

Summer 1999

Guild Of American Papercutters

Volume 12: No. 3

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FIRST CUT



© SUZI ZIMMERER - "THE CALLING OF WINGS", - DETAIL OF ORIGINAL, WHICH IS 15" X 22"



Cover Art:
© Suzi Zimmerer

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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

DATES

SLIDES DUE AUGUST 15, 1999
For the Interchurch show, NYC - See GAP
Winter, 1999 p. 6

VISIT NEW ENGLAND MEMBERS
Sept. 24, 25, & 26 1999

SILHOUETTES
Washington D.C. - Nov. 14, 1999



© Sharon Schaich

Our recent Spring meeting at the home of Janet and Lars Luther was a glimpse of Margarethe Von Glehn Luther's scissor magic! Using tiny scissors, less than 3" long, she created fantasy, religious scenes, and floral studies embellished with incredibly fine insects. Imagine a life-size black spider dangling from a silver paper thread!

Hearing her son's narration about her life in Estonia during World War II and her emigration to America in the 1950's prompted Paul Beal to write me about a conversation with GAP members who were sharing a ride home from the meeting. Paul suggests that GAP establish a file of biographies so that stories like Margarethe's will not be lost to future generations. It can be accomplished partially by asking each member to submit a bio with the annual membership form.

This will give our guild an ongoing record of each member's artistic background and a resource for customer inquiries at GAP exhibits and for press releases. We're seeing that people who purchase your work want to know about you, so although this project needs to be developed at our next directors' meeting, you should give some thought to your own bio. Do we have a volunteer to keep these on file and to send them out as needed?

In the next few weeks I'll be receiving your slides for the Interchurch Gallery exhibit, and it will be exciting to see what new work you've created. Be sure to read the request for holiday tree ornaments. (See p. 3)

Sharon Schaich

QUOTE	CORRECTION	HOMEWORK
A horse! A horse! My kingdom for a horse! -Richard III, Act 5, Scene 4 William Shakespeare	p23 Mindy Shapiro	Fall -Owl, Angels, Mexican, Halloween,Thanksgiving, Holidays, New Year Winter -.....Celebrate 2000 Theme, Valentines,Religious Pictures with short story Spring - "The Secret Garden, Spring Things Summer - .. "In the shade" of a tree, building,etc, use your imagination



It has been a pleasure organizing this summer issue of First Cut! First, I've always thought of the horse as a creature of grace and beauty. Second, I'm gaining an increased appreciation of the artistry and the life that occurs in a well cut "shadow." You'll agree that artistic creativity oozes from every page.

So many excellent materials came early and on time. Others you sent years ago were filed away for just this opportunity. Since so many members have contributed, this job has been made much easier.

Always we strive to improve First Cut and need your suggestions and opinions. Those who have sent suggestions will notice that in most cases, those changes have been made. We need to become more timely in announcing Member Workshops, Shows and News. This means **6 months ahead in order to give ample time for registration**. Send information in envelope, include a small picture for clear black and white reproduction. To send a brochure is fine, but please distill your personal information to the following format for clarity: **names, dates, location, news**. It is timely participation, cuttings, articles, letters, book reviews, sources, etc. that continue to keep First Cut, sharp!

***** On your toes! The Fall issue needs your input.**
Please send your pictures, articles & news to GAP ASAP

FIRST CUT DEADLINES	FEATURE EDITORS!		
January 10 <i>Winter</i>	<i>Antiques:</i>Claudia Hopf		
March 10 <i>Spring</i>	<i>Book Reviews:</i>Steven Woodbury		
May 10 <i>Summer</i>	<i>Contemporary:</i>Regina Scudellari		
September 10..... <i>Fall</i>	<i>Collecting:</i>Candy McDaniel		
	<i>German:</i>William Oellers		
	<i>Mexican:</i>Beatrice Goodpasture		
	<i>Silhouette:</i>Ruth Grabner		
	<i>Kids Kuts:</i>Lynn Askew		
FIRST CUT ARTICLES SEND TO:	WILL YOU SIGN UP TO BE ONE OF THESE FEATURE EDITORS?		
NEWSLETTER • 514 E. Main St., Annville, PA 17003	Chinese	Judaic	Swiss
FOR QUESTIONS CALL: 717-867-2554	Danish	Dutch	Polish
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	Mongolian	Japanese	Sources
IN ORDER TO COMPILE A DIRECTORY OF GAP MEMBERS:			
Send your Email to: gap@rmhent.com with your address, Email, phone #, & the type of your cutting.			



SHOWS

INTERCHURCH GALLERY EXHIBIT, NYC

(SEE WINTER 1999 NEWSLETTER P.6 FOR EXHIBIT AND ENTRY DETAILS)

The opening reception for "Rejoice and Celebrate" will most likely be held during the week of December 6. The exact date will be announced in the Fall newsletter as well as in the exhibitors' acceptance letters. We will need some volunteers from the NYC/NJ area to help with the reception and possibly to pack the exhibit for shipping in early January. Please call Beatrice Coron (212-666-6767) if you can help.

On the day of the reception, GAP members will be needed to demonstrate papercutting in the large first floor lounge of the Interchurch Center. If you can demonstrate for 2-3 hours, contact Sharon Schaich (717-626-4330). Call Sharon if you intend to participate. Send slides to Sharon of your work to be submitted to the show by August 15, 1999.

★ ★ ★ All GAP members are invited to donate two cut paper tree ornaments to the Interchurch Center in NYC for the exhibit. These will be hung on a 10 foot white tree in the first floor lounge. The Exhibits' Designer has asked for either (white or gold) ornaments. One will be hung on the tree and the second will be given as a gift to each guest at the show. ★ ★ ★

TRAVELLING SHOW

July 19 to August 19, 1999Brown Art Gallery
September 1 to 30, 1999Cedar Falls, Iowa
.....Herst Center, Serrley Blve.
August 20 to October 29, 1999.....Canton, OH - Museum
January and February 2000Cedarburg Cultural Center, WI
Fall 2001Frankenmuth, MI (tentative)

SHOW

Paul brought the show back from Bedford. It is at my house. Bob and Kathy Reed and Linda Peck had it nearly packed and ready to go when he got there to pick it up which was really nice of them!

I will be away this week 6/6 - 6/11. They are putting up a display system (rods) at the Carlisle Arts Learning Center. Hopefully this will be installed by next weekend and then I will take the show there until Sharon Schaich takes it to Indiana. Sorry, I still don't have an exact date but it will be sometime in June.

Ed. note: From this short note you all can but imagine the planning and cooperative teamwork it takes to bring this marvelous show throughout the USA.

Please volunteer! Find a location - bring the excitement of papercutting to your area. Call or email Lynn Askew at LAskew1027@aol.com or Marcia Egan at eganmm@pa.net.

MEETINGS

NOVEMBER 14, 1999 MEETING AMERICAN HISTORY MUSEUM, WASHINGTON, D.C.

A program focusing on a collection of silhouettes at the American History Museum will be held there on Sunday, November 14 at 1:00 p.m. We hope that the printing of the silhouette book written by Dr. William Guyton will be completed and will be introduced at this time. We anticipate the program to last not later than 2:00 p.m. and we will then meet at the home of GAP member for the remainder of the afternoon.

Park on the mall (three hour time limit strictly enforced - \$50 tickets for over-time possible) or you may park in a garage. Several are located north of the Museum about four blocks away. When you enter the Museum, go to the information desk on the mall side of the building; we will wait there until 1:00 p.m. After that time ask the desk to call the Graphic Collections Department at 357-2877.

COLLECTION 2000 - COLORADO



Even through the lines that fax makes, Judith Meyers Steller's Jay is a beautiful enticement to come to Collection 2000.

Spring 1999 in Colorado has been unusual - late snow, lots of rain - so the high mountains are white, the lower slopes green with yellow and purple flowers and lots of wild life coming out to enjoy the lush meadow grass and sunshine. I took advantage of all this yesterday, June 9, to take visiting friends up to Rocky Mountain National Park for a picnic. On the way up, through Thompson Canyon, we saw a Bighorn Sheep grazing just next to the road; on the way through the town of Estes Park we saw elk, and just after leaving the Visitor's Center parking lot we saw a coyote crossing the road and heading off through the Ponderosa pines. As we went on into the park we saw more elk, herds of them, and got very close to a couple of bucks grazing just across a beaver pond. Their huge racks of antlers covered with velvet skin is rusty orange in the sun. By a rushing stream we had our picnic lunch and were visited by chipmunks begging crumbs which they would warily take from our hands before scurrying off to nibble them at a safe distance. Following the short trail into Bear Lake, almost blocked by melting snowbanks, we saw more scurrying chipmunks and several Steller's Jays - gorgeous iridescent blue with black heads and crowns, tiny slivers of white above their eyes. They reminded me of lively miniature peacocks!

Just one year from now you could be enjoying these things at Collection 2000. There are some rooms still open, the program is shaping up with a wonderful array of presentations and workshops, so if you haven't signed on, I hope you will do so. There are camping facilities available near the conference site if you are interested in that style of vacation. Contact Judith Meyers at Judith Meyers Studio, 1925 28th Avenue, #38, Greeley, Colorado 80631, (970) 352-9530.

MINUTES

MAY 16, 1999 MEETING

The Guild of American Papercutters met at the home of Lars and Janet Luther in Bethlehem, Pennsylvania. The program featured the delicate and intricate papercuttings of Margarethe Von Glenn Luther, mother of Lars. Twenty-four members were present. Our new president, Sharon Schaich, called the meeting to order. (A detailed account of Margarethe's works will be in the Fall 1999 GAP issue.)

TREASURER'S REPORT

Neil reported a total balance in the checking and saving accountants of \$10,751.70. Due to extended travel plans, Neil will forward the checkbook to Dick for that period of time. Judith Meyers has established a checking account at her bank to handle Collection 2000 funds.

MEMBERSHIP

Dick has found that since we raised the dues about seventy-five members have chosen not to renew their membership. We have 425 members plus eight contributing members. New members receive a booklet with information about the guild and the by-laws. Mindy Shapiro suggested we consider a reduction in dues for those members who recruit new members.

NEWSLETTER

Sukey encourage members to continue to send articles and information about individual members' achievements. She also welcomes suggestions for improving the newsletter. The summer issue will compliment the reprint of Dr. Guyton's silhouette booklet and the November meeting at the Smithsonian's American History Museum in Washington, DC. We will be seeing a collection of silhouettes. The spring newsletter cost \$1265 to print and \$213 to mail.

program

Sharon thanked Janet and Lars for inviting us to see Margarethe's spectacular papercuttings. Nancy, Shelly and Faye DuPlessis are the new program co-chairmen. Our next meeting will be September 24-26 in the New England area.

