

# VISTA



Fall 1999

Guild Of American Papercutters

Volume 12: No.4





Cover Art:  
© Kerch McCoulogue

## CONTENTS

Cover - Kerch McCoulogue .....	1
Pres. Corner, Homework, Dates.....	2
Meetings, Shows, Workshops .....	3
Letters, Sources .....	4
Minutes .....	5
Collection 2000,, shirts, Beal.....	6
Silhouettes, Meyers, Collection list ....	7
Kids Kuts, Workshops .....	8
Member News, Shows .....	9
New England Trip .....	10
Bea Goodpasture, Mexican Editor .....	11
Olga Ponce Ferginson, Papel Picado.....	12
Book Review, Mexican .....	13
Carmen Lomas Garza, Papel Picado.....	14
Mexican, Carmen Lomas Garza.....	15
Halloween, Shelly, Scudellari .....	16
Halloween, Steinfeldt, Mitchell .....	17
Owls, Emmler, Dietz, Richter.....	18
Owls, Beal, Brown, Richter.....	19
Autumn, Von Glehn Luther, Beal.....	20
Autumn, Brown, Hamann, Zimmerer.....	21
Thanksgiving, Fan Pu.....	22
Thanksgiving, Scudellari, Menninga.....	23
Angels, Nancy Cook, Sculpted.....	24
Angels, Alice Helen Masek.....	25
Visit with Luthers, Shelly .....	26
The Peace Rose - M. Von Glehn .....	27
Christmas, Zoller, Sear, Sowell .....	28
Holidays, Fan Pu, Darby, Steinfeldt.....	29
Papercutters Profile - McConlogue .....	30
Kerch McConlogue .....	31
Cover - Kerch McConlogue .....	32

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### Dues

New Member \$31.00  
Yearly dues \$25.00  
To: GAP, 514 E. Main St.  
Annnville, PA 17003

**DATES - SEE P. 3**

### NOVEMBER MEETING - "SILHOUETTES"

November 14, 1999  
11:00 am - National Portrait Gallery  
12:45 pm - Museum of American History  
2:00 pm - Hae Yong Kwon home

### NYC INTERCHURCH SHOW

December 3-30, 1999  
From 9:00 am - 5:00 pm on Weekdays



© Sharon Schaich

## PRESIDENT'S CORNER

What a busy fall! The Traveling Exhibit has been moved from Bloomington, IL to Ames, IA by members Nancy Cook and Linda Emerson and is hanging in the hospital gallery space. Nancy hosted a reception at Gallery 510 in Bloomington and three pieces were sold! Thanks to our members the exhibit is still moving.

The Interchurch Exhibit will feature fine cuttings from 25 GAP members in 12 states. If you are near NYC between Dec. 3-30, it's a MUST-SEE. The Exhibit Designer is thrilled with the quality and diversity of the work.

The New England Round Robin meetings were just plain fun. Lots of chatter, great cut paper art, and delicious food. The scenery dazzled in four days of sunshine. Nineteen members drove north from PA, DE, and MD and met twelve members in CT, VT, ME, and MA. We came back to PA with 1340 miles on the car but great memories and lots of inspiration.

The Board continues to plan events which will reach out to you and make you feel a part of GAP. We hope you will respond and join us, maybe in November at the silhouette meeting?

Sharon Schaich

QUOTE	CORRECTION	HOMEWORK
We shall find peace. We shall hear the angels, We shall see the sky Sparkling with diamonds. -Chekov-	p6 EASY to cut silhouette series is by GAP member, Betty Christy p9 Add Ann Leslie and Judith Meyers to list of contem- porary silhouette cutters	Winter - .....Celebrate 2000 Theme, Valentines, .....Religious Pictures with short story Spring - .....The Secret Garden, Spring Things Summer - ....."In the Shade" of a tree, building, ....."In the Sun" (Seaside, etc.) Fall - .....Music & Dancing, Autumn, Holidays



Do I have the right stuff to do yet another newsletter? Will there be enough articles and pictures? Will any owls come in? Will there be a book review? These are your editor's fearsome Halloween goblins. Little by little these questions are answered as envelopes trickle in and suddenly the question becomes, How can everything fit into those 32 pages? ... Abundance! Thanksgiving!

Presentations such as Suzi Zimmerer's Profile in the summer issue, perfectly arranged and ready to print, are a gift. This fall issue Profile from Kerch arrived ON TIME and ready-to-go! Steve Woodbury's book review typed and also on a disc came with permissions already received!

Your "goodies" come in envelopes that are themselves works of art; as in the movie "Splash", the mermaid's package was the prize! Claire Archer's envelopes carry painted watercolor scenes appropriate to the season. Other members use stamps, stickers, doilies, collaged papers or reduced photo copies of their cuttings as stickers to embellish their envelopes. Regina Scudellari silk screens her cuttings and every envelope is awesome!

The generous presentation of your cuttings, articles, reviews, creations, from the simplest to complex, express to all, our mutual enthusiasm for the art of cut paper. This in turn, characterizes the warmth and love of the holiday season. Cheers! Onward! Let's celebrate 2000!

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



## INTERCHURCH EXHIBIT DECEMBER 3 - 30\*, 1999

Work from 25 GAP members will hang in the lobby of the Interchurch Center for the holiday season. Members will demonstrate papercutting in the lounge off the lobby on Tuesday, December 7 from 12 to 2 pm. Call Sharon Schaich if you are willing to demonstrate. The opening reception will be on Wednesday, December 8 from 4 to 7 pm. Call Beatrice Coron if you can help with this. We hope to see many New York and New Jersey members at the reception.

### ORNAMENTS: (EVERYONE CAN PARTICIPATE!)

One 10 foot high white Christmas tree will be decorated with cut paper ornaments from GAP members. **Send two gold or white ornaments with loop attached for hanging to Beatrice Coron, 372 Central Park West 20D, New York, NY 10025 to arrive by November 15.** We hope at least 200 members will respond to this request; it takes a lot of ornaments to cover a 10 foot tree! One ornament will be given to each guest at the reception.

### HOURS - 9-5 WEEKDAYS ONLY:

The hours for the Interchurch center in NYC are Monday through Friday 9 am - 5 pm. \*The Interchurch Center is closed on weekends. The exhibit will be hung and can be seen before Thanksgiving. It will be closed December 1 for No Art Day to commemorate victims of Aids.

### ADDRESS:

The address of the Interchurch Center is 475 Riverside Drive, New York, NY 10115, (61 Claremont Avenue) - (212) 870-2933.

### DIRECTIONS TO THE INTERCHURCH CENTER:

**BY SUBWAY:** Take the IRT #1 or #9 Uptown to the Columbia University stop at 116th Street (and Broadway). Walk west on 116th Street one block (towards the river) and turn right on Claremont Avenue. Walk north a short distance toward 120th Street. The Interchurch Center is located at 61 Claremont Avenue between 119th and 120th Street on the west side of the street.

**BY CAR:** from New Jersey: Take the George Washington Bridge (either level) to the West Side Highway South. Exit at 95th Street onto Riverside Drive (do not use 96th Street). Proceed north on Riverside Drive to 120th Street. Turn right on 120th Street, go one block to Claremont Avenue, turn right. The parking garage is an immediate right. Another paid parking garage is located on 120th Street in Riverside Church between Riverside Drive and Claremont Avenue on the north side of the street. Parking will be available in the building after 4:30 pm for the reception.

## TRAVELING SHOW

Once upon a time the GAP show crossed the Mississippi, thanks to Nancy Cook who ferried it from Bloomington, Illinois. Beth Wunder and I met her in Davenport, Iowa, enjoyed lunch and exchanged schnitt stories.

It was such fun to unpack and admire all the papercuts in their astonishing variety. Now the show is gathering raves from visitors to the Mary Greeley Medical Center in Ames, Iowa.

Beth and I are really happy to have been able to be involved in this project and recommend it to all of you. From Ames it goes to Marie Cook in Cedar Falls, IA.

The show is neatly packaged in about 16 flat boxes, would fit, I think, in a regular car, but Beth's van was even better. It's easy to transport, transfer and hang. You'll love it.

See you all in Colorado., Cheers, Linda Emmerson

### TRAVELING SHOW DATES:

- ◆ September 1 -30: Gallery 510, 510 W. Decatur Street, Decatur, IL
- ◆ October 1 - 31: Mary Greeley Medical Center, Ames, IA
- ◆ November and December: Hearst Center, Surley, IA
- ◆ August 20 - October 29, 2000: Canton Museum of Art, 1001 Market Avenue, North Canton, OH
- ◆ December and January, 2001: Children's Specialized Hospital, Mountainside, NJ

## WASHINGTON DC MEETING

The November meeting on Sunday November 14 will begin at 11 am at the National Portrait Gallery, 8th and F streets, Washington, DC to view their collection of silhouettes. Meet at the main entrance information desk at 11 am. We will have a docent for about 30 minutes, then go to their cafeteria for lunch. If you cannot make the morning tour, then meet at the Museum of American History, Smithsonian Mall, at 12:45 pm. Enter the Museum on the mall side and go to the information desk there. At 1 pm we will see their collection of silhouettes.

By 2 pm the group will go by car or metro to the home of Hae Yong Kwon, a GAP member who lives at 153 11th Street NE for a meeting and refreshments. The meeting should end around 4 pm.

There are no time limit parking restrictions on the mall. Arrive early and park all day if you want. There is a redline metro stop at the Portrait Gallery (Gallery Pt.) and a blue and orange line stop on the Mall. The blue and orange line also stops 6 blocks from Hae Yong's home (Eastern Market stop).

At the Washington DC meeting, the GAP publication, A Basic Guide to Identifying and Evaluating American Silhouettes by William Lehman Guyton, M.D., Mary Guyton, and James Koenig (see p.6 Summer First Cut) will celebrate its debut!





❖ I was cleaning my room, and found some information on papercutters from the 1998 Smithsonian Folklife Festival, which featured Wisconsin as one of the featured spotlights.



At the Museum of Visionary Art in Baltimore, there is a Jamaican Papercutter, Jade Fare (sp?) whose works are for sale. The works are whimsical, and have white ink highlights. (Pictured is a Christmas Candle from Elda Schiesser's folder at the Smithsonian Folklife Festival.) © Elda Schiesser

Ed Hopf

❖ It is always nice to get a little note from you when the First Cut comes. Thank you very much. I thought it also would be nice if I would once answer. I just have been on holidays. Suzanne and I went to eastern Germany where we were already two years ago. This time we met two papercutters I desperately wanted to get to know: Christa Bachmann and Luise Neupert. Their cuts are very different and it is always good to see something else. The week after, we were in the mountains where Suzanne gave a 4-day workshop (5 hours a day or more!). It was the fourth time I participated. Suzanne thinks I need no more courses, but I always learn something. I just had my first exhibit and I sold over half of it which encourages me. Before Xmas I am also showing here in town, so I do have something to cut! Besides that I ought to do some Patchwork. Every year Suzanne has a week's open house in November. I also watch a day, because I like it very much. There I show some Patchwork and Teddy bears I also sew. You see, there's no time to be lazy, because at the hospital it also is very very busy. I know you also are very busy. When I read the First Cut you are always planning and doing. Wishing GAP all the best and a good health to do all this. Esther Zoller

❖ Thank you for the recent magazine. I look forward to receiving it. The art work it contains is truly remarkable and I feel honored to have had some of my creations published therein.

Maureen Darby, Lebanon, Missouri

❖ I think first of all I should explain what is Edelweis Gallery. We are a relatively young and small organization, hardly more than a group of enthusiasts, but, as far as I know, the only one in Russia related to the art of papercutting. Our gallery was first established to preserve and promote the works of a single artist – my late husband, Victor N. Zhukov (1928-88). An economist by profession, with no training in art, he rediscovered papercutting and over the years created some 2,000 miniatures in his own, completely original style. He thought papercutting just a curious hobby and never exhibited but after his tragic death, his friends decided that his works should be known outside our small circle and presently founded Edelweis Gallery in 1992.

As you may know, in Russia hard for small-scale, non-commercial projects, but we exist. This gallery has no permanent location, but during the last few years we carried out several small exhibitions and obtained from the Moscow Government a permission to found Moscow Papercuts Museum though for financial reasons it is unclear when will that be. Our main pride is still the Zhukov collection, but we have some currently working papercutters in our group. We also plan some day to cooperate with other Russian museums and exhibit 18-19th century papercuts which they keep almost completely hidden. You are now witnessing our first steps on the World Wide Web. Hopefully they will lead to some kind of "virtual museum" site. If you are interested, I can send you scans of some works from our collection. I would like very much to hear your comments.

