

FirstCut

A Publication of Communication for
The Guild of American Papercutters
Volume 18 Number 3 Summer 2004





100 CATS © Mary Olive Eddy Jones, 1990
Original Size: 31" x 31"

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 entry 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

Distinctive, unique, special, one-of-a-kind. Not one of us is the same as another – that's what makes life so rich, interesting, and beautiful. Our cuttings, styles, materials, techniques, the flavor of our work...each create his or her own impression and statement. The images in this issue capture that variety.

As you read through the description of GAP's trip to New England, you'll get a taste of the range of papercuttings and silhouettes we enjoyed seeing by William Henry Brown, Eric Carle, Yehudit Shadur, and Ugo Mochi – so diverse and each incredible in his or her own way. We also watched two GAP members demonstrating their favorite papercutting tools: Bill Oellers using a surgeon's scalpel and Carolyn Guest, her sheep sheers. Radically different tools and techniques, yet both artists produce exquisite results.

As we review our bylaws, write a museum mission statement, plan exhibits, discuss our vision...let's always remember to embrace and celebrate our diversity and support one another in our differences especially in these troubled times throughout the world.

Kay-Marie Buchanan
President, GAP

Editorial Commentary

Once the hubbub of getting an issue of FIRSTCUT out of my door and heading toward your door, there is a peace that makes me forget the headaches and gut-wrenching days that went before the issue went to the printer. Then, as deliveries are made and the comments start to arrive about the newest issue, the plans start afresh for the next go-around.

Pat Stuntz and I would like to remind other members that although we do a lot of the grunt work for this publication, *all* members contribute to its welfare and content. If you haven't contributed in a while....

MMmmmm, need we say more?

Angela Mohr, *Volunteer Editor*
Pat Stuntz, *Volunteer Assistant Editor*

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Front Cover: FAMILY OF CRANES by Haeyong Kwon,
Virginia, USA; Original Size 8 ½ x 11"

Errata: In the Spring Issue of FIRSTCUT [PG. 9], one of the Assemblages from Tsirl Waletzky's exhibit at the Center of Jewish History was inadvertently published upside-down. The translation of the Yiddish text is: *My cart is filled with memories.*

Member Homework

Autumn: Leaves, Busy Scissors, Gifts
Winter: Candles, Winter Warmth, Quilts
Spring: Seed Packets, Kites, Babies
Summer: Yard Sales, Attic Stuff, House Flags



UNTITLED © Rick James Marzullo, CA
Original Size: 3" x 2"

FIRSTCUT Deadlines

AUTUMN – August 15
WINTER – November 25
SPRING – February 15
SUMMER – May 15

Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

MacMillan Public Library – June, 2004

Wisconsin Rapids, WI

(Member Volunteer, Sr. Clarice Steinfeldt SDS)

SHOEBOX EXHIBIT

Ames Public Library, Ames, Iowa – July 1-31, 2004

(Member Volunteer, Beth Wunder)

Monterey Library – Sept/Oct, 2004

Monterey, CA

(Member Volunteer, Jan Penney)

PAPER WORKS: THE MULTICULTURAL ART OF PAPER CUTTING

The Living Arts & Science Center – May 24-July 2, 2004

Lexington, KY

(Member Volunteers, Debbie Cox and Tilly Baird)

GAP MEETINGS

No summer meeting.

Collection 2004 serves as the Fall meeting.

COLLECTION 2004

October 17-21, 2004

Asilomar Conference Center, Pacific Grove, CA

GAP Website – www.papercutters.org

As a volunteer group we need your help. If your work gets shown broadly it helps you and the art of papercutting. Even if your work is not included in a show, the exposure of the public to our art form helps all members. Please send these to Don Cook at 5486 Wellington Dr. Trappe, MD.

You Can Still Attend Collection 2004!

There is still a small margin of time to join us at Asilomar. We need MOST Asilomar registrations by early July, after which we have a 20% margin either more or less to work with. Alice Helen will be sending reminder letters in early June to those who have requested the information packets and not yet registered, but new members or those who have recent interest can still request the information and attend if they move relatively quickly. Some who are waiting on Visas or conditions out of their control (like new homes being built) may have to wait, but anyone wishing to attend will need to confirm and pay by early July so we have a relatively accurate count. Late enrollees can make off-campus housing arrangements if Asilomar is fully booked. Please call or e-mail Alice Helen if you are newly requesting the Collection information: (510) 538-7617 or alicehelen@juno.com

NOTE: After the trip to the aquarium during Collection, Asilomar attendees will be producing 5"x7" papercutting for a new shoebox exhibit called THE BAIT BOX. This traveling show will be available for members to exhibit in local libraries and showcases. There will be more information on THE BAIT BOX in the next issue.

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.

Quark Experience

Editorial Request:

FIRSTCUT is presently produced as a Word Document since most members can write their articles in Word and send them to the Editor and Assistant Editor. This makes FIRSTCUT accessible to most members. However, printers work with the

Language of Papercutting Exhibit

Our eastern traveling show will be ending this year. It has been running over 3 years. We hope to start a new one if possible after this one ends and/or promote the addition of separate shows such as those held in Seattle, WA and Lexington, KY. To do this we need your help. What we need are venues to hold our shows.

At this time all I need are the names, addresses, phone numbers, and if possible the key person to contact for all museums, galleries, community centers, colleges and universities, and any location that shows art (e.g. corporate headquarters, retirement villages). I will then contact these to attempt to set up a schedule for a new show.

Quark/Quark Express program which means we have to pay the printer to translate our Word Documents to Quark files in order to put the issues of FIRSTCUT on press.

Pat Stuntz and I already have our hands full with what we are doing now, and cannot back the move to get Quark (either monetarily or *the time required to learn the program*). To save the Guild money, and therefore free the funds for some interior color, we are looking for a member who has experience and is willing to volunteer to take our Word diskette and cd of scanned images and combine them using Quark/Quark Express. The final diskette can then be given to our printer to save some labor costs. –
Angela Mohr, Editor

Two Specific Volunteers Needed for FIRSTCUT

Another Editorial Request:

As you have probably noticed in the last few years, our issues of FIRSTCUT are getting more involved. Pat Stuntz and I need a couple of volunteers to do specific duties to trim the time we have to spend putting these issues together.

- 1) **Dates At A Glance:** We need someone who will be responsible for gathering together the information needed for this box. It would require a reminder email or phone call before the FIRSTCUT deadline to those handling different shows and meetings (usually about 5-6 people). Once gathered, all information can be sent to the editor as one unit.
- 2) **Member Dates At A Glance:** This box of information is important because it builds unity and community among our membership by providing an avenue for our papercutters to make contact with each other when at shows or gallery openings. However, it will take a bit of investigative work on the part of the volunteer in charge of this because not all, or many, papercutters think to contact anyone with their show or gallery dates. This would be the perfect piece of volunteer work for someone who is curious and willing to scan the membership for papercutters on the move. We have a list you can start with.

Contact Angela at: P.O. Box 3, Stephens City, VA 22655 or email tinoak@visuallink.com.

Member Dates at a Glance

Marie-Helen Grabman

Sept.11-12 / Art in the Park; Birmingham, MI

Gene Mason Touts

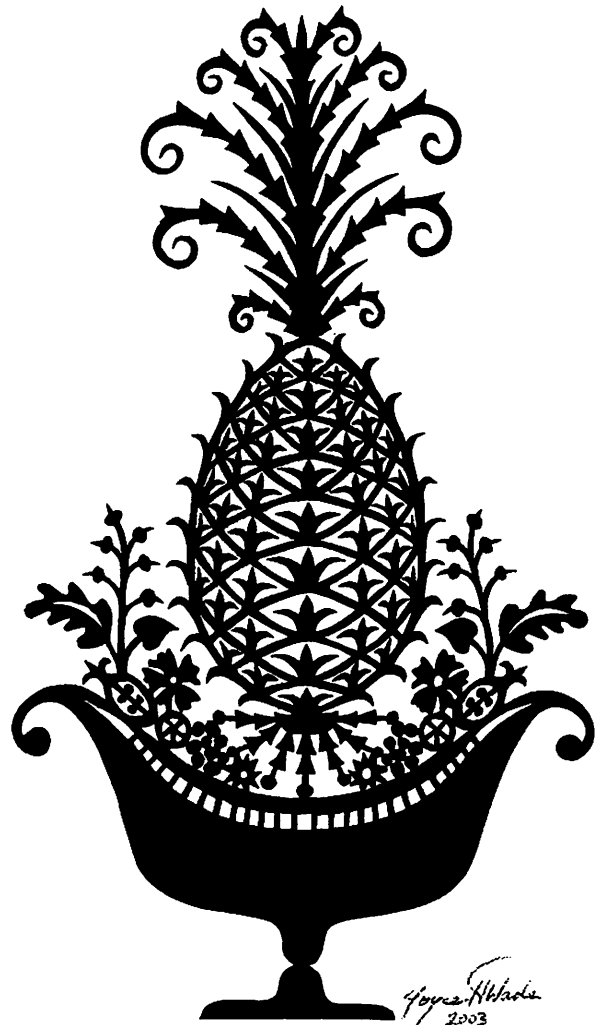
April 15 - July 15 / The Science Museum of Virginia
5200 West Broad Street, Richmond, Virginia 23220

Sr. Clarice Steinfeldt, SDS

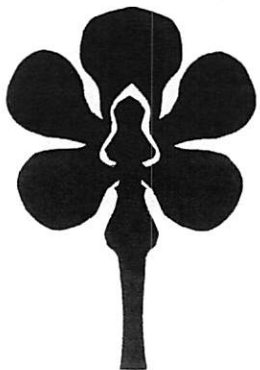
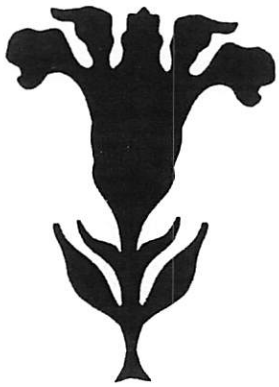
Ongoing exhibits:

Jacksonport Craft Cottage, Jacksonport, WI
Carriage Haus Shops, Mayville, WI

Remember to submit your dates before FIRSTCUT deadlines:
tinoak@visuallink.com
or P.O. Box 3, Stephens City, VA 22655.