The tentative schedule follows:

- Sept. 24 - Drive to Hartford, CT to spend the evening with Katrina Benneck and the Nutmeg Papercutters.
- Sept. 25 - Tentative plan to visit a papercutter in Massachusetts before driving to Vermont to see Carolyn Guest. Do some sightseeing in the area.
- Sept. 26 - Leave Vermont and drive to Kennebunk, ME to see Claudia Hopf. We may also be able to meet with Ellen Brown.

NOVEMBER MEETING

The November meeting will be held in Washington, D.C. at the American History Museum. Our business meeting will be held at the home of a local member.

TRAVELING EXHIBIT

The schedule is as follows:

- May - Bedford Arts Center, Bedford, PA
- June - Carlisle Arts and Learning Center, Carlisle, PA (tentative)
- July 1-19 - Brown County, IN - State Farm Office Gallery, Bloomington, IN (one week)
- Sept. 1-30 Gallery 510, Decatur, IL
- October - Medical Center, Ames, IA
- November - Women's Club, Cedar Falls, IA
- December - Wisconsin - plans in progress

For a future exhibit, Janet and Lars Luther would be willing to allow the guild to exhibit some of Margarethe's papercuttings. These would not be for sale.

OLD BUSINESS:

COLLECTION 2000

Paul reported that over forty people have registered. Judith is checking into nearby accommodations in case we surpass the number of rooms available at the YMCA. Each participant will receive a packet of information from the tourist bureau. So far nine members have agreed to conduct workshops. The plan is to have two to three workshops per half day. There will be updates as more plans are refined.

SILHOUETTE BOOKLET

Paul Trattner will be sending the dummies to Dick to be printed by the company that prints the newsletter.

NYC EXHIBIT

Please follow the guidelines listed in the last newsletter. Send excellent quality slides to Sharon Schaich by August 15, 1999.

NEW BUSINESS:

POSTAL STAMP PROJECT

Dick has had no response to our inquiry so he suggested we have an exhibit of papercuttings that would be appropriate for a stamp design. The four "best of show" would be forwarded to the Postal Department for their consideration. Specifics for this project will need to be developed.

Meeting adjourned.

Recording Secretary, Sandra Gilpin

NEW ENGLAND MEETINGS - SEPTEMBER 24, 25, 26, 1999

This is peak fall foliage weekend in northern New England! Several members of the Board of Directors and others from PA, NJ and DE will travel north for a series of meetings and GAP members are encouraged to bring work to the nearest meeting site so that a show and tell can be set up. Mini demonstrations would add to the fun! Please call the meeting hostess to let her know your time of arrival.

For last minute details, directions, meal arrangements, etc., please call Sharon Schaich, Nancy Shelley, or Faye duPlessis, and you will be sent an updated letter about the weekend. They will need to hear from you by August 30. Due to heavy traffic in this season, room reservations should be made immediately.

- Yankee Traveler Motel(802) 748-3156
- Fairbanks Motor Inn(802) 748-5666
- Moonstruck Inn B&B.....(800) 579-3644 [6 rooms]
- Chamber of Commerce(802) 748-3678
- Kennebunk Inn(207) 985-3351

FRIDAY, SEPTEMBER 24

Evening meeting at home of Linda Jensen, 100 Garden Street, Wethersfield, Connecticut. Lodging: Howard Johnson Motor Lodge, Rocky Hill, CT. (860) 529-3341.

SATURDAY, SEPTEMBER 25

Evening meeting at home of Carolyn Gorham Guest, 495 Old Concord Road, E. St. Johnsbury, Vermont. (802) 748-5505.

Stop enroute in South Londonderry, Vermont, to visit studio of Suse MacDonald, cut paper artist and book illustrator. Visit Fall Foliage Craft and Antique Show in St. Johnsbury upon arrival.

SUNDAY, SEPTEMBER 26

Afternoon meeting at home of Claudia Hopf, 13 Mechanic Street, Kennebunk, Maine. (207) 985-4654. 1:00 p.m. to 4:00 p.m.

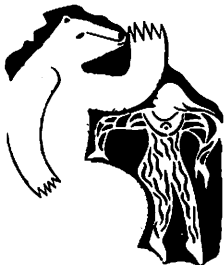


❖ I appreciate GAP and all its help to me! I treasure each copy of First Cut, and marvel at the artistic scope of the different artists! The wonder of the cuttings keeps me mentally thinking of different methods, designs, and applications. This is so much fun!

Thanks once again for your help! May God always keep your scissors sharp and your cuts smooth! Onward!

Linda McGuire

❖ The newsletter is looking spectacular. Thanks for doing all that. When I get a bunch of my new images (like this one) reduced to card size, I'll send them. I think my cutting style is changing somewhat. The more open lacer cutting moves me over the line of only edges & shapes. I've been teaching intro to Drawing to non-art majors for 2 terms now, and my cutting and composition has been very influenced. I recently cut my first "portraits" using the proportions of the head we've been using in class. I love the results now. The next step is to cut real people. I'm still doing full-size silhouettes. I want to do full body silhouettes also. Last night I wet a frame and taped it to my TV screen (never knew it was 12" x 18"). I shot film of frames from "The last Temptation of Christ". Through it. Don't know what exactly I'm going to do with 3 rolls of it. But I want to begin combing my photo & pc. Working a lot in the schools. These cut pieces are being used in classes of pc & creative writing. A program I'm going to develop for our CIU #10. In 2 weeks, I'm teaching a 2 day 16 hour teacher in-service on pc as a curriculum tool. Our planning on dumping these and others I did in Feb. when the snows were white. I hung a small exhibit in a local cafe of bears and igloos. I curating work for 2 local coffee "shops." I don't know where that'll lead me but I benefit enough as an artist and a business woman. Through the experience and pleasure in showing work, I am manning a gallery without owning one. I will put exhibits into the Encore Books cafe in Mechanisburg. I think how about a small pc show?



Harriet Rosenberg

❖ Just a quick observation: If we are voting for or against punched holes, please put me down for NAY.

I can appreciate the difficulty someone may have with punching holes; but all things considered I think it would be easier to ask someone else to punch the holes out for you than to put them back in.

The previous issue is making a good point for "no holes" — it would mar the fabulous centerfold. Your imagination is amazing, the figures are alive and full of humor and I especially love Mr. and Mrs. Noah.

Britta Kling

❖ As always, I enjoy the newsletter with its valuable information, fascinating portraits and stories, and especially the many and varied examples of papercutting work.

The good news I can share with you is that I am graduating this June with a doctorate from Harvard in human development and psychology. The bad news is that I have not been able to cut anything for the last year or so. I do daydream of new designs and topics I would like to cut: A playful otter braving the surge among rocks to find a quiet spot to relish his abalone is one of these images. Instead of cutting paper, I have taken up weeding and planting a few hardy flowers. Wherever I look, I see beautiful silhouettes: grasses against leafy flower stems against buds and blooms. Once a papercutter, always a papercutter - at least in the mind's eye.

Hope to get to join/visit the New England convening this fall. Happy cutting to all!

Susanne R. Cook-Greuter (Congratulations Susanne!)

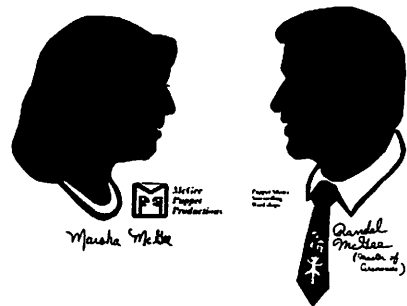
❖ We've visited your page on the web and are interested in your project on papercutting. We'll be glad to contact you by e-mail to discuss our co-operation (perhaps in the future).

Russian paper-cutting club Edelveis



❖ One Mother's Day I realized I had neglected to get my wife a card. While she still slept, I caught our 5 children at the breakfast table and drew and cut their silhouettes as a Mother's Day present. My reputation was saved that day. Ever since, I have made a collection of friends' and acquaintances' silhouettes. I fold the paper so that there are 2 copies, one for my friend and one for me. I now have hundreds of silhouettes in my collection.

Randall McGee



❖ I am sitting up in the mountains in Switzerland with a marvelous view all around. I went to the Swiss Papercutter exhibition in Bern and visited Ueli Hofer, Oppliger again, and met Susanne Schlapfer-Geiser who was demonstrating in the exhibition. I discovered that she too has visited the Harris's, Sharon & Ed Schaich and Kerch. She and Oppliger plan to come to Colorado. I am hoping also to attend and also to see the Grand Canyon.

To Van Waning

❖ Love the newsletters. Been cutting for ten years. At first I gave my cuttings away. Finding out people loved them and were willing to purchase them, I was in business. I started to enter them in art shows and at first they were passed over because I feel the judges did not know how to judge them. I persevered and finally they were becoming winners. Now I have a question perhaps you can answer — I am being pushed into categories like crafts, 3D, etc. I prefer to enter in mixed media, and most shows accept them in that. Could I get some information from those who enter art shows? Please tell me if you know a source for LARGE pieces of paper.

Mary K. Gibson - Indiana, PA

❖ We just got back from Holland this week. We saw and visited (by accident) a new papercutting museum in Schoonhaven, Holland, the city is known for its silver smithing and it is very pretty. The museum is run by the daughter of W. Tj. Lever who was a scissorcutter in Westerbork in Drente, Holland. He was killed at an intersection a couple of years ago. He had some sort of museum in Westerbork. His livelihood was cutting profiles of the visitors.

He had some very old and very gorgeous cuttings. Most of the Lever collection got saved by donations. His daughter Tobia is now running the museum with a Henk van Ark. Henk knew To van Waning and cohorts. The building is old but completely renovated and air conditioned inside. The cuttings are professionally framed and grouped. It is well done. Henk also told me that they were getting funds from the government to help purchase collections. They also received gifts. They publish a newsletter NIEUWSBRIEF van het Nederlands Museum van knipkunst en de stichting W.Tj. Lever. I have a copy of it here. I will pass it on to you when we see each other next.

Gerry Schouten

❖ I just received the latest issue of FIRST CUT, and it is lovely. I think that Noah's Ark, by Oppliger, on page 29, is one of the most fascinating pieces of handiwork I have seen. Can you tell me how large the actual cutting is?

Hope you enjoy the enclosed MICROBIBLIOPHILE. The GAP information is listed on page 21 (the inside back cover).

I've set you up as an exchange subscriber; if you want to continue to share FIRST CUT with me, I'll keep MICROBIBLIOPHILE coming. I don't usually mention all of the exchange subscribers in every issue, but I'll certainly be glad to post information every second or third issue, space permitting.

Meanwhile, if you come across anything miniature (less than 3" by mini-book standards), please let me know; I'd love to write about it in M-B, if you don't mind.

