

FIRST CUT

Communication for Members of The Guild of American Papercutters

Volume 26

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Winter 2011





LOOK! © 2010 Edie Johnstone 3" x 3 1/2"



UNTITLED © 2011 Sukey Harris

The Guild of American Papercutters is a tax-exempt nonprofit organization dedicated to original papercutting as an art form 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 Patty Kile at Guild of American Papercutters, P.O. Box 384, 214 South Harrison Avenue, Somerset, PA 15501 or email Patty at Patty.Kile@yahoo.com. Dues for new members which includes the New Members Packet: Individuals \$36US (\$46 international) and Family \$46US (\$56 international). Renewal memberships are \$30US (\$40 international) and Family \$40US (\$50 international). We accept credit card payments for members through the secure online service PayPal indicated on the Guild's website for a small additional charge of \$2: www.papercutters.org. All payments are made in American dollars.

Current Executive Committee: President - Marie-Helene Grabman (2013); Vice-President – Carolyn Guest (2013); Secretary- Joyce Yarbrough (2012); Treasurer - Darcy Walker (2013); Co-VP Membership - Patty Kile (2013); Co-VP Membership and Technical Advisor - David Dorfmueller (2013); VP Museum (2013) and Past President – Kathy Trexel Reed; VP Exhibits – vacant.

Current Board of Directors: Don Cook (2013), Kim Frey (2012), Beatrice Goodpasture (2011), Dorothy Buchanan (2011), Pat Stuntz (2013) (also FirstCut Editor), Joe Bagley (2013), Alice Helen Masek (2012), Sue Throckmorton (2011), Florine Strimel, *Historian Ad Hoc*

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President's Corner

Happy New Year to my Friends of Papercutting!

We start 2011 with lots of enthusiasm and opportunities for our Guild members. I hope you are busy creating a piece of work for the next all-member GAP National Museum exhibition. See the Call for Entries enclosed. We also are working on an international exhibition in Germany next year. More details will be available soon. And then, in 2012, we look forward to another Collection to bring us together as a group in St. Louis. Joyce Yarbrough will be working on this project all year and will need you to assist her with this exciting and really fun event. Please email her at jayart16@sbcglobal.net to say you will help!

We have had a busy winter season of membership renewals for Co-VP Patty Kile. Please help Patty out and kindly send in your dues, if you have not yet done so, to save her writing you a delinquent note. (You can check your renewal date on the FirstCut label.)

I want to thank the many GAP members who not only renewed their memberships, but also sent us a donation. As you know, our dues only cover a portion of our operating expenses. It is through the generosity of members who send us their tax deductible gifts (and are acknowledged as Paper Angels in FirstCut) that we are able to maintain and grow our Museum and to continue our publications and programs. Thank you so very much!

And thank you, too, to the GAP Board Members and Committees who receive no compensation for the many hours of work they do, (sometimes spending their own assets in the process). Do you want to join us? We learn so much from one another and have a really fun time keeping GAP alive and well. There are small jobs that anyone, no matter where you live, can do for GAP. And our Board members span the globe. Through Skype and email, we stay in touch. There is a Board opening...why not get more involved with your Guild? Email me at scissorcutter@yahoo.com to see what you can do to help!

All my best wishes for good health and happiness in 2011.

Marie-Helene Grabman,
GAP president



WINDOW WITH TREES
© 2011 Florinda Strimel

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Front Cover:

UNTITLED Peacock © 2010 Susan Throckmorton

Back Cover:

Top: UNTITLED Papercut by Hans Christian Andersen,
1864 © 2010 City Museums of Odense, Denmark
Used with permission.

Bottom: PREPARATION FOR A FEAST
© 2011 Ursula Hamann

Above: LOVING SPIRITS © 2011 Sr. Clarice Steinfeldt SDS

Member Homework

Spring: Dance, cuts inspired by the Art Deco Movement (including Tiffany, William Morris, etc.), botanicals; papercuts on eggs
Agriculture

Summer: Parades/fireworks, carnivals, festivals

Autumn: Cuts that include words, texture in papercuts,
maple sugaring, harvest

Winter: Snow scenes, pets, hearts, stars

FIRSTCUT Deadlines

Spring - March 15; **Summer** - June 15;

Autumn - September 15 **Winter** - December 15

All submissions for publication are sent to Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522 or emailed to pnstuntz@dejazzd.com.

Guild Business



Paper Angels

© 2011 Marilyn Thomson

Lynn Askew
Barbara Barrett
Marie Cook
Stuart Copans
Pamela Crosby-Smith
Linda Day
Phyllis Davidson
Faye and
Bernie DuPlessis
Flora Eng
Judith Erdmann
Joan Fisher
June Gengler
Sandra Gilpin
Richard Goodall
Ruth Grabner
Marie-Helene Grabman
Edie Johnstone
Cynthia Jones

Alice Helen Masek
James Morehead
William Oellers
Carol Octeau
Dianne Peterson
Kathy Trexel Reed
David Reichard
John Rhoads
Alan Sidman
Mindy Shapiro
Sr. Clarice Steinfeldt
Pat Stuntz
Ingrid Schenck
Nancy Shelly
Joan Sulecki
Susan Throckmorton
Beth Wunder
Jan Zimmerman

China – The United States – Japan Papercutting Exhibition

The Guild of American Papercutters has been invited to send 2 artists to attend “The China – The United States – Japan Papercutting Exhibition” in Xi’an, China on May 10-13 2011 at the Xi’an Xianyang Library.

It is being sponsored by the Xianyang Institute of paper cutting in Xi’an, China.

Room and board expenses for the two GAP artists, while at the Exhibition, will be paid for by the Institute. You will need to make your own visa and travel arrangements.

Please contact Marie-Helene Grabman at scissorcutter@yahoo.com if you wish to attend as one of the two invited artists. The Guild will not be participating, other than to put you in contact with Mr. Han Jing, president of the Xi’an Papercut Society.

GAP Featured in Promotional Brochure

By Kathy Trexel Reed

The colorful tri-fold brochure featuring GAP on one side and Laurel Arts on the other seems to show the cooperative relationship beautifully between the two organizations. It is the result of a Laurel Highlands Tourism Grant that former Laurel Arts Director Michael Knecht submitted last year. The grant award funded the printing of 10,000 copies which will be distributed at hotels, B & B's, restaurants, and chambers of commerce throughout six western Pennsylvania counties known as the Laurel Highlands. Additional 20,000 reprints of that tri-fold are part of a current LH Tourism Grant targeting Marketing and Advertising being prepared this year by Annie Mathias, Administrative Assistant at Laurel Arts.



The second printing may have some minor changes, possibly in hours of operation, since a new Executive Director will soon be appointed at Laurel Arts.

The tri-fold design and layout were accomplished by Cindy Breen, owner of Atlas Printing, Somerset, PA. She wrote the text about the Dressler House and developed Kathy Reed's suggestions for color and a half tone shadow in the background for the GAP side. Atlas and Cindy were also responsible for printing our Charter Members' Exhibit Booklet for our historic first show in the GAP museum. Her husband Dave photographs each piece that is shown in the GAP museum and prepares a CD of each show.

Member Reminders

Dates at a Glance

•
GAP Museum Exhibits

•
International Members Exhibit
December 2010-March 2011

•
General Membership Exhibit
April 2011-November 2011
See page 6 for further information.

•
Spring GAP Meeting
Laurel Arts, Somerset, PA
April 2, 2011

All are invited to attend.

Board and business meeting at Laurel Arts 11 -12:30;
lunch 12:30-1:00; tour of Gallery 1:00-1:15; Workshop
by Carolyn Guest: Hands on cutting workshop for the
Polish Gwiazdy with demo of color layers 1:15-2:45.
See meeting insert for further information.

•
Gateway to the Midwest GAP Collection 2012!
"Meet Me in Saint Louis"
June 28 – July 1, 2012

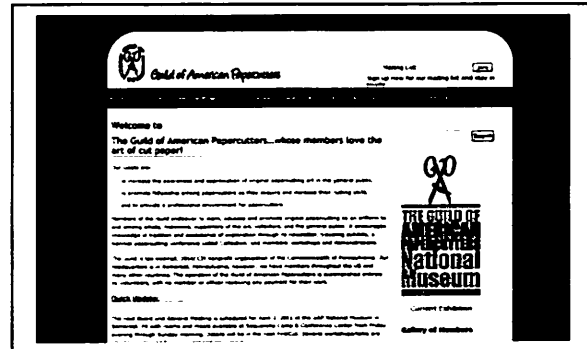
•
GAP Papercut Exhibition 2012
The German Scherenschnitt Museum
Vreden, Germany

Date and Information to be announced
in the Winter 2011 issue of FirstCut

•
Paper Engineering: Fold, Pull, Pop & Turn

Smithsonian Libraries Exhibition Gallery
National Museum of American History
Washington, DC
Through September 1, 2011

Technically Speaking... GAP Website Query



Question: "How do I get to the member section?"

David Dorfmueller responds:

"It is easy to log into the GAP website. Just go to the website at:

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

Once you are there click on the "**Members Only Login**". This will bring up the page to log into. Your **username** should have been mailed to you when you joined. If you do not remember, just put something in there and click log in. It will error off and give you another page to try again AND a link to recover your username and password ("Lost your password?").

Just put your email address in the field and click "**Get New Password**". This will reset your password and send you an email with your username and new password in it. Go back and log into the website and change your password to something you can remember.

Enjoy!

A message from Professor Chen:

Thanks a lot for your support of the 6th International Paper cutting Festival. It is my honor to invite you to attend this Festival. I will give you further information as soon as the exact date is determined. Besides the magazine named World Paper Cutting, now I'm preparing to write a book about world paper cutting. It will be very helpful if you can commend some good artworks of your members from the Guild of American Papercutters to me so that I can embody these works in the magazine or the book. articles about paper cutting art in American will also be very useful for me. Thank you for your help.

If you are interested in participating, please contact Professor Chen at th_00988@sina.com

Member Commentary

From Sandy Gilpin:

A picture is, indeed, worth a 1000 words. Sandy Gilpin, below, cuts with her granddaughter, Adeline, age 3½.



From Patty Kile:

(Ed. Note: Papercuts created by Hans Christian Andersen can be viewed in the article on page 19.)

In 1981 I took an educational trip to Europe. One of our visits was to the home of Hans Christian Andersen in Denmark. I purchased these 6 napkin rings. The small designs are printed on paper then cut in a circle and glued to the ring. Each ring is about 1½ inches tall. I have used them to display decorative Easter eggs on but have never used them as napkin rings! I don't recognize most of the stories but I think "The Steadfast Tin Soldier" is one of them.



From Pat Stuntz:

I attended the Pennsylvania Guild of Craftsmen Holiday Show at Kutztown (PA) University in December and found GAP to be well represented:



Above left, Trudy Kauffman; right, Neil Haring.
Below, Marilyn Diener



From Ursula Kirchner:

I have read the article of Alan Sidman. His paper cuts are very interesting. I am impressed by his description of what he is doing and how he is doing it. We also think that cutouts differ from other arts, such as drawing, graphics or painting. The technique resembles the art of carving sculptures.

