

# FIRST CUT

TENTH ANNIVERSARY CELEBRATION



SUMMER GARDEN - © SANDRA GILPIN



GARDEN ARCHES - © SANDRA GILPIN





Cover Art Provided by  
© Sandra Gilpin

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### GAP Officers

President	Paul Beal
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Treasurer	Neil Haring

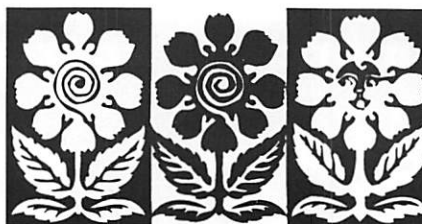
### Board of Directors

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Dorene Rhoads	Paul Trattner
Kerch McConlogue	Steven Woodbury
	David Shelly

### Development

### Dues

Dick Harris	New Member \$31.00
Gerard Schouten	Yearly dues \$25.00
Sharon Schaich	To: GAP, 514 E. Main St. Annville, PA 17003



## PRESIDENT'S CORNER

© PAUL BEAL

### SUMMER IS UPON US.

This season always brings with it so much to do and so little time. The workshop in Elizabethtown with Allison Puff gave us a taste of what a cutting circle could be. If each participant did their own thing and shared experiences, ideas and techniques during the process of creating an original cutting, it could be educational, exciting and fun. Maybe others will see what I saw and initiate action so more will come of the experience.

For the remainder of the summer, I must devote my time to preparing for next October and a major exhibit in Greeley, Co. Judith Meters, our very active member in Greeley, has instigated movement to have me, a '52 grad of Colorado State College, nominated for an Alumnus award. I am honored to be chosen to be the recipient of that award for 1998. Independent of that award and before it, I received an invitation to have a retrospective exhibit in the Universitie's Marie Michener Gallery of my Alma Mater, also at Judith's prompting. Now I must devote a major portion of the few remaining months to preparing for the exhibit, transporting it to Greeley and staging it in the gallery. I often wonder why it is that almost everything I do interests me, seems as if it will be exciting but always requires more time and hard work than is at first evident. During my trip, I may go to New Mexico and Arizona to visit friends and relatives. I may also meet along the way with some of our Western membership. These tentative plans depend primarily upon time and money. I will make some contacts and more definite plans as my schedule unfolds.

Meanwhile, keep wielding your shears or knife to make interesting creations!

*Paul Beal*

### QUOTE

Fine Art is that in which  
the hand the head  
and the heart of man  
go together.

© RUSKIN

Nothing great  
was ever achieved  
without ENTHUSIASM.

© R. W. EMERSON



The immensely successful & beautiful Kemmerer, Elizabethtown, Tyler, and Washington County Museum of Fine Arts 10th Anniversary shows are history. The show is now limited to one piece per artist and continues to live as it becomes SHEAR VARIETY III and it begins its journey as a traveling show. A lovely 64 page color cover catalog has been produced. We met these goals and challenges with the cooperation and hard work of many GAP members.

I'm reminded of a dream I had years ago where there were many unmoving lines lying stretched out from the beach, across the ocean. Out in the depths, I grabbed hold of one of the lines and thus came safely to shore. **The dead line had become a lifeline!**

GAP sends a MIGHTY THANK YOU to all who have set goals, and worked to keep them in helping the GUILD to achieve all that has been accomplished in the past. All these deadlines really are the means of bringing excitement, interest, challenge and uncountable rewards into our lives today and in the future.

### First Cut Deadlines

January 10	Winter
March 10	Spring
May 10	Summer
September 10	Fall

**FIRST CUT ARTICLES SEND TO:**  
NEWSLETTER 514 E. Main St.,  
Annville, PA 17003

### FOR QUESTIONS CALL:

717-867-2554 or 717-867-5387

### IN ORDER TO COMPILE A

### DIRECTORY OF GAP MEMBERS:

Send your Email to:

gap@rmhent.com

with your address, Email, phone #,  
& the category of your cutting.

### GAP: SHOWS/MEETINGS

July -Aug. ....Penn Alps  
.....Shear Variety  
.....III Travelling  
.....Show

August 28, 29, 30 ..GAP In NYC

Sept. 21-Nov. 12.....Boston  
.....Symphony  
.....Hall Show

# GAP GOES TO THE BIG APPLE

## WHY IS NEW YORK CITY CALLED THE BIG APPLE?

Answer:

The nickname was given by jazz musicians in the 1920's.  
In early jazz slang, an "apple" was a city.



## GAP MEETING IN NEW YORK CITY AUGUST 28, 29, 30

## ITINERARY

Members who do not wish to spend the weekend in NYC may join the group excursion to the Museum of American Folk Art at 1 pm on Friday Aug. 28 (2 Lincoln Square), followed by a visit to the MOFA Warehouse in Queens, and an evening meeting/show & tell at the studio of Beatrice Coron. Reservations are necessary so that we can arrange the visit with the museum. Call Sharon Schaich at 1-717-626-4330 to reserve a space even if you are not staying over.

The GAP group will be staying at the Excalibur Hotel, 81st St. & Columbus Ave. Plan to check in before you go to the museum. Saturday's itinerary includes the Museum of Natural History (papercuts not on display to public view), pop-up artist Robert Solunda, Dieu Donne Papermill, & paper artist Mary Ting. Sunday we will be the guests of Kate's Paperie in Soho. The weekend closes with Sunday Brunch in Soho.

**AUG. 28 -** ARRIVE IN NY IN THE MORNING  
**1:00 PM:** See the papercuttings at the Museum of American Folk Art

**EVENING:** At the studio and home of Beatrice Coron. We will have take out dinner, A meeting and "Show and Tell."

We may also have a Chinese guest who will present a program about a peasant woman who is a papercutter.

**AUG. 29 -** MORNING:  
NATURAL HISTORY MUSEUM  
To see the cut paper panels by Ugo Mochi.

AFTERNOON: - The studio of Robert Sabuda

EVENING: - On your own.

**AUG. 30 -** 10:00 A.M. TO NOON:  
KATE'S PAPERIE 561 BROADWAY  
Lecture on paper  
And Opportunity  
To shop with a 10% discount.





# BOSTON SYMPHONY HALL SHOW



THE CONDUCTOR - © OELLERS 1995

**SEPTEMBER 21 - NOVEMBER 2, 1998**

**DEADLINE FOR RECEIVING ARTWORK:  
SEPTEMBER 7, 1998**

**ON THE BACK OF EACH SUBMISSION MUST BE:**

- ARTISTS' NAME
- ARTISTS' ADDRESS
- ARTISTS' PHONE NUMBER
- THE ARTWORK TITLE, PRICE AND ACTUAL SIZE

*\*Note that 20% of each purchase will be retained by the gallery.*

Each artist may send up to 5 pieces (framed)

**SEND ARTWORK PLUS ONE CHECK WITH RETURN POSTAGE  
AND \$5.00 ENTRY FEE FOR EACH PIECE TO:**

Jeanne Bird, 26 Fresh Pond Lane  
Cambridge, MA 02138  
Tel. (617) 864-2521

- Use a sturdy box - no chips please! If not sold your artwork will be shipped back to you in your box. Enclose return mailing label.
- Works are to be framed, with wire, ready to hang. Hang wire 2" from the top; plexiglass suggested.
- Write a short paragraph about your artwork and/or yourself on a 3x5 card.
- The gallery will decide which artworks will be hung.
- The Guild waives all responsibility of liability for damage or loss during shipment, showing and return shipment.

## TRAVELLING SHOW

### GRANTSVILLE, PA

Penn Alps Restaurant Gallery

July 14 - August 26, 1998

In PA, Rt. 40 on border of Mason-Dixon Line • 400 people/day  
Artists Village Across street with demonstrations & classes  
provide outlet for native craftspeople

### LEWISBURG

Buffalo Lutheran Home Gallery

Off Rt. 45 near Fairgrounds

Contact Elsie Rafensburg

717-524-0355

If the show is near you make sure to see it. If you want to see the show find a show place and bring the show to your area.

CONTACT: Lynn Askew, 25 Gladys Ave., Manville, NJ 08835-2347,  
(908) 231-0004. Paul Beal, 3300 N. 2nd St.,  
Harrisburg, PA 17105, (717) 213-9105

P.S. - Our intrepid President, Paul Beal clocked 14 hours and logged 340 miles July 14 to take down, transport to new location, and rehang the now SHEAR VARIETY III travelling show. We had a great take-down committee from GAP; Paul Beal, Dick & Sukey Harris, Sharon Schach & Gerry Schouten.

## 10TH ANNIVERSARY SHOW

From June 7 to July 12, 1998 the Guild of American Papercutters 10th Anniversary Show was held at the Washington County Museum of Fine Arts in Hagerstown, Maryland. This show featuring 61 artists and 80 papercuttings is now history. It was beautifully hung in two galleries by museum director Jean Woods and curator Sandra Strong. This show is an outstanding example of the "Shear Variety" of styles, imagination and papers that GAP members use to create their works. In addition a 64 page catalog with color covers, (see p. 7) with 60 artists was printed for this show.

The Museum held a gala reception for artists during the June 7th opening of the show. The spectacular array of fruits, cheeses, and finger foods were enjoyed by everyone present. Through the afternoon, Susanne Schlapfer-Geiser, a Swiss paper cutter, entranced all who watched her amazingly intricate cuttings as they emerged from black silhouette paper.

Perhaps you could not get to see the show because of distance... You can have the show come to you by finding an exhibition place; a school, college, hospital, library, or gallery in your area. The catalog will help you to describe and show to a prospective show host, library, hospital, bank or gallery. A month or more is the most ideal. The show will now begin its travels in a pared down form - one picture per artist leaving more than 50 artists represented.

To help schedule a show in your home town,  
call: Lynn Askew, 25 Gladys Ave., Manville, NJ 08835-2437. Phone:  
(908) 231-004. Or call Paul Beal, 3300 N. 2nd St., Harrisburg, PA 17105.  
Phone: (717) 213-9105.





## GERMAN & SWISS SHOWS



### THE TREE OF LIFE IN PAPER CUTTING

Open Air Museum  
Ballenberg, Switzerland  
July 25 - October 31, 1998

This discloses the wonderful relationship of the silhouette-artists to the tree. In the works of the big papercutter Johann Jacob Hauswirth (1809-1871) and Louis Saugy (1871-1953), trees always meant protection and security. In their cuts it is recognizable, that the originally stylized trees played an important role in the domestic life; under the trees the person of that time felt secure. The tree, now very much often detached, is more varied; its picture takes up the mythical worship again. The symbol of the solidarity of person and nature in the creation. What an amazing tension-sphere! From the balanced single-tree to the tree-spirit, from the stylized to the reminding tree of life, from the symbol circles the natural tree comparable to the human tree!

The Ballenberg Show features the works of seven selected contemporary papercutters including: Berger, Hofer, Keel, Oppliger, Schenk, Weber, and Zimmerli.

### URSULA ASTNER

Gallery Allegri, Flendruz  
July 30 - August 29, 1998

### SCHERENSCHNITTE IN RESTAURANT HUSY, BLANKENBURG

September 4 - October 30, 1998  
Guillod, Hauswirth, Hofer, Junjen, Oppliger, Perren, Pfister, Walti, Risler, Schenk, Seiler

### MARIANNE GINIER

Le Chalet, Chateau D'Oex  
July 5 - August 30, 1998

### LUISE NEUPERT

Mendelsohnhaus, Goldschmiedstrasse, Leipzig  
Sept. 2 - October 1, 1998

### CLASSES IN SCHERENSCHNITTE

Ernst Oppliger  
August 7 and August 14  
Ballenberg, Telephone 033-952-80-40  
Fax 033-952-80-49

### SUSANNE SCHLAPFER-GEISER

Telephone 01-984-12-10  
Fax 01-994-7371

## BIBLICAL ARTS CENTER NATIVITY SHOW

### NATIVITY DEC. 2, 1998 - JAN. 17, 1999

The Biblical Arts Center will tell the Christmas story through unique creches and works of art of all types in all medias. This exhibit is open to working artists, collectors and individuals with items that express the theme of "Nativity". The artworks, creches and other works will be selected for the exhibit by museum staff. Pieces selected for the exhibit must remain at the Biblical Arts Center from November 16, 1998 through January 31, 1999. To request more detailed information, please complete and send the "Information Please" coupon to Susan Metcalf Richardson, Biblical Arts Center, P.O. Box 12727, Dallas, Texas 75225. Phone: 214-691-4661. Fax: 214-691-4752. Email: curator@ix.netcom.com. Deadline to submit slides or photos of work is August 15, 1998.

## TRAVELING SHOW

- The Guild needs your help in identifying locations for future exhibits of the travelling show of members' cuttings.
- Is there a suitable gallery or museum near you that might be a candidate for the GAP travelling exhibit? Please consider approaching the person responsible for planning and scheduling exhibits at that gallery or museum.
- So that you can better explain to a prospective SHOW HOST what GAP and Papercuttings are all about, a small packet of information is available. CONTACT LYNN OR PAUL. See below.