Jon Mayo



SILHOUETTE BOOKS FOUND IN "FASCINATING FOLDS" CATALOG

1-800-968-2418
WEBSITE: WWW.FASCINATING-FOLDS.COM



Silhouettes: Pictorial Archive, Carol Grafton

Silhouettes have long been one of the most popular and useable forms of illustration and decoration. This selection of over 600 silhouettes (from the 18th to the 20th centuries) is probably the largest collection presently available. This volume provides almost any type of silhouette commercial artists, designers and craftsmen could possibly need. ISBN 0-486-23781-8 Item # 22703 \$9.95

Elegant Silhouettes of the Twenties, Bonnie Welch

Selected from a rare collection of superb German die-cuts created in the 1920s, the 57 copyright-free silhouettes in this whimsical treasury reflect the carefree fantasies of a war-weary world. Included are captivating displays of children at play, young misses with skis and sled in fetching winter attire, attentive gentlemen serenading and courting lovely ladies, delicate damsels magnificently gowned in 18th- and 19th-century costumes, water scenes of splendid galleons in full sail and tranquil Venetian gondolas, as well as exquisite profiles of wood nymphs, cherubs, and lissome dancers.

ISBN 0-486-25502-6 Item # 22708 \$5.95

Silhouette Designs, Rico Prosperoso

This highly decorative collection of silhouette designs provides commercial artists and craftspeople with an abundance of elegant and fanciful motifs. Artist Rico Prosperoso has created richly detailed portraits of lovely ladies wearing elaborate headdresses, graceful images of wood sprites, ships in full sail, beautiful floral vignettes, a powerful interpretation of a Chinese dragon and much more. Choose from 153 bold and eye-catching designs in varied sizes, covering many subjects. ISBN 0-486-28452-2 Item # 22707 \$4.95

More Silhouettes, Carol Belanger Grafton

Crisp, witty, atmospheric, often whimsical and charming, silhouettes exude a freshness and appeal that belie their ancient heritage. Thought to have been used as early as palaeolithic times, silhouettes reached the height of their popularity in the West from the mid-18th to the mid-19th centuries. Includes 16 categories and is delightfully old-fashioned in flavor. ISBN 0-486-24256-0 Item # 22706 \$8.95

Decorative Silhouettes of the Twenties, Jo Anne C. Day

The 84 silhouettes in this book are reproduced from a collection of rare German die-cuts manufactured in the 1920's. The subjects range from fashionable ladies (with particularly rich handling of the print and pattern of their dresses), to lovers, Pierrots and Columbines, butterflies with pixies on their backs, shepherdesses and other pastoral figures, musicians, picnics, drawing room and shopping scenes, boating parties, galleons, coaches, scenes from the Venetian lido, floral borders, dining and revelry scenes, trees and foliage, rabbits, Japanese lanterns, children playing, scenes with horses and dogs.

ISBN 0-486-23152-6 Item # 22705 \$6.95

Chinese Cut-Paper Designs, Theodore Menten

The art of cutting paper into designs is a folk art practiced today in all parts of China. The present volume offers a wide selection of modern, original designs in four solid colors - red, blue, green, and black. There are 269 designs in all, including many full-page designs. ISBN 0-486-23198-4 Item # 22725 \$6.95

Old-Time Silhouettes, Judy M. Johnson

This highly useful collection combines the attention-getting appeal of silhouette design with the nostalgic fun of 1920s and 1930s graphics. It includes at the end a special section of silhouettes for children to cut out and arrange into scenes and stories of their own, making the book not only a practical archive of illustrations for graphic designers, but also a delightful art activity book for youngsters.

ISBN 0-486-27940-5 Item # 22704 \$7.95

Old-Fashioned Silhouettes, Carol Belanger Grafton

Because silhouettes have a unique capacity to capture attention and communicate quickly and clearly, they are especially useful in advertising and communications. The silhouettes in this splendid collection, selected from archives of late 19th - and early 20th-century graphic arts, offer designers and artists nearly 1,000 designs ideal for illustrating a vast array of subjects. Great for papercutting!

ISBN 0-486-27444-6 Item # 22702 \$7.95

Easy to Cut Silhouette Series

This collection is reproduced from two rare silhouette design books. The illustrations are presented in bold black outline on one side - to facilitate cutting - and solid black on the other. Simple instructions are included. Perfect for a variety of uses, these engaging silhouettes can be framed, attached to decorative accessories (mirrors, boxes, etc.) or used to embellish cards, notepaper, posters and other graphic and craft projects. \$4.95/each

Fascinating Folds, Origami and the Paper Arts

122 pages, 8½" x 11", P.O. Box 10070, Glendale, Arizona 85318, (800) 968-2418 phone, (800) 433-6537 fax, <http://www.fascinating-folds.com> (website address). Website contains everything in catalog plus items added since printing. New products added frequently! Published by GAP member, Bren Riesinger, this is the most extensive catalog source for paper arts that I've seen to date. Beautifully arranged and printed full color photos of all items plus a wide selection of magnificent papers, books, and bits for paper crafting. Other "goodies" include Box and Card Making, Calligraphy, Collage, Decoupage, Gold Leaf, Glues, Marbeling, Origami, Paste Papers, Papercutting books and patterns, Paper: Casting, Making, Sculpture, Clay, Twist, Mache, Pergamano, Pop-up, Quilling and Stationery. You will be so-o-o-o tempted as you turn each page.



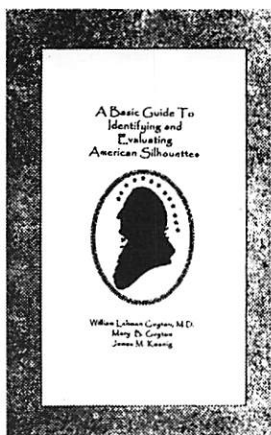
To coincide with the GAP Fall meeting, the launching of GAP's first booklet will take place at the American History Museum in Washington DC on Sunday, November 14, 1999.

A BASIC GUIDE TO IDENTIFYING AND EVALUATING AMERICAN SIL-

HOULETTES BY WILLIAM LEHMAN GUYTON, M.D. & JAMES M. KOENIG -

Revised and Reissued in 1999 by the Guild of American Papercutters by permission of the trustees of Renfrew Museum and Park

This is a 24 page (5.5" x 8.5") booklet, with 23 black & white illustrations. It contains a Preface, Introduction, History and short biographical sketches of these five early silhouettists; Martha Anne Honeywell, Samuel Folwell, William Henry Brown, Augustin Eduoart and Major John Andre. Silhouette Types and Techniques are discussed with appropriate illustrations. There are brief collecting guidelines such as quality of craftsmanship, original components, American or English, Paper characteristics, etc. are easily read. This concise, easy-to-read "nutshell" summary guide is perfect for those who need to know basic fundamentals of information about American Silhouettes and wets the appetite for those who would like to read more on this beautiful lively art!



A HISTORY OF AMERICAN SILHOUETTES A COLLECTORS GUIDE (1790-1840) BY ALICE VAN LEER CARRICK C. 1968

Publisher - Charles E. Tuttle, Co., Rutland VT - Tokyo, Japan was first published in 1928 as SHADES OF OUR ANCESTORS

This book offers a detailed account of some of the period silhouette artists in a "chatty" accounting. I especially like the newspaper article about Miss Honeywell and include it here to tempt you to read more about the detailed interesting personalities behind the scissors and paper. I personally have seen the "Lords Prayer" cutting at the Museum of American Folk Art, NYC years ago and was in awe of the delicacy of cutting in the cursive "writing" less than one quarter inch in height. To know one so handicapped could achieve such minute precision is to see the soaring of human spirit in the face of adversity. Borrow this through your "interlibrary loan" system.

"CHRISTINE'S PICTURE BOOK"

Recently I checked a book out from the library for my grandchildren; "Christine's Picture Book". A book by Hans Christian Andersen and Grandfather Drawsen, dated (original copy) 1859. I was surprised and delighted at the fanciful papercuts by Hans. The book is worth browsing through.

Submitted by Ma "Micki" Jenkins

WORKSHOPS

**2 CLASSES AT THE CARLISLE ARTS LEARNING CENTER
(12 N. HANOVER ST., CARLISLE, PA 717-249-6973)**

FESTIVAL OF PAPER WITH MARCIA EGAN

Wednesdays - June 16, 23, 30 ▲ 6:00 - 7:30 pm

Ages 9 and up! ▲ Cost \$25.00 (Bring your own scissors)

Various paper cutting techniques will be explored.

Some of these festive styles and methods come from around the world.

Be sure and bring a good pair of scissors!

PAPER AROUND THE WORLD WITH MARCIA EGAN

Tuesdays - June 15, 22, 29 ▲ 6:00 - 8:00 pm

Ages 12 - Adult ▲ Cost \$35.00 (Bring your own scissors)

This class will explore this historic art form of various paper cutting techniques. Some international examples will also be displayed.

Be sure and bring a good pair of scissors!

MARCH 13, 1999 GAP MEETING



Members and friends of GAP traveled to the Heritage Center in downtown Lancaster for an afternoon meeting on Saturday, March 13, 1999. An elevator made the third floor meeting accessible to the 30 who attended. Many arrived prior to the meeting and did some shopping in the famous Farmers' Market which is next door and in the Museum Gift Shop located on the first floor of the Heritage Center. Other small shops and parking area made this a very convenient place for a meeting.

The program and large meeting room was arranged by Sharon Schaich. It was set with large tables most suitable for the watercolor activity which was the focus of the meeting. One table held a display of early 19th century painted paper cuttings from the collection of the Heritage Center. These love tokens pre-date the Valentines we know.

Katherine Kreider, a friend of GAP, brought a 1911 "valentine", a particularly interesting piece as the design was slip and then "lifted" to give the design depth and dimension. Sandy Gilpin brought her love token, a puzzle purse, which is heavily inscribed on both sides and is framed between two pieces of glass. Sandy provided a transcription so we could read the words of the 18th century flourishes of a smitten heart. She told us about 19th century valentines which expressed "great love forever stay" and also "a warning to men to beware of getting caught in the net of love". Paul Beal, Sukey Harris, Trudy Kauffman, Nancy Shelley and Bette Wells brought and displayed new work. Margaret Dana Left brought a Lancaster circular cut valentine with a hand-written verse. Sukey showed up her "cobweb" which could be lifted to view a picture of the stations of the cross.

The meeting part of the workshop was explained by Sharon who gave each person supplies. Sukey demonstrated how to make paper look old by using several techniques. Everyone had a chance to make an "antique" sample of paper from which they would cut from the design provided. While the papers dried, Sandy Gilpin, Sukey Harris, Nancy Shelley, and Bette Wells demonstrated their techniques and shared some practical information with the group. Many commented on how valuable and useful was the information shared in this portion of the meeting.

The gathered paper cutters then cut designs from the antiqued papers they had prepared. The meeting was over at 4:00 p.m. due to time constraints at the Heritage Center, however, the meeting was well-received and a pleasure for all who attended. The Board of Directors and others from the meeting gathered next door at the Lancaster Dispensing Company for refreshments, a short meeting of the Directors and a long period of relaxation with old and new friends who had shared an afternoon of paper cutting in Lancaster, Pennsylvania.



