



Communication From Members Of The Guild Of American Papercutters

Design by Steve Woodbury

February 2021

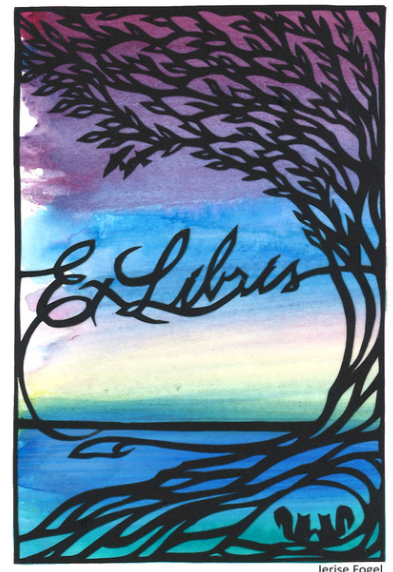
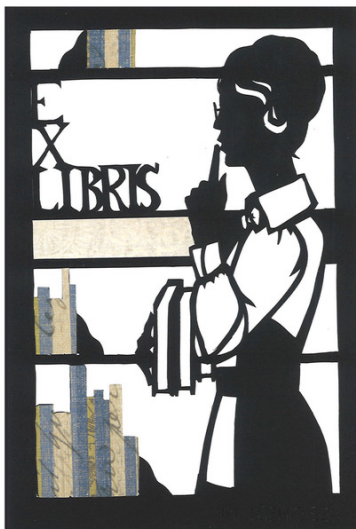
Check In With Mindy

The GAP board held its quarterly meeting January 31. It is so gratifying that this all volunteer board accomplishes so very much. I am pleased to share some of the highlights:

Membership/Exhibitions: It makes sense to combine these topics for this article. As you know, the 2020 membership gift was a sample of four papercut bookplate prints from our current traveling exhibit *Ex-Libris*. We have now printed three different bookplate prints to sell from our online shop and in any venue that will be hosting this traveling show and is able to sell them. Due to COVID, the best place to host the show seems to be in shop windows. If you know of such a location, contact Melanie at mkehoss@outlook.com. The show is currently in Takoma Park, Md. and can travel as long as we have new locations.

Papercutting Classes: Since last summer, we have been offering monthly classes taught by our members. There have been so few papercutting classes since the start of the pandemic. We are thrilled that we have been able to offer monthly classes AND pay teachers. It has also been an important source of income for GAP. We hope you will take our classes and do check out this month's class being taught by Wendy Bale.

Technology: We have a website, a Facebook page and an Instagram account so you could say we are hip with technology and now we are super focused on growing our Instagram presence so do connect with us.



Images: (Left to right) Bookplate designs by Melanie Kehoss, Dave Reichard, & Jerise Fogel

Strategic Plan: GAP is about to undergo its first ever strategic plan. What does this mean? It means that we have been a wonderful organization for 32 years and we want to take stock of our original goals and how best to meet the current needs of members while responding to the technological demands of the 21st century. Every member will have a chance to weigh in either through a survey, focus group or one on one interview. We have hired Casey Enders, Founder and CEO of Resolve, Inc. to facilitate the process. Stay tuned and we hope you will answer the call for feedback.

GAP Conference: Yes, we are convening our conference postponed in 2020. It will be held virtually in July. Stay tuned for more information.

I am pleased to share a picture from a class I just taught combining my love of papercutting with Zentangle®. You might know that papercut valentines have a history well documented by Nancy Rosin. Check out her articles on our website (<https://papercutters.org/valentines/>) . Here is a picture from my class.



