

FIRST CUT

A GUILD OF AMERICAN PAPER-CUTTERS' PUBLICATION

Vol. 14 No. 3 Summer 2001



The **Guild of American Papercutters** is a nonprofit organization dedicated to papercutting as an artform in all its historical and contemporary styles. The Guild of American Papercutters exercises no artistic or business control over its members other than the encouragement of personal artistic growth and ethical business practices. Membership is welcomed — the Guild has no jury requirements and conducts no contests. For registration contact Marcia Egan, P.O. Box 281, Enola, PA 17025. Dues are \$31 for new members which includes the New Member Package; \$25 for renewals.

Current Guild officers are: Nancy Cook-President, Bea Coron-Vice President, Sandra Gilpin-Secretary, Betty Wells-Reporter, David Shelly-Treasurer, Nancy Shelly-VP Programs, Faye DuPlessis-Programs Assistant, Marcia Egan-VP Membership, Lynn Askew-VP Exhibits, Marcia Egan-Exhibits Assistant, Angela Mohr-VP Magazine, Pat Stuntz-Magazine Assistant. **Current Guild Board of Directors** are: Claire Archer, Paul Beal, Marie Cook, Marie-Helene Grabman, Mary Lou (Sukey) Harris, Richard Harris, Trudy Kauffman, Britta Kling, Donna Little, Judy Meyers, Kathy Trexler Reed, Dorene Rhodes, Karen Shain Schloss, and Paul Trattner.



PRESIDENT'S CORNER

Thinking about a topic for this space, I thought about what GAP has meant to me. Some of our members think you need to live in the East to be an *active* member. I live in the Midwest at the moment, and have for 12 years. I've used every opportunity to acquaint people I meet at shows, with GAP. I was able to arrange 2 exhibits in our area for traveling Collections. Everyone who came through the exhibits, including school children, were impressed with the array of talent on the walls. (Many had never seen papercutting.) I remember all of the opportunities to exhibit with very talented artists, and all the times I could have said *No, not now*, but said *Yes* instead. It made all the difference.

Two of GAP'S purposes are **Education** and **Exhibiting**. The way to accomplish these goals is with *participation*. The more you participate, the more you stretch your talents to everyone's benefit.

In your part of the world, there is an exhibit space waiting for you to say *YES, I'll be an active member* and volunteer to be host for the show. Say *YES, I'll send one of my cuttings* and you are an active member. Gather members for a local GAP Chapter...your roster lists members by zip code. One of the benefits is finding others who share your enthusiasm. Participate through FIRSTCUT. Send information, articles, & pictures to the editor. Add your voice with a FootQuote that runs along the bottom of the pages in each issue. The 2002 Collection will take place at Montreat, North Carolina, April 15-19, 2002...will you be there? Make it a vacation! The meeting for Collection 2000 in Colorado was just amazing. At first many only knew each other by names from a roster, but left as friends.

Finally, let me thank Sharon Schaich for serving so faithfully as President. I offer a special welcome to new board members Marie Cook, Britta Kling, Judith Meyer, Marie-Helene Grabman, and to Bea Coron as Vice President.

Sincerely,

Nancy Cook, President

1 Bedford Court, Bloomington, IL 61704

309-663-0881 or To.Scheren-art@worldnet.att.net

A BRIEF EDITORIAL WORD

Fall deadline is August 1st. In celebration of schools and then the holidays, we're cutting alphabets and angels in all their different variations.

Angela Mohr, Editor

P.O. Box 3, 108 Tinoak Drive, Stephens City, VA 22655

tinoak@visuallink.com

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Front cover: LADIES GATE; cut by Barbara Buckingham, it is the "Ladies Gate" at the Germantown Cricket Club in Philadelphia, PA

Back Cover: FEURERBOHNEN; cut by Ingrid Dietz; from her 1997 calendar



WE PLAY WEDDING
© 1995 Katrina Benneck

MEMBER HOMEWORK

Fall: Libraries, Alphabets, Angels

Winter: Wind, Seed Catalogs, Love letters

Spring: Spring Blooms, Trees, Spring Cleaning

Summer: Postcards, Splashing Water, Napping

Cutting Edge: Information for marketing cuts.

