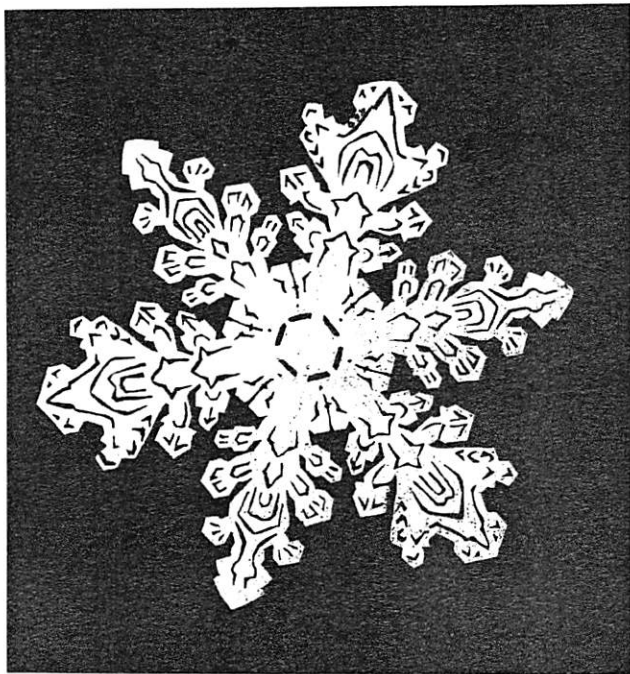


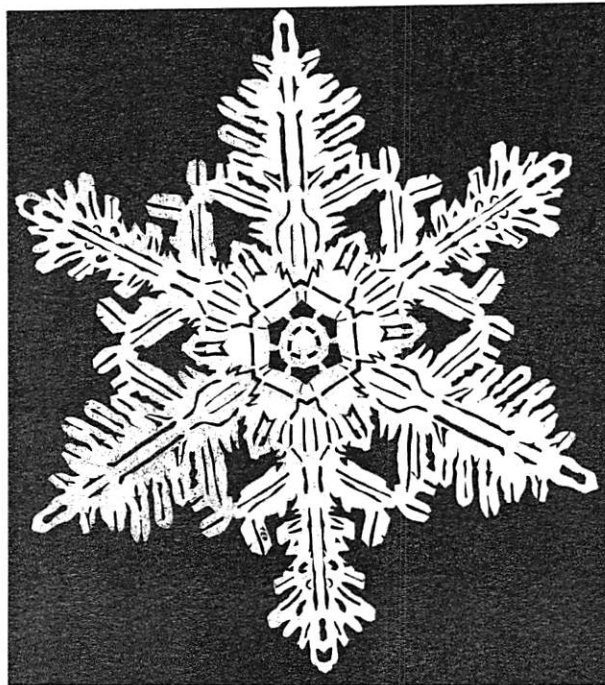
FirstCut

A Publication of Communication for
The Guild of American Papercutters
Vol. 18 No. 1 Winter 2004

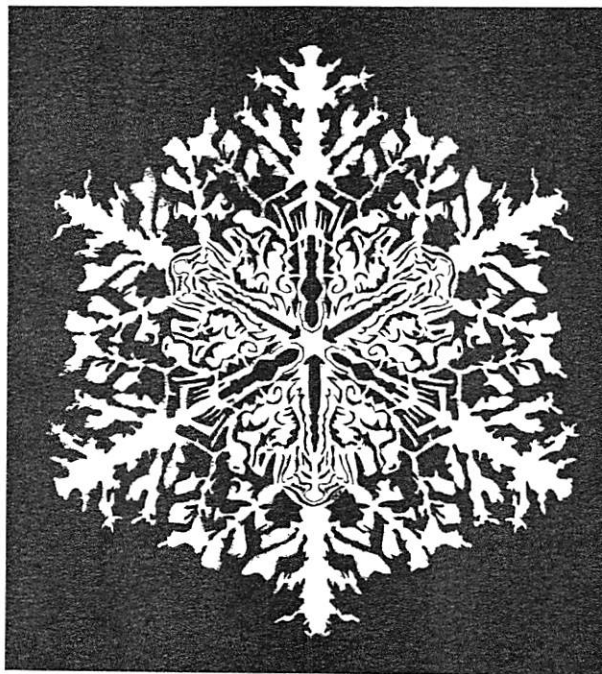




WINTER DOWN © Ted W. Clem, 2002
Original Size: 3 1/8"



SNOW SHARDS © Ted W. Clem, 2001
Original Size: 7 1/4"



NEPHESE © Ted W. Clem, 2002
Original Size: 7 1/4"

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: Kay-Marie Buchanan-President, Kathy Trexel Reed-Vice President, Janet Marcus-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, Bea Coron-Webmistress. **Current Guild Board of Directors** are: Paul Beal, Marie Cook, Nancy Cook, Sandy Gilpin, Marie-Helene Grabman, Richard Harris, Trudy Kauffman, Britta Kling, Donna Little, Michael Marcus, Judith Meyers, Dorene Rhoads, Sharon Schaich, Karen Shain Schloss, Gerry Schouten, Sr. Clarice Steinfeldt, and Paul Trattner.

President's Corner

Dear Members,

I feel honored and excited to take on the role of President of the Guild of American Papercutters. When I first heard about GAP, I was astonished that there were so many other papercutters who shared my passion. Your enthusiasm is revealed in the articles and cuttings in FIRSTCUT, in the workshops and discussions at the Collections, and in the incredible works of art you have contributed to the traveling exhibits. I encourage you to continue to share your artwork. You are giving all of us a gift.

I wish to thank three members, in particular, for their service to the Guild - Nancy Cook, former President, Sukey Harris, founding Board Member, and Sandra Gilpin, Secretary for the past 15 years. Although they have stepped down from their respective responsibilities, they are still radiating their love and passion for papercutting. Hopefully we can follow their lead and bring the Guild to even greater heights.

Happy cutting,
Kay-Marie Buchanan

Editorial Comments

Hello!

The New Year always brings new opportunity to review past accomplishments and shape new goals. In my home, we are preparing, clearing, and determining where our efforts will be channeled for the next eleven months. The whole year does not hang on resolutions made during a New Year's Eve party, but gathers steam throughout a whole month of winter as we build a plan.

Currently, our Guild is determining goals with the Long Range Planning Committee and reviewing By-Laws. Our strength will always be the tradition of papercutting – our very foundation. I am pleased we are not making decisions based on “New Year's Eve resolutions” but taking time to prepare, clarify, and do the background work to build strong and successful goals.

Have a successful 2004!
Angela Mohr

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Front Cover: The front cover was submitted by Ursula Kirchner. The Valentine is a paper-cut drawn with a brush and watercolors. The flowers and the butterfly and the leaves are cut separately and glued on the drawing so that they can be lifted to see what is written underneath. It is a very delicate work Ursula bought cheaply years ago in an antiques shop in England.

Back Cover: The back cover is a freehand papercutting by Rick James Marzullo.

Member Homework

Spring: Botanical Papercutting, Rites of Spring

Summer: Trees, Landscaping, Swings

Autumn: Leaves, Busy Scissors, Gifts

Winter: Candles, Winter Warmth, Quilts

FIRSTCUT Deadlines

The next deadline is fast approaching due to our Winter Issue's late arrival. I hope you can still provide us with wonderful cuttings and bits of news!

SPRING – February 15 (latest 20th)

SUMMER – May 15

AUTUMN – August 15

WINTER – November 25

Guild Business

Guild of American Papercutters Board of Directors Meeting October 18, 2003 Haymarket, VA

The meeting was called to order by the president, Kay-Marie Buchanan, at 1:50 PM. We began with a demonstration of Mulberry Paper Picture Making by Keesun Han, a friend of Hae Yong Kwon, our hostess. It involved making a picture of Cosmos flowers by tearing the various Mulberry papers. We used glue made from all purpose flour and water, boards of non-warping paper imported from Korea, hand painted or dyed mulberry papers and a variety of brushes. Everyone had a delightful time creating pictures.

Kay thanked Sandy Gilpin for the outstanding job she has done as secretary for the past 15 years. She thanked Janet Marcus for taking over the job.

Minutes – Copies of the minutes of the last meeting were passed around. Sandy Gilpin moved to accept the minutes and Kathy Reed seconded. The motion carried.

Treasurer's Report – Dave Shelly, who was unable to attend, submitted a written 3rd Quarter Report. Sharon Schaich moved to accept the report and Florine Strimel seconded. The motion carried.

Reports

- **Membership** – No update.
- **Four Traveling Shows** – Don Cook
 - Solicitations for the Southern Show are being made. It will be next spring.
 - The Western Show at the Seattle Convention Center was very successful.
 - The Eastern Show is slated to be in the Lancaster Library during January and February. Sharon is looking for a site until then. She is looking at the Coatsville Cultural Society on

Lincoln Highway in Coatsville, PA. The pictures would hang in the cafeteria area which is used mostly in the evening. They have no security, but are aware of who is in the building at any given time. The Fiber Arts Center in Amherst, MA is anxious for the exhibit to come there for April. Faye and Bernie DuPlessis are the contact people.

- Sister Clarice reported on the Midwestern Exhibit. It opened on October 5th and many pieces were sold. There was an article in Lutheran Magazine about the show.
- Sharon reported on the Shoebox Exhibit. Ann Leslie has it now. In November it will go to a library in Alexandria, VA. After that no other venues are lined up so far.
- **Birthday Calendar** - The deadline has been extended to April, 1 2004.
- **Historian** – Florine Strimel made a request that anytime anyone sends an announcement to Angela, one should be sent to her also for the History Book. In addition, copies of articles pertaining to the group and presentations at shows should also be sent to her. So far she has little for the year 2003.
- **Upcoming Meetings** – Faye DuPlessis
 - The *Winter meeting, February 15, 2004*, will be at the home of Nancy Rosin in northern New Jersey. At that time Nancy will share her Antique Valentines with us.
 - The *Northern Tour will be from April 30-May 1, 2004*. The base for the trip will be Amherst, MA. Stu Copans is researching Dartmouth and Yale to see which one of their yearbooks is the one done in silhouettes. Faye will see if this can be a visit on the Northern Weekend.
- **Collection 2004** – Alice Helen Masek sent a written report. Kay gave the highlights of the report. Alice Helen is putting together an

article for the next issue of FIRSTCUT about Collection 2004. So far 50 people have requested information about the Collection. There needs to be a substantial response in the form of registration fees 6 months before and another again 3 months before. Many people have offered to do presentations and it looks like the program will be a rich one. There is no indication of how many will attend, but 80 attended Montreat. Kay suggested looking for a 2006 site now. It would be a good idea to have the site so it can be announced at the California Collection.

- Beatrice Coron sent in an update about the copyright issues. It appeared in the last issue of FIRSTCUT. A discussion of this issue occurred. It was pointed out that Ebay has a process that will remove copied work from sites. You must fill out their forms. Bea also has an exhibit opening on November 2, 2003 in Easton, PA. Nancy Shelly knows the details.

Old Business – from Nancy Cook

- **Trademark for name and logo.** Andrew is working on it. It will cost about \$300. There was an email vote about these that passed.
- **Long Range Planning Committee and Action Plan**
 - Kathy Reed reported on the Laurel Arts Center, a part of the Philip Dressler Center of the Arts, as a permanent exhibition site for GAP works. The Center is looking to expand and update. She is on their Board and has spoken to them about this concept and they are interested in a partnership with GAP. The expansion and update will not happen quickly, but is definitely going to happen. A committee needs to be formed to go out there and work up an agreement to bring back to our Board. Kay, Sandy and Kathy volunteered to be on the committee. Bernie said to look to the membership for others. Sandy Gilpin moved to have Kathy Reed represent GAP to explain the possibility of having our

papercutting museum at the Laurel Arts Center. Bernie DuPlessis amended it to include that a committee be appointed to assist Kathy. Sharon Schaich seconded. The motion was carried.

- **Acquiring Tax Free Status** – Dave Shelly reported that he hadn't yet heard from the IRS. He said Dick Harris had done this before for another group. Kay will ask Dick if he will do this for us. Grants will be easier to get if we have tax exempt status.
- **By-Laws** – Bernie DuPlessis reported. Sandy Gilpin found a copy of our By-Laws among her papers. She showed it around. It would have to be updated. The By-Laws issue was tabled for a future date. Having Regional groups with their own Vice Presidents, who would attend Board Meetings, if they can, was discussed.

Kay asked if anyone was in touch with Claire Archer. She hasn't attended a meeting in a while. There was no email address for her. Donna Little will look into this.