Larissa Rudenko (Gallery President) <galsm@mtu-net.ru>

❖ I am a member of an art co-op in Seldovia, Alaska where I do papercuttings. I would love it if you would send me information on your group of artists. When I started doing my stuff as far as I knew I had invented it myself, but then I found a couple of books on traditional oriental paper cut work, and it has been really interesting reading about that. I've never met anyone else who does paper cut work or seen any artwork done by cutting paper by hand. I'm glad machines haven't completely taken over.



Valisa Higman



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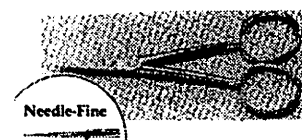
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## TED NAOS 2000 CALENDAR/SOURCES

Do you like papercuts? Kaleidoscopes? Quilts? If you do, you will be excited to discover "Stars," Ted Naos' "multi-image desktop calendar" for 2000. Each die-cut exhibits eight-pointed "star" symmetry. And they are cleverly cut so that for any month, you can arrange the other cards behind that month's card to create myriad patterns. All the cards are contained (and can be displayed) in a plastic CD "jewel box." If you can't find it locally, you can order the calendar for \$16.00 plus \$5.00 shipping and handling from the Hirshhorn Museum Shop, 7th and Independence Avenue SW, Washington DC 20560-0350 (phone 202-357-1429).

Steven Woodbury



Scissors made specially for the paper-cutting enthusiast! Specialty scissors for the finest cuts from Mr. Klotzli, Switzerland similar to those used by Ueli Hofer a foremost Swiss papercutter.

They are nickel plated with gold handles and 4.25" in length. The points are ground to needle sharpness under magnification in the workshop of professional knife makers in Switzerland. Once you own a pair, nothing else will satisfy. #HG-1 \$59.95 Not suggested for heavy stock paper. plus \$4.00 for shipping and handling. Available through:

Papercutting by Alison,  
PO Box 2771 Sarasota FL 34230,  
Phone/ 941-952-0763



# MINUTES



## JULY 13, 1999 - LITITZ, PA BOARD OF DIRECTORS MEETING

President Sharon Schaich called the meeting to order with the following members present: Sharon Schaich, Sandy Gilpin, Gerry Schouten, Sukey Harris, Dick Harris, Paul Beal, Marcia Egan, and Candy McDaniels.

Dick moved and Gerry seconded that since we are now operating on a calendar year basis to save administrative costs, dues must be received by December 31 in order for a member to remain on the membership rolls and on the First Cut mailing list. Motion carried.

Corrections to the minutes of May 16, 1999. On Page 4 - For guidelines for the Interchurch exhibit please refer to the Winter issue of First Cut. Send - Refinements were made to the Traveling Exhibit schedule (see related article in this issue of First Cut.)

### COMMITTEE REPORTS: TRAVELING EXHIBIT

Dick suggested we have a Web site for the exhibit so that exhibit locations and dates can be easily updated. Sharon expressed concern about transporting the artwork and the liability issue in case of damage during transport. Dick will investigate this issue. Looking to the future, many museums and galleries have filled their schedules for the years 2000 and 2001. Many of the places which have hosted our exhibit would like to host our artwork again when we plan another traveling exhibit. Marcia Egan, Nancy Cook, and Lynn Askew will develop procedural guidelines that the GAP carrier and the museum personnel will review before the artwork is released to and from the exhibit site. Standards will also be developed for future exhibits. Their proposal will be presented at a future meeting. Catalogues from the exhibit at the Washington County Museum of Fine Art will be sent with the traveling exhibit. Host galleries may take a 20% commission. Membership forms will also be sent.

### NEWSLETTER

Sukey's daughter has been doing the typesetting for First Cut. Due to a job change she will let Sukey know within the next few weeks whether she can continue to do the typesetting. Candy and Sukey will explore other means of addressing this issue if necessary. Gerry moved and Paul seconded we pay Becky her fee for the typography for the last issue of First Cut. Motion carried. Mindy Shapiro will be the Judaic editor.

### MEMBERSHIP

Dick sent \$1012 in membership checks to Neal. Someone ordered 20 birthday calendars. We have thirteen contributing members \$50 donations.) Total membership is under 500.

### OLD BUSINESS: COLLECTION 2000

The idea was proposed to give a current member a reduction in membership dues if that member got a new member to join. Following a discussion, it was decided not to adopt this plan because of the added administrative duties it would require. Also our dues revenue pays for the publication of First Cut. Candy suggested we issue a challenge to the membership asking each member to bring in a new member with a goal of 100 new members per year. The increase in membership would allow us to have more color issues of First Cut and for more people to contribute articles and information to First Cut. Presently it cost about \$3000 to produce and mail one color issue.

### SILHOUETTE BOOKLET

Sukey has the booklet and disc and has been in contact with Dr. Guyton. Gallagher Printing submitted quotes for the printing of 2000 copies. Dick moved and Sharon seconded we accept the bid of \$1873 to produce 2000 copies of the silhouette book and to spend \$195 to apply for an ISBN number and ISSN number. Motion carried. Dick moved and Paul seconded that the retail price for the silhouette book be \$5.00 which includes domestic postage and handling. Motion carried. To market the book members will be encouraged to purchase a book for their local library. Information will be posted on the Web site. Marcia volunteered to handle the requests for the book.

### INTERCHURCH EXHIBIT

If we plan to advertise in the NYC Gallery Guide, slides are needed by October 1. Letters will be sent to accepted entries by October 1.

### COLLECTION 2000

Judith sent a tentative schedule of the weekend to Paul. We will have a large conference room rather than individual classrooms. A full schedule is planned with an excellent group of instructors. Marcia suggested that we think of doing a video of Collection 2000. Paul is considering printing tote bags for participants. If members are planning to do the park activities they should plan on doing that several days before or after Collection 2000.

Recording Secretary, Sandra Gilpin

## TREASURER'S REPORT (FROM THE JULY 13, 1999 MEETING)

### AUGUST 9, 1999

BALANCE FORWARDED (MAY 13, 1999) \$10,751.70

Collection 2000	\$ 90.00	
Interest		78.00

TOTAL INCOME \$ 168.06

GRAND TOTAL \$10,919.76

EXPENDITURES - May 14, 1999 to August 9, 1999

Meeting Expenses	\$ 35.00
Newsletter	\$3,292.39

Postage	\$1,104.67
Office Expenses	\$ 424.98
<b>TOTAL EXPENDITURES</b>	<b>\$4,857.04</b>

BALANCE - August 9, 1999

ASSETS - August 9, 1999

Checking Account	\$ 373.19
Savings Account	\$5,689.53
<b>TOTAL ASSETS</b>	<b>\$6,062.72</b>

Neil A. Haring, Treasurer



## COLLECTION 2000

## LOGO SHIRTS - PAUL BEAL

**JUNE 8-11, 2000  
ESTES PARK, COLORADO  
PROGRAM PREVIEW**

### FEATURED SPEAKERS AND PRESENTERS:

- **Ernst Oppliger**, premier Swiss papercutter will do a presentation of his work and demonstrate his methods
- **Kathleen Trenchard** of San Antonio, Texas, will present a slide lecture on Mexican papercutting
- **Suzi Zimmerer** of Santa Fe, New Mexico, will do a slide presentation on development of a piece from beginning sketches to final cut
- **Alice Helen Masek**, of Castro Valley, California, will give a talk entitled "Papercutting through the back door - benefits of doing it big and doing it together"
- **Elzbieta Kaleta** of Albuquerque, New Mexico, will give a slide presentation of her work combining Polish and Native American design elements; and **Judy Eigler Farrington** of Colorado Springs, Colorado, will give a presentation on collecting and displaying antique silhouettes.

### WORKSHOPS:

- 1 to 2 hour experiences for small groups.
- Cutting Silhouettes - Marie Cook
- Chinese cutting traditions - Richard Shemetulkis
- Working in low-relief paper sculpture - Nancy Cook
- Papercut Bookplates - Stuart Copans
- Mexican-style cutting - Kathleen Trenchard
- Cutting a big group banner - Alice Helen Masek
- Polish-style cutting - Carolyn Guest
- And possibly the following: Painted cuts - the Pennsylvania tradition; a panel on the business side of papercutting; a sketch trip with scissors; and identifying/cutting Colorado wildflowers.

### LATE BREAKING NEWS!!

Suzanne Schlapfer-Geiser of Switzerland will do a scherenschnitte workshop! She has published a book and visited GAP members on the East coast.

### OTHER ACTIVITIES:

- Tour Rocky Mountain National Park
- Tour Estes Park town galleries and shops
- Hike, birdwatch, ride horses, swim, play miniature golf, and enjoy the Colorado Rockies.
- Plus, there will be plenty of time to meet, talk, show your work, network, share ideas, and get acquainted with papercutters from all across the country. So far, about 80 people (including spouses) from all across the country and four people from Switzerland will be attending!



We are offering for sale a sweatshirt or T-shirt with a silk-screened design inspired by Collection 2000 featuring a design by Paul Beal depicting Colorado Mountain wildlife from the prairie to the mountain top, including the state flower, the Columbine. Shirts/sweatshirts will be silk screen printed in black on your choice of white, china blue or dusty green shirt. Sizes available are Large and X-large. Due to the initial cost of the shirts, orders must be placed before printing. We need to have your order and check by January 31, 2000. Your shirt may be picked up at Collection 2000 or will be mailed at your request. These shirts will be a wonderful memento of the Collection 2000 and we hope that many of you will want to own one, even if you are unable to attend. All profits after expenses will be donated to GAP.

### COLLECTION 2000

#### T-SHIRT/SWEATSHIRT ORDER FORM

Name \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

Phone \_\_\_\_\_

Number \_\_\_\_\_ Sweatshirt \_\_\_\_\_ \$25/each \_\_\_\_\_ white \_\_\_\_\_ blue \_\_\_\_\_ green

Number \_\_\_\_\_ T-Shirt \_\_\_\_\_ \$15/each \_\_\_\_\_ white \_\_\_\_\_ blue \_\_\_\_\_ green

Do you wish to pick up at Collection \_\_\_\_\_ or have shipped to your address \_\_\_\_\_.

Send order and check to: Paul Beal, 3300 North 2nd Street, Harrisburg, PA 17110-1401. Shirts will be available after April 1, 2000.





## SILHOUETTES



All silhouettes pictured on this page are various youngsters and teenagers. Cut in 1997-1998 by Judith Meyers, 1925-28 Ave #38, Greeley CO 80634. The actual size is approximately 4" x 6".

I've been cutting silhouettes about 10 years. I gained a lot of good experience being hired four consecutive years to cut at a children's festival at our local mall. The actual cuts were free for children under 12 (with parent) so I cut non-stop for four hours (with a break for lunch). Cutting over 100 each year which makes 2-3 minutes each! Good practice since there were no drawings or light shining. I just cut using my scissors to define the contour as I would with any other linear drawing tool, as in the "contour drawing exercises" you remember from drawing classes. I would travel the front range Denver, but that would add to the cost. I always

cut two and give both to the customer. I have charged \$12.50 unmounted and unframed.

I've been working on the Collection 2000 program and on learning how to use my computer. There have been lots of other things going on this summer. I have 61 on my list, 47 are preliminary registered. Half from the east and half from the west. I'm excited about Collection 2000 and will get something out soon.

Judith Meyers

I am the one who published the bibliography on papercutting. There was a note in First Cut about additional collections of silhouettes. This is what I turned up of larger collections. Addresses and phone numbers can be found in my book if you have a copy.