"Cutting York Minster": What a wonderful paperwork is the Cathedral of Richard Goodall. He gave a "Session" in Asilomar and we took part. I then thought it was very difficult, what he does. The way he describes his cathedral is wonderful. It is a beautiful model, which gives a very good impression of the building. We have been to York Cathedral, because we have a friend in Yorkshire, and we think it is one of the outstanding Cathedrals in the world.

I like participating in making trading cards, and I have quite a collection in two books. I love these owls. How different they are! I like your article (on owls). I have also cut owls in Spain and I have sent them to Susan Hahn.

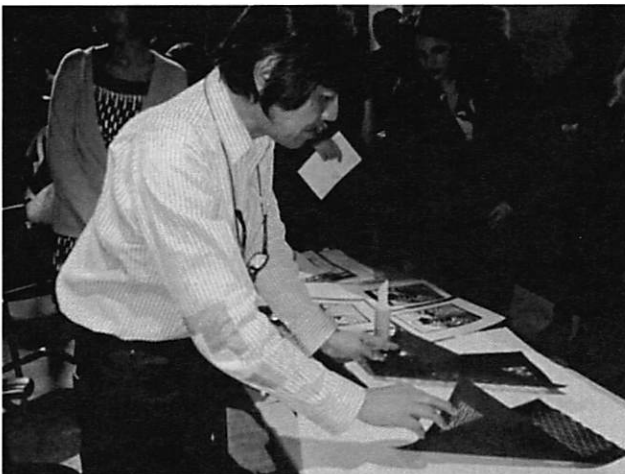
Kirié Paper Japonism

By Sharon Schaich

Japanese papercut artist Kubo Shu presented a lecture on Kirié and a demonstration of his layered papercuts at Drexel University's Nesbitt Hall on November 3 2010. An exhibit, Kirié Paper Japonism, hung in Nesbitt's Leonard Pearlstein Gallery until December 3 and will move to Spain and Portugal in 2011.

His visit marks the 150th anniversary of the first Japanese diplomatic mission to the US in 1860. On that occasion a group of 76 samurai visited Philadelphia, when a torchlight parade was held through the streets of the city and hot air balloons were launched. Mr. Shu was introduced at Drexel by the Deputy Council General of Japan, Mr. Kalamura of New York City, and his lecture was translated to the audience by Shushi Yoshinaga of the Graphic Design Program.

Mr. Shu, 59, was a curious child who liked to take things (like watches) apart and the next day put them back together. He loved making small things by hand, shaving wood to make dolls and models. He studied architecture as a young man and became fascinated by cut paper in his model-making projects. He said the cut edge achieved by a knife cannot be found in any other medium. His works are created from washi rice paper with many layered fibers. He has traveled to all of Japan's 47 prefectures and sketched the architectural differences in each, which he then translates into layered papercuts or kirié. He has many dialogues with local people in the villages. Most of the works on exhibit reflected the architecture of Japan and New York City. A magnifying glass was used to study details of cherry and plum blossoms which he then created in layered paper.



The audience was in awe of some examples of 300 year old kimono patterns (his family "treasures") hand cut from rice paper, coated with persimmon juice, then varnished at least 10 times. The paper darkens as it ages, so the pieces on display were as dark as walnut stain. See images at <http://media.www.thetriangle.org/media/storage/paper689/news/2010/11/12/ArtsEntertainment/Kubo-Introduces.Japanese.Art.Form-3958823.shtml>

Mr. Kubo Shu held a two day workshop for students in the graphic design program at Drexel, and those works were presented in the lobby of the Drexel Recreation Center. Philadelphia landmarks such as Independence Hall, the Love sculpture, and the Liberty Bell were the focus of the student work. He instructed students to "Treasure the past and its tradition". He said the students digested his message quickly. He said that in Japan students follow directions and don't go further, but American students look for the unique and go beyond to put their personal mark on what he gives them.

As a papercutter I was impressed with the size of the audience and the excitement in the gallery from those viewing the papercuts. It was obvious to me that this was a new medium for most of those attending, and all were in awe at Mr. Shu's expertise. See his website at www.shu-kubo.com.

Below, left: Kubo Shu standing at a table showing the kimono patterns (dark brown)

Below, right: Mr. Shu with Kay Buchanan and Sharon Schaich in the exhibition



By Kathy Trexel Reed

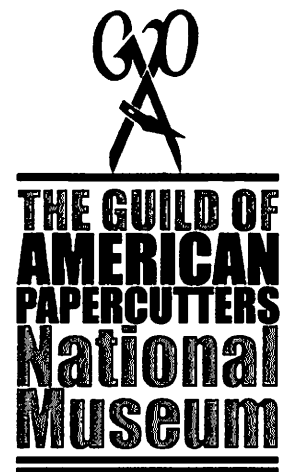
Members Exhibit Begins in April 2011

GAP Board Members put their heads together and came up with 12 reasons for all GAP Members to send work for the next **Members Exhibit beginning in April 2011** in the GAP National Museum.

Send your papercutting(s) to Kathy Trexel Reed, 153 Black Bear Run, Berlin PA 15530 to be received by March 31, 2011; then those attending the April 2 GAP quarterly meeting at our headquarters in Somerset can help unpack them. If the number of papercuttings received exceeds the wall space, we will have two successive shows of members' papercuttings. For submission information, please see page 7.

Twelve Reasons for All GAP Members to Send Work to the GAP National Museum

- 1) Get those cuttings out of the drawer and onto a wall.
- 2) Help us to know you better through your work.
- 3) Work toward a New Year goal --- museum exhibition.
- 4) An important step for any artist's resume... exhibition in a museum.
- 5) This could push you to be "original"... making a cutting that is not from a pattern.
- 6) You CAN do it!
- 7) Your papercuttings will help GAP fulfill its mission.
- 8) Visitors to the museum will appreciate seeing your work.
- 9) Western PA is beautiful... now you will have a good excuse to visit the GAP Museum in Somerset, PA.
- 10) This is something you've always wanted to do.
- 11) Your work can also be published in First Cut.
- 12) You can tell friends and family that your work is in a national museum.



CALL FOR ENTRIES – GAP MEMBERS SHOWCASE

The GAP NATIONAL MUSEUM, Somerset, PA, in cooperation with Laurel Arts at the Phillip Dressler Center for the Arts, will feature a "GAP MEMBERS SHOWCASE", an exhibit open to all GAP members from APRIL 18, 2011 until NOVEMBER 18, 2011. Entries should be received by Kathy Trexel Reed (address below) by MARCH 30, 2011.

- ❖ Entry must be framed to GALLERY STANDARDS with wire affixed. Sawtooth hangers are prohibited.
- ❖ One entry per person. Entry must be an original design.
- ❖ Entry must be accompanied by return shipping which includes insurance.
- ❖ Contact Kathy Reed now if you plan to enter at <rmreed@shol.com> or (814-267-3183).

All artworks received will be exhibited, but if the number exceeds the gallery space, the show may be hung as two separate exhibits in succession. There will be no sales.

To develop a balanced Permanent Collection, and to make careful use of the limited spaces available in our GAP Archive, the Guild of American Papercutters subscribes to a policy of selective acquisition. An Acquisition Committee of volunteers will view electronic images of the exhibit and will then select works to be invited for inclusion in the Permanent Collection.

Please include return postage and insurance initially with your exhibit entry. Participants should also complete the LOAN OF PROPERTY/HOLD HARMLESS AGREEMENT available in the Winter 2011 issue of FirstCut and at www.papercutters.org under "Resources", then "Forms" on the Home Page AND the Entry Form below.

GAP MEMBERS' SHOWCASE: RECEIVING DATE **MARCH 31, 2010**
OPENS MONDAY APRIL 18 THROUGH NOVEMBER 18

THEME: OPEN

SIZE: UNRESTRICTED

LABEL: ATTACH TO BACK OF ARTWORK WITH TITLE, YOUR NAME, CITY, STATE, VALUE.

BIO: Please send a brief BIOGRAPHY and DESCRIPTION of the artwork, describing tools, paper used, embellishments, and the inspiration for this work. This info will be available in a binder available to visitors to the exhibit.

SHIP TO: KATHY TREXEL REED, 153 Black Bear Run, Berlin PA, 15530.

ENTRY FORM--GAP MEMBERS SHOWCASE

TITLE _____ VALUE \$ _____
NAME _____ COUNTRY _____
ADDRESS _____ CITY _____ STATE _____ ZIP _____
PHONE _____ EMAIL _____ RETURN POSTAGE \$ _____ INSUR \$ _____

I HAVE INCLUDED: RET. POSTAGE/INSUR _____ LOAN/HOLD HARMLESS FORM _____ BIO _____



GUILD OF AMERICAN PAPERCUTTERS LOAN OF PROPERTY/HOLD HARMLESS AGREEMENT

DATE: _____

NAME: _____

ADDRESS: _____

hereby referred to as "Owner" of the property, described below, agrees to LOAN THE PROPERTY to The Guild of American Papercutters from

_____ 20____ to _____ 20____.

The Owner of the property assumes all liability of any type related to the use of the property stored, in transit, on display, or otherwise assigned, to or from GAP-sponsored exhibitions/shows and agrees to hold The Guild of American Papercutters, its officers, directors, members and agents free and harmless of any and all claims in the case of any loss of or damage to the property, including but not limited to loss related to copyright infringement. Insurance coverage for damage or loss of the artwork is the sole responsibility of the owner.

The loan of the Owner's property to the Guild of American Papercutters will be cared for with the same code of museum ethics as collections held by The Guild of American Papercutters.

Dated this _____ day of _____, 20____.

Signature of Owner

Signature of Witness

Description of Property: (include title, value, size)

The Guild of American Papercutters accepts the LOAN of the above property under the Conditions specified above.

Dated this _____ day of _____, 20____.

Name

Title

The Guild of American Papercutters National Museum Brings Ethnic Papercut Art Treasures to Somerset at the Philip Dressler Center for the Arts

By Kathy Trexel Reed

"Amazing!" is frequently the first word visitors choose to express admiration for the papercuttings which are exhibited year round at the Guild of American Papercutters National Museum, located on the second floor at the Philip Dressler Center for the Arts, Somerset, PA.

Beginning its second year in cooperation with Laurel Arts, the Guild of American Papercutters National Museum proudly mounts for public viewing it's third collection called "the International Exhibit, which runs through mid April.

These international papercuttings are a celebration of the beauty that can be created by inspired, skilled artisans using ordinary paper. The images also encourage viewers to reflect on the influence of many cultures represented in our American society and the specific heritage that may be our own.

Intricately cut paper by artists from 10 different countries demonstrates masterful, painstaking details and vivid single and multi-colored layered designs which highlight both traditions and contemporary transitions of the art form. For those who choose papercutting as a means of artistic expression, paper becomes the paint and pigment, with scissors or knives, not brushes, as the tools.

Scherenschnitte (German, Dutch, and Swiss scissors cuttings) will impress you with magnificent details and borders. The brilliant colors of Wycinanki (Polish papercuttings) and Papel Picado (Mexican papercut banners) are bright, decorative, and sometimes kaleidoscopic. French meditation pieces created in 17th century convents and monasteries to honor patron saints show patient workmanship and complex "paper lace" techniques. Symbols of Jewish tradition and Native American motifs draw viewers closer. Chinese cuttings in joyful reds and contrasting hues lift the spirits. One thirteen feet long "Mouse Wedding" was given as a token of friendship at a shared papercutting festival, and it expresses the lasting bond between China and the United States through papercutting.

