.

Results of the Ebay Tree

The result of the Ebay tree project was disappointing, to say the least. We got one bid of \$40 by the end of the week, which was far less than the reserve set for the auction. One email came from a person wanting to buy a few of the ornaments she liked best. I denied this request

Directions to the Spring Meeting

The spring meeting will be held at the home of member Dena Levie in Teaneck, NJ. Plan to arrive at 1p.m. for the Guild meeting. Dena keeps a kosher home, so she's asked to be in charge of the mid-meeting snack. R.S.V.P.'s should be made by Mother's Day weekend so

in an effort to maintain the group as a unit for future consideration. For now, the tree and ornaments are safely packed away in the Guild's storage unit. There are several options for the tree's future use: a corporate display piece, a seasonal exhibit, or fundraiser? – *Editor*

Are your dues overdue?

Of our 499 members listed in the 2002 file, only 214 members have renewed for 2003. Are your dues overdue? Check the expiration date of your membership on your mailing label. Memberships run with the calendar year, January to December.

To maintain Guild membership and continue receiving FIRSTCUT, send \$25 US (\$35 foreign) 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!*

Double Strength Packing Boxes

The Guild has double strength corrugated packing boxes for framed art – 22" x 30"; \$2.50 each or in banded packages of 10 if you want them shipped. These are good for mailing framed pieces, presenting art as gifts, or for storage containers when traveling the show/fair circuit. They are currently stored at the GAP storage facility in Stephens City, Virginia. Shipping to the farthest point from storage (Seattle), UPS Ground, is \$35.80 and less as the destination changes from zone to zone backward across the country. If you can make arrangements to meet someone attending a GAP meeting, or traveling your way, and make a transfer – it would save shipping expense. For boxes, call Angela Mohr (see your roster), or email at her tinoak@visuallink.com.

What's the talk in the FirstCutMagazine Yahoo Group?

The group of papercutters getting together is growing. If you want to try out the group, contact the editor at tinoak@visuallink.com to have the Yahoo invitation sent to your email address. Since this is a private group, you won't be able to search through the yahoo system to locate it – so bookmark it when you get there! Lately the topics have been about black paper, traveling show packets, and framing papercuttings.

To submit your dates for an exhibit, 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.

Member Dates at a Glance

Barbara Buckingham

May 18 / Art in the Park - Staunton, VA
Nov. 7-9 / Craft & Design Show-Hand Workshop
Richmond, VA

Nov. 14 –16 / Piedmont Craftsmen Show
Winston-Salem, NC

Nancy Cook

June / A solo show – Gallery 510
510 West Decatur Street, Decatur, Illinois

Beatrice Coron

July 11-Aug. 22 / A solo show – *SagaCity, The Cutting Edge*
Chicago: Center for Book & Paper Arts

July 8 – Nov. 9 / (2 papercutting books) – *Petropolis*
New York Historical Society

Carolyn Guest

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

Sandy Gilpin

March 7,8,9 The Designer Craftsmen Show of Boston,
Colonial Center, Sheraton Colonial Hotel, Wakefield, MA

March 15 / North Penn Select Craft Show
North Penn High School, Lansdale, PA

May 10, 11 / Mercer Museum Folk Fest, Mercer Museum
Doylestown, PA

June 7 / Foundry Day Arts and Crafts Festival
Boiling Springs, PA

July 25, 26, 27 / The 57th Annual State Craft Fair
Franklin and Marshall College, Lancaster, PA

Jill Turner

Almonte Public Library
155 High Street, Almonte, Ontario, Canada

Rick James Marzullo

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

Sharon Schaich

May 10, 11 / Mercer Museum Folk Fest, Mercer Museum
Doylestown, PA

Oct. 10-11 / Artisans' Porchwalk, Lititz, PA

Nov. 22 / North Penn Holiday Craft Show
North Penn High School, Lansdale, PA 19446

Nancy Shelly

May 10, 11 / Mercer Museum Folk Fest, Mercer Museum
Doylestown, PA

May 31-June 1 / A Gathering of Traditional Artisans
L.W. Crossan's, 11 Highspire Road, Lyndell, PA 19354

June 13, 14, 15 / Danforth Museum Show
MASSBAY Community College, Framingham, MA

Sept. 20 & 21 / Fine Crafts at Kingston Pottery
1505 Geyers Church Road, Middletown, PA 17057

Oct. 26, 27, 28 / Directory of Traditional
American Crafts Show, Valley Forge Convention Center
King of Prussia, PA 19406

Nov. 22 / North Penn Holiday Craft Show
North Penn High School, Lansdale, PA 19446

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:

Alice Helen Masek
Ingrid Schenck
Gene Gardner
Joni Hartsough
Joyce Arsnow
Deborah Baird
Darcy Walker
Wanda Dick
Gill Hague



Nancy says, *'The Martha Stewart "event" was probably one of the most tense days I've known – especially after they told me they have a million viewers - but it was a fantastic experience, and she was very nice. I told the people there that I never touch these items [the Valentines] – they are in mylar sleeves, and then in protective album pages, etc. When they asked if "she" could, I said yes, but to be very gentle. If the camera had been on my face when she pulled those strings, you would have seen panic. They are irreplaceable! It's not the monetary value, which is high, but they're just impossible to find! So I tried to catch my breath.*

It went smoothly, I survived my own nervousness, and had a nice adventure — another perk from my collecting!'

[Ed. Note: Nancy's website has a new place called updates and a library of recent articles: www.victoriantreasury.com]

Another Ornament on the Tree

We got word too late to publish this bit of news in the winter issue, but another papercutter was selected to do an ornament for the 2002 White House Christmas tree – Elda Schiesser of New Glarus, Wisconsin. The theme for the tree was *All Creatures Great and Small*. Elda's ornament was of a meadowlark superimposed over the state's tree, the maple. Belated congratulations!

Nancy Rosin – A Good Thing

One of our FIRSTCUT regular authors, Nancy Rosin, appeared on the Martha Stewart show Thursday, February 13th to talk about antique Valentines. She spent two days at Martha's studio in Westport.



VIOLET © 2003 Merren Booth
Original Size: 6 1/2" x 6 1/2"



WILD STRAWBERRY © 2003 Merren Booth
Original Size: 8" x 7"

Gallery 510

Nancy Cook is having a solo show at Gallery 510 during June where she has been a member for six years. [Gallery 510, 510 West Decatur Street, Decatur, Illinois 62522.]

Some interesting information about Gallery 510 is that it is in a house built in 1884 for the youngest mayor of Decatur, and located in Decatur's Historic District. When the gallery purchased the house, it was in need of much restoration. It is now the home of a flourishing fine art gallery that has 27 juried member artists and is involved in many community programs. It sponsors student exhibits, teaches art classes in the local schools, and is involved



© 1997 Dr. Berta vonBöventer

with Milliken University art student interns and the Arts in Central Park program (in September). Gallery 510 sponsors National Competitions, and hosted GAP's 10th Anniversary Traveling Show, *Once Upon A Time*.

Now that's a vision made into a focus effort! Congratulations!

Korean Paper Culture Meeting in Vienna, Virginia

On January 19, 2003, Don and I attended the Korean Paper Culture Meeting in Vienna, Virginia along with other GAP members, Steve Woodbury, Mary Green, and of course, Hae Yong Kwon, the member who had invited GAP members.

It was a very interesting exhibit of 28 Korean Students of Papercutting (in Korea you must attend papercutting classes before getting a degree when you graduate). The students' work was hung in the meeting room, and their portfolios were displayed on tables. We met the Korean Ambassador to the United States who was there to congratulate the students on their achievement, and to receive a framed Paper Sculpture for the Embassy.

There were demonstrations and much paper folding.



LAVENDER © 2003 Merren Booth
Original Size: 8" x 9"

What a delight! We were warmly received and had a wonderful time looking at all of the cuttings, and meeting the artists and other Korean Americans. Though the speeches were exciting to listen to (in Korean with no translator), the demonstrations were universally understood and fun. Hae Kwon encouraged three new memberships for GAP, and we look forward to seeing more of their talented work! – *Nancy Cook*

Promoting Papercutting

Last fall when it was apparent that two Lutheran colleges would have papercutting exhibits this spring, I got in touch with the Arts & Books editor of the Evangelical Lutheran Church in America. Rick Marzullo and I both sent her background information. When the February 2003 issue of *THE LUTHERAN* arrived – Lo and Behold! – there we were!! The article has a link to the GAP website and a description of the exhibit at Pacific Lutheran University, the exhibit at Susquehanna University, Selinsgrove, PA, and other background info about GAP.

When I was in Portland, OR visiting with a friend, we went up to The Scandinavian Cultural Center at Pacific Lutheran University in Tacoma, WA for Rick's opening. A large group assembled to hear Rick present a history of papercutting throughout the world. He demonstrated the use of papercutting in everyday family celebrations, religious celebrations, and decorative items in homes. A room furnished in typical Scandinavian style displays some of Rick's newest designs. Rick told the group who were assembled for the opening festivities that he never cuts duplicates, though he may create cuttings on a similar theme. Many of his cuttings are based on Scandinavian themes and fairy tales, as well as traditional folk art designs. The cuttings designed specifically for this exhibit focus on folk art from the five Scandinavian countries—Denmark, Finland, Iceland, Norway and Sweden.

A great space and a great gathering! It was great fun to have chance to visit with the Marzulllos. If you have an opportunity to get to the Seattle area this semester, I recommend that you put the exhibit on your schedule. Be sure to check the hours of the Scandinavian Cultural Center; phone 253-535-7322. The exhibit will be displayed until May 23, 2003. – *Lynn Askew*

A Note from Germany

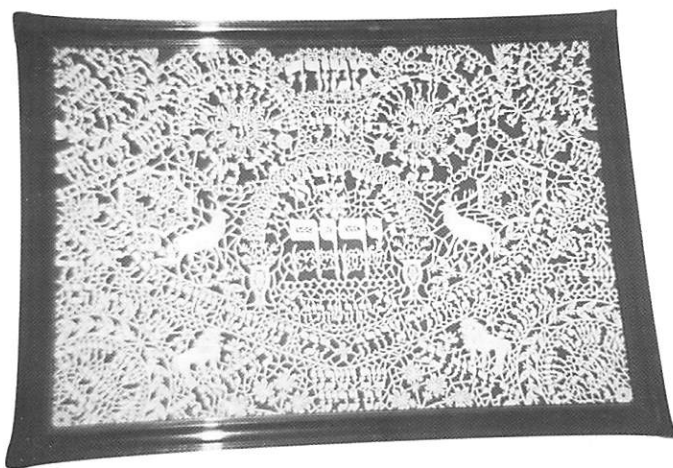
Today *FIRSTCUT* arrived, and we were so pleased. I like it very much and I must say it becomes more and more interesting. Of course, Ernst Oppliger is superb....He came to take part in our meeting at Sebnitz and we had interesting discussions. The front cover is marvelous.