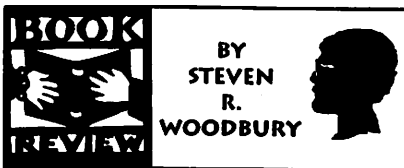
### FOR THE GALLERY OR MUSEUM:

1. A travelling exhibit is available, consisting of about 50 framed papercuttings, ranging from as small as 12" X 12" to as large as 20" X 24".
2. It would be available for a period of 4 weeks depending on the travelling show schedule.
3. Papercuttings will be delivered by a guild member in several cartons. Each carton will contain about 5 inner boxes containing the framed artworks.
4. Depending on date and location, Guild members may be available to assist in the hanging and taking down of the exhibit.
5. As Guild members are found in all of the contiguous states, Mexico and Canada, members could be available for an opening reception if the gallery/museum would like. Those members could explain about papercutting and the Guild.
6. Following the exhibit, a Guild member will pick up the cartons for transport to the next location.

### FOR THE GUILD:

1. Guild member name who has initiated the interest at the gallery/museum, and who would be the contact.
2. Name, location and description of the gallery/museum.
3. Name, title, address and telephone number of the primary contact at the gallery/museum.
4. Possible open dates for start and finish at this location.
5. Number of visitors typical of similar events at this location.
6. Size and number of rooms available for the exhibit.
7. If a reception or other recognition of the Guild and its members is possible.

Send the information above, along with your name, address and telephone number, to Paul Beal: 3300 N. 2nd St., Harrisburg, PA 17105, (717) 213-9105, for consideration by the Guild. Paul will contact you later. or Contact Lynn Askew: 25 Gladys Ave., Manville, NJ 08835-2347. Phone (908) 231-0004.



BY  
STEVEN  
R.  
WOODBURY

### DAVID WISNIEWSKI STRIKES AGAIN!

Since he won the Caldecott Medal in 1997, David Wisniewski's work has moved in a couple of new directions. *Ducky* is the first book he has illustrated which he did not also write. And in *The Secret Knowledge of Grown-Ups* David's wild and wacky personality really shines through.

*Ducky*, based on an actual event, tells the story of a crate of plastic bath toys which is washed from a ship in mid-ocean. In this book for younger readers, we follow a little yellow ducky in his adventures with sharks and pelicans and seals until he washes up on a beach and is found by a couple of boys. In fact, lots of plastic frogs and turtles and beavers have washed ashore, and scientists are collecting the data to study ocean currents! New techniques in this book include the use of translucent tissue paper, the use of actual objects (stones in one background), and the use of rippled plastic to cast mottled shadows when the paper collages are photographed. The latter obviously derives from some of the special effects David and his wife use in their Clarion Shadow Theatre productions. (Eve Bunting, Clarion Books, New York, 1997, ISBN 0-395-75185-3, \$15.00)

*The Secret Knowledge of Grown-ups*, which David Wisniewski wrote and illustrated, explains the real reasons behind grown-up rules. They may say to eat your vegetables because they are good for you. The real reason is that millions of years ago bands of huge carnivorous vegetables roamed the earth. When humans learned to hunt and cook them vegetables gradually became smaller and more placid. But unless we eat our vegetables regularly, they will resume their dangerous ways. Which would you rather do: eat vegetables or be eaten by vegetables? The illustrations break out of Wisniewski's past full-page format, with small insets, gray-tone photographs, and price-less vignettes illustrating the disguises and dangers involved in uncovering the truth behind official grown-up rules. The book will be a great hit with children. I predict more books in the future, revealing yet more outrageous grown-up secrets.

(Lothrop, Lee & Shepard Books, New York, 1998, ISBN 0-688-15339-9, \$16.00)

Steven R. Woodbury

### WORLDS OF SHADOW: TEACHING WITH SHADOW PUPPETRY -

BY: DAVID WISNIEWSKI AND  
DONNA WISNIEWSKI

This book is *FUN*. It reflects years of working creatively with children. And it shares many (hard-won!) lessons. What shadow activities are appropriate for chil-

dren ages three to five? How can a teacher manage a roomful of students enthusiastically manipulating their puppets? What special effects are manageable by seven-year-olds? What steps are necessary for production, rehearsal and performance with children ages eight to twelve? And what about safety in cutting scenery, or in moving around backstage in the dark?

The Wisniewsk's - as Clarion Shadow Theatre - have performed for thousands of children and adults in the Washington DC area, and have conducted many in-services and workshops in shadow puppetry, working extensively with the Wolf Trap Institute for Early Learning Through the Arts over a ten-year period. This experience is distilled and shared in twelve chapters, from "Light" and "Screen" through puppets, projected scenery, and producing a show for various age groups, to "Backstage Hints." Learn to make movable puppets, and how to mix puppets with full-size shadows. Learn how to make rippling water effects, moving eyes and mouth, luminous wavering ghosts, lightning bolts, moving scenery, and more. The book makes me want to hang up a white sheet, borrow an overhead projector, cut out some puppet shapes, and start playing. (paper covers, Teacher Ideas Press, P.O. Box 6633 Englewood, CO 80155-6633, 1-800-237-6124, 1997, 225 pages, ISBN 1-56308-450-3)

Steven R. Woodbury

### WAYANG LISTRIK - MODERN SHADOW PUPPETRY FROM INDONESIA

Wayang Listrick - the Electric Shadows of Bali - will be part of the Jim Henson Foundation's International Festival of Puppet Theater in New York City, from September 9th to 27th. Following the festival, they will be touring the country, perhaps to a city near you.

They will be in Washington DC on Sunday, October 11. The Washington Performing Arts Society (202-833-9800) describes the program as follows.

A quest for theater based on mythology and music led filmmaker Larry Reed to Indonesia, where he immersed himself in the thriving art of wayang kulit, Balinese shadow puppetry. Now, almost 30 years and countless projects later, Reed and I. Wayan Wija, Bali's most popular shadow master, have joined together to create a fun-for-the-whole-family extravaganza that recounts the mythological tale of the eclipse. Mercurial and luminous, the figures grow or shrink as the drama demands, become transparent or transform themselves into other figures, even rise or vanish as if by magic, conjuring up an unmatched visual effect. Combining the magic of shadows, the scale of film, the immediacy of live performance and the beauty of Balinese music with a live gamelan orchestra, Reed and Wija are expanding the cultural horizons of audiences across the country.

Steven R. Woodbury

### SHADOW THEATRE - LAKU PAKA



GERMANY - JAKOBSTR. 17 - 34260 KAUFUNGEN -  
TEL: 05605-6891 - FAX: 70171

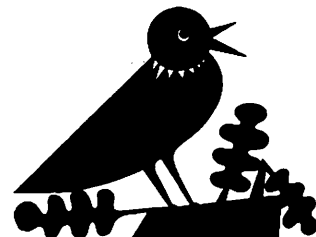
Boys like Peter have no fear for the wolf. In our theatre setting, Sergei Prokofieff receives a letter from Svetlana reporting her dream vision to her dear composer. Inspired by her story and impressions, Sergei begins to write a musical fairy tale for children.

While composing, the duck, cat, and bird appear to him. The animals help Prokofieff to find the right tones for orchestration.

Thus "Peter and the Wolf" originates. For Prokofieff, it was first an enchanting musical play where the headstrong and smart Peter defeats the wolf.

It was a present for his own and all of the children of Moscow. However it soon became a big success throughout the world.

The fairy tale is told with expressive SHADOW FIGURES in a new and expressive way. Live chamber orchestra shadow figures by Alfons Holtgreve (a GAP member whose home we visited on the Holland/Germany trip.)



© ALFONS HOLTGREVE





### **POLISH TREASURES**

**221 S. COLLINGTON AVE., BALTIMORE, MD 21213-2628 • (410) 276-4019**

Sister Clarice Steinfeldt writes -

In my search for glazed colored paper for Wycinanki, I found:

I got a letter from Marainna C. Frederick of Polish Treasures yesterday informing me that annually she and her husband travel to Poland and think it might be helpful for those looking for this colored paper to have a resource place... They have limited amounts however.

- #0670106 - Small pkg. (8.25x5.5") mixed color non-glazed 10 pieces per pack. \$2.95 per pack.
- #0670104 - Large pkg. (20 cm x 30 cm) mixed colors glazed, 10 pieces per pack. \$4.95 per pack.
- #0670103 - Large pkg. (20 cm x 30 cm) non-glazed black paper 20 pieces per pack. \$4.95 per pack.

### **OTHER BOOKS:**

*"Paper Cutting: Polish Style. Wycinanki pattern book"* - by Lawrence Kozlowski. \$14.95.

*"Folk Art Designs"* - by Ramona Jablonski. \$4.95.

*"The Paper Cut-Out Design Book"* - by Ramona Jablonski. \$14.95

*"Polish Wycinanki Design"* - by Frances Drwal. \$5.95.

### **DANIEL SMITH - ARTISTS MATERIALS CATALOG (SUMMER 1998) 800-426-6740**

Excellent quality oil, watercolor, printmaking, and calligraphy supplies; including illustrations and directions for use. Papers, heavier weight good for background, cards and paper sculpture.

Cover design by Janthina du Savage, Bremerton, WA is a beautiful cast hand-made paper heron with cut paper overlays and acrylic paint accents. Inside, fluttering through the pages are her colored cut paper butterflies and dragonflies.

A concise diagrammatic article on making accordion-fold books, and creative correspondence, invites you to "Try it." Seventeen artists are featured; each on half a page with a personal photo, a sample of work and a short bio sketch listing summer workshop dates and locations. (They travel so you may be fortunate enough to take a workshop in your area!)

### **ELLISON - (800) 253-2238**

Free 100 p. catalog  
Small hand operated die cut machine  
Cuts multiple pieces of various materials  
for greeting cards, gift boxes, bags & scrapbooks

### **OTT LITE - (800) 842-8848**

True color lamps; Free Catalog  
Color matching, highlights details

### **AMACO - (800) 374-1600**

Handcast cotton paper art from Cotton Press® products Acid-free liner paper. Free project sheet for memory album designs.

### **CRAFTERS MAGNETS - (800) 421-6692**

Free catalog & samples. Extra strength magnets, Wide selection of craft products. Available packaged & bulk. Use to back a papercutting.

## **MUST HAVE CATALOGS**

### **UNITED MANUFACTURES SUPPLIES, INC. -**

(800) 645-7260 - Everything you've ever needed or wanted in picture framing supplies (FREE)

### **SAX ARTS & CRAFTS 1998 - (800) 558-6696**

Superb collection of Arts & Crafts Supplies and excellent source for papers and exotic papers.

### **★ CATALOGUE 1998 10TH ANNIVERSARY ★**

**Guild of American Papercutters** - (8.5" x 5.5" & 64pp.) Publication for the Washington County Museum of Fine Arts Show. (Now to become the traveling show Shear Variety III). Features cuttings of 60 artists. Color covers picturing 10 color cuttings. Purchase yours today for only \$8.00 to members & \$2.00 PSH and \$10.00 for non-members & \$2.00 PSH. Send check to GAP, 514 East Main Street, Annville, PA 17003.

### **ACCUT - (800) 288-1670**

Mark IV Roller Die Cutting System. Cuts 6 to 8 thicknesses. Cuts strips up to 5 yards long. Over 1400 designs. Cuts Paper, fabric, cardboard, vinyl, plastic, denim, sponge, leather, felt, velox and foam.

### **FET PAK, INC. - (800) 88 FETPAK**

Free 32 pp. color catalog, Labels, all purpose, color coding, hang tabs, clear plastic for display. Polybags, foil, solid color and design gift bags.

### **MILLER WHOLESALE LIGHTING PARTS - (800) 445-6611**

For the craft industry; 4800 items in stock. Any part you need to make or fix a lamp. (Use papercutting on the shade.)

### **DISTINCTIVE WOOD PRODUCTS, INC. - LASER**

Custom laser cutting of steel, acrylic, wood up to 1 inch thick. Supply your part for a set price.

### **PINBACK - (800) 343-3343**

With bail (keeper) may be used as a pin or a pendant. Comes in brass, yellow gold-plated, white plated. Call for samples.

### **QUARTZ CLOCK MOVEMENTS - (800) 706-0733**

Free catalog - accessories. Contains numbers, hands, stands.

### **WHOLESALE PICTURE FRAMING SUPPLIES -**

Free color catalog. (800) 344-8141. 1500 wood, metal & picture frames. Complete & unfinished. 1700 matboards.

### **NATIONAL CRAFT ASSOCIATION FREE ARTS & CRAFTS NEWSLETTER (800) 715-9594**

### **HIGHSMITH - (800) 554-4661**

Free catalog box organizers. Corrugated® Basics. Multi drawer or single boxes. Both acid-free and non. Surface may be painted, stamped, or papercut decoupaged.

# MINUTES

## MEETING HELD ON APRIL 18, ANNVILLE, PA

The Guild of American Papercutters met at Heritage House in Elizabethtown, Pennsylvania. The traveling exhibit is currently being displayed at this museum. Neil Haring did not present a formal treasurer's report but stated that we have about \$17,500 in our account. The increase in dues has not significantly affected our membership.

### COMMITTEE REPORTS

**MEMBERSHIP** - Dick noted that we gain about 100 members and lose about 60 members per year. Reminder post cards will be sent to long standing members who missed the renewal date.

The GAP website is up but does not have all its search engines operating. Members can contact Dick to list a show or exhibit or one cutting. Information on the mechanics of listing will be in a future newsletter.

**PROGRAM** - Sharon reported that we will celebrate our tenth anniversary with a weekend meeting in New York City August 28, 29 and 30. The itinerary will be in the next newsletter. We will visit museums, paper stores, and artists' studios.

