

FirstCut

A Guild of American Papercutters Publication
Vol. 18 No. 4 Autumn 2003





THROUGH THE BRAMBLE HEDGE © *Suzi Zimmerer, 2003*
Original Size: 9" x 9"

The **Guild of American Papercutters** is a nonprofit organization dedicated to original 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 \$31US (\$41Foreign) for new members which includes the New Member Package; \$25US (\$35 Foreign) for renewals. We accept credit card payments for members through the secure on-line service PayPal indicated on the Guild's website for a small additional charge of \$2: www.papercutters.org.

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 Strimel-*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,

As I write, summer is winding down and people are beginning to think of Fall weather. This September my term as President of GAP will end. It has been an exciting 2 years. We now have our own website, a "virtual" board meeting through email when discussion is important, a professional newsletter that keeps us informed, our Long Range Planning Committee submitted their report about how to grow our Guild, and we are discussing trademark issues and copyrights on all intellectual and creative work.

Since Collection 2002, there has been a growing interest in local groups around the country to have or plan their own traveling shows. (This is an important development since not all of us can drive the long distances necessary with boxed artwork from our main traveling show.) They are hoping to show papercutting in states such as Virginia, Kentucky, North Carolina, and California. Seattle has had a new 3 month show at the Washington State Convention and Trade Center. The Traveling Show of the Mid-west is still on the road thanks to Sr. Clarice Steinfeld's guidance.

Asilomar, near Monterey, California is the location for Collection 2004, the next Guild get-together. It will be a worthwhile opportunity for meeting others!

Sincerely,

Nancy L. Cook, President

Editorial Comments

Holy sMokes!! Summer is gone and I wanted to get ahead by finishing dozens of cuttings, framing everything in my papercutting file, washing all the windows, rearranging furniture, and completing all the Christmas in July projects. As it turns out, *some* cuttings got done and only *those* got framed, no windows were washed, and furniture still shadows the dust bunnies.

On the other hand, *some* Christmas presents were completed, over 75 gourds were gutted, my son was inducted into the Order of the Arrow, my husband's barbershop quartet gained prominence, and we participated in the christening of our eleventh godchild. Sometimes 'getting ahead' specifics cannot be planned!

So, this is what I know: when planning a timetable for success, and the paper is cutting funny or designs are ugly or holiday plans are not working out, remember everything will shake out in the end. Pressure separates the good stuff from the fluff...and it is the good stuff that makes getting ahead worthwhile.

Enjoy yourself and your life,
Angela Mohr, Editor

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Front Cover: The front cover is a composed photograph taken by Andrew Meserole. The papercuttings in the photograph were cut by Virginia papercutters when they met together, August 2, 2003. More details can be found on page 11.

Back Cover: The back cover photograph is an example of what happened when Gene Mason Toutsu, one of the Virginia papercutters, took the August meeting's project home and ran amuck. (Actually, she liked the idea so much she prepared these for Crossroads Arts Center).

Errata: The correct designation for the last issue, Summer 2003 is as follows: FIRSTCUT, A Guild of American Papercutters Publication, Vol. 17, No. 3, Summer 2003. It was NOT Vol. 18.

Member Homework

Winter: Wind, Silhouettes, Snowflakes

Spring: Botanical Papercutting, Rites of Spring

Summer: Trees, Landscaping, Swings

Autumn: Leaves, Busy Scissors, Gifts

FIRSTCUT Deadlines

WINTER – November 25

SPRING – February 15

SUMMER – May 15

AUTUMN – August 15

Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

Bethany Lutheran Church
76 W. Crystal Lake Avenue Crystal Lake, IL 60014
October 5 - November 2, 2003
(Contact Person in Crystal Lake: Judith Hollister)
(Member Volunteer, Sister Clarice Steinfeldt, SDS)

UNIVERSAL LANGUAGE:

THE ART OF PAPER CUTTING

The Willow Valley Retirement Community Cultural Center
Lancaster, Pa
September 15 - October 15, 2003
Lancaster Library from January 1 - February 28, 2004
(Member Volunteer, Sharon Schaich)

DIVERSITY OF PAPER CUTS

Washington State Convention Center
Downtown Seattle
July 12 - September 28, 2003
(Member Volunteers, Sharyn Sowell & Lucrezia Beerli-Bieler)

SHOEBOX EXHIBIT

John Marshall library
Rose Hill Drive, Alexandria, VA.
November 2003
(Member Volunteer - Anne Leslie)

GAP MEETINGS

Fall Meeting - Saturday, October 18, 2003
At the home of Hae Yong Kwon, Haymarket, VA
Winter Meeting - Sunday, February 15, 2003
At the home of Nancy Rosin, Franklin Lakes, NJ
Spring Meeting - April 30, May 1 & 2, 2004
Massachusetts

COLLECTION 2004

October 17-21, 2004
Asilomar Conference Center, Pacific Grove, CA
See the current news about this on page 8.

GAP Website - www.papercutters.org

provided by Hae Yong. We will see Hae Yong's new studio and she and her sister, Yoomi Yoon, will show us some of their work. Hae Yong will share with us the story about the papercutting book she wrote that was published in Korea. She also has an exciting idea about an adventure for GAP members...but I will let her tell it. Come find out what it is.

Directions:

From I-495, proceed west on I-66 to Exit 40 (Haymarket). Turn right onto Route 15 North and proceed 1.5 mi. to left onto Dominion Valley Drive. Take first left to security gate.* Once through the security gate, drive straight on Tournament Drive. You will go around some circles/roundabouts along the way. Continue until Tournament Drive ends. Turn right on Jupiter Hill. Take the first left onto Cherokee Run Court. It is the third house on the left (5669 Cherokee Run Court).

*NOTE: When entering, mention *Guild of American Papercutters' meeting* - this information will be left at the gate.

Winter Meeting

The Winter GAP meeting will be held on Feb. 15, 2004 at the home of Nancy Rosin in Franklin Lakes, NJ. Nancy has a wonderful collection of antique papercuttings and will present a program on antique Valentines. Details will be in the next issue.

Planning Ahead for the Spring Meeting

Plan to attend the Spring GAP meeting in Massachusetts on April 30, May 1 & 2, 2004. We plan to visit The Eric Carle Museum in Amherst. Saturday evening, May 1, Yehudit Shadur, Judaic papercutter and author of books about the tradition of Judaic papercutting, will present some of her work and share her knowledge about the subject. We are piecing together an exciting line up of activities and we are excited to meet with our Northern members. If you think you may want to go, or can suggest local events to add to our visit, let me know. Additional information about our itinerary will be sent when it becomes available.

Contact Faye at Ph:(302) 234 1733, Email: or faye@duplessis.net; Mail: 524 Beech Tree Lane, Hockessin, DE.

Fall Meeting

The Fall GAP meeting at the home of Hae Yong Kwon at 5446 Cherokee Run Court, Haymarket, VA. The meeting will start at noon with lunch

Angling for COLLECTION 2004

Are you an ethereal Jellyfish, or one worth catching? So far about 40 GAP Members have sent for information, and I hope to *net* many more! Registration packets will be in mail by February 2004.

October 17-21st, 2004 are the dates for Collection 2004 at Asilomar Conference Center, on the Pacific Ocean shore near Monterey, CA. Events include an introduction by a GAP scientific illustrator, travel to the amazing Monterey aquarium to sketch and cut images of sea life: otters, sharks, and cuttlefish! Workshop offers grow more exciting daily including papel picado, silhouettes, design, 3-D pieces, Danish and Chinese cutting, and combining papercutting with storytelling! There will be presentations on the art of accomplished cutters, interesting side trips for non-cutters, and excellent food! Meet more people who share your enthusiasm than you ever thought existed!

Those who live in landlocked states will enjoy the Pacific Ocean just a few blocks walk through the sand dunes! Westerners, this may be the closest a GAP Collection will come in a long time, and if you have not attended one, don't miss it! Show your work, and view the work of other GAP members!

Watch for a big article in Winter FIRSTCUT.

For more specific information, send this form and a \$10 check payable to GAP (to cover duplication and postage costs; \$10 will be credited toward your registration) to: Collection 2004, Alice Helen Masek, 2520 Craig Court, Castro Valley, CA 94546

Request for Information for GAP Collection 2004:

Name(s) _____

Address _____

Phone or e-mail: _____

☐ I am interested in presenting a workshop

☐ I would like information on a GAP group
Yosemite trip after the Collection.

Member Dates at a Glance

Barbara Buckingham

Nov. 7-9 / Craft & Design Show-Hand Workshop
Richmond, VA

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

Beatrice Coron

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

Sandy Gilpin

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

Sharon Schaich

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

Nov. 22 / North Penn Holiday Craft Show

North Penn High School, Lansdale, PA 19446

Nancy Shelly

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

Oct. 26-28 / Directory of Traditional American Crafts Show
Valley Forge Convention Center

King of Prussia, PA 19406

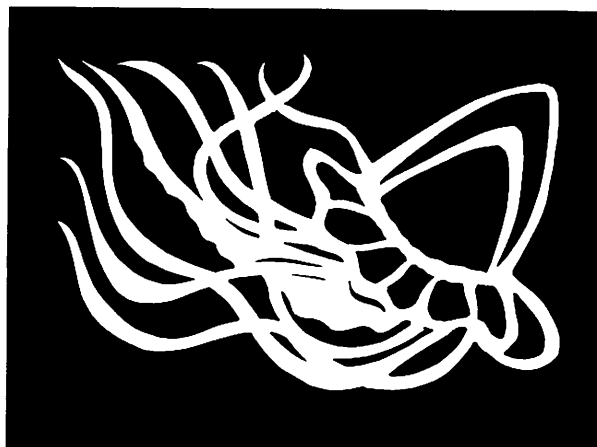
Nov. 22 / North Penn Holiday Craft Show

North Penn High School, Lansdale, PA 19446

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.

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 by sending an email to gapmembership@meserole.net.



JELLYFISH © Alice Helen Masek, 2003

EXHIBIT OPPORTUNITY
Paper Works:
The Multicultural Art of
Papercutting

May 24 - July 2, 2004
Lexington Living Arts & Science Center (LASC)
362 N. Martin Luther King Blvd.
Lexington, Kentucky 40508

*1 work per artist

*\$10.00 entry fee, **plus** return shipping

*Each work must be clearly marked on the back with the title of the work, the artist's name, address, and phone number and/or e-mail. If work is for sale, indicate price. (LASC will retain 30% commission on any sales.) If work is not for sale, it must be clearly marked NFS. Artwork is not juried, but the LASC board and staff reserve the right to exclude works because of space, quality, or content.

*Work must be at the LASC on or before 4p.m., Tuesday, May 18, 2004, to be in the exhibit. All work must be framed/ready for display. While the LASC has no requirements for hanging (wire, D-ring, etc.), it is suggested that Plexiglass or other glass substitute be used rather than glass. The LASC will not be responsible for replacement of broken glass.

*This will be the GAP's first exhibit in the Commonwealth of Kentucky and a wonderful opportunity to expose the southeast to this wonderful art form, and we need your support by participating. If you have any questions or comments, please contact GAP member, Debbie Cox at dvaughtpaperart@yahoo.com or call at (502) 223-3279.

And No Foolin'!!

There's been a slight change in the timing for the new birthday calendar – the finished calendar will be unveiled at Collection 2004. Therefore, entry deadlines will be changed.

What is a birthday calendar? A misnomer of sorts, a birthday calendar is an approximate 5" x 7" GAP publication that, by month, lists the number dates of each month, but not the days, so it never goes out of date. It can be used as a visual reminder

of annual dates such as birthdays, anniversaries, and other special family dates that don't change from year to year. This is an opportunity for members to have a piece of papercutting published. GAP uses appropriate black and white papercuttings to illustrate each month and the cover page. To enter your favorite papercutting for consideration, follow these requirements:

1. Image must be black on white or white on dark and submitted as clear, printer-ready copies. Shop around for a copier in your area with new toner that produces sharp, dense images. Clean the copier glass so no smudges or dirt flecks ruin the image.

2. The image should be submitted to fit. Either the image is already 4 ½" x 5", or reduced to fit into a 4 ½" x 5" space. Make sure any reductions can still show details clearly, or choose another papercutting.

3. The cover is a horizontal 5" x 6" space. Cuttings that have already been used in FIRSTCUT will also be eligible with the artist's permission. Papercutters whose work is selected will receive a free calendar.

Deadline for submissions – April 1, 2004 And No Foolin'!

Send a copy of cutting/s to Trudy Kauffman, 1451 Friedensburg Road, Reading, PA 19606. Call 610-779-8374 or e-mail for questions concerning the calendar gpkuffman@earthlink.net

2004 Membership Dues Payments

This year, a renewal notice will be mailed to all members so dues can be paid by the end of year to avoid missing the Winter issue of FIRSTCUT.