Martha Kreisel

- American Antiquarian Society, Worcester, MA, c. 150 pieces, Boston Athenaeum, Library, Boston, MA
- Brooklyn Museum, Department of Decorative Arts, Brooklyn, NY, c. 80 pieces
- College of Physicians of Philadelphia, Library and Mutter museum, c. 140 silhouettes
- Connecticut Historical Society, Hartford, CT
- National Museum of Design, Drue Heinz Study Center for Drawings and Prints, NY
- Daughters of the American Revolution Museum, Washington, DC, c. 40 pieces
- Detroit Institute of Arts
- Historical Society of Pennsylvania, Philadelphia, PA, c. 800 pieces
- Library Company of Philadelphia; Prints and Photographs, c. 500-600 pieces from Charles Wilson Peale Museum
- Maryland Historical Society, Baltimore, MD, c. 200 pieces
- Massachusetts Historical Society, Boston, MA, Museum of Fine Arts, Prints, Drawings and Photographs, Boston, MA, c. 75 pieces
- National Museum of American Art, Washington, DC
- The New York Historical Society; Paintings, Drawings and Sculpture Collection, ©200 pieces
- Portland Museum of Art, Portland, ME
- Virginia Historical Society, Museum, Richmond, VA, several hundred pieces
- Winterthur Museum, Library, Winterthur, DE
- Yale University Art Gallery; Prints, Drawings and Photographs, Martha J. Kreisel

Paper Cutting, an International Bibliography and Selected Guide to U.S. Collections by Martha Kreisel; 277 pp, 1994, is available for \$35.00 to: Scarecrow Press, Inc., 52 Liberty St., P.O. Box 4167, Metuda, NJ 08840. 1-800-537-7107 or 908-548-8600. Fax 908-548-5767. Postage, shipping and handling: \$2.50 for first book and \$.50 each additional book.

### CONTEMPORARY SILHOUETTE CUTTERS

Marie Arnold	212 Sherman Ave.	Hamilton, OH 45013	( ) 895-5261
Oliver Belote	438 E. Center St.	Canton, MS 39046	(601) 859-1864
Marie Cook	1622 W. 7th	Cedar Falls, IL 61704-6270	(309) 663-0881
Ruth Grabner	183 W. Washington Ave.	Washington, NJ 07882	(908) 689-0325
Carol LeBeaux	Box 131	Shrewsberg, MA 01545	(508) 842-8730
Ellen Mischo	P.O. Box 412	Leesburg, VA 20178	(703) 771-7342
Linda Neal	2418 Timber Ridge Drive	Newcastle, OK 73065	(405) 387-3035
Pat Ramos	Box 34	Metamora, IN 47030	(800) 647-5978
Mary Lou Russell	3736 N. Greasy Creek Rd.	Nashville, In 47448-8726	(812) 988-1600
Blanche Turner	1311 Wheatseaf Lane	Abington, PA 19001	(215) 884-7541
Joyce Yarbrough	P.O. Box 28967	St. Louis, MO 63132	(314) 569-0774
Ann Woodward	3004 S. Grant St.	Arlington, VA 22202	(703) 684-6208
*Anne Leslie	6024 Telegraph Rd.	Alexandria, VA 22310	(703) 960-0095
*Judith Meyers	1925 25th Ave. #38	Greeley, CO 80634	(970) 352-9530

**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 to: GAP Newsletter Silhouettes, 514 E. Main St. Annville, PA 17003. This will then be stored in a Ready file to fill those requests. Thank you for your cooperation. (\*Fall 99 additions)



## KIDS KUTS

### THE FATHER OF REGINA SCUDELLARI

This cutting was made by the father of Regina Scudellari. He dug up one of his early cards. Who knows where a boy from Queens got the idea to work with cut paper to make cards for his family, but he did and out of that construction paper kids all work with. This was cut in 1940. Regina sent this to a printer for him.



### HARRIET M. ROSENBERG

At a class given Harriet M. Rosenberg of Boalsburg she told the fourth-graders at White Deer Elementary to fold their light blue pieces of paper in half and fold them again. They cut along the outside edges and didn't open them until they were finished snipping. She told them to cut snowflakes playing the math game. As Harriet drew a parallelogram, scalene triangle, octagon, trapezoid and pentagon on the blackboard, she said "remember the first time you learned that shape was in art class. She explained how to remember the terms' circumference, diameter and radius. After they cut a diamond in the center of a piece of paper, the pupils opened it and found it looked like a deer head. They then opened the diamond-shaped part and then the entire cutting.



Jessie Condo, 9 a fourth-grader from New Columbia at White Deer Elementary School, makes cuts in paper.

A self-taught paper cutter, Rosenberg appeared through the artist-in-residency program at the White Deer, Montandon, and the Milton schools. She said she approaches paper cutting much like a woodcarver works

on wood, "to release the image." Rosenberg, who has taught private classes and has been a substitute teacher, has been presenting paper-cutting programs for 15 years. She holds a master's degree in education in family, housing and home art and a bachelor of arts in English and music. (This article is taken from the Sunbury Daily Item, Sunbury, PA 17801, 1999).

### WORKSHOPS

Mindy Shapiro - Call (215) 843-7266 for more information.

11/3/99 - 12/15/99 Woodmere Art Museum, Philadelphia, PA:

12/1/99 Holiday Cards, Radnor, PA:

11/1/99 - 12/6/99 Main Line Art Center:

3/7/00 - 4/4/00 Germantown Jewish Center, Philadelphia, PA:

### OPPORTUNITIES

**Call for Entries - Early American Homes Magazine Annual Selection of Top 200 Traditional Craftspeople in the Country**

Send long, self-addressed, stamped envelope to receive Entry Form and additional information to:

2000 Directory, Early American Homes,  
6405 Flank Drive, Harrisburg, PA 17112.

**Deadline: before December 1, 1999.**

An independent panel of experts will judge entries.

The criteria are:

History - period style and/or construction;

Intent - is the work a reproduction?

Is it an adaptation of a traditional craft?

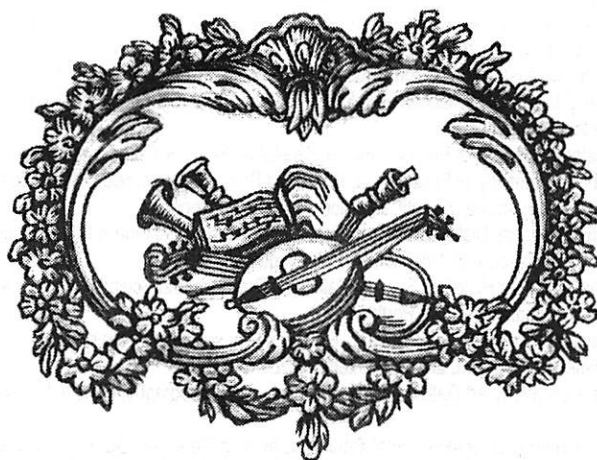
Standard - high quality workmanship.

### MARK HEINTZELMAN

Shown are two papercuttings, reproduced to actual size. They were cut about ten years ago by the young man who is now my son-in-law. Mark Weintzelman is a graphic designer who had, at one time or another, created art utilizing all sorts of techniques, but not papercutting. After seeing my papercuttings during one of his early visits to my daughter he went home and tried his hand at papercutting. These two pieces were the result. According to Mark... "OK, tried that, that's not too hard, now on to something else."

I took these pieces to a GAP meeting in PA last Spring and someone remarked that it was scary to think how long most of us had practiced without getting close to the skill Mark had exhibited on his first try. As far as I know, Mark hasn't yet done any more cuttings. I guess he didn't need to once he demonstrated that he could do it.

Faye DuPlessis



### IDEA FROM NANCY SHELLY

1. You can buy large star punches at craft stores.
2. Punch envelope flap.
3. Use bright color paper inside for letter or
4. Paste circle of desired colored or metallic paper behind star design

(If you don't want to buy a punch you could put 3 or 4 envelope flaps on cutting mat to cut 5 triangles at once.)







## FEATURED GAP MEMBERS -

Early American Homes magazine. August 1999 Annual Directory 200 Top American Craftsman, p.46 Category of Paper features these GAP or former GAP members.

Pamela Dalton  
Anne R. Leslie  
Nancy Shelly

Sandra Gilpin  
Carol Meninga  
Sharon Schaich

Marie-Helene Grabman  
Ellen H. Mischo  
Wendy Wubbles

On p.88 Sharon Schaich's dazzling Basket of Flowers, holographic and metallic papercutting is pictured in color.

**NANCY SHELLEY** - An article by Nancy Shelly (How to Make Holiday Snowflake Swag) is featured in the Christmas 1999 issue of Early American Home's magazine on pp. 50 & 51. The article includes directions and the pattern for two snowflakes with photographs showing the delightful results of stringing many for across the mantle

**SUKEY HARRIS** - In the same issue is the "Made By Hand" 2000 calendar. Every month features different contemporary craftsman's work along with an antique example of the same craft. February shows a partial view of Sukey's certificate, cut, watercolor, and calligraphy in the PA German style.

To order the calendar: #ECAO for \$14.95. Call 1.800.358.6327.

**MINDY SHAPIRO** - One of Mindy's Rosh Hashanah designs is featured on the cover of the Philadelphia Jewish Exponent, Thursday, September 9 issue. The American Pie, a premier Philadelphia craft shop sold her Rosh Hashanah papercut cards and currently is selling prints of three of her pieces. In addition, Mindy has been commissioned by a Judaic manufacturing company to design a line of Judaic items including seder and matzah plates, wedding goblets, tzedakah boxes (used to collect money for charitable causes) and mezuzahs (found on the door post of Jewish homes). The designs are being silk-screened and translated into stained glass items.

**SUZI ZIMMERER** - Cover design for First Cut, Summer 1999, appeared in the Fall issue of the Danish Newsletter PAPIR ets KUNST nere on p. 15 along with cover designs from the Dutch Knippers and Swiss Schnitt Bunk newsletters.



## LIGONIER, PA GROUP SHOW - "THANKSGIVING HOLIDAY SHOW"

Opening Thanksgiving Weekend

215 Main St. - (412.238.4834)

Suzi will be showing African Animal images at this show. Pictured is the "Kudus" that was cut for the Holiday show in Ligonier, PA. The actual size is 5" x 7".

## GROUP SHOW - "THE ART OF FINE CRAFT," AT THE GALLERIA IN BISBEE, AZ,

Opening Columbus Day Weekend in October.

32 Main St. - (520.432.8027)



Angel & Menorah - © Kathy Flocken



**BEN BARKER** - sends small paper cuts of insects, flowers, turtles, etc. to the Pember Natural History Museum for a four page newsletter published four times a year. His papercuttings in his hand carved frames were hung in the Lower Adirondack Arts Council Gallery for 3 shows.

**BARBARA BUCKINGHAM** - Barbara is featured in the Traditional Homes magazine, November 1999 issue on pp. 72-76 by Doris Athenos. She is a gate silhouette artist who translates actual gates of cast and wrought iron into filigreed lacy intricately cut paper gates. Formerly a nurse, Barbara uses a surgical scalpel to cut selling for \$350 and up.

**LINDA MCGUIRE** - and her book "Scherenschnitte - Crossing America" and the Guild of American Papercutters is also mentioned in this article.

**CAROLYN GUEST** - has sold commercial use of six cuttings to Garnet Hill, a natural fiber catalog in Franconia NH. My set of sheets arrived today. They used the six cuttings as the print for flannel sheets, comforter cover and pillow cases. They were printed in Germany, a natural color with the cut out designs printed in a pine green. They are called "silhouette sheets" and are in the winter catalog. I'm curious to see what other "silhouette" or shadow art they used in the winter catalog.

<guests@kingcon.com>

**BETTY WELLS** - was chosen Artist of the Month for September 1999 by the Newport, PA Council of the Arts Show, where an entire wall was covered with her papercuttings. The Juniata Sentinel published a color photo along with the story of Betty and her cuttings.

**ALICE HELEN MASEK** - My prayerful papercutting ministry brings me wonderful opportunities this fall. In early October, I will do workshops at three churches in Wisconsin, in Waupun and Wauwatosa on weekends, and a Tuesday in Menomonie, on the other side of the state (thank God for unlimited mileage car rentals!). Angels and Advent/Nativity themes are the focus.

In Late October, back in California's Santa Cruz mountains at Mount Cross Lutheran Camp, I am the hands-on component leader for the first West Coast "Lutherhostel," a 5-day retreat for Lutheran seniors. We will cut large-scale paper tapestry versions of the work of Lucas Cranach, a Reformation painter who did portraits of Martin Luther and his wife and depicted members of their family in some of his works. A "Jesus and the little Children" shows Luther's wife and two of his 11 children among those gathered around Jesus.

In November, the "Sister of the Presentation of the Blessed Virgin Mary" will take me to New York's Hudson River Valley to do communal papercutting with an International Assembly of their order focused on World Justice Issues and "Right Relationship" as we look towards the millennium "Jubilee." The Presentation Sisters are wonderful, dedicated women, and I am honored to work with them at the opening of a new age.