© Joyce Wade, TX



Nature Forms
 from
 Cherry Grove
 cut
 by
 Stuart
 A.
 Copans
 Cherry
 Grove
 S.C.
 April
 2003



No. A/P
 of 36



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 Presse



Member Commentary

Nature Forms by Stu Copans

On the previous page is a set of cuttings Stu Copans did for a booklet. The images were faced to be a foldable image so the booklet could be made quickly. We've righted the top and third rows so all the images are face up for this publication.

The Best Buy at Downtown Disney

Whenever Michael and I travel we look for people who cut silhouette profile. Over the years we have had several cut at the Disney properties. In fact, when we go there we specifically seek out the profile silhouettist. Having your profile cut is the best bargain in Disney. On our recent trip to Disney World in Florida, we had the delightful experience of finding Kathryn K. Flocken, a GAP member, cutting profile at a kiosk in downtown Disney Marketplace. We sat down and had her cut our profiles. After she finished, we had a long conversation about GAP and cutting profile silhouettes. We had bought her book, *SILHOUETTES: REDISCOVERING THE LOST ART* several years ago and we enjoyed meeting the author.



Kathryn is a warm and friendly woman, as well as a talented self-taught painter and illustrator. She has a Bachelor of Arts degree in both Communications and Psychology. She gave me permission to use the biography from her book and the following information comes from that source.

She has been cutting silhouettes in the central Florida area since 1989, and has worked throughout all of the Walt Disney World Resort theme parks. Besides her work at Downtown Disney Marketplace,

she is one of the featured artists at Orlando's Café Tu Tu Tango. In addition she is available for lectures, seminars, training sessions, party bookings, and special events.

If you would like to contact Kathryn she can be reached by email at kathyart@earthlink.net or at her web page www.paperportraits.c. – Janet Marcus, NY

Trail of Painted Ponies

This was a pony I did for Trail Of Painted Ponies. It is titled *THE WILD WOMEN OF THE WEST*. It is covered with paper cuttings of cowgirls. See web site for this organization; it tells more about what they do. – Patti Rooks, TX



The Song of the Levites

By Dr. Shimshon Hamerman (Canada), a GAP member and principal of the Solomon Schechter Academy in Montreal, Canada. Dr. Hamerman introduced papercutting to the students and faculty at the Academy by inviting Zipora Ne'eman, an Israeli cutter for a seminar at the school. The students of grades one through six exhibited their work in school corridors, at school exhibitions, and at international exhibitions in Israel.

I was inspired to do this papercut by a recent GAP article Susan Throckmorton wrote regarding the work of Monika Krajewska of Krakow Poland.

Monika has studied the tombstones in the Jewish cemeteries in Poland and draws ideas for some of her papercuts from the artwork on those stones. Having examined the photographs in her book, I noticed the varied themes on the tombstones of deceased members of the community who trace their

ancestry to the tribe of Levi. Tradition has it that this tribe was responsible for teaching Bible as well as music in the ancient temple and ritual. These elements are reflected in the artwork that appears on many of the tombs of Levites buried in Polish cemeteries.

Jewish tradition has it that the Levites used to chant a daily Psalm as part of the daily temple services. A paragraph in the Saturday liturgy is comprised of one phrase taken from each of the Psalms recited during the seven days of the week.

This papercut is made up of the seven verses taken from the liturgy summarizing the weekday Psalms. Four of the verses are used as a border while the three remaining verses are formed as a six-winged Menorah (candelabra). The base of the Menorah is made up of the title to the paragraph in the Saturday morning liturgy. The letters of the seven verses have been cut with a blade.

The artwork is taken from four themes associated with the Levites' temple responsibilities. They were responsible for washing the hands of the priests prior to the latter's worship in the temple, hence the washing pitcher and basin on the right on the papercut. They were also responsible for teaching the Bible, represented by the book. The violin is representative of the Levites' responsibility for music in the temple. Finally, the eternal light represents the role of the Levites with the temple ritual. – *Dr. S. Hamerman, Canada*



Celebrity Papercutting

"...good thing that has happened recently is that I had some of my papercuts on display at our local hospital and I had the distinct pleasure of doing a papercut for Mary Higgins Clark, the mystery writer, of an owl that is the main theme of her latest mystery, NIGHTTIME IS MY TIME. – *Your cutting buddy, Bernie Levine*", NY

A Tribute to a Life's Work

This is the papercut Dena Levie designed and cut as part of the Synagogue Leadership Initiative tribute Henry Taub for his life's work of building and strengthening institutions to help millions of people. Symbols of teamwork and logos of the many institutions Mr. Taub has been involved with are included within the intricately woven design. It was in THE JEWISH STANDARD, a weekly newspaper serving Northern New Jersey.



Israeli Jewish Papercutting Family Tradition

Zipora Ne'eman [Hafia, Israel] is a member of GAP and a second-generation paper cutter. She learned this art from her late father-in-law, Ya'akov Ne'eman, one of the revivers of traditional Jewish papercuts.

Ya'akov Ne'eman was born in Transylvania in 1908. He went to Israel in 1935 and worked as a sign painter. At the age of 70 he took up the art of papercutting. During the next ten years he created as many as 600 different papercuts around Judaic themes and symbols including stories and verses from the Bible, prayers, Jewish Holidays, Pirkey

Avot, Jerusalem and other themes from the Jewish tradition. Mr. Ne'eman's papercuts have been displayed throughout Israel, the USA and Paris. His pieces have been acquired by collectors and museums including the Jewish Museum, NY, the Smithsonian Museum, Washington DC, the Skirball Museum, LA, and the Wolfson Museum, Jerusalem.

Ya'akov Ne'eman passed away in Haifa in 1995, but Zipora continues the papercutting tradition of cutting and teaching others. A comprehensive view of Zipora and her papercutting mission will be published in FIRSTCUT, the Winter 2005 issue.



A Comment From Poland

I want to register two complaints about FIRSTCUT: it's too short and [it's] not a monthly publication!!!!

When I got home today after a long and tiring day, there sat the spring issue in my mailbox. My heart was racing a few minutes later, not because of the four flight walk up to my apartment (no elevator) but because I was so anxious to sit down and read my favorite piece of mail. I was pleased to see two of my pictures published, of course, but even without that special treat for me, it was such a pleasure as always to read the articles and see what magic the other members can accomplish with just a piece of paper and a knife or a pair of scissors.

I just wanted to tell you how much I enjoy FIRSTCUT and say *BRAVO!* to you and Pat for all your hard work. – *Susan Throckmorton, Poland*

Appreciation

...I just wanted to thank you for the fabulous issue you put together. You are a gifted editor, that's for sure!! The cover was perfect...simple, colorful, inviting. I loved the back too and of course, all that was in between. My brother read through it and made a comment that he should join GAP just so that he can receive this wonderful publication. – *Kay Buchanan, PA*

Snip Tips

Keep on cutting and send questions and/or tips to: Peggy Gschaar 5679 Potomac St Louis, MO 63139 or peggy.gschaar@mosaic-infoforce.com.