In addition to the traditional method of paying by check to the GAP Membership office, remember we now offer the option of paying renewals through the secure online service PayPal, for a small additional charge of \$2.

Shoebox Exhibit

The exhibit is best hung in a glass case for protection. This is perfect for libraries and hospitals where cases are set aside for exhibiting collections of one kind or another. Please call Sharon Schaich at 717-626-4330 if you would like to have the Shoebox exhibit for your library or a similar space.

Member Commentary

Another View on Papercutting as Craft/Fine Art

Thank you for the new FIRSTCUT. I find it most interesting. I like the TREES OF LIFE [by] Suzi Zimmerer very much, indeed. They are, what we call "Folk Art" of the very best, and a little more. This is coming to the point. Regarding *Struggling with Papercutting's Image* [pg. 9, last issue], we have the same problem right from the beginning. In our program one of the main points is: establishing papercutting as an art. I must confess this is extremely difficult, because a lot of our members don't want it to be one of the fine arts. They want to make what we call "Feld-, Wald- und Wiesenkunst" (Field, wood and prairie-art). What are the criteria that a work can be called a "work of fine art"? I think it should not be a copy, it should be original with own ideas, it should be well composed, it should be structured, and have a "ductus", in short, it should be unique. This applies to any work of fine art. ...Going back to Suzi Zimmerer: Folk Art also can fulfill the criteria of fine art. It just must be good. – Ursula Kirchner, Germany

Three Offers from Richard

From Richard Shemetuskis:

1. "...I have an idea of possible interest. I send out a Monthly Newsletter and have been using stock clip art. I would be willing to put in a papercut thumbnail, if it can be sent so I can download it... I would give credit for the cutter and so it might be a way for a cutter to get more visibility."
2. "...for my Phone Programs: For any cutter who signs up for the Program, I would send a \$5.00 check to GAP for the referral/signup." This is the information on the programs:

"The Best Telephone Rates in the Nation... We beat MCI, Sprint, AT&T, and SBC Ameritech.

Our Carriers:

ECG COMMUNICATIONS
EGI ACESSS POINT
FIRST COMMUNICATIONS
ONE STAR
TALK AMERICA
TOUCH TONE COMMUNICATIONS

All Service is in 1/10 of a minute.

Our Services:

- *Consulting at very reasonable rates... (No charge if we can't show at least a 25% savings).
- *Free analysis of your phone usage...Simply fax a bill.
- *24 Hour Answering Machine.
- *References Provided.
- *Nationwide service, International, 800 Numbers, and also T1 both full and shared.
- *RATES AS LOW AS **.039 WITH NO FEE.**

We can take care of all the forms, just mail or fax your Name, Address, City/State/Zip, and Telephone Numbers to me: Contact Numbers: 734-779-1120 (Phone/Fax), In Michigan 1-800-turtle0 (887-8530) EMAIL: turtleltd @ juno.com or rshemetuskis @ hotmail.com, WEBSITE: www.turtleltd.com, Richard Shemetuskis, 14956 Richfield, Livonia, MI. 48154.

3. If any cutter is interested in a book (children's) collaboration...I'll offer 50/50 split on royalties if published.

Lucrezia Writes to Say...

Lucrezia Beerli-Bieler wrote to tell us "...about a website about Mr. Gebing's museum (www.scherenschnitte.de). It is absolutely wonderful and extensive. He also told me, that he will visit New York sometime in December when Uli Hofer is going to be there. He said that he would love to meet some of the members of GAP. He doesn't know the exact time yet that he will be there."

Seattle Show Review

Don and I went to Seattle last weekend to see the newly installed GAP show at the Washington State Convention and Trade Center (their web site is WSCTC.com and it has the show on it).

The show was professionally hung by the Center and each piece has its own alarm. It hangs on the 2nd floor walkway, in full view of everyone traveling on the escalators and walking to various conference rooms. The Center hangs work for 3 months, and has been very enthusiastic about Lucrezia Beerli-Bieler and Sharyn Sowell's efforts.

There are other art exhibitions hanging in the hallways, all of excellent quality. Ours was so well received that we have a reservation for 2006 to hang another show! – *Nancy Cook*



The Seattle Show volunteers (left to right): Suzi Jensen, Aki Sogabe, Bea Goodpasture, Sharyn Sowell. Although the picture is marked, it's great to see four members coming together as a team!

Another Review of the Seattle Show

Original papercuts were displayed at the Western Washington Visitors' and Convention Center Galleria in downtown Seattle that ended September 26, 2003. The display located off the main escalator of the Convention Center entrance hung on six consecutive large walls on the second floor. The 30 framed pieces included traditional, abstract, and contemporary images. All types of paper were used; cardboard, origami paper, art paper, silhouette paper, tissue paper, and thin Japanese papers. Some images were cut on black silhouette paper and others were cut on white paper. Several pieces were air brushed or hand painted.

Linda Willanger, Director of Executive Services for the Center, assisted the coordinators and volunteers with suggestions for a successful show. Linda also provided expert staff to hang and alarm-secure the framed art. Randy Lewis, from U-Frame-It shop in the University Village district, donated his time to create the information poster. I cut some sample papercuts for the poster so the viewer could examine the designs up close. Sharyn Sowell illustrated and wrote the information flyer, and made name cards for each piece. Members volunteering to set up the exhibit included Aki Sogabe, Susie Jenson, Sharyn Sowell, and myself.

The 2003 Diversity of Papercuts participants are Paul Beal, Lucrezia Bieler, Rose Ann Chasman, Nancy Cook, Marcia Egan, Olga Ponce Furginson, James Richard Goodall, Beatriz Goodpasture, Susie

Jenson, Angela Mohr, Kathy Reed, Nancy Shelly, Doris Sikorsky, Aki Sogabe, Sharyn Sowell, Roma Starczewska, Sr. Clarice Steinfeldt, SDS, and Monika Stewart. – *Beatriz Goodpasture*

Summer Meetings

It was a busy summer. I have cut at 2 shows, visited 2 shows, and have 2 more one-day events. The greatest part has been the surprise visit from Susan Throckmorton at the VT History Expo! She was visiting the area, had seen my name, and sought me out. She showed me several great cuttings she had brought with her for a potential customer and her wonderful t-shirts she had printed with her multi-color Lowicz style cuttings. Then when I visited my sister-in-law in State College, PA, I had the pleasure of meeting 3 papercutters at the Central Pennsylvania Arts Festival: Barbara Buckingham, Judi Das, and Clifford Nevin. I also finally saw Neil Haring's work at the People's Choice show in Boalsburg. There was also a silhouette artist, Igor Nasibyan cutting fabulous silhouettes. They are all incredible artists. – *Carolyn Guest*

Piracy

NOTE: *As backup information for those not up-to-date on this issue,*

Everyone needs to look at this web address:
www.china-folk-art.com/index.htm

This is the catalog page of this company. Many of the designs come from the Carol Belanger Grafton books (Dover Publications), but many others are from Swiss artists, some whom we know, and Asian artists, whom I don't know. This website has navigational problems, so you will have to type in the addresses most of the time to get from page to page. Here are the addresses:

<http://www.china-folkart.com/usagespecification.htm>

www.china-folkart.com/index.htm

www.china-folkart.com/companyprofile.htm

www.china-folkart.com/order&payment.htm

www.china-folkart.com/broker%20want.htm

www.china-folkart.com/choose%20colors.htm

www.china-folkart.com/quickdelivery/htm

www.china-folkart.com/productspecification.htm

– *Marie Helene Grabman*

This is what Beatrice Coron found out:

I spoke with the Volunteers for the Arts and they only can take our case and help us if the artwork is copyrighted with the US Copyright office (<http://www.loc.gov/copyright/>). We cannot do it for the individual artist as GAP doesn't own the copyright to each work. Each artist has to register his/her own work. It is paperwork but it is something we have to do. You can register your work as a "collection" having all images as a group. It cost only \$30. You can see the process on this page of the copyright website:

<http://www.copyright.gov/register/visual.html>.

The registration starts the day they receive your registration forms. Have someone check if it is properly filled out. The registration certificate can take 4 to 5 months to get back to you. I did a batch of all images on my website calling them "Béatrice Coron's websites". I did it through <http://www.benedict.com/> that fills the form and submits all images of your website. It costs \$99 but was much easier as I had a lot of images.

Meanwhile we are looking to send a "cease and desist" letter to the Chinese company, the web host, and web server. [The Board approved this action.] You can see a sample that would be adapted to our case and hopefully in Chinese at: <http://www.utsystem.edu/ogc/intellectualproperty/contract/cease.htm>

This is the list of pirated images we have identified:

<http://www.china-folkart.com/usagespecification.htm>

- Marie-Helene Grabman "Love Knot" and "Swiss Circle Woodland" taken from online page <http://www.main.nc.us/openstudio/MHGrabman/index.htm>

- Marie-Helene Grabman "Heart Bouquet", "Heart Basket" and "Butterfly" taken from online page <http://www.main.nc.us/openstudio/MHGrabman/gallery%203.htm>

- Ursula Schenk

- Susanne Schläpfer

Catalogue pages:

<http://www.china-folkart.com/main.htm>

Classic Collectible Series 1 from the Catalog of the 3rd Swiss Exposition

DM 003 "Swiss Scene" by Bruno Weber

DM008 "Wheel & Dance" by Romi Rhiner

DM005 "Switzerland Grape Manor" by Ursula Schenk

DM 007 Margarethe von Glehn Luther - FIRSTCUT Fall, '97

DM 012 "Work & Relax" by Edi Risler

<http://www.china-folkart.com/museum2.htm>

Classic Collectible Series 2 from the Catalog of the 3rd Swiss Exposition

IM 001 "Grazing" by Martine Eichenberger

IM002 "Switzerland Walking" by Bruno Weber

IM004 Margarethe von Glehn Luther- FIRSTCUT Fall '97

IM005 "Water Venice" by Edith Muller-Gutjahr

IM006 "Pets in Basket" by Barbara Seiler

IM007 "Duck's Home" by Iduna Haus

IM 008 "Parrot" by Kathrin Gruber

IM 009 "Play Music" by Verena Kuhni

IM010 Beth White - FIRSTCUT Summer 98

<http://www.china-folkart.com/gift.htm>

Craft & Gift Series

DP001 "Circus" by Faye DuPlessis

DP007 "White Horse" by Suzi Zimmer - FIRSTCUT Summer 99 Pg. 29

DP 006 "Christmas Day" by Ursula Hamann - FIRSTCUT Fall 97 Pg.20

DP 005 "Mongolian Horses" by Turburam Sandagdoriid - FIRSTCUT Summer 99 Pg.24

DP010 "Outing in Fall" by Maria, Swiss 3rd Expo cat. Pg. 56

DP 011 "Switzerland Grazing" by Ruth Zeltner, Swiss 3rd Expo. Pg. 125

DP016 Margarethe von Glehn Luther- FIRSTCUT Summer '97

DP024 Paul Beal- FIRSTCUT Fall 98

DP025 Ursula Hamann- FIRSTCUT Fall '97

DP029 Margarethe von Glehn Luther- FIRSTCUT Summer '97

DP033 Margarethe von Glehn Luther- FIRSTCUT Spring '97

DP034 Margarethe von Glehn Luther

DP037 Regina Scudellari- FIRSTCUT Fall '98

DP038 Regina Scudellari- FIRSTCUT Fall '98

DP039 "The Babysitters" by Dan Paulos

DP012 "Shepherd's Song" by Dan Paulos

DP 009 "Mother's Day" by Elisabeth Emmmler from her book *Bilder Mit Der Scherengeschmitten* Von Elisabeth Emmmler

DP 002 "Mongolian- Mongol King" by N.
Baatartsog from the book *Mongolian Folktales* by H.
Mettervich

<http://www.china-folkart.com/promotionalgift.htm>

Promotional Gift Series (European Part)
Some of the following are from the Dover
Publication, MORE SILHOUETTES, and are copyright-free

001 Pg. 23
002 Pg. 26
EW003 Margarethe von Glehn (FIRSTCUT Fall 97)
004 Pg. 74
005 Pg. 75
006 Pg. 79
007 Pg. 98
010 Pg. 79
011 Pg. 85
012 Pg. 73
016 Pg. 104
017 Pg. 100
018 Pg. 25
019 Pg. 17
021 Pg. 66
027 Pg. 66
031 Pg. 103

Promotional Gift Series (American Part)