**GAP SLIDE PROGRAM** - Gerry has photographed this current exhibit and put it in slide format which can be rented by GAP members. Recently Chris Bain used it to present a program to the National Association of Art Teachers. We will charge \$50 with a \$25 rebate upon return of the slides in good physical condition. GAP needs a volunteer to take charge of this program.

**OUTREACH** - The idea of "cutting circles" through out the USA was again discussed. Judith Meyers of Greeley, Colorado said the problem seems to be the distance between members.

**NEW BUSINESS** - The Directors will meet on May 31 in Annville, PA at the Harris's log house.

There was no planned program as Allison Puff conducted an all day workshop on dimensional papercutting for about eighteen participants.

## MEETING HELD ON MAY 31, 1998, ANNVILLE, PA

Members present: Paul Beal, Gerry Schouten, Sandy Gilpin, Sharon Schaich, Dave and Nancy Shelly, and Dick and Sukey Harris.

The minutes of April 18th were corrected to read that Denise Conklin purchased the insurance for the GAP exhibit when it was at Heritage House in Elizabethtown, PA.

Dick will arrange for insurance for future shows when necessary. Each exhibiting member must sign a release.

**TREASURER'S REPORT** - There was no report. Since the beginning of 1998 Dick has paid \$8,262.99 for expenses. He will submit these to Neil for reimbursement. Dick will discuss with Neil that all future bills of \$200 or more go directly to Neil for payment. A discussion followed concerning the hiring of a part-director/coordinator, but our budget indicates we spend what we collect. Also the functions within the guild are so numerous and diverse that it would take more than a part-time person. Dave will research the possibility of grants to cover this position once he has specific guidelines.

### OLD BUSINESS

**ELIZABETHTOWN EXHIBIT** - Denise Conklin was very pleased with the response to our exhibit and would like us to consider an exhibit there in 1999. The focus of Heritage House is Scotch-Irish.

A discussion followed concerning the need for a Vice-President of Exhibits. A proactive person with good organizational skills is needed to coordinate the locations, dates, volunteer transportation and other technical details for our exhibitions. Each exhibit could have a local GAP member as a contact person who would work with the Vice-President of Exhibits. Several names were suggested. Dick will contact them. This position would focus on exhibits for the year 2000.

### COMMITTEE REPORTS

**MEMBERSHIP** - Dick reported that we have about 450 members with 84 not renewing at this point. We gained 50 new members in 1998. Eighteen countries are represented, the newest is Turkey. Katrina Benneck of Glastonbury, CT reported that a "cutting circle" has been formed in her area. The group plans to meet four times per year. Gerry will offer her the use of the GAP slide program.

**FIRST CUT** - The first anniversary color issue has been mailed. Sukey would like to have two more issues with color. The intent is to have each issue contain more color pages than the previous issue. The cost for publication of our regular issue is \$2000 plus \$250 to mail. The color issue cost \$2700 plus \$250 to mail. Sharon moved and Gerry seconded that we have two color pages for the summer issue and three color pages for the fall issue. Motion carried. Extra issues will be ordered to be used as promotional material.

**HAGERSTOWN ANNIVERSARY SHOW** - The opening reception is June 7 from 1-5 p.m. Susanne Schlapfer-Geiser will demon-

strate at the reception. Exhibition catalogs will be for sale at the museum shop. Each exhibiting member will be sent a catalog. It cost \$3.75 to print each catalog. The sale price of the catalog is as follows: GAP member - \$8.00 plus \$2.00 shipping = \$10.00, Non-GAP member - \$10.00 plus \$2.00 shipping = \$12.00. Anyone inquiring about the guild can receive a past newsletter for \$6.00; for an additional \$12.00 we will send a catalog. Volunteers are needed to take down the exhibit. Dick will contact a friend about storage area for the exhibit until a new exhibit location can be secured.

**SILHOUETTE BOOK** - No report. Gerry will contact Paul Trattner.

### NEW BUSINESS:

**SHEAR VARIETY III** - Nancy Cook will not be able to transport the exhibit to Illinois, nor has a new location been secured. After Hagerstown the show will be reduced to one cutting per exhibitor.

**BOSTON AT CHRISTMAS** - The delivery date has been moved to an September. More information will be in the next newsletter.

**FUTURE SHOWS** - Bedford Arts Center of PA would like to host another show in the future. Heritage House in Elizabethtown, PA would like to use the exhibit in 1999. Paul Beal will have a show July 1-31 at Susan's Treasures, Main St. Mechanicsburg, PA.

**FUTURE CONSIDERATIONS** - The following ideas were discussed and will need research before they can be presented for consideration and development:

1. Dick has been in contact with a major paper company about some form of corporate sponsorship of GAP projects. Dick, Dave and Gerry will pursue this topic.
2. Corporate sponsorship of grant funding for an administrator of GAP programs.
3. Compendium of unframed papercuttings available for sale with a target date of 2000.
4. Dave suggested a three phase approach for GAP
  - a. A location for a permanent collection of American papercuttings. Possible locations: PA State Museum, Smithsonian, GAP property.
  - b. Juried exhibit featuring cuttings which are not for sale and could include pieces from the permanent collection. Focus is educational.
  - c. Traveling exhibit or one-time collection could be financed through #1 above and a portion of annual dues. An administrator would be needed to supervise #4.
5. Contact public television about offering a series of "how to" shows on various types of papercutting.

The meeting was adjourned.

*Sandra Gilpin, Recording Secretary*



# MONADNOCK PAPER

JACK LYONS, MID-ATLANTIC REGIONAL SALES MANGER OF GRAPHIC ARTS PAPERS FOR MONADNOCK SPOKE TO THE GAP GROUP AT "COLLECTION '97" ABOUT PAPER ON SUNDAY, JUNE 29.

Monadnock, located in Bennington, New Hampshire, is the oldest continuously operating paper mill in America. It is family owned. The Monadnock niche in the paper industry is the production of high-quality uncoated papers for the graphics arts industry.

Monadnock claims that the formation, surface, opacity and resulting print quality with their papers set them apart from all others in their industry. For example, hold a sheet of paper up to the light and see the uniformity. A mottled appearance is evidence of less perfect "formation". In the brighter areas are a lesser amount of fibers. The Monadnock samples at the meeting seemed to be perfectly uniform. **The members suggested that this uniformity may have a valuable contribution to papercutting, especially those cutting with a high amount of fine detail, with long and thin cuts.**

Paper can be and is made from many fibers, but the great volume of papers in the USA are made from trees, cut up to wood pulp. Less than 5% of the paper is made with cotton fibers. Other fibers are minor in comparison. Cotton fiber paper is more expensive.

Paper from wood is composed of millions of hollow cellulose fibers. Think of them as drinking straws. In the living tree, the cellulose fibers form the structure of the tree, and serve as conduits for water and food. They are filled with water and are joined together with a natural glue called lignin. In the finished paper the lignin is gone, and the fibers are empty. The fibers have the propensity to rapidly pick up and hold water.

The manufacture of paper from trees requires removing the lignin, separating the cellulose fibers, and randomly distributing the fibers and some additives in a slurry over a screen. The water then is removed through the screen leaving a sheet of wet paper to be dried.

There are many ways to remove the lignin from the wood fibers. Some, involving the use of acid, are less expensive, others, using different chemicals, are more expensive. As a result, the use of acid is the most common.

When the lignin has been dissolved, and the fibers are separated, the acid is rinsed from the mixture. Not all of the acid can be rinsed from the fibers economically. As a result, most papers contain small residual amounts of acid left from the lignin-dissolving step. At an extra manufacturing expense the paper can be further rinsed or treated to neutralize the remaining acid.

Since cotton fibers are not held together with lignin, no acid need be used in the papermaking process, and so 100% cotton paper is naturally acid-free. Papers in which the cotton is less than 100% have the same acid problem as all wood-fiber papers.

The acid used in wood-fiber papermaking is sulfuric. Sulfuric acid is less expensive, effective, and can be handled in an environmentally safe manner. But this is not the only acid which can effect paper. The air we breathe contains carbon dioxide. Carbon dioxide combines with the moisture in the air and forms carbonic acid which is easily absorbed into the paper. Then too, nearby sources of acid, such as the box in which the paper is stored, can transfer acidity to the paper.

As a result, those Guild members who are concerned about acid-free matters, must start with 100% cotton fiber paper or specially neutralized acid-free wood-fiber paper, must minimize exposure to moisture and air, and must store in acid-free barrier paper in acid-free boxes. Similar precautions must be taken in the finished frame, including backing, foam core, mat, glues, and a separation between the cutting and the glass.

Some companies, such as Monadnock, provide a further protection by the intentional addition of calcium carbonate to the paper as a long-term buffer against the effects of acids from all sources.

From the beginning of papermaking until the late 1800's, cotton and other fibers were used. Those papers in old books were all acid-free and have an almost new appearance if they have been protected from light and air. They were also very expensive. With the discovery of the use of acids to make tree fibers economically available, papers have been liable to rapid acid deterioration not previously seen. The trade-off was inexpensive paper for a relatively short lifetime. The lifetime of standard wood-fiber papers today is anticipated to be 30 to 60 years. Acid-free and buffered papers are expected to have a lifetime of greater than 100 years.

As a comparison, the lignin and acid are not removed from newsprint, and the rapid deterioration of newspapers in a matter of days or weeks is well known.

Monadnock buys all of its wood fibers on the open market, as contrasted to those paper companies who have their own tree farms. This is important because the fibers in coniferous trees are short and fat, and in deciduous trees are long and thin. Each type of fiber will give the paper different characteristics. Monadnock is able to adjust the fiber types in their paper to be the best for their customers' end uses.

Paper is described in colors and weights. The weight descriptions have grown over the years and are not easy to understand.

Letterhead paper is used for copying. It comes in 20, 24, 28, and 32 pound weights. The standard sheet size used in the weight measure of letterhead paper is 17" by 22".

*by Dick Harris*

MONADNOCK PAPER MILLS, INC. FROM THE INTERNET  
THE PRODUCT: SPECIALTY PAPER · 1994 EMPLOYMENT: 260

Some manufacturers thrive by targeting a specific market niche. The success of this paper maker, on the other hand, lies in serving a variety of specialty markets.

"We don't want to be locked into a single market," said E. Geoffrey Verney, Monadnock Paper Mills Inc.'s vice president for business development and corporate communications. "Diversity is a fundamental element in terms of the security of our business."

The Bennington mill's diversified product mix; it makes fine stationery, graphics arts papers, the backing for sandpaper and wall-papers, vacuum cleaner bags and sterilizable medical packing paper, among other products. This is a major reason the company emerged from the recession as well as it did, Verney said.

The family owned firm does not disclose revenues. It employs 260 people and produces 100 tons of product per day.

The mill was founded in 1819 on the banks of the Contoocook River below the Great Falls. When it was acquired by the Verney family in 1948, it focused on traditional paper markets: writing ledger and book papers, as well as duplicator and mimeo stocks.

In time, as it invested heavily in machinery, the company expanded into new fields including one of the most active, the medical area.

The medical industry's turn to disposable products has increased demand for sterilized packaging for instruments. And concerns about AIDS and blood-borne pathogens have opened up whole new customer bases, such as dental offices, which use specialized papers for instrument trays.

Verney said the strict quality requirements for the medical products have had beneficial effects company wide. The quality consciousness "has carried over into (the manufacturing of) our other specialty papers," he said.

Monadnock Paper Mills' geographic market has traditionally been North America. It's beginning to expand abroad, initially in the United Kingdom. The step involves paper measurements and standards somewhat different from those that work in the United States.

"If our results (in the U.K.) are positive," Verney said, "then we'll consider taking on Europe."



❖ I was phoned by HGTV in Knoxville, TN asking if they could use some of my papercuttings which are on my website on their show on Wednesday, April 8th. I was delighted to say the least.

I had two visitors in the Art Studio who found my work on the Internet and came to personally visit me. This morning I received an e-mail from Terry Lorbieki who informed me that she had her friend sent in a joint membership to the Guild and that she had just done her first papercutting after her visit with me. Needless to say, I'm delighted. I hope someday our group will be big enough and open enough to want to gather for sharing?

Sister Clarice Steinfeldt, SDS

EMail: Steinfeldt01@dsha.k12.wi.us

❖ A new member has joined the ranks of GAP papercutters; Mrs Gulbun Mesara from Istanbul, Turkey. She is a Turkish papercutter and illuminator and author of a book on Turkish papercutting. Her father, I believe, collected Turkish papercuttings and she teaches courses on Turkish papercutting and manuscript illumination. I will send a short article about my contact with her into the newsletter soon, along with some copies of Turkish papercuts from her book.

First Cut keeps getting better and better.

Stu Copans

❖ Well, I know you all are gonna have your (our!) meeting very soon and you said you would bring up the issue of "family" memberships, etc. But, I'm sending the full membership fee for Keith, my husband, anyway! It's clear to me that GAP does wonderful things, and can most certainly use \$31., and will use it well.

Just received the latest newsletter with it's lucious full color cover. LOVELY! Can't wait to sit down and read the whole thing.

Oh, also; Keith and I are planning a trip to Denmark, Sweden and Norway next May. Any tips on cut paper collections to see? Or who else would have ideas and info? Of course, I absolutely must see any and all of the Hans Christian Anderson cuttings that I can. The guide books don't get too much into the cuttings of his, so I'm confused as to where one actually goes to see them!