Dedicated to promoting original papercutting as an art form in all its historical and contemporary styles, GAP membership encircles the globe and spans the United States. The 28 page quarterly newsletter FirstCut is the primary link between members, with quarterly meetings and biennial conventions held at different sites to also promote fellowship and education. Membership is not juried, and is open to collectors as well as practitioners. Visit the website www.papercutters.org for more information.

Laurel Arts galleries are open Tuesday through Thursday, 10:00 a.m. to 6:00 p.m., Friday from 10:00 a.m. to 4:00 p.m. and Noon to 4:00 p.m. on Saturday. Group tours are welcome. Power point programs are also available if pre-scheduled with adequate preparation time. There is no admission charge, but donations are accepted and appreciated.



▲ An arrangement of papercuts on the on the top shelf of a display case shows the diversity of ethnic papercuts at the International Exhibition.

GAP Museum Featured in *Washington Post*

Submitted by Kathy Reed

GAP's Museum, along with three other museums in the Allegheny Mountains of Pennsylvania, was featured in an article in the *Washington Post* newspaper's "Escapes" section written by Post staff writer Christine H. O'Toole. Below left, the opening paragraphs are shown as they appeared in the November 19, 2010 edition that describes O'Toole's foray into the region.



Following her first stop at the National Museum of the American Coverlet in Bedford, Christine O'Toole describes Gap's Museum in Somerset:

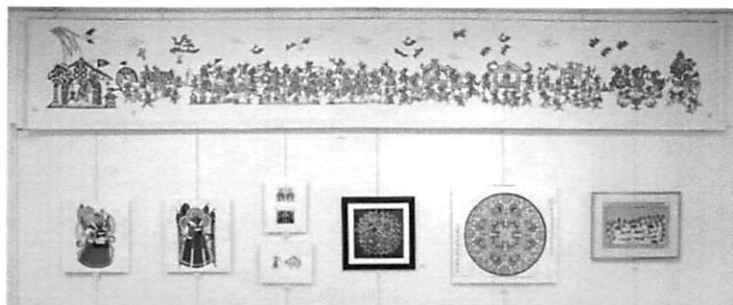
"The Guild of American Papercutters National Museum took up residence at the town's Phillip Dressler

Center for the Arts because of two energetic local artists. Kathy Reed and Linda Peck, both papercutters and center board members, recognized that the Dressler's extra galleries could provide a home for the guild's exhibits. The small upstairs space opened in 2009. While many pieces riff on the monochromatic silhouette style, others incorporate a range of colors, subjects and materials that make them contemporary.

"We don't expect a group of oil paintings to look alike. But when we see an exhibit of papercut artworks, we say, 'They look so different!'" says Reed. "Each is personalized through style and technique." Like coverlets, the medium has a local connection: the Scherenschritte that Pennsylvania Dutch settlers created for birth and marriage certificates. Though the craft goes back to 5th-century China, Henri Matisse adopted "painting with scissors" in his 1940s collages, and Kara Walker's stark, lifesize silhouettes give punch and currency to the craft. In its upcoming international exhibit, opening Dec. 3, the museum will import contemporary pieces from Poland, Israel and beyond; contemporary Chinese artists, following their ancient tradition, will contribute a 20-foot cut-paper scroll.

In addition to Gap's Museum and the Coverlet Museum, Christine O'Toole also visited the Southern Alleghenies Museum of Art in Ligonier, and the Westmoreland Museum of American Art in Greensburg, which recently housed a GAP exhibit.

O'Toole is a Pittsburgh travel writer and the author of "Off the Beaten Path: Pennsylvania."



▲ This shows the "Mouse Wedding" friendship gift from China to GAP which is actually 20' wide, but with the edges rolled to accommodate space on the 13' wall.

Unterwegs

Wie und wohin?

By Ursula and Otto Kirchner

ISBN 978-3-940061-40-9

Publisher Information:

August Dreesbach Verlag, Adalbertstr.14, D-80799
München, Germany

Website: www.augustdreesbachverlag.de ,
Email: info@augustdreesbachverlag.de



Unterwegs, translated from the German, means “On the Way”. It is a book that focuses on the theme of the movement of people by a variety of means, expressed through the papercuts of several artists.

The book opens with a series of papercuts by Ursula Kirchner who credits Hans Christian Andersen as the motivation for creating this book. Ursula says that when she was asked to exhibit in a gallery in Odense, Denmark she read Andersen’s fairytales and found out that he dreamed of flying. She says “There are a number of lovely stories of how he managed to make his figures fly. It is really astonishing.” In the first chapter of the book, Ursula presents several of her own papercuts devoted to the theme of flying as interpreted from several Andersen folktales.

(Ed. Note: A sampling of Ursula’s Andersen-inspired papercuts are featured in an article on page 22.)

Subsequent chapters introduce the unique styles of other papercutters who show movement via bicycles, automobiles, boats, carts, and rickshaws. For example, the chapter devoted to the works of Ernest Moritz Engert, titled “Tempo”, features humorous situations involving early forms of the automobile from the late nineteenth and early twentieth centuries.



ALADIN’S BOOT (Aladdin’s Boat), Lotte Reiniger, From a film. Text: Page 26



1892, Ernst Moritz Engert: Lady with a Lorgnon. (Spectacles) Page 48



BRAUTSANFTE, (Men Carrying the Bride), Hu Yumei, born 1951, Page 71.

PAPERCUTS - SCHERENSCHNITTE - DEVOTIONALS

Intimate Celebrations of Love Created by Heart and Hand

By Nancy Rosin, Valentine Editor

The utter purity of the most simple piece of parchment or paper, delicately cut, carefully made, tenderly executed – is exemplified by many incomparable antique tokens of love and affection. Made for love, or for religion, they became treasured gifts, still cherished today. From the most primitive, to the most elegant, the same equipment was used -- a special knife which would originally have been used to sharpen quills for writing, or the scissor.

In the sixteenth century, during the Reformation, and continuing into the mid-nineteenth century, small papercuts known as *Devotionals* were created for the joy of the artists' religious faith, as *convent art*. They were sold for the benefit of charity, and signified gifts to commemorate Christening, Communion, Mourning, Wedding, and, naturally, a *Celebration of Love*. People were encouraged to honor a patron saint, instead of a person, as their "Valentine". Beautifully executed miniature works of art, prized today for their exquisite designs and their incredible delicacy, emanated from France, Switzerland, Germany, Belgium, Italy and Holland.

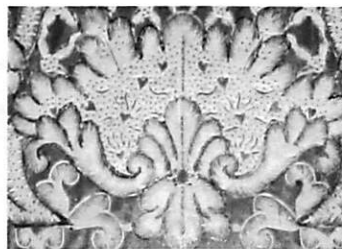
In each country, these lovingly made holy cards/tokens of love had different names: Knipsel, Spitzenbilder, Canivet, Klosterarbeiten, and Devotional.

Canif is the French word for the tiny knife – its' handle made from silver, wood, or ivory – which was customarily used to sharpen crows' quills for writing purposes. In France, the objects created with this tool became familiarly known as *canivets*.

Devout artisans in convents and monasteries also produced cutwork, which was designed to be treasured souvenirs of religious pilgrimages. While those earliest examples were created as religious mementos, they gradually evolved in intricacy, yet retained their early decorative elements. Devotionals had their own special characteristic writing in Latin or French or German, images sacred or secular, and reflected regional imagery, as was noted by the collector G. Magnien, referring to sea shell border designs from the Breton and Flemish maritime areas.

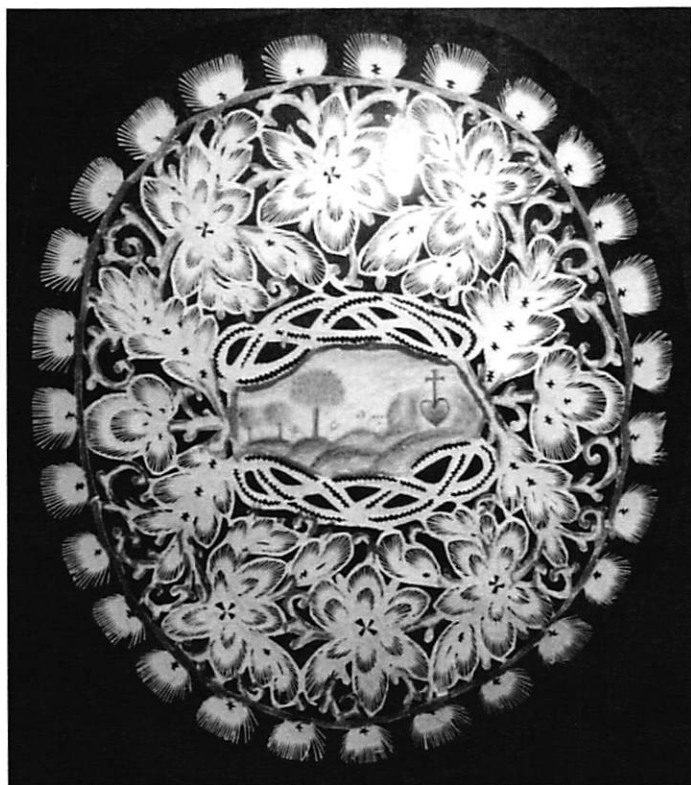


▲ Hearts and flowers, a delicate swag, and a festive border frame the central cartouche with its' painting of St. Paul. Cut from parchment circa 1700. Size 3 1/2" x 5 1/2".



▲ A very large devotional, 10 1/2" x 14", delicately cut, featuring a chair and drapery. The chair may symbolize the church, itself, and the tiny hearts are so beautifully incorporated into the work. The cartouche on the back of the chair includes a tiny gouache painting of dancing sacred hearts; the flower above may signify the Heavenly Father; the churches with their crosses, and the dove complete the symbolic image. 1700-1750.

In my own collection, two devotionals feature the *endless knot of love* which, like the wedding band, has neither beginning nor end. Originally, the *spiritual irrgarten* maze led to the path of enlightenment. More often, portraits of saints or the sacred heart of Jesus were pictured in a central cartouche and, in rare examples, the entire design is pierced. Undecorated papercuts have also been found, indicating that one could have a design customized – even then – for that very special gift.

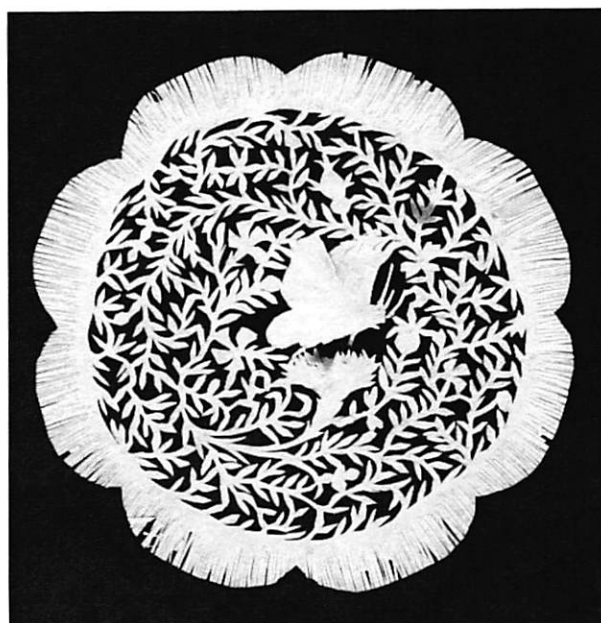


▲ A delicately fringed paper Devotional, this treasure was found at a Parisian flea market! The oval cartouche is surrounded, above and below, by two endless knots of love. The motif is derived from the religious *irrgarten*, providing the path to enlightenment and religion. It came to symbolize the eternity of love and marriage in many cultures. France, circa 1750, 4 3/4" x 5 1/4".