QT002 Suzi Zimmerer - FIRSTCUT Summer 99
QT003 Frank Joest
QT004 Suzi Zimmerer - FIRSTCUT Summer 99
QT006 Sr. Clarice Steinfeldt - FIRSTCUT Spring 99
QT007 Clarice Steinfeldt - FIRSTCUT Spring 99
QT008 Suzi Zimmerer - FIRSTCUT Summer 99
QT009 Suzi Zimmerer - FIRSTCUT Summer 99
QT010 Frank Joest
QT012 Frank Joest
QT014 Regina Scudellari - FIRSTCUT Fall 97
QT 017 Linda McGuire - FIRSTCUT Su 99 Pg. 27
QT 018 Linda McGuire - FIRSTCUT Summer 99
QT 019 Maureen Dorby - FIRSTCUT Summer 99
QT020 Sharon Schaich
QT 021 Leslie Miller - FIRSTCUT Su 99 Pg. 26
QT022 Regina Scudellari- FIRSTCUT Fall 97 Pg. 8
QT 024 Hedwig Richter - FIRSTCUT Su 99 Pg. 20
QT027 Frank Joest
QT028 Sharon Schaich
QT 026 Hedwig Richter – FIRSTCUT Su 99 Pg. 20
QT027 Frank Joest
QT028 Sharon Schaich

QT 030 Sharin Sowell - FIRSTCUT Winter 99
Promotional Gift Series (Japanese Part)
Promotional Gift Series (Chinese Part)
Promotional Gift Series (Other Countries Part)
XH 001 Mongolian Warrior - by N. Sambuugiin
Baatartsog- FIRSTCUT Summer 97 Pg. 11

<http://www.china-folkart.com/jpseries.htm>

Japanese Collectible Series
GT008 geisha from Masayuki Miyata

<http://www.china-folkart.com/euroseries.htm>

European Abstract Series
All from Halyna Polodyna website
<http://www.cutting.narod.ru/>
SH001 through SH024

An additional thought from Ursula Kirchner:

I think, there are lots information, ideas, pictures, and cut-outs stolen in the Internet and it is not possible to do anything about it. The only thing we can do is not to place the most interesting works in websites. It is very easy to copy a normal cut-out of black paper. The cut-out just needs to be copied from a book or from a website, and a black paper stuck underneath and the whole thing can be cut out. Many people copy old cut-outs like this and sell them as their own works. A well-known publisher in Germany used two of my cuts on the covers of two books. When asked, they told me they thought I was dead. I asked them to pay for it, and they did. ...We can protect ourselves, if we use different materials or change materials; we also might use different techniques and so on. This would mean, that our works become more fanciful and cannot be copied so easily. I like the Internet, because I can see your websites and the Chinese website etc. It is fun. It doesn't do me much harm, if they copy a few of my works. I have lots more. ...So don't worry too much about it. Tell your members, that if they don't want to have their works pirated, they must not put them in websites. And perhaps it doesn't matter so much, if they sacrifice one or two.

Watermarking Online Images

Keeping in mind that theft will happen if someone is intent enough on stealing, this was found online and might be helpful to those handy with Photoshop. It basically distorts an image in the center with a see-through copyright symbol, like a

transparent 3-d bulge...not necessarily distracting, but definitely present.

How To Add a Text Watermark Over a Photo in Photoshop 5.5 or higher

Watermark Copyright Symbol

Placing a watermark on images that you plan to post on the Web will identify them as your own work and discourage people from copying them or claiming them as their own. Here's a simple way to add a watermark in Photoshop where the text remains editable.

Difficulty: Easy / Time Required: 2 minutes

Here's How:

Open an image.

Select the type tool and type the copyright symbol or any other text you want to use for a watermark. While you're still in the type tool dialog, click the color swatch, and set the color to 50% gray. (Use HSB values 0-0-50 or RGB values 128-128-128; both will produce the same result). Click OK to exit the type tool. Resize and position your text as desired.

Photoshop 5.5: Right click (Mac users control-click) on the type layer in the layer palette and choose Effects.

Photoshop 6 and 7: Double click on a blank area of the type layer in the layer palette (not the thumbnail or the layer name) to bring up the layer styles dialog.

Apply the Bevel and Emboss effect and adjust the setting to your liking. In the layers palette, change the blend mode for the type layer to Hard Light.

Tips:

If you'd like the watermark a little more visible, try a color value of 60% gray for the type (HSB value 0-0-60). Resize the type at any time by pressing Ctrl-T (Windows) or Command-T (Mac). Hold the shift key and drag a corner handle. When you apply the transformation, the type will resize with no loss in quality. You are not restricted to using only text for this effect. Try importing a logo or symbol to use as a watermark. The Windows keyboard shortcut for the copyright (©) symbol is Alt+0169. The Mac shortcut is Option-G. If you use the same watermark often, save it to a file that can be dropped into an image any time you need it. Remember, it's always editable! ~ Sue Chastain

— From an online Photoshop resource website.

Prayerful Papercutting

Yesterday I did Prayerful Papercutting of a 6 foot wide by 9 foot tall MIGHTY TOWER OF THE NAME OF THE LORD with counselors and disabled kids and their families at a *Joni and Friends* camp in the Santa Cruz mountains about an hour from my home.

One technique I have not used before was to let the most limited kids "crinkle rocks" for the stony face of the tower wall – squares of paper cut to approximate size were wrinkled and then partially flattened out and taped on for a rough rocky effect. (It looked great when lit from the side!) We finished the cutting and put colored reflective foil behind the rainbow parts, and raised it in the evening worship service. It was great fun that so many could participate! – Alice Helen



This 6' x 9' Tower of the Name of the Lord was cut by counselors and campers at a Joni and Friends camp for disabled children and the families. Cut on June 9, 2003.

A Papercutting Exchange

I am volunteering to start a papercutting exchange. Anyone interested in exchanging papercuttings can send me their name and address along with a little information about themselves and their cutting styles, how they got started etc. I would compile the list and exchange with anyone interested in swapping. This would be a great way for members to get to know each other and to learn more about different styles. – Patti Rooks

817-774-1678 Daytime

817-641-6132 Nights

P.O. Box 4332, Buena Vista, CO 81211

Chapter Bits & Pieces

KENTUCKY KUTUPS

There will be an exhibit in Kentucky next year, May 24-July 2, at the Living Arts & Science Center (LASC). Tilly is working on a separate exhibit for the public library for later on in the year. The one at the LASC will be doing a *Call to Artists* (rather than securing an existing traveling show) so we need everyone's support to make a good showing in this area. [See pg. 4] The LASC will sponsor a reception and the exhibit will be held during a week of "gallery hop" and should receive excellent promotion and coverage. Tilly [Baird] has graciously accepted the responsibility of conducting a workshop in conjunction with the exhibit, with help and support from Kathleen Pemberton and myself. There will also be a family- activities day during that week and I will do a 1-day children's workshop with Tilly and Kathleen's help. We're also talking with the Frankfort Arts Foundation and hope to take this exhibit to Frankfort to exhibit at Kentucky State University thereafter, but no confirmation on that site yet.

We decided against a particular theme because so many of our members do different styles and techniques and since this is our first show, we wanted to show that diversity. So members, if your style is Jewish, Polish, Chinese, or Mexican, we want them all!

Just wanted to give everyone a heads up. We are very excited. Things are moving along very nicely here in the Commonwealth! —Debbie Cox

CALIFORNIA NEWS

The first (that I know of) Northern California GAP meeting of more than two people took place on June 8th, 2003, at 2PM, at the home of Alice Helen Masek in Castro Valley, CA in the San Francisco East Bay area. It was attended by Jan Penney, her husband William Zeigler, (who drove 2 hours each way from Seaside, near Monterey, for the two hour meeting, Robin Goodfellow from Oakland (about a half hour away), and myself.

I straightened up my upstairs studio a bit so the group could see my large papercuttings stored in rolls and in process, including a drawing on the floor for an event the next day. I laid out some of my

smaller designs and patterns on a table and hung a paper tapestry of colorful DANCING SEAHORSES in paper stained glass style in one panel of the bay window, about 4' x 7'. We laughed that most of the pieces I take out of my cuttings are bigger than whole cuttings Robin does.

We gathered around a table and spread out our cuttings. Jan's floral creations intrigued us, including one she had made into an etching on glass, sweetly framed with a dark blue edging to conceal the frame's interior and hardware. Jan also brought one of her small three-dimensional cottages, about 4 inches square, constructed from firm paper of several colors. Robin pulled out two metal pennywhistles and proceeded to play a duet with one in each corner of her mouth. An excerpt from the Nutcracker Suite, it was a bouncy harmony played by one person (tandem!), and quite charming. And what does this have to do with papercutting? It sure was fun, and an opener to Robin's sharing of a scrapbook she uses to teach children about several kinds of papercutting using papers ranging from wallpaper to facial tissues, making Shakespearean characters with triangles, and how to cut parts of flowers. Robin then sang the folk song *I Done What I Could*, and cutting the animals for each verse out of two contrasting layers of colored paper, cleverly folding tails and heads so the 2 to 4 inch animals



Northern California papercutters (left to right): Jan Penney, Robin Goodfellow, and Alice Helen Masek



©Alice Helen Masek, 2003

This is the first cutting Alice Helen made for the Asilomar notice for Collection 2004, but the Jellyfish was used instead this time.

stood on their four legs: a daschund dog, a "seal-pointe Siamese" cat (with paws and tail tip trimmed to reveal darker paper underneath), a fine spotted cow, a horse, and a darling grey mouse with pink inner ears, all in time with the song. We decided that Jan's little house was the "shack called 'break my back' " and more sharing continued. It was loads of fun, right on my tabletop! Over fresh strawberry sundaes, we talked a bit about Collection 2004, and some of the terrific activities we will schedule there, and almost before it started, we had to end the meeting so people could drive home! We will have to meet again soon, because Barbara Pauly of Vacaville was disappointed to be unable to come, due to a graduation invitation, and there are others who may attend in the future. California distances are great enough, and our members generally spread out over a rather large area, so frequent local Meetings are not possible, and Collection 2004 will be that much more a TREAT for all of us! Meeting was adjourned at about 4:15 PM. – Alice Helen Masek

VIRGINIA MEET & GREET

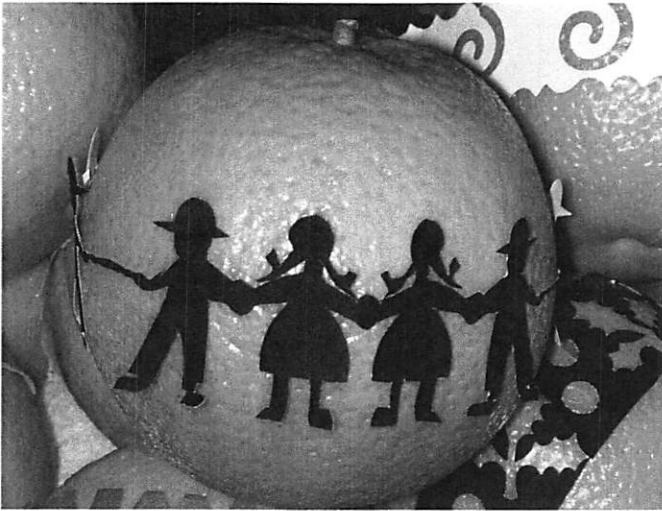
A group of papercutters from Virginia met in Stephens City for a chance to meet each other on a hot August Saturday. Few of us had met before, some had only emailed back and forth briefly, so there was a bit of time getting to know each other at first. We looked at delicate sculptural papercuttings

Hae Yong Kwon brought and talked about Korean papers. Gene Tousi's wycinanki is more stunning in person than when seen on cards or copies. New member Ann Thamm brought a buddy, Maxine Bartlett (a talented painter and framer), to join us. With a NEW member, what could we do but break out Chris Rich's book about papercutting and talk basics – a delightful refresher always!

When it appeared everyone had arrived who had accepted the invitation, Angela unleashed a plan to cut papers in the Phillipine tradition of decorative candy papercuttings as wrappings [see Summer 2002 FIRSTCUT, pg. 28-29], conversation started hopping and creative juices began flowing. No one had been prepared for this turn of events, but everyone seemed willing to jump in the game with enthusiasm. The results are live and in color on the cover of this issue! Gene Mason Tousi later wrote she like the idea so much she made coverings for treats at her gallery opening. She says it would make a wonderful



This is a detail photograph showing some of the goodies up close. From left to right: partially showing is Gene Tousi's multi-colored candy wrapper, the center bird tower was cut by Hae Kwon, the Santa head was done on red rice paper by Merren Booth, directly under Santa is a punched holly leaf ribbon border done by Angela Mohr.



This is one of the oranges decorated for the front cover by Hae Yong Kwon. She made a banner of people, then ran them around the circumference of an orange.

way to decorate baked breads this holiday season too!

After pictures were taken for the cover and lunch was eaten, everyone was on their way. Since the Fall GAP meeting is being held at Hae Yong Kwon's home in Haymarket, VA, our next opportunity to get together will be in October.