Finally, I am interested to know your origin story because I think it would be great to share it in First Cut. How did you learn to papercut? What drew you to this art form? If you would take three minutes to shoot me an email, I will compile the response and share them next month in First Cut.

president@papercutters.org

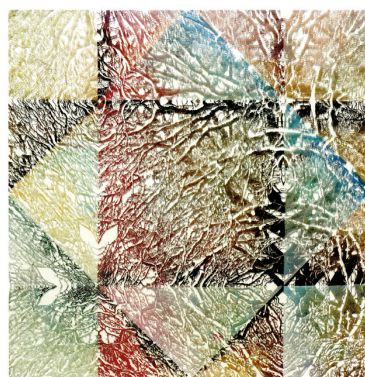
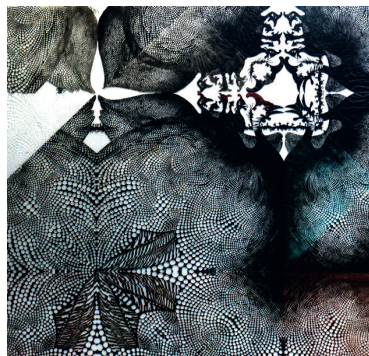
Look forward to hearing from you.

-Mindy

From Ernst Oppliger

2021

Papierschnittkalender
Ernst Oppliger



Ernst Oppliger made a 2021 calendar.

The price for the calendar is \$ 28.00 plus shipping \$ 12.25

His email address is: info@ernst-oppliger.ch

The title of the artwork is "Schlauchboot" (rubber boat/Lifeboat)

From Lucrezia Bieler

I am working on a series of images about preservation and protection of nature.

"Invasive"

Invasive species like the Lionfish are decimating the fish populations and are because of that a threat to the well-being of coral reefs and other marine ecosystems.



Q and A with GAP Member Janelle Washington

By Lissa Spitz

What are your favorite things about papercutting?

My favorite thing about paper cutting is the process of cutting the paper. It's very soothing and meditative and I always enjoy the big reveal.

What techniques, materials, or tools are most important or useful to you in your work? Things you come back to again and again?

My most important tool is my old school rapidomatic mechanical pencil. I draw all my designs by hand and sometimes will scan them into Illustrator if I need text. I have several craft knives from art school that I use, and I only use Excel blades as they seem to be the sharpest and the point doesn't break as quickly. Other materials I use are Tombow mono glue and tissue papers for infills, glue dots for placement, 60 lb card stock paper and Artgain black paper for my paper cuts.

You've been featured in many exhibits and events. Which have been the high points for you and why?

The high point is all of them! I am humbled when people find me to create art for their space or include me in their exhibits or projects. I appreciate every project and event I participate in as it helps me to be more confident in my work and pushes me to grow creatively.

Do you ever worry about running out of ideas for new pieces? If so, what do you do at those times?

I do run out of ideas all the time! I have learned over the years to only do what I can. Since my art comes from my imagination or something inspiring me, I only create when I have a design in my mind, even if it's

just a rough idea. I have turned down participating in exhibits because I couldn't come up with a paper cut to fit their theme and I think that is okay. I am pushing for excellence not quantity. I want my art to tell stories and if I don't have a story to tell then I respond by listening. I just continue doing what I normally do which is reading, learning, resting, working on other parts of my business and enjoying life. When inspiration comes it is usually right on time.



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I read that you've been experimenting with different mediums and techniques, such as watercolor, cyanotypes and collage. How is that going, are you still using them?

Yes! I have started to venture out with different mediums and techniques to add to my paper cuts. As I grow as an artist, I notice that working with other mediums adds another level to my paper cuts that I didn't have before. So far I have incorporated thread, gold leaf, layering, infills, and watercolor paint. I have also learned how to recycle my paper scraps and create homemade paper. I'm also interested in cyanotypes and block printing but haven't found a way to include those into my artwork just yet.

I love your focus on African American's courage, achievements, and grace in difficult situations and you've produced a lot of pieces where this is beautifully expressed. Is this a focus that has grown gradually for you throughout your career, or did you start with this intent? How does this relate to your life outside art?

Thank you! This focus has grown gradually especially while writing my artist statements. I really had to focus on what I wanted to say in my art and what was important to me. I love learning about the history of Black people and am inspired to bring forth their struggles and achievements as they inspire me to be more creative and face my adversities head on.



What do you like about papercutting better than working in the fashion industry? Does your fashion experience come into play in papercutting?