The religious holy pictures generally include a heart -- the Sacred Heart -- in the design, and it is this image, which later became so prominent in our modern Valentines. As a religious heart, it was often positioned on a sacred altar, which evolved into the Altar of Love, regaled over by Hymen, the ancient Greek God of Marriage, and thus, the heart became associated with romantic love. The hearts paired on holy cards signified Jesus and Mary, yet they eventually came 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.

In the early nineteenth century, intricate commercially manufactured lace paper was inspired by these decorative motifs -- central images, bouquets, pinpricks, and frame-like borders imitating tatted lace. The swags, which were once inscribed with saints' names, became the natural location for tender words of love and affection. The religious imagery of hearts and doves, which had adorned those miniature masterpieces, now combined with secular and mythological designs to create the magical lace confections, which propelled the popular Valentine industry. As the precursor of The Valentine, the Devotional plays a vital role in the evolution of the Valentine.

Delicate papercuts, often in heart shapes, which refer to the Sacred Heart of Jesus, became tokens created for love. Tucked within the pages of a family Bible, or carefully framed, they were not religious, but seem to embody a deeply romantic fervor. Personal favorites are heart-shaped items, as well as a tiny round *watch paper* with a butterfly hovering above a carnation. In a study of symbolism, the butterfly signifies the soul and eternity; the white carnation symbolizes ardent love and devotion. These elements enable one to read secret messages hidden within the artwork --- without a spoken or written word. It was a way, in fact, for romantic messages to be shared in an era of restrictive codes of behavior, and was fully utilized throughout the creation of many expressions of love. *The Language of Flowers*, the most important of the many secret languages, provides an interesting adjunct to the subject.



▲ Scherenschnitte watch paper. Each time the lucky gentleman opened his watch, this protective, loving gift would be a tender reminder of his beloved. Bought in Pennsylvania. Size 1 1/2" x 1 1/2".

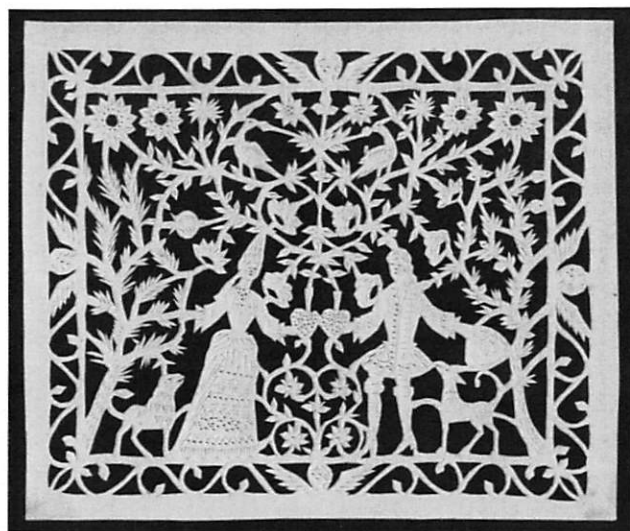
Scherenschnitte is the German word used to describe the "scissor cut" work of many immigrants to America, reflecting and preserving the German and Swiss heritage. It was often elaborate, made from folded paper, and artistically cut along the edges, so that, when opened, a magical design would have been created. It could be more fanciful, even cut with a sawtooth border and painted or inscribed. There are a vast number of styles, and the designs overlap in terminology with one we view as *Fraktur*. As a counterpoint, an early European paper cut, circa 1700, shown here, is not made in that same format, and would be referred to as a paper cut rather than as *scherschnitte*.

The special nature of these talismans is demonstrated by the way they were saved -- handed down between the pages of a family Bible, cherished in a trunk or special album, or displayed proudly on the wall. Some *Fraktur* found in America may have been lovingly brought here as treasured heirlooms, but much was inspired in the new land by traditional motifs. The Pennsylvania *Liebesbrief* (Love Letter) is similar to the style of early round, cutwork certificates in Germany; the heritage is preserved in the beautiful style. Their unique forms and beauty make them a significant link to the development of the Valentine, as they enable us to understand their important role in the intimate personal communication between people, so many years ago.

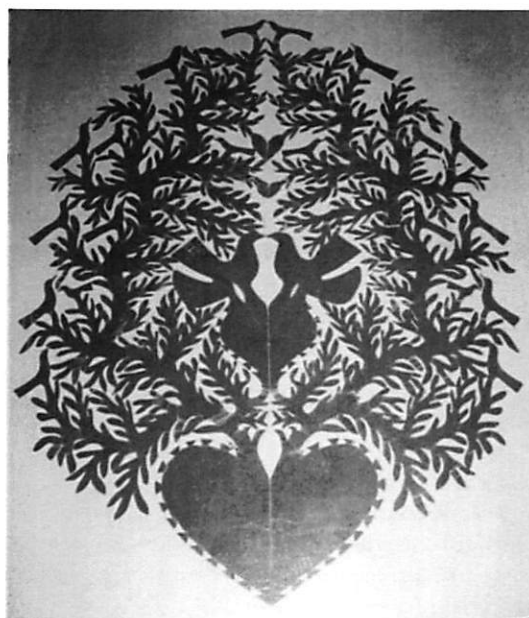
Later cutwork is more familiar to us, with their generally secular themes, but as Valentines, the Devotional was replaced either by commercially manufactured Valentines, or by those created as parlour crafts by romantic men and women of the nineteenth century. Inspired by creations from the past, today's artists create loving keepsakes to be cherished forever. While the antiques are treasured hallmarks of a different era, the essence of love is timeless.



▲ Our elegant Queen Anne period Lady wears an elaborate costume, artistically created with pinprick and knife-work.



▲ Continental paper cut, circa 1700. It may well be earlier. The imagery is reminiscent of the medieval design of the Unicorn Tapestries, and the costumes are incredible -- boots, weskit, headdress, and his tricorn -- along with the magical animals, the fanciful flora, and the angels. An offering of love. 4 ¼" x 5 ¼".



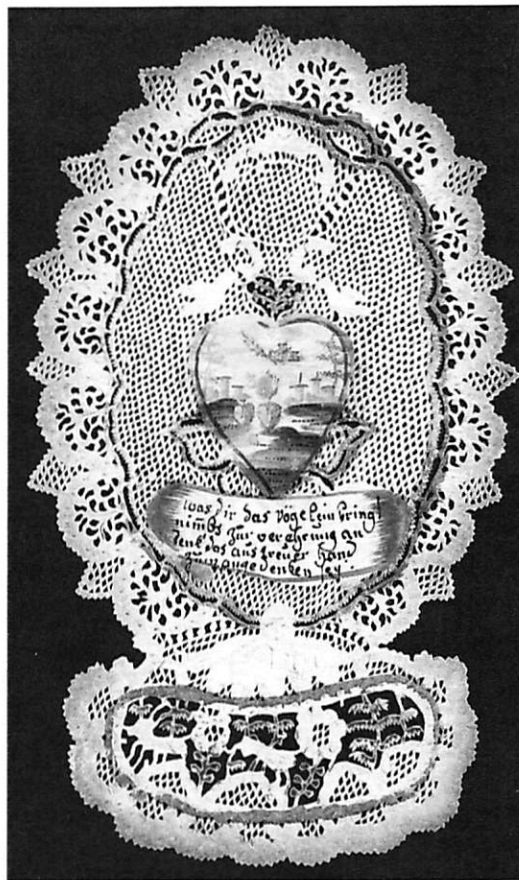
▲ The Pennsylvania "bird tree" is a classic design, suggesting the Tree of Life, cut from glazed paper. There are 22 birds perched on branches here and there! 6" x 8 ½".

Resources:

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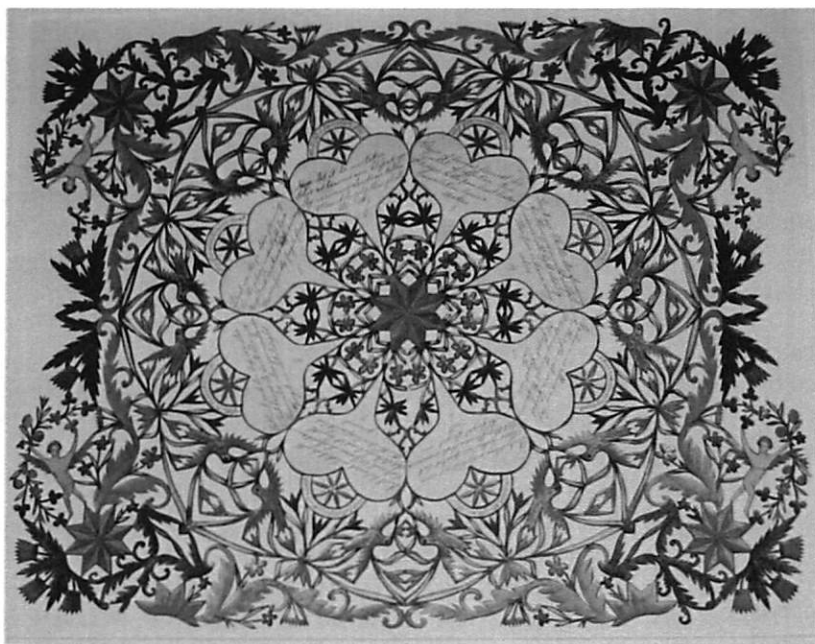


▲ Exquisite scherenschnitte with Victorian urns with vines, Catherine wheels, and winged cherubs within an archway. Complete with initials. Pennsylvania, circa 1825, 7 ½" x 8 ½".



► Charming oval Devotional with a poem in German: "Take and honor what the Little Bird brings you and think of it as a keepsake from a joyful hand." Strasbourg, France, circa 1700. 2" x 4"

► Unique woven paper hearts and hands, circa 1825-1850, in a heart-decorated tramp art frame, of a later date. 6 ½" x 9 ½".



▲ Bright paint completely covers this supreme example. Two layers of numbered, romantic poetry enhance thistle and cherubs. New York, circa 1830, 13" x 16".



▲ Scherenschnitte heart embellished with woven hair, as though it was a ribbon. The delicate hands and hearts rest upon an original base of brown velvet fabric. 1800-1825, 5" x 5 ½".

CHOPIN'S WOMEN

by Sue Throckmorton (via Poland)



▲ Entire display of the women in Chopin's life. From left to right: Justyna, Chopin's mother; Ludwika, Chopin's eldest sister; Maria Wodzinska, once Chopin's fiancée; Konstancja Gładkowska, Chopin's teen-age sweetheart; Solange, George Sand's daughter; Delfina Potocka, Chopin's student; Jane Stirling, Chopin's Scottish patron. Details of three figures are shown below the entire assemblage.