Any information on any "must sees or do's" is welcome!

P.S. I'm making a stab at cutting a "First Cut" Masthead! Fun, but scary!

Suzi Zimmerer (505) 983-9184

❖ On behalf of the Washington County Museum of Fine Arts. I would like to thank you, the members of the Guild of American Papercutters for a highly successful exhibition. The wide variety of techniques of the cutters was very appealing to our visitors. Many people came especially to see these works.

The opening demonstration by Susanne Schlapfer-Geiser was greatly appreciated and I am so glad that she came to the Museum. We look forward to having another exhibition in the future.

Jean Woods

Director, Washington County Museum of Fine Arts



❖ I saw your inquiry regarding people to help with foreign paper-cutting sources. I am fluent in Dutch and rather conversant in Spanish and French. Because of my performances where I portray Hans Christian Andersen, I have developed an interest in Danish culture and language. If I can be of service to "First Cut" with any of these languages, please let me know. My home phone is (209) 582-5307.

Sincerely,

Randel McGee (mcgee@cnetech.com)

McGee Puppet Productions (Hanford, CA)

❖ Don & I were in Ireland the first of April and visited Malahide Castle, just outside Dublin, for a history tour. To my surprise they've accumulated a collection of silhouettes. They come from various estates, estate sales. They are exhibited in a single room, along with a collection of miniature chests of drawers.

In case there are some miniature train buffs in our membership, the castle has a collection of Irish trains. Outstanding.

Nancy Cook

❖ Congratulation for the color covers of the Spring issue of FIRST CUT. Claudia Hopf's charming Americana views well deserve the honor of first choice in this new upgrading. May you continue to go from strength-to strength!

Yehudit & Joseph Shadur

❖ Recently I was a guest artist/lecturer for three days at the Jewish Museum in Hohenems in Austria. My visit there was part of a five-week program entitled "Schattenspiel und Scherenschnitt" ("Shadow-Theater and Papercut") which included an exhibition of two-dimensional puppets and of Jewish papercuts, shadow puppet symbols of Jewish art and papercutting tradition was followed by a workshop with about twenty participants.

When I was first asked to take part in this program I received it with mixed feelings. Hohenems is a small town (today of 15,000) on the Swiss-Austrian border, just an hour-and-a-half by car from Zurich airport. The thriving Jewish community at Hohenems, that had its origins in the mid-17th century, came to a tragic end during World War II and the Holocaust. I was not happy at even casual contacts with the children and grandchildren of Austrian Nazis and their sympathizers who had destroyed my people and had caused so much suffering.

However, I decided to accept the invitation and to share my knowledge and experience with those interested. Paper-cutting in the Jewish tradition was an entirely new experience for them since none of them was Jewish. The very good results produced by my "students for the evening" was a pleasant surprise.

I also found sincere attempts at commemorating the Jewish past of their town, and the important contribution made by the former Jewish citizens to its economy and society. I believe that I helped awaken appreciation and respect for Jewish culture and tradition; as well as arouse a lasting interest in papercutting.

Best Wishes,

Yehudit Shadur, Jerusalem





## SUZI ZIMMERER

Good news on the professional front; one of the country's most prestigious Sporting Art Galleries, Cross Gate Gallery in Lexington, KY and London, England, will be carrying my work! (Yes, I'm still pinching myself. It's something I've been working for 8 years) 2 of my large-ish pieces will be included in their Fasig-Tipton Yearling Sales Art Auction in Saratoga Springs this August. Wow. Now I need to make some new pieces to consign to their gallery. I'm, just about plumb out of work!

## DORIS SIKORSKY EXHIBITS

Last September, Sorensen and Sikorsky applied for and won a grant from the Ethnic and Folk Arts Master/Apprentice Program of the Illinois Arts Council. Sorensen is one of the youngest people ever to receive a grant in this program. Grant money will buy supplies, tools and books for Sorensen, and cover the cost of trips to art show that Sikorsky feels will benefit the girl.

The Illinois Arts Council has awarded a Grant in the Ethnic and Folk Arts Master/Apprentice Program to Doris Sikorsky and Megan Sorensen for the year 1998 in Wycinanki (Ve-chee-non-key), Polish Paper Cutting.

Doris Sikorsky, a professional artist from the Northwest side of Chicago, has been creating traditional paper cut design for the past 18 years. She has taught, demonstrated and exhibited Wycinanki in many places including The Art Institute of Chicago, The Chicago Historical Society, The State of Illinois Building, The Chicago Cultural Center and many schools and libraries. Doris is a long time juried member of the Illinois Artisan Program, member of the national Guild of American Papercutters, the Chicago Artists Coalition and the Polish Arts Club of Chicago.

Megan Sorensen, Apprentice Artist, a resident of Westmont, Illinois and a student at Westmont Junior High School, at 11 years of age is among the youngest to receive a grant in this program. Her maternal great-grandfather, Andrew Wrobel, Sr., was a founding member of the Polish Highlanders group.

## EARLY AMERICAN HOMES, AUGUST 1998

The August, 1998 issue (p. 46) of Early American Homes magazine features the top 200 American Craftsmen. Listed are the following GAP members; Faye & Bernie DuPlessis (traditional papercutting), Sandra Gilpin (19th Century style papercuttings), Carol Menninga (18th & 19th Century 6 sided papercutting), Ellen Mischo (18th and 19th Century silhouettes), and Nancy Shelly (original painted papercuttings).

## GAP MEMBERS DEMONSTRATE AT KATE'S PAPERIE

Located on 561 Broadway, Soho in New York City. This wonderful paper store is hosting a paper Extravaganza for six weeks this summer. Sharon Schaich (June 27), Marcia Eagan (July 18, 19), and Beatrice Coron (August). These cutters have been invited to demonstrate their various styles of paper cutting.

When Sharon Schaich visited Kate's, the store art staff had cut over 100 small colored tissue paper parcels. These were hung below the paper ceiling on string which zig-zagged through the main aisle of the store.

## SOMERSET STUDIO

Paper cuts by 3 Gap Artists appeared in an article in Folk Art in the May/June 1998 issue, (p. 13) of "Somerset Studio" written by Rona Chumbook. The Artists are: Doris Sikorsky, Aki Sogabe, and Elizabieta Kaleta.



## CONNECTICUT CUTTING CIRCLE

Just a short report on our first meeting in Connecticut, May 4th. We had a "Show & Tell" meeting with five cutters proudly displaying their works. The artists ranged from beginners to experts. Three cutters couldn't attend, but will be with us at the next meeting. We plan to meet four times a year. The next meeting will be at Wanda Dick's home, in Trumbull, CT on Sunday, August 2 from 2 to 4 p.m. All papercutters are welcome to attend. If you are interested in joining us, please call Wanda at (203)-268-5066 or Katrina at (860) 633-5351.

P.S. - Would Claudia Hopf tell us how she did the colored paper cuts? What color did she use? Color first; then cut - or vice versa? What is cut and what is just painted? I really like her ideas in her designs. Her drawing is excellent. Would she come to Collection '99? I have many more questions!

*Katrina G. Benneck*

## MIRROR MIRROR ON THE WALL

Recently, a reporter questioned how a certain papercutter stacked up against all other papercutters in the world. I was unfamiliar with the scope of this cutters' work and pointed out the fine qualities of design in the piece in the show, that it is unfair to compare apples & oranges, and that everyone's cuttings are like unique fingerprints. I couldn't understand why this person was so fixated on the "fairest of them all" approach. Finally in frustration, she said she would call the museum for an answer. (I have a feeling that with all the art that the museum deals with that she would never get an answer to her comparison question.)

Other members may be asked their opinion on the merits of other papercutters or of their works.

It is recommended that all members refrain from commenting on other papercutters and their artwork, other than to indicate that we support all of our members and our artform.

This position is based not only on common courtesy to fellow artists, and most especially to our members, but is the only reasonable and cautious response in this litigious society. This issue is not unique to papercutting.

Papercutters experiences, technical ability, and creativity vary widely, as do their works vary widely as to size, complexity, style and execution, just as in all of the arts. In addition, the creativity, technical ability and style of papercutting artists undergo constantly change. This is especially true of those papercutters who learn and grow through an appreciation of the historical and contemporary work of all those in the papercutting field. This, after all, is a key reason why so many papercutters become members of the Guild of American Papercutters.

The Guild of American Papercutters exercises no artistic or business control over its members other than to encourage personal artistic growth and ethical business practices. The Guild has no jury requirements. The Guild conducts no contests. The Guild applies no rating system to attempt to establish the relative merit of the artwork of its members.

Any attempt to measure artistic merit tends to be arbitrary and in most respects is counterproductive to the basic tenants of art. In the end, as in all art, the market place is one of the more reliable guides as to value. Even that measure, however, is flawed, as history is full of instances of unrecognized artistic merit that changed dramatically with the passage of time.

Consequently, it is suggested that members of the Guild of American Papercutters be on guard in making comments about another person's artwork.

*Dick and Sukey Harris*

# A SWITZERLAND JOURNEY BY ED SCHAICH

## A VISIT WITH URSULA SCHENCK

On Friday morning I find myself strolling in downtown Zurich as the sun just begins to strike the taller buildings across the river. The hint of mountains drape the background. High-fashion abounds as women are well dressed. Men are in leather coats and suede jackets, all busily going about their cosmopolitan lives. Trolley cars clang along the waterfront, while college students zip in and out of the side streets on bikes.

Today we visit Ursula Schenck in the town of Winterthur. Her private studio is only a few blocks from her home. She began cutting as a young girl and wrote her first book in 1994. Most of her work is black on white, sometimes white on blue. Many of her pieces instill humor, with minstrels pulling carts; witches stirring brew; and an assortment of characters drawn from fables. She loves angels trumpeting from rounded clouds. She does very few Swiss houses.



ALL BY - © URSULA SCHENCK - SWITZERLAND

Her largest cutting of 32" is priced at 6,400 francs, consisting of father time that is completely symmetrical except for an old man and skeleton with a child in the center gates. Her 1993 rendition of "Evolution," with incredibly detailed dinosaurs and serpents, is a work that she will never part with. Ferns and roots, fossils and dragonflies, and microbes floating in water, and seaweed curling from the ocean depths, is surely one of the best examples of her wholesome imagination. She is very articulate, having an artistic presence and a flare for fashion in her dress.

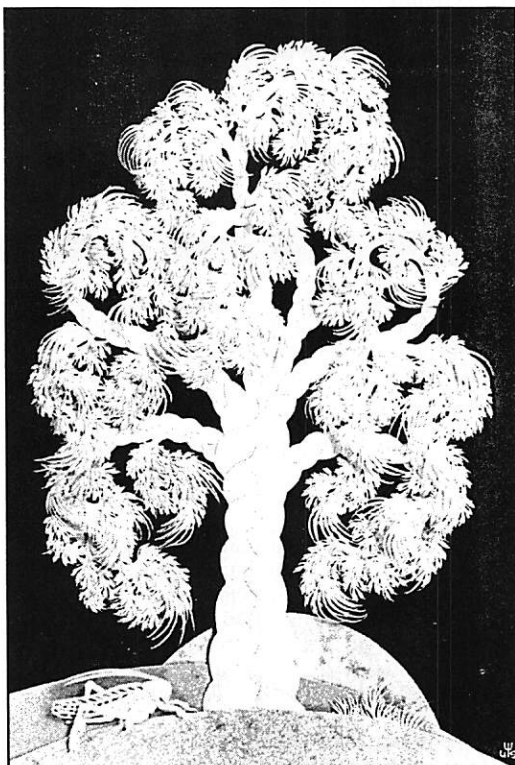
The marionettes which she and her husband, Werner collaborate on are testimony to the creative palette she weilds. Her chosen fabrics complete the authenticity of the well-costumed figures, whose molded faces bring them to life. In all, it becomes a fun-filled atmosphere amid the furnishings of yet another unique personality and fulfilled artist.

### ❖ Letter from Ursula

GAP thanks Dick Harris for the translation from the German. I would heartily like to thank GAP for the FIRST CUT that I still receive. Werner and I are now in Tessin (the Italian part of Switzerland) on vacation and are enjoying it very much.

I've had a change in my style and enclose two photos of my three-dimensional cuttings. They are in white with colored backgrounds. My previous black silhouettes have for the moment stepped into the background. This three dimensional style with subtle colors is fascinating to me now.