Well, for one papercutting is my own personal art. I don't have to follow the trends, suffer through long meetings about my design or be constantly critiqued. It is a blessing to be able to produce art for my own pleasure and reasons. My fashion background does show up in how I design and create my artwork. I was taught in fashion drawing class to look for those things that make the model beautiful and bring that forward. I use this advice in my work while figuring out the negative and positive spaces in my cuts.

What are your biggest business challenges?

Some of my biggest business challenges are juggling the many hats that I wear. I am looking to outsource some of my responsibilities to other professionals.

Any advice for younger artists on making a business from their artwork?

My advice for young artists is to have fun creating, learn new techniques and focus on the positive in all opportunities. Also, work on finding your voice and style in your artwork. This will help you stand out and find your audience.

From Megg Sorensen

Where I come from, Mardi Gras is known as Pączki Day. Pączki are deep-fried pieces of dough stuffed with a sweet filling (much like a jelly donut), and a Fat Tuesday staple for the Chicago Polish community. Nowadays, though, I live in SW Louisiana, where Mardi Gras and the weeks leading up to it are the most exciting part of the year. Many of you are probably familiar with New Orleans Mardi Gras traditions: lavish parades with incredible floats, with the riders throwing beads and trinkets at the crowds below. But on the western side of the state, in the prairies, a different kind of celebration takes place.

Based on old medieval French traditions, the *courir de Mardi Gras*, or Mardi Gras run, is considerably less glitzy than its New Orleans counterpart, but if you ask me, it's a lot more fun! Rural towns throughout the SW region of Louisiana each hold their own run. Revelers dress up in colorful handmade costumes made up of fringe cut from scraps of fabric. Tall hats resemble those of bishops



Images: 2021 Capitaine Capitaine (top), 2019 La Chanson de Mardi Gras- Mardi Gras Song (bottom)

or princesses from those medieval times, poking fun at these authorities. A *capitaine* (captain) leads the revelers, often called *capuchons* (referencing their hats), from house to house to sing and beg for the ingredients of a gumbo. When a chicken is offered by a neighbor, the *capuchons* have to chase it through the mud. Throughout the day, carts carry musicians who play the traditional local music, to which the *capuchons* dance. At the end of the journey, everyone enjoys a meal of hot gumbo for which they worked so hard. It is an experience unlike any other; a time of mischief, celebration, and gluttony to mark the last day before the solemn Lenten period begins.





I am a wycinanki (Polish papercutting) artist, and traditionally wycinanki depicts rural scenes and is quite colorful, lending it nicely to depictions of these vibrant Cajun Mardi Gras celebrations. Every year since 2018, I have made a Mardi Gras papercutting, and I offer limited edition prints of each design. Sometimes it is more time-consuming to make a little Mardi Gras costume out of paper than it is to make a real one out of fabric, but I enjoy it! This year, most Mardi Gras celebrations statewide have been cancelled due to the pandemic, but thankfully I can still celebrate through paper.