We encourage others to meet somewhere for lunch, or at a library, or some other local hotspot. It's exciting to see what others are doing!

WISCONSIN CHAPTER OF GAP

First Meeting, June 29, 2003 – 1:30-3:30p.m.

Members in Attendance: *Sr. Clarice Steinfeldt, SDS and Betty Guzniczak*; Members Excused: *Henry Guzniczak, Ann LeBaron, Barabar Klausmeier, Art Beaudry, Elda Schiesser*

The meeting was called to order at 1:35p.m. Sr. Clarice noted the understandable excuses of those not present. Under discussion was a change of day of meeting. Saturday perhaps to accommodate other members.

Another idea was to name our group. An idea from one member for the name was Milwaukee Clippers or Milwaukee Cut-Ups. It was thought that Milwaukee in the name was not inclusive enough. Wisconsin Clippers or Wisconsin Cut-Ups would be more appropriate. The Badger was suggested as a

logo. These ideas were tabled for more input from other members.

Sr. Clarice shared her recent cuttings and ideas. Betty had brought Henry's Japanese cutting, and Sr. Clarice wanted to exchange this cutting for the present one in the Midwest GAP Traveling Exhibit since it was something not represented in the show. Betty and Sr. Clarice discussed Betty's mixed media cutting and found different ways to finish the cutting.

The Midwest GAP Traveling Exhibit is being readied for a show in Wisconsin Rapids' MacMillan Library in August, hopefully. There is also a commitment for the show in Bethany Lutheran Church in Crystal Lake, IL, and possibly in the Heyde Center in Chippewa Fall, WI. Three cutters' work was sold in its last venue at Bishop Hill, IL.

After exchanging news of projects, shows, etc., Sr. Clarice and Betty were treated to homemade Spice Coffee Cake that Sister had made. For two people, it was a very enjoyable afternoon. Meeting was adjourned at 3:35p.m.

*Respectfully Submitted,
Betty Guzniczak*



©Sister Clarice Steinfeldt, SDS, 2003

This is a cutting made from scraps left over from other cuttings. In an earlier issue of FIRSTCUT, Faye Duplessis shared 'scrappy put-togethers' she made from her scraps based on what she had seen Paul Beal do with HIS scrap pile at Montreat. What scrappy put-togethers can you make from your scraps?

The “Paper Mosaicks” Of Mary Delany

By Pat Stuntz, Assistant Editor, FIRSTCUT

By the standards of any age, Mary Delany (1700-1788) was a remarkable woman. Loved for her goodness of heart, she was also admired for her excellent mind, breadth of knowledge, and sense of propriety. English novelist and diarist Fanny Burney wrote of her as a person who embodied wit “combined with taste and discrimination.”

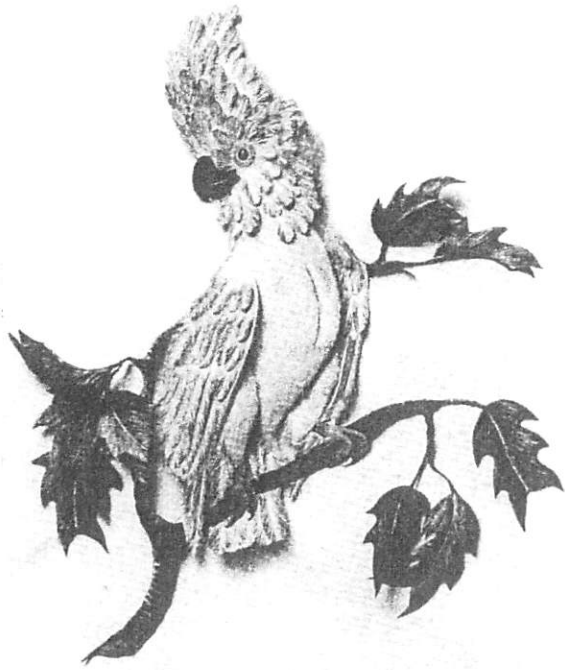
Mary knew many of the greatest men and women of her time and personally experienced many of its historical events. Among others, she was the friend of Handel, corresponded with Jonathan Swift, knew poet Edmund Burke, and was wooed by John Wesley, founder of the Methodist church. Her close friendship with Margaret Cavendish, Duchess of Portland (1714-1785) brought her in contact with some of the greatest botanists and horticulturists of her time. Her contacts with the world of art were as impressive as the world of music and botany. She knew Hogarth and may have had drawing lessons from him. Sir Joshua Reynolds praised her cut paper flower collages. She intimately knew King George III and Queen Charlotte, who brought her much comfort in her later years.

Born into the well-to-do Granville family, Mary grew up close to life at the eighteenth century English court. A sudden reversal in the family fortunes forced them to leave the fashionable social world behind when Mary was fifteen. To aid her family financially, she reluctantly married Alexander Pendarves, a man more than forty years her senior, at the age of seventeen. Widowed in 1724, she enjoyed her freedom within the bounds of propriety. It was on a visit to Ireland many years later that Mary met Dr. Patrick Delany, an Irish clergyman whose wife had died several years before. In June 1743 they were married. Dr. Delany proved to be a devoted husband, sharing her love of plants and offering the encouragement to persevere in her artistic endeavors.

From her early years on, Mary took an interest in cut paper work, as well as needlework, drawing, painting, and shell-work. She designed and embroidered her own court dress, parts of which still exist. Her skill at shell-work was evident in her decorated grottoes, ceilings, mantelpieces, and chandeliers of her own design. The interest that Mary found in cut paper when she was a child continued throughout her life. Examples of the early cut work include an alphabet cut for her niece in 1753, and three dimensional pictures of birds cut in vellum. In one, a cockatoo has wool placed between the bird and the background, to give it shape. The feathers are cut almost as finely as actual feathers. At Longleat, home to her aunt and uncle, Lord and Lady Lansdowne, there are seven silhouettes believed to have been executed by Mary during her various visits.

In May 1768, in her sixty-ninth year, Mrs. Delany faced widowhood once again. After the death of her husband, she was invited by the Dowager Duchess of Portland to make a long visit to Bulstrode, home to the Duchess. Mrs. Delany stayed at Bulstrode for six months of each year for the next seventeen years. It was at Bulstrode that she began her cut paper flowers, her ‘paper mosaicks’, as she called them, that were her finest work of all. Between the ages of seventy-three and eighty-two, she created nearly one thousand cut paper collages of flowers, many made from hundreds of pieces of colored paper.

(continued on page 16)



Broad Crested Cockatoo, native of New Holland

This cutting is created from one piece of vellum. The beak, eye, branch, and leaves are painted. There are 56 individually cut feathers on the crest and neck alone. Overall measurement is 6 x 7 inches.



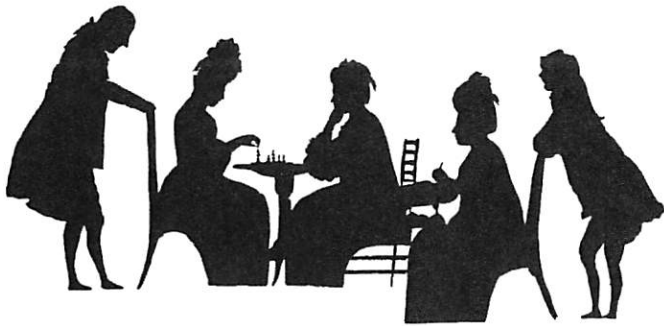
Pancratium Maritimum, Sea Daffodil

The antlers at the ends of the stamens are shown clearly.



Deer in Bulstrode Park

For Mary, fineness of detail was essential in cut paper work. This cutting measures just 4 inches in diameter.



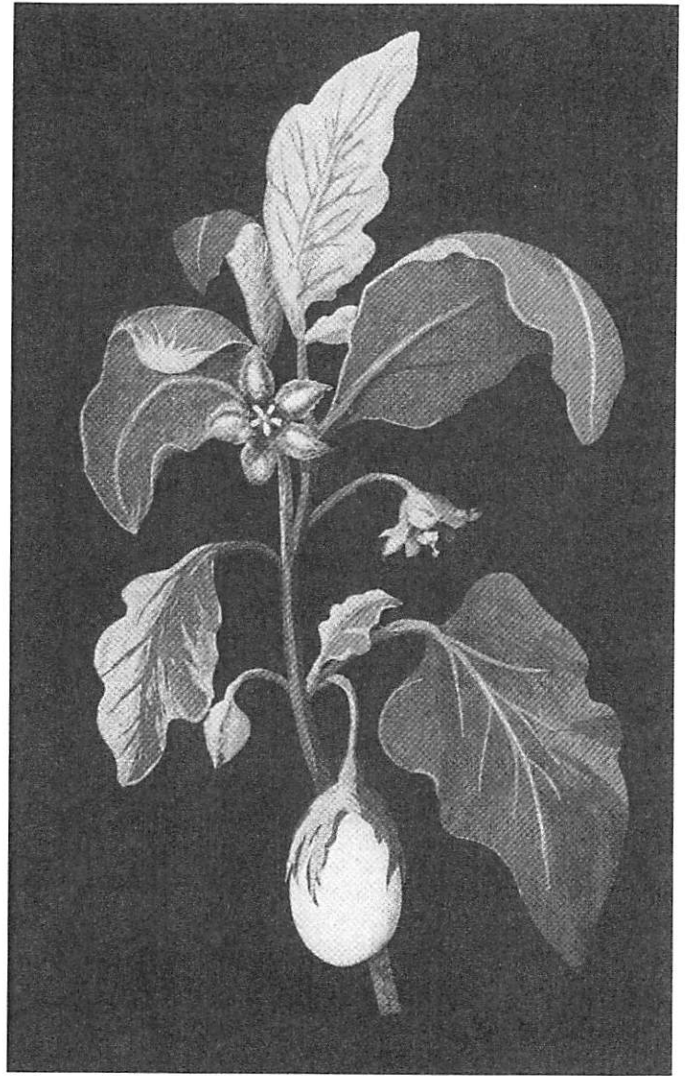
Silhouette of a Game of Chess and a Lady Embroidering



Silhouette of the Grandchildren of the Duchess of Portland
Boards were secured to children's shoulders to improve posture.



Silhouette of Two Women
A typical -eighteenth century scene, this cutting shows one lady reading while her companion twists thread.



Solanum Melongena, Egg Plant

Finely cut strips of lighter paper edge the leaves. This plant was growing in the hothouse at Bulstrode Park.

Her quick eye for botanical detail, her highly developed color sense, and her ability to cut images as easily as she could draw them enabled her to develop an art form that was, according to English writer Horace Walpole “put together with a precision.... unparalleled”. With a plant specimen set before her, she cut minute particles of colored paper to represent the petals, leaves, and other parts of the plant. Using lighter and darker paper to form the shading, she attached them to a black background. By placing one piece of paper upon another, she sometimes built them up in several layers.

Initially she used a thin, shiny paper for the background but in 1774 she began using a matt paper that she first washed with India ink. The dimensions of the backgrounds vary, but the plant specimens are always cut to actual size. The colored papers she used for the plants were obtained from sailors returning from China, from paper dyers whose colors had run, or she might dye the papers herself. Occasionally she used watercolors to touch up the cuttings after they were pasted in position, but this was the exception rather than the rule. Sometimes she included a real part of a plant, generally one or two leaves, or in one case, a skeleton of a pod case glued over the paper seeds.

By 1775 her skills had reached their peak. She had completed over one hundred cuttings and began to date them, after numbering the first fifty-two cuttings. The dates are of particular botanical interest because her pictures included some of the plant specimens brought back to England in the eighteenth century by the explorers, notably Captain Cook’s Voyage of Discovery. Her cuttings began to be made of hundreds of finely cut snippets of colored paper. There is more movement in the plants, with leaves curled to show the lighter shades beneath, and paper cut with hair-like precision, giving a more life-like appearance to the plants. So meticulous was Mrs. Delany in portraying the plants accurately that she took great care to cut the correct number of stamens and styles and recorded the botanical classification information on the back of each cutting.

The fame of Mrs. Delany’s work spread beyond her own circle of friends. In the summer of 1776, the King and Queen arrived for an informal visit to see her collection of paper cuts. This was the beginning of a friendship between Mrs. Delany and the royal family that was to last until the end of her life. Since

the King and Queen were both interested in botany, Mrs. Delany was able to acquire specimens from the royal botanic gardens at Kew. As her skill became more widely known, plant specimens were sent to her from other botanical friends.

It was after Queen Charlotte and three of the royal children had made one of their visits to Bulstrode that we get a hint of the tools that Mrs. Delany used. As she was leaving, the Queen handed a gift to Mrs. Delany. It was a beautiful pocket case; the outside satin worked with gold and ornaments of gold spangles. The inside was lined with pink satin and contained a knife, scissors, pencil, ruler, compass, and bodkin. A bodkin was used to pierce holes of varying sizes in the papercut.