Suki Harris resigned her position as a Board member. Several people were named as possible replacements. It went to the Nominating Committee. Faye DuPlessis felt that GAP should have a vice president who is willing to take over the Presidency. Sharon Schaich moved to contact Sister Clarice and Michael Marcus to serve as new board members, one to replace Suki and the other to replace Claire. Florine Strimel seconded. The motion was carried.

Bernie DuPlessis moved to adjourn the meeting. Kathy Reed seconded. Motion carried.

The business meeting was adjourned at 4:55.

Following the business meeting, our hostess, Hae Yong Kwon, took us on a tour of her home and showed us her beautiful work.

Respectfully submitted,
Janet Marcus
Recording Secretary

Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

Requesting Venues

Contact Sr. Clarice Steinfeldt SDS, ph. 414-453-1871

Or email steinfeldt01@dsha.k12.wi.us

UNIVERSAL LANGUAGE: THE ART OF PAPER CUTTING

Friends Gallery, Lancaster County
Library, 125 N. Duke St., Lancaster, PA.

January 8 – February 28, 2004

(Member Volunteers, Sharon Schaich and Judi Das)

Fiber Arts Center, Amherst, MA

April 1 – May 1, 2004

(Member Volunteer, Faye DuPlessis)

SHOEBOX EXHIBIT

Susquehanna University Library

Selinsgrove, PA

Beginning Mid-January 2004

(Member Volunteer, Lynn Askew)

GAP MEETINGS

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 22.

GAP Website – www.papercutters.org

collection of paper-cut treasures, from the early knife-cut European devotionals, to the American folk-art folded and scissor-cut ones. The timeless beauty of these rare examples provides endless inspiration for modern creativity. A phone or email RSVP is essential, as Nancy will provide luncheon.

Phone: 201-337-5834; Fax: 201-337-3356;

Email: NancyRosin@aol.com

Directions to 1059 Dogwood Trail, Franklin Lakes, NJ 07417:

From the George Washington Bridge: Route 4 West to 208 West to Colonial Road, left at the ramp, up the hill 1.4 miles to Dogwood Trail, first house on the left. Approximately 30 minutes.

From 287 North: Exit at Franklin Lakes, exit 59, take 208 South to the very first exit, which is "Colonial Road/High Mountain Road". Make a right, then a left up the Colonial Road hill, as above.

Please phone for any specific directions, other major routes are the Garden State Parkway or the NJ Turnpike.

Planning Ahead for the Spring Meeting

Plans for the GAP trip to the North Country on April 30th, May 1st and 2nd, are taking shape even though there are still more details to be ironed out.

If you saw the article in the Autumn issue of FIRSTCUT about the giant cutting of the steam train, done by William H. Brown in 1831, you may have wondered, as I did, if it was still located at the Connecticut Historical Society in Hartford. Well, it is! Not only that, but I am told by Nancy Finlay, Curator of Graphics, that they have a number of other silhouettes by W.H. Brown as well as a "strong collection of 19th century silhouettes". Yale also has a collection of silhouettes and I am trying to find out more about them. At any rate, a stop in Connecticut, probably on Friday, seems to be on the schedule.

Saturday, May 1st, we'll drive about one hour to Amherst, Massachusetts, where we will visit the Eric Carle Museum of Picture Book Art. Our traveling exhibit will be finishing up an April showing at The Fiber Art Center in Amherst and they are happy to have us use their facility on Saturday evening for a meeting and presentation by Yehudit Shadur from Israel, artist, author and expert in Judaic papercutting.

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. Nancy Rosin will host the Winter Meeting at her home on Sunday, February 15, 2004. As a celebration of Valentine's Day, she will share her

Sunday, May 2nd, we will drive about two hours to Delmar, New York (just outside of Albany) to the home of Jeanne Tartaglia. Jean is the daughter of Ugo Mochi and has graciously agreed to open her home to us. Mochi is the artist who cut the eight feet tall by two feet wide panels we saw at the New York Museum of Natural History when GAP had its weekend there. To learn more about Mochi go to www.artzar.com/content/mochi. Though the panels are exquisite, they are just a small part of the total body of his work. Jeanne has many of his cuttings, books which he illustrated, and stories to tell about her remarkable parent. [See article beginning on page 10.]

Please let me know if you think you might go so that I can give you the details when they become available. You may need to make room reservations early. Contact me at:

E-mail: faye@duplessis.net; Phone: (302) 234 1733;
Mail: 524 Beech Tree Lane, Hockessin, DE 19707

COLLECTION 2004

See article beginning on page 22 for more detailed information and pictures about Asilomar.

Membership Roster

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.

Shoebox Exhibit, TREES

This is a perfect display for libraries and hospitals where cases are set aside for exhibiting collections of one kind or another. Anne Leslie added copies of FIRSTCUT to the display at her local library in Alexandria, VA. When Angela Mohr set up the exhibit in the showcase at Aylor Middle School in Stephens City, VA, she dressed up the bottom of the case with scissors and several unframed cuttings. Please call Sharon Schaich at 717-626-4330 if you would like to have the Shoebox Exhibit, TREES, for your library or a similar space.

Shoebox Exhibit, TREES, in a display case at a library in Alexandria, Virginia ►

Member Dates at a Glance

Beatrice Coron

February 29- March 28 / The Spelling Spider
Azarian McCullough Art Gallery
125 route 340, Sparkhill, NY 10976-1050

Sandy Gilpin

Jan 23-25 / Designer Craftsmen Show of Philadelphia Valley
Forge Convention Center, Valley Forge, PA
March 5-7 / Designer Craftsmen Show of Boston Sheraton
Colonial Hotel – Wakefield, MA
March 20 / North Penn Select Craft Show
North Penn High School – Landsdale, PA

Nancy Shelly

Jan 23-25 / Designer Craftsmen Show of Philadelphia Valley
Forge Convention Center, Valley Forge, PA
March 5-7 / Designer Craftsmen Show of Boston Sheraton
Colonial Hotel – Wakefield, MA
March 20 / North Penn Select Craft Show
North Penn High School – Landsdale, PA
May 8-9 / Mercer Museum Folk Festival; Doylestown, PA
May 21, 23, 24 / Danforth Museum Show
MASSBAY Community College; Framingham, MA
June 5-6 / L.W.Crossan, Cabinetmaker. presents:
"A Gathering of Traditional Artisans" ; Lyndell, PA

Gene Mason Toutsis

April 15 - July 15 / The Science Museum of Virginia
5200 West Broad Street, Richmond, Virginia 23220

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.

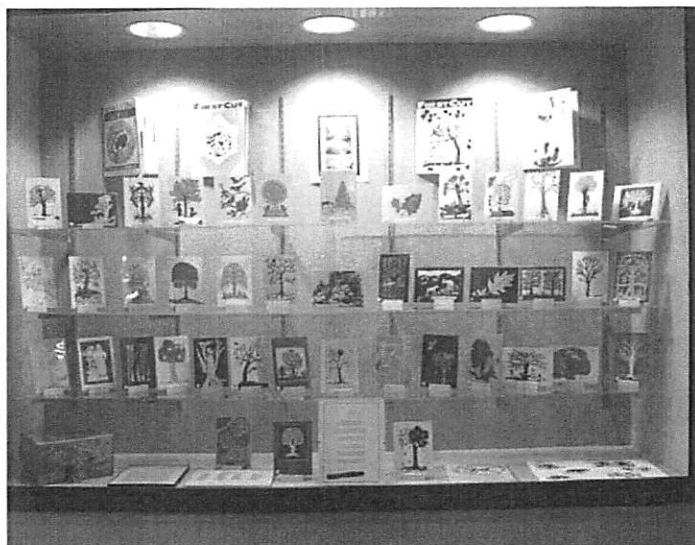


EXHIBIT OPPORTUNITY

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.

Need Cuttings for the Calendar

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 1/2" x 5", or reduced to fit into a 4 1/2" 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 gpkauffman@earthlink.net



PETERSON FAMILY TREE © Rick James Marzullo

Member Commentary

A New Silhouette Book

I would like to introduce a new silhouette book, *MEMORIES ON SILHOUETTES - URSULA KÜHLBORN 1938-1952*. It is a biography of Ursula Kühlborn, retold by Hermann Gebing (Hermann Gebing is the Director of the German "Scherenschnitt Museum"). Ursula Kühlborn, a graphic artist, was 17 years old at the beginning of World War II. Papercutting was her hobby and she illustrated the stations in her life with paper silhouettes. This ability helped her as she traded her papercutting efforts with the soldiers to get cigarettes and coffee. In the post-war years these goods were valued for exchange and thus the family was able to buy the vitally necessary things.

Hard cover; 92 pages; 225 black/white papercuttings; written in English and German; A4 format (about Letter size); Euro 19.50 (approx. \$23.40, plus shipping and handling the cost will be about \$30). Contact Lucrezia Bieler, Tel.: (850) 219 9906 or e-mail: bieler@mac.com

KOGI'S MYSTERIOUS JOURNEY

Adapted by Elizabeth Partridge; Illustrated by Aki Sogabe; Published by Penguin USA; ISBN 0525470786

'I did book signings for my latest released book [KOGI'S...] during the holiday seasons. The original illustrations from the book were selected by The Society of Illustrators, The Original Show 2003 in NY, and The NY Public Library 100 Books for Reading & Sharing 2003. The book was reviewed by Kirkus Review, Washington Post, and other teachers' or librarians' reviews, and they wrote about my work as exquisite illustrations! The publisher, author and myself are very happy.

— Aki Sogabe

Papercutters on the Newsstands

Sharyn Sowell was in the December 2003/January 2004 issue of Mary Engelbreit's *HOME COMPANION* beginning on page 28.

Sandy Gilpin was featured in the Side by Side article in the December 2003 issue of *EARLY AMERICAN LIFE* magazine.

Reg Sear Sent A Surprise

...a junk shop find; at a guess done in the 1930s?
— Reg Sear



An Image Resource

I recently discovered this book at the public library and shortly thereafter ordered my own copy from Amazon.com.

The opening chapters give an introduction to patterns, but then makes suggestions for techniques to develop the pattern or combine one with others. Enclosed a plastic grid for converting patterns for knitting, Swiss darning, needlepoint, and counted cross-stitch embroidery (object sources for each pattern are listed at the close of the book).

The designs have been extracted from blankets, wood carvings, pottery, leather saddles, tablecloths, weavings, quilts, gravestone markings, and metalwork doors, to name just a few sources. Many of the designs are classic and can easily be identified as to ethnic origin while others are more universal.

This book would be a helpful resource for a beginning papercutter who wanted to start making his or her own designs. A more experienced papercutter who has always used a traditional method of folding and cutting could use these "seed ideas" to create cuttings with a different feel. Everyone approaches designing from a different perspective. This would be a good basic book to enhance any papercutter's library:

The Crafter's Pattern Sourcebook: 1001 Classic Motifs from Around the World and Through the Ages, by Mary MacCarthy, Collins and Brown, copyright 1999, 192 pgs.; \$19.95.

Black Paper Suggestions

Ursula kirchner: "... As to black paper. I am having my own paper printed."

Ben barker: "...Black paper is sold by Kurtz Brothers in Pennsylvania..."

Keith kleespies ; "We [Keith's wife is papercutter Suzi Zimmerer] both prefer Color-Aid black. But remember, we do unfolded, one-off work. It is more than perfect for that, but would be too heavy for other uses."

Source: Blick Art Mat'ls, www.dickblick.com, 800.447.8192; Item # CF19527-1209, 18x24", black, minimum order 25 sheets, \$3.99 each sheet.

Ueli Hofer's Exhibit

"...My whole family went to his [Ueli Hofer's] apartment on Friday morning and stayed for about an hour and a half. He is so charming and let us roam around the tiny apt looking at all of the "stuff" he has collected on the beach, on the street, and in the "fly" market on 26th street for his collages. He said he did not bring anything in the way of art materials from Switzerland--everything is New York City found.

The walls of the little studio were literally covered with cuttings and collages or assemblages of the things he has collected. Most are framed but some are not, just matted. He had two or three large cuttings (about 14x18, maybe)... It had all of the different colored trees as we saw in Switzerland. Many of his cuttings have the under layer of gold leaf. The assemblages are so fabulous and it would take too long to describe them. You just had to see them for yourself..." – *Sharon Schaich*

[Ed. Note: See the article about Ueli Hofer's Visit on page 22.]

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

An Interesting Find

I happened to see a copy of a book about a Frederick County, Maryland, silhouette artist and thought some members might be interested. It is full of pictures of the cuttings, many are famous people and many are people still living in Frederick County. The coolest part I thought was the pictures of the BACKS of some of the not yet cut pieces. The soft cover book is very well done. ...*Profiles by Helen L. Smith*; \$16.00 plus \$4.00 shipping --\$20 total available with payment by check payable to Sarah T. Drenning, Publisher, Locks Hill Press, Atten: Sarah Drenning, P.O. Box 158, Woodsboro, MD 21798

—*Kerch McConlogue*

More on the Copyright Issue:

From Bea Coron

The Chinese website <http://www.china-folkart.com/> is down. Hope everybody is in the process of copyrighting their creations.