Poland was just in the grip of Chopin-mania! 2010 marked the 200th birth anniversary of the great Polish composer and pianist, Frederic Chopin. During the year there were countless concerts, exhibitions, the opening of the new Chopin Museum, the prestigious International Chopin Piano Competition which is held only every 5 years, etc. Even special stone benches throughout Warsaw mark sites connected to Chopin and which, at the push of a button, play fragments of his music.

Some time back I attended a gala concert marking Chopin's birth at the National Opera Theater. It was clearly the musical event of the year. Attended by Poland's leaders and other famous people and with music played by internationally well-known pianists, the concert drew a packed house. Nineteenth-century horse-drawn carriages stood outside the beautifully lighted theater, while in the vestibule people dressed in specially made period costumes promenaded and chatted as though they were waiting for one of Chopin's concerts. A closer look at the costumes revealed collars and cuffs decorated with Chopin's music and violets, Chopin's favorite flower.

During the intermission, I came out as usual to the large hall where people take a break, sip wine and discuss the music. There were other treats in store there. In the center was a facsimile of Chopin's piano made from a transparent material and filled with more than 200 violet plants imported from Holland. Beyond that another hall was set up as a cafe/bookshop of the period, with exhibits related to Chopin's life and containing furniture, paintings, and other decorations representing life as it was during Chopin's time down to the smallest detail.

But the piece de resistance for me was the large tableau facing the entrance to the hall. There stood eight real-life-size figures of women in Chopin's life. What was so amazing about this? All of the figures were dressed in costumes made completely of white and black paper! Black and white photos won't do them justice, however, because set against palms and stained glass, they and the piano in the center of the room were bathed in shifting shades of violet, green and blue.

This is not the end of the story. Intrigued by the fantastic paper costumes, I was determined to meet the person who made them. I contacted the organizing body of the concert and was given the name Izabela Chelkowska-Wolczynska, and was told that she was a "famous scenographer." Undaunted, I e-mailed her and explained that I was eager to meet her and talk to her about her paper creations. She replied quickly and invited me and my friend Maria to her house for Sunday tea.

My friend Maria knew the house. One of 12 small similar bungalows, they had been designed by Iza's husband Bratislaw and others as experimental housing in the 60's and constructed in such a way that each owner had a garden/patio completely isolated from the street and neighbors. The inside of the house reflected their many interests: plants, birds, prints and engravings, travel items, family memorabilia, a collection of caps, statues and carvings, etc.. all of which were either kitsch and or of "noble pedigree" and seemingly disparate, but which, combined with thought and care and a little dash, were, nevertheless, compatible and attractive together.

Both Iza and her husband Bratislaw were charming and hospitable hosts. Iza was almost bubbling with enthusiasm for her work. I had done my homework and knew that she was a graduate of the State Higher School of Plastic Arts in Poznan and the Academy of Fine Arts in Warsaw. Today she is well-known as a designer for museum and fair displays, an interior decorator of governmental and other institution's buildings and a scenic and costume designer for films, theater, opera,, and even most recently for the Warsaw zoo. Described as a "pasjonatka" (a passionate woman), she had once prepared 96 cultural events in one month, 16 palace interiors in 2 weeks and had worked non-stop for one month transforming the floors of the Palace of Culture, the largest building in Warsaw, into a 1920's Italian villa. Iza explained that she preferred to work intensively like that, channeling all her enthusiasm and endless stream of ideas into the project at hand in a limited amount of time.



◀ Izabela Chelkowska-Wolczynska, creator of the paper figures of women in Chopin's life

That was certainly the case in the creation of the Chopin gala which I had attended and which she completed in only 3 weeks. My special interest being the paper figures of women in Chopin's life, I talked to her at length about her experiences with paper. She said her first experience was at the Drama Festival in Krakow 6 years ago. Iza had always liked to experiment with new materials, and the Festival not having enough money, she turned to paper for decorations in the dramatization of Pan Tadeusz, the long narrative national poem of Poland. Using paper printed with the text of the poem on it, she made table decorations with food, dressed chairs and fashioned costumes for the actors out of paper. For the 10-year anniversary of the Miedzyzdroje Festival, she created her first life-size figures, two of the characters, Zosia and Teleman, from Pan Tadeusz. Working outside in her patio, she crumpled paper and joined sections with tape shaping the mannequins before creating the costumes. Using the same method for Chopin's women, she then made the costumes and hair with all kinds of paper: packing paper, paper for wrapping flowers, shiny and mate papers, special crinkly paper printed with music, paper doilies for collars and cuffs, tissue paper, crepe paper, both the right and wrong side of papers, etc. All of the paper was white with the exception of the figure of George Sand, Chopin's lover, who often dressed like a man. For her costume she sprayed the paper black. To create many of the hair styles she curled paper on a stick.

One of her favorite and most versatile papers is toilet paper----"but unused!" her husband quipped. She used toilet paper extensively in a portable exhibition which traveled throughout Europe. Made of folding screens which used collage on stenciled backgrounds, the exhibition illustrated the life and poetic themes of Wislawa Symborska, the winner of the Nobel Prize for Literature in 1996.

Finally leaving Iza's home, we felt warmed by her enthusiasm and infectious sense of humor and awed by her tremendous versatility and inventiveness. I would like to thank her here for her hospitality and graciousness and for later sending me a CD of her paper-dressed figures to share with GAP. Also a big thank you to Maria Dabrowska for helping me to translate Iza's rapid-fire Polish into English.



▲ More details of the dress and hair styles----all made out of paper

A Few Words About Chopin

Frederic Chopin was born in Zelazowa Wola in 1810, the son of a Polish woman and a Frenchman who had come to Poland and who would eventually make his living as a French tutor in Warsaw. Already considered a musical prodigy in Poland, having composed his first polonaise at age 8, Chopin, nevertheless, traveled to Paris at the age of 20 to make his fortune and never returned to his native land. He remained a Polish patriot, however, and much of his music was influenced by Polish musical themes and forms. No other composer contributed as many signature works to the piano's repertoire. Chopin was at the center of the Romantic movement in music in Paris, and although he was a popular soloist, he never gave many concerts there during his lifetime, preferring to earn money by taking in pupils. He was sickly most of his life, and a 9-year-long affair with the French novelist George Sand sapped his already poor health. Finally after a year in Great Britain, mostly under the patronage of Jane Stirling, a wealthy pupil of his, he returned to France and tragically died there at the age of 39. He was buried in Paris, but his eldest sister Ludwika secretly returned his heart to Poland where it still rests in the Holy Cross Church in Warsaw.



▲ Silhouette of Chopin based on a painting by Eugene Delacroix
© 2010 Sue Throckmorton

A Medley of Diverting Treasures

All Done with Scissors

Compiled by Pat Stuntz

*With special thanks to Steve Woodbury for suggesting the topic
and the City Museums of Odense, Denmark for their kind permission to reprint their website images and content.*

The Emperor's New Clothes, Thumbelina, and The Ugly Ducking are the titles of children's stories that are well known to all of us. No matter our age, we all are probably familiar with these titles and many more from the pen of Hans Christian Andersen (1805-1875). His 156 different stories are the most translated fiction in history. Even now, over a century and a half after his death, his stories are being told and re-told all over the world. Born in Denmark, this author and poet delighted children worldwide with his stories. They have inspired motion pictures, plays, ballets, and animated films. But did you know that Andersen was also a papercutter?

The City Museums of Odense, Denmark are currently featuring a series of Anderson's papercuts on their website at <http://museum.odense.dk/andersen/klip>. The following information from their website provides a clue to the symbolism behind his papercuts:

To Hans Christian Andersen paper was not meant to be media for the written word only. Paper - it seems - represented the basis for his imaginative expressing. Throughout his life Hans Christian Andersen was an addict to paper. He wrote on it, he drew on it - and he used it to cut in. Like the ancient expression that he form and art was hidden in the stone, only to be revealed by the sculptor, the poet used his material - the paper - to engrave, or rather to carve out his ideas with ink. And more radically he used his unexpected monstrous scissors to cut out the most elegant figures.

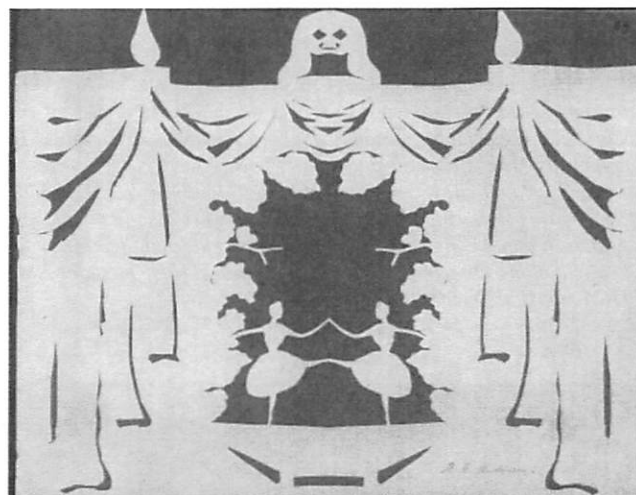
In order to amuse his friends and their children Hans Christian Andersen made his paper cuts. Hans Christian Andersen was in fact a very popular paper cutter. In almost every memoir made by his acquaintances a recollection over this activity of the author is made. There is no straight connection between the author's paper cuts and his fairy tales, but he used to accompany his paper cutting with a fantastic tale, and end the tale by unfolding the paper to the amazed listeners.



◀ Photograph of Hans Christian Andersen © 2010 Odense City Museums, Denmark. Used with permission. Photo taken by Franz Hanfstaengl, 1860

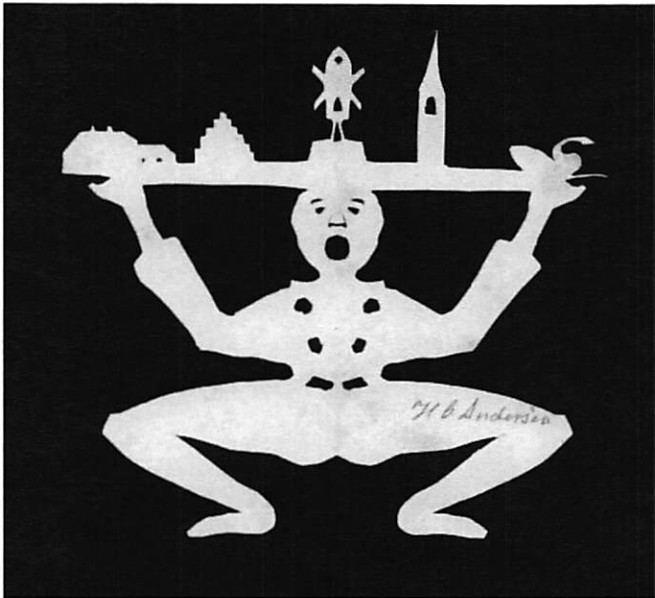
The paper cuts were not only meant to be a pleasure for the eye but also a challenge to the mind. Often there was a hidden meaning in the paper cuttings - in the same way, as we know it from the fairy tales: on the surface it could amuse, in the depth it would amaze. Some of the paper cuts are purely picture puzzle or rebus; others are icons combined to represent a linguistic symbol.