FootQuote to finish for August 1: *If I had all the time in the world to cut, ...*

FIRSTCUT DEADLINES

AUTUMN – August 1

WINTER – November 1

SPRING – February 1

SUMMER – May 1

Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

May 1 - September 2, 2001

Cedarburg Cultural Center

W62 N546 Washington Ave., Cedarburg, WI 53012

October - November 2001

Octagon Center for the Arts

427 Douglas Ave., Ames, IA 50010

December 2001 - January 2002 ~ available

January - March 2002

Hearst Center for the Arts

304 W. Seerley Blvd., Cedar Falls, IA 50613

If you'd like your area considered as a show site, or have questions about the show, contact

Lynn Askew at 908-231-0004 or email

laskew1027@aol.com,

or Marcia Egan at 717-732-2696 or email eganm@pa.net.

NEW TRAVELING EXHIBIT - A PAPER CUTTING ANTHOLOGY

Mid-November 2001 - Mid-February 2002

Queens Public Library Gallery, Queens, NY

GAP WEBSITE "How To" MEETING

June 16, 2001

Lebanon Valley College - Annville, PA

COLLECTION 2002

April 15 - 19, 2002

Montreat Conference Center, near Asheville, NC

COLLECTION 2004

Third Week of October - 2004

Asilomar Conference Center, Pacific Grove, CA



© Paul Beal

GAP Website "How To" Presentation, Lunch, & Show-and-Tell Lebanon Valley College, 11AM Annville, PA - June 16, 2001

The Website meeting of the Guild will be held in Annville, PA at Lebanon Valley College and then proceed to Sukey Harris's Log House for lunch and a Show & Tell. (RSVP appreciated—717-867-2554 or email: gap@rmhent.com) Be at the college anytime between 10:30 and 11am. The room will be opened early and the program will begin promptly at 11am.

The College is located 1/2 block north of the intersection of US422 (Main Street) and PA934 in Annville, about 20 miles east of Harrisburg. At the intersection of US422 and PA934 turn north and drive only 1-1/2 blocks and park on the college parking lot on the west side of PA934. Walk across PA934 to the Lynch Memorial Hall, enter and turn left to rooms on the north side of the building. We will be meeting in Room 120 which is equipped with a computer driven screen projector. Dick Harris will give an overview of the new website which will be online by then.

Following the presentation, the group will drive south on PA934 back to the intersection. Turn right (west) on US422 (Main Street) and drive for four blocks. Sukey's log house is at 437 West Main Street. Park along Main Street. Bring your own sandwiches; drinks and dessert will be provided. Following lunch there will be a regular business meeting and a Show & Tell (bring your latest creations).

MEMBER NOTICE:

We'd like to start another DATES AT A GLANCE box for member exhibits across the country. If you're having an exhibit coming up, and want to have it mentioned in this calendar, please contact the editor. Now that our annual deadline dates are set you'll be able to judge if there's time to get the word out to others through our magazine.

Articles for the Autumn Issue

FIRSTCUT Special Interest Editors

Antiques – Claudia Hopf
Book Reviews – Steven Woodbury
Contemporary – Regina Scudellari
Collecting – Candy McDaniel
German – William Oellers
Kids Kuts – Lynn Askew
Mexican – Beatrice Goodpasture
Silhouette – Ruth Grabner
Cutting Tips – Stuart Copans
Judaic – Mindy Sue Shapiro
Valentine – Nancy Rosin
Polish – Sue Throckmorton
Chinese – Richard Shemultkis
English – Reg Sear
Danish – Rich James Marzullo
Swiss – Sharyn Sowell

For the Autumn issue, Mindy Shapiro will be preparing an article about Judaic symbolism in papercuttings done for traditional fall Judaic celebrations. Mary Davis will be submitting an article on the commercial aspects of preparing papercuttings for a show or gallery. Suggestions for other articles exploring the historical and cultural broadness of papercutting are welcome. Contact one of the Special Interest Editors or the Editor.

Summer Workshop

Praying to God with Paper Art:

A Papercutting Workshop

July 9 - 15, 2001 / Mindy Shapiro

Costs:

Single Room-\$855.00

Double Room with a Private Bath-\$795.00

Double Room with a Shared Bath-\$765.00-\$725.00

Quad Room-\$645.00

Camper or Commuter-\$585.00

Elat Chayyim is a supportive, learning, and prayerful center in a beautiful part of the Catskill Mountains where rabbis, Jewish scholars, and artists from all denominations facilitate weekend, weeklong, and holiday retreats. At a weeklong summer retreat, yoga, prayer, or meditation are offered each morning. Campfires, concerts, presentations by teachers, and lots of socializing fill the evenings. The food is delicious gourmet vegetarian with a fish option. For a full brochure or to make a reservation: 800-398-2630; www.elatchayyim.org info@elatchayyim.org

Hillsdale College & Frankenmuth Exhibits

Gudi Wittgen will be exhibiting at the Hillsdale College Gallery, in Hillsdale, MI 49242 during July 2001 and at the Frankenmuth Historical Association Museum in August and September 2001 at 613 South Main Street, Frankenmuth, MI 48734.