From Scott Buchanan...

Ebay has a program called VeRO that allows copyright holders to block Ebay sales of fraudulent goods, Verified Rights Owner (VeRO) Program. Information about the VeRO program is located at <http://pages.ebay.com/help/community/vero-program.html>.

Marie-Helene Grabman says...

<http://pages.ebay.com/help/confidence/vero-rights-owner.html> . Though American works have been identified and taken out of the auctions, there continues to be numerous copies of Swiss work for auction.

Visiting Ernst Oppliger

"Otto and I were in Switzerland, where we visited Ernst Oppliger and went to see his exhibition. He has created many papercuts during the last three years and there are many new ideas. A book has been published recently and it is absolutely lovely, the story as well as the pictures. You can have it sent by Rosmarie Oppliger, Grächwilstr.5, Ch-3045 Meikirch e-mail: info@ernst-oppliger.ch It costs 34 Sfr + mailing. Kind regards, Ursula [Kirchner]"

A Memorial Silhouette

Ron Wheeler, father of car crash victim Grant Wheeler, got an idea for a memorial to his son after

reading a story about Marie Cook, a local artist who specializes in paper silhouettes. He enlisted her to do a special silhouette that would capture his son's family as they once were. Then, Iowa Laser Technology produced the piece. The memorial is near the recreational trail just off Iowa Highway 58, one-half mile south of Greenhill Road.



On the Papercutting Trail in Europe

Last summer I wrote about the search for papercuts and papercutting books that my husband and I had in Hungary and Germany. The journey continued this summer while we were in Salzburg, Austria. We were walking around the historic area and discovered a silhouette cutter named Vlololo Boume from Croatia. We observed that it took Vlololo between 1 & 2 minutes to cut a silhouette. Not bad! All for \$4.00 each.

— *Mindy Shapiro*

Anne Leslie's Cutting

The picture was actually a challenge to myself to do an abstract paper cutting, and it was done on fabric to fulfill one of several standards for the National Guild of Decoupeurs. I first took pieces of xerox paper and painted several in various colors, different combinations and textures, using acrylic paint applied with a sponge or brush. One sheet was mostly grey tones, another mostly black, and a third in yellow and orange shades. These were then ironed when dry, and to attach them tightly to fabric, I backed them with iron-on paper that leaves a heat-sensitive glue on the back of the paper and has a peel-off paper backing. I then cut some shapes from

the various colors, using scissors, and laid them out on my background fabric. This fabric was white synthetic silk I sponged with a pale blue diluted acrylic paint and then stretched onto a canvas covered board. I had to work with the design for several hours until I had something I liked. Once I was satisfied with the layout, I ironed it piece by piece to the fabric-covered board. I then attached it to a larger board with black fabric to frame the piece.

It is as non-representational as I could make it, so I doubt anyone could identify the flower--just flowery ideas! As it was cut freehand without any pattern, it fulfilled another decoupage criterion, creative cutting. It was judged and passed both categories at our National Meeting last May.

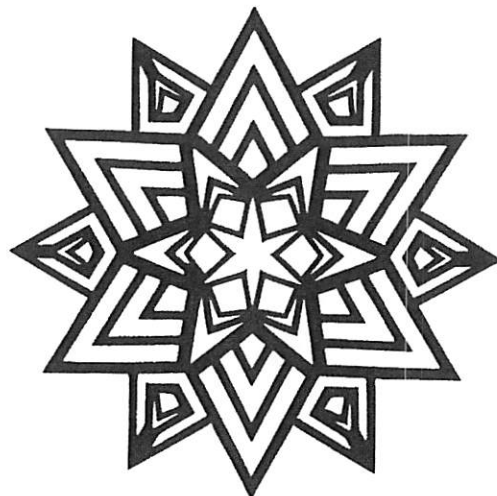
Sincerely, Anne Leslie



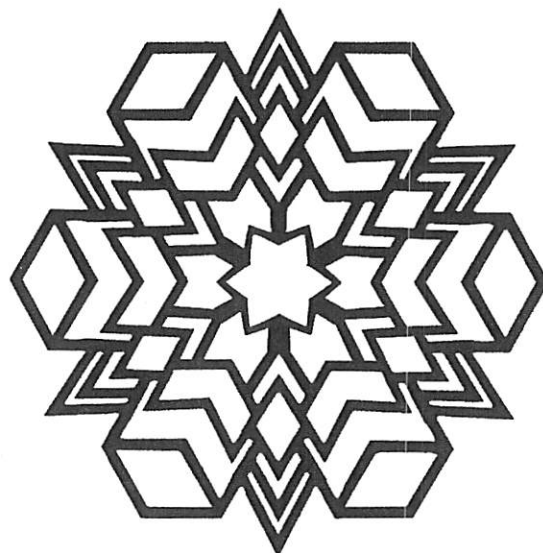
© Anne Leslie, 2003

Front Cover...

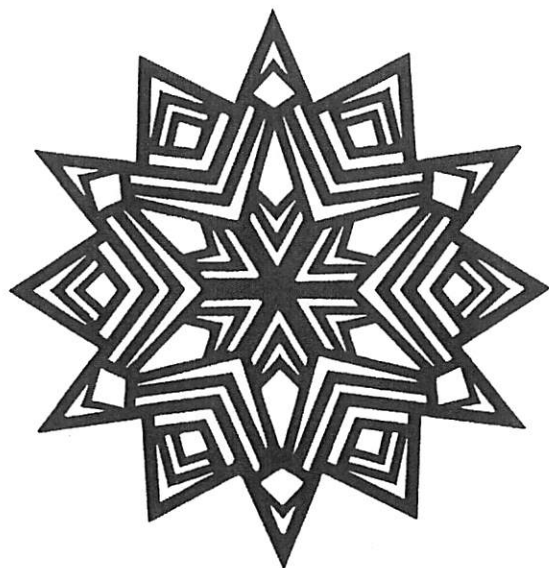
Recognize Reg Sear's cutting? We liked it immediately!



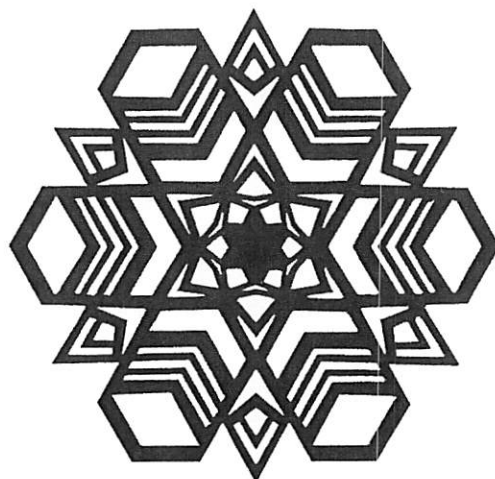
© Scott Conklin, 2003
Original Size: 3 3/8"



© Scott Conklin, 2003
Original Size: 3 3/8"



© Scott Conklin, 2003
Original Size: 3 3/8"



© Scott Conklin, 2003
Original Size: 3 3/8"

Tissue Paper Snowflakes

Scott Conklin cuts his snowflakes out of gold tissue paper with a razor knife, then laminates them so they can be hung up as decoration.

UGO MOCHI

*One of the activities during the three-day Spring Meeting will be
a drive to Delmar, New York (just outside of Albany)
to the home of Jeanne Tartaglia, daughter of Ugo Mochi.
This is an introduction to Mr. Mochi's papercutting.*

Most people, when viewing an Ugo Mochi illustration for the first time, assume it was created in ink. The crisp lines and intricate details demonstrate a precision usually only found with drawing or printing. But study a Mochi illustration carefully, and subtle clues and peculiar trends begin to emerge. Every image is a solid color, black or white, most details are implied, rather than explicitly rendered, and depth is suggested entirely through scale. And, most telling, every line and shape appears to be connected to every other in an intricate web.

These are all consequences of the remarkable technique of the Italian artist who, a century ago, first began his training as a sculptor of stone, and finally found his medium intricately cutting sheets of black and white paper. The progression is not as surprising at it might at first seem. Both are reductive processes, and like stone sculptures, Mochi's illustrations are governed by the physical limitations of their medium. Just as a marble bird cannot float freely above its pedestal, the elements in Mochi's illustrations are bound by the fabric of the

paper that defines them. Such work requires delicate precision and careful planning. It's a virtuosic process that's at once compelling, accessible, and even – at times – problematic.

Ugo Mochi was born in Florence, Italy in 1889, where he lived until he was seventeen. The city was rich in music, art, and theater, all of which would have a profound influence on the young artist's development. From an early age, Mochi had a fascination with living creatures, and he kept an elaborate menagerie of all sorts, including birds of prey, moles, spiders, snakes, turtles, and lizards. His earliest sculptural explorations featured animals, and were built from common materials such as candle wax and construction wire. Horse carts were constructed from matchboxes, the shafts and poles made from toothpicks. The wheels of these carts, including the spokes, were patiently cut with scissors from heavy cardboard.

This essay was written to accompany the Ugo Mochi exhibition at the Opalka Gallery of the Sage College of Albany in Albany, NY, fall 2003; Copyright 2003 Matthew McElligott. Mr. McElligott is an author, illustrator, and Associate Professor of Illustration and Graphic Design at The Sage Colleges in Albany, NY.

From scissors, then to a pen knife, Mochi began to discover an interest in sculpting shapes from paper. At eleven, he entered the Florence Academy of Fine Arts founded by Michelangelo, where he immersed himself in art and began to hone his skills. At home, he was surrounded by music, his mother playing the piano, his brothers the violin and cello. From this evolved an informal drama society, and Saturday nights at the Mochi home were spent in the company of family and friends (sometimes over one hundred people) giving impromptu performances. Often, these featured the vocal talents of young Ugo.

Between the city's rich history, the bucolic Tuscan countryside, and his family's enthusiasm for the arts, it is hard to imagine a more aesthetically inspiring environment than the one Mochi found in turn-of-the-century Florence. His artistic and musical development was rapid, until a tragic day in 1903 when his father was stabbed by a former employee. He died a year later, and Mochi's mother followed just six months after that. The seven Mochi children were orphaned and placed in the care of a guardian. Out of concerns for his financial security, Ugo was pulled from the Academy and sent instead to the local school for graphic arts.

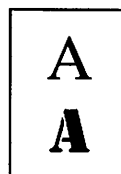
For the next several years, Mochi continued to develop his cut paper technique while simultaneously pursuing a singing career. His sculptural skills won him an academic scholarship in Germany, where he lived and worked in the company of many of the great musicians and artists of the day. Though life in Germany during the war was difficult, in 1919 he returned to Italy to great acclaim. His reputation as a "poet of shadows" opened doors to numerous commissions, including several series for the Italian companies Campari and Pirelli. A major exhibition in London, followed by a newsreel feature by the Pathé News Company, worked to establish Mochi's reputation as a master of the cut-paper technique. Years of exhibitions, book illustration, commercial work, and public and private commissions followed. Today, his work can be found in collections around the world, including the Museum of Natural History in New York, the Smithsonian Institution, Windsor Castle, in numerous books, advertisements, and even on furniture.

That Mochi's skills should be so recognized is not surprising. The unique virtuosity of his cut paper technique has immediate appeal. As viewers, we put

ourselves in his place and ask whether we would have the patience, the steady hand, and the cleverness to devise and produce such intricate designs. But seeing his illustrations in print is another manner, and it raises some interesting questions. As ink on paper, Mochi's technique is no longer clear. Consequently, most books and articles featuring his images go to great pains to describe his working process, as if, without such explanation, the work might not be properly appreciated. And, in truth, when looking at an illustration in a book, does it really matter *how* the image was created? Do we respond to Mochi's illustrations primarily because they are strong images, or, as this emphasis on technique seems to suggest, because they were hard to do?

In the process of putting together this exhibition, I've struggled with this issue. It is difficult, perhaps impossible, to divorce Mochi the image-maker from Mochi the craftsman, to look at his work as pure imagery without considering his technical virtuosity. And this, in turn, raises another question: Would Mochi have produced the same images had he been working in another medium?

Many illustrators and designers will tell you that they need boundaries to work within, against, and around. Too much freedom can often be a burden, and if a project doesn't offer limits, artists will often impose their own. They might restrict themselves to a certain size, a limited palette of colors, or a single typeface. The challenge of surmounting these limits can, ironically, open doors to creative solutions that weren't there before.