I look forward to meeting many GAP members at "Collection 2000" in Colorado!

alicehelen@juno.com

## GAP VISITS NEW ENGLAND

**NUTMEG CUTTERS** - On September 24, 1999 in Wethersfield, Connecticut, the Nutmeg Cutters hosted a dinner meeting at the home of Linda Jensen. Eighteen members attended. Prior to the evening meeting members displayed examples of their cuttings. Sharon Schach displayed an article about Kara Walker who does papercuttings about the issue of slavery. Members shared information about how they got started doing papercutting. Some members volunteered to provide addresses for paper sources.

**Collection 2000** - Paul reported that sixty people have registered. Paul and Judith are collaborating on the design and printing of a tote bag for participants. Paul will be printing Collection 2000 T-shirts and sweatshirts for order. Information will be in a future newsletter. Several speakers will be featured including Ernst Oppliger and Susanne Schlapfer from Switzerland.

**Membership** - Dick stated that we have 459 members. We have thirty-five new members this year, which represents an 8% growth. When we raised the dues we lost some members. Dick is exploring the option of dues payment by credit card, but the members present expressed little interest in this option.

**Newsletter** - Members expressed their thanks to Sukey for all her work on First cut which is the lifeline between the members and the guild.

**Interchurch Exhibit** - Acceptance letters will be sent to the twenty-five members who submitted entries. Each artist will have at least one piece in the exhibit. Thirty-five pieces were accepted. Sharon explained the \$30 fee covers return shipping of the unsold artwork, reception costs, and an ad in ART NOW gallery guide. The Interchurch Committee will take a 20% commission fee, which the artist is honor bound to return upon sale of the artwork. On December 7, from 12:00 to 2:00 pm members will be demonstrating papercutting at the exhibit. There will be a reception on December 8 from 4:00 to 7:00 pm. Each member is requested to make two white or gold ornaments for the tree at the exhibit. Ornaments are to be sent to Beatrice Coron by November 15.

**Program** - Our next meeting will be November 14 in Washington, DC. To help fulfill our educational mission each member is asked to purchase a silhouette book for \$5 and to donate it to his or her local library.

**Traveling Exhibit** - Three pieces were sold in Decatur, Illinois. The exhibit was well received. The exhibit moves to Ames, Iowa for October and to Shirley, Iowa in November and December.

**NUTMEG PAPERCUTTER'S** - Katrina Benneck coordinated the Nutmeg Papercutter's of CT. Six of the present nine members attended. The Nutmeg Papercutter's work decorated the walls and displays of the home of Linda Jensen in Glastonbury, CT. The dinner was also a community effort as all the Nutmegers prepared a tasty dish for our enjoyment. A brief show and tell followed to acquaint everyone with one another. The meeting was adjourned by Sharon and we departed to rest up for the next leg of our journey. (by Florine Stimmel)

**MARTHA LINK WALSH** - The first stop on our visit to papercutters in New England was Martha Link Walsh's studio/gallery at Bitter Sweet Farm in Branford, Connecticut. Our first view was of a wonderful papercutting display in her gallery window. There were potted plants and a large pumpkin all cut from colorful papers. What a wonderful welcome to autumn. Also hanging in the window was a very large pair of scissors.

Martha was busy at her drawing board as we walked in the door. Many of us were envious of her studio space with all the special features she incorporated. She even had a compartmental box to hold her scraps of paper by color. She invited us to explore her various work areas. Martha explained that her previous studio was in a very small area on the second floor.

In addition to her more traditional cuttings she is exploring collage with torn and cut papers. Her work is very alive and colorful with wonderful visual impact. She uses both scissors and knife.

In the gallery area there is a display case featuring many types of scissors, some of which are antique. In addition to original cuttings she sells prints, notecards, and T-shirts featuring her designs.

We had a delightful visit before heading to Wethersfield to meet with the Nutmeg Cutters.

**SUSE MACDONALD** - Saturday morning we left Connecticut and headed to the studio of Suse MacDonald in South Londonderry, Vermont. We took the scenic route through the state. The leaves were beginning to change color and it was a glorious sunny day. Three young girls who live near Suse served us cookies and a beverage on the lawn of Suse's studio. They even provided us with chairs, making us feel most welcome.

Greeting us at the door of her studio was a large 3-D, colored papercutting of two female faces joined at the neck. One face is happy and the other is not. The frame can be rotated on the wall to indicate the artist's mood that day. Thankfully the happy face was in the upright position.

Suse's work area contains three rooms. She explained her process of producing a book, which usually takes a year. Most interesting was the display she prepared showing how she created her decorative papers for her cuttings. She had printed explanations for each process. She explores ways to create interesting colors and textures using various mediums and objects. Sometimes she adds soap to paint for an interesting effect. Suse particularly enjoys painting on tissue paper to use in her layered cuttings. From her penciled drawings she makes an acetate template for each part of the image. After cutting out areas she will move the template around on her painted papers seeking an area that best conveys what she wants to achieve visually. She then cuts out that piece and adds it to the papercutting. Some of the books she has written and illustrated are ALPHABATICS, ELEPHANTS ON BOARD, and PECK SLITHER AND SLIDE. Suse designs her books to nurture resourcefulness and encourage questioning. For those who purchased her books, she personalized them with an illustration and autograph. Then it was on the Carolyn Guest's home. (by Sandra Gilpin)

**CAROLYN GUEST** - After leaving Weston, Vermont we took the scenic route along back roads to St. Johnsbury. The scenery was gorgeous with Autumn color appearing as we headed north highlighting the beautiful lakes, rocky rivers and the occasional covered bridges.

The group gathered at Carolyn's home in the countryside just outside of St. Johnsbury to watch a glorious sunset. Dinner was catered by a friend of the Guest's who cooks on one of the Maine Windjammers in the summer. In the kitchen everyone admired Carolyn's hand cut shelf paper edging.

After dinner, "show and tell" was highlighted by demonstrations and discussions of their work by the local Vermont artists. Carolyn demonstrated her cutting technique using enormous sheep shears. She uses these shears to produce beautiful delicate cuttings which are all the more impressive because she works freehand. Two of the other Vermont paper cutters do extraordinary work with snowflakes. Ann Whitcomb takes snowflakes to the level of high art. They are cut from colored tissue paper and simply, but elegantly, mounted and framed. Nina Klinck uses snowflakes in her work with children and gave the group some good ideas. Stu Copans also cuts freehand with striking results. He uses some of his cuttings in "mad art", a whole new concept for most of the group. (by Faye Du Plessis)

**CLAUDIA HOPF** - After a Sunday morning drive through the White Mountains of New Hampshire about 20 GAP members arrived at the yellow clapboard home of Claudia and Carroll Hopf. The studio (which was originally the barn and typically attached to the main house) was arrayed with displays of antique cuttings from Claudia's collection, her brightly painted cuttings, books old and new on the art, and a cutting partially painted of Santa and sleigh flying over a Maine lighthouse.

After a warm welcome from Claudia, husband Carroll, and son Perry, who cuts the designs before Claudia paints, we moved to the garden for a bountiful lunch. Ellen and Charlie Brown from Wiscasset came bearing fruit cobbler for dessert and cuttings for show and tell. A new member, Jim Morehead from Needham was our lone Massachusetts connection. Claudia introduced us to Kennebunk artist and friend, Padi Mayhew, who created miniature quilts from handmade layered paper.

We returned to the studio and heard Claudia describe her beginnings as a papercutter. Carroll was working as a curator at the Pennsylvania Farm Museum near Lancaster in 1964. His job was to go through the collection and catalogue it. One day books fell on the floor and several cuttings fell out. They intrigued Claudia who had a background in fine arts and teaching. She then went to Europe and bought all the books on cutting she could find. She traced the origins to China.

At the Farm Museum, Claudia demonstrated at their fall Harvest Days. A group of Boy Scouts were intently watching her cut until the Scoutmaster told them to "Get away from here! This is sissy stuff!" This made her realize the importance of teaching traditional crafts to children. Eventually she developed an in-service program for public school teachers. (Note-as a current demonstrator at Landis Valley Museum, the "Farm Museum," I meet with many school children who have learned scheren-schnitte in art class in Pennsylvania schools. Thanks to Claudia thirty years later!)

Claudia began to cut with inferior scissors until a woodcarver introduced her to surgical scissors and her work "changed overnight." She and Perry use Sklar German scissors. She adheres her work with dots of glue stick. Perry began cutting at age five or six and has been cutting for over twenty years. She remembers sending him designs to cut while he was in college. Perry showed us a piece from his collection dated 1745 with New Testament figures in period clothing and a script alphabet...only 9"x14".

When Claudia's source of antique frames for her cutting became scarce, Carroll began graining new frames for her work and works full time at fancy graining on wood. Perry also carves and gilds moldings for period frames.

This talented family's contributions to the traditional arts will influence and enrich our collections of family heirlooms for generations to come. We appreciate their warm hospitality. (by Sharon Schach)



## MEET BEA GOODPASTURE - GAP MEXICAN EDITOR



Mexican cutters from left to right:  
Olga Ponce Furginson, Julie Gonzales, & Bea Goodpasture.

Three guild members participated in the Latino Book and Family Festival August 28th and 29th at the Los Angeles Convention Center in California. This event, sponsored by Edward James Olmos, was one of the largest cultural exhibitions featuring Latino artists, educational vendors, and career opportunity consultants. Approximately 3,000 persons attended.

More than one thousand feet of "papel picado" (tissue paper cutouts) designed and cut by Olga Ponce Furginson and Bea Goodpasture decorated the inside of the convention center. Ten different designs were created. Each design took 8 to 10 hours to cut (approximately 45 sheets per cut). The papel picado was strung in lengths of 90 feet. The most tedious part was gluing and stringing the "Enramada" (string of papel picado). Three persons spent three full days on this activity.

Julie Gonzales and Margaret Sosa joined Olga and Bea in selling papercuts at the Cultural Village. Olga featured many of her silhouettes, framed papel picado designs, and her new book on The Art of Mexican Paper Cutting. Julie sold her "luminarias" (paper lanterns with cut designs) and some of her framed cuts. Bea sold her papel picado and "banderas de papel picado" (small flags). Margaret sold her banners, papel picado, and banderas. All the cuts depicted Mexican and traditional Latino holiday themes. Each artist gave demonstrations on how papel picado is cut.

Each of the papel picado artists made enough money to cover their booth expenses. The greatest benefit comes later when the public contacts the artists with order for special events.

On November 20th and 21st, Edward James Olmos will be presenting the **Chicago Latino Book and Family Festival** at Sportsman's Park in Cicero, Illinois. Free admission is courtesy of Target Stores.

### PAPEL PICADO ARTISTS

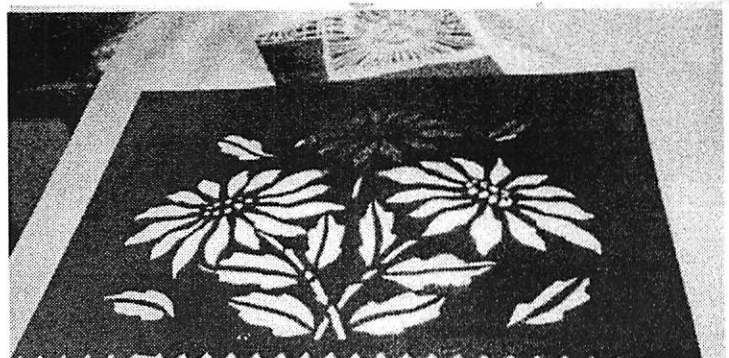
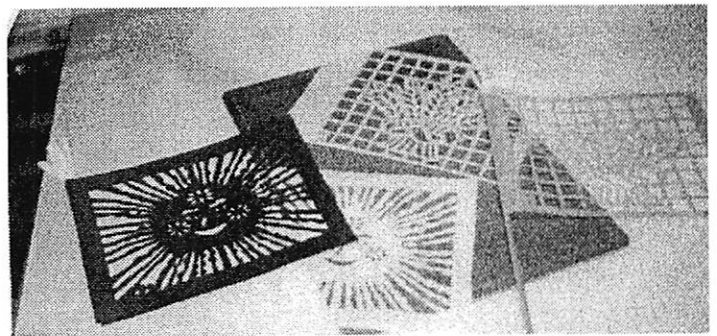
**Olga Ponce Furginson** – "La Maestra" (master teacher), graphic artist, and educational consultant has taught different styles of papercutting to teachers, parents, and children. Olga has cut papel picado for more than thirty years.