Mrs. Delany formally entitled her collection of papercuts *Hortus Siccus*, an eighteenth century term for a collection of dried flowers, but with a light-hearted sense of humor, she jokingly referred to it as *Flora Delanica*. The collection consisted of ten large volumes, nine with one hundred cuttings in each, and the tenth with seventy-two. In July 1779, she wrote an introduction to *Hortus Siccus* with the heading “Plants, Copied after Nature in paper Mosaick begun in the year 1774”.

In March 1788 Mrs. Delany caught a severe chill that developed into pneumonia. After a temporary respite, on April 15 of that year, she died. Following her death, many paid tribute to her piety and virtue, her industry and ingenuity, and her love of music and art.

References:

Hayden, Ruth, MRS. DELANY: HER LIFE AND HER FLOWERS, British Museum Publications, London, England. 1980.

Powell, Geoffrey, THE LLANOVER PROJECT: THE EUROPEAN DIMENSION, from the Internet, www.llgc.org.uk, August, 2003.

* * *

To view samples of the botanical papercuts in full color on the Internet: Via Google search engine, type Mary Delany and look for “Object Records Search” with www.thebritishmuseum.ac.uk website address and “Women Artists” with www.uwrf.edu website address.

Introducing the Next Generation of Papercutters

By Kay-Marie Buchanan; Photos by Scott Buchanan

If you have ever thought about sharing your love of papercutting with kids, go for it because it's a lot of fun! I had a chance to lead a workshop for older children this summer and I'm very glad I did. The papercutting workshop, held in Pennsburg, PA, was part of the Schwenkfelder Library and Heritage Center's one-week craft day camp for kids. The campers, ages 8 to 12, also learned how to make quilts and family crests.

As you know, one of the great things about papercutting is that you don't need a lot of expensive equipment or materials. For my workshop I provided the following tools and supplies: scissors (.60 each, Kurtz Bros), pencils, silhouette paper, colorful origami paper, heavier pre-cut background paper, gluesticks, bookmark tassels, 8x10 inch black frames (\$4 each, Dennis Daniels), and laminating supplies.

Before the kids got started cutting their own creations, I introduced them to examples of papercuttings from around the world. We looked at samples from Germany, Switzerland, Poland, Japan, China, Mexico and Denmark. We then tried pronouncing *scherenschnitte*, *wycinanki*, *monkiri*, *chien-chih*, *knippen*, and *papel picado*.

My goal for the workshop was to help each child complete at least one original 8x10 papercutting. I debated about whether or not to provide patterns and, in the end, decided not to. Instead I facilitated a brainstorming session in which the kids generated lots of ideas for their own designs. This got their creative juices flowing and there was no stopping them! I offered some tips on cutting and folding and they did the rest. The kids were truly remarkable. Using imagination and creativity they came up with gorgeous butterflies and princesses as well as realistic horses, tigers and squirrels. One boy even captured the likeness of Star Wars characters

silhouetted in black. Everybody created at least one unique papercutting as well as one laminated bookmark.

Since GAP's traveling show was on exhibit at the Heritage Center at the time of the workshop, the kids were invited to exhibit their pieces. Their artwork remained on display for the duration of the show at this location. Maybe some of these kids will continue to enjoy papercutting and join GAP one day.

If you love cutting paper, you can't go wrong teaching kids. They sense your enthusiasm and get excited because you're excited. It's contagious!



This is the group of children in Kay's workshop. Kay is the happy teacher third from the left. On the wall behind the participants are some of the pieces in the traveling show.

Steam In Silhouette

*One of America's first passenger trains was recorded for posterity
with scissors and paper*

by John H. White, Jr.

Images of the earliest American transportation were recorded in many forms: engravings, oil paintings, even dainty watercolors. A less obvious medium was the black-on-white silhouette, once a cheap and easy way to create a portrait. This scissors-and-paper method produced an extraordinary image of the first passenger train to operate in New York State, on the Mohawk and Hudson Railroad on August 9, 1831.

Most silhouettes are no larger than a piece of writing paper, but this one is more than six feet long. It includes the locomotive, the tender, and two passenger cars and features a faithful rendering of the notables aboard the cars, together with the conductor and engineer. The giant image was inspired by the chance visit of a highly gifted itinerant silhouettist named William H. Brown (1803-83).

Brown was a native of Charleston, South Carolina, where America's first locomotive in scheduled service, the Best Friend of Charleston, made its debut on Christmas Day in 1830. By that time, however, Brown had long since left home to travel from town to town, setting up temporary headquarters in each place and creating elegant on-the-spot portraits of anyone willing to pay his fee. When patronage dropped off, he would move on. During his career he made silhouettes of many of the famous Americans of the day, including Daniel Webster, John Calhoun, and Henry Clay. He also specialized in large-scale silhouettes of fire companies that included the fire- house, the

pumpers, the hose reels, and all the company's members.

Early August of 1831 found Brown in Albany. The city was abuzz with talk of a marvelous new form of transport that was about to be inaugurated: the steam railway. Mohawk and Hudson engineers had spent most of July testing various fuels before settling on dry pitch-pine (though they would later switch to anthracite), and now it was time to run the first regular train. The line offered a speedy bypass around the first 40 miles of the Erie Canal, with its multitude of locks. The passage to Schenectady by canal took a day; the railroad promised to make the journey in little more than an hour.

Even more exciting than the fast trip was the prospect of seeing a steam locomotive. A large crowd assembled at the starting place to gaze at this new marvel of technology. Brown happened by and was taken with the scene. He assumed, incorrectly, that he was witnessing the first demonstration of a steam locomotive in America, and he decided to record the train on the spot.

He used the back of a letter he was carrying as his sketch paper and the top of his hat for a drawing board. The cars were very crowded, but Brown managed to squeeze aboard. At the appointed time the train started with a jerk, then quickly gathered speed. Soon the five or six cars were rattling along

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at the previously unthinkable rate of 30 miles per hour. The stylish coaches in front, reserved for dignitaries, had been improvised by stripping horse-drawn carriages of their wheels and mounting the bodies onto flatcars. Behind them trailed several open cars equipped with benches.

The locomotive was named in honor of New York's former governor DeWitt Clinton. As it raced along, it sent skyward a storm of smoke, steam, and burning wood embers. The embers rained down on the passengers, setting small fires on their hats and clothing. A few travelers attempted to shield themselves with raised umbrellas, but these soon burned down to bare frames. One witness wrote that "a general melee took place among the deck-passengers, each whipping his neighbor to put out the fire." And even those with a carriage roof overhead had to endure sudden lurches and jolts. Another crowd-many thousands, according to Brown-was on hand to greet the epochal train in Schenectady, where ample refreshments raised the spirits of the shaken and partially incinerated passengers.

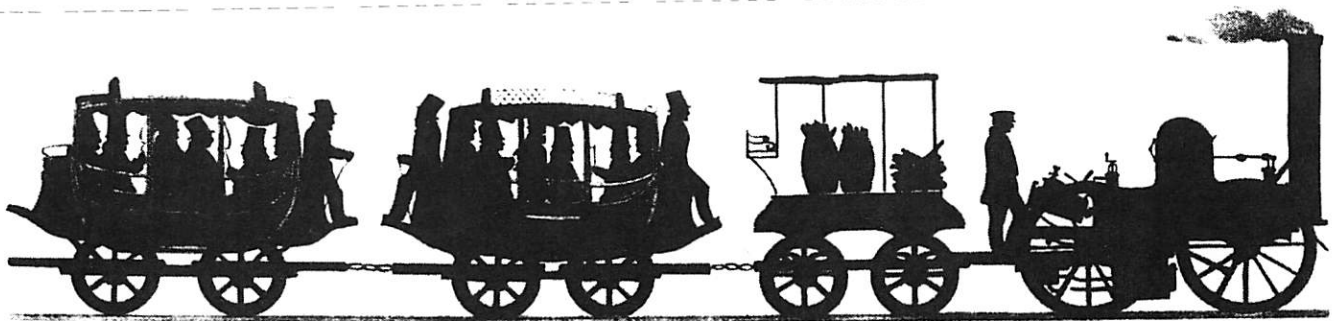
The artist cut his silhouette after returning to Albany, working from memory and the sketches he had made. He included only the first two cars of the train and only some of the passengers aboard, but his rendition of the locomotive is an impressively faithful portrait of the DeWitt Clinton in all its peculiar details. Indeed, it brings to slightly eerie life the side elevation made at the time by its builder, the West Point Foundry Association (which had previously made the DeWitt Clinton's two American predecessors, the Best Friend of Charleston and the West Point, for the Charleston and Hamburg Railroad).

Brown's silhouette shows the engineer David Matthew at the throttle and the conductor John T. Clark on the front outside seat of the first coach.

Notable passengers included the local editor and political leader Thurlow Weed; Erastus Corning, later president of the New York Central Railroad; Joseph G. Yates, a former governor; the U.S. senator Charles Edward Dudley; and Jacob Hays, high constable of New York City for nearly five decades and said to be "a terror to evil-doers." Brown exhibited the giant picture at his rented studio for several weeks, and then, soon after leaving Albany, he gave it to the Connecticut Historical Society, in Hartford.

In the late 1850s a Hartford photographer began distributing copies of Brown's silhouette. By then the railroad was the basic means of transportation in the United States; in fact, Brown himself had left the silhouette business for a job on the Huntingdon and Broad Top Mountain Railroad in Pennsylvania. A printed legend appended to the photo of his silhouette contained a number of errors: The locomotive, for instance, was said to be an English engine called the John Bull, and the engineer was identified as English too.

A second reproduction, issued in 1870 by a Boston lithographer, received even wider circulation than the photographic copies and repeated the misinformation. Brown decided that it was time to set the record straight, so he wrote a book about the earliest locomotives in the United States. This volume, published in 1871 under the title *The History of the First Locomotives in America*, remains a standard reference on the subject. In it he describes the DeWitt Clinton's maiden journey, then concludes with: "The passengers were pleased with the adventures of the day, and no rueful countenances were to be seen, excepting occasionally when one encountered in his walks in the city a former driver of the horse cars, who saw that the grave had that day been dug, and the end of horse-power [for railroads] was at hand."



Though this is reproduced small for our space limits, remember the original was more than six feet long.

PAPERCUTTER PROFILE

Brigitte Prommegger-Weilguni

I am from Austria. As an information management teacher in a small private school near Salzburg, art is a pretty balance to the work with computers. I get my ideas for all papercuts from my way of living and from people in my surroundings. I have never attended a course or had any other training.

By chance I found www.papercutters.org on the Internet, which was a great surprise for me. Since May 2003, I have been a member of The Guild of American Papercutters and I am very happy and proud about it.

IN MEMORIAM KLAUS NOMI was my first papercut in 1986. I saw a TV-report on the life and music of



IN MEMORIAM KLAUS NOMI © Brigitte Prommegger-Weilguni, 1986

this interesting man and was deeply touched. My first cut arose from this feeling and is cut in one piece. This was the beginning of a very intensive occupation with this wonderful technique.

I create and use English titles for my papercuts as LIBELL PARKING, THE CHICKENDALES, CHATTERLINGS, and BEYOND THE BLUE HORIZON. I exactly draw before I cut my designs on the white side of the paper. In the 90ies I used black paper and little manicure scissors. That was a very inspired time and I had some expositions in Austria. The people liked my cuttings and so I have continued my artwork.

Recently I have used rainbow-coloured paper or I cut the paper and colour it later with pastel crayon. These pictures have names like ASSELKÄFERTREFFEN, ROCKY PAINTING CUTS, or FADING SILHOUETTES. When working with paper, I noticed that it is a very interesting material. So I started to produce it myself and to form paper objects during the last weeks. I have many ideas now to carry out these projects.

Finally, I can say "*Cutting makes you feel good*" and I have enriched my whole life with these fragile images.