Megg Sorensen
sparrowpapercraft.com
IG & FB @sparrowpapercraft

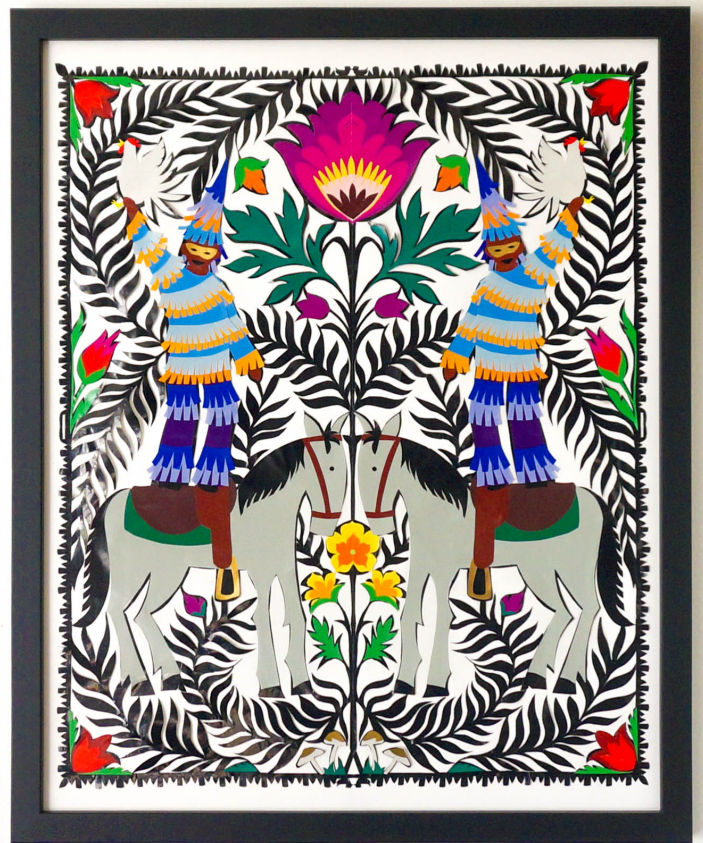
From Odeta Brazeniene

My carp is on the cover of "Native languages" number 1. I'm proud to be on all 2021 magazine number covers will be my carp.

2021 sausis | Eina nuo 1933 m. 12 kartų per metus | Prenumeratos kaina 1,84 Eur

GIMTOJI KALBA

[p. 4] Gintarė Judžentytė-Šinkūnienė Savaitraštis „Svečias“ – kad lietuviškas žodis nebūtų tik svečias	[p. 13] Vytautas Kardiulis Lietuvių kalbos katedrai – 80	[p. 20] Aleksandras Sidlauskas Kalbos etudai	1
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Images: 2018 La Course Au Poule- Chicken Chase (left), 2020 Soileau (right)

From Janelle Washington



I will be apart of this virtual exhibit and participating in the artist talk Feb 5th and also this exhibit

<https://www.uncp.edu/departments/art/ad-gallery/call-art-11th-annual-international-juried-exhibition> (first 3 photos will be in UNCP exhibition)(Last two in the BLM exhibition -playing cards)

I am also doing a studio tour with ikouii next Friday

<https://m.facebook.com/events/844534269438984?view=permalin&id=854090081816736>

From Sarah Suplina

I've been busy updating my Etsy Shop (<https://www.etsy.com/shop/SarahSnippets>) with new artwork and preparing for a summer of (hopeful) art fairs. I have attached my latest pieces.

I hope everyone is staying warm - we are getting Winter's full wrath up here in Connecticut. Thank you!

www.sarahsuplina.com

<https://www.etsy.com/shop/SarahSnippets>

IG @sarahsnippets



Congratulations Lorraine Bubar!

Congratulations to GAP member Lorraine Bubar on her recent feature in Shoutout LA! Read the interview here:

<https://shoutoutla.com/meet-lorraine-bubar-artist/>



From Pat Stuntz

Creating Atmospheric Changes in Papercutting

I have always been impressed by GAP member Richard Schuchman's ability to entirely change the atmosphere or mood expressed in his papercuttings by changing the color selections in various interpretations of the same theme. Although I have not tried this particular approach myself, it inspired me to try to design similar papercuttings, in this case that of a cardinal on a branch, and experiment with changing the background to create different seasons.

I also work in watercolor, which means I have a shelf full of discarded paintings, waiting to be improved upon, or, more likely, to paint on the other side. I found it was really interesting to complete a papercutting in black, layer fairly opaque applications of watercolor under the cardinal, then float the papercutting over various parts of the seasonal watercolor landscapes. This gave me the opportunity to explore placing the design over various paintings without committing to a solution until I found a selection that seemed just right.

It really was an enjoyable experience. I hope to try out this technique on future papercuttings. Who knows? I might even use up those discarded paintings!

Images: (Right) "Cardinal in Spring" and "Cardinal in Winter"



From Beth McClellan

Here is one of my pieces. A small accordion book that fits in a 3.75 x 3.75 gift box.