TV Craft Show

I received an email from HGTV, looking for crafters for a new TV show, crafts from coast to coast the casting call is posted on casting call: <http://tinyurl.com/28lw9>. – *Béatrice Coron, NY*

An Email Regarding the Copyright Issue:

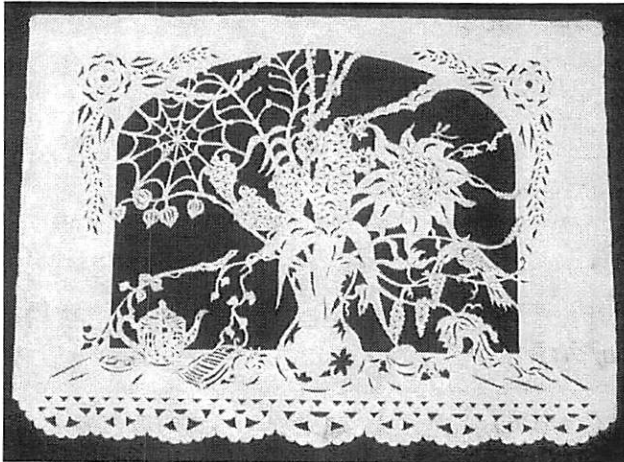
I have been in contact again with the Chinese papercut Ebay seller (Rainbow2004). I was angry that she lists on the auctions that she has the copyrights to the Swiss and German artists' designs that she is selling. After a few back and forth emails, she told me she and the two other Ebay papercut sellers buy these designs from two wholesalers and she gave me their websites. I just looked at them and found this is true. The only GAP member's design I recognized was one by Walter VonGunten (OWLS IN A TREE). The wholesale web sites are: <http://www.tjwsg.com/jz/hh/index.htm> and <http://tjzh.nease.net/product2/image-17.htm>

A note of interest, Rainbow2004 said she no longer sells work from FIRSTCUT! She only sells the work of "dead" Swiss artists. (I informed her they were not dead!) In her Ebay store is a design by Ernst Oppliger. When we visited with him in Switzerland, he told us he found one of his designs on T-shirts and was successful in stopping the printing. I think he would be interested in stopping the Ebay auction, so I sent him the information in a letter today. (He doesn't have email.) And yesterday,

I found one of the Ebay auction designs belonged to a German woman who has a website. I sent her the info[mation] and she sent back a very nice thank you email and was very grateful. She immediately contacted Ebay and the auction was stopped. Victory! – Marie-Helene Grabman, MI

Houston Craft Center

One of my most recent paper cuts, SOUTHWESTERN STILL LIFE, has been accepted for the CraftHouston 2004 traveling exhibit. Lawrence Rinder, from the Whitney Museum of American Art, was the reviewer. The exhibit will open at the Houston Craft Center on June 14th and will continue through September 12. It will then travel to the El Paso Museum of Art where it will continue until January 23, 2005. The elaborate still life was cut from a single sheet of 24"/36" ivory colored amatl (Mexican bark) paper. – Kathleen Trenchard, TX



Leisure: Scherenschnitte

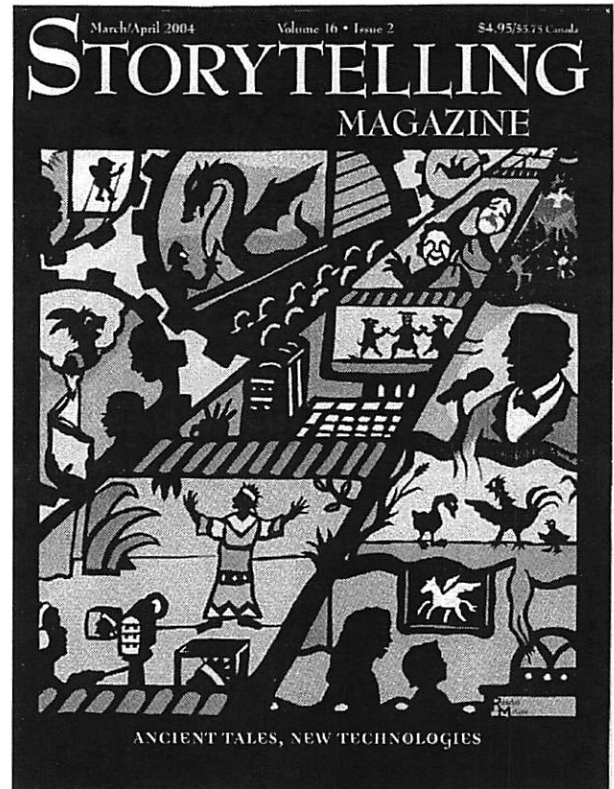
Local artist receives national recognition for his work in papercutting

Reprinted with permission

*by Barbara Swarm, Sentinel Reporter
Hanford Sentinel, Hanford, CA 93232.*

The man behind the "Groark" has a paper cut. A rather large paper cut that is receiving national attention. Local entertainer and storyteller Randel McGee, better known for his puppetry with sidekick "Groark," a friendly dragon, as well as his portrayal of Hans Christian Andersen, was recently commissioned to illustrate the cover of the March/April edition of Storytelling Magazine.

McGee's tools of choice for designing the cover titled, ANCIENT TALES, NEW TECHNOLOGIES, consisted of paper, glue and scissors – and a little help from the computer program, Adobe. "It's my own montage," he said of the art deco design. McGee tied the past and the present using the days of ancient storytelling to today's computer-generated animation.



According to McGee, cutting designs out of paper has been around for centuries. "Scherenschnitte" he explained of the correct terminology, "is German for paper cutting." McGee took up the craft 18 years ago while working as an artist-in-residence at the Creative Learning Center in Visalia. Over the years, McGee has had a secret desire to create illustrations for books and magazines.

"I was excited," he said about being commissioned. The design for the National Storytelling Magazine took McGee 10-12 hours and over several days to produce. He spent three of those hours sitting and cutting out the design with an Exacto knife and specialty scissors used for paper cutting. Hours before sending it off to the publication, McGee fine-tuned his creation.

The final product displays snippets from the ancient tale of *Sir George and the Dragon*, with old-

time radio days featuring *The Ugly Duckling*, and a mother reading the Uncle Remus tale of *Brer Rabbit*. McGee added a touch of modern times to the story of the *Three Little Pigs* by way of computer animation and a televised version of an African tale. McGee said he would like to continue creating more illustrations.

On another note, McGee and his trusty companion Groark recently celebrated 25 years together. "*He is older than four of my children,*" McGee said with a laugh. The duo have collaborated on two videos, toured Japan four times and journeyed to 38 states. "*We are shooting for all 50,*" he said.

Member's First Contribution

This mezuzah [5" x 6"] is Nan Rubin's first contribution to FIRSTCUT! It is cut from acid-free pastel paper with a knife. The image draws on designs from Pueblo Indian pottery, elements of Spanish and 'Santa Fe' style found throughout the southwest, and traditional Jewish symbols. The Hebrew in the center means 'Eternal Light' which burns in front of the Torah ark in every synagogue. The lamp itself hangs in front of a window through which one can see the small handwritten parchment that is the traditional prayer inside every mezuzah. ...Last year one of Nan's mezuzah designs was featured in MARY ENGLEBRIET'S HOME COMPANION MAGAZINE when they were looking for some Hanukkah craft decorations.



Gudi Writes

"It is so exciting that two more students from my dorm [Gudi worked as a 'dorm mother' at Hillsdale College until she retired] want to learn cutting. I

gave them paper and they use a knife... they are already so good. The more young people we can interest in this art...then it will not die out."

Also, the FIRSTCUT is getting so good; a lot of info and introductions of new people. Great!" – Gudi Wittgren Gilbert, MI

On the Watch

Ed and I were at the International Contemporary Furniture Fair in NYC last week where our son had a booth of his furniture, and I saw the most amazing laser cut chandelier made of several layers of colored Tyvek. The Tyvek was all cut into flowers and butterflies and leaves, etc. Each layer is a different color....people were ga-ga over it. The man also sells wispy drapery panels of the same stuff! A "color forecaster" from HGTV was interviewing him and the product will be on TV in the fall. They are for sale at the MOMA design store in NYC. I'm hoping to get one the next time I go to New York. The company producing these laser cuts is Artecnic, Inc., from Los Angeles, CA. Their website is www.artecnicainc.com.

Sharon Schaich, PA



IN THE BOWER © Patricia Turner, NY



"Noah's Ark"

NOAH'S ARK © Susan Throckmorton, Poland

NEW ENGLAND ADVENTURES

with the Guild of American Papercutters

This is a report on the visit through New England by members of the Guild of American Papercutters for the Spring Meeting. Four member volunteers wrote about different parts of the trip so you could get a flavor of the get-together.

The Connecticut Historical Society Hartford, CT

The first stop on the GAP 2004 New England tour was the Connecticut Historical Society in Hartford, CT. It has been in existence since 1825 and is the seventh oldest historical society in America. The collection contains 230,000 works on paper, about 500 of which are silhouettes, and these are a part of the drawing collection.

After touring the mansion, we were taken to the archives where we were shown a number of silhouettes, both hollow cut and positive cut, mounted on drawn or lithographed backgrounds. Works by the following artists were on display: Joseph Seward (began in 1805 in Hartford), Peter Choice (1805-1812, Hartford), the Peale's of Philadelphia (early 1800's), Master Hubbard and Master Hanks (1820's), William Henry Brown (1845), Auguste Edouart (1842, 1843), and Beatrix Sherman (1920's). [Mrs. Sherman was the subject of a GAP program several years ago.]

The focal point of the exhibit was the DeWitt Clinton, a large cutting of an early locomotive pulling two occupied passenger cars. [See *FIRSTCUT*, Autumn 2003] Approximately four feet long, it was cut in 1831 from black paper by William Henry Brown. It is glued to a finely woven, badly stained background. In the near future a conservationist will study the cutting to see what can be done to restore it. We asked the archivist to keep us informed on the progress of this project. — *Sharon Schaich, PA*

Eric Carle Museum of Picture Book Art Amherst, MA

Sometimes in the midst of my day-to-day trudging through adult responsibilities, I try to stop and appreciate the world through the eyes of a child – with more spontaneity, joy, and wonder. Eric Carle is a grown-up kid who has done this in over 70 children's books he has authored and illustrated. He captures color, imagination, and the wonders of our world. Seeing this *Picture Writer's* works at the Eric Carle Museum of Picture Book Art in Amherst, Massachusetts, on GAP's recent trip to New England, was very inspiring.