**Bea Goodpasture** – Staff developer/educational consultant and student of Olga Ponce Furginson, has worked to preserve the art of Mexican paper art for the past seven years.

**Julie Gonzales** – Credit manager, Mexican Papercutting is a student of Olga Ponce Furginson. Julie also paints traditional Mexican designs.

**Margaret Sosa** – Counselor and artist for Self-Help Graphics teaches classes in papel picado in the style of her teacher, Olga Ponce Furginson.

By Bea Goodpasture



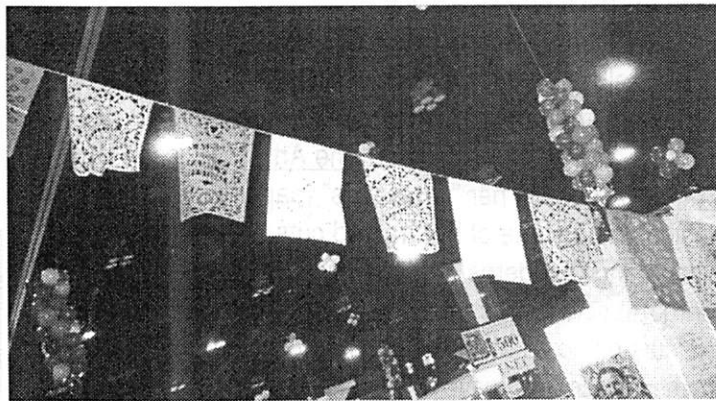
## MEXICAN PAPEL PICADO



© OLGA PONCE FERGINSON



Olga Ponce Ferginson



Papel Picado

Olga Ponce Ferginson makes the cuttings 15" x 20" with 1/2" folded over at the top to contain string which links each cutting together to form a long series of multicolored tissue papers.



**FROM THE  
BIBLIO-FILE:**



Steven R. Woodbury

**MAGIC WINDOWS / VENTANAS MAGICAS!  
BY CARMEN LOMAS GARZA,  
MEXICAN-AMERICAN PAPER CUTTER**

Take my word for it, you'll want to own Magic Windows/Ventanas Magicas! Every time I pick it up I get excited. Carmen Lomas Garza has created a bold and beautiful book, which shows off her papercuttings to striking advantage. So rush right out and tell your local bookstore to

order it!

Carmen Lomas Garza uses her papel picado to tell stories about her family and community: making tortillas, harvesting prickly pear cactus, making paper flowers with her mother, dancing for the Day of the Dead, even her own hands creating a painting. She also depicts animals and birds: turkey, horned toad, hummingbird, eagle and jaguar. Lomas Garza cuts her designs with a knife in black paper. Her text is in English and Spanish. But her narrative is also on two levels: she talks about the subjects she illustrates, but she also describes the cuttings themselves and her technique.

The book design is gorgeous. The bold colors are splendid, and a review in black and white can never do them justice. The pages are orange and yellow, blue and turquoise, pink and green, reflecting the brilliant colors of a Mexican festival. For example, the black cutout "Little Tortillas for Mother" is reproduced on a yellow background, surrounded by a deeper orange. "In this paper cutout, my mother's hands are rolling a tortilla with her rolling pin. You see the wheat, and the fire to cook the tortillas. There's water to mix with the flour, and there's air."

In January of 1996 I had the opportunity to attend a workshop by Carmen Lomas Garza at the Hirshhorn Museum in Washington. In conjunction with the Hirshhorn show featuring her paintings, she offered a family workshop on papeles picados. Even though I didn't have a kid handy to take along, I went with my scissors. Carmen demonstrated how to cut the traditional tissue paper banners of her childhood in southern Texas. These are not the Mexican papeles picados, cut in a stack of tissue paper with a set of punches, but rather are individually folded and cut with scissors. Now you too can cut these designs, with her new how-to-book, *Making Magic Windows: Creating Paper Picado/Cut-Paper Art*. It includes step-by-step directions for creating four-fold designs, flowers, fan pattern, and zig-zag designs by folding and cutting with scissors. There are also instructions for simple knife-cut designs. Lomas Garza had earlier published a brief booklet on paper cutout techniques - long out of print. The new book is much more extensive, both in its step-by-step instructions, and in its variety of designs.

The Hirshhorn show also included a major work, *Ofrenda para Antonio Lomas*, an offering for her grandfather, Antonio Lomas. The five by eight piece was lasercut in ten steel panels, and is based on a papercut design. Reproduced in *Magic Windows*, it shows her grandfather tending his garden with its corn, squash, chili, and prickly pear cactus.

The children's book *Family Pictures/Cuadros de Familia* Lomas features Lomas Garza's paintings. The paintings all are based on her memories of growing up in Kingsville, Texas. Bright colored papercuttings are shown decorating the stall at the fair in Reynosa. Each page of text is also decorated with a small black and white cutout. Another of her paintings from the Hirshhorn show (not in the book) shows a string of multicolored papercut banners decorating the backyard in "Birthday Party Barbecue." (Her more recent children's book I have not yet seen.)

Some of Lomas Garza's papercuts also appear in the background in *A Piece of My Heart/Pedacito de mi Corazon*, a book based on the catalog of her 1991 exhibition at the Laguna Gloria Art Museum, Austin, Texas.

Lomas Garza was taught to cut paper picado by her grandmother, who cut paper for embroidery designs. She has exhibited widely as an artist, both her cuttings and her paintings. Her current solo papercut show is at the Galeria de la Raza in San Francisco (2857 24th Street, 415-826-8009) from September 19 to November 7, 1999. There are 16 papercuts in the show, and one steel cutout based on a papercut. The black or white cutouts are suspended from the ceiling, away from the wall; the colored walls are lit, not the cutouts. Her most recent commission is for the San Francisco International Airport: her papercut design will be replicated in copper, and the 16' x 24' piece will be installed in front of a cobalt blue wall.

**BIBLIOGRAPHY**

1. Carmen Lomas Garza, *Magic Windows/Ventanas magicas*, 1999, Children's Book Press, San Francisco (246 First Street, Suite 101, 415-995-2200). 32pp., hardback, in English and Spanish, \$15.95. ISBN 0-89239-157-X
2. *Making Magic Windows: Creating Paper Picado/Cut-Paper Art*, 1999, Children's Book Press, San Francisco, paperbound, 64 pp, \$9.95. ISBN 0-89239-159-6
3. *Family Pictures/Cuadros de familia*, 1990, Children's Book Press, San Francisco, paperbound, 32pp, in English and Spanish, \$6.95. ISBN 0-89239-108-1
4. *In My Family/En Mi Familia*, 1996, Children's Book Press, San Francisco, hardbound, in English and Spanish, \$15.95. ISBN: 0-89239-138-3
5. *A Piece of My Heart/Pedacito de mi Corazon*, 1991, The New Press, New York, (distributed by W.W. Norton & Co.), 62 pp, paperbound, \$12.95. ISBN 1-56584-164-6
6. *Papel Picado: Paper Cutout Techniques*, 1984, Xicanindio Arts Coalition, Inc., Mesa, Arizona, 16 pp (out of print).

**CUT-IT-OUT KITS FOR PAPEL PICADO**

Kathleen Trenchard has created a series of kits for making papel picado. Some of the patterns are based on traditional Mexican designs; others include themes ranging from Christmas to dinosaurs. All kits include one cut and strung banner, directions (in English and Spanish), 1-3 different patterns, and enough additional string and tissue paper to complete a strand of 6-9 banners.

A wholesale catalog is available from Cut-It Out, P.O. Box 120232, San Antonio, Texas, 78212; retail prices are available on request. Or check out her website at <<http://www.web-net.com/cut-it-out/index.html>>. Kathleen also offers papercut doilies and shelf-liners, custom designed banners, as well as lectures and workshops. Come to her workshop at Collection 2000!

**OTHER MEXICAN PAPER CUTTING NOTES**

The following books about Mexican papercutting were reviewed in past issues of *First Cut*. (SRW)

**Mexican Papercutting: Simple Techniques for Creating Colorful Cut-Paper Projects**, Kathleen Trenchard, 1998, Lark Books, Asheville NC.

**The Skeleton at the Feast: The Day of the Dead in Mexico**, Elizabeth Carmichael and Chloe Sayer, 1991, University of Texas Press, Austin, TX.

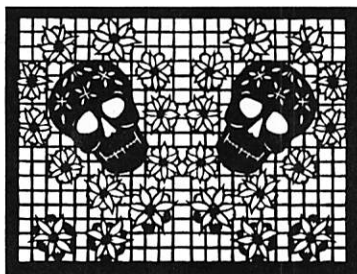
Day of the Dead explains for children (and adults) this uniquely Mexican holiday. It describes a Mexican family preparing for and celebrating the Day of the Dead. The illustrations by Jeanette Winter are mostly paintings, in a delightful folk-art style, but they also include six black papercuts. And in one of the illustrations the gate to the cemetery is decorated with a string of colored papercut banners. Jeanette Winter lives in south Texas, and has illustrated many children's books. By Tony Johnson, Harcourt Brace & Co., San Diego, 1997, 52 pp, 6.75" x 5.25", \$14.00, ISBN 0-15-222863-2] (SRW)

I was in Albuquerque recently, and purchased traditional Mexican papel picado at Hispania, a shop in Old Town (2032 South Plaza NW, Albuquerque, NM 87104, 505-244-1533). Ten tissue paper banners (19" x 13") in different colors on a string were \$25; ten smaller banners (13" x 9") were \$14. If you want some for your collection - or for your next party - give them a call and see what they have in stock. (SRW)

"The Magic of Paper" in the March 1997 issue of *National Geographic* may be of interest to GAP members. Pages 104-105 feature a picture of Luis Vavanco Macias in the village of San Salvador Huixcolotla, in Pueblo state, cutting the traditional papel picado banners for which the village is known. He is shown cutting a stack of colored tissue papers with a chisel. His living room is decorated with cut-paper banners on the walls and strung on long strings. (SRW)



Start with a simple design exercise to grasp the importance of the connectors. Fold a sheet of square paper in half and draw half of the sun's face on the center fold. The rays emanating from the sun are the connectors to the borders. Before you start cutting erase all unnecessary lines to avoid accidental cuts. You can also use the pencil to lightly shade the areas to be cut out.



Another design method to include connectors is to use a grid system. First draw the subject, then use a ruler to measure and draw the grid system in the background. The grid system connects the subject to the borders. The most intriguing cutouts are those designed in a way where the subject itself provides all the connectors without calling attention to their function.



The art of cutouts developed in almost every culture that had paper, parchment or deer skins and easy access to knives and scissors. Pre-Columbian Mexicans used great quantities of bark paper as offerings to the gods and for decorating idols in temples and palaces on certain holidays. Elaborate costumes of colored paper were worn by priests representing gods and the cosmos. A vast amount of paper was used in recording tributes, commercial transactions, and historical events. The paper was used as a tribute to the Aztec emperor, Montezuma II, and was made by women using bark collected by men in the spring. One book of tributes states that two cities paid nearly half a million sheets of paper every year. Through the ages, Mexicans made cutouts of dark paper to represent bad spirits, white paper to represent good spirits and used by healers and witches in their rituals.(1)



The Mexican national holiday of Dia de los Muertos/Day of the Dead on November 2nd traditionally calls for colorful paper cutouts as part of the offerings on altars. On this day the dead are granted celestial permission to visit friends and relatives on earth. It is important that the dead be welcomed with ceremony, respect, and humor. The subject of these cutouts includes skeletons dancing, drinking, vending at the market, or other everyday activities. Other cutouts are simply repeated patterns produced by various folding techniques. Similar tissue paper cutouts with appropriate subject matter are also used hung on a string as decorations for other celebrations such as Christmas and birthdays.



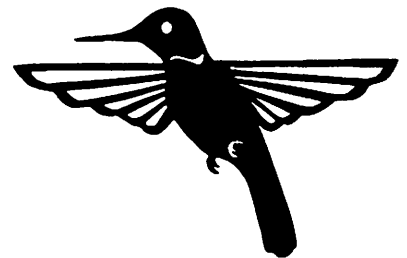
This book will introduce you to the art of paper cutouts as influenced by the Mexican cutouts. The first section, "Paper Cutout Streamers," is a method that can be done by both young and old in one session. The second section, "X-Acto Knife Cutouts," is a method that requires much more practice and caution. If children as young as eight years old are to be taught this method it should be done by a teacher who already has practiced the art and can closely supervise the students. It is important to experiment with a variety of papers and sizes, subject matter, and shapes of the paper.