I like the article about the Valentines. I have three very nice English Valentines... I also find the article about paper arts for children very good. I have been working with children at schools and I thought it was delightful. [It

reminded me]....one day a teacher asked if I could make scissor-cuts for a book of children's poems. I told her children who can write poetry can also cut out pictures. In consequence she asked if I would tell them how to do it...Otto [husband] took photographs and made a book. And the children (9 years old) worked very hard, indeed. The teacher found an editor and the book was published. It got an award!.... – *Ursula Kirchner*

Mindy Shapiro On the Papercutting Trail in Europe

This summer I was blessed to marry a great man! Following our wedding, we went to Budapest and Berlin for our honeymoon and to our delight there was a Jewish festival in Budapest at the same time. While visiting the Jewish Museum, I found a very special papercut in a back room. Lucky for me, I had already taken numerous photos before I noted the sign "no pictures". The papercut, which dates from sometime in the 19th century, is a mizrach. We have seen some mizrachs on the pages of *FIRSTCUT*. Mizrach means *east*, the direction of Jerusalem and the traditional direction Jews face when they pray. (A mizrach is often placed on the eastern wall of a house or synagogue as a reminder of the direction.)



Ed. Note: The perspective of this image is distorted, but the intricacy of the mizrach made it worth showing.

One morning in Budapest we decided to go to the outskirts of town to visit an antique flea market in search of a papercut. There were many vendors with lots of piles. After two and half hours of searching, we found a silhouette of a man dated 1959.

In Berlin I decided to look for papercutting books thinking that would be an easier to find than an original papercut. We went to many bookstores and it was actually quite difficult to find a selection of books. I did find a few and purchased two.

My first purchase was in the town of Potsdam. To my joy I found a children's book entitled *DAS SCHWARZE BILDERBUCH*. Since I do not speak or read German, I can

only enjoy the black and white pictures, not the text, but I think I figured out the book was written by Alexander von Bernus and illustrated by Rolf von Hoerschelmann and Agora Verlag. It was originally published in 1911 and republished in 1978.

My second book discovery is entitled *DER PAPIERSCHNITT IN DER CHINESISCHEN VOLKSKUNST* by Zusammengestellt von Zhang Shuxian. Now I am doubly disadvantaged because this book is in German and Chinese! It seems to be the history of Chinese papercutting by region. The book is in color and the pictures are amazing.

Does anyone know anything more about these books?

Alan and I look forward to our next adventure in pursuit of old papercuts and books in foreign lands. – *Mindy Shapiro*



SWEET WOODRUFF © 2003 Merren Booth
Original Size: 4 1/2" x 10"

A Little About One of This Issue's Authors – Joseph Bean

Joseph Bean wrote the museum article for us. Though he began a leather museum, he is a papercutter. Here is a little information about this varied and talented man:



BOX SOCIAL © Joseph Bean



GROCERY MAN © Joseph Bean

'I was asked to serve as an artist in residence at The California Academy of Sciences in Golden Gate Park, San Francisco, in the Spring of 1992. My classes and performance days were a small part of a national tour called *The Circle of Life: Rituals from the Human Family Album*. Various artists from around the world were given stages on which to work for one month each, with three artists working at any given time. While a man from Central Africa carved drums from tree trunks, and a watercolorist from the Philippines painted flowers, and embroiderers from Palestine stitched marvelous scenes and patterns, I cut folk-life scenes from the Missouri Ozarks where I was born. I was humbled by the talent and skill that surrounded

me! Except for the first piece I did that month, all my cuttings were done freehand with no advance drawing because the conditions just didn't permit any planning time or quiet periods for drawing. I cut five full-scale scenes in the month. Interspersed with work on these were many periods when I talked to 30 to 90 school children attending in class groups and periods when I shared my stage and scissors with people who wanted to give paper-cutting a try.

The scenes I made at the Academy included a box social, a visit from the Jewel Tea Co. grocery man, quilting, the fitting of a wedding dress, and an old-time revival, and baptism service. The box social was planned and drawn, and I know from the reactions of people ever since that the difference [between the planned and unplanned] is significant.

Recently, Wilfried Heun of Spirit of Polynesia (www.tapaart.com) experimented with printing those cuttings on tapa (Hawaiian bark cloth) and other materials. He decided that he would publish them on natural cotton paper and also offer them for sale printed on tapa. The crossing of cultures when an Ozark silhouette appears on tapa sounds odd, but it looks good.

Cut Art: An Introduction to Chung-hua and Kiri-e by J.A. Christensen

I recently discovered this book in the art section of the local university bookstore. It is a real treasure! The author has written and illustrated a collection of haiku poetry, been a magazine editor, taught Asian studies and creative writing, and created numerous papercuttings which are



O'L TIME ROOSTER © Trudy Kauffman
Original Size: 8" x 10"

Rooster based on a wood carved rooster from a Folk Art Collection.
Birds on the bottom come from a brass decoration on a 1832 lamp.

housed in private collections in the US and Japan. Many of you may have this book, but it's worth a review!

The first chapter is an interesting history of papercutting. The second chapter provides an explanation of the supplies and tools required to do papercutting.

The remaining chapters are a well-organized instruction intended to help students develop three basic kinds of papercutting: 1) monochrome, 2) appliqué (layered paper, as in wycinanki), and 3) painted (using painted paper to back papercutting). Each chapter presents progressively more challenging technique complete with samples to copy and cut. The author recommends copying designs for learning purposes, though he quickly encourages artists to develop personal designs as soon as some degree of skill is achieved with each technique.

A beginning papercutter would use this book as a basic text to cut at an individual pace, developing personal style gradually. More experienced papercutters could use this book to challenge themselves by starting with the more advanced chapters. The entire book should be read, however, because really good tips are embedded throughout the text. – Debbie Baird

Paperback, 160 pages, 130 full color picture, 70 b/w illustrations; ISBN 0-8230-1143-7; Watson-Guption Publications, New York.

Mother's Love – A German folksong

This is the translation to the verse Ingrid Schenck used for her cutting, *Mother's Love*:

*When a mother is rocking her baby
The moon smiles through the window,
And heaven leans close to earth—
When a mother is rocking her baby.*

*When a mother is cuddling her baby,
Blossoms fall into her window—
Carnations, violets, daisies and roses,
When a mother is cuddling her baby.*

*When a mother is nursing her baby
The earth comes into her chamber
With grapes, apples, grain and flowers—
When a mother is nursing her baby.*



MOTHER'S LOVE © Ingrid Schenck

MARY OLIVE EDDY JONES

At ninety-two years young, Mary Olive Eddy Jones is an artist of many media, including ceramic sculpture, pen and ink, and watercolor. But it was in Kindergarten, where, as the teacher, she began her career as a papercutter when, as she tells it: "a little girl sitting beside me suddenly moved into a ray of sunshine, her face forming a perfect silhouette. I was so surprised and excited upon the discovery that I spoke quietly to her, asking her to sit still while I retrieved a large piece of paper and crayons upon which I sketched her silhouette." For 30 years Mary Olive cut the silhouettes of her students, 70 cuttings each year. The silhouettes were given to their mothers as a gift for Christmas.

Following her retirement as a teacher and the death of her husband, Mary Olive became actively interested in scherenschnitte. Many of her larger papercuts follow the German/Swiss tradition using intricate, symmetrical forms that tell complex stories aligned in horizontal arrangements within the larger context of an overall theme. She is self-taught and has worked from tiny little cuts, as small as a stamp, to very large ones 42 inches in size.

These days, Mary Olive expresses her creativity through papercuts on large sheets of black paper, preferring the sharp contrast of black on white to color. Sketching with a pen, she lays out the major elements of her design on the white side of silhouette paper, often creating symmetrical designs on folded paper. Using scissors large and small, she then cuts out the design, completing many of the details freehand. She mounts her work on acid-free mat board using toothpicks and Elmer's Glue.



In the beginning, her ideas for topics originated with a desire to promote her home state of West Virginia, featuring the interesting people, places, and historical events that took place there. Through her mother, Mary Olive traces her ancestry to the Morgan family, who were the first white settlers in West Virginia. Family stories and legends have served as inspirations for several papercuts, such as GRANDFATHER MORGAN'S GRISTMILL, ELDORA, CIRCA 1850 and HOE-DOWN IN WEST VIRGINIA, CIRCA 1850. Mary Olive's faith and church life are extremely important to her. As a reflection of her faith, she has incorporated religious symbolism in much of her work. This can clearly be seen in her LIFE OF CHRIST which shows, for example, the bread and wine of communion and the manger scene. Cats, birds, and Native American symbols can also be found among a variety of other themes in her work.

In September, 2002, an art exhibit and reception in Mary Olive's honor was held at the West Virginia High Technology Consortium Foundation in Fairmont, West

Virginia. In addition to her allegorical papercuts, Mary Olive created four works as a gift to the West Virginia High Technology Foundation, each featuring a different season of the year.

Illustrating her versatility as an artist, Mary Olive also has published *A BIRD WALK THROUGH THE BIBLE*, a delightful collection of watercolor paintings of birds interwoven with stories and biblical references. The book was published by the Robert H. Mollohan Family Charitable Foundation, which has also created the Mary Olive Eddy Jones Art Scholarship for West Virginia college students pursuing a degree in art. She also has had papercutting shows at Fairmont State College, the Marion County Museum, and the Charleston Civic Center.



LIFE OF CHRIST © Mary Olive Eddy Jones
Original Size: 33" x 34"

Copies of *A BIRD WALK THROUGH THE BIBLE*, cards, and prints of Mary Olive's work can be purchased via the Internet at www.mollohanfoundation.org and www.mountainmade.com.