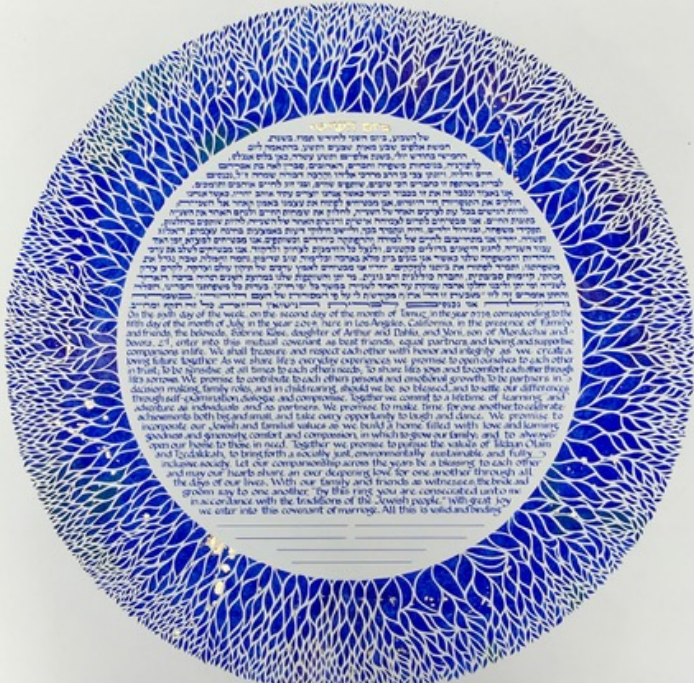
I live in San Diego California and have been here for many years. My home state is Kansas and I draw a lot of my inspiration from the farm life I grew up in. I am a working artist in the Spanish Village Art Center in Balboa Park. It was a dream of mine to be here. I finally made it after I retired from my job in the Technical Publications field for many years.



From Susan Leviton

Here is a ketubah - a Jewish marriage certificate, hand cut and hand-lettered. The background is a multi-layered watercolor wash with a spattering of gold leaf throughout. The papercut is mounted above the background the thickness of matboard, so there's an enhanced sense of depth when you look at the piece. It really makes the gold leaf pop.

And this is another marriage contract which is based on an stained glass window in an Australian mansion (!) The background here is crafted with both thickened and simple matte acrylic paints so the metallics catch the light and offer lots of variety. The eye keeps traveling around, discovering shapes and colors. The palette is limited to browns (the ink and the papercut itself) and a range of metallic paints, with the only other color addition being purple, so the entire piece serves the fabulous bent lines of the Art Deco design. *(Images right & below)*



From Jeri Fogel

I spoke with Judith Razieli about a month ago. She continues to be an enthusiastic papercut artist, but has been having problem tremors in her hand. As a result, she has contributed work to [CourageArt.org](https://courageart.org/) exhibitions (<https://courageart.org/>)—and that work has sold very quickly! She loves papercutting, especially in the winter. You can see some past exhibits online; Judith also submitted pieces during 2020 that are not up online yet. Judith lived in Forest Hills (in Queens) and in Manhattan during the 1960s. Her sister and she had traveled to New York City from Minnesota. She says she “walked many, many streets in New York looking for work...” Life is funny, and finally she met someone whom she loved enough to bring back to Minnesota with her. She still remembers the area out by the World's Fair grounds in Queens fondly.



From Kathleen Trenchard

Explorer Scout Troop leader, Barbara Ellebracht, will be bringing her American Heritage Girls' troop 2407 to my San Antonio, TX studio, to learn about Mexican papel picado and how they can cut out their own. Saturday, Feb. 6th, 2021.





From Debra Collins

My kitchen's become my studio this winter as my actual studio is way too cold to use. These portraits are for a project I'm calling *Zooming Church*. Each portrait is a cut from a 3 X 5" index card which is the same rectangle shape of a Zoom gallery view. Before our online church service starts I take a quick screenshot. Later I free hand draw the portraits. My goal is to combine with a Tyvek cut that contains vignettes of activities we're missing due to the covid quarantine. I'm new to using Tyvek and would be interested in hearing from anyone who knows a good source buying rolls of the product.