Ursula and Werner Schenk

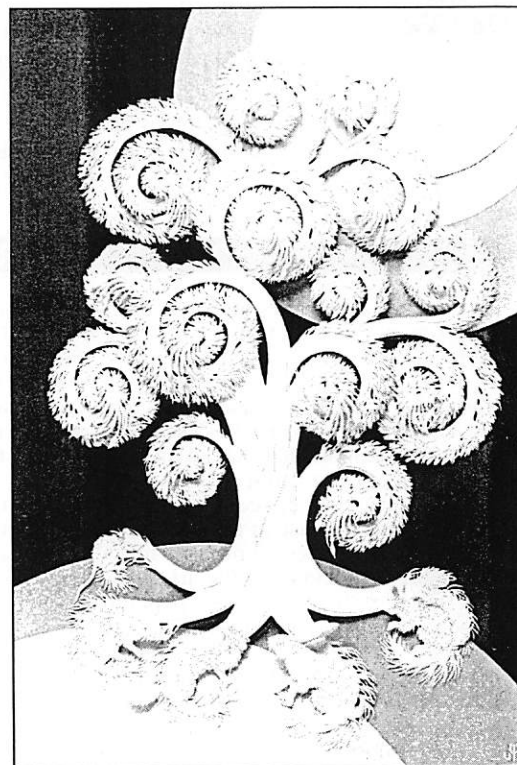


GEZOPFELTER BAUM



*Of journeying,  
the benefits are many;  
For seeing and hearing  
marvelous things  
Beholding strange cities,  
Meeting new friends -  
These things bring  
freshness to the heart.*

- SADI THE GULISTAN



TIERBAUM



# SWITZERLAND JOURNEY -

## A VISIT WITH SUSANNE SCHLAPFER-GEISER

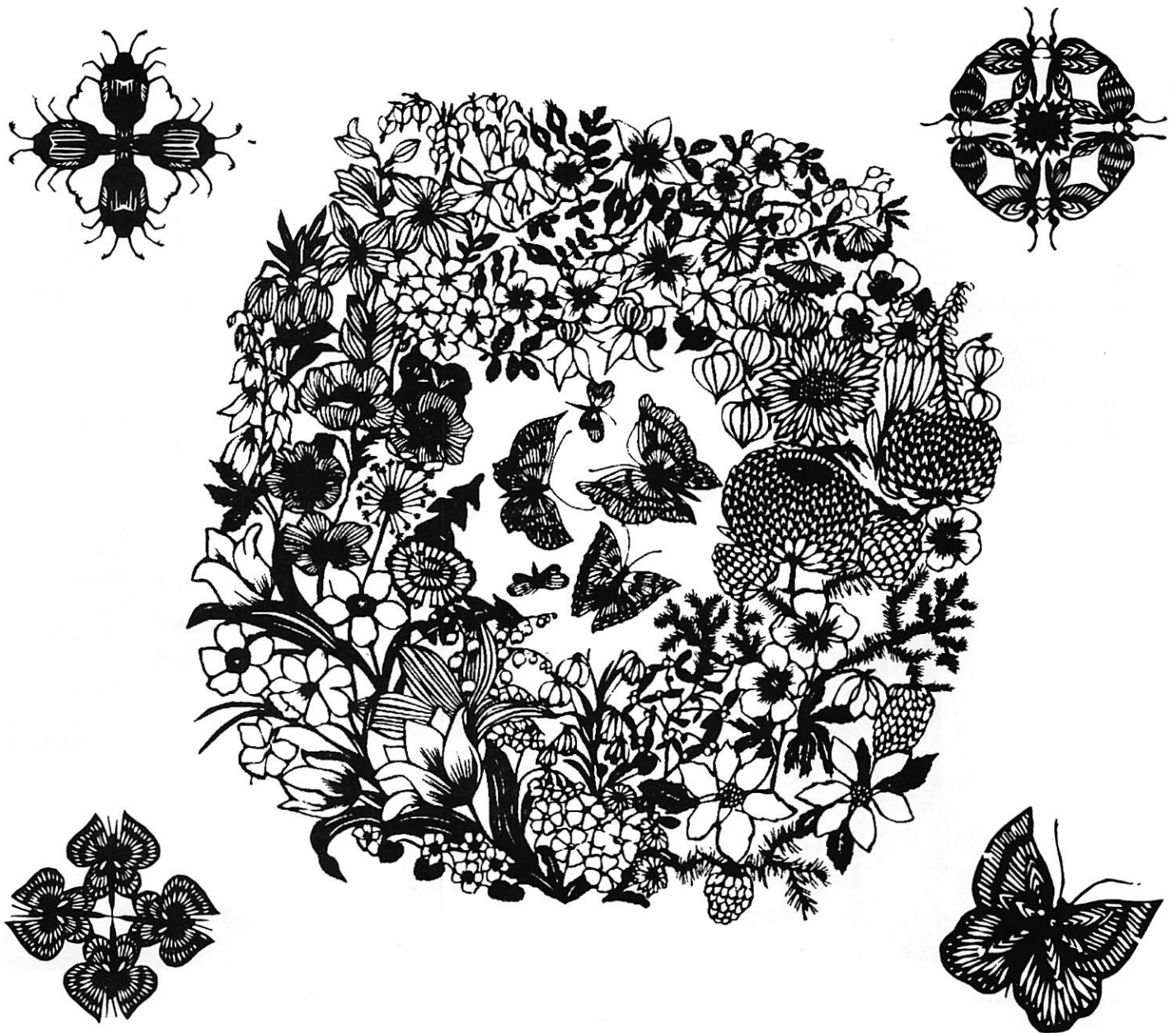
We now move to scenery that takes on another dimension with the cuttings of Susanne Schlapfer. Her layered pieces incorporating shades of gray paper, as well as colored paper, offer almost a three-dimensional look. All of her cuttings are asymmetrical. She is a storyteller also. Many of her pieces depict Swiss life and farm animals. Her castle story (35 x 31 cm.) includes 26 rooms, each having a different tale, and cranes flying above the castle, while fish and mermaids swim together in the moat.

Her cuttings of butterflies and insects take me back to our visit with Ingrid Dietz in Germany; just as her children dancing under trees remind me of Elisabeth Emmmler. She often does a positive and negative rendition of the same design, or a Noah's Ark both with aquatic creatures and with a multitude of animals walking along earthen paths, upright as well as upside down. Some of her miniature scenes, dominated by a single tree, find their way pasted on eggs. Children and rabbits swinging; hens and roosters picking; and trees bearing fruit and birds; all projecting whimsical themes.

We are treated to a scrumptious lunch of home-made breads and cheeses, and plenty of veggies and red wines.

And so ends our journey to Switzerland. GAP will next adventure to NYC in August. See p. 3. Where will we next travel abroad? Will it be Israel, Turkey, Mexico, or England?

Where have you traveled that you have found papercuttings?? Tell GAP about them. Send pictures of them for our TRAVEL PAGE.



# WORKSHOP

## SUSANNE SCHLAPFER-GEISER PAPERCUTTING WORKSHOP



Susanne Schlapfer-Geiser at workshop with intent student Dorothy Bliss who is silhouetted on the wall.

Susanne Schlapfer-Geiser's four 2-hour workshops at Sukey's log house held on June 12 & 13, 1998 were well received. Susanne first showed the groups her effortless cutting technique where, while standing she very actively maneuvered the paper and unperceptibly the scissors. She did all this while looking at her students most of the time, and occasionally at her cutting while talking in Swiss German which was interpreted by her friend Esther Zoller. With the utmost ease she cut, then voila! The most amazing intricate tree with many birds perched in it comes out of her tiny piece of paper. A murmur of excited unbelief came from those many who had never cut before when Susanne asked them to "cut a tree" without drawing first. Each person was handed an 8 1/2 x 11" piece of paper and instructed to cut from it a small piece about 2" x 3." Many non-artists protesting were very skeptical to think that they

could possibly do this without a pattern. They were surprised to find that this method conjured up in each person's mind how a tree would look.

Daughter, Jenny (below) a "non-cutter" just did a basic shape to get used to the scissors and paper. Then she progressed to a leafless form and then graduated to a pine tree with grass and birds. This method built up confidence. Each cutter produced a "successful" tree.

Over the two days some 51 children, teens, middles and seniors were fascinated that "yes" they could do this, and that it was fun! One lad of 11 years used a knife and without drawing cut out a wonderful train. I'm sure some will continue to use papercutting as a favorite medium.

While visiting the U.S., Susanne and Esther had a taste of American hospitality staying with Kerch McConlogue, Sharon & Ed Schaich, Sukey & Dick Harris, Susanne Cook-Greuter, Claudia Hopf, Ellen Brown and Carolyn Guest in the days after the show opening. They were pleasantly surprised to find Americans caring, kind, open and generous. We in turn, found our lives enriched during their brief visit.

Susanne's book Scherenschnitte was available for purchase at the workshop. The workshops were not Guild sponsored, although some students became members and Guild members participated. Spread the joys of papercutting. Hold a Workshop in your area!!!



© SUSANNE SCHLAPFER-GEISER

Cutting actual size showing log house and the Quittapahilla Highlanders Pipe Band in the garden with a bean pole, gourd and Pocahontas on top. Cut in about 15 minutes although Susanne did a rough sketch on this one first.



### INSPIRATIONS

SUSANNE SCHLAPFER-GEISER'S SLACKS AND SHOES ARE A STUDY OF BLACK AND WHITE DESIGN, EFFECTS OF FOLDS AND REPEATS AND A SPRINGBOARD FOR CUTTING FUN.





# THE COLORS OF SUMMER



RAPUNZEL AND THE WINDOW CLEANER - © REG SEAR





© MARGARETHE VON GLEHN

*To see a world in a grain of sand  
and Heaven in a wild flower  
To hold infinity in the palm of your hand  
and Eternity in an hour*

FRANCIS THOMPSON

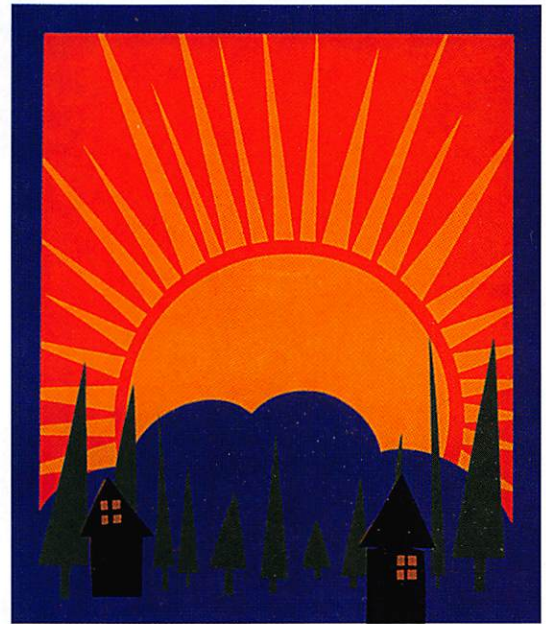


© MARGARETHE VON GLEHN

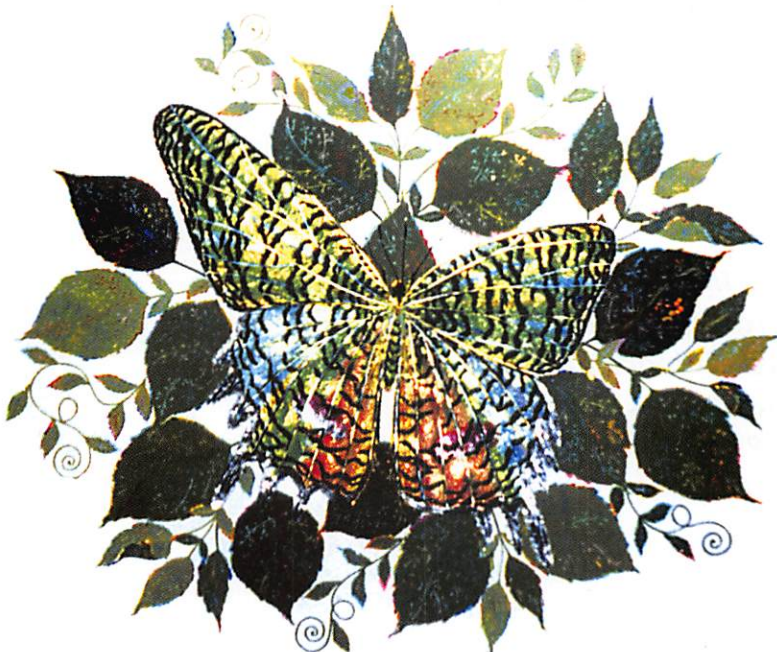
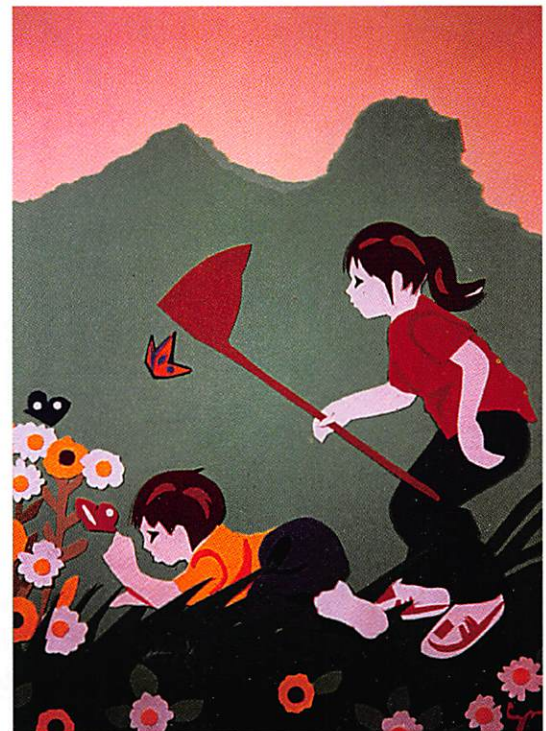
*The air is like a butterfly  
With frail blue wings  
The happy earth looks at the sky  
and sings.*  
JOYCE KILMER



# THE COLORS OF SUMMER



**CLOCKWISE FROM TOP LEFT:**  
 ITZA "HOT SPOT" - © BEATRICE CORON  
 SUMMER SUN - © REGINA SCUDELLARI  
 CHILDREN LOOKING FOR BUTTERFLIES - © CYNTHIA CLARKE-JONES  
 BRIGHT BLOOMS (LAYERED WICINANKI) - © DORIS SIKORSKY  
 BUTTERFLY (ASST. FOILS & PAPERS) - © WALTER VON GUNTEN  
 BUTTERFLIES IN THE KITCHEN BEETLES ON THE FLOOR  
 (FOLDED AND CUT - 3D WATERCOLOR COLLAGE) - © DONI TUNHEIM





One summer shortly after our new neighbors moved in I noticed the stand of 30 foot hemlocks between our houses had lots of dead branches inside the trees. I began removing the dead limbs, not realizing that I was creating a gaping hole in the middle. When my neighbors returned from a weekend trip, I sheepishly apologized for removing their privacy barrier between our houses. The trees were mine, however!