GRANDFATHER MORGAN'S GRIST MILL, ELDORA, CIRCA 1850
© Mary Olive Eddy Jones



HOE-DOWN IN WEST VIRGINIA, CIRCA 1850 © Mary Olive Eddy Jones

Meet & Greet in Texas

While going through my mail one evening in early December, I came across a letter from Switzerland. Since I don't know anyone in Switzerland, I was puzzled as well as excited to find out who was writing me from across the Atlantic!

The letter indicated Susanne Schlapfer would be in the Houston area from January 10th through January 21st visiting her niece, Grace Magnet in Beaumont, and would be having an exhibition and workshop in the Houston area. If I was interested I could contact Grace at the enclosed address. Yes, oh yes, I would definitely be interested! What a wonderful opportunity to sit with a prominent papercutting artist; maybe she would even sign her book, which I purchased several years earlier. I have never had this kind of opportunity and was eager to meet Susanne and learn all I could with her guidance.

The Houston Calligraphy Guild, (her niece is a member) had arranged the workshop for it's members and reservations were limited to only twelve. I am not a member of the Guild but decided to call anyway. What joy when I heard I could come!

The first day of the workshop was full of instruction and demonstration of how to cut with scissors. Our first assignment was to cut out designs free-hand. Since most of my cuttings have been with patterns and an X-Acto knife, I struggled through that first assignment but Susanne and her translator, Esther, were encouraging. A few participants had some knowledge of the craft but for the most part were first time cutters. Susanne brought scissors and cutters from Switzerland for all of us to use, which were far superior than what any of us had. Needless to say, we couldn't leave the workshop without buying these two important items. Susanne discussed different types of papers and cutting

techniques and at the end of the first day we all left tired, happy, and eager to return the following day!

Susanne exhibited her papercuttings and there were ooohs and ahhs from us all at the exquisite workmanship. Many of us took the opportunity to purchase a piece from such an outstanding artist. One of her many pieces was of two roosters. Willie, a Guild member, jokingly said, *My next project will be to cut the roosters!*, to which we all laughed.

That evening I couldn't sleep for thinking of the great time I had at the workshop, so I began reading Susanne's book and low and behold there was a pattern for the two roosters! I decided not to tackle both so I began drawing and cutting the larger rooster. After four or five hours, I finally finished and fell in the bed for a couple of hours of sleep before I had to get up and go back to the workshop.

The next day Susanne asked us to cut trees freehand and layer each one between a piece of tissue paper. As we diligently worked, Susanne and Esther walked around and critiqued our work while cutting miniature birds, spiders, ladybugs, animals, etc. They gave each of us one to add to our picture, much to our delight. When seeing this delicate minute work, we all wondered if we would ever be able to master that level of skill. Susanne assured

us saying, *yes, with a lot of practice and patience.* I showed Susanne my rooster,

Willie, named after the Guild member who made the joke earlier. She gave me a brightly colored calendar page and showed how to back my rooster so he would really "pop" and make the cutting more spectacular. With Susanne and Esther's encouragement the class produced many cuttings and had a wonderful experience.

We look forward to her return to Houston!

Submitted by Barbara Ann Peterson



WILLIE © 2002, Barbara Ann Peterson

Approaching Potential Venues for Traveling Shows

My reply to questions about papercutting styles is papercutting is as individual as the person who imagines and creates the cutting. That is why being able to see the work of many artists is so interesting, and inspiring. During the winter days GAP was busy. Thanks to Lynn Askew, our traveling show was moved to Susquehanna University for a four-month stay. Thanks to Kay and Scott Buchanan, the show will be at the Schwenkfelder Library and Heritage Center in Pennsburg, PA from June 15 to August 15, 2003. — Nancy Cook, President

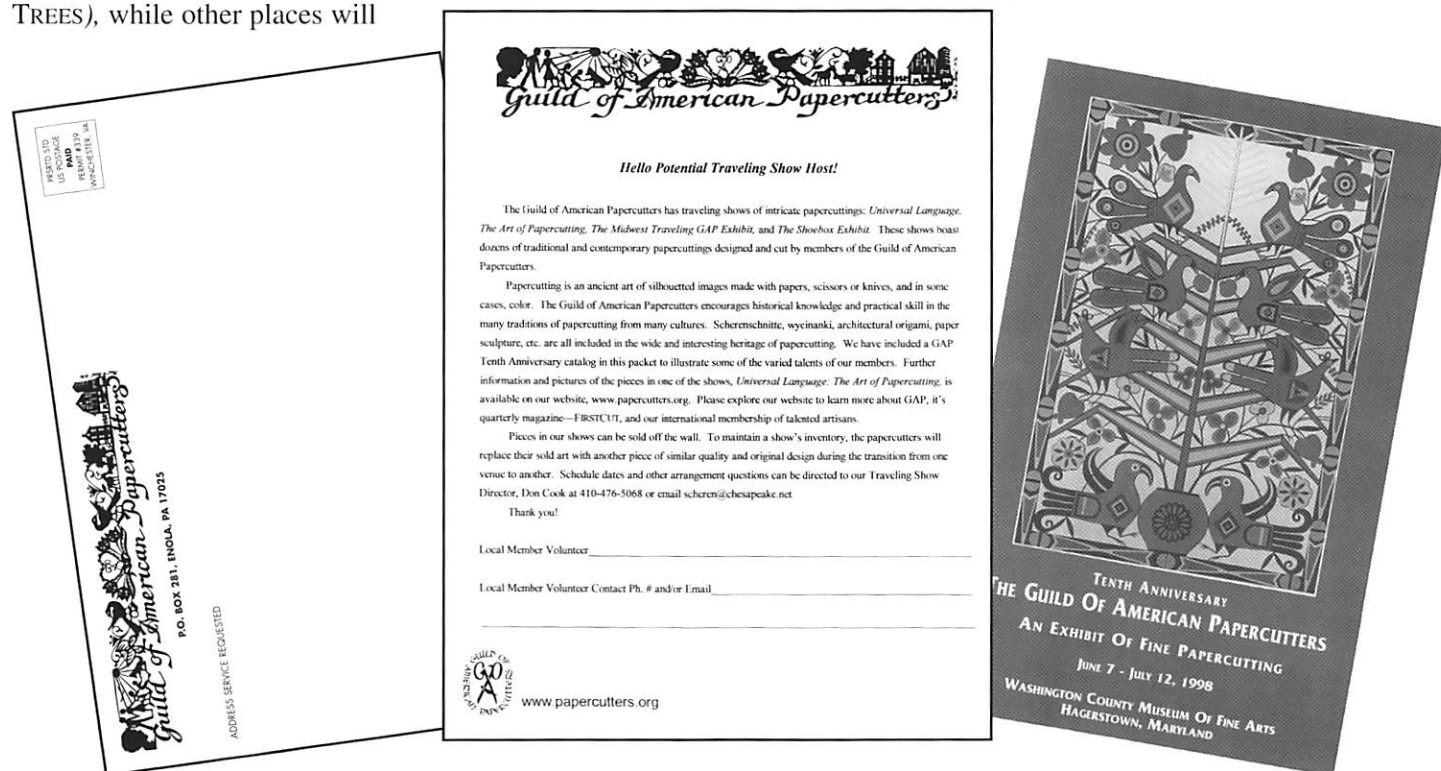
We have several traveling shows available to galleries wishing to display papercutting to the general public: *Universal Language: The Art of Papercutting*, the *Midwest Traveling Exhibit*, and the *Shoobox Exhibit*. Possible venues for these shows will vary from region to region depending on an area's own nooks and crannies for exhibiting pieces of art: libraries, university student unions, art galleries, art schools, conference centers, historical societies, etc. Some places may have small exhibit areas or showcases suitable for *The Shoobox Exhibit* (to date, 30 pieces of 5"x7" matboard, each with a papercut interpretation of Joyce Kilmer's poem, TREES), while other places will

have larger hanging spaces to host one of the other two exhibits of dozens of framed papercuttings.

If you know of a library, university, museum, or interesting venue for our traveling exhibit, contact Don Cook, the schedule coordinator, at 410-476-5068 or email at scheren@chesapeake.net. We have a show packet available to use as tangible information about the Guild to offer when approaching an organization. Once the initial personal contact with the packet has been made by a member/volunteer, the gallery director can contact Don Cook to make show arrangements: scheduling, dates, fees, reception details, hanging information, packing information, damage guidelines, etc.

After details with the gallery are organized, Don will alert the member/volunteer who made the initial contact, and possibly other willing members in the area, about the duties needing volunteer help which will vary from place to place depending on 'house rules' for any given gallery: transport of the show from the previous venue, design of the reception invitation postcards, inventory of the show upon its arrival, opening night papercutting demonstrations, etc.

You can bring papercutting to your area!



Images from an Unpublished Childrens Book

By Keith Kleespies*

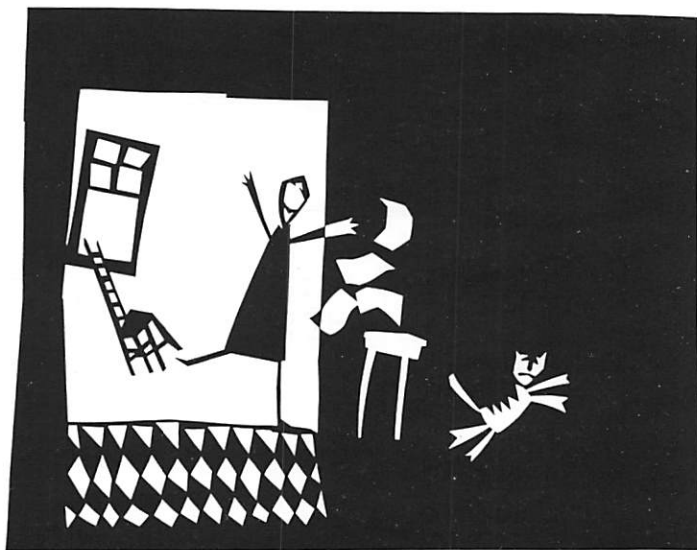
The story of Pierre and Marie Curie is one of explosive passion and gleaming rationality, a dramatic tale of two lovers' journey into the unknown where the monster of radiation awaits them. Cut paper, with its stark, graphic strength, cried out to tell their story. The bold artistic attacks of East European graphic artists and the German Expressionist filmmakers pointed me toward Marie's homeland, Poland, for inspiration. The surreal animated films of the master papercutter Jan Lenica and those of Walerian Borowczyk whispered to me, "This way; it's over here."