Certainly, Ugo Mochi's cut-paper technique provided these challenges in abundance, yet he stayed faithful to these self-imposed rules throughout his career. The demands of his materials surely led him to choices he might not otherwise have made, had he been working in, say, pen and ink. In the same way an alphabet's letterforms must be compromised when turned into stencils, the need to connect every part of his image to the paper's fabric surely required him to make concessions in the composition of his images.

But at some point, can a concession become an asset? In writing this essay on my computer, I

Continued on page 14



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searched for – and immediately found – a stencil font to illustrate my example above. The broken form of the letter A is a holdover from the need to punch the shape out of a single sheet of paper, a requirement which has little relevance or application on the computer. (How many people actually design something in the stencil font, print it, cut out the letters, and make a stencil?)

So why is the font on my machine at all? Perhaps it's there because the physical concessions originally made to create the letterform have evolved into a style, and I suspect something similar happened with Mochi's images. Looking through the immense body of his work, there is a remarkable consistency, no doubt due in large part to his technique. His printed illustrations may appear to have been created in ink, but they don't look like other artists' ink work; they're distinctively his. And in this way, the book introductions and articles that go to such lengths to describe the intricate cut paper process actually do him a disservice. The images may have been difficult to make, but the difficulty is not what's important. It is the sculptural nature of the process that defines Mochi's illustrations. In his personal memoirs, he described it in the following way:

"Since I am also a sculptor, it is form and not color that interests me. The better the line which describes the contour is defined, the closer it comes to the true representation of the object, to the point of being not only the simplest but the most absolute. Particularly if the image is black. For instance, if you see an egret on the branch of a tree, at night against a bright sky, you know that it is an egret, and it doesn't come to your mind to look for the white of its plumes! It suffices to know that it is there. Its shape identifies it. The fact that it is black does not cause you to wonder about anything else."

Over the years, Mochi found numerous ways to take the process beyond the traditional silhouette (a term which he personally despised), and by the end, it is hard to believe the demands of cutting paper were limiting to him at all. Perhaps most remarkable are his series of giraffes and zebras, whose spots and stripes posed numerous technical problems. As a solution, Mochi simply inverted his process, cutting shapes from white paper and placing it against a black background. The results are stunning, and the images have an effect completely unlike that of a typical ink drawing.

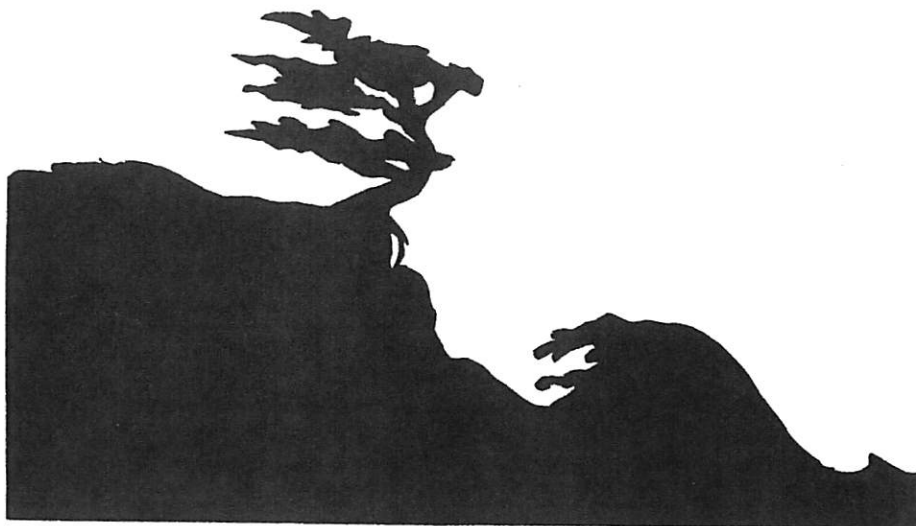
In fact, there are even times when Mochi's virtuosity seems to work against him; it seems he's just too good at cutting a delicate line. An illustration of a hornbill, for example, so closely mimics a pen and ink style that the unique sculptural nature of his process is all but lost. Everything—the beak, the feet, the branch of the tree—is rendered in outline. While there's nothing technically wrong with the image, it feels generic. The signature Mochi style is missing.

My personal favorites are his illustrations for the book *Theodore Roosevelt's America*. Here, Mochi brings all his skills together in dramatic fashion. The delicate lines that describe clouds, dust, and pebbles are balanced by bold forms of solid black, and the physical need to connect all parts of the paper together is used to great advantage, creating strong compositional lines that lead the eye through the scene. To me, these are quintessential Mochi illustrations. The images are powerful, made more so by the fact that we only see the contours of the subjects. While the scenes are specific, the details are left to our imaginations, and they require us to commit closure and invest bits of ourselves in the story. Although it is the nature of the cut-paper process that makes these illustrations sing, their difficulty is beside the point. Like the best virtuosos, Ugo Mochi makes it all look effortless. He allows us to focus on the image, and ultimately, that's what it's all about.

Jeanne Tartaglia and her family have a website to sell some of their father's images: www.mochi.com.

All images accompanying this essay are from the book *HOOFED MAMMALS OF THE WORLD*.

Windy Winter Recent Cuts

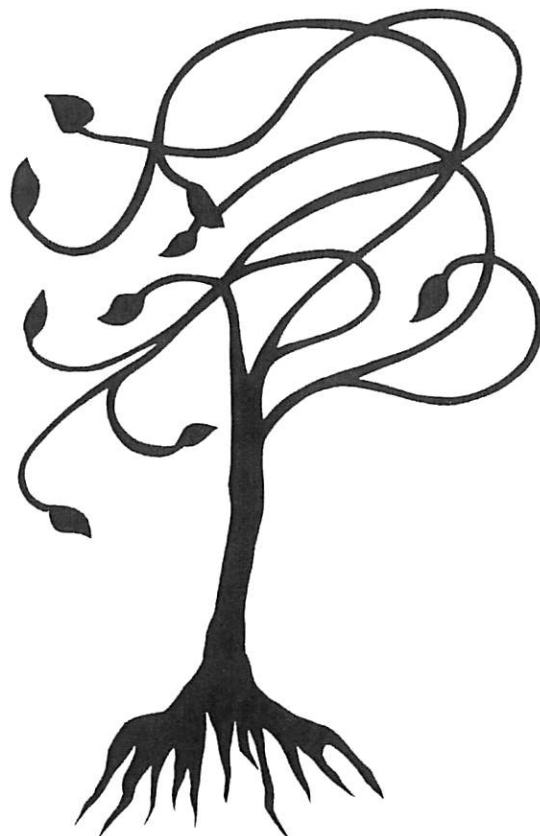


Jan Penney

WINDSWEPT CYPRESS © Jan Penney, 2003
Original Size: 4 ½" x 2 ½"



WINTER OWL © Gene Mason Tousti



WINDY WINTER WILLOW © Angela Mohr, 2003
Original Size: 3" x 5 ½"

Papercutter Profile

Joyce Yarbrough

Joyce Yarbrough cut paperdolls as a child, but left scissors behind as she began doing other artwork. After college, working for Hallmark cards and as an educational illustrator, Joyce took up scissors again to cut silhouettes.

For the past 25 years, Joyce has become known as the Silhouette Lady from St. Louis. Traveling east to Connecticut and Massachusetts, south to Texas and New Orleans, north to Chicago, and west to Idaho, she continues the tradition of silhouette cutting – sometimes being called *a real cut-up*. Now, after cutting silhouettes for years, Joyce is doing intricate cutting with her scissors – paper surgery by trimming chins, fixing noses, and trimming inches from waists to please her customers!

Joyce's artwork is as varied as her interests. Although her silhouettes have included commission images such as active children, wedding couples, pets, a belly dancer, a model-A car, musicians, and landscapes, Joyce has won awards with her pastel, pen and ink, and watercolor portraits, landscapes and skiescapes.

In her spare time, as a volunteer literacy tutor, she helps her young students overcome their inadequacies by sharing her love of art. Drawing, cutting, and molding art help youngsters develop motor skills needed to write, encourage minds to see

and read, and builds self-esteem through enjoyment and success with artistic endeavors.

She will be passing on what she knows about 'slashing', or interior cutting, to others interested in doing silhouettes at Collection 2004 in California. She hopes to see many of you there!

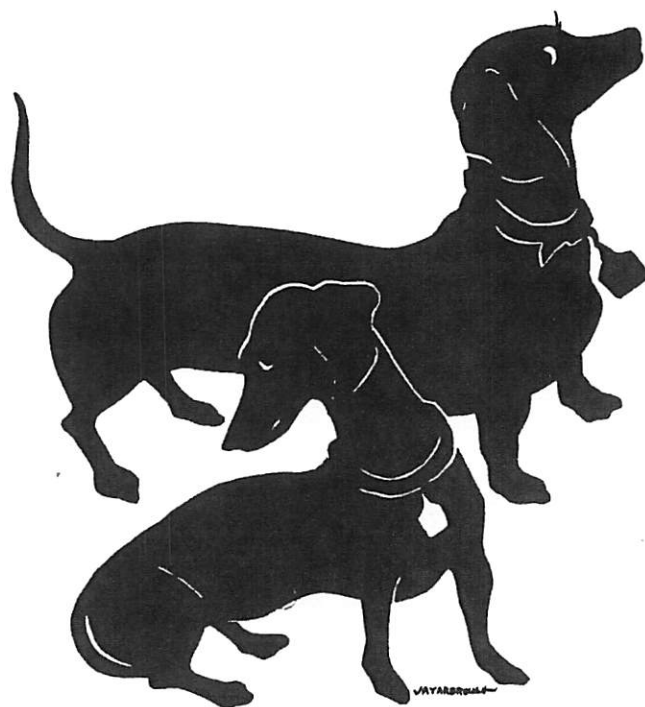
Although Joyce Yarbrough prefers to work from life, she also does silhouettes from photos sent via e-mail or snail mail. You may contact her at jayart3@mindspring.com.



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Hearts and Flowers - Eternal Symbols of Love

By Nancy Rosin, Valentine Editor

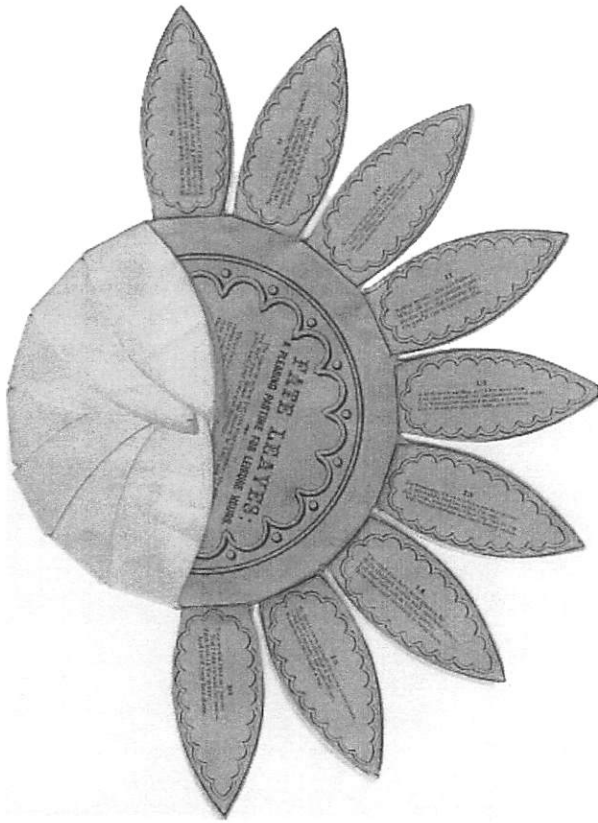
Long associated with the giving and receiving of Valentines is the delicious ingredient of mystery. Who sent it? Who took the time and patience to create this beautiful gift? Who loves me? Anonymous Valentines were a popular Victorian trend, and secret messages were often communicated with flowers. Perhaps the earliest token from one person to another — a delicate floral memento — endures as the most revered. While that redolent tribute might be sent at any time of the year, certain flowers have become associated with Valentine's Day. Red roses, familiar as an emblem of beauty and passionate love, escalate in price near that hallowed date, confirming their popularity, as well as their promise.

Flowers, as seen in the early Valentines in my collection, have been a favorite decorative motif, their symbolism adding to the Valentine mystery. They often supplant the heart as the central image, for flowers possess individual meanings and can be readily interpreted without the heart emblem, a written word, or any contrived design. Both the heart and the flower are significant elements, and have histories making their usage more fascinating to understand.