You are probably familiar with Carle's best-known work, *THE VERY HUNGRY CATERPILLAR* - a book about hope. His stories have multiple layers (like his paper collages) incorporating fun, humor, entertainment, nonsense, color, and learning. In the film about him shown at the museum, he demonstrates his creative process from coming up with the ideas to producing a finished product. He says that kids always ask him, "Where do your ideas come from?" and he responds, "Some come from the outside and some from the inside." He has great fun making colorful and textured papers - anything goes! Then, once he gets an idea, he cuts and pastes until the images spring to life. "Anyone can do it," he says, and "You don't have to be an artist."

Eric Carle's kindergarten teacher recognized his artistic ability and shared this with Carle's parents who nurtured and respected his talent throughout his life. This teacher opened a door for him and he hopes to open doors for other children. By creating his part-toy/part-books, as he calls them, he tries to make a sometimes difficult transition to school easier for young children. If you go to the library in the museum, you'll see letters and drawings made for

him by children – a testament to his success in relating to them and spurring their own creativity.

I encourage you to go to any bookstore and pick up one of Eric Carle's books and experience the simplicity, beauty, and love of life he so beautifully evokes. – *Kay-Marie Buchanan, PA; Part-Adult/Part-Child*

Jewish Papercuts, Fiber Arts Center, Amherst, MA

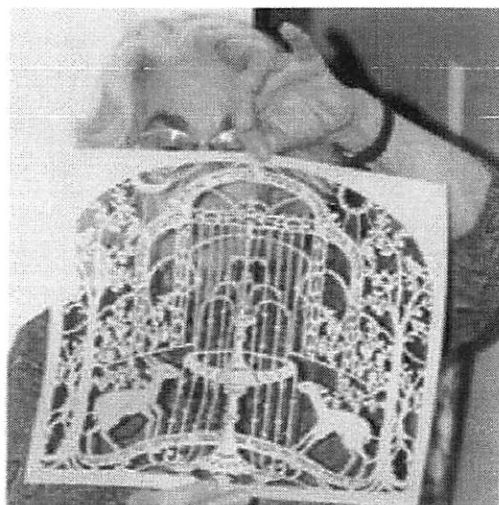
Presented by Joseph and Yehudit Shadur

The Shadurs divided the presentation into two parts: Joseph's portion of the program focused on the history, design elements, and cultural influences of those design elements found in mizrah papercuttings, and Yehudit's portion was about her process of papercutting. They have recently published their second book about Jewish papercuts.

Joseph explained that the mizrah is displayed on the east wall of a home to indicate the direction of Jerusalem when praying. Common design elements found in mizrah cuttings are a menorah, heraldic lions, columns representing the temple in Jerusalem, the ten commandments, deer (gazelle), leopards, the Torah, birds, double eagles, the tree of life, and a central roundel with the word 'mizrah' in it. The papercutting has a hierarchical structure. In addition, Joseph explained that the style of the design elements reflects the culture in which the papercutter lived. For example, if the cutter lived in Morocco then the architectural elements would reflect the style of that culture. American Jewish papercuts might show a single-head eagle and American flags. Joseph said all Jewish art is a visualization of the written word and that each papercutting is cut as a total piece symbolizing the oneness of the Lord. The earliest papercuttings known to exist are dated 1730-1750. Only about 300 pieces have remained over the centuries. Many were destroyed during times of persecution and wars.

When Yehudit saw her first papercut in 1966, it reminded her of childhood experiences at her synagogue. Rather than recreating cuttings of the older styles, her papercutting reflect her life in contemporary times in Jerusalem. Yehudit is fascinated by the city of Jerusalem and her work expresses her idealized version of what Jerusalem should be, as mentioned in the Psalms. Yehudit takes a two dimensional medium and by cutting holes in

Italian paper, gives her work a three-dimensional quality of depth and space. Each papercutting involves extensive planning from concept development through several stages of drawing before the final cutting with a knife. She designs her papercut on the fold, so it will be symmetrical. She places that fold perpendicular to a mirror to check the full design. When cutting, she starts at the top of the design and moves downward. The background paper is often blue, a common traditional color. She also uses colored and metallic papers behind the papercutting. Yehudit only uses glue along the top of the cutting so that it can move and have dimensionality.



There is a large papercutting in the Fiber Arts Gallery created by Yehudit to honor the work of fiber artists. In Exodus, a passage describes the work of artisans, particularly the weaver. – *Sandra Gilpin, PA*

Delmar, NY

Jeanne Tartaglia's home (daughter of Ugo Mochi)

Following a beautiful drive over the Berkshire Mountains from Amherst, Massachusetts to Delmar, New York, a dozen Guild members met at a great Café for a delicious lunch. We arrived at Jeanne Tartaglia's home where we were warmly welcomed by Jeanne and her sister, Joanne Gray. The family and the work of their father, Ugo Mochi, amazed us. He was a preeminent illustrator, sculpture, and designer...a true Master Silhouette Artist.

Ugo Mochi was born into an aristocratic family in 1889 in Florence, Italy. As a young boy his mother

realized his artistic ability, and encouraged him to develop his talent. She enrolled him in the Academy of Fine Arts in Florence when he was ten years old. Sadly, his parents died when he was 17 years old. His uncle encouraged him to learn a trade and forget art. He did not. He worked in a print shop and continued to take voice lessons and make papercuttings.

He studied at the Institute of Graphic Arts in Bergamo, near Milan, where his successes led him to Berlin, Germany. Mochi studied the sculpture of animals with the Master August Gaul at the Berlin Academy of Art. This is where he met his first wife, an American, June Skelton from Iowa.

In 1922 his papercuttings were well received by royalty in London. Encouraged, he left the sculpture and singing behind, and committed himself to become a silhouette artist, “the art of outline.” In 1928 he moved to New York City with a large roll of black paper, and continued on to New Rochelle later. After his wife died, he met her sister, and married her. They lived happily in New Rochelle and raised their family.

The Mochi home was filled with love, work, music, and humor. He worked from 6am to 4pm, 6 days a week and at the end of each day the family would be asked, “*Is this the best so far?*” Mochi’s images were drawn onto white paper and transferred, using black paper, sharp knife, and a thick glass easel with a light behind it. Each piece had a sculptural quality since he believed a silhouette artist must know anatomy and depth...perspective. It should be “simple, to stimulate imagination of the observer.” Mochi’s was inspired by the artists Mantegna, the master of bitter, passionate composition, and Albert Dürer, master of engraving and medieval realism.

The Mochi sisters shared his work. HUGE! We saw books of his work, and original work in this lovely home.

Some of Mochi’s works were: the *First Ladies* from Martha Washington to 1942; the *History of Transportation* from 1650-1700, including coaches, horses, boats; the HOOF MAMMAL BOOK which had 300 animal cuttings; the 16th century ship *Marlboro*; and many, many more.

He had been commissioned to create a ‘stained glass like’ project with layered paper cuttings and silk. These silk panels illustrated the life of Marsilio Picino, a famous Florentine who studied Plato. Mr Maggiora who had commissioned the work went

bankrupt, so the family owns this priceless work of art! When held up to the light it was breathtaking! [Ed. Note: We were unable to recreate this image for *FIRSTCUT* with enough clarity to justify its loveliness.] Mochi was a great artist, great artistically and a great craftsman.

Some of us recall his wonderful papercutting panels at the Museum of Natural History while on a GAP weekend in NYC several years ago. The panels were commissioned in 1965, and completed December 1969 when Mochi was 80 years old. There are 14 panels, 2 feet by 8 feet, each cut from one piece of paper, and sandwiched between 2 pieces of glass.

Jeanne shared a beautiful video of a special exhibition of his work. We enjoyed delicious refreshments and an afternoon colored with the love of family and art! We departed truly inspired by this fine, noble family! – Dorene Rhoads, PA



UNTITLED © Lucrezia Beerli-Bieler, FL

A Vision for the Future of GAP

By Angela Mohr, GAP Member and Volunteer Editor

I joined the Guild of American Papercutters in 1995, much later than many, much earlier than many. I've seen the Guild grow and twist and try to find its place as a backbone of legitimate traditional and culturally interesting art. The Officers keep a forward moving path, the Board of Directors offer guidance, and now there's a Long Range Planning Committee and a Papercutting Museum Committee putting together the plans and details for moving forward into the future. This is another vision that may be helpful. Hopefully it will spur conversation and enough thought to enhance our goals.

The GAP blurb on the inside front cover of FIRSTCUT announces our intent as *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.* I like this introduction to the Guild; it is an open-armed welcome to anyone willing to step forward and either join as a person already cutting, a beginner wanting to test the waters, or an interested reader wishing to learn without being committed to producing anything.