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Ed Note: "Little Tortillas for Mother" and "Making Papel Picado" are reprinted with permission of the publisher, Children's Book Press, San Francisco, CA, copyright Carmen Lomas Garza. Other cuttings copyright Carmen Lomas Garza, reprinted by permission of the artist.

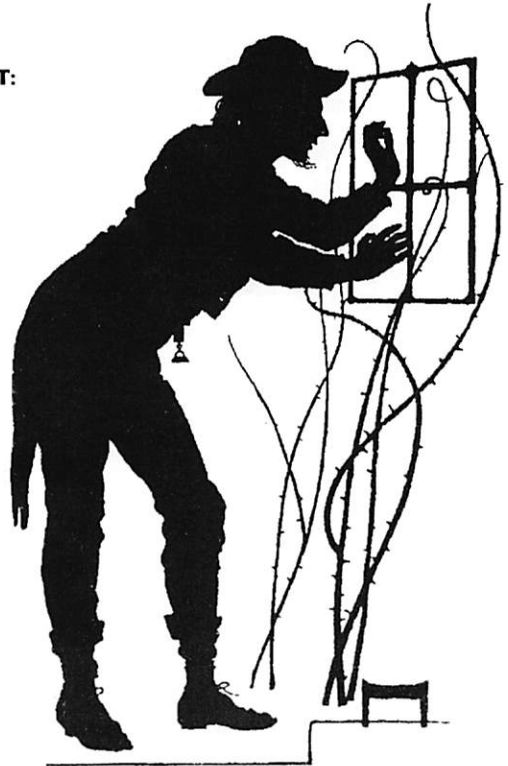




# HALLOWEEN

CLOCKWISE FROM TOP LEFT:

- © NANCY SHELLY
- © WINSLOW HOMER
- © REGINA SCUDELLARI
- "JACK-O'-LANTERNS"
- © SUZI ZIMMERER
- "HALLOWEEN HOP"

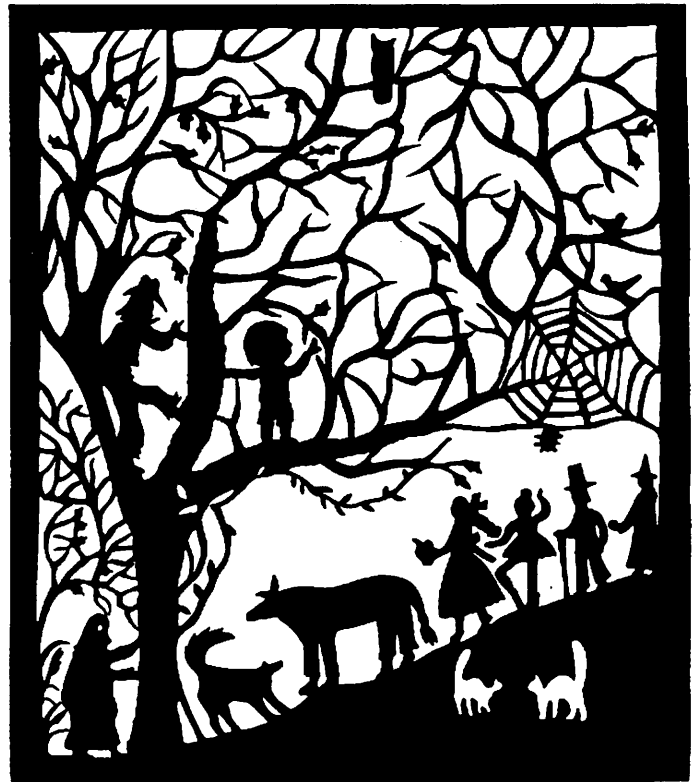


## WINSLOW HOMER ENGRAVING

WINSLOW HOMER'S "ZEKLE CREP' UP  
QUITE UNBEKNOWN AN' PEEKED THRU  
THE WINDER," A WOODCUT ENGRAVING IN  
JAMES LOWELL'S THE COURTIN.



# HALLOWEEN



CLOCKWISE FROM TOP:  
 © SISTER CLARICE STEINFELDT  
 © POLLY WINKLER-MITCHELL  
 © ELLEN BROWN  
 © REGINA SCUDELLARI -  
 "PUMPKIN PARADE"



# OWLS

CLOCKWISE FROM TOP RIGHT:

© ELISABETH EMMER

© INGRID DIETZ

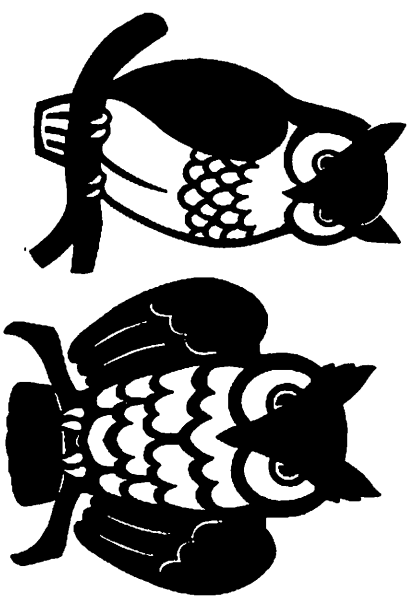
© HEDWIG RICHTER

© SISTER CLARICE STEINFELDT





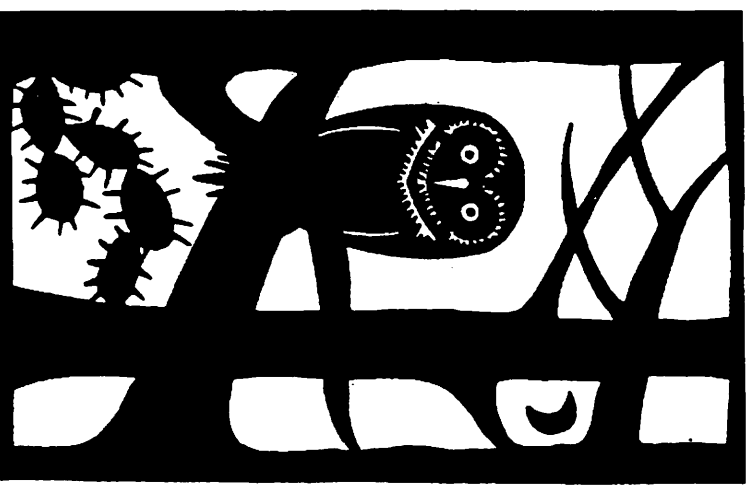
## OWLS



CLOCKWISE FROM TOP LEFT:

- © PAUL BEAL
- © ELLEN BROWN
- © HEDWIG RICHTER
- © HEDWIG RICHTER

A WISE OLD OWL SAT IN AN OAK  
THE MORE HE SAW THE LESS HE SPOKE  
THE LESS HE SPOKE, THE MORE HE HEARD.  
WHY AREN'T WE LIKE THAT WISE OLD BIRD?  
-EDWARD RICHARDS-



## AUTUMN



© MARGARETHA VON GLEHN LUTHER  
HER MOST RECENT PAPER CUTTING  
(PHOTO BY DORENE RHOADS)

## NOVEMBER

THOU LONE, THOU SILENT AUTUMN NIGHT  
NO STAR IN HEAVEN TO GIVE THEE LIGHT  
DOWN FOREST WAYS THY FAR STREAMS CALL  
AND SLOW FROM BOUGHS THE LAST LEAVES FALL  
-TRANSLATED FROM THE RUSSIAN  
FROM AN OLD FOLK SONG



© PAUL BEAL - AUTUMN FORECAST - 13" X 20"

## AUTUMN



CLOCKWISE FROM TOP LEFT:

- © ELLEN BROWN
- © URSULA HAMANN
- © SUZI ZIMMERER

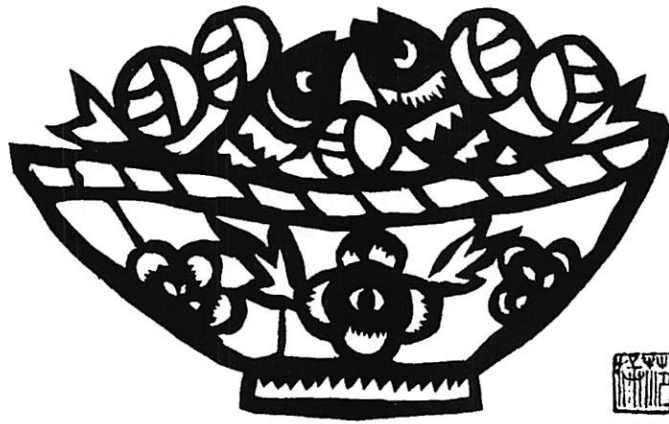
What pensive beauty autumn shows  
Before she hears the sound  
Of winter rushing in, to close  
The emblematic round!

*Wordsworth - Thoughts on the season*





# THANKSGIVING



© FAN PU

## THE LOAVES AND THE FISHES

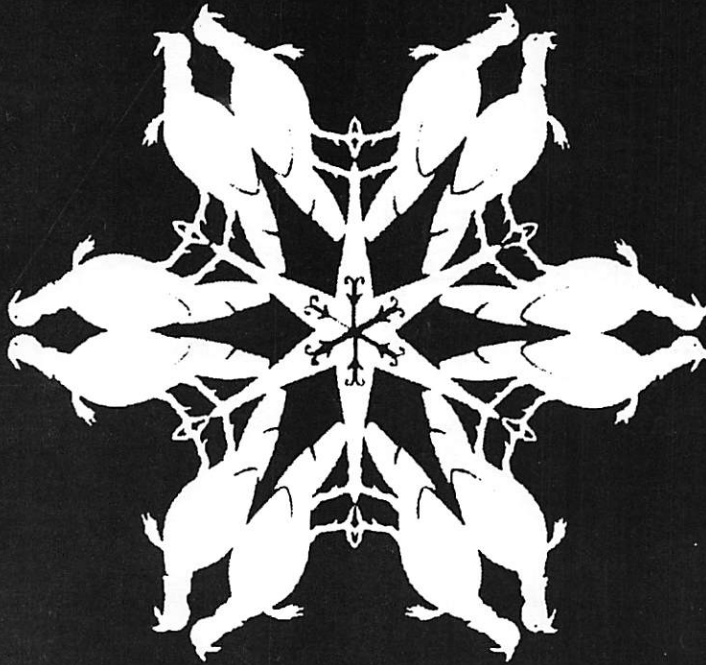
5 BARLEY LOAVES AND 2 SMALL FISHES FED THE MULTITUDES



© FAN PU

**BREAD** IS THE WARMEST KINDEST OF WORDS. WRITE IT ALWAYS  
WITH A CAPITAL LETTER, LIKE YOUR OWN NAME. - RUSSIAN CAFE SIGN