Black & White Is A Lie!

Papercut Cityscapes with Rosa Leff
March 21, 2-4 pm EST



We all know that an old photo or an old movie is really black, white *and grey* all over! In this workshop you'll learn to go from a color photo, to black and white, and finally to a high impact cut that is *truly* black and white. (Or really any two colors you'd like!). We'll also discuss when and how to reverse the positive and negative in a photo in order to capture all the nitty gritty details of a complex cityscape. Visit <https://papercutters.org/> to sign up!

Love Birds

A Workshop with Wendy Bale
Valentine's Day!



Sunday, February 14, on Zoom, 2-4pm EST

Join cut paper artist and bird enthusiast Wendy Bale in a Zoom workshop showing how to create a low relief cut paper sculpture. Choose your own color palette to make your unique sweet pair of Love Birds. The techniques you will learn through this two-hour project will included embossing and shaping the paper, various ways to add dimension, plus cutting skills and tips to create texture and detail.

Fee: \$35. **(Members! Use discount code: GAP15 for 15% off!)**

From Isaac Brynjegard-Bialik

On February 11 at 3pm ET I'll be speaking online as part of the Goodman Family Judaic & Archival Museum at Temple Israel's "Museum Moments" series, from my studio. It's a conversation between me, Museum Co-Chair Janet Strote, Susan Loss, Director of the Robert Sosnick Family Life Center Kari Provizer, and Rabbi Marla Hornsten. I'll be talking about my work, my pivot in new directions brought about by the pandemic, and sharing my latest papercut golems. Live at 3pm ET on Temple Israel's FacebookLive page

(https://www.facebook.com/templeisraelmi/live_videos/)

or on their YouTube channel

(<https://www.youtube.com/user/TempleIsraelMI/videos>).

Attached is a picture of me sharing a golem from my studio.

Isaac Brynjegard-Bialik

isaac@nicejewishartist.com

<https://www.temple-israel.org/event/virtual-museum-moments>



From Lissa Spitz

In my own news, I just found out today that I was accepted to one of the two week Artist In Residence spots for the Mackinac Island program that I applied to. I couldn't be more excited about it!!

From Martha Walsh

I am so excited to show you my latest project.....a book!



Normally I am working on custom orders, but when the pandemic hit and customers stopped coming in the gallery (rightfully so!) I had the time to create work "for me" and this is what has evolved from that silver lining.

Order your copy here: <https://marthalinkwalsh.net/quarantine-critters/>



Museum Moments
Celebrating 25 Years

With Susan Loss, Janet Strote and Kari Provizer, LMSW, ACSW, Rabbi Marla Hornsten and special guest, Isaac Brynjegard-Bialik

Museum Moments Episode 5
Paper Cutting & Comics
Video Premiering on Thursday, February 11 at 3PM

From Rosa Leff

Philly's Freedom

A group show featuring cuts by Rosa Leff The National Liberty Museum, Philadelphia EXTENDED through April 25th, 2021 (Open for in person and online viewing!)

<https://www.libertymuseum.org/exhibitions/philly-a-freedom-exhibition/>

Papercut Cityscapes: An Online Cut Paper Workshop

Creative Alliance, Baltimore

Date: February 20th, 11am-2pm

Registration Fee: \$30 (+\$3 Service Fee)

To Register:

<https://creativealliance.org/events/2020/papercut-cityscapes>

From Steve Kennedy

After my favorite paper was discontinued I went on the hunt for a replacement. After a lot of buy-and-throw-outs, I finally found something that feels right under the knife, is detail friendly, and allows for larger pieces. The paper I have settled on is Mohawk Superfine white, eggshell, 80 lb. It also comes in soft white and ultra white. As I do larger works it comes in a 26x40 sheet and is fairly inexpensive at \$2.84 a sheet through Dick Blick. I purchase through Kelly Paper in Seattle and avoid the shipping, but I believe they ship anywhere.