This worked as our beginning and the Guild has made inroads into the gallery and museum culture with our shows and with individual papercutter career efforts. More and more articles are being written in publications and newspapers about exhibits and individual GAP papercutters. We are

coming through the open door. Through that same door, we are aware of the many, MANY other papercutters and scholars around the world...cutters who are professionally making their livings with cut paper, beginners innovating new ideas for handling paper in new and unsuspected ways, and researchers discovering papercuttings in library and museum archives...who are not part of our membership. The internet is full of websites of unfamiliar (*to us*) cutters and thinkers, yet, our membership ranks have held steady at around 500.

I believe that's because there is no incentive for the ranks of folks involved in paper, papercutting, and scholarly work to join our Guild and to participate in spreading the word, so to speak. There is no incentive for papercutters to work at a particular level because the Guild seal on the back of their framing corresponds to quick customer recognition and therefore higher sales figures. There is no avenue for a beginner who chooses to improve to get advice, encouragement, and constructive critique. And what does the upper crust of cutters do

when they don't want to hustle the show circuit or galleries anymore, but still feel a need to put forth their hard-fought-for skills and techniques?

The Vision

This may be a time to consider expansion of the current membership to a multi-level model: Standard, Professional, Mentor, and Director. This could work on several levels, to the benefit of the cutters and the Guild.

First, a larger membership would accomplish many goals: 1) enhance our base of historical papercutting knowledge, 2) encourage a broader knowledge of *original* papercutting in the world, 3) increase our ability to present ourselves as a united force when approaching venues for exhibits or combating copyright issues, 4) increase our ability to fund a comprehensive approach to printed information about cutting and traditions, and 5) increase our ability to fund more color in our number one publication, *FIRSTCUT*, to showcase members' papercuttings.

Second, recognizing different and distinct levels of expertise would signal goals for artisans to achieve in their work, and would give art customers specific standards to watch for when making purchases.

The Model's Different Tools

The Standard membership would remain as it is now: a basic enrollment of anyone who wishes to learn more about papercutting and its history, improve their existing skills, or use the Guild name as an opportunity to start selling their papercuttings. It would include the quarterly publication *FIRSTCUT*, the chance to submit and be published in *FIRSTCUT*, and the ability to purchase Guild seals for the back of their original papercuttings as confirmation of their membership in a professional organization. Standard membership would permit submission to any open-entry GAP papercutting show.

A Professional membership would cost a little more and involve a jury-ing process for the member to prove that a pre-determined level of expertise exists and that professional standards are observed. The Professional members would not only get all the rights and material goods a Standard member would receive, but would have access to GAP Professional seals for their cuttings, letters of GAP Professional status to accompany applications to art shows, an

annual GAP placard to hang in their booth at shows or at galleries, and automatic acceptance into GAP Professional Papercutter traveling shows.

Professional members could be listed on the Guild website under their own category.

Mentor membership would be Professional members who have reached a certain length of time in the show and/or gallery circuit to indicate longevity and agree to be assigned to one (or more if they choose) Standard member(s) as an advisor. Mentor memberships would be gratis for the Mentors' effort to get someone else off and running. Mentors would still have all the rights and privileges of the other members, but would now be leading others toward improvement of skills, professional ethics, and papercutting knowledge. This level not only helps the Guild encourage original papercutting and continued improvement in the ranks, but gives the advanced papercutter an opportunity to build on his or her own skills by seeing through the fresh eyes of a beginner.

Director memberships are mentors who go on to be advisors to the whole Guild. Directors would be responsible for guiding the Guild, making fund raising appearances when needed, managing the day-to-day duties of public contact, setting the standards for jury-ing members' work for Professional status memberships, connecting Standard members with Mentors, searching out new papercutters unfamiliar with the Guild and sharing information about us, and so on. Each Director would come to the Board with individual skills that could be put to use for the betterment of the Guild, the membership, and papercutting generally. For example, one Director who could not travel may agree to be a personal online response person for when someone contacts the Guild through the website and asks questions outside the usual FAQ items. Or, another Director who enjoys traveling could be 'host-extraordinaire' at gallery or museum openings by manning a GAP table and answering questions about registration and so forth.

The Multi-Level Model

In the multi-level model, every person is doing something to encourage growth and improvement of their own skills and knowledge, of others' skills and knowledge, or of the Guild itself.

A Standard member could happily remain a Standard member forever, cutting as a hobby or

show and sell their original papercuttings in local arts festivals by using the general Guild seal on the back of their framing. A Standard member could decide to submit their work to be juried for Professional status, or submit their name to a Director to be paired up with a Mentor. Using patterns or cutting original images would all be legitimate because the learning curve needs practice to maintain itself. The general GAP seal on the back of a Standard member's papercutting indicates the willingness of the papercutter to pursue high goals, even while learning.

A Professional member could reap the benefits from a membership that holds weight. Being recognized professionally would limit confusion in the marketplace about who maintains a particular standard, and who may be cutting from patterns or copyrighted images. Right now, unless an art show is familiar with a papercutter, there is no way to know what level of expertise the artist has, or if it is legitimate. To make the Guild a voice in the art world, it needs to speak up and say something! Come up with some standards, and let the world know we have professionally recognized papercutters who scrupulously adhere to established standards. If a show has six papercutters and three are Guild members, and the Guild is known for professional original work only, precise and meticulous cutting, and professional business ethics, then that show has something strong to work with. Otherwise, the three Guild members are just three of the six. Awarding the Professional papercutter with a booth placard stating the high level of ethics and standards adds legitimacy and therefore worth to the papercuttings offered for sale. Professional members may choose to remain at this level, may go to the Standard membership at some time, or may choose to become a Mentor.

Mentors get the opportunity give back, and most likely learn a new trick or two. Mentors would be chosen by the Directors and then connected with their 'wards'. The free Mentor membership is not much remuneration, but that and free entry into the Professional shows would serve as a courtesy to indicate the gratitude of the Guild to the papercutter for, in effect, strengthening the troops. Some folks may not be suitable to this type of membership, and therefore will not be required to do it of course. But as a building tool, it will be an important component. Mentors will bring the next layer of professional

papercutters to the forefront. Mentors would be the folks who get state or regional papercutters together from time to time. As a separate status, Mentors should probably have their own Guild seal and booth placard to indicate the willingness of this particular papercutter to encourage and teach others in the honored tradition of advanced papercutting.

So that brings us to the Directors. Having been through the skill and technique learning curve, proving they can maintain Guild professional standards, and then advising and guiding new papercutters, the advanced papercutters can enter the group where their voice will determine the direction of the Guild and it's impact on the art world. These will be the folks who lead the whole group into the future with their individual talents. These might be the folks who put together a papercutting festival. *(A whole art festival devoted to papercutting exclusively! As a member of the Guild, anyone could apply and show their cuttings for a basic table fee. Non-members would pay a higher table fee, and Mentors would have no fee...but holy smokes! I'm getting sidetracked by fodder for another article!)* These will be the folks taking the Guild from a little membership of papercutters to a recognized entity of artisans who are strong in their knowledge of traditional papercutting and unflagging in their careful expertise of original designs.

So that's my vision or suggestion or words of wisdom. Nothing happens without incentive. In a multi-level model there is incentive to learn, to improve, to guide, and to invite others into the world of papercutting. There is incentive to join the Guild.



UNTITLED © Susan Lazarchak, PA



UNTITLED © Britta Kling, CA

Kuna and Otomi Papercutting for Young Artists

By Merren Booth, Gap Member and Volunteer Membership Director

I teach art at a small school in Northern Virginia and often do projects inspired by the peoples and cultures the students learn about in social studies classes. One of the papercutting projects is based on the art of the Kuna of Panama and the Otomí of Mexico. These projects are taken from two books, *¡MOLAS!* by Kate Mathews and *ART FROM MANY HANDS* by Jo Miles Schurman (see Sources at the end of this article). These projects are easily adaptable to the tastes and skills of both older and younger children. Depending upon the size and subject, these two projects could be unique gifts, art for your home, or cards for birthdays and other holidays.

The Kuna live on the San Blas islands in the Caribbean Sea off the Panamanian coast. The women wear colorful cotton blouses decorated on the front and back with molas, decorative rectangular cloth panels. The molas are made of several layers of cloth basted together. Shapes are cut out to expose the color underneath. The edges of the shapes are turned under and sewn. Shapes are also cut and sewn to the fabric. Kuna women further embellish their designs with embroidery.

Today molas are sold as works of art or made into accessories such as purses. Molas can be completely abstract designs of geometric shapes and mazes or depict the native animals and plants of the islands. Some molas show scenes of everyday life (like fishing), or scenes from Kuna mythology, or even modern popular culture (like Santa Claus). Representational images are very stylized—the colors are bright and the forms are

flat and geometric. Any negative space is filled with small shapes like triangles or “cigars” (long rectangle shapes with rounded ends). See my example, Figure 1.