The next afternoon as I sat cutting on my porch, I heard giggling and rustling coming from the area of the much thinned hemlock. When I went to investigate, I found a 1950's mannequin with swimsuit and sunglasses standing in the "grotto." Attached to her hands were grass clippers and pruning shears, and she carried a sign "Beware of Sharon Scissor hands!" A long white paper banner had been decorated with a duck pond, a bird bath, a statue of many birds, flowers, and other forms of wildlife and was stretched across the big bare opening!

*Sharon Schaich*

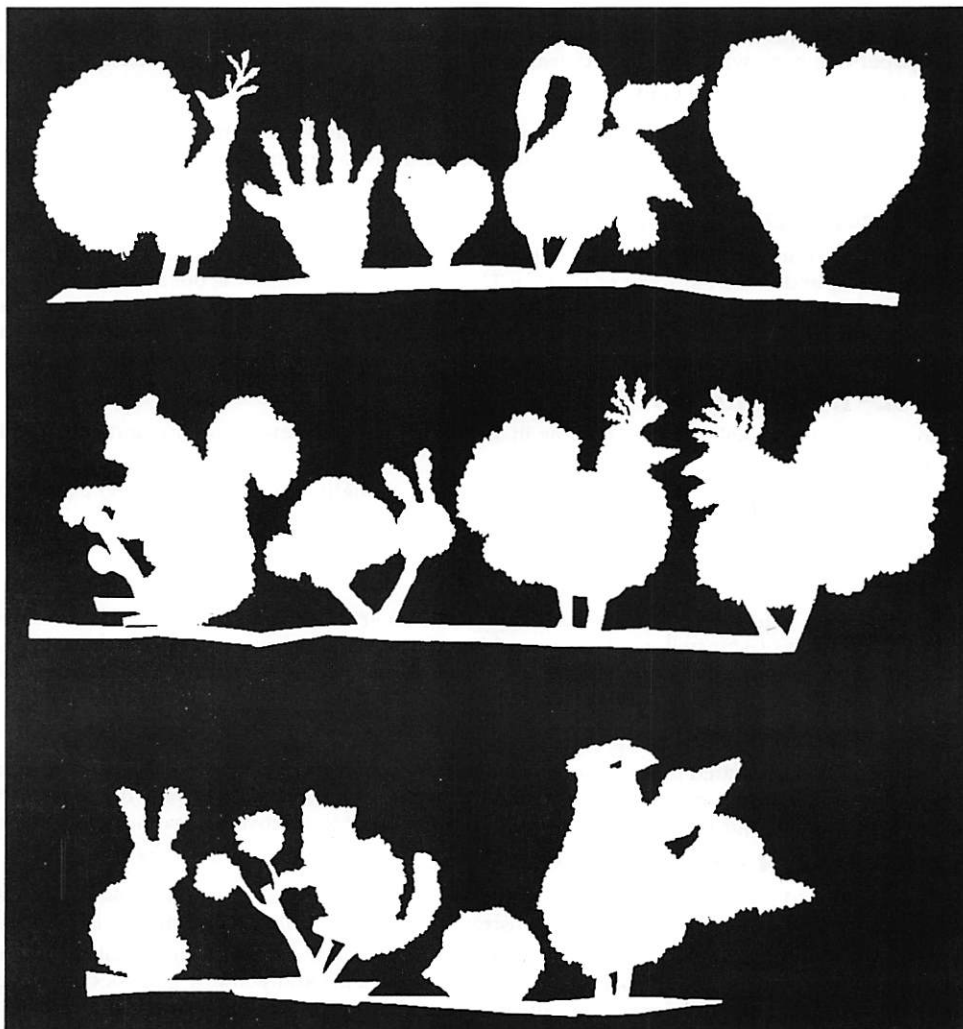
## **SUKEY SCISSORS HANDS**

Some years back an unusual winter caused our row of large 4 foot English Boxwoods to drastically die back. After sawing & cutting out all the deadwood, there wasn't much left except some really weird, tiny shapes. This summer, these shapes had at last taken on green leafy forms, all different; a far cry from the symmetrical evenly sized globes prior to the freeze.

A sudden burst of inspiration perhaps influenced by Regina Scudellari's cut paper Topiary, took me, my lawn chair, and garden shears to confront each bush. To contemplate its possible shape, and to clip, clip, clip, ala Edward Scissorhands; a rooster, 2 chickens, a pelican, squirrel, cat with 2 balls, 2 bunnies, an eagle, a hedgehog, a peacock, a small heart and hand, and a very large heart magically emerged during the next few days.

Non-paper scissors cuttings are a delightful way to transform the ordinary to the extraordinary and whimsical. P.S. - Cutting out these simple leafy shapes below, is a good lesson in maneuvering the paper, not the scissors.

*Sukey Harris*



**SUKEY HARRIS' BOXWOOD SHAPES CUT OUT OF PAPER**



OUR FIRST MASTHEAD  
1988 - © STEVEN R. WOODBURY

## "HOW I FIRST BEGAN CUTTING"

Some of the cutters who attended Collection 97 gave a brief background of how they began cutting:

### **PAUL BEAL - (HARRISBURG, PA) - GAP PRESIDENT**

As a very young child I was encouraged by my parents to be creative in artistic ways. I responded by providing self edging, crayon paintings for the wall, embroidered pillowcases and clay sculptures among other things.

In the 70's I became involved with the Somerset Historical Center. I helped with publications and organizing Crafts Shows. One year Betty, the director said, "Paul you could do papercutting." The rest is history.

### **SHARON SCHAICH - (LITITZ, PA) - GAP VICE PRESIDENT PROGRAMS & SHOWS**

In 1972 a friend from Holland, Tilly Schouten introduced our St. James women's Christmas bazaar workshop to Scherenschnitte. We made the Four Seasons from McCall's magazine over and over to sell at the bazaar. I used my 7" sewing shears because Tilly had said to bring "sharp scissors." It was a pleasant pastime for about 2 years. A friend invited me to my first craft show in 1975. Luckily Claudia Hopf advised me to buy surgical iris scissors and chain laid paper to make the whole project easier.

### **TRUDY KAUFFMAN - (READING, PA) - 1<sup>ST</sup> GAP TREASURER IN 1988**

About twenty years ago I was a frustrated painter because it was hard to find time to paint with two young children. On a trip to Landis Valley Farm Museum my husband, Gerry, handed me one of Claudia Hopf's books on papercutting and said, "You can do this." I started cutting and Gerry started framing the pictures. He decided we should set up at the Cherry Festival in Lobacksville, PA. We now have a studio in Reading where Gerry does framing and I do my cuttings.

### **HARRIET ROSENBERG - (BOALSBURG, PA)**

About 15 years ago I was looking over my photographs and mementos of the summer travels in Wyoming and Montana. I was moved to fold a piece of paper in half and cut eyes, a nose and a mouth inspired by the Native American Masks I remembered. As I opened the paper I sensed something important was about to happen. I heard myself say, "I am going to do this for the rest of my life and I'm going to make at least part of my living from it."

It took a few more years for me to make the connection between my childhood and the fact that I'm a paper cutter. As a child I cut paper dolls, my father worked for a paper company which meant a constant supply of paper and we did not have a television to distract me.

### **CAROLYN GUEST - (EAST JOHNSBURY, VT)**

As a youngster my mom used to give us an old catalog or a magazine, scissors and flour and water paste. We would cut and paste for hours. We graduated to paper dolls, snowflakes and stars. Later if we needed patterns for something my mom would tell us to cut it from paper! I was introduced to Polish Papercutting as an International 4H Youth Exchange Program in 1976. The rest is history.

### **SISTER CLARICE STEINFELDT - (MILWAUKEE, WI)**

When going through the January-February 1994 issue of "Craft and Home magazine" I found some articles on papercutting. One article was on papercut Valentines which inspired me to cut some of my own. Thereafter I began searching out articles on papercutting. Books I found were by Chris Rich, Rammana Jablonski, Claudia Hopf and Leona Barthel. I found GAP through the papercutting catalog by Allison. Through my cuttings I hope to bring a "quality of life" to those who view and purchase them. Papercutting has and continues to energize me. I hope I will be able to cut for many years.

### **MARY LOU RUSSELL - (NASHVILLE, IN)**

At age 13 my mother gave me a game called "Profiles." It came in 5 sections, forehead, eye, nose, lips and chin. You looked through the 24 choices and made different profiles.

After I married I saw a man cut silhouette profiles at a fair in Topeka, KS. I thought, "If he can do that, so can I." I practiced cutting without using a pencil or tracing and in 3 weeks I cut freehand at a school carnival. From then on I rented space at craft shows and department stores. All this started 40 years ago.

### **KATHY REED - (BERLIN, PA)**

I was and am one of those children who always known that I want to be an artist "when I grown up." The textures and repetition of traditional forms of papercutting have always fascinated me. Living, working and traveling in Asia and Europe have allowed me contact with a variety of cultural approaches to papercutting. I know that I want to explore the graphic possibilities of papercutting to express myself as an artist as I begin a new chapter in my life.

### **BEATRICE CORON - (NEW YORK, NY)**

I started papercutting because I was frustrated that I couldn't do ink drawings or paint properly. I like bold art forms and always messed up my drawings by applying colors. In papercutting I could draw directly on the paper and not have any drops and smudges, no drying time and the best part is when you start cutting your image is already there. You just have to remove the parts and reveal the image.

### **MARIE HELENE GRABMAN - (CHARLOTTE, NC)**

My German grandmother introduced me to cutting paper. I would go to her home and she would fold old ledgers and cut them. They were not finely cut, but often she would tell a story as she cut to illustrate the story. I would do cuttings for her Christmas tree.

This was just a hobby until we moved to NC in 1977. The "New Neighbor's League" Club had an annual Christmas home tour. I became the decorating chairman for the home town and used papercuttings for tree ornaments and window pane decorations. I put a few cuttings in a country store which sold 10 minutes after the store opened. Soon after that I exhibited for the first time at a craft show. When I saw people lining up to buy my pictures, I was amazed and my cottage industry was born.

*Editor's Note: Please send in your "HOW I STARTED TO DO PAPERCUTTINGS". See p. 26.*

# MYSTERY PAPER CUTTINGS



## HELP!!

Can you help to solve the mystery of the German papercutter who snipped these adorable silhouettes around 1948??

I have in my possession nine pieces of paper cutouts. They have been in my family for a number of years. I have heard that they may be valuable. If so, I would be interested in selling them. I don't know how to find their value so I need some help. If you could help me I would greatly appreciate it. Please advise me on what I should do. Copies are enclosed. Thank you in advance and I will be looking forward to your reply.

Charles Batson

Dear Charles,

We are working on your mystery. Unfortunately the person in Germany I was planning to contact just passed away. But, since it is such a distinctive cutting style and is signed (though obscurely), I'm sure we'll come up with an answer soon. Thanks for your inquiry. MAY WE USE THE CUTTINGS IN OUR NEWSLETTER? Perhaps someone will recognize the cutter. Thanks.

Karen Dutz (in answer to Sukey's letter)

The book "Geschnittenen Papier" is no longer in print. In reference to the scissorcut artist "Ilse Merkel," nobody knows anything about her. I think that she is no longer living because the signs under the scissorcut pictures are in old type of German writing, used far before 1920. This type of letters are not in use today.

Karen Dutz





# THE EAGLE REVISITED

## CELEBRATING THE 4TH OF JULY



IN THE DUPONT WINTERHUR MUSEUM



FROM THE IBM ART COLLECTION

**NOTE:** The two eagle cuts above have similar flags, lettering styles, vegetation motifs, general treatment of the eagle, and compare to the "Eagle" cut out in February 1998 issue of *Antiques* magazine.

# THE EAGLE REVISITED

## 3 CONTEMPORARY EAGLE CUTTINGS INSPIRED BY THE STIEHLY CUTS

Yesterday we received the Winter 1998 (shouldn't it rather be 1997/1998?) issue of First Cut. Again, congratulations on a good, informative piece of work! (*Ed note: You are right Joe. I'm not really going by the rules, but by the seasons which I love to do. The next editor will probably straighten this out.*)

Reading about the "Eagle" cutting mystery on page 10, struck a familiar chord. And we have two comments you and the GAP members may find of interest. In both cases we want to refer to our book, *Jewish Papercuts. A History and Guide*, that was published in 1994.