Image: Papercut by Steve Kennedy made using Mohawk paper

Although I still use Mi Tientes at times, what I like about the Mohawk paper is it's smooth surface which works well for those that lay down their reverse side design via image transfer (no bumps and loss of detail). The paper is stiff enough where it can be handled without breaking (important for larger pieces), but still soft enough where I can create crisp lines with a sharp blade. The downside is that because the paper fibers are a little denser, my (Excel) blades have to be changed out a little more frequently than with Mi Tientes. Keeping a sharp blade on the paper here is best for best results.

Another thing I like about the Mohawk is that it is stiff enough where I can store vertically between cardboard and it doesn't wrinkle. In my perfect paper world it would be just a little thinner, but not by much. Seems like the reasonable compromise where the tradeoffs are far more positive than negative.

I know everyone has their favorites and this probably won't be for everyone, but maybe it will be a help to someone.

From Judith Hankin

Here's a taste of my latest cuts.

Spent the fall gathering leaves and doing some cut outs following their shapes...

Am considering having the Fig and pomegranate papercut (below) made as a laser cut in metal as a wall piece. A project I've been brewing on for quite awhile.

Life has been a bit quiet and internal with cold wet winter grey skies but sweet to have an opportunity to share with co- conspirators of the papercut craft.



Beverly Stern Brunswick

From Jeri Fogel

Born in Clarksburg, West Virginia, then raised in the Deep South, I am new to the Papercutters Guild but learned early on to love scissors better than crayons. As a very young girl, I especially loved designing and cutting my own paper dolls and their dresses. I feel that the seed for my greatest art passion was planted in junior high school home economics when I began cutting my own sewing patterns.

My first paying teenage job was designing stencils for the art work and lettering to be engraved on tombstones in Ocala, Florida. With a degree from Florida Atlantic University, I taught art in several states for forty one years, implementing first time art programs for two private schools in the Lowcountry of South Carolina, and ran one for over thirty years. When researching for something new, the discovery of a book on paper sculpture for my high school students (I taught K-12) took my love of detail to a whole new level.

When I say I work in acrylics, colored pencils, watercolors, repousse, (and I do), people smile and nod their heads as they have immediate images in their minds. When I say "I am a paper sculptor", blank stares. My hope is to promote knowledge and appreciation of what the product of my late found passion is all about.

Although I am still excited when I see the finished face or scape emerge on flat paper or canvas, I am absolutely enamored with the challenges of creating paper art that fluctuates between two and three dimensions. My true passion is paper sculpture and capturing the elegance of lines drawn by shadows on my often monochromatic assemblages. The joy for me is not the arrival at the destination, a completed piece, but the knowledge and experience gained in the journey of getting there. Each piece has its own challenges and in paper sculpture, I am totally self- taught.

I have been a mountain girl, a country girl, a beach girl, and twenty years a city girl in the gallery scene on the cobblestone streets of Charleston, South Carolina. Time and trial have transformed me from a shy six year old figuring out how to make paper do what I want, and, of course, new scissors!

Images: *Mist Opportunity* (top), *"Bob White!"* (bottom)



Roberta Cornelius

By Megg Sorensen

When Roberta Cornelius was a little girl, she remembers playing with paper dolls. Then, her mother started making little mice to dress up, cut out of tea boxes and other thin cardboard. Young Roberta would make paper clothes for these mice. "I'd play all day with them," she told me.

Roberta, now in her 60s, credits her good friend Gail Stan for getting her into papercutting as an adult, and for introducing her to GAP. Together, they share creative endeavors and bounce ideas off one another. Roberta had saved the mice from her childhood, and when she told Gail about them, she couldn't wait to see them. "You have to do a picture with these mice, " Gail told her. "You just have to!"

The first mouse papercutting that Roberta chose to make is a scene at the county fair. Her work is whimsical and fun, with lots of detail. It all started with the rollercoaster, and grew from there. There is so much rewarding detail in her work.