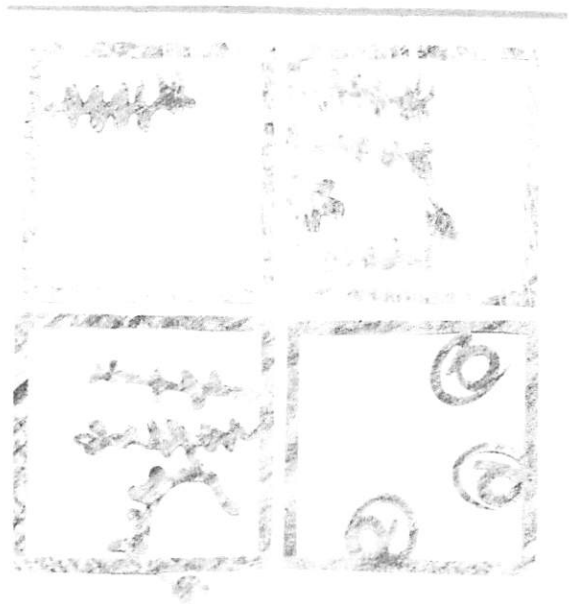
Nice greetings from Austria and "*Try it too!*"

<http://www.papercutters.org/gallery.html>

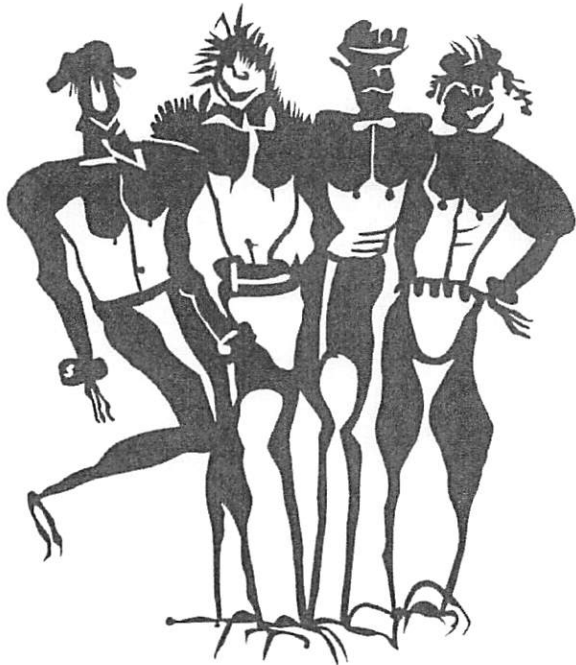
email: brigitte-p@gmx.at



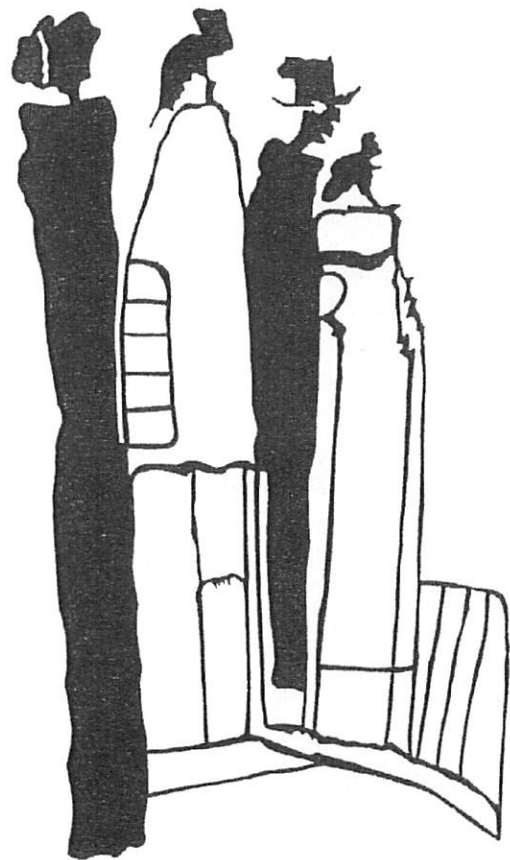
LIBELL PARKING © Brigitte Prommegger-Weilguni



CHATTERLINGS © Brigitte Prommegger-Weilguni



THE CHICKENDALES © Brigitte Prommegger-Weilguni



BEYOND THE BLUE HORIZON © Brigitte Prommegger-Weilguni

Dos Culturas

(Two Cultures)

By Beatriz Goodpasture

Eighteen artists and lecturers were invited to participate in the *Dos Culturas* project sponsored by the Sun Valley Center for the Arts in Ketchum, Idaho. The project focused on the Mexican American, Wood River Valley, and Idaho communities. Valley residents and visitors had the opportunity to participate in a variety of activities from June 2 – August 8, 2003. Heather Crocker, Director of Education and Humanities, was the program coordinator for *Dos Culturas*.

Artists were given the chance to live in the community, exhibit their work, lecture, and give workshops. One of the workshops featured was the art of Mexican papel picado. This Pre-Columbian art form is still a popular decorative tradition.

I taught the basic papel picado accordion and fan folds. These two tissue paper patterns were cut with scissors. Adults participating in my workshop used Exacto knives to cut more difficult patterns. The vellum pattern sheets were stapled to five sheets of tissue paper and then cut. The nine patterns used were original designs I created.

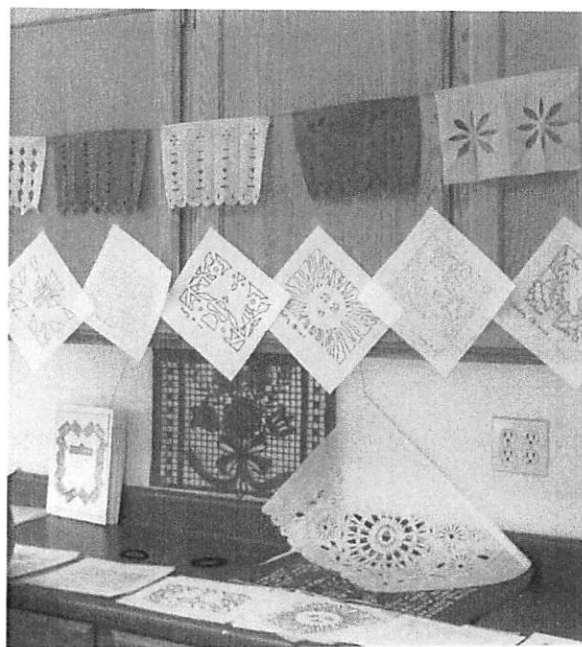
Students strung their cuttings on cotton string. Everyone went home with an *enramada* (string of tissue paper sheets). I donated several large *enramadas* for the community fiesta special activity promoted by the Sun Valley Center for the Arts.

Try cutting one of my bird designs included with this article. I hope you enjoy this Mexican art form.

To make your own *enramada*:

Using the pattern on the next page, you will need these supplies – Exacto knife with pointed tip;

healing mat (to protect surface you are working on); tissue paper; stapler; glue stick; cotton string (must be 100% cotton).

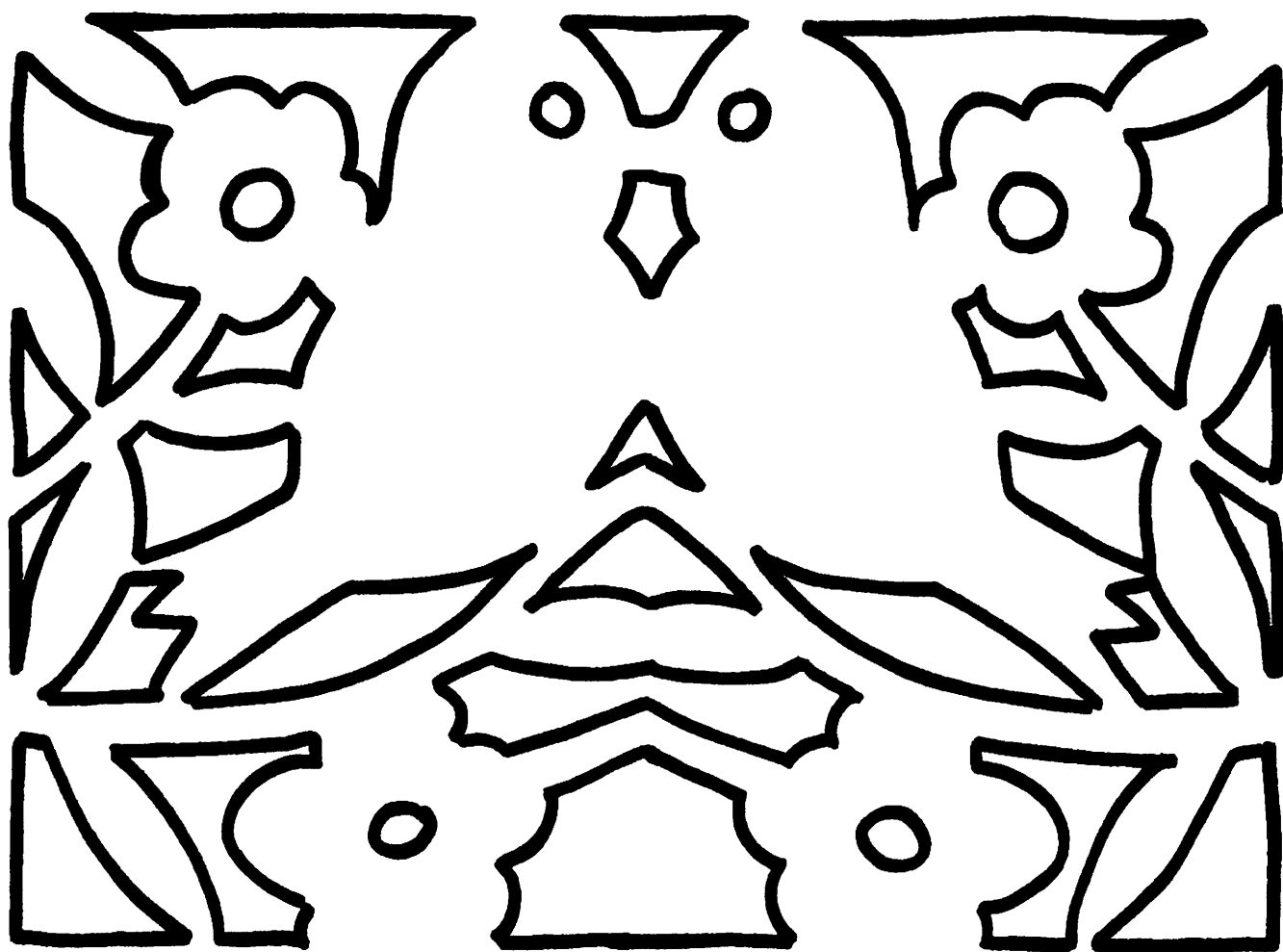


This picture shows some papel picado samples with patterns. Notice the *enramada* hanging on the wall above the samples.

1. Trace the bird design using tin tracing paper. This will preserve your original design.
2. Fold the 20" x 30" sheet of tissue paper in half three times. The size you will end up with will be approximately 7 1/2" x 10". Cut the folded sheets apart.
3. Carefully place the traced pattern on top of five sheets of the tissue paper you cut apart. Leave at last an inch and a half margin on the top.
4. Staple the design to prevent the paper from moving while you are cutting. Hint: Only place staple on the area you are cutting away, not on the design or around the edges. You do not want extra holes on your papel picado.
5. Now you are ready to cut your design. When you finish, you can cut a scallop pattern on the sides and bottom edge.
6. Fold down the top margin about a half-inch, apply glue stick, place the cotton string on the fold, and seal. Leave a one or two inch space between each tissue paper sheet.

Need more designs? Check out these reference books: *MAKING MAGIC WINDOWS* by Carmen Lomas Garza; *MEXICAN PAPER CUTTING* by Kathleen Trenchard; *PAPEL PICADO, THE ART OF MEXICAN PAPER CUTTING* by Olga Ponce Furginson.

If you have additional questions, contact me at Ph: 425-357-8836 or email beagood@earthlink.net.



Putting *Christ* Back in Christmas

The Christmas season has always been the best time of the year for me. I would start early with my baking and canning for gift giving and decorate every room in my home with festive colors and items collected through the years.

The best part about getting ready for Christmas has always been putting up the Christmas tree! My son Charles was in charge of stringing the eighteen hundred lights on the tree and I took charge of hanging all the cherished ornaments collected over "thirty-something" years – some handed down from family, some homemade, some received as gifts from friends, several brought home from a trip to the Holy Land. Friends were always excited to see our tree and hear the many stories about the ornaments.

One evening about five years ago, as I was letting the tree "rest" before starting to decorate it, I felt I heard the Lord say to me, *Where am I in all of this?* As I looked at the bare tree, I was taken back to past Christmas times when friends would oooh and aaah over the tree and decorations. Nothing was ever mentioned about the reason for this of year. Even though I placed the creche in a prominent place for all to see as they entered our home, Christ was not the main focus. That evening I vowed I would make my tree a gift to the Lord Jesus Christ and his birth – the true reason for the season.

For the next two weeks I traced and cut patterns every waking hour. After all the patterns were cut, I stained them in a mild solution of coffee to give them an antique effect. Instead of the usual eighteen hundred lights, I strung only two hundred lights on the tree and hung the papercuttings with raffia. I placed an antique family quilt under the tree and placed the family creche on it. For the top of the tree I placed a crown of thorns, symbolizing Christ's crucifixion on the Cross. I strung crimson ribbon down from the crown symbolizing that Jesus shed blood to wash away the sins of all who believe in Him.