Carefully drawing and re-drawing my images until I had *almost* captured in pencil the emotion I was reaching for, the finished pieces were slashed boldly and quickly from Color-Aid paper with a knife, releasing from the page the edgy and strange world in which the Curies carried on their lives. I wanted my illustration medium to speak as sharply as the words of the text.

— Keith Kleespies

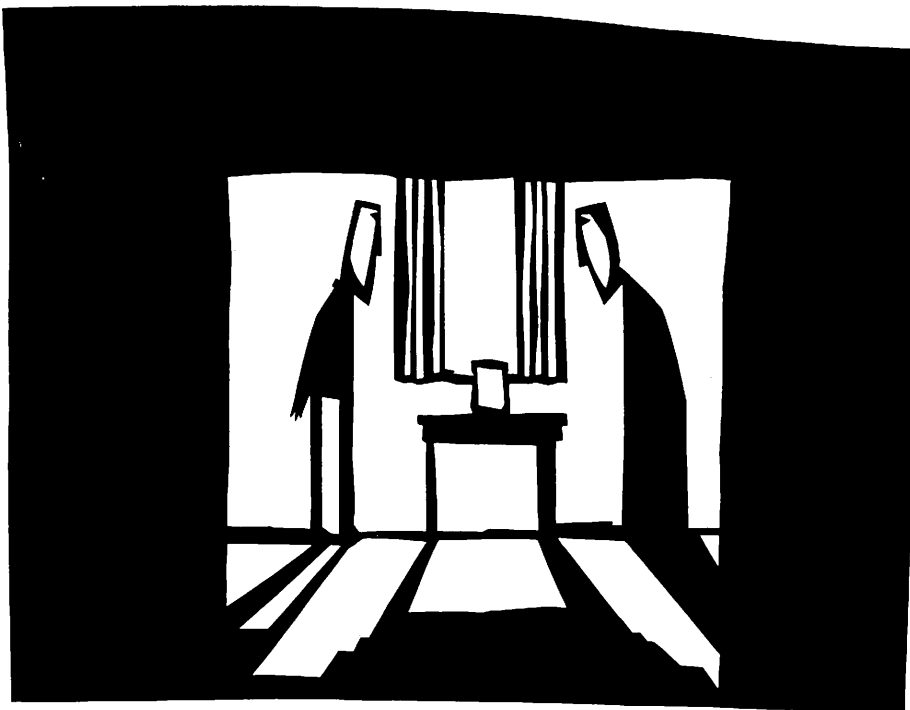
*Artist-writer Keith Kleespies has used his cut paper images to create animated film, posters, magazine illustration, pop-ups, and a myriad of other things including, of course, art for collectors. He and his knife are currently carving a series of linoleum block prints in Santa Fe, New Mexico.

2. Pierre, surprised. Mix the media a little. Pierre did. It is more important to me that art gets down and works rather than mindlessly cleave to a doctrine of artistic purity. Surprise the reader when she turns the page! But it is absolutely necessary to make the blend of ink mess and cut paper seamless, so it doesn't call attention to itself immediately.



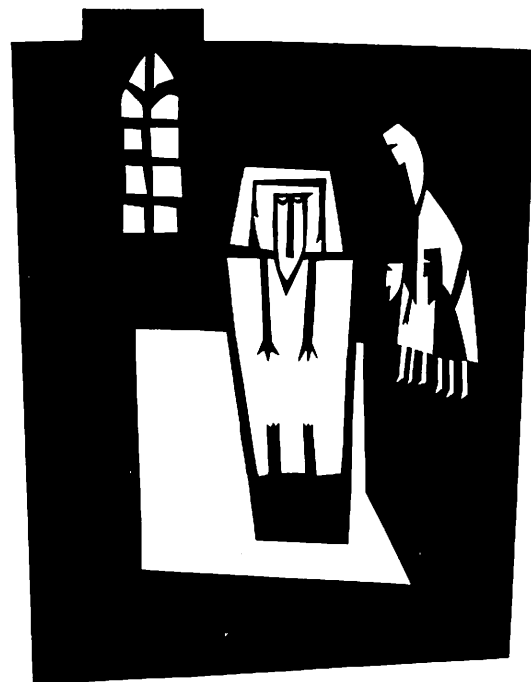
1. Marie receives word she and Pierre are to receive the Nobel Prize. The first woman to receive a doctorate in France, she was also the first woman to receive the Nobel, smashing the ancient and moldy barricades of academic gender prejudice. How's she going to react? Calmly go put on a pot of tea and take a biscuit from the shelf? I don't think so! [Animals are always effective foils to emotion.]





3. Pierre and Marie contemplate what they have discovered. *Separately, they view the thing, their emotions enigmatic, they stand stock still, the strange light coming from...where?*

4. Pierre died in 1906, run over by a wagonload of army uniforms in the streets of Paris. *The balance of this composition speaks of the mundanity and finality of the moment; it is calculated to stop the rhythm and flow of the story. The emphasis on the horizontal and vertical suggests a cross and martyrdom, as does the centrality of Pierre in his box. But the light areas float, defying gravity and making depth ambiguous, giving to the scene an uneasy paradox.*



5. Marie addresses the academy. *She's bigger than life. Say so! And it doesn't matter that it's in French and the reader doesn't understand French. You wouldn't have understood her if you heard her in English! The point is, she's saying stuff to a gaggle of men who are more focused on the fact she's a woman than what it is she has to tell them about her research.*

Probing the Jewish Papercutting Tradition

By Joseph and Yehudit Shadur*

We have reason to believe, after three-and-a-half decades of research and studies about the art of the Jewish people, that of all Jewish folk arts papercutting seems to have been the most characteristic one. During the past several centuries, throughout most of the Diaspora, tens of thousands of ordinary Jewish men** created devotional works in cut paper, some in parchment. It was the most common way of expressing their sense of *hiddur mitzvah*

—the religious precept enjoining the observance of the commandments in the most aesthetic way possible, i.e. Psalms 29:2 that states *Worship the Lord in the beauty of holiness*.

Jews created papercuts primarily for functional religious purposes. Most of the papercuttings were intended to be hung on a wall to indicate the direction of prayer toward Jerusalem, quoting the prayers to be said in the home and the sukkah for the holidays, warding off the evil eye, remembering family deaths, and the like. All these papercuts reflect extensive knowledge of Jewish lore, and show meticulous planning and painstaking execution.

While traditional old Jewish papercuts feature most of the symbols and inscriptions found in synagogue decoration and in Jewish ceremonial objects and amulets, they also reflect cultural influences of the peoples among whom Jews lived throughout the Diaspora – Christian (Fig.1) as well as Islamic (Fig.2). The real or fantastic animals and birds, vegetation, utensils, urns, columns, the menorah, tablets of the Law, stars of David, the signs of the twelve tribes and of the zodiac, eternal lights/lamps-in-niches, etc. which appear and reappear in the papercut compositions had symbolic meanings widely understood in the community.

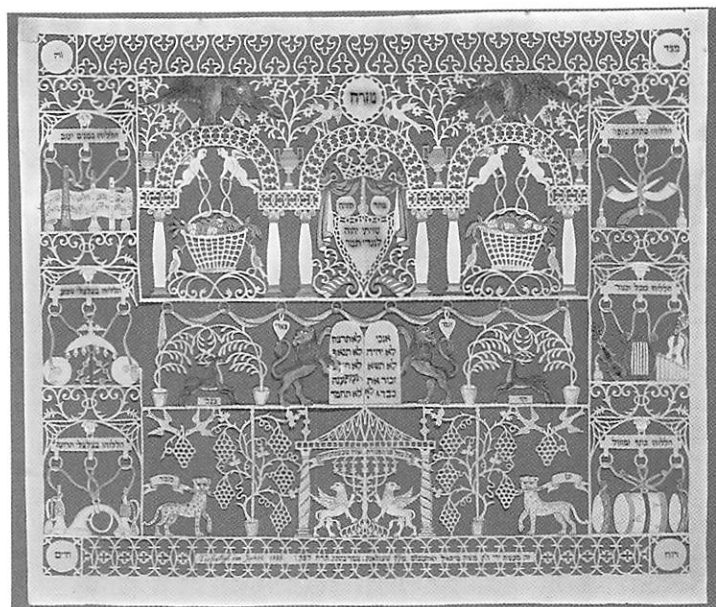


Fig.1
MIZRAH MARKER FOR THE WALL FACING JERUSALEM. This beautiful papercut was made in West Prussia (today, the Poznan province of Poland) in 1848. It was given to a medical doctor in Berlin by one of his patients in the 1920s. Along with typical Jewish symbols, such as the Seven-Branch Menorah, the Ten Commandments, pious Hebrew inscriptions, etc., as in some German folk art, there are naked angels and garlands with baskets of fruit. The able papercutter departed from absolute symmetry in the side margins by depicting the musical instruments from Psalm 150:3-5: "Praise Him with the blast of the horn...the psaltery and harp...the timbrel...stringed instruments and the pipe...loud...clanging cymbals." (13 1/4" x 15 5/16") Collection of Sidie Weiskopf, New York.

** Ashkenazi (Yiddish-speaking) and Sephardi (descendants of Spanish Jewry), boys as well as adults; few women made such papercuts, for in the past, "holy work" was almost exclusively made by men.