After that, Gail suggested that Roberta marry the mice, so a wedding scene was in order. Again, the attention to detail is lovely.

Roberta says she hopes to continue the mouse series. Since the mice are married now, she thinks the next scene might involve some little mouse babies. We hope Roberta will share with us her future creations!



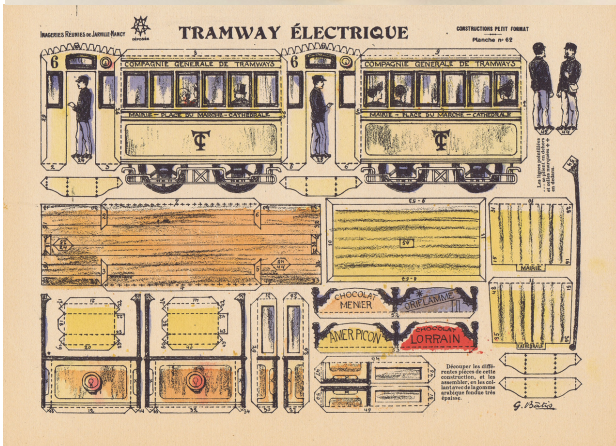
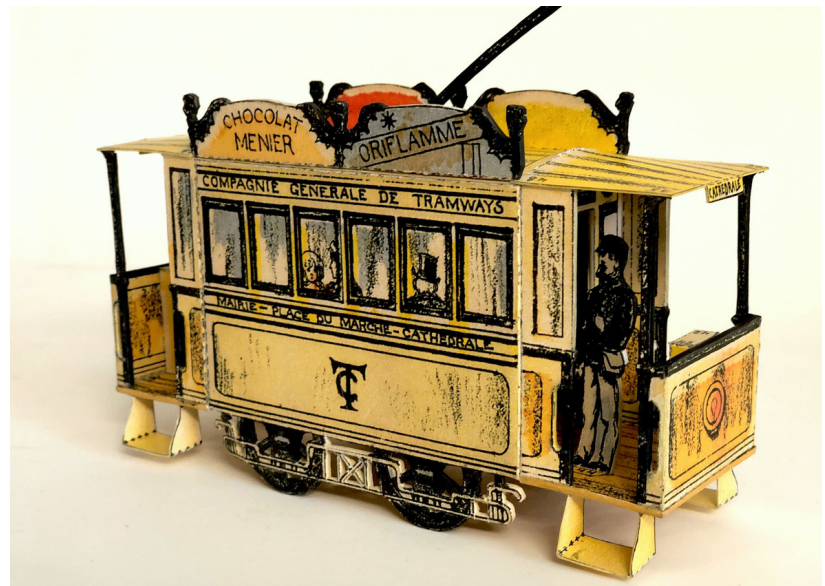
From Barbara "Sweetie" Buckingham

Barbara "Sweetie Barbara" Buckingham is a GAP member who became famous years ago for her elaborate papercut images of wrought-iron gates. She still does a few of these, apparently, but has moved to different themes recently. Here are three that have to do with some other subjects of 2020. The titles are: 1. Enlightenment, 2. Intent Mace, 3. Dissent Lace.



From Tom Greensfelder

Here are some photos of a paper model of a French tram recently built by myself and my assistant Alexandra Lopez. The original model sheet was printed at the turn of the last century by the publisher Jarville in the town of Nancy, France. One of three towns famous for their production of paper models. The others being Epinal and Metz.



From Liz Goss

Here is a preview of my upcoming book (the book is being featured at the American Library Association winter conference so the publisher did a sneak peek)! It won't be out for a few more months, but it is available for preorder!

From the publisher:

For kids who want to learn about what life was like on the Oregon and California Trails between 1840 and 1869, this fascinating history book features beautiful papercut illustrations to reveal the true experiences of real children who had traveled west. The book shows how these children's courage, determination, perseverance, and hope defined the West for what it represents today.

<https://www.westmarginpress.com/book-details/9781513267302/my-way-west/>