SILHOUETTE BOOKS

INFORMATION ON THESE BOOKS IS AVAILABLE THROUGH INTERLIBRARY LOAN - CALL
YOUR LOCAL LIBRARY OR [HTTP://WWW.AMAZON.COM/EXEC/OBIDOS/G](http://WWW.AMAZON.COM/EXEC/OBIDOS/G)

AUGUSTE EDOUART'S SILHOUETTES OF EMINENT AMERICANS, 1839-1844

Augustin Amant Constant Fid'Ele, Edouart

BLACK SILHOUETTES

Dorothy K. Hunt

BRITISH PROFILE MINIATURISTS

Arthur Mayne

COPIER CREATIONS: USING COPY MACHINES TO MAKE DECALS, SILHOUETTES, FLIP BOOKS, FILMS AND MUCH MORE!

Paul Fleischman, David Cain (Illustrator)

CUT PAPER, SILHOUETTES AND STENCILS: AN INSTRUCTION BOOK

Christian Rubi

AUGUSTE EDOUART: A QUAKER ALBUM: AMERICAN AND ENGLISH DUPLICATE SILHOUETTES 1827-1845

Helen Laughon, Nel Laughon/HD/Pub. 1987

Amazon.com price = \$29.95 (Special Order)

MINIATURES AND SILHOUETTES: MODES AND MANNERS SUPPLEMENT

Max Von Boehn / HD / Pub. 1969

Amazon.com price = \$21.95 (Special Order)

READY-TO-USE ANIMAL SILHOUETTES (CLIP ART)

Ellen Sandbeck / PB / Published 1989

Amazon.com price = \$4.76

READY-TO-USE BUSINESS SILHOUETTES: 96 COPYRIGHT-FREE DESIGNS, PRINTED ONE SIDE, HUNDREDS OF USES (DOVER CLIP-ART)

Charles Hogarth / Paperback / Pub. 1992

Amazon.com price = \$4.95

READY-TO USE CHILDREN'S SILHOUETTES FOR HOLIDAYS AND SPECIAL OCCASIONS: 96 DIFFERENT COPYRIGHT-FREE DESIGNS PRINTED ONE SIDE DOVER CLIP-ART)

Margaret Nielsen Fleming / PB / Pub. 1994

Amazon.com price = \$4.95

READY-TO-USE CONTEMPORARY SILHOUETTES (CLIP ART)

Tom Tierney / PB / Pub. 1990

Amazon.com price = \$4.76

READY-TO-USE MIRROR-IMAGE SILHOUETTES (DOVER CLIP-ART SERIES)

Carol Belanger Grafton (Editor) / PB / Pub. 1991

Amazon.com price = \$5.95

READY-TO-USE READING AND WRITING SILHOUETTES: 95 DIFFERENT COPYRIGHT-FREE DESIGNS PRINTED ONE SIDE (DOVER CLIP-ART SERIES)

Eleanor Jay Adam / PB / Pub. 1994

Amazon.com price = \$4.76

UNLIKELY SILHOUETTES/NR

Mark Cdpope 1002 Gorenstein / Audio CD / Pub. 1995

Amazon.com price = \$16.98 (Special Order)

READY-TO-USE SILHOUETTES OF CHILDREN: COPY- RIGHT-FREE DESIGNS, PRINTED ONE SIDE, HUNDREDS OF USES (DOVER CLIP ART SERIES)

Charles Hogarth / PB / Pub. 1992

Amazon.com price = \$4.76

READY-TO-USE SPORTS SILHOUETTES: 130 DIFFERENT COPYRIGHT-FREE DESIGNS PRINTED ONE SIDE (CLIP ART SERIES)

Bob Giuliani / PB / Pub. 1997

Amazon.com price = \$5.95

READY-TO-USE TRADES AND SERVICES SILHOUETTES: COPYRIGHT-FREE DESIGNS, PRINTED ONE SIDE, HUNDREDS OF USES (CLIP ART)

Tom Tierney / PB / Pub. 1991

Amazon.com price = \$5.95

READY-TO-USE WILD ANIMAL SILHOUETTES: 205 DIF- FERENT COPYRIGHT-FREE DESIGNS PRINTED ONE SIDE (DOVER CLIP-ART)

Ellen Sandbeck / PB / Pub. 1993

Amazon.com price = \$4.76

272 ARTISTIC SILHOUETTES

Floyd Morris

SCROLL SAW SILHOUETTE PATTERNS

Patrick Spielman, et al / PB / Pub. 1993

Amazon.com price = \$11.96

SILHOUETTE DESIGNS FOR ARTISTS AND CRAFTSPEOPLE

Rico Prosperoso / PB / Pub. 1995

Amazon.com price = \$4.76

SILHOUETTES

Kevin McSwiggan / PB / Pub. 1999

Amazon.com price = \$5.00

SILHOUETTES: A PICTORIAL ARCHIVE OF VARIED ILLUSTRATIONS

Carol Belanger Grafton (Ed) / PB / Pub. 1979

Amazon.com price = \$9.95

SILHOUETTES AND SHADOWS

Robert T. Kostello / HD / Pub. 1992

Amazon.com price = \$24.95 (Special Order)

SILHOUETTES OF AMERICAN LIFE

Rebecca Davis / HD / Pub. 1972

Amazon.com price = \$29.50 (Special Order)

SILHOUETTES, HOW TO CUT FOR FUN AND MONEY

Ann Woodward, Woodward Deidre / PB / Pub. 1988

Amazon.com price = \$15.00 (Special Order)

JOHN YOUNG: SILHOUETTES AND POLYCHROMES, 1979-1992

John Young

MINIATURES AND SILHOUETTES OF EARLY AMERICAN JEWS

Hannah Ruth London



SILHOUETTE BOOKS



AMAZON.COM BOOKS

PORTRAITS AND SILHOUETTES OF MUSICIANS

Camille Bellaigue

SILHOUETTES

Edmond Gosse

SILHOUETTES

Peggy Hickman

SILHOUETTES

Paul Patti

SILHOUETTES: A HISTORY AND DICTIONARY OF ARTISTS

E. Nevill Jackson

SILHOUETTES: HOW TO MAKE AND USE THEM

Jack Kramer

SILHOUETTES AGAINST THE SNOW

Grace Petrasek

SILHOUETTES IN AMERICA, 1790-1840: A COLLECTORS GUIDE

Blume J. Rifkin

SUMMARY CATALOGUE OF MINIATURES IN THE VICTORIA AND ALBERT MUSEUM: INCLUDING ENAMELS, PLUMBAGOS, SILHOUETTES AND OTHER WORKS IN RELATED MEDIA: ILLUSTRATED SEPARATELY ON MICROFICHE IN VISUAL CATALOGUE OF MINATURE PAINTINGS IN THE VICTORIA AND ALBERT MUSEUM

TWO CENTURIES OF SILHOUETTES: CELEBRITIES IN PROFILE

Peggy Hickman

SIX OLD-TIME HORSE POSTCARDS

63 color pressure sensitive stickers, (28422-0 PA \$1.00)

READY-TO-USE 150 COPYRIGHT-FREE DESIGNS, GREEN REALISTIC ILLUSTRATIONS OF HORSES

Designs of horses ridden, raced, groomed, trained, est. & tack, stalls, etc. - 8.25" x 11"

Printed one side only (40470-6, \$35.95, 64 pp.)

STICKERS

CHILDREN'S SILHOUETTES:

36 B & W PRESSURE-SENSITIVE STICKERS (DOVER INSTANT ART STICKERS)

Carol Belanger Grafton (Ed.) / PB / Pub. 1993

Amazon.com price = \$1.00 + \$3.35 special surcharge (Special Order)

ANIMAL SILHOUETTES:

31 B&W PRESSURE-SENSITIVE STICKERS

Maggie Kate (Editor) / PB / Pub. 1995

Amazon.com price = \$.80

CAT SILHOUETTES:

23 BLACK & WHITE PRESSURE-SENSITIVE STICKERS

PB / Pub. in 1994

Amazon.com price = \$.80

PET SILHOUETTES:

24 BLACK & WHITE PRESSURE-SENSITIVE STICKERS

Ellen Sandbeck / PB / Pub. 1994

Amazon.com price = \$0.80

SPORTS SILHOUETTES:

24 BLACK & WHITE PRESSURE-SENSITIVE STICKERS

Charles Hogarth / PB / Pub. 1993

Amazon.com price = \$1.00 + \$3.35 special surcharge (Special Order)

FASHION SILHOUETTES OF THE 10TH CENTURY

(35MM COLOR SLIDES, AUDIO CASSETTE, PRINTED COMMENTARY)

DOVER BOOKS

OLD FASHIONED HORSE STICKERS

63 color pressure sensitive stickers

Maggie Kate (40185-5 PA \$3.95)

HORSE STICKERS

28 color full portraits of horse types,

ex: pinto, morgan, arabian, etc.

John Green (40596-6 PA \$4.95)

CONTEMPORARY SILHOUETTE CUTTERS

Marie Arnold	212 Sherman Ave.
Oliver Belote	438 E. Center St.
Marie Cook	1622 W. 7th
Ruth Grabner	183 W. Washington Ave.
Carol LeBeaux	Box 131
Ellen Mischo	P.O. Box 412
Linda Neal	2418 Timber Ridge Drive
Pat Ramos	Box 34
Mary Lou Russell	3736 N. Greasy Creek Rd.
Blanche Turner	1311 Wheatsheaf Lane
Joyce Yarbrough	P.O. Box 28967
Ann Woodward	3004 S. Grant St.

Hamilton, OH 45013	() 895-5261
Canton, MS 39046	(601) 859-1864
Cedar Falls, IL 61704-6270	(309) 663-0881
Washington, NJ 07882	(908) 689-0325
Shrewsberg, MA 01545	(508) 842-8730
Leesburg, VA 20178	(703) 771-7342
Newcastle, OK 73065	(405) 387-3035
Metamora, IN 47030	(800) 647-5978
Nashville, In 47448-8726	(812) 988-1600
Abington, PA 19001	(215) 884-7541
St. Louis, MO 63132	(314) 569-0774
Arlington, VA 22202	(703) 684-6208

Ed. note - The above listings of profile portrait silhouette cutters is incomplete - yet a start. Most are GAP members at present, some are former GAP members. We occasionally receive calls from people wanting a "live" silhouette cutter from their area. If you want your name to be included in this listing please send a small sample of your work (a copier profile) along with your name, address, phone, email, number of years cutting profiles, experience, and geographical area you will travel. This will then be stored in a Ready file to fill those requests. Thank you for your cooperation.



PATTERN BOOK
CROSSING AMERICA BY LINDA MCGUIRE
DESIGNS READY TO CUT, COLOR AND FRAME.



PROFILE - LINDA MCGUIRE

Fifteen years ago I opened my antique shop and looked for a medium to quench my artistic thirst. Faced with the practicality of life, my search for an adaptable art had to be cost effective, space-friendly, and something that would not cause customers to taunt "Hey, I can do that." I enjoy detail work, and in my spare time gently mend old quilts. I was looking for an art form that would be historically correct to mingle with antiques. It also had to be something not found in every gallery and brochure. Silhouettes fit my life like a glove. My first cut was a simple hand shape. By experimenting, each successive piece became more of a challenge.