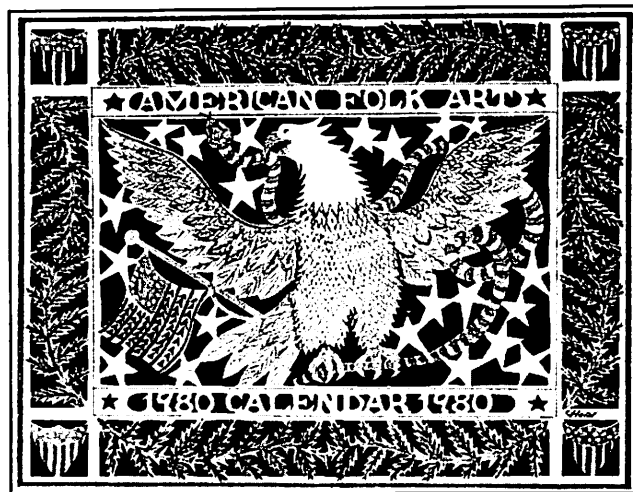
Claudia Hopf writes that Isaac Stiehly made papercuts and also carved decorated tombstones. In the course of our research we have found that certain symbols and motifs were common almost exclusively only to Jewish papercuts and Jewish tombstones of Eastern Europe, and hardly appear in other traditional Jewish ritual art of this region (see caption to Figs. 94 & 95 on p. 59; and text on p. 94). We do not know why this was so, and have prepared a rather detailed, somewhat speculative paper on this subject, which still awaits publication. The information about Stiehly's papercuts/tombstones is therefore very intriguing in this regard.

Regarding the "New Mystery" about the "Eagle" papercut reproduced from the February 1998 Antiques magazine, we want to call your attention to two other similar papercuts which are undoubtedly by the same hand, for they all share common features, style, and techniques. One, in the Du Pont Winterthur Museum is shown in Ramona Jablonski's *Paper Cut-Out Design Book 1976*, on p. 14. Another one from the IBM Corp. art collection is reproduced in our book, Fig. 29, p. 23. We are enclosing a photocopy of the latter for your information, but it should not be reproduced without permission from IBM (590 Madison Ave., NYC 110022). They were very good about allowing us to reproduce it, and will most probably agree that you do so too. The information they provided about this work will thus also apply to the first two: "Anonymous Artist," paper cut-out with pin prick (this is incorrect and should be 'knife slashing'), watercolor and ink, 9.5" x 12.25," © 1830, Provenance: John Gordon."

*Yehudit and Joe Shadur, Israel*

### FOOTNOTE:

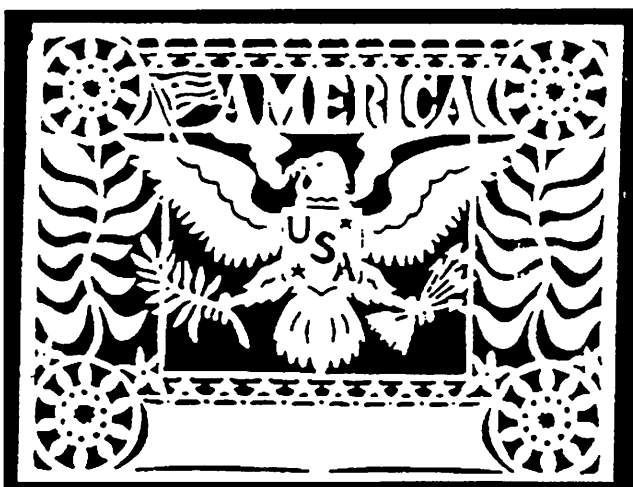
*Decorated Furniture of the Mahantongo Valley. MAHANTONGO* by Henry Reed © 1987 Bucknell University, ISBN # 0-8122-8085-7. Chapter called Gravestones & Eagles, pp. 45-53. Three headstones are carved by Isaac Stiehly are pictured. A third cut paper, pierced & pricked eagle entitled "LIBERTY" is pictured with rosettes in corners. The eagle for John Mayer pictured in Claudia Hopf's article in Winter, 1998 FIRST CUT, p. 10, is in color in this book.



© CLAUDIA HOPF - 1980 AMERICAN FOLK ART CALENDAR



© SUKEY HARRIS - "THE LIBERTY TREE"  
COMMISSIONED IN 1990 DURING "GLASNOST,"  
THE THAW IN AMERICAN-RUSSIAN RELATIONS



© FRANK JOEST

# KIDS KUTS

Some time ago we talked about starting a page of children's cuttings in "First Cut." We thought it might be an incentive for children to get interested in papercutting when they see their work printed and published.

It was a joyful moment last year for me to see my granddaughter's sudden interest developing in the papercutting art form. It all started, when I showed her some Chinese papercuttings and she asked what technique they used. Suddenly she said: "I can do that too, because I can draw." And she asked for colored paper which she thought was more interesting. You can see her progress clearly; starting with the leaf and ending with the Easter Lily in the upper center. Then she wanted to do a larger piece and got the "inspiration" from a tapestry my mother-in-law embroidered. They show rosehips and she knows them well because wild roses are blooming everywhere in Alaska. This is quite an achievement to get to that stage in four days. These

are freehand drawings and cuttings; that's why she wrote proudly: "First pieces ever" on it.

(She had some experience with cutting paper, though; just like most small children she cut out snowflakes and paper dolls or animals.) But she considered these "real" papercuttings because she drew everything first.

You can imagine how proud I was; I wish there was some way we could teach children the art of papercutting, because they are not as timid and inhibited as adults are.

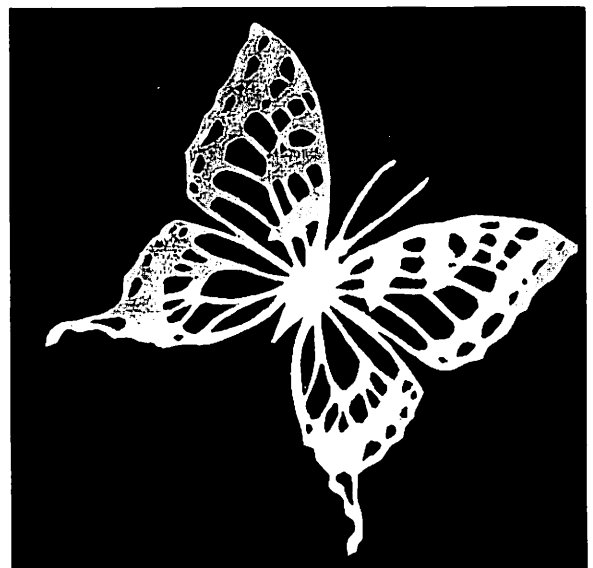
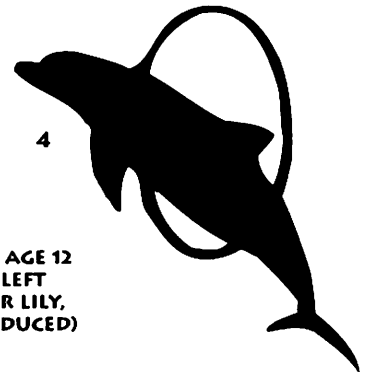
In the last "Schwarz Auf Weiss" magazine, (German paper-cutting) is an article about teaching children to cut, but there are no samples of their work.

Ingrid Schenck

P.S. - Right now Monika is only interested in drawing horses and she is very good at that. But I think we will do more papercuttings when she is here for her summer vacation.



ALL © MONIKA STEWART, AGE 12  
CLOCKWISE FROM TOP LEFT  
FEATHERS, HORSE, EASTER LILY,  
BUTTERFLY, ROSEHIPS (REDUCED)





# KIDS KUTS

**MEGAN SORENSEN, 11**, takes delight in learning about her heritage through a traditional Polish art form called wycinanki. In wycinanki, colorful paper cutouts are layered to create scenes depicting natural imagery such as animals, flowers, trees, and stars.

"Ever since I was a little kid, I liked to cut designs in paper," said 11-year-old Megan, who attends Westmont Junior High School. Thanks to an Illinois Arts Council Grant in Ethnic and Folk Arts, Megan will be learning wycinanki for the next year as an apprentice of Northwest Side resident Doris Sikorsky.

Sikorsky, who has been practicing the art form for 18 years, said she is thrilled to be passing her knowledge down to the younger generation. The \$2,500 state grant will enable her to give frequent lessons to Megan. Each month or so they will begin a new project. "The art form is becoming lost," said Sikorsky, noting that the Polish government is no longer providing support for wycinanki artists. "New immigrants don't have the time for it. They're too busy learning the language and looking for jobs."

In Megan, Sikorsky said she found someone with the "desire and the ability" to carry on this folk art tradition. Sorensen, whose maternal grandfather was a founding member of the Polish Highlanders singing group has lots of artistic interests — she plays piano, sings, acts, draws and paints. She discovered the aesthetic potential of paper and scissors early. "I used to cut all the time. I'd get little scraps, then I'd decorate them," she says. Working informally with Sikorsky over the past three years, she's begun to turn her interest into art.

"I believe it is the responsibility of any current generation to keep alive the traditions of our forebearers. There is no better way to continue this unbroken line than to teach what we know to those around us."

To help preserve wycinanki, Sikorsky and Sorensen hope to eventually, with the help of their grant, create one or more computer programs that can teach the art.

Meanwhile, Sorensen has become the future of wycinanki, at least in the Chicago area, says Sikorsky. "Even if she only uses it at Easter, or only teaches it to one other person, this is what I want. She can keep it alive."

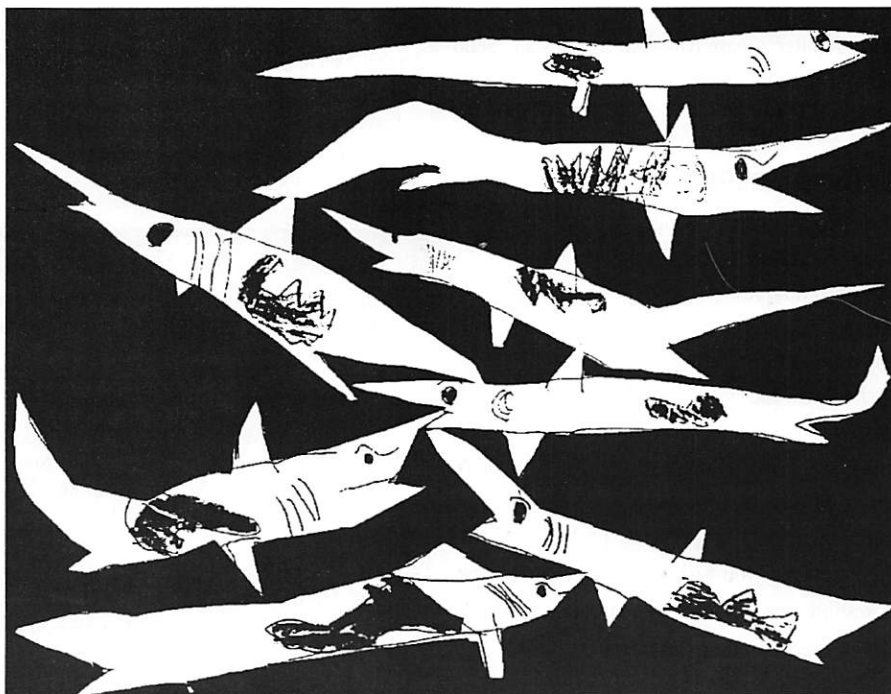
*Doris Sikorsky*



**OUR GRANDSON**, just six at Christmastime, knows a lot about sharks. He enjoys drawing their shapes, eyes, gills and even the red bite marks on their sides. He cuts them out and arranges them all "swimming" in a berry box where his imagination creates action stories for the creative shapes.

I arranged them on colored paper and reduced them by 50% so GAP members can enjoy a "budding cutters" work. Abraham was not trying to achieve a "papercutting." He just wanted to separate the sharks from the rest of the paper.

*Dick and Sukey*



© ABRAHAM OWEN



## REQUIREMENTS FOR "FIRST CUT (ILLUSTRATIONS & ARTICLES)

### Themes for you to cut for future "First Cut Issues.

#### Try one and/or all:

- Night, day, seasons, weather, rain, snow, wind
- Botanicals: roses, sunflowers, morning glories, gardens, trees
- Animals: horse, dog, cat, cow, pig; birds: eagle, owl, doves
- Emotions: love, anger, sorrow, inspirations
- Activities: dancing, wedding, skating, skiing, swimming, sailing
- Religious: holidays, Adam & Eve, Noah's Ark, Jonah, Ezekial, etc.
- Patriotic: flag, eagle, statue of Liberty, etc., fireworks

#### Send in to GAP:

Clear, Sharp black and white copies of cuttings or color photos (all photos will be returned). If you have a computer, please type your articles and send them on a 3.5" floppy disk either MAC or PC format is OK if they are typed using WORD or a similar program.