Christ's life is told from birth, death, and Resurrection through my cuttings on the tree. One only has to come through the front door and you

sense the presence of the Lord. There is a different feeling when gazing at this Christmas tree. There is a reverence that wasn't there before. Now I use the tree to tell about the life and love of Jesus Christ!

For unto you a Savior is born. Luke 2: 1-20

Have a Blessed Christmas!

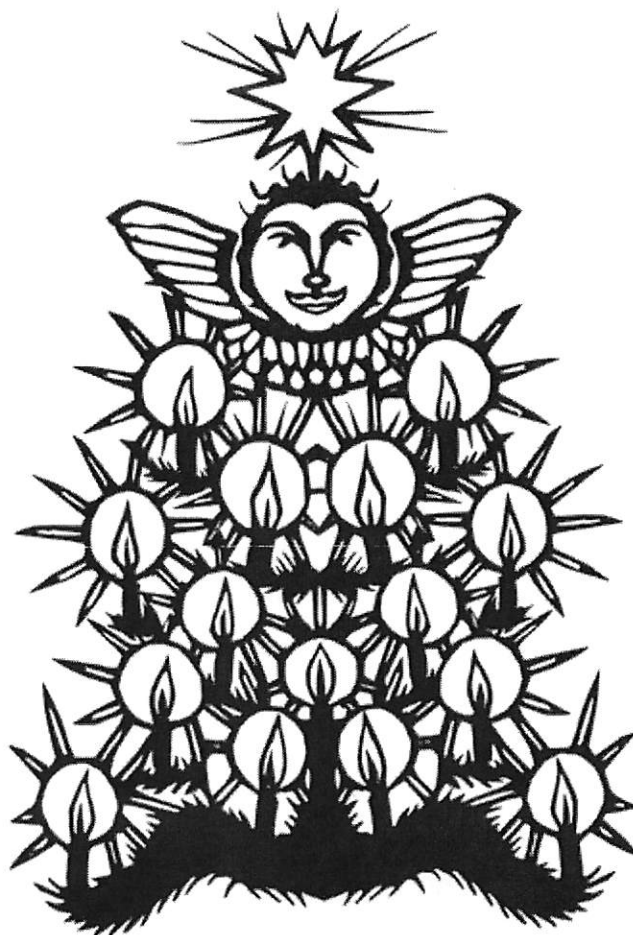
– Barbara Ann Peterson



Recent Cuts



© Ben Barker, 2003
Original Size: 12" x 8"



© Ursula Kirchner, 1997
Original Size: 3 1/2" x 5 1/2"
(not recent, but in keeping with the holiday season)



FLORAL TREBLE CLEF © Darcy C. Walker, 2002
Original Size: 8" x 5"



© Steve Woodbury

WRONGED Despite a CopyRIGHT

ARTISTS SOMETIMES LEARN THE HARD WAY
THAT EVEN HAVING THE LAW ON THEIR SIDE IS NOT
ENOUGH TO PROTECT THEIR WORK

By Dottie Carlson

Whenever we travel, my husband, Robert, a watercolor artist, takes hundreds of photographs. After they are developed, he decides which scenes he wants to paint, then categorizes them according to subject matter. One scene he chose to paint following our trip to the Alps of Switzerland and Italy was the Matterhorn.

At the first art show where this painting was displayed, one man studied it for a while and then said he wanted to purchase it. As Robert was preparing to wrap the original painting, the buyer muttered, half under his breath, "This should make a really salable T-shirt."

"T-shirt?" Robert asked in astonishment. "You aren't thinking of printing this painting on T-shirts, are you?"

"Well, yes," the would-be purchaser responded, "that's my business. I decorate T-shirts and wholesale them through catalogues." He obviously didn't know that ownership of a piece of art does not give him the right to reproduce it, or he would never have mentioned his devious plans for the Matterhorn.

Robert pointed to the copyright notice in the lower right-hand corner of his painting. "Do you see this little C inside the circle [©], followed by a date and signed by me?" he asked, his voice rising. "This is to tell you, or anyone else who buys this painting, that reproduction in any form is my right and my right only! You'll have to find something else to

decorate your T-shirts. It certainly isn't going to be this or any other painting of mine."

After that close call, we tried to tighten security on every piece of Robert's work. I made a sign reading, *All reproduction rights are sole property of the artist*. We always hang it on one of the walls of our tent before a show.

Creating a Title Agreement

When people make a purchase - either original or reproduction - we ask them to sign a carbon-copied Registration/Title Agreement. This includes name and address of buyer and/or registered owner - in case the purchase is to be a gift. Next comes: Information about the work. These lines give the title, medium, size, and any other pertinent information the new owner might like to have. Followed by: *The artist* [full name of creator] *reserves the copyright on this work. No reproductions may be made or will be made by any person or group of persons.* Signature of purchaser, signature of artist and date complete the form. One copy goes to the buyer and the other stays with the artist. A Registration/Title Agreement such as this is

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not likely to be filled out by anyone planning to hand you a fictitious check or a stolen credit card, so it serves two purposes.

The copyright notice at which Robert pointed is not really necessary on a piece of art, but it serves to warn anyone who would infringe on your work that you are, indeed, protected so Hands Off! If you wish to include such a notice, it should be affixed to the work in a location that can easily be seen. It should be permanently legible under ordinary usage, under ordinary conditions.

The Copyright Act of 1976 assures artists and crafters that their creation is invulnerable from the moment they lay down their brush or cutting tool; and the term of protection ordinarily lasts until 70 years after the author's death. So why go to all the trouble and expense of registering your work with the Copyright Office? There are two good reasons: Your ability to sue and to receive "statutory" damages. If you register your work prior to an infringement, you can collect statutory damages - generally up to \$100,000 - plus attorneys' fees and court costs. Otherwise, the most you can hope a court will award you are "actual" damages, which are unlikely to be enough to put a kid through college.

When the System Fails

Even if you do copyright your work and then win a settlement against an infringer, you may have a very difficult time collecting damages. Take, for example, the sad case of oil painter Dianne Dengel.

Dengel, 64, lives in Rochester, NY, and is convinced that our copyright laws have done nothing for her. On the contrary, they have cost her years of emotional stress plus some \$9,000 in legal fees, about one-half of her average annual income. Following the completion in 1974 of her favorite and quite well-known work, HOME SWEET HOME, Dengel and her mother scrimped and saved for two years to raise the \$5,000 necessary to have it printed as a poster she could sell at art shows. She did not want to sell the original, and she still has not parted with it. For 47 years, sales of paintings in oil and their resultant reproductions have been Dengel's only source of income. Doing the work she loves has not been easy. She says she never married because a husband and family would have denied her the many long hours she has been able to devote to her first love, her artwork.

Even the way she paints would be considered difficult to most of us. At 17, she could not afford brushes, but that didn't stop her. She rolled pieces of paper - any kind of paper - to a fine point and used them as brushes. Apparently she could not afford a palette either, so she smeared spots of paint on her free hand and dipped her paper brushes into them.

After achieving some success, she was able to afford brushes and a palette, but she had become so accustomed to the use of paper and her hand, she still paints the way she did when she was a teenager. People everywhere are intrigued by her manner of painting. She is often asked to give demonstrations at art shows. "But I'm fussy about the kind of paper I use," Dengel told me. "It has to be paper toweling, but not just any paper towels. They have to be the cheap stiff ones. Expensive paper towels are too soft."

Dengel's life was relatively happy until January 2, 2002. That was the day her Web site, www.DianneDengel.com, received a guest-book posting from a couple in California that made her world crumble: "My wife and I bought your HOME SWEET HOME print in the early 70's and have really enjoyed it. The other day we received an ad in the mail from a roofing company, Weatherite Roofing, and they are using your print as [their] advertising on a 5"x7" card." The roofing company's version of Dengel's work also appeared on two pages of the company's Web site.

HOME SWEET HOME is an oil painting depicting a family in distress, but making the best of it. Outside, a storm is raging, and their old leaky house doesn't offer much shelter. Judging by the dim light seeping through the window, the time is early morning, before sunrise. The entire family - six small children, their parents and their dog - are still sleeping, all in one double bed!

There is a smile on everyone's face, as if they are dreaming pleasant dreams and are happy to be cuddled so closely together, even though the newspaper covering the broken window doesn't keep out much of the rain, and the umbrella over Daddy and two of the children is a poor substitute for a roof that doesn't leak. It is such a miserable night, even the rooster has been taken into the bedroom, although one wonders if he wouldn't be drier out in his coop.

The roofing company's advertisement stunned Dengel. "The image they were using was a distorted

version of my original art," she says. "The placement of people - even down to the arm and leg positions - as well as 99 percent of the rest of the picture is a blatant copy of my original painting. This was very disturbing and shocking to me."

One can see why the roofing company was drawn to Dengel's work. Even the image of a rooster, which was a part of the company's logo, was apropos to its purposes. The firm's version took the rooster off the floor and put him on the windowsill where he is more prominent. The father's face was given a different smile, and a few other modifications were made. Then, the roofing company actually copyrighted its version under the name, AS GOOD AS IT GETS.

After the infringement had been brought to Dengel's attention, she wrote a letter to the president of Weatherite Roofing, asking him to stop using her art. She named herself as the creator of the original painting, the person who held the copyright. She also asked him to tell her the name of the "dishonest person" who had copied and distorted her work.

The only response she received was a letter from a company attorney advising her that they too had a copyright on the painting [the modified version] and would continue to use it in their advertising. Dengel retained a copyright lawyer in her home state to help her defend her rights to her painting. Because the defendant, Jerry Dearden, Inc., d/b/a Weatherite Roofing, was located in California, it was necessary to hire a law firm in that state also. Dengel's legal fees began to mount.

On May 3, 2002, a summons and complaint were served upon Dearden for copyright infringement, false designation of origin and unfair competition. He failed to respond to the complaint, and on June 28, 2002, a default was entered against him. To complicate matters, Dengel's California law firm, Lyon and Lyon LLP, was dissolved a short time later.

On June 30, 2002, Dearden expired his Weatherite Roofing business license and on the same day received another license issued under the name "Weather Guard Roofing." The new license listed the same address, same telephone number, same people. On August 9, unbeknownst to Dengel or her attorney in Rochester, Dearden filed for bankruptcy. He was still using the HOME SWEET HOME picture in his ads.

Later that year, Dengel's Rochester attorney, James. E. Metzler, sent the necessary papers to the District Court of Los Angeles for an assessment of damages. Then it came to his attention that the defendant had filed bankruptcy and the matter was automatically stayed. On December 2, 2002, Metzler wrote to the judge of the District Court of Los Angeles, the Honorable Alicemarie H. Stotler, requesting that the case of Dengel vs. Dearden not be dismissed, but be allowed to remain on the court's calendar subject to further disposition of the defendant's bankruptcy proceeding.

However, at a hearing on January 7 of this year, with no attorneys present for either Dengel or Dearden, Judge Stotler ordered the case dismissed. Dengel is listed as one of the creditors in Dearden's bankruptcy case, but there is only a slim possibility she will receive the \$150,000 settlement she is seeking. In fact, her odds have continued to get slimmer. A new lawyer she consulted has advised her that, "it is doubtful the corporation has any assets that could be used to pay your judgment. ... Unfortunately your copyright infringement complaint was against the corporation and not against Jerry Dearden as an individual." The attorney, Keith F. Rouse, noted that her "best chance for obtaining any damages is to discover the identity of the artist that infringed your copyrighted work" because a suit could "be brought against that individual." (Of course, that would require investigative work and additional expense, since her original suit is no longer active.) Or, if Dearden is continuing to use the art in question, a new suit could be brought against him.

But, even if Dengel could come up with such evidence, there always seems to be one more catch. She has been advised that it would be helpful to her case for her to obtain a court order nullifying the copyright registration that was obtained for the illustration that infringed on her work. But that would require additional legal proceedings, which - even at a reduced charge - would cost as much as \$2,000 to \$2,500 more in attorney's fees. And Dengel says she's in no financial condition to come up with the money.

Are High Legal Fees Unavoidable?

Our son-in-law, James Peyton, is an attorney with some familiarity with these types of matters, so I asked him how Dianne Dengel might have avoided

piling up something approaching \$10,000 in attorneys' fees. This is what he told me: "You might point out to any prospective plaintiffs that litigation is always expensive and you never know how it will turn out. They should first try to find a lawyer who will take their case on a contingency basis. If they cannot find one who will take it on that basis, they should give serious thought to their chances of receiving any damages, even if they win. If an attorney will not take a case on this basis, it is a sure bet that he/she is not certain that the case is a winner.