For accuracy, I gathered research books, magazines, childrens' books, and historic volumes. I'd make sketches, clip photographs, and create files for animals, trains, figures, etc. Soon I had a huge reference file to work from. I read everything I could find on the history of silhouettes, shades, shadows, fraktur, scherenschnitte, valentines, cave paintings, primitive sculpture, and lace making. Historic importance has been the primary concern in designing my silhouettes, although human life and whimsy has led to some of my most wonderful designs. When you can look at a piece of art and smile, you know you've done a good thing.

In the beginning I snipped very simple shapes of animals or profiles and put them in old frames. They fit perfectly on the walls amid the antiques and collectibles. And passing another criterion, they sold.

I use a 4" Cuttecut scissors from Germany to cut my silhouettes. I like the way it maneuvers into the finer spaces.

I also prefer using black silhouette paper, transferring my designs onto the back.

For a change, I use antique parchment paper. Once the design has been printed onto the front, I color with "watercolor" pencils, ink finer details, then cut. Parchment is versatile and the number of projects is unlimited, similar to fraktur, and amazing to display. To create a wonderful shadow with the cut parchment design, layer into your frame as follows: glass, the cut design, another layer of glass (or plexiglass), then a light colored background. As the light hits the cutwork, a shadow is projected on the back paper. Very nice.

To secure finished cut work, I use a fine mist spray glue. Spray very, very lightly as little is required to secure your work.

For unique backing papers, try using antique newspapers with the date showing, letters or poetry, ledgers, or invoices. I love experimenting with different papers, mats, and frames. I painted cow spots on a frame for a silhouette of cows on a farm.

A best seller in my shop is a 5x7 greeting card with envelope. Encased in plastic to protect the silhouette, the watercolor paper looks good and is less expensive than framing. Easy to mail, they make a perfect gift.

Eventually I sold patterns to my customers who wanted to try snipping. I have also done illustrations for books and special orders. Silhouettes have a wonderfully crisp look for so many

special projects. Customer support has been positive, and the art is just plain fun.

With a file amassed, I have "finally" published a book of 250 marvelous patterns for silhouette artists. Every design had to be drawn and redrawn at least ten times. An inch thick, the book has quality 60 lb. Antique parchment and is ready to simply color and cut, or just cut. And for my special customers who are terrified of cutting, the designs are ready to simply color and frame. With the illustration on only one side of each page, I planned this as a "do it your way" book.

Nothing is more satisfying than taking a blank piece of paper and making it come to life. As an artist, I feel it's important to record and remember our past.

As the dust settles from a frantic two years of "making a book", I am beginning to draw a deep breath. Now I can cut silhouettes and dust around the shop. It is wonderful to finish the book; a part of my life, a part of my soul.

Now it's time to finish that 50,000 piece quilt I've been working on. And then...

"READY-TO-FRAME SCHERENSCHNITTE"

"SCHERENSCHNITTE: CROSSING AMERICA" is hot off the press! The artist-publisher, Linda McGuire has been clipping a vast array of silhouettes for the past 15 years, and took the past 2 years to compile and polish her designs into a jumbo sized book that includes 240 drawings that are ready to finish and frame! The pages are antiqued parchment, and all you need to complete any design is a scroll-waterproof ink pen or watercolor pencils! Simply fill in the design and frame! This is a "do-it-your-way" book. Or try cutting the designs by hand - it's truly inspiring and demands a higher price once framed.

This book allows novice or expert to finish the designs according to ability, remove them from the book and frame. Selling the framed designs will provide extra income for those who have an art or antique shop, or those who need a special gift. "I can guarantee no one will be bored with the wonderful assortment. I've been selling silhouettes for the past 15 years, and have included only the very best of my designs."

Working from her antique shop on the Oregon coast, Linda specifically researched each aspect in her designing and included authentic details in documenting the past in a serious portrayal that is crisp and amazing. Designs include a full size train, Noah's Ark, samplers, Indian designs, lace, floral and Victorian patterns, furniture and architecture, and a whimsical portrayal of children and adults in everyday life. Reference was made to actual items or photographs from period publications.

"I am hoping this book will inspire everyone to try scherenschnitte as not only a leisure art, but as a serious art. We need to remember our past and celebrate the present."

ISBN 0-9670423-0-5 ▲ 8½ x 11 (21 lbs) ▲ \$45.00 plus \$3.50 shipping and insurance to: Collectors Choice Antiques & Design, P.O. Box 127, Seal Rock, OR 97376 ▲ (541) 563-4899

SOURCES

PLACES TO VIEW ORIGINAL SILHOUETTES

- ☛ The National Portrait Gallery, Washington, D.C.
- ☛ Museum of American History, Washington, D.C.
- ☛ The McDonnell Collection of 18th and 19th Century Silhouettes*, Malahide Castle, Malahide, Ireland
- ☛ There is a summary catalog of miniatures in the Victoria and Albert Museum in London England. Included are enamels, Plumbagos, silhouettes in related media: illustrated separately on microfiche in visual catalog of miniature paintings in this exhibit.
- ☛ Hadamar State Museum, Hadamar, Germany, houses extensive silhouette collections of von Ernst, Moritz, Engert, and Karl Wilhelm Diffenbach.

THE McDONNELL COLLECTION OF 18TH AND 19TH CENTURY SILHOUETTES

The history of the Silhouette goes back at least as far as the profiles on ancient Greek and Etruscan pottery and ended some two thousand years later with the invention of photography. This technique of profile portraiture reached its height as an art form during the century from 1760 to 1860. Silhouettes in this period were either painted or cut. Occasionally these were highlighted with chalk, pencil or gold to accentuate the detail. Most silhouettes are single portraits, but there are delightful groups and even horses and dogs sometimes appear.

The McDonnell collection is the largest containing silhouettes of Irish interest collected over two generations from great house sales. Many are dated and bear the artist's trade label or signature. Most of the sitters are known while some have to be described simply as "young lady" and remain temptingly anonymous. The collection is now in the care of the Curatorial Staff of Malahide Castle, Malahide, Ireland.

CONTENTS OF THE CATALOG OF THE ABOVE COLLECTION:

1 through 15 by Augustin Edouart; born, 1789, Dukerque, France
16 through 72 by three members of the Frith Family
76 through 84 represent the painting of silhouettes on plaster
85 through 97 by John Miers of Leeds (in miniature) on oval brass frames
102 through 109 by J. Thomason, north of England
110 through 121- silhouettes painted on glass

THE DEFINITIVE BOOK ON SILHOUETTES IS: BRITISH SILHOUETTE ARTISTS AND THEIR WORK 1760-1860

by Sue McKechnie, published by Sotheby Parke Bernet.

If you know of other silhouette collections available for public viewing, please send the information to GAP Newsletter.

WEBSITES OF MEMBERS

With the phenomenal growth of websites, GAP will soon be publishing, on its enhanced web page, an enlarged section of links to the websites of members. To be included, email your website address to: gap@mhent.com.

Please include a mini-description of your work in no more than twelve (12) words to give browsers a hint of your style or specialty. For example: "Pennsylvania Dutch-style original papercuttings. Scenes, animals, children, black and white, framed." Try to include the key elements of your works.

MEET GAP SILHOUETTE EDITOR, RUTH GRABNER

A SILHOUETTE ARTIST SPEAKS UP

What a proud day it was for me to be asked to be silhouette editor for the Guild of American Paper Cutters First Cut at the March guild meeting at Heritage Center, Lancaster, Pennsylvania.

It is always a very wonderful experience to see the incredible cuttings which our members create and to meet the artists themselves.

Sharon Schaich, our president, said how much pleasure paper cutting has brought into her life for 25 years. I want to express the same feeling.

An art education graduate of Pratt Institute, New York City, with a Masters of Fine Arts Degree from Montclair State University, I was involved with education for 25 years. I had studied all phases of art mediums but had never cut a silhouette until becoming Art Director at the Beard School for Girls. The Head Mistress of the school was British and she was very insistent about having silhouettes cut of the children at the annual school fair. A top art student was selected to do the cutting. However, she was having difficulty doing it quickly and accurately. The following year I did the cutting and was astonished to see the mothers line up across the gymnasium to have their children's' silhouettes done. Thus, ever since, I have been attending school and church fairs to cut likenesses of children, adults, and many pets.

This has become my hobby. I cut busts of various sizes from small to life-size and full figures. First I make a sketch on the white side of the paper to make certain the dimensions are correct and then cut, pasting the black side down on white paper. It is a very powerful image and many times you can feel the character of the mature person reflected. Besides the traditional images, occupational and hobby silhouettes are popular choices.

The cutting of silhouettes, or profiles, originated in France during the 1700's. The word is derived from the name of Etienne de Silhouette who was Minister of Finance under King Louis XV. His favorite hobby was cutting profiles of court people from black paper. There was no camera at that time to snap photos of guests, so miniature silhouettes would be exchanged as tokens of friendship.

There was a wide spread demand for accurate silhouettes during the last quarter of the 18th Century. Many studios were opened by British professional artists and many artists traveled by horseback to reach homes where they were greeted by much enthusiasm.

Late Victorian Silhouettes have a special charm, especially those of children with top hats or pantaloons. They were often shown with their pets or toys. A famous game in the 18th Century Salon was silhouette cutting. A book was even written for well-to-do ladies who wished to acquire this skill.

In Europe, Germany was the chief silhouette producing country, with Austria a close second. In the poet Goethe's day, silhouettes were the first token exchanged between lovers and friends. The poet, in fact, fell in love with Madam Von Stein through her silhouette. Goethe also cut exquisite silhouettes himself as did Hans Christian Anderson to illustrate his fairy tales.

In America, good portrait painters were scarce so the simple art of silhouettes met a real need. Inexpensive and quickly made, these side portraits suited the hard-working settlers. Many of them were Quakers for whom the stark severity of a silhouette held a greater appeal than more elaborate paintings.

By 1860 the camera was invented and demands for silhouettes almost ceased. But general interest in silhouettes has grown tremendously in the last years. Those interested in historical portraiture have discovered the value of shades in providing likenesses of past personalities who never had time or money to have a front portrait done.

Older silhouettes that are dated bring high prices at antique sales. The underlying principles of silhouette art were to persist in the 20th century animated cartoons of Walt Disney and Lotte Reiniger.

One of the advantages of making a silhouette is the simplicity. The average time it takes to cut one is 5 to 20 minutes. It is also something you can't buy in a store. "They do silhouettes in Disney World," Ms. Grabner says, "but I seem to be the only one in New Jersey doing it." Prices are also reasonable with \$10 for a small profile to \$35 for full-length figures.