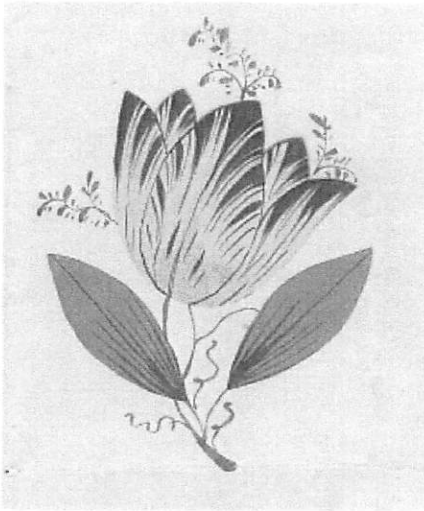
In his famous book, *The Heart*, Dr. N. Boyadjian describes the heart as the emblem of love, friendship, intelligence, courage, piety, and fidelity. Understandably, gifts of love displaying a heart could possess these attributes and bestow them upon the recipient. Religious papercuts known as devotionals or holy pictures generally show a heart (the Sacred Heart) in the design, and it is this image that later became so prominent in our modern Valentines. As a religious heart, it was often positioned on a sacred altar and later evolved into Hymen's "Altar of Love", associating the heart with

romantic love. The hearts paired on holy cards signified Jesus and Mary and later evolved to represent two lovers. The heart in those religious pictures of the 17th and 18th centuries was often adorned with flowers, adding to the concept of hearts and flowers together.

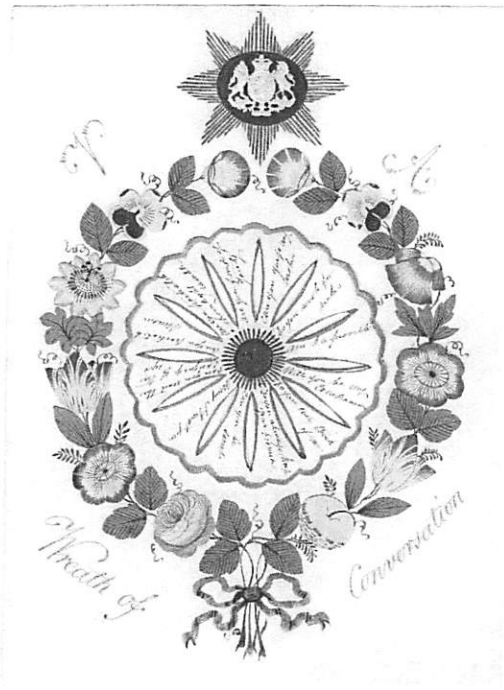
Flowers as gifts or messengers probably predate the symbolic heart, for they have been mentioned in Egyptian inscriptions, in Chinese writings, and in both Greek and Roman mythology. By the 17th century it is believed that Turks used flower symbolism in innocent bouquets to convey important messages. Adopted by the French, and carried to Queen Victoria's England, this floral code, or *floriography*, became popularized as *The Language of Flowers*. Numerous books and authors claimed ownership of the concept. However, what mattered was the idea. Tussy Mussy bouquets, often created to camouflage body odor or foul smells of the street, became messages unto themselves. Flowers became a means of hidden declaration, ardor, rendezvous, or any other sentiment difficult to



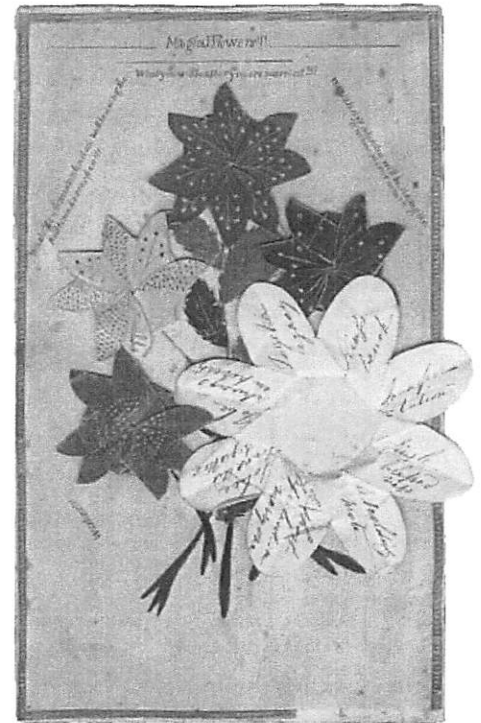
Fate Leaves. A parlor game published by Farrar and Barnard, Boston, 1868. 11 1/2 " wide opened. The yellow outer leaf indicated "character", the middle red leaf, "your home and station in life", and the inner green leaf, "your love and marriage".



Tulip. This simple double letter sheet, 7 1/2x 9", is adorned with a narrow blue painted border, and is embellished with an elegant, but simple, variegated tulip, symbolizing "beautiful eyes". It was carefully closed with sealing wax, and sent from Uxbridge, England on February 13, 1843. When the tulip petals are lifted, there is penned the word "Truth", and the handwritten letter within ends... "By heaven, I cannot cease to love thee".



Victoria and Albert Wreath of Conversation. 8" x 11". This appears to be the ultimate in games of affection. Completely hand-painted, it is elegant in composition as well as in symbolism. Each flower lifts to reveal a response to the questions on the central wheel. A player would spin the circle, and, by lifting the flap opposite the pointer, would provide an answer to the question proposed. The embossed emblem at the top is that of Queen Victoria. It may have been a parlor game created to coincide with her engagement to Prince Albert in 1839, or her wedding in 1840.



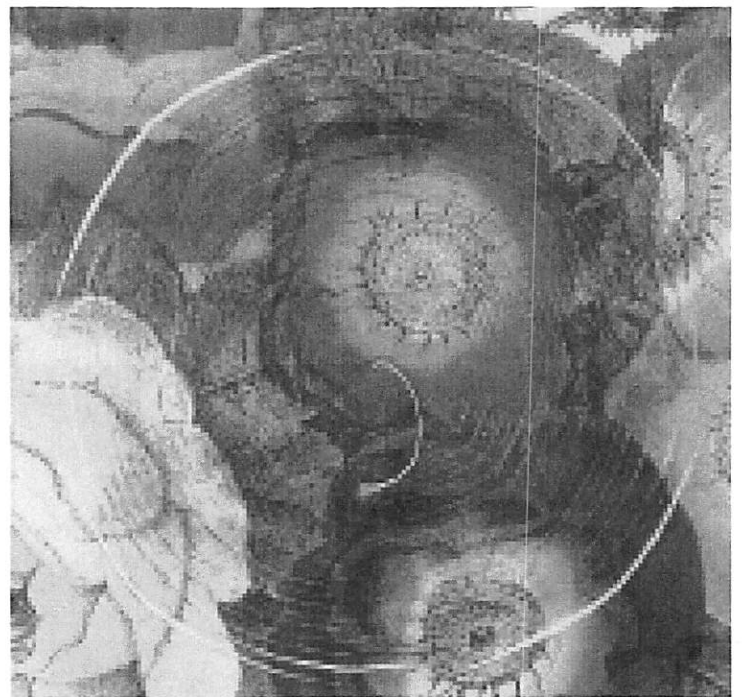
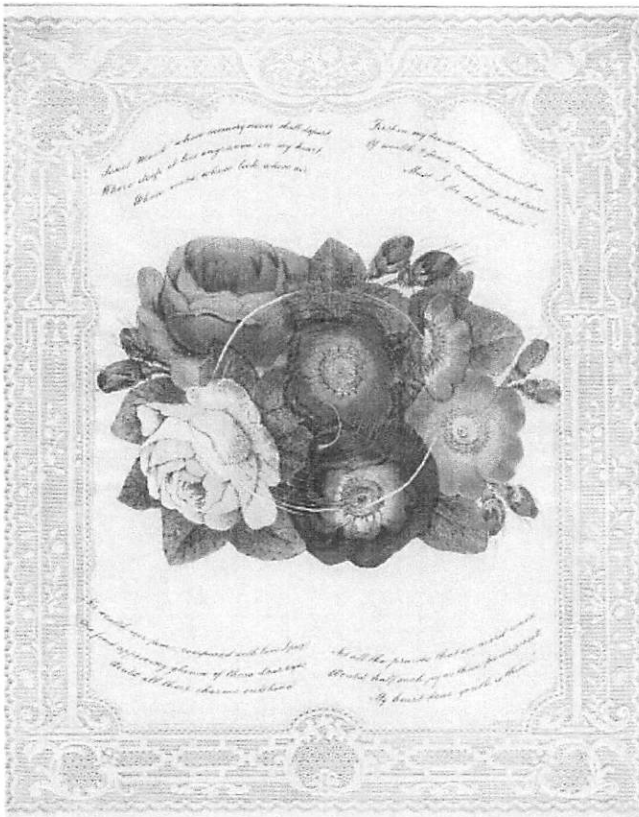
Magical Flowers!!!. Parlor game style of token. Each petal lifts to reveal a secret message relating to fate and marriage. It might be a guessing game among sophisticated young ladies.



Cobweb. Turner and Fisher, New York, 1845. Hand-colored lithograph, 8" x 10". A beautiful paper butterfly atop the rose and passion flower are gently lifted to reveal a cutwork cobweb and a message beneath. A secret token -- a lock of hair or even a ring, might be secreted within its' web.



Basket of Flowers. Mansell English openwork cameo lace paper, circa 1850. 8" x 10". Multilayered confection attributed to Esther Howland, Worcester, Mass. This elaborate fantasy of crisp, embossed paper flowers needs no words to convey a loving message.



Cobweb. Hand-colored lithograph on Burke embossed cameo lace paper. England, circa 1840s. 8" x 10" A superb cobweb is lifted by a silk thread from its' bed of roses. The moss rose signifies "superior merit" -- as would be expected of the recipient of such a valuable treasure!

verbalize — unbridled by general rules of refinement. Nestled in holders of gold or silver, even jewel-encrusted, the bouquet became a significant addition to elegant Victorian couture.

Numerous other languages evolved. For example, the languages of fans, parasols, and handkerchiefs became popular. Messages might be sent based on the position of the item, the hand in which it was held, or the direction in which it faced! The language of flowers, on the contrary, became more than a fad and was revered and studied by genteel women. Albums were often adorned with flowers to evoke sentiment, and the books describing them were extremely important in everyday life. Victorian paper artists incorporated the floral code into beautiful Valentines and tokens of affection as well as the creative parlor games that were very popular in every strata of society.

Lace paper manufacturers were sure to incorporate flowers in their designs to make them more beautiful and romantic. Within the design, one could read a message that was unwritten, but potentially significant. A rose, for passionate love, a pansy for thoughtfulness, or a forget-me-not might enable a message to range from one of childishness to devotion or great intensity! In an era of strict discretion and propriety, a secret language had great value!

In 1854, Sarah Josepha Hale wrote, in *Flora's Interpreter and Fortuna Flora*: “flowers are the messengers of the heart”. Her goal was to “inspire our young women to cultivate those virtues which can only be represented by those fairest flowers, and may our young men strive to be worthy of the love that these fairest flowers can so eloquently reveal.” As Editor of the influential and popular *Godey's Lady's Book*, her message was undoubtedly absorbed by an entire generation of young women.

Even more stirring are the words of “a Lady” who wrote in 1831 of travelers in Persia who noticed the flowers there were more than mere objects of admiration. “In the hands of these primitive and interesting people, they become flowers of rhetoric, and speak their feelings with far more tenderness and force than words can impart. With them, there is something sacred in this mode of communication. It is a kind of religious worship — an offering of the fruits of the earth...How much

easier is it to present a flower, than to make a speech!”

It is not surprising then to discover that magical petals of a flower basket might lift to reveal the answer to a lovers' query, or that beneath a carefully cut petal could lie a word such as “truth” or “desire” or “love”. The flower cage, a device also known as a beehive or cobweb, is a cutwork spiral which could be carefully lifted to reveal a hidden image of an Altar of Love or, perhaps a cherub or a special image. Such were the fantasies of these creations. The culture of the day was incorporated into a magical cut-paper fantasy, lavished with cutout flowers and embellished with lace or jewels, feathers or fabric — and all would symbolize love. The heart was no longer essential, but the love was always understood.

As Pickersgill wrote, “By such sweet signs, the language of the heart”.

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Ueli Hofer Visits New York City

By Janet Marcus

Ueli Hofer, a Swiss papercutter, is visiting New York City until the end of January on a six-month grant from his home government of Berne. Though several hundred artists apply for the grants, only two artists are selected at a time. The grants act as a way of thanking artists for outstanding work, and include a place to live and money for living expenses. Mr. Hofer lives and works in a house owned by another Swiss artist living in the East Village.

On Friday, December 5, 2003, Mr. Hofer had an exhibit to display both the papercuts and collages he has spent the past previous few months preparing. My husband, Michael, and I donned our winter wear on the snowy day and set off to see the exhibit which was more than worth any effort!