"It is easy to sue someone if you feel wronged and are angry, but many people find to their dismay that litigation, which looks so good going in, turns out to be a sinkhole. A plaintiff needs to give special attention to his/her chances of collecting, not just to their chances of winning. I cannot say for sure, but I suspect that Ms. Dengel may have been 'beating a dead horse' in her pursuit of this infringer."

Don't Despair; Be Prepared

Although holding a copyright is no guarantee that you will be able to collect damages if your work is ripped off, it at least establishes your legal right to your work. As noted painter and writer Robert Genn said in response to an artist's question on his Web site, www.painterskeys.com, "Copyright is not a magic sign or date that you put on a piece of work," but it represents "the act of defending your ownership of a work. ...The idea is to be prepared."

Some parties who are tempted to "borrow," plagiarize or otherwise use your work without permission might be stopped in their tracks by the simple notice that it has a copyright attached to it. In other cases, legitimate businesses - entities that aren't likely to file bankruptcy or change identities in an effort to avoid you - can be held accountable for their transgressions. One such case involved Virginia artist Louis Jones, who received what he described as a "very generous settlement" in a \$2-million copyright infringement suit against Interscope Communications and Polygram Filmed Entertainment in 1999. Jones had claimed that the filmmakers, without permission, used landscape paintings he created for two books in their major motion picture *WHAT DREAMS MAY COME*, which starred Robin Williams. A settlement like the one Jones received indicates that copyrighting one's work ultimately can prove worthwhile - at least some of the time.

How to Register Your Work

On the Copyright Office Web site (www.loc.gov/copyright), you will find fill-in-the-blank forms. Click on Forms, then on VA (Visual Arts). Complete all necessary spaces; enclose a check or money order for \$30; and include copies (pictures) of the work you want registered. Mail to Library of Congress Copyright Office, 101 Independence Ave. SE, Washington DC 20559-6000. A certificate of registration will be sent to your address.

The category Visual Arts includes both two- and three- dimensional pictorial, graphic or sculptural works. Applied art, Web page design, murals, paintings, wallpaper design, pottery, cartoons, stained glass, maps, fabric design, drawings, photographs and art reproductions are among those fully covered.

Patents are a different story, and are both more costly and time consuming to obtain. A patent only goes into effect when it officially has been issued by the U.S. Patent and Trademark Office, and that can take quite a while. That's why we see so many articles labeled *Patent Pending*. An invention of any new and useful article can be patented with a "utility patent," and these are most common. They expire 20 years after being issued, providing that maintenance dues have been paid. "Design patents" must also be for newly invented items, but they are nonfunctional in design. Design patents are good for 14 years. Some crafts can be both copyrighted and/or patented. Games, jewelry and toys are among those for which you have a choice. But, for most artists and crafters, a copyright is sufficient to establish in the eyes of the law that what you created is indeed yours. How you fare in any contentious legal contest later depends on a lot of factors, not the least of which are your financial and personal wherewithal.

Note: In *SUNSHINE ARTIST'S* new *AUDIT BOOK XVIII*, you will find a directory of organizations that offer legal aid to artists in many states. These groups are not able to become involved in every case, but they can provide valuable information as to where to turn with one's complaint and the likelihood of achieving success with it. More information on legal aid resources for artists is available on the Web site www.StarvingArtistsLaw.com.

Hushylder

Danske Julepynt

A Danish Christmas Decoration

By Rick James Marzullo

The Danes have been creating paper Christmas tree ornaments for almost two hundred years. One of the first and still popular of the tree ornaments are the paper coronets. In Danish these are called kræmmerhus. Another name these ornaments are known by is hushylder, literally translated as 'householder', pronounced *hoos-hill-duh*.

This ingenious way of holding candies on a Christmas tree has been passed down from the days when hard candies and nuts purchased in a store in town would be wrapped up by the proprietor in a cone-shaped paper package. The small packages would be taken home and hung on the tree as presents to the children. Over the years many stores created their own special packaging or hushylders.

In the 1860s, the southern lands of Denmark were lost in war to Prussia. The Danes still living there were prohibited from decorating their Christmas tree with Danish flags as is traditionally done. So, a fanciful way of using red and white paper (the colors of Denmark's flag) was creatively devised to defy the new laws. They were not exactly hanging the Danish flag on their trees, but everyone knew what the red and white represented.

Though hushylder patterns are traditionally made out of the red and white papers, other color combinations can be used to reflect other special meaning or décor. The pattern shown is based on examples found in Als, Denmark. It is one of the set patterns I created and is now available through *Papercuttings by Alison**. If you want to learn more about Danish Christmas ornaments, make your reservations for Collection 2004 in Asilomar, CA – I

will be giving a presentation on Danish papercutting!

Instructions:

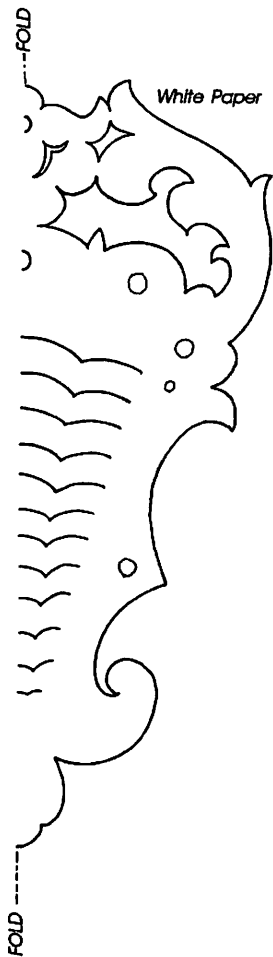
Copy these patterns on colored sheets to make your own hushylder. To follow Danish traditional, use red paper for the fan shaped insert design and white for the delicate hanger design.

For the hanger, fold paper in half on dotted lines and cut on the printed lines. Scissors work, but an Xacto knife is also a good tool. After cutting, open up and lay flat.

For the red interior cone, cut out red sheet and fold in thirds as indicated by the fold lines. When folded, insert the red paper into the white cutting by sliding it in and out of the parallel cut section in the middle of the pattern (weave the red through the white). Then tie a red ribbon of yarn through the openings on the top to create a hanging loop.

Place candy inside and hang on the tree!

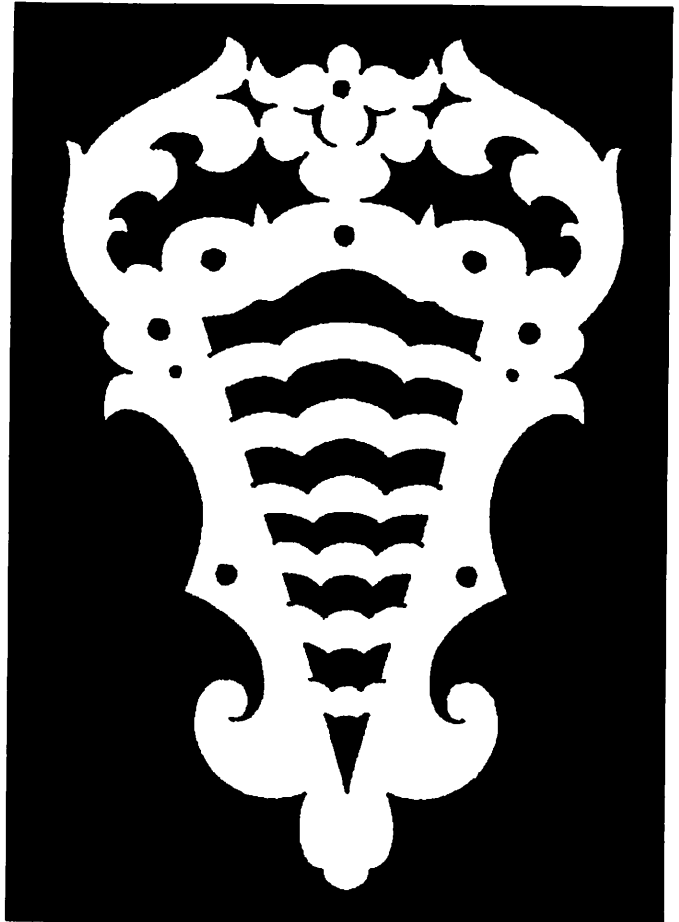
**Papercuttings by Alison* is one of the mail-order papercutting pattern catalog companies. It can be found online by using the title as a search word, or by writing to *Papercuttings by Alison*, P.O. Box 2771, Dept. W, Sarasota, Florida 34230. Many beginning papercutters start with patterns to sharpen cutting skills before continuing on to cutting original designs.



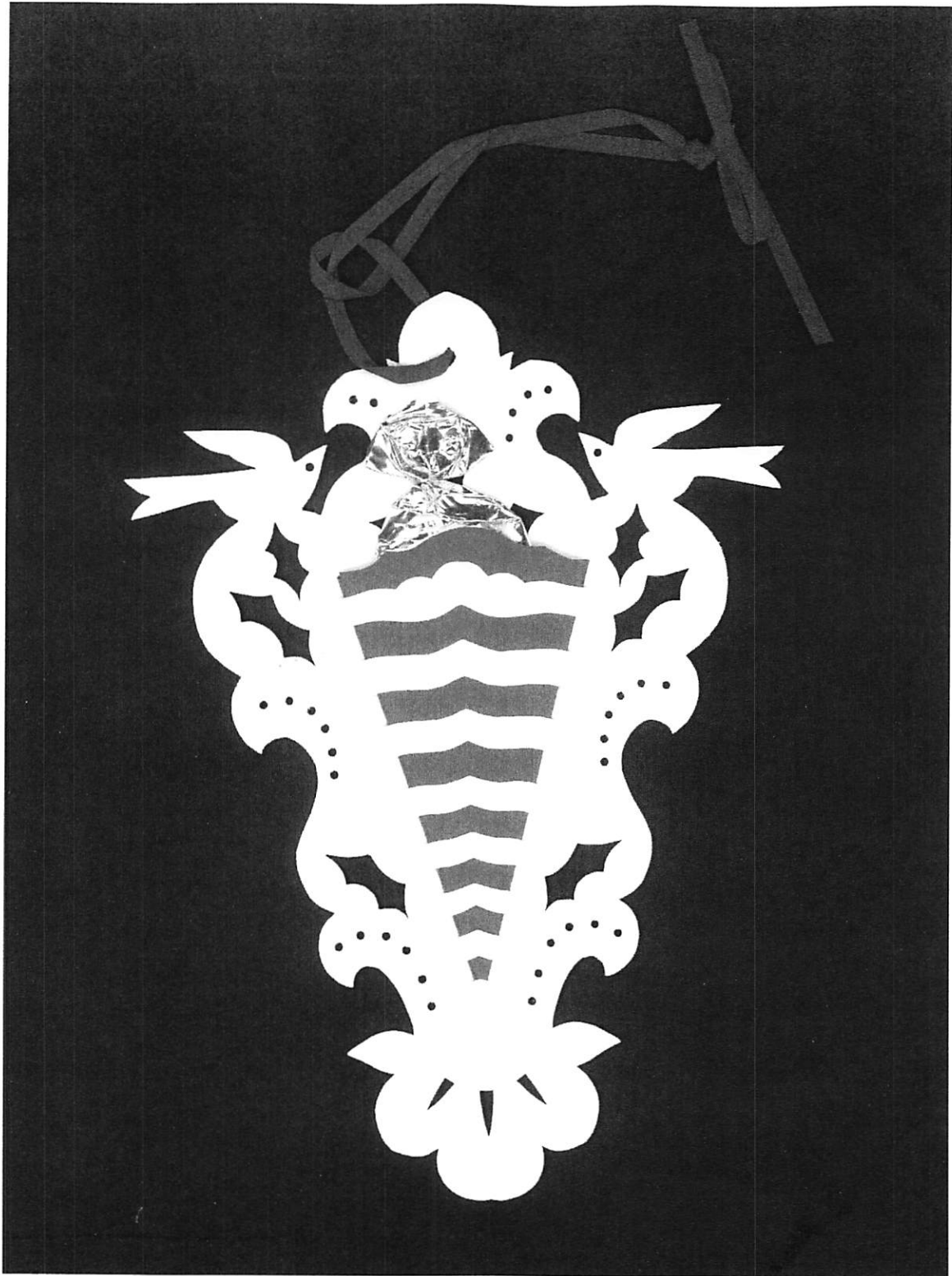
Hushylder View 1: The hanger part of the ornament.



Hushylder View 2: The interior cone that is cut, folded into thirds, and woven through the 'slats' of the hanger.



Hushylder View 3: This is the hanger after it has been cut and opened. You can see the vertical 'slats' running down the center. These are the cuts the center cone weaves in and out of to hold the treat.



Hushylder View 4: The finished hushylder with hanging ribbon and treat.



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