MEET RUTH GRABNER - SILHOUETTE EDITOR



TOP: FULL LENGTH FIGURE WITH PET 9"
BOY WITH TOY - 5" HIGH
GIRL EMBROIDERING - 5" HIGH
OCCUPATIONAL SILHOUETTE OF A MINISTER
WATERLOO VILLAGE DOCENT (ACTUAL SIZE)
MAN WITH PIPE - 6" HIGH
ALL SILHOUETTES © RUTH GRABNER



SILHOUETTES: OELLERS, STAATS

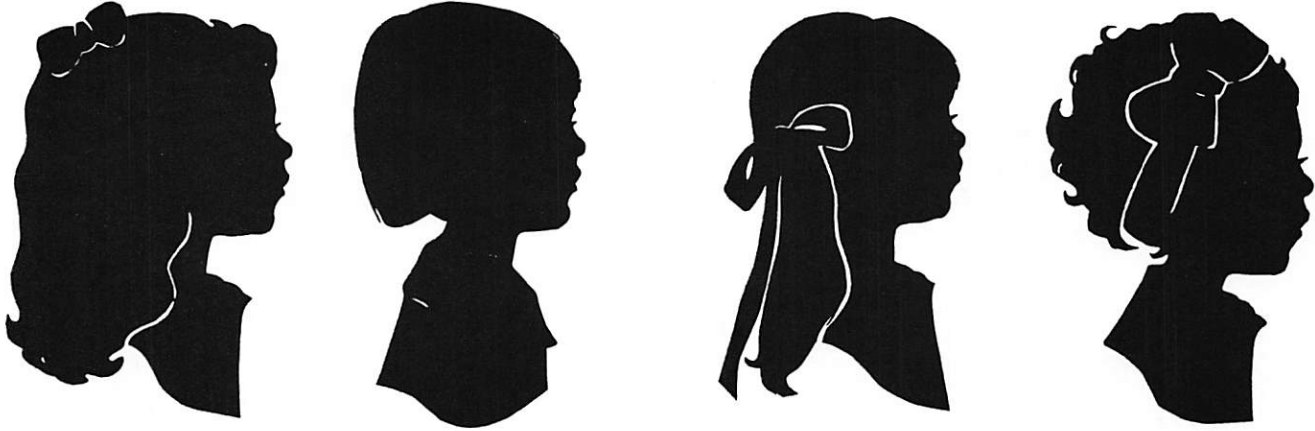


© OELLERS - 1993



© HELEEN M. L. DERKSEN STAATS - VAN SPAANDANK

SILHOUETTES - REDISCOVERING THE LOST ART BY KATHY FLOCKEN



I am answering a letter I saw in the Spring 1999 issue of *First Cut*. Anita L. Barry wrote in asking if anyone had contact with any silhouette artists at Walt Disney World in Orlando, Florida. Well, I am a silhouette artist who works on Disney property, and I have been cutting silhouettes since 1989. I have worked on Main Street and Liberty Square in the Magic Kingdom, and at the France Pavilion inside EPCOT Center. For the past two years, I have been self-employed at a silhouette cart located in the Downtown Disney Marketplace, just near the Rainforest Café restaurant. I have already met two GAP members while working there!

When I worked at the Magic Kingdom, I started out as an assistant to the artist, pasting up their work and framing it. I was very lucky to have been able to observe each artist, and recognize that each artist had a very distinct cutting style and accuracy level. When I decided that I wanted to have a go at cutting silhouettes, I chose my two favorite artists from the group and asked them about a million questions each. From

there, I was basically just left to practice and figure it out on my own. I found the best training was to practice from real life subjects sitting right in front of me. I practiced 45 minutes a day for three weeks and got the basics down, and I was cutting for the public within three months. It took a good year, however, for me to build up my speed, accuracy, and a distinct style all my own. The art of silhouette takes a lot of practice and perseverance, but the payoff is great if you choose to stick with it.

For all of you who would like to learn how to cut silhouettes, I will be self-publishing a book titled Silhouettes: Rediscovering the Lost Art. The book will be complete and answer every silhouette question imaginable – from anatomy, to glasses, to hairbows, to beards. The text and illustrations are already in the hands of my graphic designer, and will go to print within the next few months. I will keep you all updated on the progress! Happy cutting!!

Kathy Flocken, Orlando, Florida



SILHOUETTES: FRONTAL PORTRAITS - © MA "MICKEY" JENKINS



ORIGINAL - 8" X 7.5"



ORIGINAL - 8" X 5.25"

ALL - © "MICKEY" MA JENKINS



ORIGINAL - 7.25" X 9.5"



ORIGINAL - 7" X 10.5"



SILHOUETTES: © MARGARETHA VON GLEHN LUTHER



Margaretha Von Glehn Luther came to this country in 1955 from Estonia. She cut this group of silhouettes on this page, in 1969.

Although no longer cutting Margarethe's profiles stop time, bringing joy to all who see the finest details. From the old-world technique of shadow cutting, Mrs. Luther developed her own unique and elaborate style which has been given the name *art silhouette*.

Submitted by Ingrid Schenck from the Collection of Janet & Lars Luther

Ed. note: Reduced slightly from copies. The clear originals (that we saw at the May meeting at the lovely home of Lars & Janet Luther) are amazing!

MYSTERY - LOTTE GUTZLAFF

This print is a copy of an old German silhouette that is wonderfully hand cut. Another antique dealer brought it to me in the hopes that someone know more about this artist. The cutting is so delicate. It's very pleasing to the viewer so I wanted to share it with all GAP members. If anyone recognizes this artist, please let me know and I will pass the information on to my friend and GAP.

Linda McGuire



© LOTTE GUTZLAFF - BERLIN



SUMMER



**JUNE - © ELLEN HABERLEIN
(FROM THE GAP BIRTHDAY CALENDAR)**



**JULY - © BETTE WELLS
PINPRICK AND SLASHING - ORIGINAL - 12" X 11"**



© IRENE GRAESSLE - SUMMER FUN - 8.75" X 4.5"



**© DOREEN RHODES
8" X 8" - UNDER THE TUSCAN SUN**

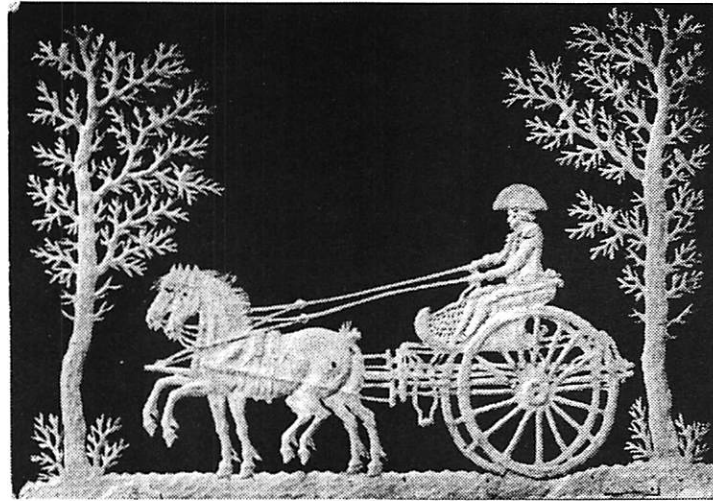


**© SUKEY HARRIS - ACTUAL SIZE
SWING IN THE
HORSE CHESTNUT TREE)**



© SHARON SOWELL - SUMMER WASHDAY

INSPIRATIONS



NATIONAL RIJTUIG (COACH) MUSEUM, "NIENOORD" LAKE IN GRONINGEN, THE NETHERLANDS. CUTTING OF A HORSE AND CARRIAGE, WEST FRIESLAND, FRISELAND-PAPER, END 18TH CENTURY. "PERGAMANO" (EMBOSSSED, PRICKED & SLASHED)

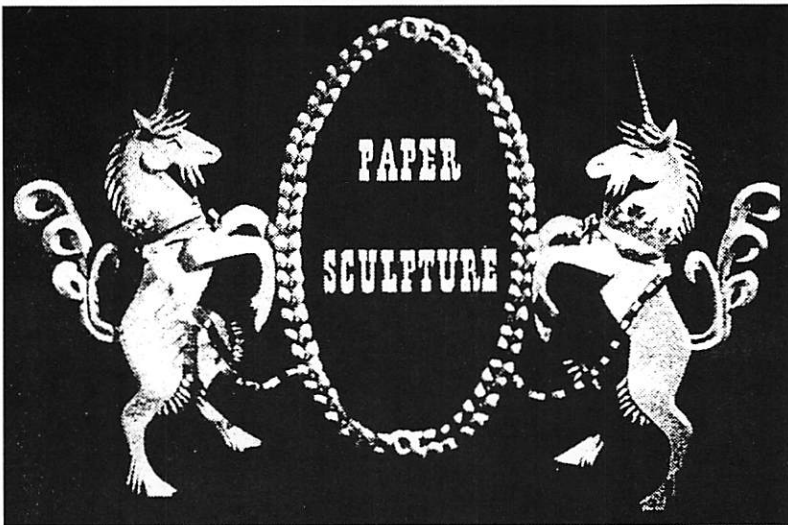


REPRODUCTION CHIMNEY BACK MADE BY NEW ENGLAND FIREBACKS BASED ON AN ORIGINAL MADE IN NEW ENGLAND C. 1740. (FROM AN ARTICLE IN OCT. '98 ANTIQUES MAGAZINE)



**FROM THERE TO HERE - HOW ABOUT THIS FOR AN AIRLINER TAIL DESIGN??? SUBMITTED BY REG SEAR
POLISH PAPER CUT**

HOW TO: MAKE A PAPER SCULPTURE CHESSMAN (KNIGHT)