Membership Rosters

New members are sent a current roster of the Guild's membership. If you would like an updated roster, send a stamped, self-addressed business sized envelope to Marcia Egan, P.O. Box 281, Enola, PA 17025.

Yoo Mi Yoon

Yoo Mi is having an Exhibition at 49 West Gallery in Annapolis, Maryland, Sept. 1 – 31, 2001.

Are you going to COLLECTION 2002?

The GAP Board of Directors has selected Montreat Conference Center, 15 miles east of Asheville, NC, as the site for Collection 2002. The Blue Ridge Mountains should be arrayed in all their spring glory with azaleas and dogwoods in bloom during the week of April 15 thru 19. Collection guests will stay in Assembly Inn overlooking Lake Susan. The historic stone hotel was built in 1929 and has 100 guest rooms and 9 meeting rooms. Buffet meals will be served in the Inn dining room. Montreat has full recreational facilities, 4000 acres of hiking trails, as well as cabins and a family campground. Nearby attractions are the Biltmore House, Blue Ridge Parkway, Penland Arts School, Pisgah National Forest. Nashville, TN. Atlanta, GA and Winston-Salem, NC are only a few hours drive. Visit www.montreat.org

The Board went out on a limb to get our group on Montreat's calendar without a committee in place. Pulling together a Collection meeting takes efforts from a combined number of people willing to step forward and accept a part of the action. Because we are confident that the enthusiasm generated at our Collection in Colorado will continue, *the following positions must be filled immediately* – a registrar, a program committee, an exhibit committee, a publicity person and finally (what should be the easiest job of all with those positions filled) a chairperson to keep everything on track. Montreat will handle all room reservations and room fees, making one less chore for the committee.

To establish our mailing list for those who are interested in receiving further info about Collection 2002, we ask that

you fill out the form below and send it with a check for \$10 to cover all future mailing costs to Dave Shelly, GAP Treasurer, 45 Wall St, Bethlehem, PA 18018-6012. Lodging for four nights and all meals will be approx. \$275 per person based on double occupancy (plus conference fee, airport shuttle, and transportation from your home)

**Please send info on Collection 2002
at Montreat, NC April 15-April 19, 2002 to:**

Name_____

Number of persons_____

Email_____

Address_____

City_____

State_____ Zip_____

Phone_____

I enclose \$10 payable to GAP to cover all mailing costs.
I would like to serve on the following committee:

Program_____ Exhibits_____ Publicity_____

Other_____

California Conspiracy is Still Gathering Steam for Collection 2004

After the grandeur of GAP Collection 2000 in Colorado (thanks to Judith Meyers), Alice Helen Masek is conspiring to invite GAP members to a 2004 West Coast (literally) Collection at Asilomar Conference Center in Pacific Grove, CA. The buildings of Asilomar were designed by architect Julia Morgan (of Hearst Castle fame), and nestle among dunes and Monterey Pines on the shore of the Pacific Ocean between Monterey and Pebble Beach. Local touring could include Carmel, the Monterey Aquarium, the Redwoods, Santa Cruz, and Yosemite. The beautiful California coast beckons northward toward San Francisco and south towards Santa Barbara and the Los Angeles area.

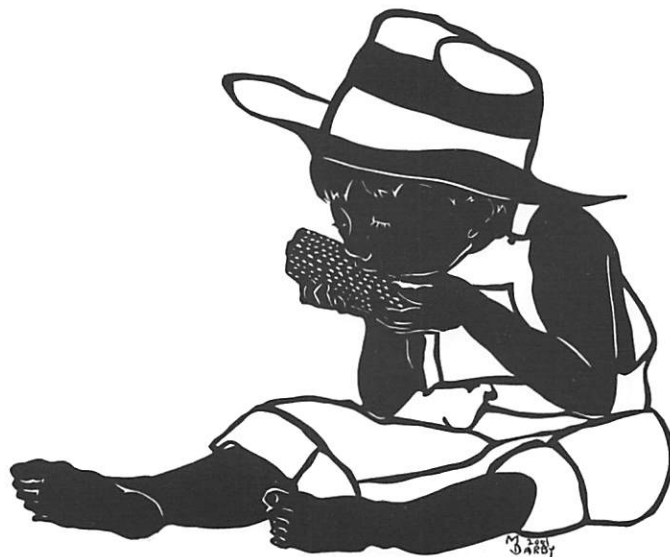
Asilomar is lovely at any time of the year. Spring and summer are foggy much of the day; autumn days are warm and sunny; winter months have many 70 degree days depending on the weather fronts that move through variably with rain and wind.