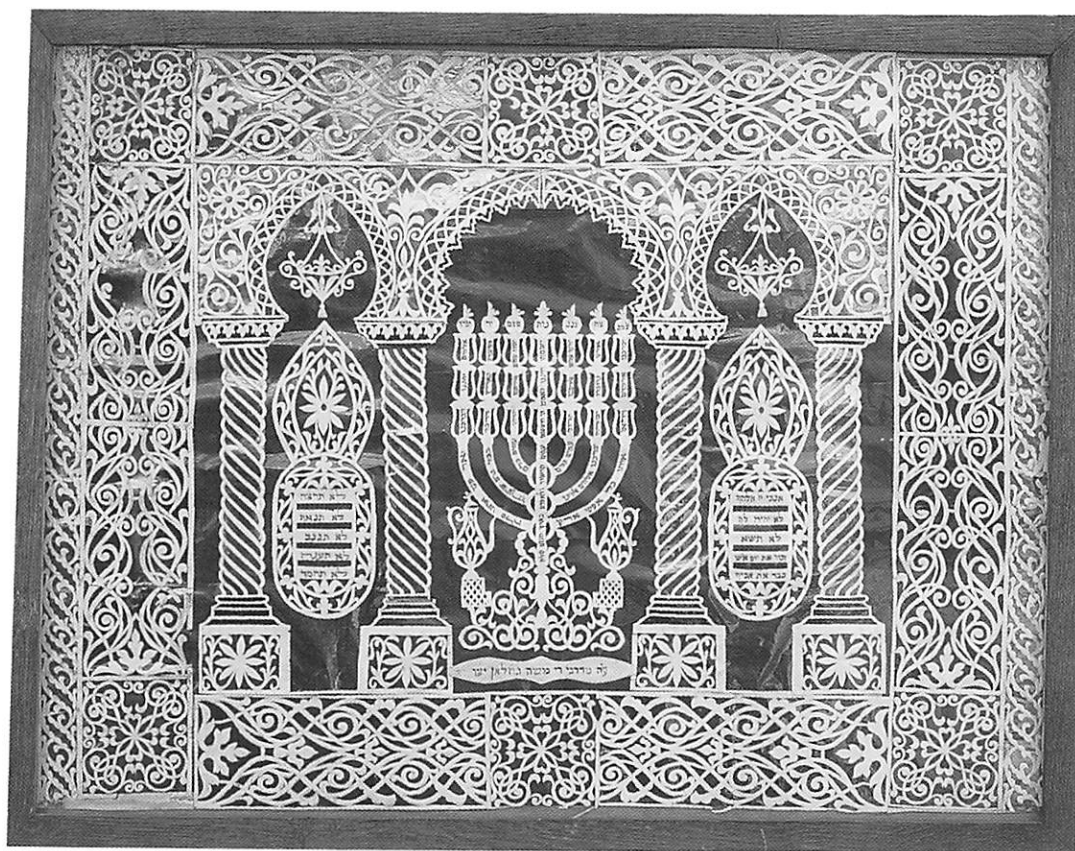


Fig.2
 "MENORAH" PROTECTIVE AMULET. Made probably in the early 20th century in Morocco by a devout Jew, here again is the Seven-Branched Menorah and the Ten Commandments inscribed in the ornate oval panels flanking it. Unlike Jewish work made in Europe, there are no human or animal figures, reflecting the Islamic religious ban on such representations. This entire Jewish composition is permeated by the Islamic style of decoration. (18 1/2" x 25"). Jewish Museum, Paris.

They were supplemented with calligraphic inscriptions in Hebrew, and sometimes in other languages. Though passages from the Bible, the interpretive and homiletic texts, the prayer book, cryptograms, acronyms, wise sayings, and magic formulas and incantations were prominent, personal dedicatory and memorial inscriptions commemorating special family events were sometimes included as well. And occasionally – to the delight of those of us who crave to know more about them – the maker of the papercut added his name, the date, and the place.

Among a highly literate people like the Jews, paper was always on hand, even among the poorest part of the population. Unlike the sumptuous items of Judaica crafted from expensive metals, fine

woods, porcelain, or rich textiles, the Jewish papercut was made of the cheapest of materials with the simplest of tools: paper, flour paste, a sharp penknife, a wooden board to work upon, water colors, crayons, pen-and-ink. The quality of the actual execution of an idea by the papercutting technique varied with the ability, experience, skill, and artistic talent of the men who made the papercuts. Some of these works are small, simple, rather crude, and poignant in their aspiration to spiritual expression, while others

are mind-boggling, complex marvels of virtuosity and sophistication, with every possible variant in between. Almost without exception, these works are monumental in character and satisfying to the eye: cutting on a vertical fold creates instant symmetry and lateral stability, and balance of the composition. Two-dimensionality conveys a sense of abstract space. They *work* very well artistically.

Most of the Jews who created these papercuts in the traditional manner did not think of themselves as artisans; certainly not folk artists. They were not concerned with artistic innovation, and used the same old symbols and constructions over and over in delineating their own visual ideas of holy work. What mattered to them was the religious content of their creations.

Because of the extreme fragility and ephemeral quality of the papercuttings, most of these delicate papercuts were lost or have disintegrated over the years. This widespread folk practice began to fade in Jewish communities from the early decades of the 20th century, due largely to the general availability of cheap, lithographed and printed devotional wall plaques in gaudy colors filling the same ritual pur-

poses as the papercuts. After the Holocaust, this venerable folk art form had just about passed out of existence.

Only from the 1970s, as a result of its rediscovery and having been adopted as a medium of personal expression by a few individual artists, was the papercutting art revived throughout the Jewish world in a conscious aspiration to reinstate time-honored traditions. Most of the modern works, however, lack the warm, unaffected, intuitive folk character and content of the traditional papercuts.

* *Our searches* for surviving old Jewish papercuts took us to Jewish museum collections in Israel, Western and Eastern Europe, and North America; to the homes of private persons; and to some quite unexpected places, like the small Slovakian town of

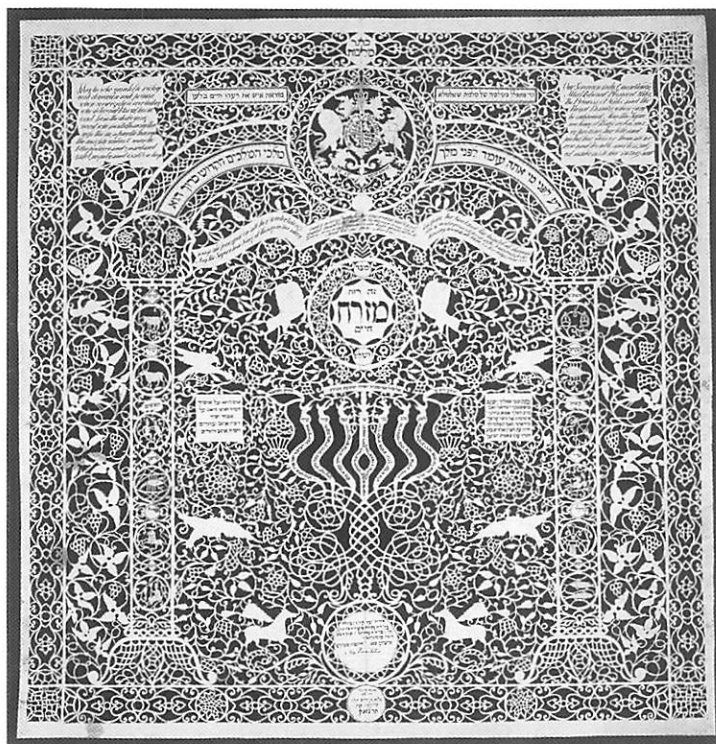


Fig.3

This interesting, large (27 1/2" x 26 3/8"), highly proficient work is cut in white paper of good quality with a shiny blue paper underlay. It is a "MIZRAH" to mark the direction of prayer toward Jerusalem. The work is laudatory, honoring Queen Victoria and the royal family. The inscriptions in the two roundels, bottom center, tell us this splendid papercut was made in 1891 by Shalom, the son of Hayyim HaLevi Horowitz. The overall conception is in the East-European Jewish tradition, very likely Austro-Hungarian Galicia, from where the artist probably came to England. Shalom Horowitz was clearly a consummate draftsman and calligrapher in both Hebrew and English. The main inscriptions, in square-letter Hebrew and an elegant cursive English, are the standard "Prayer for the Queen and the Royal Family" from the Sabbath and festivals morning liturgy, extolling the greatness of the sovereign and praying to the King of kings for her welfare, success, and prosperity of the realm, "...and (to) deal kindly and truly with all Israel...." The central Menorah, emerging from an intricate "endless-knot" base is inscribed with the 67th Psalm (the Priests' Blessing). It stands within an Arched Gateway, whose supporting columns contain the signs of the Zodiac. The larger, upper roundel with the royal arms, is surmounted by a smaller shield: "Crown of Kingdom." The central roundel above the Menorah bears the standard Hebrew mizrah acronym, "From this side the spirit of life," to which, however, the artist added the words ve-shalom ("and peace") as a personal touch, Shalom being his own name. This magnificent work is in the Gross Family Collection, Ramat Aviv, Israel.

Prešov, where we found twelve old Jewish papercuts that had survived the Second World War and are kept in the stores of the old synagogue there. All of these are now reproduced in our new book. Though there isn't space to tell about all our finds, here is one of the very few Jewish papercuts we know of that was made in England (Fig.3).

Our studies, explanations, and interpretations of the Jewish papercutting tradition are detailed, with many illustrations, in our new book, *TRADITIONAL JEWISH PAPER CUTS: AN INNER WORLD OF ART AND SYMBOL*, with forewords by Daniel Sperber and William L. Gross. Hanover NH & London: University Press of New England, 2002.

Since all our conclusions and analyses of this fascinating folk art form are based on observations and information we have gathered over the years, one purpose in publishing our findings is to stimulate others to share additional information on the subject or of private collections. Our own extensive private archives on the Jewish papercutting tradition, plus additional pictorial and documentary materials, are housed today in the Isidore and Anne Falk Judaica and Jewish Ethnography Resources Center at the Israel Museum in Jerusalem, where they can be seen on advance application.

(Ed. Note: To purchase a copy of *TRADITIONAL JEWISH PAPER CUTS: AN INNER WORLD OF ART AND SYMBOL* this publication, contact University Press of New England, One Court Street, Lebanon NH 03766, call 800-421-1561, or sent a fax to 603-448-7006.)