# THANKSGIVING



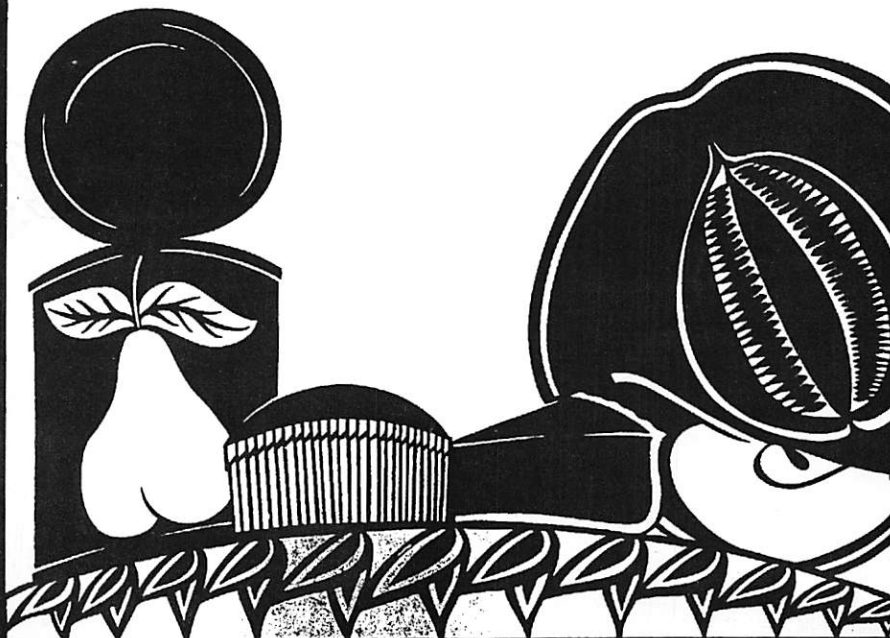
© CAROL MENINGA

© REGINA SCUDELLARI

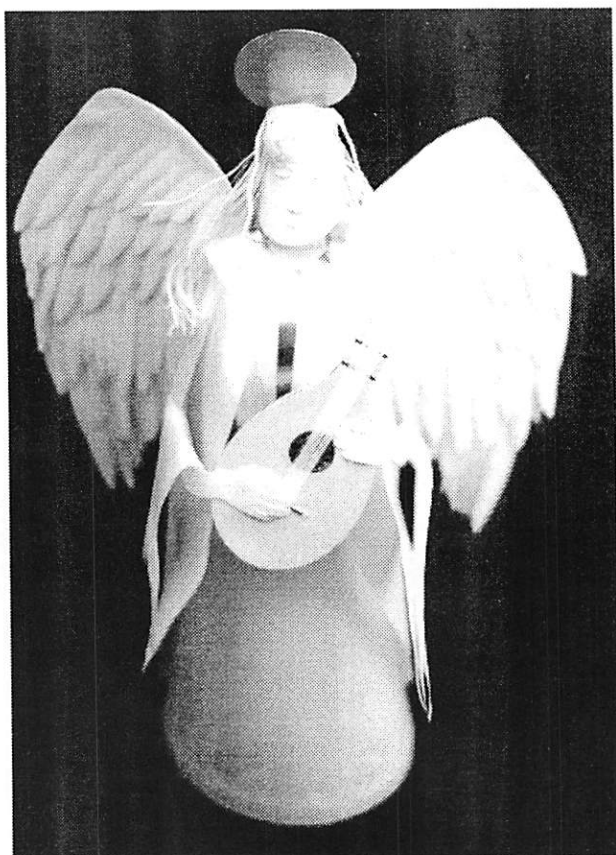
WE THANK YOU LORD FOR HAPPY HEARTS  
FOR RAIN AND SUNNY WEATHER  
WE THANK YOU LORD, FOR THIS OUR FOOD  
AND THAT WE ARE TOGETHER.

(ANONYMOUS)

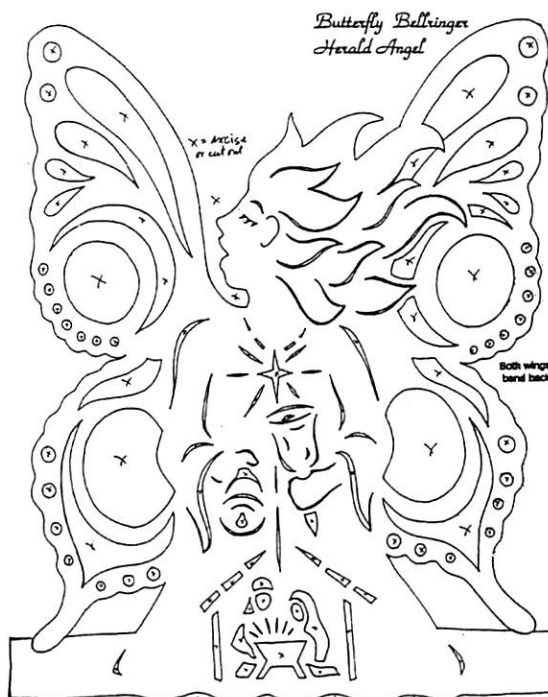
(PRAYER PLACED IN THIS SPACE BY THE EDITOR)



# ANGELS - SCULPTED PAPER ASSEMBLAGE © NANCY COOK



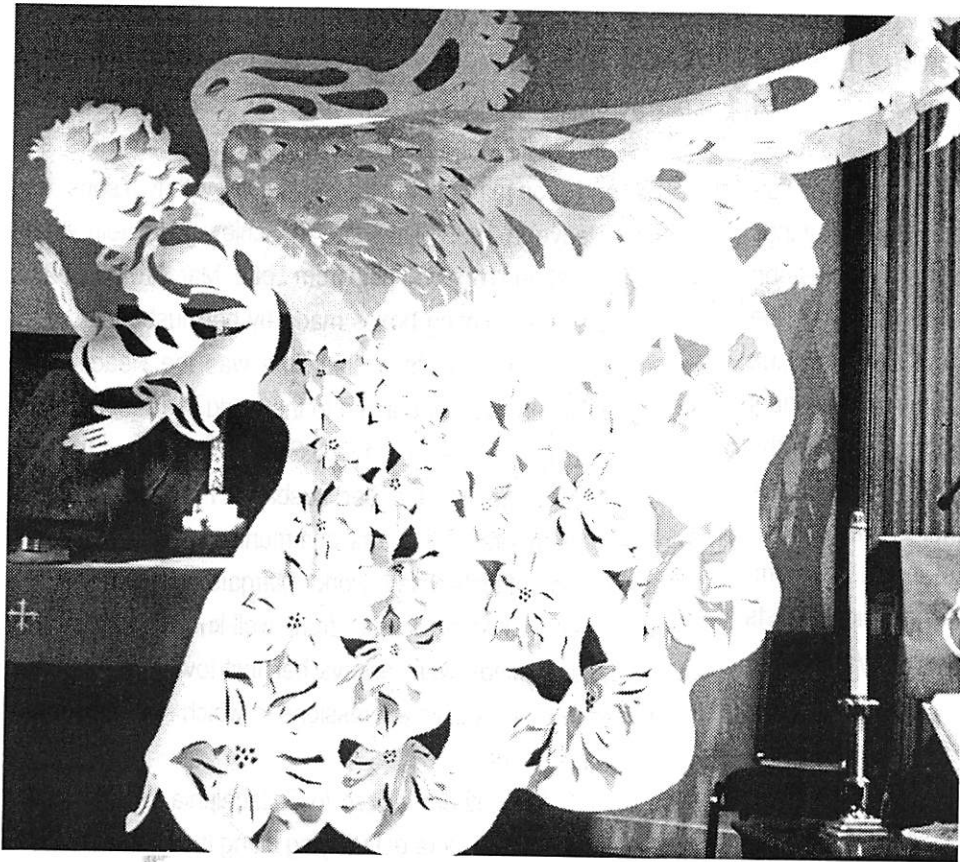
## ETHEREAL MINSTRELS PILGRIMS OF THE SKY - WILLIAM WORDSWORTH -



Smaller Version of Alice Helen Masek's (10' high angels) pattern now being sold through Papercuttings by Alison. Notice the manger scene in the Butterfly wing angel.



# ANGELS - MAGNIFICENT IN SIZE AND CONCEPT - © ALICE HELEN MASEK



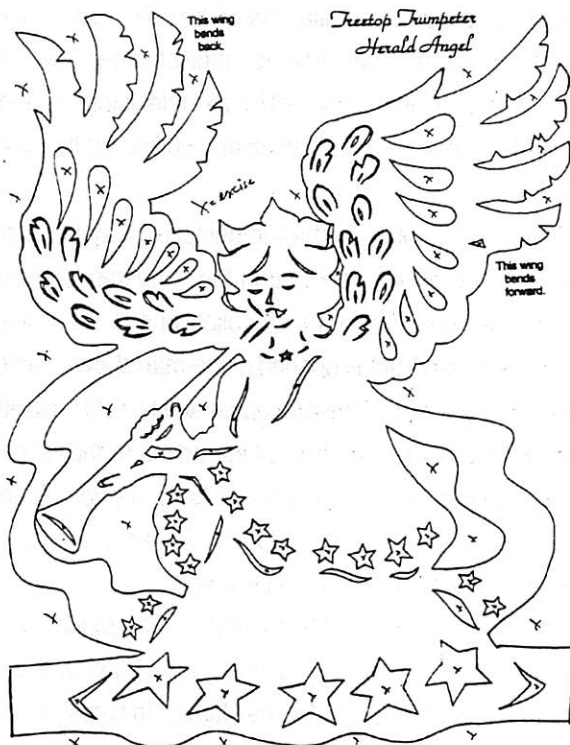
**BEHOLD, I SEND AN ANGEL  
BEFORE THEE, TO SHOW THEE  
THE WAY.  
-THE BIBLE-**

## **LEFT: "GABRIEL"**

The archangel Gabriel, poised in "Annunciation," reminds us that each of us is "called" to give birth to some aspect of God's love in the world. Cut in a workshop in Easton, PA, in about 1.5 hours on a Friday evening, this angel was drawn by Alice Helen on 9'x12' tall paper. Taut horizontal and angle fishlines provide support. Hands are held up by invisible thread. Wingtips are at least 10.5'. This design is available in 6'x9' blueprint form to be laid over firmer paper and "doublecut." The skirt may have hands on it, or Christmas poinsettias.

## **BOTTOM RIGHT: "JACOB WRESTLING WITH THE ANGEL"**

Cut from black paper from a 6'x9' blueprint design, at the Wisconsin Conference of the office of the United Church of Christ, DeForest, WI. (Blueprint designs are available to interested churches.)



Smaller Version of Alice Helen Masek's (10' high angels) pattern now being sold through Papercuttings by Alison.



## VISIT WITH THE LUTHERS - BY DAVID SHELLY



Margarethe's 90th Birthday photo

There was a palpable silence in the spacious home of Lars and Janet Luther as the gathered GAP members slowly moved from one exquisite paper cutting to another. These cuttings of Margarethe von Glehn Luther were a feast for the eyes. Finely and intricately cut, the framed pieces were abundant in almost every room of the house. Flowers, insects, trees, and religious motifs delighted our eyes. Janet Luther encouraged us onward by saying, "The dragons are in the bedroom" and indeed they were! Wonderfully imaginative mythical beasts filled the room as did our amazement at the delicacy and complexity of the work. (See p. 13 Fall '97 FC)

About 30 GAP members and friends attended this May event at the Luther home which is located south of Bethlehem in the Saucon Valley. Darlene Rhodes took photographs of all of the paper cuttings on display for our visit. Copies of her photos are available at cost. (Call Dave Shelly, GAP historian, at 610-865-3561.) At 2:00, President Sharon Schaich called to order a regular meeting of the guild in the Luther's light and open dining room. Janet and Lars spoke at length about the life of Margarethe von Glehn Luther. Those of you who have been members of GAP for several years may want to re-read the record of Margarethe's life and view the many, many examples of her work in the 1997 Spring, Summer and Fall issues of "First Cut". These very detailed and complete articles were written by Ingrid Schenck. For others, here is a brief summary of Margarethe's interesting life.

Margarethe's grandfather was the American Consul in the capital city of Estonia. Her mother died when she was very young and she was raised by her father and an aunt. It is believed that she was only 8 when she saw her first paper cuttings, but she was instantly captivated. Using a tiny embroidery scissors, she began what was a lifelong passion – cutting. So intent was she on her work that, even as an adult, she preferred cutting to conversation. The family was forced to leave Estonia

during the revolutionary times of 1918 and fled to Germany. Here she was adopted by a family with only one child named Lotte. Margarethe and Lotte became life-long sisters and friends.

As an adult, Margarethe returned to Estonia where she worked and soon married, but the new family, with two sons, was forced to leave in 1939. They fled to Schleswig-Holstein where she again met and received help from Lotte. Margarethe worked at her art and at painting boxes made by her husband. One of her most popular subjects of that time was the Peace Rose which horticulture had introduced to the world in 1945/46.

The family immigrated to the U.S. in 1955, settling in Ohio. Here both Margarethe and her husband, Frederick, became important members of the arts community. He did fine wood carvings and intricate inlay work. Margarethe often cut the Madonna and Child or scenes from well-known fairy stories. While paper cuttings were always her first love, she was also interested in other artistic expressions to which she applied her considerable talents.

In 1970, the Luthers moved to Philadelphia to oversee the management of a 17-acre estate lying along the Delaware River. Here she was able to devote much of her time to her art, and she continued to cut all of her life. Everything she saw suggested a picture to her: landscapes, flowers, grasses, trees and insects of every variety. During the 1974-75 television season she appeared six times on "Captain Noah", cutting for the enjoyment of children.