The papercuts were wonderful: intricate and delicate with outstanding detail, many with trees and birds. The images were cut mostly from black paper, though some included gold and/or silver papers. The collages were made from items he either picked up in the street or bought at a local flea market since coming to New York. He used a variety of things such as shoes, dress forms, numbers, and curtain rod parts. He used all kinds of materials from metal, stone, and wood, to paper. The creations were unusual and varied.

Ueli is a delightful man, shy yet friendly. Michael and I invited him to our house for dinner, a tour of Brooklyn, and an interview. The following is the result of that interview:

Ueli started out as a baker and then became a teacher of bakers. About 25 years ago he decided to turn his hobby of papercutting into a full time career. The themes of his papercuts include the traditional images of trees, birds and symbols. He begins by drawing a rough outline of his design on the back of

the paper and fills in the details as he cuts. His paper of choice is 40-gram Swiss paper. He cuts with a special scissors that he gets from the Solingen Company in Germany.

About 15 years ago, Ueli started making collages. At first he bought things from stores to use in the collages, but eventually began picking things up in the streets and flea markets. He calls himself a *recyclist*. For collage, Ueli prefers white papers he can color himself. He uses light resistant watercolors, acrylics, and oils to color his papers; the quality of the colors being very important.

While in New York City, Ueli purchased 3 kilos of paper and had them shipped back to Switzerland. He bought a variety of textured papers in solid colors and various thicknesses. (He doesn't use papers with designs imbedded in the paper, but prefers to make his own designs.) Added to his shopping list were rice, gold, silver, and Japanese papers. He bought no black paper.

Ueli has had many solo and gallery exhibits in Switzerland and Germany. He is married and the father of three children.

[Ed. Note: Pictures of some of Ueli Hofer's work are on pages 16-17 in the Winter 2003 FIRSTCUT.]

PROPOSAL FOR THE GAP PERMANENT COLLECTION

By Kathy Trexel Reed, GAP Vice President

At the October 18, 2003 Board meeting, I expressed the interest of Laurel Arts at the Philip Dressler Center for the Arts in Somerset, Pennsylvania, in becoming home for the GAP permanent collection. A papercutting museum for posterity has been discussed and researched in GAP gatherings for a few years. A committee was authorized at the meeting to explore the possibilities of such a partnership between GAP and Laurel Arts – members currently include [*as of November*] Sandra Gilpin, Kay Buchanan, GAP President, and myself.

[The following information shares with GAP membership the present position of this committee's inquiry. Members are encouraged to direct questions, suggestions, and other options for a museum site to any of the three-committee members.]

Laurel Arts is a satellite of the Pennsylvania Council on the Arts, and has a growing membership of 1450 people in the western Pennsylvania community of Somerset, population approximately 15,000 including township residential area. Somerset is the county seat of rural Somerset County, which has been designated by international press coverage as *America's County* due to the Flight 93 crash there and for the amazing rescue of the nine trapped local miners. Many more people now turn off the turnpike at exit 110 in Somerset to visit the community and local area. Soon construction of a national memorial at the Flight 93 site will begin.

Programs at the art center are also steadily growing. This fortunate development, a sign of its sound management, encourages the Laurel Arts board to consider several expansion possibilities. An architect has completed two sets of drawings to date. Further modifications are anticipated, but the present plan includes construction of a new gallery and storage areas. An existing permanent collection of art appraised at \$80,000 prompted me (I'm also a Laurel Arts board member), to suggest inquiring

about museum status, archival issues, and the possibility of housing a GAP permanent collection/museum. Recent Laurel Arts president, Harvey Frankel, encouraged me to express interest to GAP for establishing a mutually attractive plan. Together GAP and Laurel Arts could investigate and develop guidelines which include an appropriate facility in the Dressler Center expansion to exhibit and store papercuttings from around the world. This would be an honor and distinction for the community. It would also allow GAP to make recommendations at this early stage for appropriate conditions.

As a board member for both GAP and Laurel Arts, I hope with Sandra and Kay's help, to collect and present pertinent details that will allow each organization to act in its best interest. At this time, two sources can be explored. First, The American Association of Museums (www.AAM-US.org) has an extensive library of publications, books, journals, which addresses grant programs, consultants, and its accreditation process. (Accreditation raises status, but is not a requirement.) Second, a professional archivist resides within an hour distance from Somerset in Altoona, Pa.

Although this inquiry could take years, at least the contact has begun and the possibilities are open for discussion.

COLLECTION 2004

Papercutting in the Dunes

[Alice Helen Masek, the GAP host for Collection 2004 at Asilomar, took a test drive to the Conference Center in preparation of this informational essay. Many of our membership have not experienced the California coast. To request a registration packet for Collection 2004, contact Alice Helen Masek at 2520 Craig Court, Castro Valley, CA 94546-7204 or email alicehelen@juno.com.]

As I drove southwest from Monterey along the coastal road, with rows of friendly Victorian homes on my right and the Monterey Bay on my left, aquamarine waves dashed upon rock castles jutting out beyond the pedestrian and bicycle paths of the coastline park. Canopied pedal-driven surreys carrying adventuring families along the picturesque shoreline as in-line skaters glided by. The road transitioned from Monterey Bay to Pacific Grove's true Pacific Ocean shoreline as frothy waves curled to spread languorously on the smooth sands. Houses relaxed into beachfront informality, then disappeared as the dunes took over in the sandy echo of waves, cloaked with native (restored) species.

Then I saw the rustic wooden entrance arch to the Asilomar boardwalks threading over the dunes to low-lying buildings up the gentle slope. This is Asilomar, the California State Conference Center designed in the 1930's by Julia Morgan, architect of the Hearst Castle at San Simeon and many superb buildings in the Berkeley and San Francisco area. This is Asilomar Conference, the grounds that will host the Guild of American Papercutters' **COLLECTION 2004, October 17th – 21st, 2004.**

I parked my car in the sandy parking area along the road by the beach, and walked to the crosswalk, braving traffic to tour the site. The main boardwalk is the thoroughfare from Asilomar's central facilities

to the beach, used by more than a hundred thousand feet each year. At the boardwalk's far end, about a city block into the dunes, large low buildings nestle among the swells of sand showing their rustic eaves as if to reach out to grasp the essence of ocean air and distill it in the habitable spaces within. I walked past low-growing dune plants, some wrapped with chicken wire to protect rare blooms from hungry deer. The central meadow of Asilomar lies ahead. I remembered it from earlier years, graced with huge stately Monterey cypress and pines, windblown but tall. But, the years have taken their toll, and sapling cypress caged in chicken wire grow slowly, eager to replace the aging giants falling around them. At the far side of the clearing, the chapel's stone walls and window on the sea reaches above the dunes as the only vertical building in the main area. At the top of the meadow, the registration building sits atop a rise of dune-like steps, spreading its gracious welcome.

Past the dining hall, along slim paved roads to the right, are the buildings reserved for GAP use when we join them in October – the *Sea Galaxy* area with its spacious meeting room, *Nautilus*, which is large enough to accommodate papercutters with tables on which to ply their art while gathering. Guests will be met by trees, sand and grass, and a welcoming parking lot allowing easy access to the outstanding

Continued on page 26



Ocean View

Dining Hall



Asilomar Conference Center

facilities that include rooms near the meeting space, some of which have sea views from their balconies.

The rooms hold four people (four single beds in a spacious sleeping area). Each room has its own dressing room and restroom facilities. The rooms are considered occupied with two people in them, but prices drop considerably when more than two inhabit the space. You will see the price breakdown below. If our attendance is high enough, we will have the use of an adjacent area (nearer the beach, with a smaller meeting space) called *Surf and Sand*, with its rows of equivalent rooms.

Forty rooms have been reserved for GAP to house a minimum of 80 attendees (or as many as 160, with four per room). Fewer attendees will necessitate release of unneeded rooms for use by others.

Nearby Carmel (with multiple art galleries on every street and a surprising dearth of papercuttings – territory ripe for sales!) and Santa Cruz, the Redwoods, Roaring Camp Railroad, Monarch Butterflies, and historic Monterey attractions will be among day trip options offered for the "Spice" (non-cutting family members) of cutters as entertainment options while their partners cut up together. "Spice" events will be paid by individual participants. We may build such excursions into cutters' choices as well. If some members rent cars, side trip options will be easier.

Many GAP members have offered outstanding programs and presentations, and the schedule will be firmed up as the registration process begins in January. An example of the amazing entertainments will be *Evening with Hans Christian Anderson* as impersonated by Randall McGee, from Hanford, CA, among others. Full information about specific events and workshops will be in the registration packet mailed upon request.

The GAP program fee, which will include admission to the Monterey Aquarium and transportation to get the whole group there, and for materials and expenses for workshops, should not be more than \$100 (though actual pennies will depend on actual costs).

To give you an idea of housing expenses so you can make your plans: All housing is based on the standard price (as opposed to rustic or premium *Forest Lodge* price) and depends on the number of people per room. We will be there four nights, so I will quote both a per-night rate (for those who can

only attend a portion of the time) and the full four-night total. These group rates include sleeping accommodation, three meals a day (*excellent food*) in the Crocker Dining Hall, and use of meeting spaces. We will be meeting from 3p.m. Sunday October 17th, with the evening meal our first get-together in the dining hall, until noon October 21st, with the noon meal being our last get-together. Noon meals have a bag lunch option, with advance notice. These rates are only for the ROOM and BOARD aspect.

Nightly rate per adult / 4 nights:

Single occupancy, \$169.51 / \$678.04

Double occupancy, \$102.07 / \$408.28

Triple occupancy, \$80.74 / \$322.96

Quad occupancy, \$79.32 / \$317.28

Youth Rate (3-17 years), \$57.24 / \$228.24

The single rooms assigned us are at the other end of the campus so I suggest you contact us to find someone to share – we'll include a mechanism for this on the registration forms. Pets are not allowed at Asilomar, so pet-owners will need to stay in nearby hotels or trailer parks instead of the conference housing. For those staying elsewhere, a day-use fee of \$8 per person is charged by Asilomar, and meal tickets may be bought in advance or at the Front Desk on a space available basis. Information on these options will also be included in the registration packet sent out in late January.

Asilomar is served by two airports: the Monterey airport, from which a shuttle can deliver you in a half hour or less, and the San Jose airport, from which the shuttle is about 1.5 hour away. Time and costs might determine your options.

I currently have about 55 requests for information and look forward to sending packets to many more. There will be a group trip to Yosemite National Park afterward Collection 2004. If you have not seen the glacier-carved Yosemite Valley, with its vertical granite cliffs towering over the flat valley floor, you have a wonderful treat in store! Even the trip through the Sierra Nevada foothills (*Gold Country*) to get there is fun. Information about that trip will be included in the packet.

Hope to see you at Asilomar!
Alice Helen Masek

Immortalized in Iron

by Judith Meyers

In 1983, I designed a papercut for the local historical village where I live in Greeley, Colorado. The village was established as a Bi-centennial project in 1976, celebrated doubly in Colorado because Colorado joined the United States in 1876, just 100 years after the founding of our country. The project brought together a number of historic structures in an area adjacent to a large city park. The buildings included a church, depot, schoolhouse, three private homes, a stone house, an adobe storage building, a log house (the original county courthouse), a soddie, and a

teepee. The papercut was a skyline-style view of these buildings accordion-folded to make a card that fit into an envelope. The design was, of course, hand-cut with scissors and some knife work for the interior cuts. In order to maintain the integrity of the design when repeated over and over, the outline was printed in light gray with the score locations marked on the properly sized paper. In the early days, I would set up my worktable at the village and cut them as a demonstration for visitors to see.

I cut an edition of 100 papercuts and another printing followed. By now there are 200 out in the world carried off by local people as well as the many out-of town visitors who visit Centennial Village each summer. Most of them are the accordion-fold cards, but some were mounted flat against a colored background and framed to hang on the wall. Recently, the cutting has been cut by laser with some of the cards embellished by hand with holiday decorations and inscribed with *Holiday Greetings from Centennial Village*. This year I will do a few more of those to be sold in December at the museum shop, Selma's Store, and then they will be gone...except....

Last spring, the museum decided to build an arch spanning the street entering the village area and, wanting to give an idea of what attractions the village held, they chose to top the arch with the skyline papercut I had designed 20 years ago. Now,

my 16 inch papercut has been enlarged to stretch 12 feet across the steel archway some 30 feet above the street welcoming visitors to Centennial Village Museum in Greeley, Colorado.

I was not directly involved in the fabrication of the arch. In fact, I was not even informed until after it was finished and installed arching over the four-lane street at the entrance to the village area. (*So much for the power of the copyright notice on a piece of one's creative work!*) Nevertheless, I was pleased with the result. There was no distortion and I did not feel violated, except (and this is a big except) I would have liked, and would have been honored, to have been involved in the process.