#### Papercutter Profiles Should Include:

- Masthead design • Bio, sketch and original cuttings
- How you began to cut • Signed & dated
- Inspirations and style • Frame techniques
- Type papers & tools used • Color & collage will come out in halftones - must have a very clear copy or photo.
- How papercutting has enriched your life
- No longer than 1 typed page
- Original Illustrations, sharp Black & White copies or photos of typical & outstanding work for up to 2 pages.
- Any member may submit original artwork, papercutter profiles, and feature articles. They should be written as you wish them to appear and be accurate in content. If illustrations are included, they should be clear and descriptive. Here is where every member can be on the "inside".  
**PARTICIPATE!**

## SEND INFORMATION TO:

GAP NEWSLETTER: 514 EAST MAIN STREET, ANNVILLE, PA 17003

1. MEMBER NEWS
2. BOOK REVIEW
3. CUTTING TIPS
4. SOURCES FOUND
5. HUMAN INTEREST ARTICLE
6. SHOW REVIEW
7. PAPER CUTTER'S PROFILE
8. HOW TO MAKE
9. MASTHEAD DESIGNS
10. CHILDREN'S CUTTINGS
11. FROM THERE TO HERE
12. COLOR PHOTOS
13. SEASONAL CUTTINGS
14. FIRST CUTS - HOW I STARTED TO CUT PAPER

Volunteer to be an associate editor choosing one of the following specialties; Danish, Dutch, English, French, German, Judaic, Mexican, Oriental, Polish, Swiss, Antique Paper Cuttings.

Participate. Cut. Write. Send Info. Every member is valued and important. Do you know why FIRST CUT continues to grow and improve? Answer: More members are doing the above. **THANKS!**

## NEW POLICIES - EFFECTIVE JAN. 1, 1999

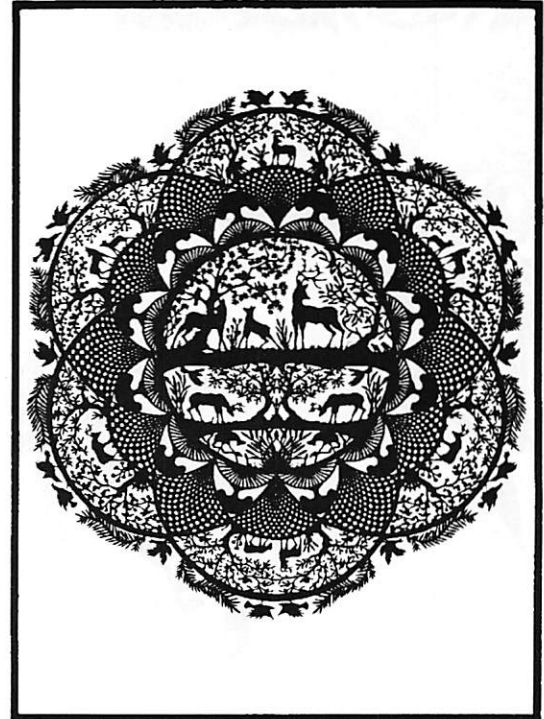
1. **In the future Guild of American Papercutters sponsored shows, 5% of the selling price will be paid to the guild.**
  - This 5% should be added to the gallery's percentage when pricing your work of art.
  - Guild shows have been good outlets for many cutters with 22 pieces sold at the "Once Upon A Time" Kemerer Show with total of about \$5,400.00. The Boston Symphony Hall Show sold 45 cuttings out of about 72 pictures. NOT BAD!
2. **There will be a \$10.00 extra postage and handling fee for non-USA members for a total of \$35.00 per membership.**
  - We are sorry about this but postage has become so expensive to mail over seas.
  - We hope all those affected will be able to remain our very special and valued members.

# SUMMER SILHOUETTES

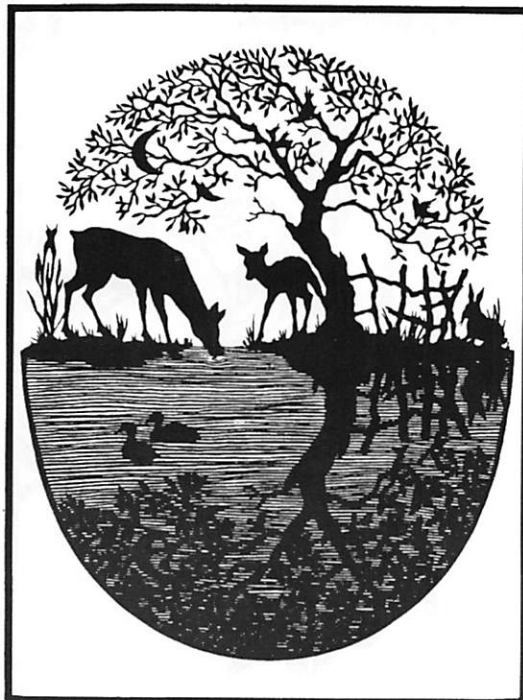
Elizabeth Barker White is a new member to GAP. She has been cutting for almost 25 years. Because her silhouettes are cut by using a single piece of paper with an X-acto knife, no two pieces of her work are exactly alike.



© ELIZABETH WHITE - 1982  
DESIGNED FOR "GARDEN DESIGN" MAGAZINE  
11" X 15"



© ELIZABETH WHITE - 1978  
DESIGNED FOR CABOT CAMERON  
16" X 17.5"



© ELIZABETH WHITE - 1980  
FROM THE COLLECTION OF STUART REVO  
9" X 12"



© ELIZABETH WHITE - 1981  
FROM THE COLLECTION OF  
MR. & MRS. WILLIAM BARKER - 48" X 64"



# SUMMER SONGS



CLOCKWISE FROM TOP LEFT:

SUMMER ROSE - © CLAIRE ARCHER

SWINGING - © SISTER CLARICE STEINFELDT

SINGING - © FRANK JOEST

MADAME BUTTERFLY - © KERCH MCCONGUE

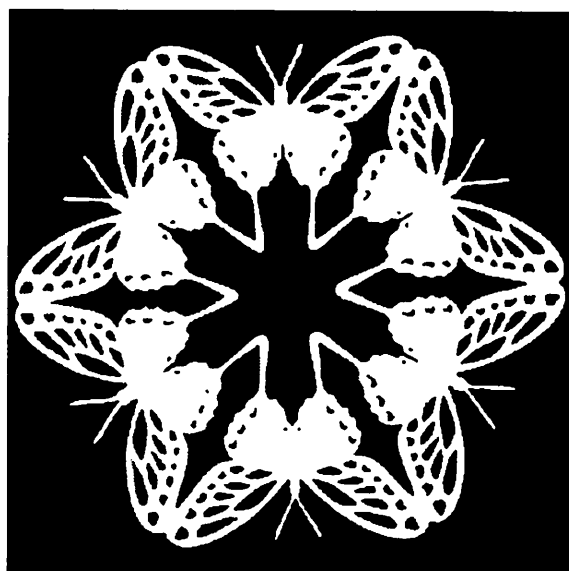
PROGRAM COVER FOR:

THE BALTIMORE OPERA COMPANY MADAMA BUTTERFLY BALL  
AT THE BELVEDERE

SWALLOWTAIL BUTTERFLY - © INGRID DIETZ



# SUMMER SONGS



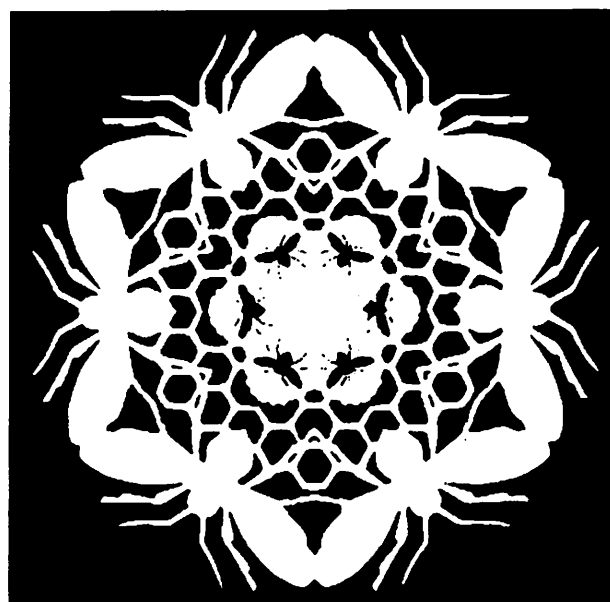
SWALLOWTAIL  
© CAROL MENNINGA



© SISTER CLARICE STEINFELDT, SDS



© BRITTA KLING



BEEHIVE  
© CAROL MENNINGA

We often hear how one small event can change the direction of our lives. My "event" was seeing Claudia Hopf demonstrate scherenschnitte at our town fair around 1972. Crafts were my hobby and this looked like something interesting to do. I bought her booklet and a pair of scissors and began to snip. I was also doing fraktur work so pen and ink and watercolor found their way into my papercutting. By the late 1970's I was raising a family, teaching nursery school, and doing a few craft shows. Hiring freezes and staff cuts ended my plans to return to full-time teaching. A new career plan was needed. In 1981 I became a juried member of the Pennsylvania Guild of Craftsmen and with my husband's encouragement and support I leaped into the craft show circuit full time. This is my nineteenth year in business and I do between twelve and fifteen shows a year. While the majority of my business is retail sales I also do some wholesale business.

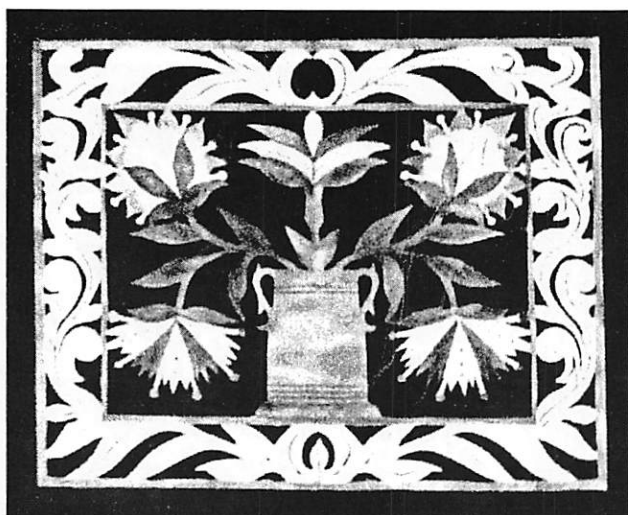
Over the years my work has appeared in Country Living, Country Home, Pennsylvania Folklife, and Early American Homes magazines. Early American Homes has honored me eleven times as one of the best 200 traditional craftsmen in the country. My painted papercuttings can be found in "The Book of Paper Cutting" and "Paper Art." I am also listed in "Warman's Antiques and Collectables." Dimensions Needlework Co. has translated some of my designs into counted cross stitch. I've done commission work for Willard Scott and several companies including Pfaltzgraff Co. In the past I have served as an officer of the Pennsylvania Guild of Craftsmen and am currently on its Standards Committee. I am also secretary of the Guild of American Papercutters.

Each year I create about ten to fifteen new designs which

include traditional and contemporary themes. Inspiration comes from quotations and my surroundings. I love detail and borders. Customers often tell me that when they look at my papercutting they continue to discover something they didn't see before. When I begin my new designs I might have five definite pieces in mind, but as the creative process goes along more designs develop. I sometimes don't know where the ideas come from. It's like some other spirit is moving my mind and hand along. It's a strange thing; I can't really explain it but it's surprising and joyful. At the same time this stage can be the most frustrating part because sometimes I can't translate what is in my mind's eye to paper. Designing is where the majority of my time is spent per piece.

Each papercutting is drawn first with pen and ink. I use a rapidograph pen and waterproof ink. Next comes painting the piece with handmixed watercolors. I like antique mellow colors. The pen is used again to put in the detail. Finally I cut the piece with iris and manicure scissors and an X-Acto knife. My preference is to cut flat rather than with a fold. I use calligraphy paper and Mi-Teintes paper depending on the size of the cutting. Each cutting is placed in a handmade grain-painted frame. I use one technique and color in my grain painting because I want to compliment my cutting rather than overpower it with the frame.

Not too long ago someone, a non-craftsperson, asked me if I plan to retire. I told them retirement will happen when I no longer can or want to create a papercutting. I can truly say I enjoy going to work each day, whether it's at my drawing board or a craft show. And after nineteen years I'd like to say thank you to Claudia.

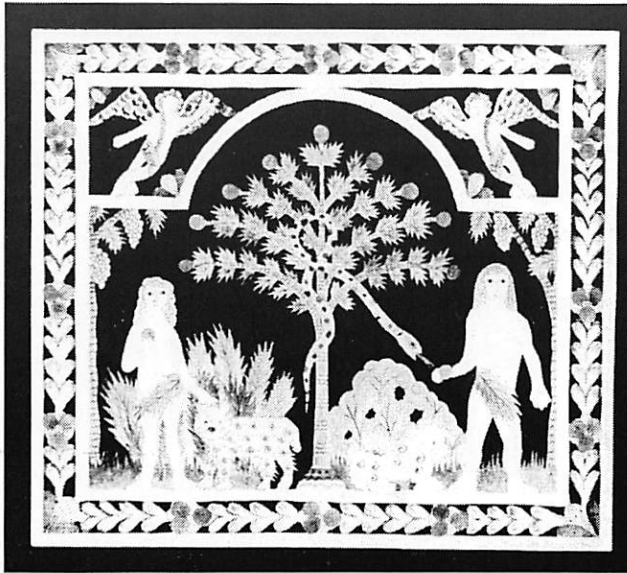


**VASE WITH FLOWERS - © SANDRA GILPIN**



**HOME SWEET HOME - © SANDRA GILPIN**





ADAM & EVE - © SANDRA GILPIN



COW & ROOSTER - © SANDRA GILPIN



NOAH'S ARK - © SANDRA GILPIN





FAIR WEATHER FRIENDS - © SANDRA GILPIN - 1995



SUMMER VALENTINE - © SANDRA GILPIN - 1995