The double meaning hidden in the paper cuts demonstrates the way of thinking of the fairy tale author. It reveals an utmost modern way of thinking, using the word not as a media to create meaning but as a material of meaning itself.



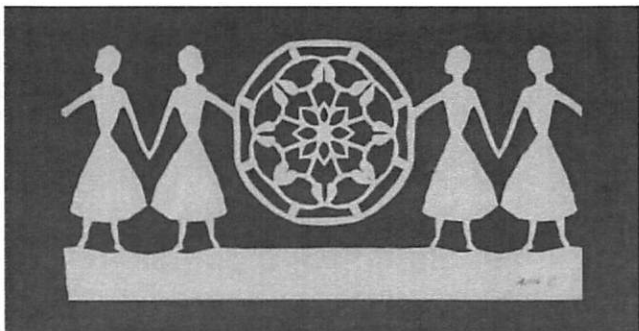
▲ Theater curtain with two ballerinas - a tree and branches
© 2010 Odense City Museum, Denmark. Used with permission.
21 x 27 cm

Hans Christian Andersen saw fairy tales as a poetic form that combined folk art and literature, which often described both the sad and the comical elements of life. With papercutting, he employed these same devices of first starting in one direction, then quickly changing course. He did this by beginning with a folded piece of paper, then rapidly breaking symmetry and changing the composition in order to introduce new figures and shapes. We are fortunate, indeed, that so much of his creativity has been preserved for us to enjoy today.

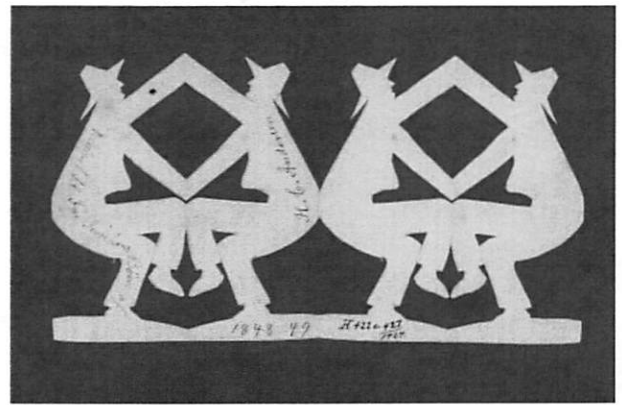


▲ Plasterer / clown with tray with buildings on it. 12.5 x 13.2 cm
© 2010 Odense City Museums, Denmark. Used with permission.

Comments by Steve Woodbury:
Kjeld Heltoft in the book "Hans Christian Andersen as an Artist" refers to Andersen's "pseudonyms, such as a swan, a dancing pierrot, or a stork" These motifs certainly appear in many of his cuttings. Heltoft comments "The course of Andersen's life is reflected in the series of subjects. Paper cut was made as Basnaes Manor in West Zealand. Nearby was Holsteinborg Manor, and both were among the places Andersen found congenial for making papercuts and therefore often brought along his scissors when visiting them." (also includes typical HCA motifs: a windmill and a swan)



▲ Four girls standing two by two holding a rosette between them
13 x 21 cm
© 2010 Odense City Museums, Denmark. Used with permission.



▲ Dancing men in a chain, 1848 9.2 x 17.3 cm
© 2010 Odense City Museums, Denmark. Used with permission.

Comments from Steve Woodbury:
Paper cut was made for the children of the sculptor Jens Adolf Jerichau and his wife the painter Elisabeth Jerichau Baumann. When folded a little in the middle it could be stood on the table and blown across it.



▲ Fantasy cutting for Dorothea Melchior.
Millman, goblins, skulls, swans, angels, ballerinas, Ole Lukoie, hands, masks, club rushes, dancing pierrots, 1874
42 x 26.5 cm
© 2010 Odense City Museums, Denmark. Used with permission.



▲ Jumping Pierrot (theater clown)

Made for Mathilde Orsted, daughter of physicist H.C Orsted

22 cm x 16.5 cm

© 2010 Odense City Museums, Denmark. Used with permission.

In Andersen's paper-cuts you see

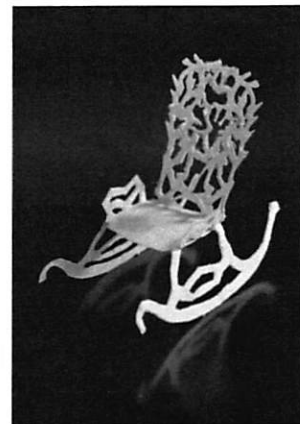
His poetry!

A medley of diverting treasures

All done with scissors

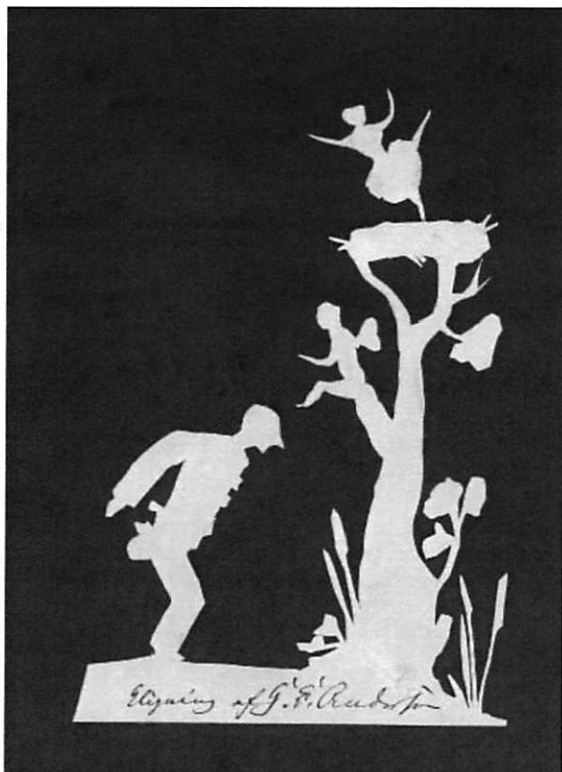
Hans Christian Andersen

From a scrapbook he made for Astrid Strampe, the great-granddaughter of his friend Jonas Collins



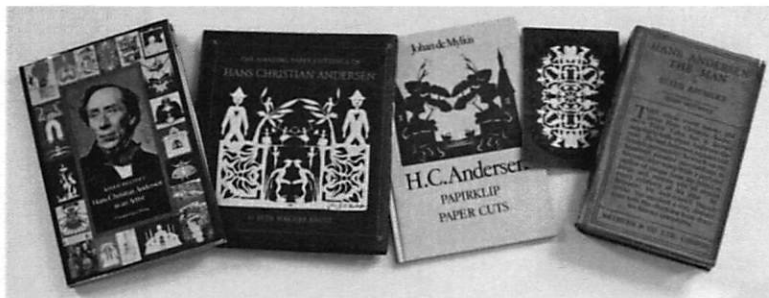
▲ Rocking chair cut and folded so that it can stand on the rockers. Fine pattern on the back of the chair.

© 2010 Odense City Museums, Denmark. Used with permission.



▲ Pierrot, tree, angel and a ballerina in the nest at the top of the tree, 13.2 x 9 cm

© 2010 Odense City Museums, Denmark. Used with permission.



Papercuttings by Hans Christian Andersen A Short Bibliography from the Library of Steven Woodbury

Heltoft, Kjeld, *Hans Christian Andersen as an Artist*, translated from the Danish by David Hohnen, Christian Eljers' Forlag, Copenhagen, 2005, 224 pp
Includes color reproductions of numerous HCA sketches, cuttings, and collages.

Brust, Beth Wagner, *The Amazing Paper Cuttings of Hans Christian Andersen*, Ticknor & Fields, New York, 1994, 80 pp
The story of Hans Christian Andersen for older children, with numerous black and white reproductions of his cuttings

Mylius, Johna de, *H.C. Andersen: Papirklip Papercuts*, Aschehoug, 1992, 48 pp

21 full-page color plates of Hans Christian Andersen cuttings, with text in Danish and English

H. C. Andersnes Klipninger, *H. C. Andersen Hus*, Odense, n.d.
Booklet of 10 removable color postcards of Hans Christian Andersen papercuts

Reumert, Elith, *Hans Andersen the Man*, (translated from the Danish by Jessie Bröchner), Methuen & Co. Ltd, London, 1927, 192 pp (includes annotated index)

A biography; illustrations include 9 black and white plates of Hans Christian Andersen papercuts

A Storyteller, and a Papercutter

Papercuts and Commentary by Ursula Kirchner
Compiled by Pat Stuntz

The stories of Hans Christian Andersen have delighted people of all ages for generations. Their colorful plots, filled with fantasy, give complete rein to the imagination. They have inspired motion pictures, plays, ballets, and animated films. *And papercuts.* GAP member Ursula Kirchner has designed highly creative interpretations of many of Andersen's folktales. In her recent book, *Unterwegs*, Ursula tells how Andersen's tales have inspired several of her papercuts. In addition to those in her book, Ursula has also created other papercuts inspired by Andersen's tales.

To read the complete story behind each of the papercuts, an online visit to <http://hca.gilead.org.il/> is suggested. In this way, Ursula's delightful papercuts may be more fully appreciated. *PS*

► DIE POETEN (The Poets) © 2011 Ursula Kirchner

from *Ole The Tower Keeper*, Hans Christian Andersen, 1859

"The journey of the witches on the broomsticks is well enough known - that journey is taken on St. John's eve to the Brocken (Goethe, Faust) but we have a wild journey, also which is national and modern, and that is the journey to Amager on the night of the New Year. All indifferent poets and poetesses, musicians, newspaper writers and artistic notabilities - I mean those who are no good - ride in the New Year's night through the air to Amager. They sit backwards on their painting brushes or quill pens, for steel pens won't bear them - they are too stiff."...