I called the contractor, Mr. Jim Emmett of Magnolia River Manufacturing in Greeley, identified myself as the artist of the papercut and asked for information on the process. He was glad to talk with me and said he had never seen the original papercut. What he was given to work from was an architect's drawing of the proposed arch. The design was put into the AutoCard program in a computer. Adjustments had to be made to translate the architect's line drawing back into a cut-out. The horizontal design also had to be adjusted to conform to the curve of the arch.

The next step was to transfer the design to the computer that controls the laser that cuts the one-quarter inch "mild steel" from which the design was

created. The laser itself is a 20 foot square machine that fills a large room. It is interesting to note that, as many know, my papercut ornament designs are now cut by laser. The machines cutting *them* are of course much smaller and much less powerful. They are about five feet long and three feet deep. Three of them fit easily into a modest-sized room along with the controlling computer and stacks of shelves for storing the paper!

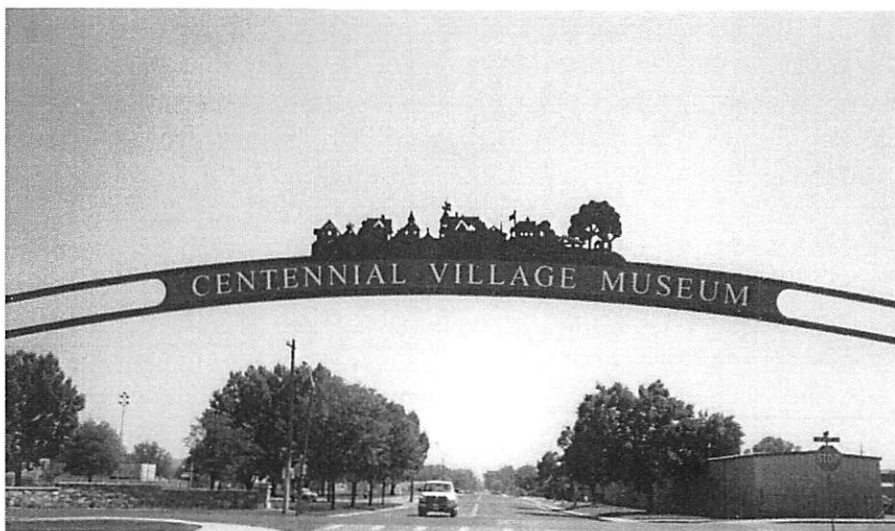
Two images of the skyline were cut and eventually mounted six inches apart with connecting supports between "to give it dimension" as Emmett said. You might be able to see this double image in the photographs with this article. The laser-cut steel skyline was lifted to the top of the arch by a crane, then welded in place.

This skyline cut-out of Centennial Village, which began life as a 16 inch papercut, is now the crown of a 115 foot archway and I feel immortalized in steel. I must add that I think the translation of my cutting was superbly done. The proportions and details of the original are completely accurate, and I congratulate the skill and craftsmanship of Jim Emmett and Magnolia River Manufacturing...with a nod to the wonder of the laser!

This has reinforced my conviction that papercutting is a potent design tool. One can create images with scissors and folded paper that are not so easily achievable with other graphic means. Bi-

symmetry and radial symmetry as well as clearly defined images are produced with ease, and can readily be adapted to other media. Witness the Chinese creating designs for embroidery with papercuts, the Japanese cutting stencils and family crest designs in paper, and the Pennsylvania Germans cutting paper stencils for creating painted decorations on walls and floors. Once a friend cut one of my papercut witch tree designs into a pumpkin for Halloween! (See First Cut, vol.8, no. 4, Fall 1995) And now a papercut in iron...or steel. Whatever! It's big!

[Ed. Note: Many programs and festivals are held at the village each season including the favorite, Potato Day, that celebrates a major crop that was produced prodigiously in the area in the early part of the 20th century. It is held each fall with living history demonstrations, old-fashioned entertainments, and baked potatoes served to all. Judith does different demonstrations each year – papercutting, Spenserian penmanship, on-the-spot sketching or watercolor painting. Last fall, she cut silhouettes non-stop for five hours, creating 74 cuttings which were mounted and signed and presented to the people free of charge keeping the duplicates as a record. Centennial Village has become an important regional attraction and was voted the Best Place to Take Visitors in a poll taken by the Greeley Tribune.]



Paper Facts

Compiled and Edited by Pat Stuntz, Assist Editor

Excerpts reprinted with permission from the 2003 Dick Blick Art Materials Catalog

So many papers, so many choices. If you have ever been unsure about which paper to choose, you are not alone. Ever since the ancient art of papermaking originated in China over 3000 years ago, paper has had enormous influence on artists and the arts. Whether you use papers professionally, academically, or for

your own enjoyment, the paper you choose is a crucial factor in helping you achieve the result you are looking for. The best plan is to learn everything you can about a paper before you buy. Some of the things artists look at when selecting art papers are: fiber, finish, sizing, weight, and format.

Fiber

Paper is made from a variety of plant sources, dating back to the paper-like sheets of papyrus used by the Egyptians. Whether the fibers come from cotton, or other plants, such as linen or flax, jute, hemp, bamboo, rice straw, or rattan, they all provide cellulose fibers, or plant cells of varying dimensions. A sheet of paper is pretty much a thin layer of mingled cellulose fibers. High quality papers are made from plant cells that are very high in cellulose.

Cotton papers, made from the longest cotton fibers, are generally considered the highest quality. They are referred to as being 100% cotton rag and can handle erasing and working without showing wear or tearing. High quality 100% rag paper can last over one hundred years. Paper referred to as "Professional Grade" is usually 100% cotton. However, not all cotton papers are the same. Those made from lesser quality, shorter cotton fibers can get fuzzy with reworking.

Cellulose papers are usually made of wood pulp, and naturally have an acid content that will destroy the paper over time. The more acidic a paper is, the shorter its life expectancy. Buffers can be added to make the paper neutral. "Student grade" paper is cellulose paper, and it may or may not have been

buffered. Newsprint, construction paper, and butcher paper are common examples (of cellulose papers).

Combination papers are made by combining wood pulp and cotton rag. Paper that is labeled as "multi-purpose" is usually a combination paper or a buffered cellulose paper.

Finish

Manufacturers generally sell three or more finishes, usually labeled rough, cold press, not/cold press, and hot press. Rough paper is chosen for its definite texture. In handmade papers, it is the natural result when a handmade sheet is allowed to air dry without smoothing or pressing. For mould-made or machine made papers, the texture is produced when the paper is allowed to dry without additional pressing.

Cold press paper, which is the most popular, has a slight texture. Handmade papers achieve this by repressing a new wet sheet, which smoothes the surface to some degree. Machine made papers get a similar effect by placing the wet sheets between cold metal rollers. Not/Cold press means it is "not hot pressed" and the term is often used instead of cold pressed.

Hot press paper is very smooth. It is made by running a freshly formed sheet through heated metal rollers, or plates. Much like a clothes iron, this smoothes out any texture left by the earlier stages.

Paper Production

Papers can be produced in three ways: by hand, on a mould machine, and on a fourdrinier machine.

The fourdrinier machine is essentially for mass production of papers. Handmade paper is made by skilled craftsmen and generally made of 100% cotton, silk, or other natural resources. These types of paper have an irregular texture that artists find appealing in their work. Mould-made paper is produced on cylinder-mould machines. They still have a random distribution of the fibers similar to the handmade papers, but are produced in sheets from machines. They are durable, and resist distortion under heavy use. Machine-made paper is a less expensive paper and normally a more durable paper for sketching and drawing. A smoother texture is prominent in machine-made papers as they do not receive the irregular textures that hand made papers do.

Some Common Paper Terms

Deckles are the feathery edges which result from the natural way handmade and mould-made paper is formed or the result of sheets being torn while wet.

Grams per square meter is the European measure of weight for paper. It is the gram weight of a square meter of paper. It is a good comparative measure because it does not vary with the sheet size. The more grams per square meter the heavier (usually thicker) the paper.

Sizing is a glue-like substance used to provide strength and resistance to moisture in paper. Unsized (waterleaf) papers and lightly sized papers rapidly lose their cohesion when wet.

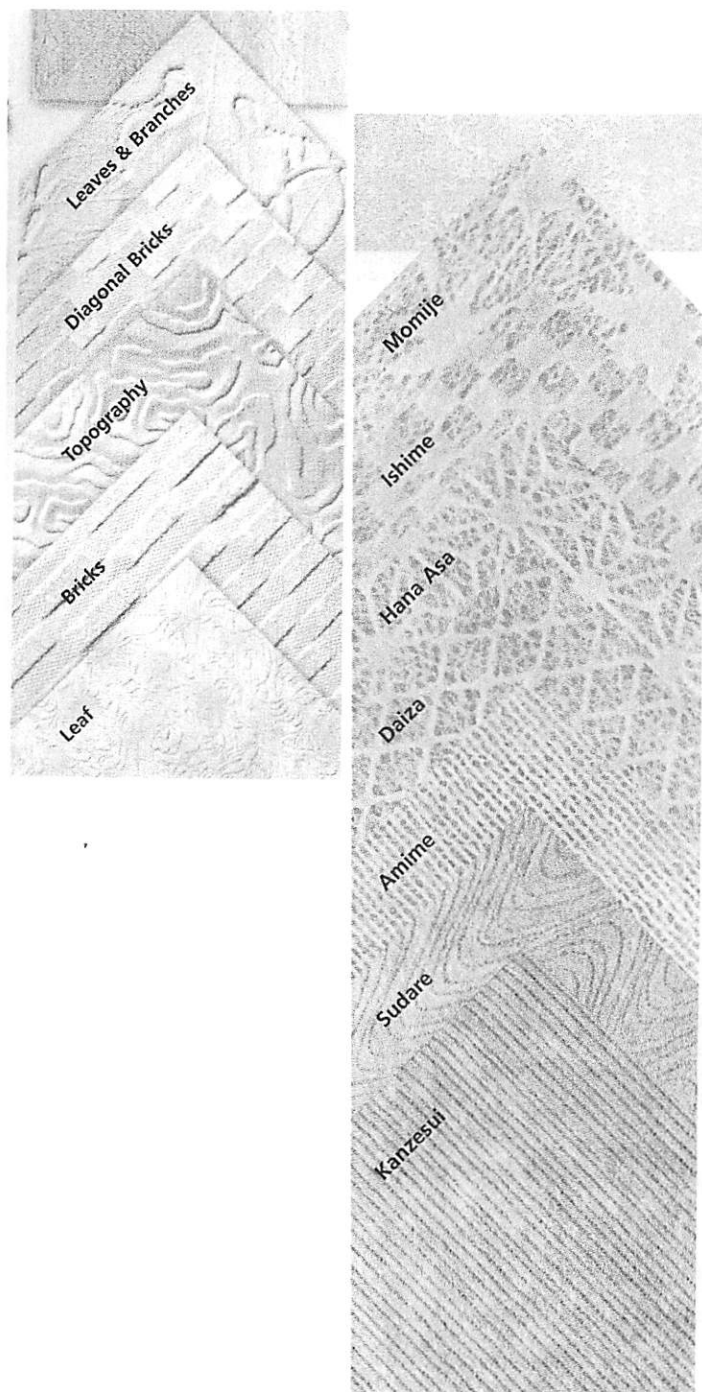
Sulfite is a term for pulp made from wood. Naturally acidic, it can be chemically treated to yield a neutral pH paper. Some sulfite papers are perfectly fine for artistic purposes and can last indefinitely.

Fillers such as chalk, titanium dioxide, various clays or plastics are sometimes added to many commercial papers to alter various characteristics such as ink receptivity, water resistance or strength.

Chain Laid paper has a prominent pattern of ribbed lines in the finished sheet. It is customary for the laid lines to run across the width and the chain lines to run head to foot. The mould used to make laid paper has numerous narrowly spaced laid wires that are woven together by very thin wires or threads called chain lines. The pattern results from the pulp resting against wires on the mould screen as the paper is made. "Chain" lines are farther apart and run parallel with the grain direction of the sheet,

while "laid" lines are closely spaced and perpendicular to the grain.

Wove papers exhibit a more pronounced grid pattern, like that seen in most weaving and generally appear smooth as compared to the prominent marks created in laid paper.

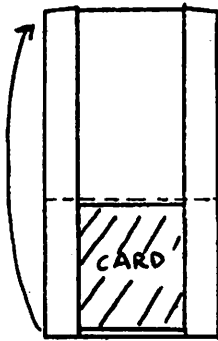


Paper images courtesy of Dick Blick, Co. For further information about Dick Blick art materials, search online at www.dickblick.com or they may be reached at 1-800-828-4548.