Recent Cuts



© Sr. Clarice Steinfeldt, SDS
Original Size: 18" x 24"



These bookmarks are about 2½" x 7" and are cut from office paper that I spray paint after cutting. When my bedroom window is stuck closed on really cold days, and I can't use my spraying box, I draw and cut bookmarks from tinted scrapbooking papers. [Ed. Note: These can be bought at many craft stores, and now, Scrapbooking shops.] You can't see the ribbon holes at the tops of these bookmarks in the photocopies, but I use different colors of silk ribbon at the top of the clear plastic sleeves that protect the cuttings.

I started cutting bookmarks in the fall of 2002 because they are easier to frame, take less time, and are easier to sell than framed pictures. I use an x-acto blade on a cutting matt. — Darcy C. Walker



CHIVES © 2003 Pat Stuntz
Original Size: 5½" x 7"



© Wei Yuxon, China



BILBA'S GARDEN © 2003 Debbie Baird
Original Size: 7³/₄" x 4"

Building a Museum for Papercutting

By Joseph W. Bean

The following article by Joseph Bean is interesting and thought-provoking information about the process of building a museum. – Nancy Cook, President, GAP

From 1997 to 2002, I built a museum from scratch in Chicago*, and while the subject of that museum was not papercutting, the process I went through and what I learned could be useful if GAP decides to pursue such a course. I will, unavoidably, write as though there is only one way to do everything – not because I know everything, but because the only way I know what works is the way I did it. (In fact, I have done this only once, and have no formal education on the subject!)

The Basics of Museum Building

Having the right attitude is essential. This means the group involved in the actual work must agree completely on the ‘posture’ of the museum: how it will serve its constituents, how it will support its subject area, and most important, how it will extend its established interest to a broader, general audience. (For the convenience of this article I’ll call a papercutting museum, Museum of Cut-paper Arts, MOCA for short.) The working group—a handful of people, not a massive organization—for MOCA must determine from the beginning the following things:

First, do we promote, preserve, educate, research, provide research facilities, elevate the esteem of papercutting, and so forth? The answer can be all of the above, but if it is, then the “yes” answers have to be

prioritized. The intentions and purposes can include things not mentioned as well, and priority is made all the more important. Remember, you cannot do everything at one time without a huge budget, a sprawling facility, a massive staff and an experienced director.

Second, is the museum to put forth information and images thus building fame for cut paper art, or is its purpose to salvage collectible examples and exhibit them. These may seem like compatible goals, but that is not always the case. Even if you believe both purposes are valid, establishing a priority up front is essential to resolving conflicts over resources in the future.

Most museums would say their goals put salvage (collection, restoration, preservation and conservation) before disseminating information (media relations, publishing, public programs, education, etc.). This may be the right choice for MOCA as well. Some years down the line, in a steady ramping-up of resources, the distinction can be obliterated and both goals taken on. Even then, one or the other will predominate.

*Visit *The Leather Archives & Museum* at www.leather-archives.org.

The Smithsonian, for instance, has matured to the point that it succeeds at both. The Holocaust Museum, for example, is in the mode of disseminating information, while single-subject museums scattered around the country (ethnic museum, homes of authors and presidents, local historical societies) tend to choose the salvage side.

Finally, advance directives should include a clear picture of what kind of outreach to the broader —non-paper-cutting—world is intended and what purposes that outreach should serve. While it would be noble to aim at elevating the reputation of cut-paper art and increasing awareness of papercutters, that goal might be premature in the earliest years. In the beginning, (cynical as it may sound), I'd recommend thinking of the general public as a source of revenue: enticing "outsiders" to pay to visit the museum, encouraging them to make purchases, convincing them to donate in support of the museum. This attitude will serve as a focus for presentations that conserve scarce resources while, to some extent, serve the other and higher purposes.

Mission Statement – The Foundation

Once the working group has settled questions of the attitude and posture of MOCA, decisions should be formulated as a *mission statement*, two sentences of 50 words or less (although 200 words is not unheard-of) stating the core purpose and at least suggests what is not the purpose of MOCA. Think of a statement to survive all changes and eventualities in a brief, understandable, and durable. Amendments, in the form of bylaws, policies and procedures, can follow as needed, but the statement of purpose itself should be brief, understandable, and durable.

Sometimes mission statements can get out of hand. Think how few words are in the Constitution of the United States and how vast are the volumes of laws, regulations, case precedent, commentary, etc. based on those few words. That is what you want, a few words that can be expanded as time marches forward. With a statement of MOCA's mission in hand, it will then be possible to move to the real work of museum building which is all about people. You will need a board of directors...

Board of Directors – A Sturdy Building Block

All Board members must be absolutely committed to the mission statement without reservations or disagreements even in the slightest degrees. That is why it is so important to hammer out meanings and questions for the purest distilment of the mission statement. Policies made later can pass on majority votes or whatever, but the mis-

sion statement must be arrived at with care and accepted without amendment by those who are to be seated on the Board.

The Board will have three jobs and every Board member must do all of them. **First**, the members must select and "hire" an Executive Director. **Second**, they must raise funds for MOCA. **Third**, they must maintain and articulate a vision for MOCA by reviewing and implementing policies and maintaining relationships that will support the statement of purpose and vision. There is an organization called the National Center of Nonprofit Boards (www.ncnb.org) that publishes detailed booklets about Board functions. MOCA's working group should read the basics as published by NCNB and encourage Board candidates to do so as well. (It is also common in nonprofits to have some minimum donation that every Board member will make annually, although this may be unrealistic in the beginning. Still, setting a figure of, say, \$2,000.00 a year to be raised or donated by each board member starting at whatever date—second year of service, maybe—insures that Board members are contributing, making them much more effective at encouraging contributions.)

When an Executive Director has been "hired," which I put in quotes because it might be impossible to pay a salary to the person immediately, he or she should be supported in every way by the Board, Guild members, and others, but must be permitted to operate independently, coming under review by the Board only once or twice a year at pre-established dates. A micro-managed Executive Director cannot function effectively.

On the other hand, an E. D. who is committed to the statement of purpose and given trusting support can easily outperform any Board's highest expectations. It is the job of the Board to raise funds. The E. D. spends the funds in pursuit of the museum's purposes within limits established at the time the E. D. was hired. An E. D. may become *the face* of the museum even at functions intended to raise funds, but must never be thought of as a fund raiser him/herself. That would reduce the time, energy, and freedom the E. D. has to accomplish the goals of the museum.

The Executive Director – Broad Brush of Duties

The first steps the Executive Director should take are fairly obvious: "hire" staff, organize volunteers, secure a favorable tax status, and start some kind of communication between MOCA and its members/natural supporters, extending this communication as broadly as possible by the use of public media and other resources.

GAP may already have staff in place or available, volunteers on call, a 501(c)3 designation in place. It certainly already has a means of communication in FIRSTCUT. All these resources should be discussed with the E. D. and decisions should be made about how they can best be used by the E. D. for the purposes of MOCA. It may be that separate or additional versions of some elements will be needed, or not. Certainly, GAP does not yet have as vigorous an outreach to public media as will be called for in support of MOCA. Wherever GAP resources already meet the needs of MOCA, they should be used. Where they do not, even at the risk of duplicating some efforts, alternatives should be developed. Trying to force the purposes of a museum into the services evolved to serve Guild members may not always work to the benefit of GAP or be perfect for MOCA either.

Physical Presence

At this point, although nothing at all has been said about a collection or about papercutting, you will have a museum. Only two other elements are required before the collection itself: a name and a facility. *The collection should not be allowed to gather in the hands of the MOCA E. D. or staff too early in this process because it will distract from building a proper foundation of plans, policies, paperwork and procedures for the years of work that lie ahead.*

Naming the Museum

Some of the concerns about naming any new entity are obvious. You want it to have a name that properly describes what it is, one that is readily remembered, and so forth. But it is also important to choose a name which, when reduced to a nickname or acronym, remains distinctive, clear, and meaningful. I would strongly recommend you take time with the naming process and share the possibilities with as many people as possible. Ask everyone to not only express an opinion of the name but to also search their memories, data bases, address books, and other sources for conflicts with the name, its obvious nickname forms, and its acronym or initials. As the name begins to be more likely, go on-line at Acronym Finder (www.acronymfinder.com) and test all variants of the initials to see who or what you will share your letters with. If you discover that—again, using MOCA only as an example—your initials are shared with Mitochondrial Osmosis Cartels of Australia, you can dismiss any worry about a rival. Even in a web search, no one will be shocked or confused, nor will those imaginary scientists from down-under feel accosted by your use of their acronym. On the other hand, if you discover MOCA is also the common name of the Mystical Order of

Cannibalism Advocates, I think you'll feel differently.

Keep it short. Keep it simple. Don't try to be cute or erudite in the naming. And, as stated above, get as much input from as many people as possible.

Selecting a Facility

You may be forced by circumstances to accept a facility that is in any number of ways inappropriate for a Museum of Cut-paper Arts. Nonetheless, here are some considerations you might want to look at regardless of what you must settle for. What's more, I'd strongly recommend whatever important functions cannot readily be arranged in the primary site, should simply be taken off-site. For example, sometimes a roomy storage locker can legally and comfortably be used for some things, like storing donations not yet accessioned.

Think of the collection first when looking at a site. You will need, at a bare minimum, three times as much non-display space (non-public access) as exhibit space.

Exhibit Area. In the exhibit area, you may want to erect movable walls and such to increase the usable square footage. You may also want to have areas set aside for a permanent collection on display, and other areas for changing exhibits. This would mean 1) you can make decisions about the permanent displays based on showing of the range and depth of the collection – changing items within this display only very infrequently (over years) and always replacing each item with an equivalent one. (i.e. – a Swiss “Alpenzug” cutting with another traditional Swiss work.), and at the same time, 2) you can show current trends, new acquisitions, etc. in the changing areas to allow for themed exhibits. The permanent displays serve first time visitors well, while the changing exhibits give people a reason to return—perhaps even paying a special fee for the opening reception of each new changing exhibit.

Non-Exhibit Area. Beyond the exhibit area, you need storage space appropriate to the long-term maintenance of paper; a work area for the preparation of exhibit materials; a work area for conservation, evaluation, and accessioning; an area in which to use chemicals and materials that may be needed but which could potentially cause damage if released in, say, the storage area. You will also need administrative office space and, presumably, a gift shop.