◄ DER FLIEGENDE KOFFER (The Flying Trunk) © 2011 Ursula Kirchner

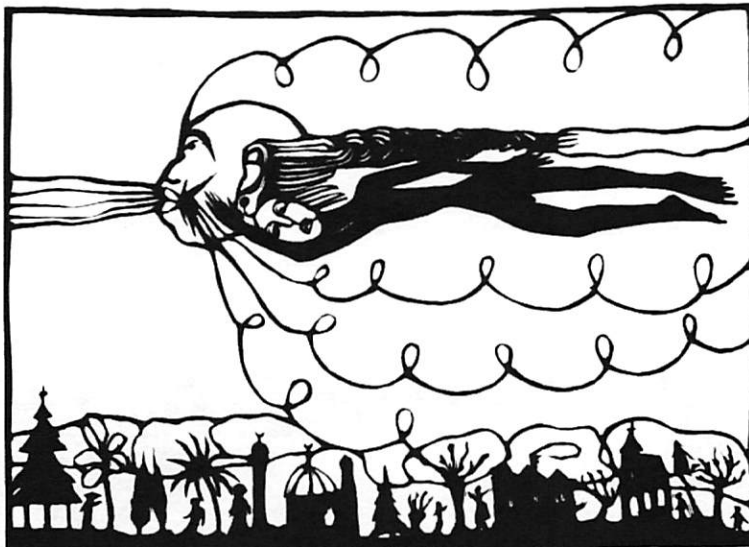
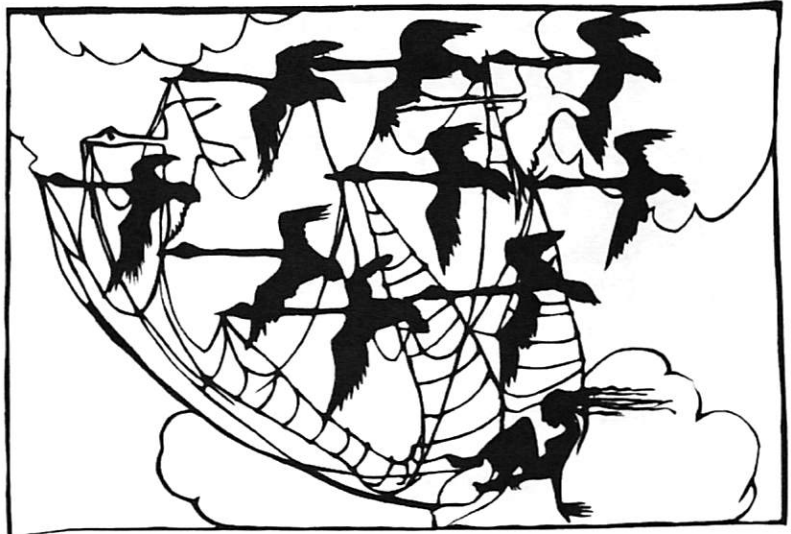
from *The Flying Trunk*, Hans Christian Andersen, 1838

This story focuses on an adventure of a merchant's son, who wastes his father's fortune and is left with nothing. "A friend sent him an old trunk with this message, 'Pack up!'" "Yes," he said, "it is all very well to say 'pack up,'" but he had nothing left to pack up, therefore he seated himself in the trunk. It was a very wonderful trunk; no sooner did any one press on the lock than the trunk could fly. He shut the lid and pressed the lock, when away flew the trunk up the chimney with the merchant's son in it, right up into the clouds....."

► DIE WILDEN SCHWANE (The Wild Swans) ©
2011 Ursula Kirchner , *Unterwgs*, p. 20

from *The Wild Swans*, Hans Christian Andersen, 1838

The Wild Swans is the tale of a king who had eleven sons, and one daughter, named Eliza. "The eleven brothers were princes, and each went to school with a star on his breast, and a sword by his side. They wrote with diamond pencils on gold slates, and learned their lessons so quickly and read so easily that every one might know they were princes. Their sister Eliza sat on a little stool of plate-glass, and had a book full of pictures, which had cost as much as half a kingdom. Oh, these children were indeed happy, but it was not to remain so always. Their father, who was king of the country, married a very wicked queen, who did not love the poor children at all. She told the king so many untrue things about the young princes, that he gave himself no more trouble respecting them." She turned the princes into swans.....



◄ DER OSTWIND UND DER PRINZ (The East Wind and the Prince) © 2011 Ursula Kirchner , *Unterwgs*, p. 21

From *The Garden of Paradise*, by Hans Christian Andersen, 1838

There was once a king's son who had a larger and more beautiful collection of books than anyone else in the world, and full of splendid copper-plate engravings. "He could read and obtain information respecting every people of every land; but not a word could he find to explain the garden of paradise, and this was just what he most wished to know. One day he was walking alone in the wood, when evening came on. The clouds gathered, and the rain poured down as if the sky had been a waterspout; and it was as dark as the bottom of a well at midnight. He found refuge in a cave, in which an old woman sat by a roaring fire. She told him he was now in the Cavern of the Winds, and her sons were the four winds of heaven...."

► LITTLE GERDA ON THE REINDEER © 2011 Ursula Kirchner

from *The Snow Queen*, Hans Christian Andersen, 1845

The Snow Queen, in seven stories, is the tale of Kay and Gerda, two neighbor children. One evening, when little Kay was at home, "he climbed on a chair by the window and peeped out through the little hole. A few flakes of snow were falling, and one of them, rather larger than the rest, alighted on the edge of one of the flower boxes. This snow-flake grew larger and larger, till at last it became the figure of a woman, dressed in garments of white gauze, which looked like millions of starry snowflakes linked together. She was fair and beautiful, but made of ice—shining and glittering ice...."





PERSONAL

Papercuts

By

Sue Throckmorton

PEACOCKS AND SNOWFLAKES

Whenever I show my papercuttings, people ask me how I get my ideas. Here's one example: A few summers ago fellow GAP member Carolyn Guest and I visited the farm of the parents of two students I taught in a one-room school in northern Vermont in the 1970's. My students' mother took us around the farm a bit and proudly showed us her white peacocks.

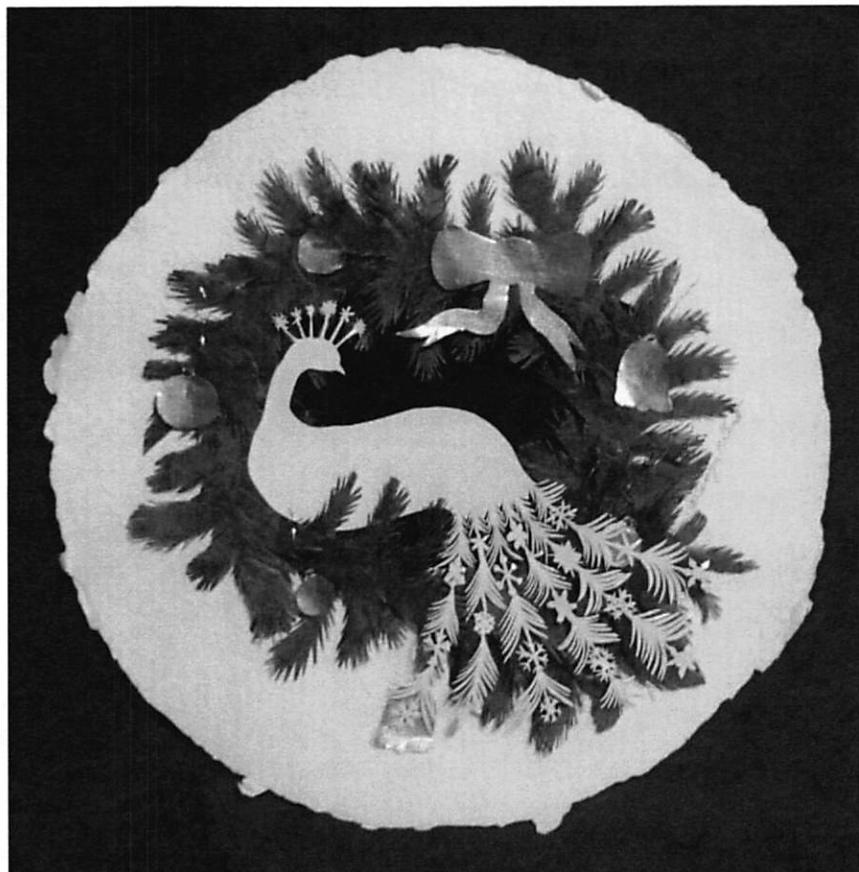


▲ UNTITLED © 2011 Sue Throckmorton

Neither Carolyn nor I had ever seen white peacocks before. Unfortunately, their feathers were not in display, so we asked their owner what they looked like when their feathers were fanned out. "Like snowflakes on straws," she replied. That image stayed in my mind all year. Finally I decided to make an imaginary papercut of one of the peacocks in display. I couldn't show the fan behind the peacock's head and body because everything would be white, and there would be no contrast, so I cut the peacock from the side and whirled the feathers around its body like a snowstorm. I painted the background with blue and green inks, the colors of the peacock with which we are all probably more familiar.

Later on when I was visiting Carolyn again in Vermont, she told me that the image had stayed in her mind too and that she had also made a papercut of what she thought that peacock might look like. Her peacock is placed on a background of dark green pine boughs with gold-colored ornaments interspersed among the needles.

Now before you study both our pictures too well, close your eyes and try to imagine what a white peacock with a fan of snowflakes on straws would look like. Now open your eyes and look at our peacocks. Do you think we captured the idea?



► UNTITLED © 2011 Carolyn Guest

Papercutter Profile

Marilyn Thomson



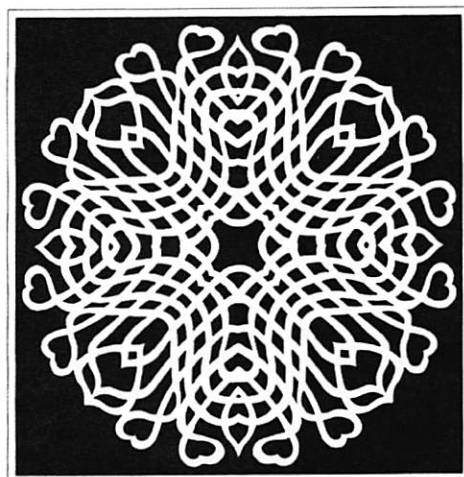
Marilyn Thomson

I became interested in papercutting years ago. My mother told me the story of a one and a half year old Marilyn, who did some of her first "artistic" work by mixing red fingernail polish and face powder together, then placing it directly onto the one inch tiled white bathroom floor. She also added that it took a few gallons of fingernail polish remover to return the tiled floor to its normal color. She never let me forget that first endeavor into the art world.

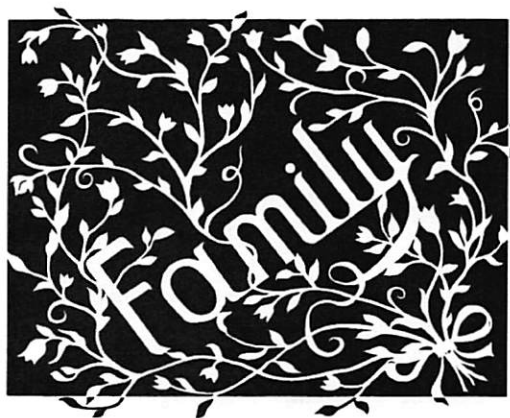
As an adult, I found papercutting very relaxing after a busy day of hospital work as an RN. Perhaps the change of pace and being very interested in something else helped me relax. Also, I like the surprise at the end. By the time I make a cutting, I have just about memorized each little portion of the cutting, and it is always surprising to me to turn the paper over and see what has been created.

Tools: It's my favorite to cut unfolded, single sheets of 28 lb. text weight paper, usually using an X-Acto knife with a #11 blade. It's wise to use a self-healing cutting mat to protect the table's surface, and sometimes when the detail is very small, a clip-on the table, magnifying lamp is very helpful. Usually I cut on white paper, but have been known to cut even on wrapping paper. Generally the cuttings are mounted upon mat board and stored in a three ring binder with transparent plastic "sleeves."