DESIGNS FROM THE BOOK "PAPER SCULPTURE"
BY ARTHUR SADLER, 3RD EDITION, 1970,
REVISED & ENLARGED, PITMAN, UK

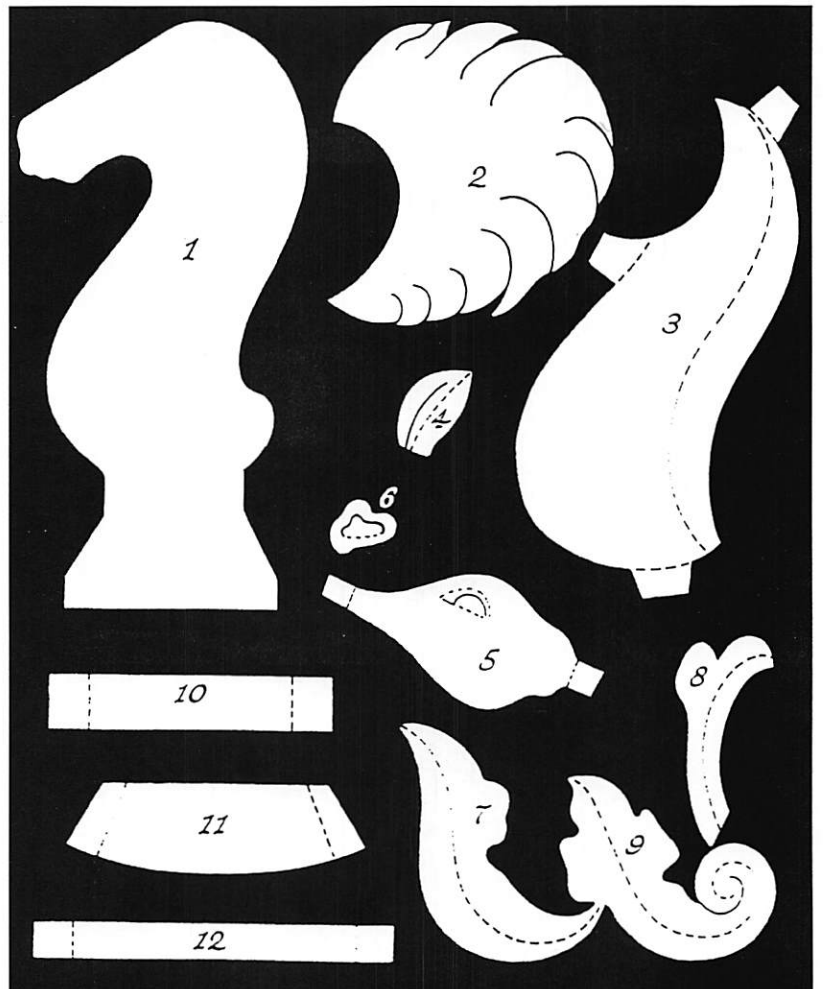


History:

The use of paper as a medium for modeling is almost as old as the invention of paper itself. Chinese tradition says that paper was invented by Tsai Lun in A.D. 105, when it became a substitute for fabric and membrane. Not long afterwards paper covered with metal foil took the place of coins buried with the dead to furnish them with the wherewithal for future life. By A.D. 739 paper was being burned instead of being buried, the idea being that the smoke thus produced rose to join the spirit of the departed. Burning figures of straw was an ancient custom of which Confucius spoke approvingly. By 1287 all sorts of paper semblances were in use: Marco Polo mentioned that "caparisoned horses, male and female slaves, camels..." etc., were translated for spirit comfort. By the act of burning the paper figures, it was believed that they were taken to the spirit world. Consisting of a framework of reed splits covered with paper, in colour and shape they were very careful representations. Here, then, may be the first examples of paper sculpture.

Instructions Pattern for a Chessman:

On this page are actual patterns for making the chessman. They can be traced to make a miniature or enlarged up to any size. First, the pattern marked (1) should be cut in cardboard. The other pieces are paper. Next cut out the pattern of the mane (2), curl it backwards with scissor blades and fix it behind the cardboard base. Next (3) - fold the scoring shown by the dotted line and fasten behind the base by the tabs. Cut, fold and attach the ear (4). Cut, score and fold in the eye on pattern (5) and attach by the tabs to the base. Fold in the nostril (6) and attach to (5). Fold and score shapes 7, 8, and 9 and attach to base. Finish by placing (11) in position bowing it out as you do so. Place shape (10) at the top and (12) at the bottom. Because of the width of the base the figure will stand upright.

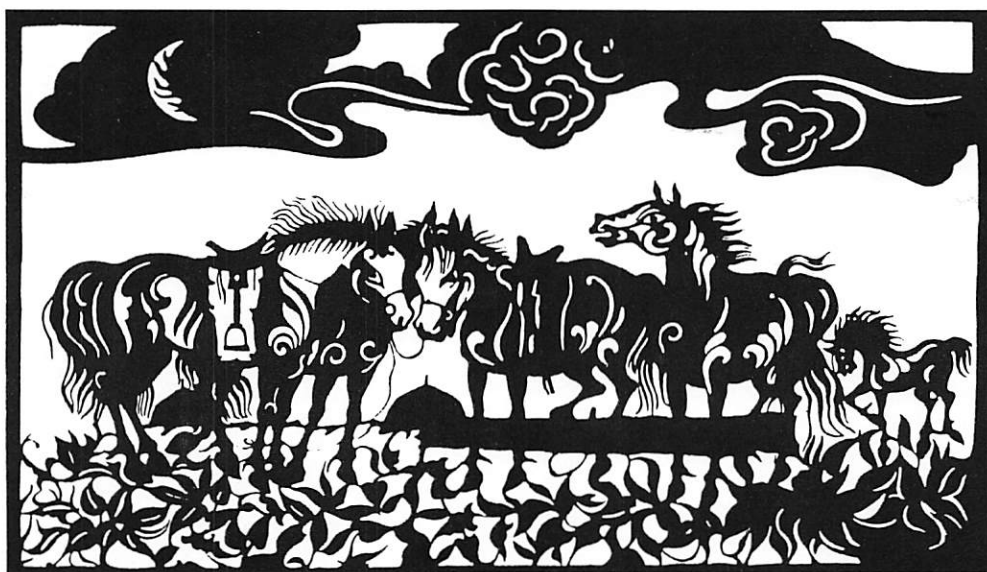


**DARING IDEAS ARE LIKE CHESSMEN MOVED FORWARD: THEY MAY BE BEATEN,
BUT THEY MAY START A WINNING GAME. — GOETHE**

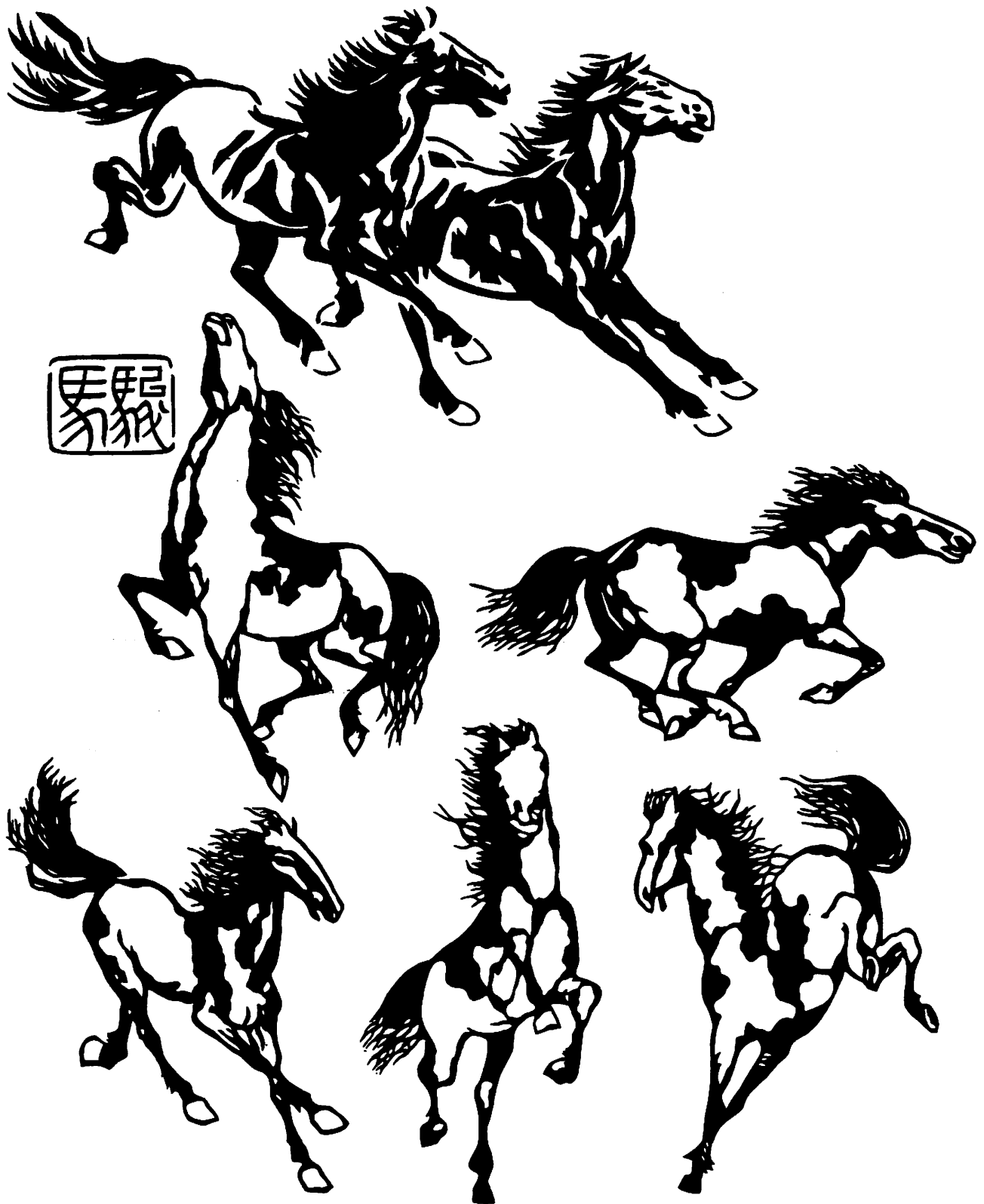
MONGOLIAN HORSES



ALL BY - © TURBURAM SANDAGDORJ.D - ARTIST SCULPTOR



CHINESE HORSES



COLLECTION OF HORSE CUTTINGS
CUT FROM VERY THIN PAPER. EACH ABOUT - 4" X 7"
BROUGHT FROM CHINA 15 YEARS AGO.
OWNED AND SUBMITTED BY MARTHA KELLER.

HORSE - BROWN, DARBY, MILLER

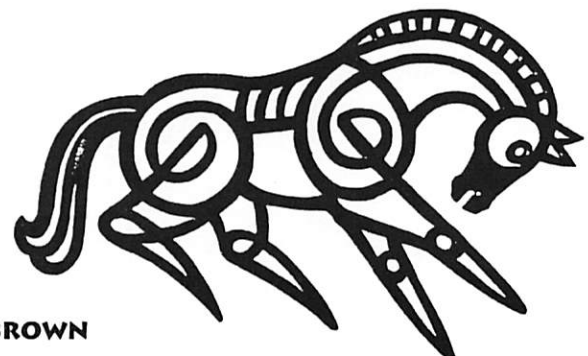


© MAUREEN DARBY 9" X 10"

When rocking horse dreams give way to real life schemes,
little boy/girl may show his/her finest steed.