You must have someone—whether it is the E. D., a staff member, a volunteer or just an on-call consultant—who understands paper restoration and conservation methods and knows where to get the materials and how to use them economically and effectively. This person is mentioned here in the facility selection portion of my essay because her or his advice could be very instructive

in your decisions about the appropriateness of a space, especially with regard to the storage area and the area where this kind of work will be done.

The space in which incoming materials are kept should be one that can be thought of as "quarantine." Separate and *sealed apart* enough from all other spaces that any incoming mold spores, dust, etc. are prevented from traveling into the rest of the facility. This space cannot be shared with work zones for materials that are already part of the collection because it is nearly impossible to maintain sufficient vigilance to scrub away all traces of imported pollutants after each acquisition is unpacked and accessioned. It may be possible to have your "noxious materials" area and your accessioning of new materials area in the same space, if everyone is careful and all packaging is kept sealed at all times, as it should be, to prevent airborne anything from migrating.

There is really nothing special to be said about the administrative and gift shop areas except each should be used only for the designated purpose. Anything, for example, stored in the office is not stored under optimal conditions. Similarly, anything from the collection displayed in the gift shop is not being given its due.

One Last, Vital Concern

Finally, knowing there are thousands of things unsaid which are also very important, I feel the need to express, with real urgency, the importance of a properly devised **Collection Policy**. What a Collection Policy does is fairly simple: it states unequivocally what is, and what is not, acceptable in the collection. The words and ideas in the Collection Policy will be second only to the Mission Statement in importance over the years, and will be referred to far more frequently for ordinary operations. Without a Collection Policy, MOCA becomes a dumping ground for well-intentioned cutters and collectors who don't want what they have made or collected to be lost.

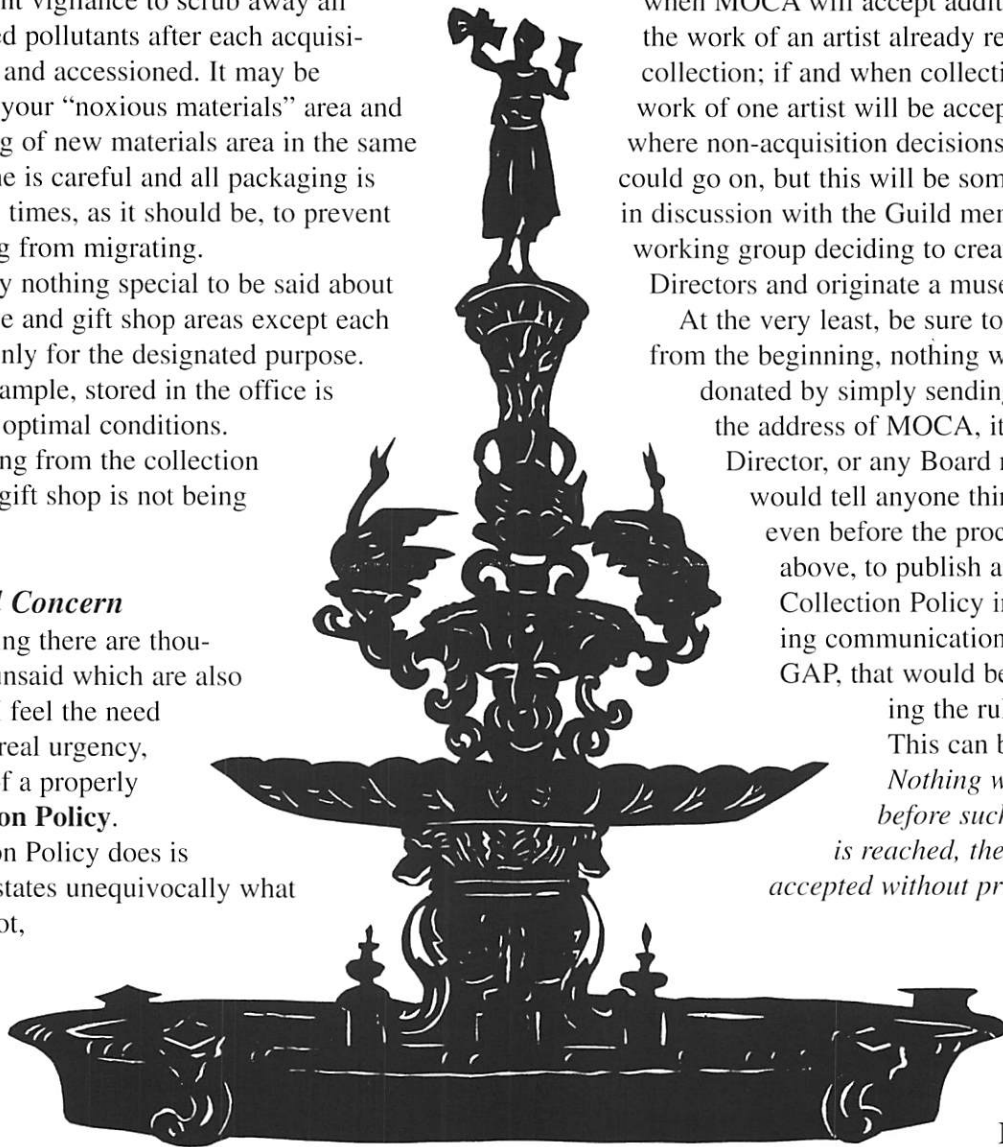
At a glance, we would all say, *Yes, that's good*. It is not. I have done appraisals of collections with as many as 20,000 items in them. If one person were to write in her will or in his directives to family "the collection is to be sent to MOCA," and you had no Collection Policy in place, you could find yourself saddled with an insurmountable problem, a massive expense, and the institution's legal death in the overload.

In the Collection Policy, you can say if and when MOCA will pay incoming shipping charges; if and when MOCA will accept additional examples of the work of an artist already represented in the collection; if and when collections that are not the work of one artist will be accepted; how and where non-acquisition decisions will be made. I could go on, but this will be something to work out in discussion with the Guild membership and a working group deciding to create a Board of Directors and originate a museum.

At the very least, be sure to let people know, from the beginning, nothing whatever should be donated by simply sending it, unsolicited, to the address of MOCA, its Executive Director, or any Board member. In fact, I would tell anyone thinking of a museum, even before the processes outlined above, to publish a rudimentary Collection Policy in the widest reaching communication tool available (at GAP, that would be FIRSTCUT) clarifying the rules of donations. This can be very easy: *Nothing will be accepted before such-and-such a point is reached, then nothing will be accepted without prior approval of someone specific.*

In Conclusion

I sincerely hope I have not made the idea of a museum for papercutting less appealing to anyone. If the Guild of American Papercutters ever decides to pursue such an action, I will be available to help with anything I can. My resources are limited, but my experience is yours for the asking!



THE FOUNTAIN © Gail Mishaw
A cutting of the fountain in the center of Chestertown,
Maryland – used as a newsletter image.

CHINESE PAPER CUTS

THE GARDENS AND STORIES

By Richard P. Shemetulskis CAM

Papercutting in China is an ancient and humble art. The subjects can be folk characters, flowers, historical characters, animals, opera characters, gods, cities, landscapes, and gardens. Whatever a painter can see or a photographer can picture, a papercutter can also create. The cutter will use scissors or an assortment of knives and a variety of papers from the traditional rice paper or papers made from wood or cotton. The papers can be of a single color or white and then painted with watercolors. Many of the landscapes will be painted to achieve the effects that the papercutter wishes. There are some landscapes that are done in a single color and appear to some extent like a silhouette or have a 3D type of effect.

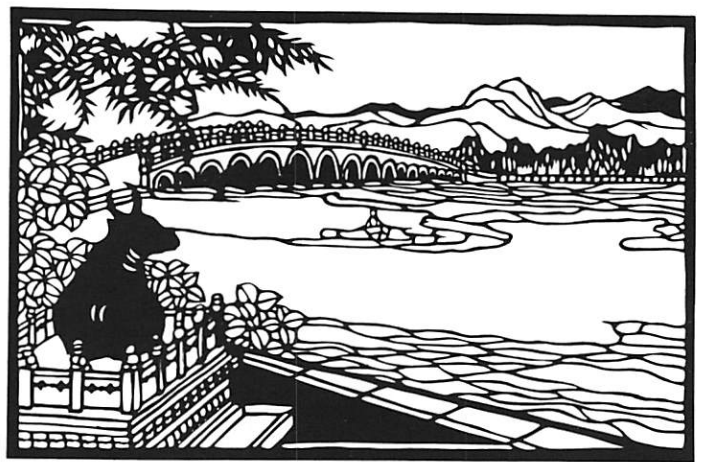
The papercutters that do the landscapes are most often Master Cutters, due to the complexity of the landscape as compared to the flowers, animals, symbols etc. Often the papercutter will focus on buildings that have historical importance in China. Most of the landscapes will include mountains and trees, but seldom contain people or animals. I do not really know why this is the case, though I assume that to maintain the purity of the landscape vision, people and animals have been excluded to eliminate a distraction within the cutting.

When done in a smaller size, the landscapes are sometimes placed on plates or wood blocks. The use of a very large paper or canvas and frame is more the medium of choice for some landscapes today. Just like the fresco or mural in the Western tradition, the large Chinese landscape is often used to cover a large space on a wall. Some of the Chinese restaurants here in the United States will use large silk paintings for the same purpose. In China it is more economical to use a papercutting

for the same purpose. The large cutting is often surrounded by wood or bamboo to give the appearance the work is a painting rather than a cutting. If the cutting is glued directly to the wall, it will not last more than a year and then must be replaced. If a glass is placed over the cutting, it can last for several years.

Interiors of homes, although not truly landscapes, often appear in a series of cuttings that represent a myth or story or opera character. These cuttings are most often found in the Beijing area of China. The Southern Provinces will have more "typical" landscapes due to the fact those areas are more open to natural scenes. Rivers or waterways are often troublesome subjects for papercutters and are usually best represented in cuttings that have been painted.