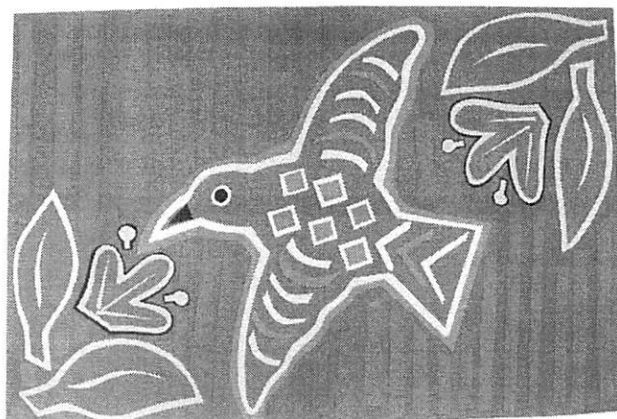


Figure 1

Supplies Needed for a Paper Mola

To make a paper mola you will need:

- Colored paper (I use construction paper at school)—one large rectangle will be the base of the mola
- Scissors (or any cutting tool)
- Glue (I use Elmer's)
- Scrap paper the same size as the base (to plan the big shapes and their arrangement)

The main color in a mola is usually red, orange, or black. (At school I use a red or black 12" x 18" paper for the base, and the main shapes in the mola match the base color.) Other colors are used for details and accents. Green, blue, yellow, pink, and purple are very popular, and the brighter the color the better!

Getting Started

My students first plan their composition on scrap paper that is the size of the final mola. They draw the main shapes as silhouettes. Kuna designs are very symmetrical. I suggest to my students that they create one large central shape and then repeat smaller related shapes around it to create bilateral, quadrilateral, or radial symmetry. The shapes will have two or three layers of other colors underneath them. The students also cut out details to decorate the tops of the shapes.

I encourage my students to pick subjects important to them, not just tropical trees and animals. I have seen a skateboarding person, a cat drinking spilled milk, even diving penguins! Students cut the shapes out of the plan to use as patterns.

Draw (trace or copy) the main shapes in your mola on a paper the same color as the base of the mola. Cut out the main shapes.

Make surface details for the shape (like eyes for an animal or veins for a leaf). Trace the main shape onto the paper and draw the top details inside the tracing so you will be sure that they will fit (See Fig. 2). Then cut out the details and glue them in place on the main shape (or you can wait to glue these on at the end of the project).

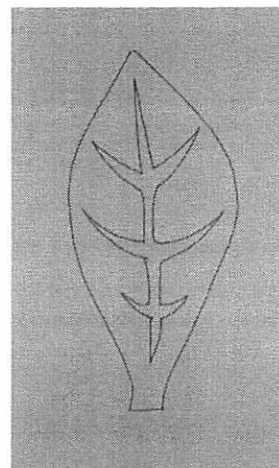


Figure 2

Glue a main shape onto a 2nd color. Trace and cut or directly cut out 1/8" to 1/4" around the main shape to create a border of new color (See Fig. 3).

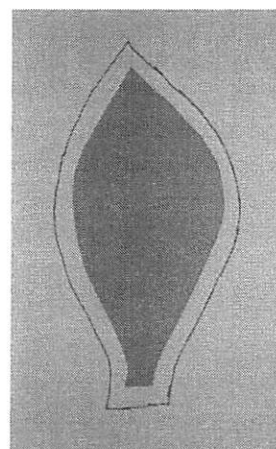


Figure 3

Glue the layered shape onto a third color. Trace 1/8" to 1/4" around the layered shape and cut out to create a second border of color (See Fig. 4).

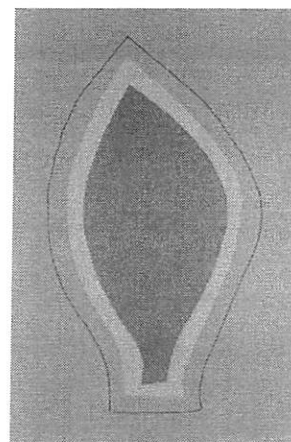


Figure 4

Glue the final, three-layered shape onto the background paper (See Fig. 5).

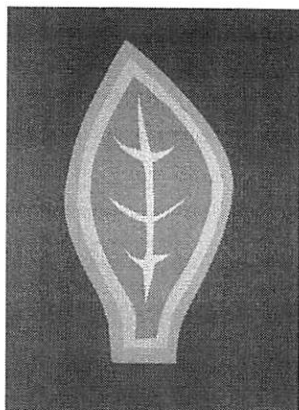


Figure 5

When all the shapes of the design are glued onto the base, you fill in the negative spaces with an orderly pattern of small, simple geometric shapes. (See Fig. 1)

The Otomí live in San Pablito, Mexico. They make paper from the bark of the Amate tree. Like papyrus, it consists of strips of fiber layered criss-cross and then pounded together. Amate can be brown or white. The Otomí traditionally used amate to make clothing and keep records.

Today, the Otomi make symmetrical cut-out designs to use as magical protections for their family and home (or sometimes to curse someone else) or are sold as works of art. The designs are very stylized and symbolic. Features are exaggerated and distorted. They often depict people, spirits, or domestic and wild plants and animals, especially trees and birds. See my sample Amate, Fig. 6.

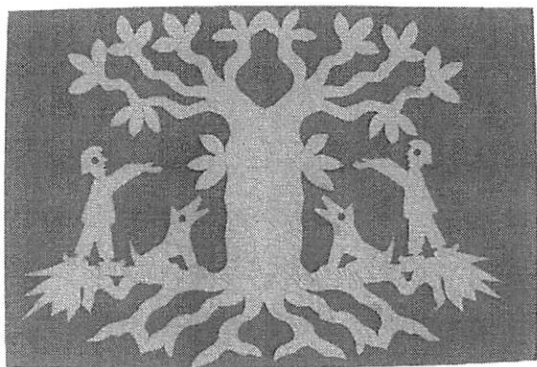


Figure 6

Supplies for a Paper Amate

To make a paper amate you will need:

- A square or rectangular piece of brown paper (we use grocery bags, but you can buy amate or other handmade papers)
- Scissors (or any cutting tool)
- Wax paper
- Clothing iron (we do the waxing and ironing for our students)
- Glue (We use Elmer's)

Getting Started

My students first sketch their composition ideas on scrap paper. I encourage them to work spontaneously on the actual brown paper, but it certainly helps to have some direction. I encourage the students to pick images that have meaning to them, like religious imagery or characters from a favorite book or movie. They draw the shapes as silhouettes, and later use paper punches to create interior details like eyes.

Fold the brown paper in half. Draw half the design on the top layer (See Fig. 7). Make sure the center of the design is at the folded edge. Once the design is drawn, staple the two layers of paper in the negative (waste) areas to help keep the layers still while you are cutting.

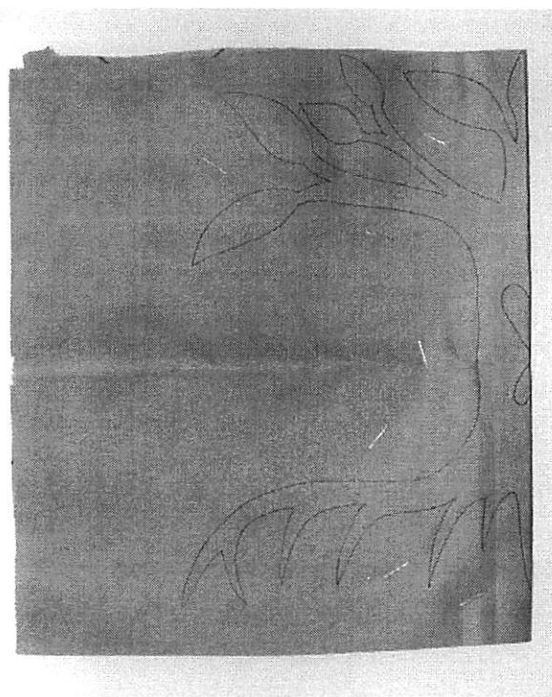


Figure 7

Follow the pencil lines and cut out the design. I suggest you start cutting in the center and work your way out to the edges. Unfold the design (See Fig. 8). The next step is scary but fun—it will simulate the texture of real amate.

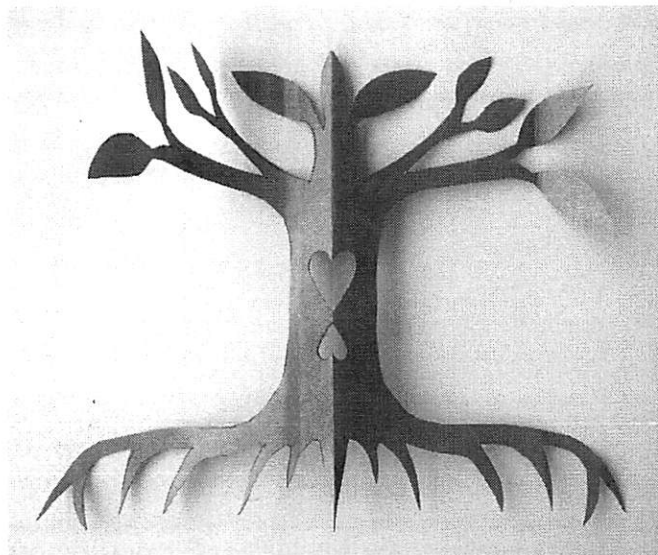


Figure 8

Carefully but thoroughly crumple up your cut out (See Fig. 9). Then uncrumple and flatten out the design (See Fig. 10).