Current info: Indianapolis is my home and where I am enjoying retirement. Other activities have included singing in a church choir, volunteering, doing needlework, teaching how to watercolor and traveling. Several years ago I began an association with papercuttingsbyalison.com and now develop original cutting patterns which are sold through either their web site or catalog. I also began shading the portion of the cutting that is to be cut and removed, since I found that too often I was cutting the wrong section away. So, if you see any of my patterns, you'll know which part is to be gone and which part stays.



HEARTS AFLUTTER © 2011 Marilyn Thomson



HONORING THE FAMILY © 2011 Marilyn Thomson



DAHLIAS AND FRIENDS © 2011 Marilyn Thomson

Ideas & Inspirations

By Marilyn Thomson and Peggy Gleason

THERE'S NO PLACE LIKE HOME

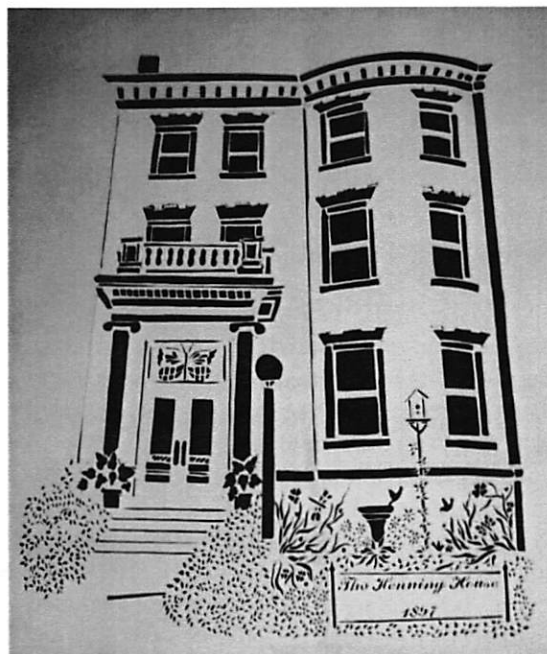
Ed. Note: Gap MEMBERS Marilyn Thomson and Peggy Gleason may live in different states but representing a home in papercutting was a challenge they each accepted. Below are the stories behind the papercuttings and how the theme of home inspired these two ladies.

Peggy Gleason wrote to say "I procrastinated about 6 months before I finally decided I could make a papercutting of "The Henning House" 1897. I had to re-draw somewhat of a sketch that owner Kathy Cooter had sent to me. I did struggle on this one and it took 49 hours to accomplish the final cut. I added all the embellishments you see...ex: bushes, flowers, bird bath, bird house, birds, butterflies, firefly and the sign you see in the front yard. I recently sent it on to (homeowners)Kathy and Bob and in their reply I find they are very pleased with what I had done."

Below Kathy Cooter has written some history of this extraordinary home:

The Henning House was built in 1896-97 in the then wealthiest area of Louisville Kentucky. A little over a mile from the Ohio River, the house is about 7000 square feet with 6 bedrooms, 5 bathrooms and large open living and entertaining areas. It is the first house built on steel beams in Louisville and faces Central Park designed by the Olmsteads, the designers of the New York Central Park.

Sarah Henning was the the first owner - a young widow with three children. She lived in France much of each year and furnished and decorated her Louisville home in an ornate Rococo style with mirrors reminiscent of Versailles. The house has had seven owners since then and has been an office for Kentucky Fried Chicken, a boarding house, multiple family housing and a bed and breakfast. Fortunately, the house still has original flooring, walls, lighting and most of the original windows, as well as a beautiful carriage house. The Henning House exterior and interior has been featured in many magazines and often is a stop on historical house and garden tours.



► HENNING HOUSE, 1897 © 2011 Peggy Gleason
Above, photograph of Henning House

Marilyn Thomson chose to make a papercutting of her own home. She shares with us her process of starting with a photograph, then developing the final papercutting through a series of steps:

"I usually scan any pictures that I have into Photoshop elements and change them from colored photos to black and white. This helps me imagine the paper cutting that is in development better than the colored photo. If a person did not have a computer, they could copy and size the picture at any copy center. Normally I'll aim at making the finished product to fit an 8 x 10 inch frame.

Here are the steps that I recommend that people do when converting a photo to a cutting:

1. Select a photo which you like. Look at it closely for items that are too much detail. Strongly consider deleting those items from your cutting. Also, look at the home to be sure that the sides of the home are parallel to one another. If you are looking at the home from straight ahead, the roof line, window and door tops/bottoms, and foundation of the home should all be parallel with one another. On the other hand, if you are looking at the home from a corner, for example, the distant "horizontal" lines will be closer together than those up close. In this example, we are looking at the home directly from the front.

2. Usually I trace the basic lines of the home using the 8 x 10 photo and tracing paper. It helps to use a fine line marker, rather than ball point or pencil (both of those smear on tracing paper.) Greatly simplify the tree limbs and, again, eliminate small items which will not contribute to the picture. If a small tree is in front of the windows of the home, either move the tree or do not plan to cut it at all. Usually I "prune" away small bushes, tray twigs, brick or siding markings, etc. Be sure that all parts of the picture "connect" with one another, otherwise, you will have a picture that falls apart.

3. Turn the tracing paper over, and hold the tracing up to a light. Look at the reversed image for balance and any needed adjustments. This will be the image that you will use for the cutting. If you cut on white paper, place the reversed drawing onto the printer window and using 28 lb. paper, make the copy. However, if you cut on black paper, place the reversed tracing paper drawing onto the black paper, secure at the top so that the papers don't slip, and start cutting through both layers.

4. When finished with the cutting, turn it over and admire your work. You deserve it!!! Look for any little frayed areas and tidy them up a little. Very small mistakes can be corrected by returning to the back side of the cutting, and using the tip of a tooth pick or old blade tip, to place white glue like a tiny bridge over the cut area. Allow to air dry and it look fine from the correct side. Lightly glue in the same manner to the appropriately sized background mat board or heavy paper.



ANGELS AMONG US © 2011 Marilyn Thomson

This cutting is a warm, yet snowy winter setting, with an angel watching overhead in the clouds. This is actually my house and the title comes from the Bible vers, Hebrew 13:2. Its general meaneaing is that we may find "angels among us" when we least expect it.

Photo, top, by Marilyn Thomson

Cuttings from the **Past**

Eighteenth Century Elegance

Bu Susan Hahn



We are starting the New Year off with a touch of elegance!

Here is an 18th century style paper-cut portrait of a very fashionable young woman. The paper itself predates 1880. The cutting was found in England, but could quite possibly be a French piece, based on the style of clothing in the design. A typewritten label is attached to the back of the frame with the name 'Nellie Orme'. (A rudimentary search of this name on the Internet did not return any conclusive data.) The ebonized frame measures 5 1/2 inches by 4 1/4 inches in size, and does not date from the time period.

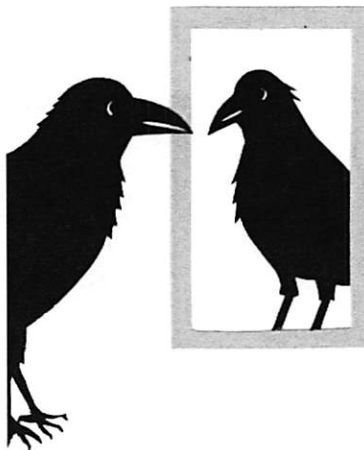
As you can see from the close-up, the top of the cutting (her hair) has broken away from the rest of the design and the glue adhering it to the background has discolored and shows through the paper. The actual color of the cut paper itself is sepia toned, and it is slightly spotted from age. There are very few 'paper bends' and tears in this piece. This elegant lady has held up quite well for her age!

Many thanks to Peggy McClard of Peggy McClard Americana & Folk Art for her kind permission to use this piece in FirstCut.

Check out her delightful website at www.peggymcclard.com.



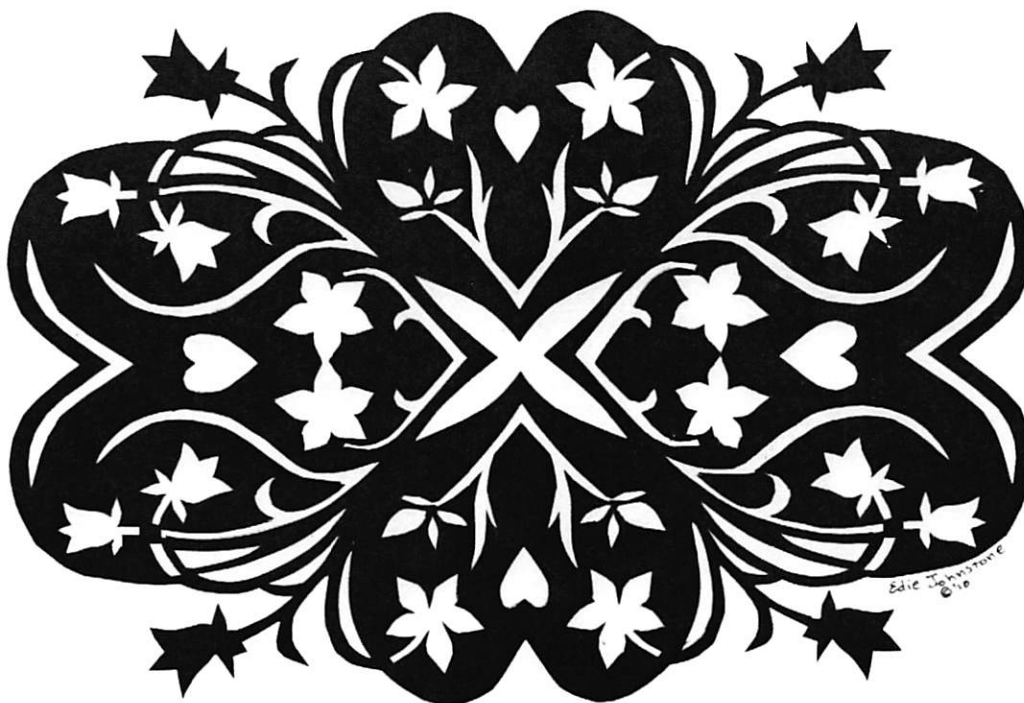
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Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522
Email: pnstuntz@dejazzd.com

To submit artwork: Clear black/white photocopies of an original papercut may be mailed to the above address. Digital images may be postal mailed via CD or emailed. Label each item with identifying information (name, address, title of work, dimensions, date cut, tools and materials used)

To submit articles: Send articles in Microsoft Word format via email or on a CD. If that option is unavailable, articles may be mailed as a typed manuscript. To submit a Papercutter Profile, send a one page typed essay about the member including information about how papercutting became an interest, tools and techniques used, any personal papercutting advice or tips for other members, and examples of the member's work. (Follow artwork submission requirements.)

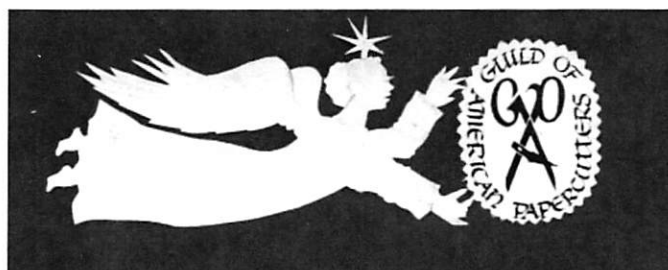
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