The magic of Margarethe's imagination may be seen in the great profusion of her work and in the exuberance of her style. Her work became part of many collections in the Philadelphia area. In 1988 Dan Paulos opened a one-man show of silhouettes. Margarethe was one of several guest artists. GAP members will recognize the names of other guest artists in that show which included Archer Beam, Chasman, Cheng, Dalton, Diener, von Gunten, Haberlein, Hopf, Jablonski, Schenck, Sogabe, Link-Walsh, and Wisniewski – to name a few.

Margarethe was unable to attend the Spring meeting of GAP. She currently lives in a special care section of a local nursing home. On June 28, 1999, her family, including her dearest sister and friend, Lotte, celebrated Margarethe's 90th birthday.

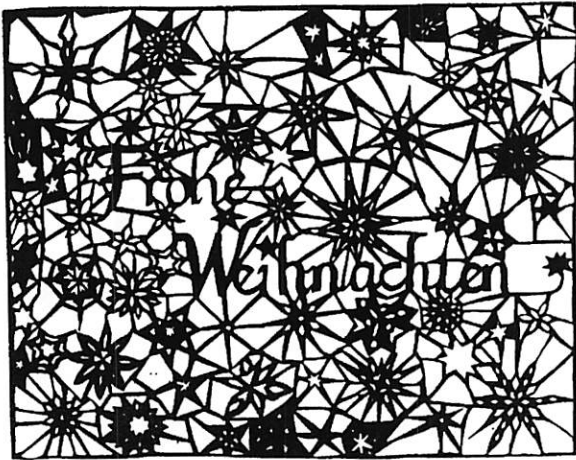
# THE PEACE ROSE

© MARGARTHE VON GLEHN LUTHER





# CHRISTMAS



## CLOCKWISE:

© ESTHER ZOLLER - GROHE WEIHNACHTEN

© REG SEAR - THE CHRISTMAS TREE VENDORS

© TO VAN WANING - CHRISTMAS TREE

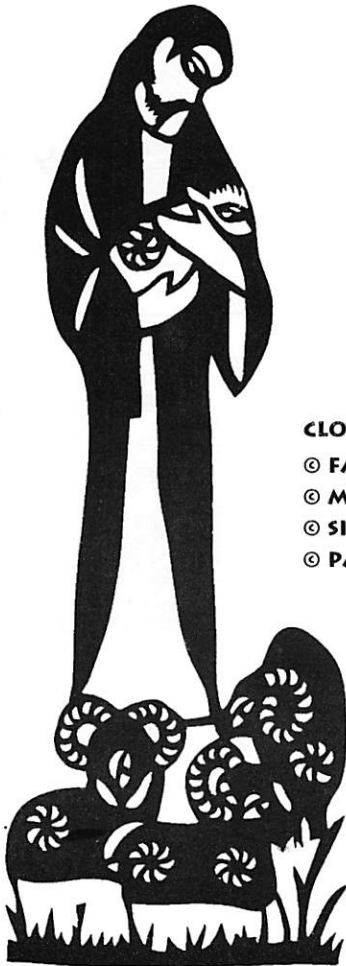
© SHARYN SOWELL - THIS IS THE ONE

© UELI HOER - MIT DON BEATEN WUNSCHEN FÜR EIN GLÜCKLICHES  
FROHES - 1999





# CHRISTMAS



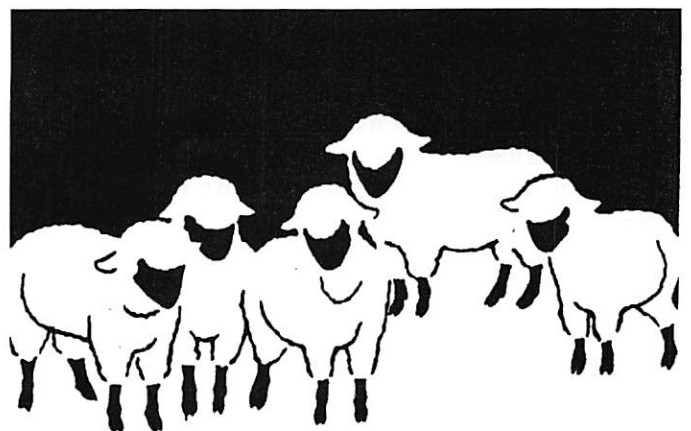
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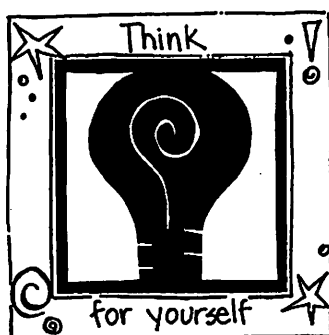
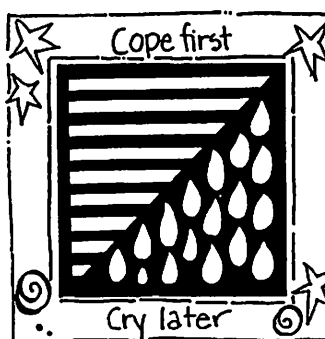
- © FAN PU - ACTUAL SIZE
- © MAUREEN DARBY - 8.5" X 5.5"
- © SISTER CLARICE STEINFELDT
- © PAUL BEAL - "THE FLOCK"



ANGEL OF GOD, MY GUARDIAN DEAR  
IN WHOM GOD'S LOVE ENTRUSTS ME HERE,  
EVER THIS DAY BE AT MY SIDE  
TO LIGHT AND GUARD TO RULE AND GUIDE.  
AMEN

-MAUREEN DARBY





During an exhausted walk through an ACC show in Baltimore after tearing down my own exhibit at the Buyers Market, I was struck squarely with absolutely vibrant colors, colors I had used in the comets, but not in my other work.

The combination of the colors of the contemporary comet cuttings and the more traditional animals coupled with a shift to much bigger work, led me to a series of very large African animals and then a series of animal cuttings based on Aesop's fables

I settled into angels (in retrospect, perhaps in a personal need for quiet) in the late 80's when people would say... "Oh, they are lovely, but I can only hang them at Christmas time." My angels were based on traditional shaped but colored more contemporarily. They grew in size from small pins to huge framed cuttings the largest being 30" x 60".

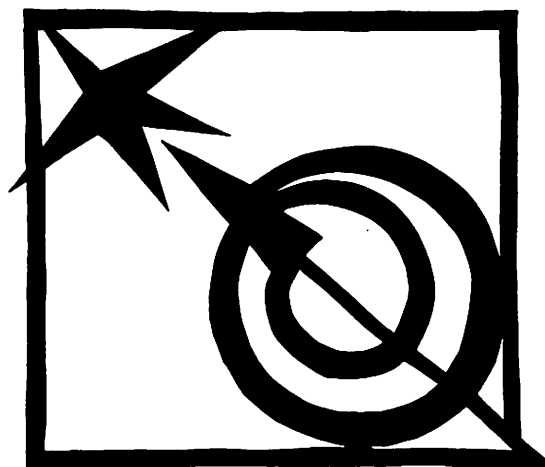
I have enjoyed the expressions on the faces of my "ladies," marveled at the range of difference of expression that so few lines could give. But ten years is a long time to work on one series.

It is said that writers write best when they write what they know. Paul Beal lived in the woods. I saw his house. His cuttings of animals and trees are wonderful. They speak his language and are distinctively his own. Sharon Schaich's new quilt cuttings reflect her excitement in old quilts; both design and colors. Sukey's painted cuttings reflect her attachment and passion for traditional Pennsylvania German style and color.

My new passion is the Transcontinental All Girl Truth Squad... a non-organization supporting women in their efforts to be. Created last November for a one-person show at Forestheart Studio near Frederick, Maryland, the 14 graphics (13 are pictured)

with associated aphorisms are simple cuttings on black silhouette paper, a new experience for me. The text is lettered on the mat. They are basis for not only art for the wall, and T-shirts and greeting cards, but also a writing project and a speaking project.

These new pieces will force me to grow, to look carefully at my life and at the growth of young women around me. It is a new passion of purpose that my or may not keep me connected to paper cutting in particular or to visual arts in general. I only know there is tremendous energy of purpose in this new work; it speaks in a loud voice. And I listen. I feel required, compelled perhaps even dragged forward with the project. If it is true that passion is what keeps people from growing old, I will need no portrait in the basement like Dorian Gray.



logo for moving forward: a new venture for me, coaching people through the process of making a map for progress in their lives and business.

# PASSION, NOT PATIENCE, PROPELS THE WORK OF KERCH McCONLOGUE

I have always been appalled that when a kid is stumped for an idea, a parent will enthusiastically say, "Write your name!" Like that is some how creative! It is the same to me as cutting words as part of a piece. It is an idea whose time has definitely not come. I have been a member of GAP from the beginning. I have never even given a second thought to doing a masthead before. But Sukey suggested I cut a masthead for this issue as well as write this and send slides (You do ask a lot, my friend!\_ When I began to play with the idea and create the play on the words as they suit me, it became a great deal of fun and, at least I think, there was an interesting outcome. The project gave me pleasure.

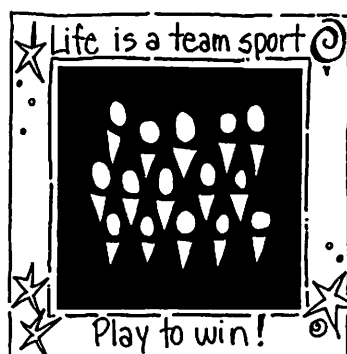
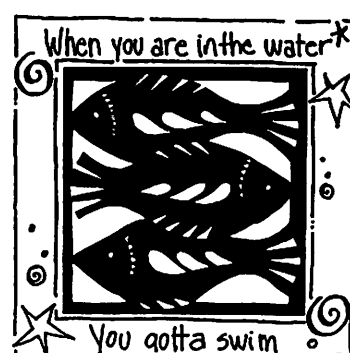
We have all heard it: "Oh, you must have great patience to do this kind of work!" I generally smile and suggest some activity that the viewer might take pride in, compare passion in my work to that. "I couldn't knit or play golf," for instance. My secret in the conversation is that, for me, the cutting is a very fast way of getting the general shape of my idea on paper, leaving plenty of space for further fast decoration with paint; it doesn't take great patience for me at all.

I have recently learned that I have Attention Deficit Disorder. I can not follow a pattern, I can not be interested or attentive long enough to complete it. I am not embarrassed or ashamed for that lack of discipline. Cutting is a tool I use, not an opportunity for academic study.

For those of you who follow, or are interested in, the general techniques of cutters: I use a 4" embroidery scissors and cut on charcoal paper. The heavy weight of that paper takes the paint on the finished cutting without too much curling. I use watercolor, gouache, colored pencils and metallic paint for the colors and technical pens for highlights. My cuttings are gross, not fine, both because of the weight of the paper and to leave room for the paint that is as important to me as the cutting. Paper cutting is a part of my art; it is a beginning but not the end.

Matisse cut paper. Sometimes we who are paper cutters seem to think we have some kind of comradeship with him for that. But the fact is that he used cut paper to produce the exciting sights in his mind when he could no longer paint. I could guess that he didn't put his work in the same class as the very fine Swiss cutters of his time. But none of that makes his cut work any less exciting.

Leaps of creativity often come from a kick in the pants, a



challenge to do something we have never done before or to do something usual in an unusual way. It is those stretches that remind me why I think of myself as an artist at all, pull out my creativity, and remind me that my brain will work outside its own box and, in fact, can be quite successful there.

The part of each of us that is interesting is our passion. It is passion for a project or series that must glow through our work to make it exciting to be near. For me, even if that does not result in sales or even "oohs" and "aahs," it is what compels me to continue to create and to grow.

In the beginning, the passion was in the blind doing of the thing, the sound and feel a sharp scissors makes when it cuts through paper. (Is there any wonder that when children are given scissors they cut what ever they can find? That feeling is almost hypnotizing.) Then there was excitement in combining the cutting technique with the painted frakturs that I first copied from old documents, thus making them my own. I changed course taking pleasure in the playful faces on the animals that I cut staring at each other under a painted paper cut tree.

In 1986, a show at the Maryland Science Center commemorating the return of Haley's Comet had a strict requirement that work be framed in a specific size and style of frame. Pieces larger than that 15" square had to be made in multiple frames of that same size. That kick made it necessary that we do something new and specific for the show; not look for something already completed and renamed for the event. Fiber artist, Mary Klotz experimented with triaxial weaving for that event. Now she produces work for installations, writes about it for national publications and teaches triaxial weaving across the country.



# ACTIVISTA

KKMcLoughlin