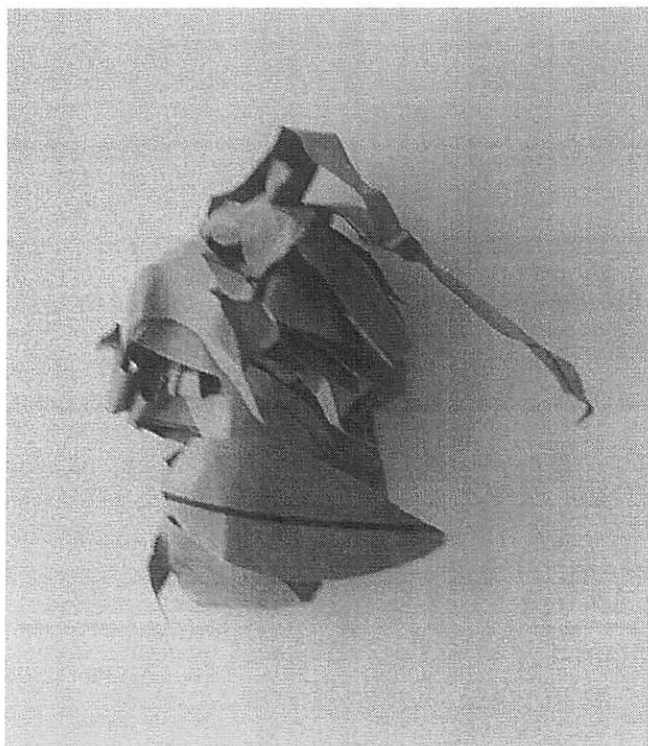


Figure 9

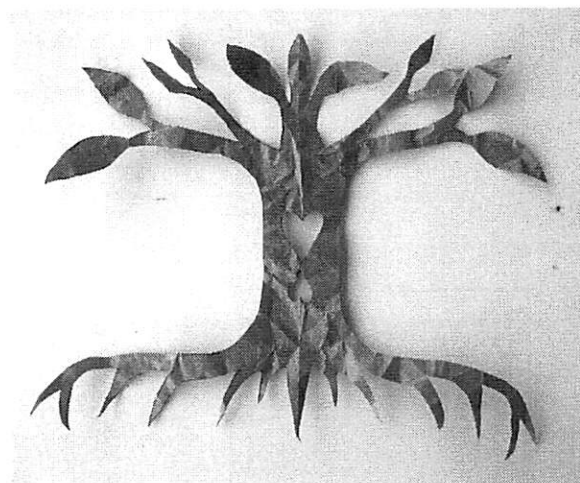


Figure 10

Place the design between two pieces of wax paper and iron. The wax will darken the color of the paper and bring out the crumpled texture as well as stiffening the paper (See Fig. 6).

Glue the waxed amate to a background paper the color of your choice (we use black construction paper).

Molas definitely take longer to create than amates, but my students have enjoyed both these projects. I have seen these techniques used again in their sketchbooks, which is an at-home assignment. They look very exotic and dramatic on display in our school art shows. I hope you and your young artist friends enjoy making them together.

Project Sources:

¡MOLAS!

by Kate Mathews; ISBN 1-57990-020-8

ART FROM MANY HANDS REVISED

EXPANDED EDITION

by Jo Miles Schurman; ISBN: 0871925931

Further Reading:

MOLAS: THE ART OF THE KUNA INDIAN

by Michel Perrin; ISBN: 2080136747

MOLA: CUNA LIFE STORIES AND ART

by Maricel E. Presilla; ISBN: 0805038019

MOLA DESIGNS

by Frederick W. Shaffer; ISBN: 0486242897

MEXICAN PAPER CUTTING

by Kathleen Trenchard; ISBN 0-57990-011-9

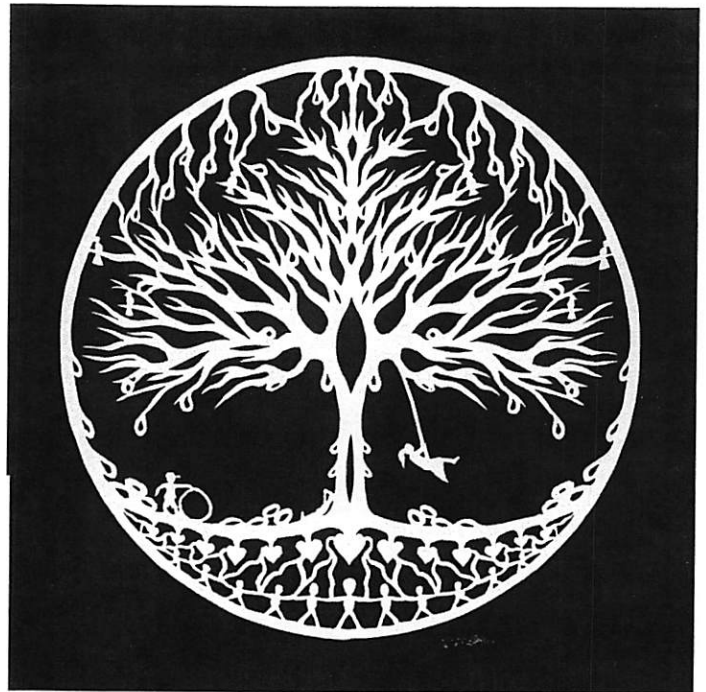
pp. 14-16 talk about the Otomí amates

Trees (summer homework)



PAULOWNIA © *Barbara Klausmeier, WI*
(The native flowering tree of Japan & the private Mon of the Imperial Family)
Original Size: 4" x 4"

CONNECTIONS © *Christina Smith, NY*
Original Size: 7 3/4" x 7 3/4"



MAY DAY © *Susan Lazarchak, PA*
Original Size: 7" x 7"



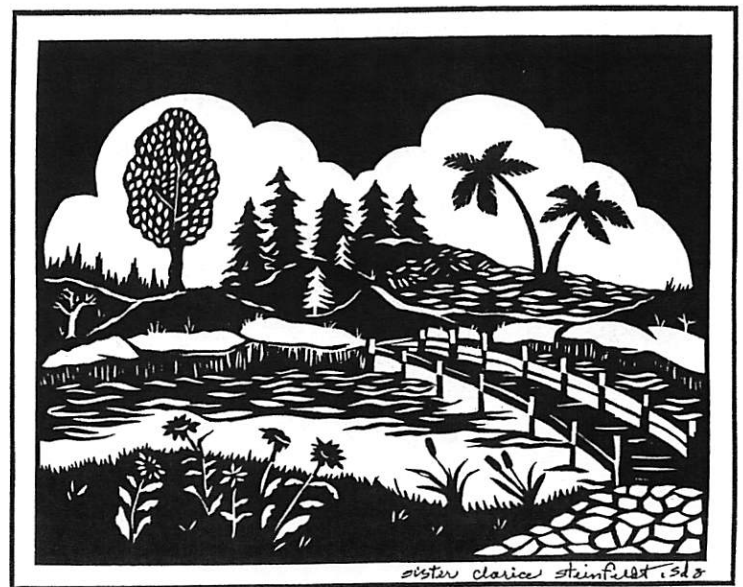
THE FOUR SEASONS © Ursula Hamann, NJ



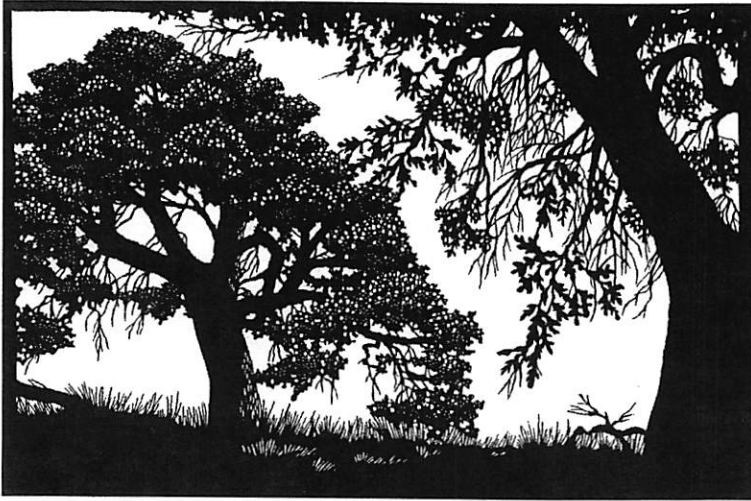
UNTITLED © David Reichard, NY
Original Size: 6" x 5"



UNTITLED © David Reichard, NY
Original Size: 8 1/2" x 7 1/2"