It is not common to find large landscape papercuttings on display in other than public buildings. The use of large papercuttings in factories or in business or entertainment establishments is rare because soil and other air-borne materials can easily damage the

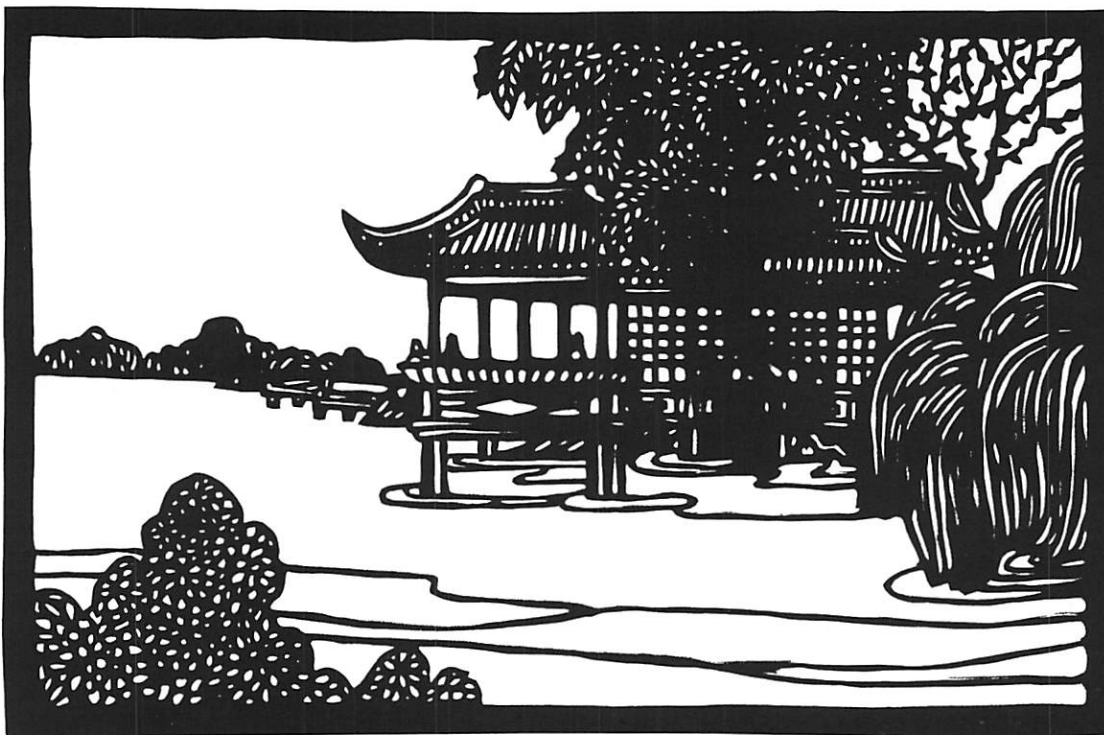


cuttings. It is quite rare for any papercutting to last for a long period of years.

When you see a Chinese landscape papercutting, the view differs considerably from the views in the Western world. The mountains and the valleys tend to be less varied and the perspective a bit different. The colors, when used, can vary considerably from the colorings used by western artists. Occasionally, when done in a single color such as black, the landscape will have a similarity to the pencil drawings of the Impressionist painters. Matisse, one of the Impressionist painters was fascinated by cut paper, but did not do cuttings of landscapes. He focused on cuttings of people or still life design. He was after

the simplicity of the piece and its primitive or child-like focus.

In summary, the landscape is not the most common type of Chinese papercut. It is one not typically the first choice of the Chinese papercutter. The richness of the gods and people and flowers and animals in China make preferred subjects for the Chinese papercutters. For example, the dragon is also a very common subject, since it is the symbolic animal of the Emperor (although there are no more Emperors). It is not easy to obtain samples of landscapes and I have but a few in my collection of Chinese papercuts.



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

THE SMITHSONIAN, February 2003, Matisse and Picasso pp. 62-70.

These are examples of Chinese landscape papercuttings. Richard Shemetulskis has these and others for sale. You can contact him at email turtletd@juno.com or call 248-446-0528.

Official Guild Merchandise



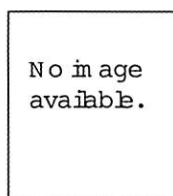
Cloisonne Pin – *This item is available only to current members.* Official GAP seal in gold color on black background. Slide clutch. (One is included in the New Member Package.)

Item # M001 Price: \$8.00



Identification Stickers (50) – *This item is available only to current members.* Official seals of GAP for placing on the back of framed papercuts. Identifies GAP as an organization, and you as a member. (Ten are included in the New Member Package.)

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Mug - Official GAP coffee mug. White mug with round black Guild Seal (same as on pin and stickers).

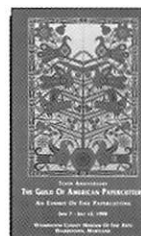
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1998 Catalog / Tenth Anniversary - 64 pages of cuttings. Color front/back cover with 10 color cuttings. This is an excellent review of the many forms of cuttings being done in North America today. Good way for new-comers to familiarize themselves with other members' styles.

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Birthday Calendar - A perpetual calendar suitable for every year. Each month has a black and white picture of a papercutting by a Guild member followed by daily spaces for personal entries.

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A Basic Guide to Identifying and Evaluating American Silhouettes by William Lehman Guyton, M.D., Mary B. Guyton, and James M. Hoeing. This 24 page booklet reviews silhouette history, artists, technique, and connoisseurship as a basic start of knowledge for the collector, or the cutter.

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	V9N3	Summer		\$6.00
	V9N4	Fall		\$6.00
1997	V10N1	Winter	\$24.00	\$6.00
	V10N2	Spring		\$6.00
	V10N3	Summer		\$6.00
	V10N4	Fall		\$6.00
1998	V11N1	Winter	\$30.00	\$6.00
	V11N2	Spring		\$8.00
	V11N3	Summer		\$8.00
	V11N4	Fall		\$8.00
1999	V12N1	Winter	\$28.00	\$6.00
	V12N2	Spring		\$6.00
	V12N3	Summer		\$8.00
	V12N4	Fall		\$8.00
2000	V13N1	Winter	\$24.00	\$6.00
	V13N2	Spring		\$6.00
	V13N3	Summer		\$6.00
	V13N4	Fall		\$6.00
2001	V14N1	Winter	\$24.00	\$6.00
	V14N2	Spring		\$6.00
	V14N3	Summer		\$6.00
	V14N4	Fall		\$6.00
2002	V15N1	Winter	\$24.00	\$6.00
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	V15N4	Fall		\$6.00

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For additional items, use a separate sheet of paper.

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Enclose US funds ONLY!

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Total # of Items: _____

Total price of all items: _____

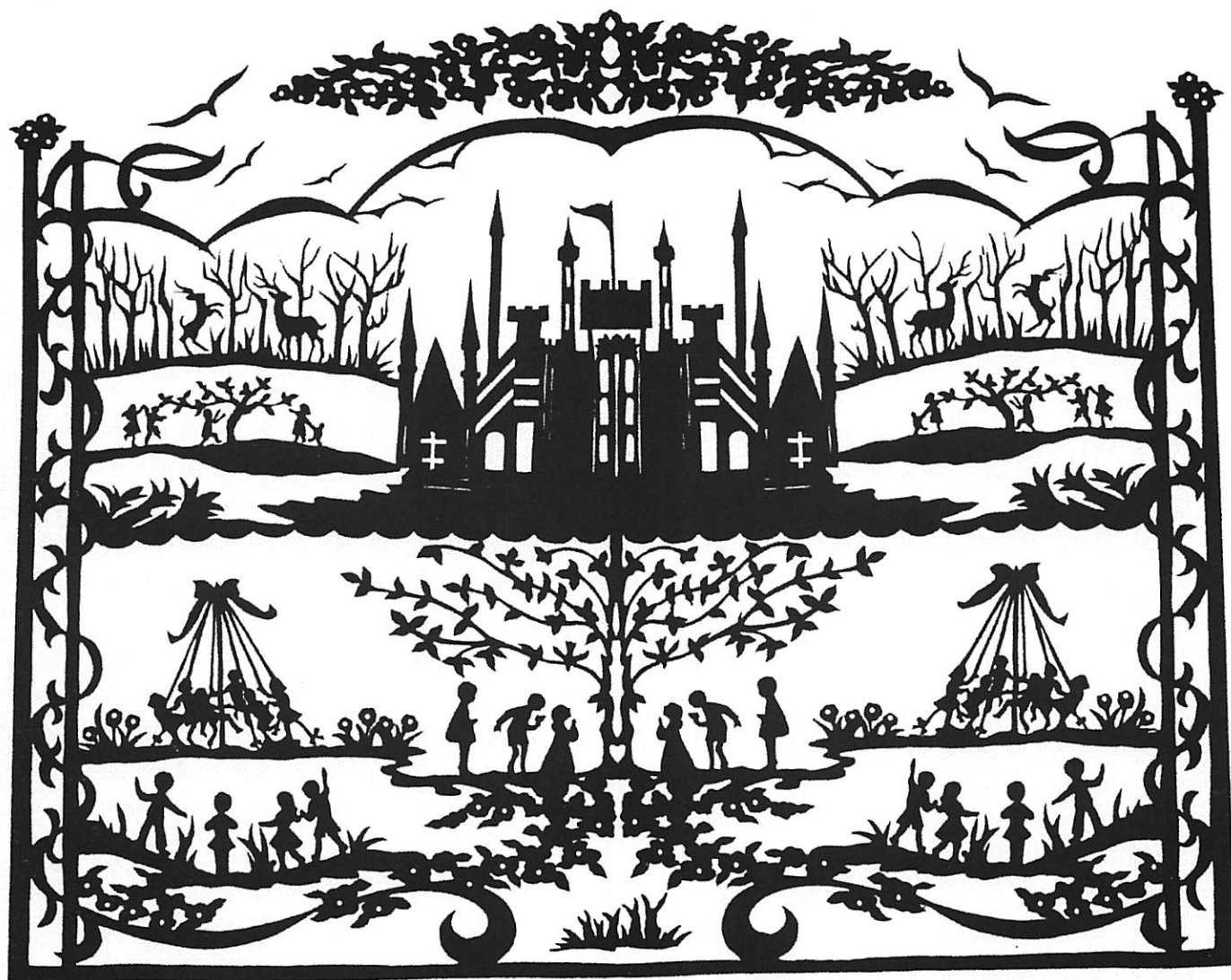
Shipping (see below): _____

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CHILDHOOD FANTASY © Mary Olive Eddy Jones

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