©LESLIE MILLER



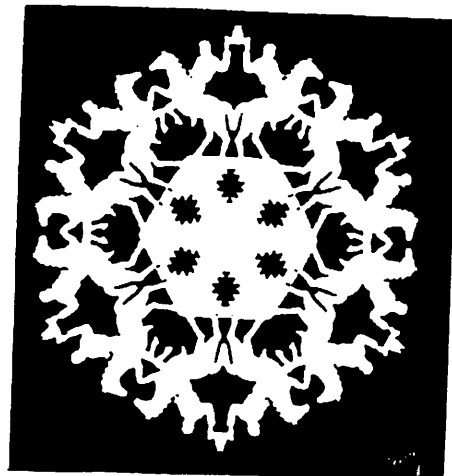
©ELLEN BROWN

SEE WINTER 1999, PP26 & 27

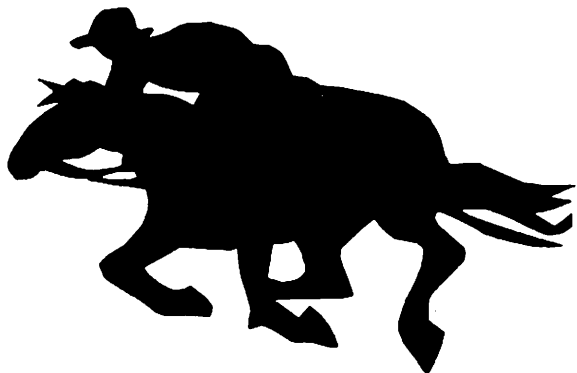
HORSE - JENKINS, MCGUIRE, MENNINGA



© LINDA MCGUIRE - '97



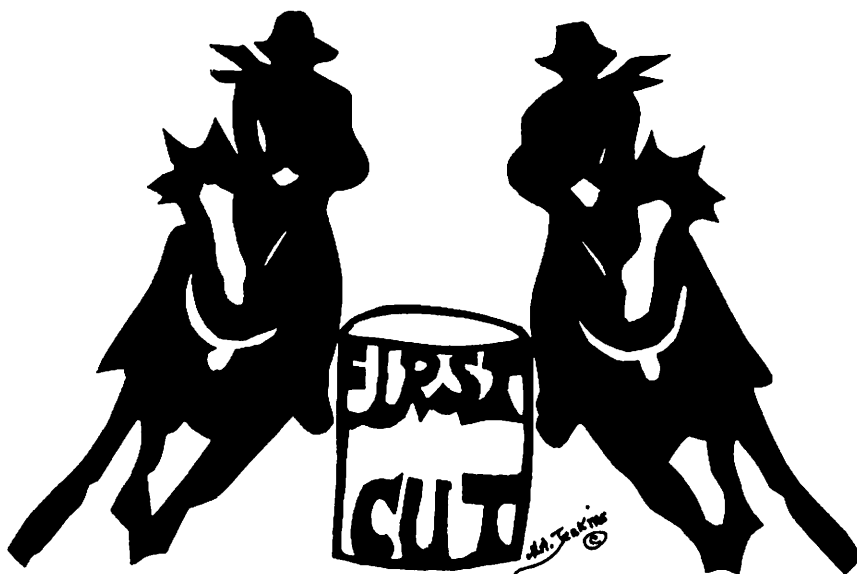
© CAROL MENNINGA



© MA "MICKI" JENKINS - 5" X 3"



© LINDA MCGUIRE

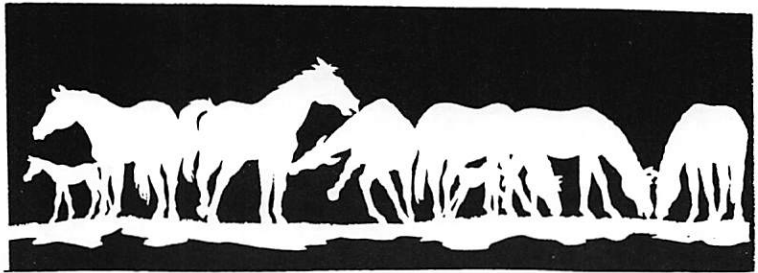


© MA "MICKI" JENKINS

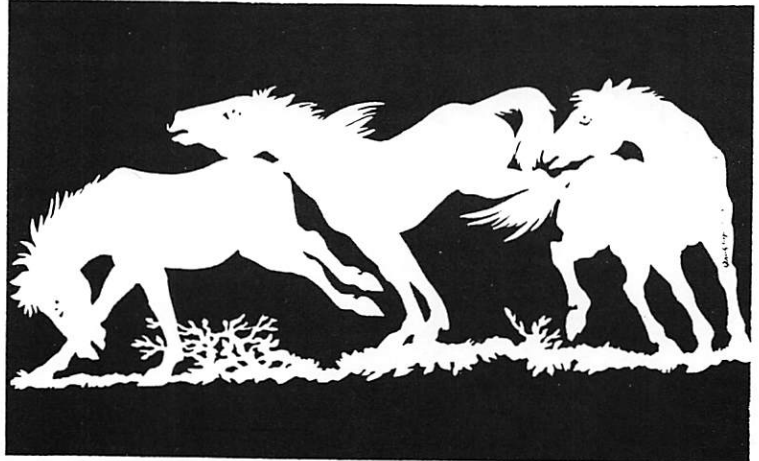
HORSE - © PAUL BEAL



6" X 8"



8" X 2"



8-1/8" X 3-1/4"



HORSES OF KEISERSLAUGHTEN, GERMANY - 12" X 9"

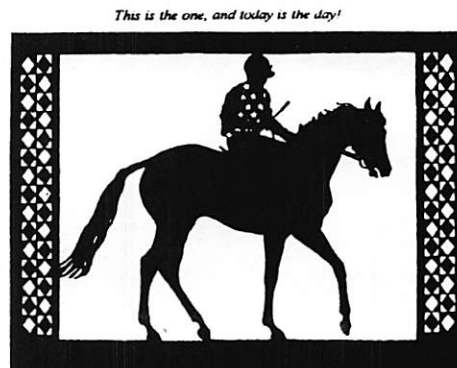
HORSE - EMMER, HARRIS, ROSENBERG, ZIMMERER



- CLOCKWISE:
- © SUZI ZIMMERER
WINGED STEED
PEGASUS - 5" X 5.5"
 - © SUKEY HARRIS
"OOPS", ACTUAL SIZE
 - © HARRIET ROSENBERG
CAVE PAINTING - 10.5" X 7.825"
 - © ELISABETH EMMER
ACTUAL SIZE



HALF THE FAILURES IN THIS WORLD ARISE FROM
PULLING IN ONE'S HORSE AS HE IS LEAPING. -JULIUS HARE



HOW DID YOU COME TO PAPER CUTTING?

When I was a little girl, my mother would accordion-fold some paper and, as she told her own wild bedtime stories to me, she'd cut bits from the paper until, at the happy end of the story, there they would be – the characters from the tale, all holding hands! I proved terrible at cutting, impatient and frustrated. Much later, during art school (1972), those folded papercuts returned, this time from my scissors in the shape of fanciful figures and scenes. My training was in classical drawing, painting, and sculpture, so I've had to explore the medium of cut paper on my own. Only recently did I learn about GAP and its illustrious members.

HOW DO YOU BEGIN A PIECE?

I start with sketches created "in the field". A thumbnail composition is developed, then the various elements are transferred onto the image like a painting. Things change now; new things are revealed as the work progresses. In a sense, I must start all over when I begin to cut because I am now working with solid masses of black and of white which speak differently than the lines I began with. From the spark of an idea, through sketching and drawing to the last cut, a piece can take up to 170 hours. I can only create fifteen to thirty original pieces in a year's time.

HOW ARE YOUR PIECES FRAMED?

In a shadowbox arrangement with spacers behind the art. The light casts a soft shadow of the image onto the back mat.

HOW DO YOU FIND A BALANCE BETWEEN REALISM AND EXPRESSION?

To create a world and a moment, I begin with the natural elements. I choreograph them with an eye to what is real-

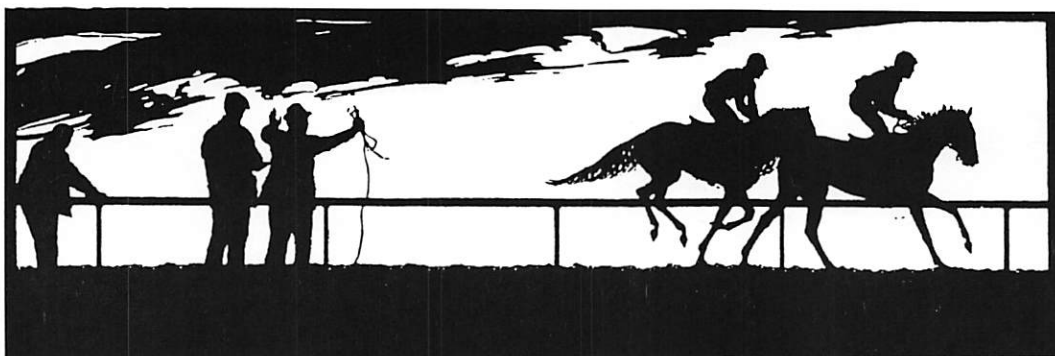
istically correct, but what will also create harmony and rhythm. All the while, I must be careful to keep the setting, action, and story true to experience. Once must become a realist and an expressionist all at once! That is the challenge and the satisfaction.

WHAT ARE YOUR INSPIRATIONS?

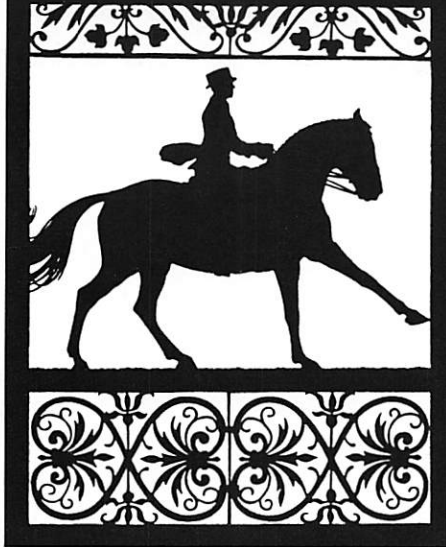
Everything! My latest excitements are the woodcuts of Hiroshige and Hokusai, the sculpture of Calder, the paintings of Bill Traylor, and the Tapa textiles of the Pacific. Shape, pattern, and atmosphere particularly interest me – any style, any period, any medium!

Highly realistic equine landscapes and sporting scenes currently dominate my work, but I'm looking forward to exploring again the realms of folklore and abstraction. Through the GAP I've had a glimpse into the living world of papercutting and papercutters. That's very inspiring!

My pencils, pastels, and paints call to me from time to time, reproaching me, but I don't care. Cut paper is exactly where I want to be! I'm mad for it!



©SUZI ZIMMERER - CLOCKWISE FROM RIGHT TO LEFT - LETTER "D" FROM PUPPETRY ALPHABET - LETTER "A" FROM PUPPETRY ALPHABET - "GOT HIS FEET UNDER HIM" 5" X 15"



"LYRICAL" - 6" X 4"



"SONG IN RUSSET AND GOLD" - 10" X 17"



"THE THRONE" - 10" X 8"



LETTER "M" FROM PUPPETRY ALPHABET



"BEDSIDE MANNERS" - 4.5" X 8.5"

BELOW: "COMPANIONS" - 10" X 16"





© SUZI ZIMMERER - "THE DREAMING HOUR" - 9.5" X 8.5"