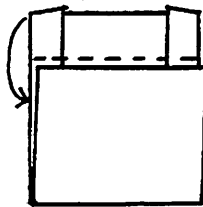
Wrapping It Up

*Some ideas for making envelopes to wrap
Valentine messages and cuttings safely...*

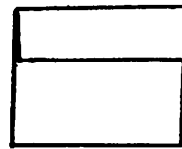
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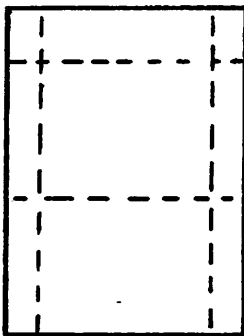
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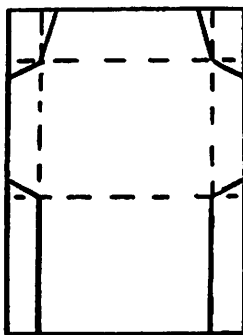
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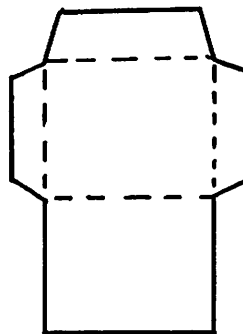
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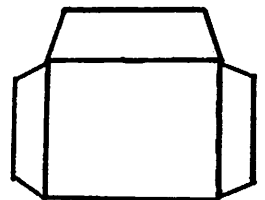
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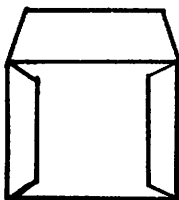
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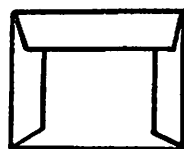
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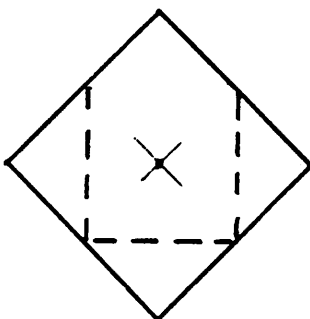
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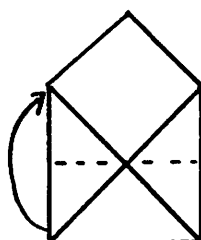
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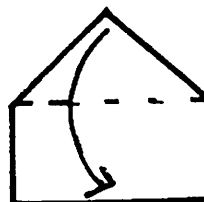
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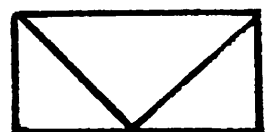
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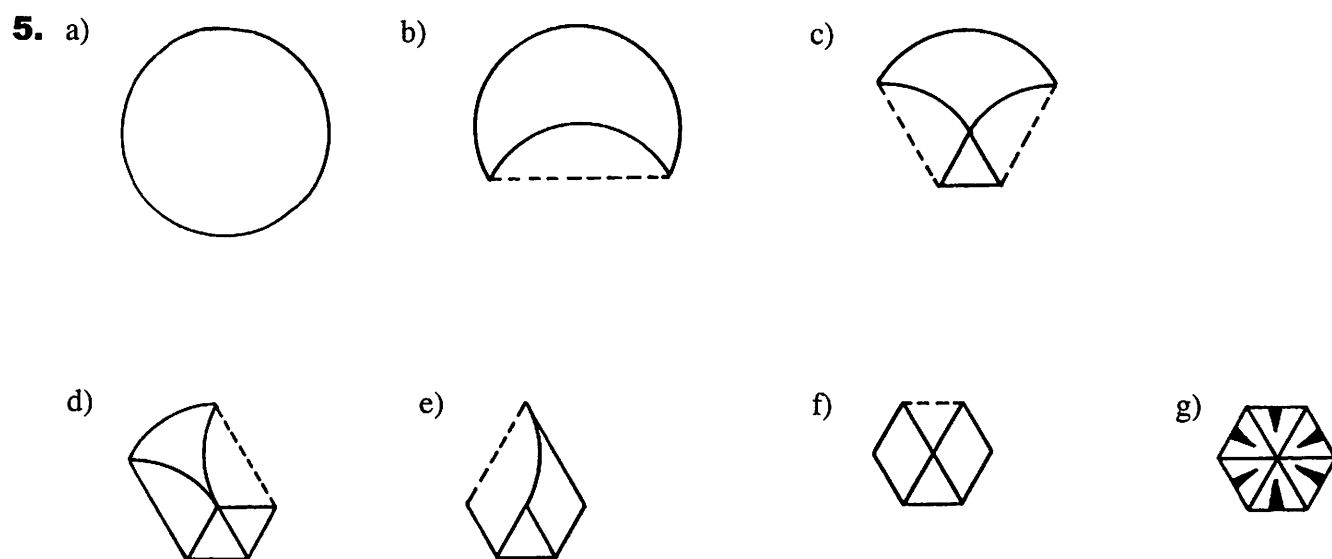
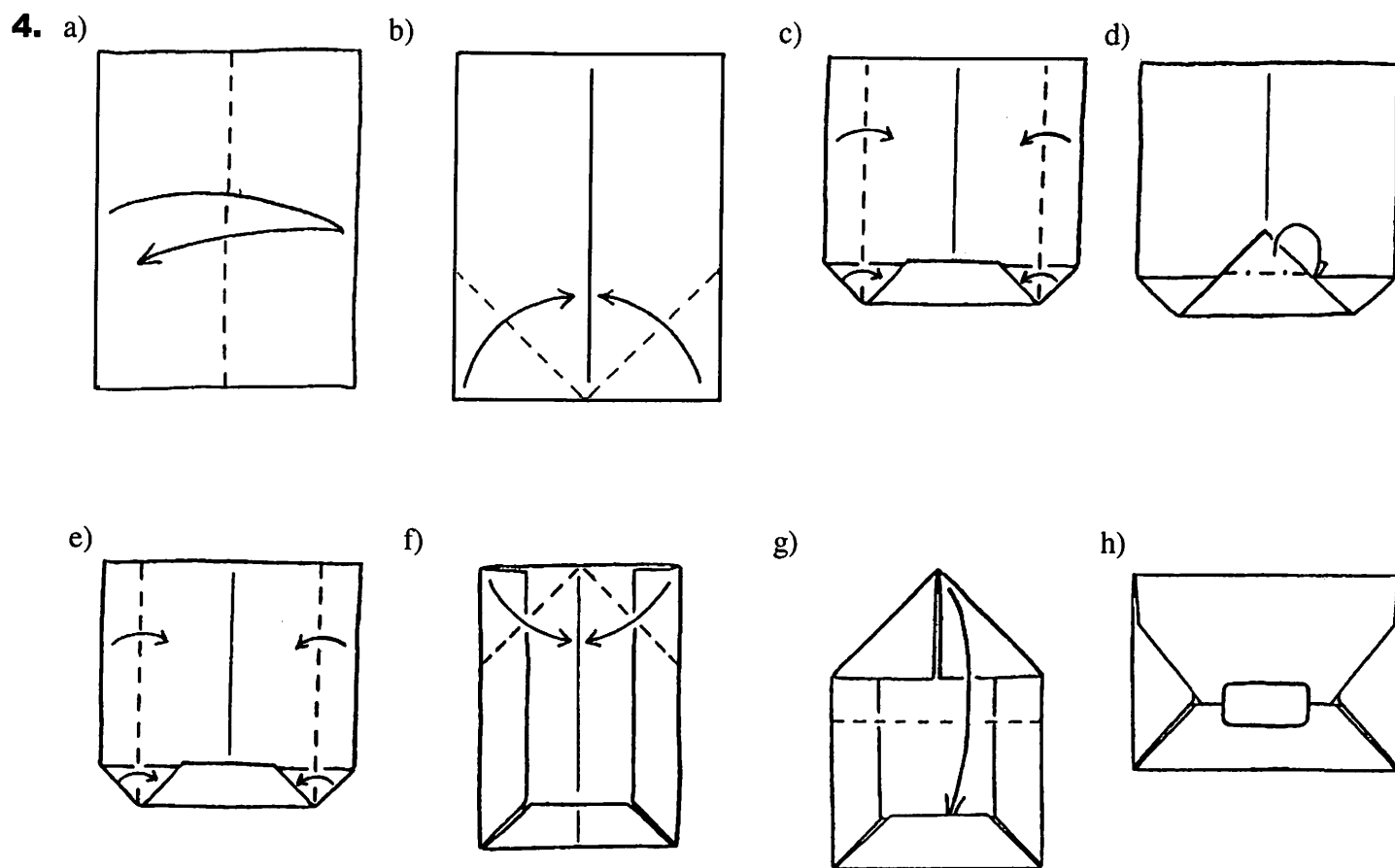


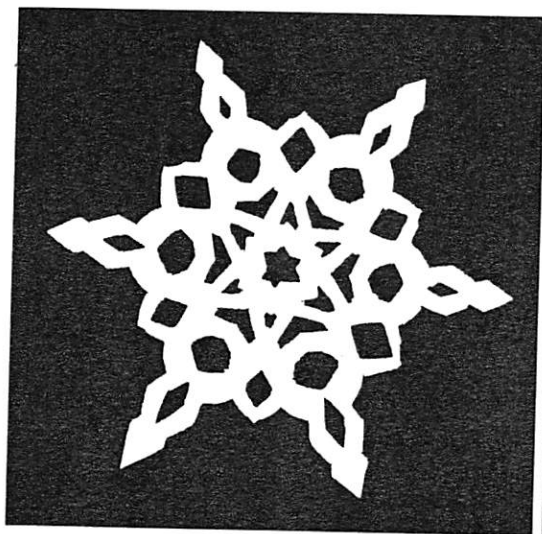
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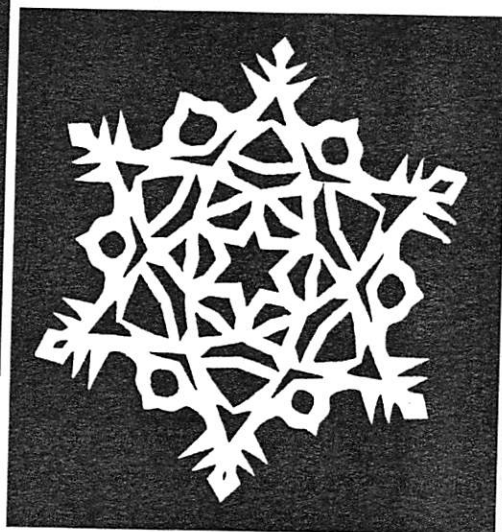
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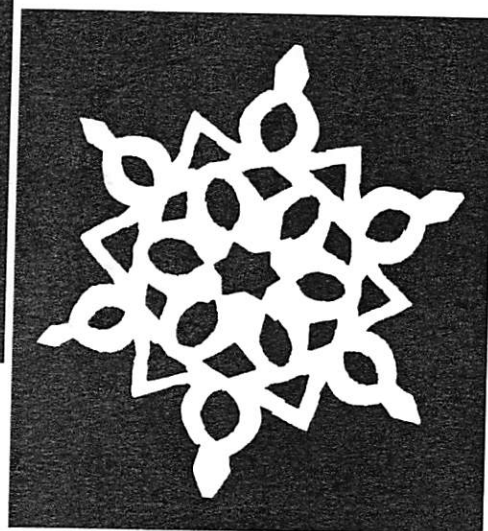




SNOWFLAKE © Judith Erdmann, 2003
Original Size: 7 1/2"



SNOWFLAKE © Judith Erdmann, 2003
Original Size: 3"



MICRO SNOWFLAKE © Judith Erdmann, 2003
Original Size: 7 1/2"
Based on a microscopic photo of a real snowflake.

The Guild of American Papercutters' publication, *FIRSTCUT*, welcomes and encourages its members to submit artwork, articles, and Papercutter Profiles for publication. **To submit artwork:** send a clear, black/white photocopy of an *original* papercut. Label each item with identifying information (name, address, title, dimensions, date cut, tool(s) utilized, and type of paper). **To submit articles:** articles can be sent to the editor as a typed manuscript, a floppy disk in Microsoft Word Format, or as a Word document attachment to an email. **To submit a Papercutter Profile:** send a one page typed essay about the member. Include information about how papercutting became an interest, what tools and techniques are used, any personal papercutting advice or tips for other members, and examples of the papercutter's work (follow artwork submission requirements). Send materials to *Angela Mohr, FIRSTCUT Editor, P.O. Box 3, Stephens City, VA 22655, or email: tinoak@visuallink.com (note that visuallink has two l's)*. Submission implies permission for use according to need and space. *FIRSTCUT* reserves the right to edit articles when necessary.

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(ANGEL@ 1999 Kerch McConlogue)



© Rick James Marzullo
Original Size: 4" x 6"



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