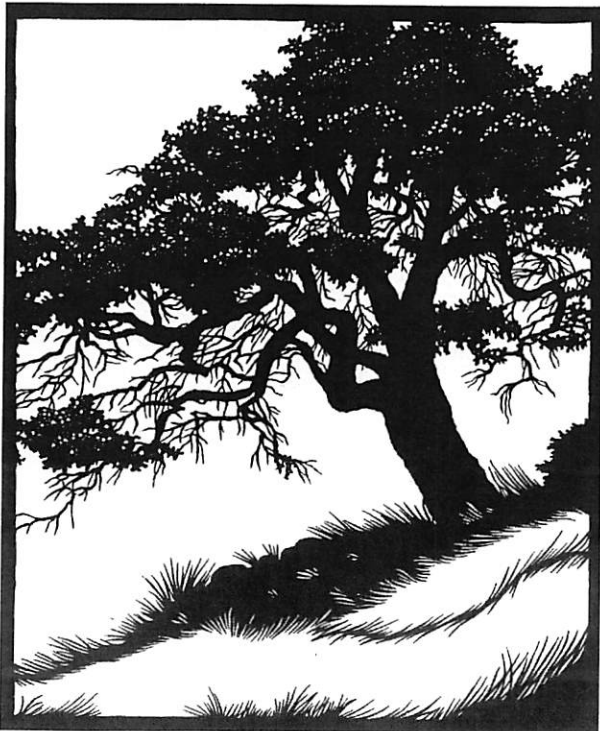
SERENITY © Sr. Clarice Steinfeldt, SDS, WI
Original Size: 9 1/2" x 11"



NEIGHBORS © Rick James Marzullo, CA
Original Size: 6" x 4"



SUNNY FIELDS © Rick James Marzullo, CA
Original Size: 6" x 4"



SENTINAL © Rick James Marzullo, CA
Original Size: 5" x 5"



BAUMREIHE © Ernst Oppliger, Switzerland



UNTITLED © Clark Britton, KA
Original Size: 3" x 2 1/2"



PEAR TREE © Britta Kling, CA

FROM PAPER CUT TO PRINT

*By Pat Stuntz, GAP Member
and Volunteer Assistant Editor*

FIRSTCUT “welcomes and encourages its members to submit artwork and articles...” So says the inside back cover of the Guild’s quarterly publication, FIRSTCUT. Have you ever wondered the path those images take to make their way onto the pages of FIRSTCUT? Artwork and photographs come to the editor, Angela Mohr, from a variety of sources: photocopies, brochures, photographs, and digital images. They are reviewed and sent to me through the postal system or email so I can get them camera-ready for the printer.

Although more and more artwork arrives electronically, photocopies continue to provide the source for more than half of the work submitted. These images are scanned into the computer and stored in a graphic file. If several images are grouped onto one photocopy, they must be separated into individual image files for possible use on different pages in FIRSTCUT. Adobe Photoshop® software provides the vehicle for image editing.

Image Editing

Sometimes image editing needs to be done and sensitivity is the number one priority to retain the integrity of the original artwork. Many photocopies contain stray shadow marks or cracks in the areas where the paper was folded for mailing. These marks can be “cleaned” to restore the image to its original crisp outline. Due to copier limitations, an image occasionally arrives with a portion missing. When this happens, the artist is contacted to discuss ways to solve the problem. If the piece is a symmetrical cut, a section containing the identical shapes may be copied from the opposite side, then placed over the missing section. When significant

work has to be done, the piece is held until the papercutter is contacted to be sure ensure there was nothing in the design to suggest a difference from one side to the other, or, to ask for a new, complete copy. This is definitely the case if the piece is asymmetrical; the artist is contacted to send a copy of the missing section. Whenever these restorations are necessary, the artist is always sent a “proof” of the edited image prior to publication.

Guild members are encouraged to send copies of their submitted artwork in actual size, rather than reducing them on a copier, unless the reduction is fifty per cent or less and the details remain clear. Reduction tends to blur the outlines and interior detail of cuts, particularly if the image is enlarged for publication. If the artwork is larger than the standard 8.5 x 11 copier, it may be copied in two or more sections. The sections will be “merged” on the computer and the clarity of the original will not be compromised.

Color Images

Color photographs and artwork make up a portion of the images submitted. Since most of the

photographs and artwork are for the interior of FIRSTCUT, these images must be changed to grayscale mode. If they are hard copies (photographs or photocopies), they must also be scanned to make them digital images for the printer. If they are already digital images, they are stored directly on the computer in a graphic file.

With the re-introduction of color on the front and back covers of recent issues of FIRSTCUT, Guild members whose work relies on color have an opportunity to showcase their work to the Guild.

Colored images may be submitted digitally or by photocopy. However, some color integrity may be lost with either type. If the artist has access to a scanner, scanning the work at a minimum of **300-600, dpi** (dots per square inch) will insure the image is large enough to reproduce as accurately as possible, but small enough that either the editor's or my home computer can accept them. (For example, images sent at 1,200 dpi will bottleneck anything else arriving for hours, or possibly not arrive at all. Yes, there are bigger, faster computers with incredible capabilities, but Angela and I are volunteers working with home computers, so we need to work within our abilities.) All digital images should be submitted in **jpeg** format.

Once the images have been stored on the computer, a compact disk (cd) is created which contains the original image in black and white as well as color (if it was a color submissions). The compact disk is sent to Angela, who integrates the images with their appropriate articles and makes recommendations to the printer.

Getting artwork ready for the printer takes considerable time but the opportunity to preview the astonishing array of creative work makes it interesting and enjoyable. Although there are several steps in the process of going from papercut to print, it is always rewarding to see the images come to life on the pages of FIRSTCUT.

[Ed. Note: When Pat took on the responsibility of scanning and preparing FIRSTCUT's images for publication, we immediately saved enough money from printing labor to afford routine color on our covers.

Do not think your contribution of skill and time would be insignificant for the Guild; it takes a variety of different knowledge to move this organization forward.]



LORETTA AND GREG © Judith Erdmann, MI
Original Size: 11" x 8 1/2"



LOVE LETTER © Patricia Turner, NY
Original Size: 5" x 9"

MmMmm...Where Do We Go for Collection 2006?

Many of you are planning to go to Collection 2004 in Asilomar, CA but the time is ripe for picking the location of the *next* Collection. Where would you like Collection 2006 to take place? Believe it or not, we are reviewing sites now so we can make the announcement at the end of Collection 2004. So far our Collections have been spring or fall events, but this time we are aiming for the last week of June 2006. Hopefully, this will provide better scheduling for teachers.

These are the three recommendations so far –

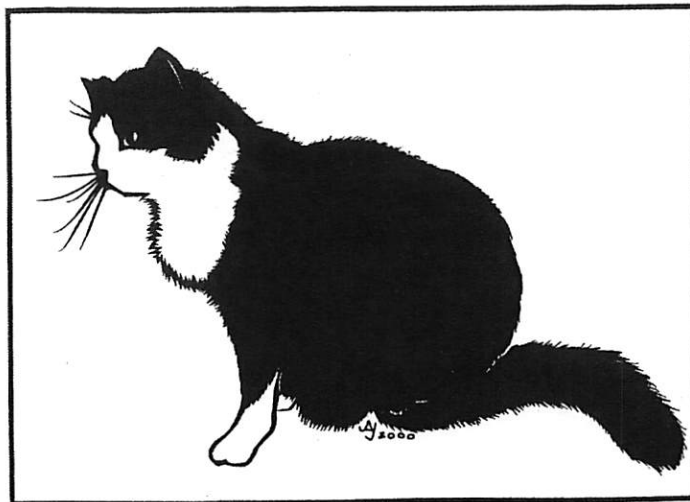
Bandera, Texas – a southwestern cowboy town in the Texas Hill country. The closest airport is San Antonio about 25 miles away. (see Spring 2004 issue of FIRSTCUT, page 24)
www.banderacowboycapital.com

Hillsdale, Michigan – quaint town in south central Michigan famous for Hillsdale College, founded in 1844, which hosts events such as ours. It is centrally located and about 1 1/2 hours from either Detroit or the Toledo airports. <http://www.ci.hillsdale.mi.us>

St. Louis, Missouri – Lewis & Clark would have come back to St. Louis to settle had they known about its current attractions because *“there’s more than meets the Arch...”*
<http://www.explorestlouis.com>

Often we pick a location based on the interest and members’ availability to assist in the planning. If you are interested in any of the above locations AND are available to help pull everything together, please let me know. You can e-mail me at kay@buchanan.ac or call me at 215-896-0960. I’d love to hear from you.

Kay-Marie Buchanan, PA
President



CAT © Joyce Yarbrough, MO



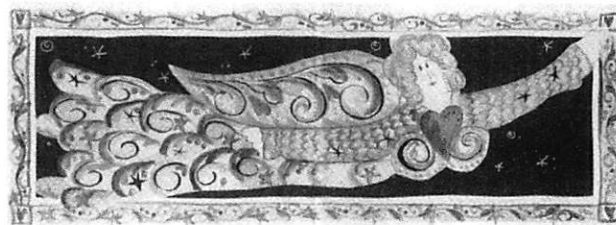
PROVIDENCE © Benjamin Barker, NY

Original Size: 10 ½" x 8"

This is a layered cutting: black and gray on white.

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(ANGEL@ 1999 Kerch McConlogue)

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.



UNTITLED © Reg Sear, England



UNTITLED © Jill Turner, Canada
Original Size: 3 1/2" x 4"



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UNTITLED © Doris Sikorsky, IL



POPPIES © Bette Welles, PA
Original Size: 7" x 12"