The GAP Board officers and directors discussed and

voted for an Asilomar Collection meeting during the second half October 2004. Further information about specific dates as Alice moves forward. Would you like to be a co-conspirator with Alice Helen (planning workshops, etc.)? Please respond either by email to alicehelen@juno.com or by phone 510-538-7617.

Country Kids

After doing the front cover cut for the Spring issue of FirstCut, I continued and did a total of ten and called them A Portfolio of Ten Country Kids. They've been put together in an 8 1/2 x 11" booklet as reproductions on acid free paper. This one of the Country Kids, Keith



KEITH ©2001 Maureen Darby

EXHIBITS USA

A touring exhibition proposal

GAP members are invited to submit slides for an exhibition featuring paper as the basis for the creation of fine art and crafts by contemporary artists. Under the umbrella of the Mid-America Arts Alliance, the exhibition will feature sculpture, fine art, utilitarian objects, books, and crafts. This will be the eighth exhibit mounted by ExhibitsUSA and it will travel for three years beginning in 2003.

ExhibitsUSA originates in Kansas City, MO, and is supported by the National Endowment for the Arts Challenge Grant Program and the John S. and James L. Knight Foundation. More than 2 million people throughout the US viewed ExhibitsUSA exhibitions last year in 144 institutions. Host communities ranged in size from 300 to 5.5 million in 38 states.

Send slides and bio to Robert Logan, Media Gallery, 145 West Fourth Avenue, Garnett, KS 66032-1313 or contact Mr. Logan at khnge@terraworld.net. Information about ExhibitsUSA can be seen at www.maaa.org.

Are you sending an entry to
The Guild of American Papercutters'
New Traveling Exhibit?

A Papercutting Anthology

WHERE: Queens Public Library Gallery, Queens, New York

WHEN: Mid-November 2001 to Mid-February 2002

FEE: \$15 per entry for exhibit costs and return shipping

SIZE: 20"x26" max., 12"x12" min., including frame

ENTRY FORM DUE: July 1, 2001 (extensions may be accepted)

ENTRIES DUE: August 10, 2001

ELIBILITY: Current members in good standing with dues paid for 2001

ENTRIES: Must be ORIGINAL PAPER CUTTINGS, designed and cut by the artist

COMMISSION: To be determined by the individual venue, not to exceed 30%.

FOCUS: Because we are beginning our new traveling exhibit at the Queens Public Library, we encourage members to draw from history, literature, art and ethnic culture. The word "anthology" refers to a collection of literary works, music, or art. This is a non-juried show; neither slides nor photos are required.

This exhibit will travel for at least two years. In order to keep the exhibit intact while traveling, the Board has directed that orders will be taken on the exhibit. Artists should have an identical piece available to ship within 6 weeks when the venue places an order. Some venues will refer interested buyers directly to the artist.

FRAMING: Framing must be to gallery standards. No plastic or poorly constructed frames. Plexiglass™ or Lucite ES™ required; artwork will be lighter to ship and handle, and not subjected to damage from breakage. Queens Library has specified using D-ring hangers (no saw-tooth or screw eyes).

SHIPPING: Ship entries to Michael Marcus, 1041 EAST 23rd St., Brooklyn, NY 11210

Entries must arrive by August 10, 2001 and will be inventoried and delivered to QPL by August 15.

Complete the Entry Form below and send to Jianglin Li, 144-40 38th Ave., Apt. B3, Flushing, NY 11354 along with a check for \$15 per entry made out to GAP and an SASE

to receive Waiver and Release form, shipping, and labeling information. Limit two entries.

ENTRY FORM

Name _____

Phone _____

Address _____

Email _____

City _____

State _____ Zip _____

I intend to submit one _____ two _____ entries to the *A Papercutting Anthology* Traveling Exhibit. I enclose a check for \$15 per entry made out to GAP and a SASE. I understand that my entries are due prior to August 10, 2001. **I understand this form, check, and SASE are due prior to July 1, 2001.**

Jianglin Li wrote some interesting facts about the Queens Public Library where *A Papercutting Anthology* opens:

The exhibit will be at the central library in Jamaica, Queens. Some interesting facts about the Queens Public Library are 1) it's had the highest circulation rate in the whole country for 7 years, 2) it has more visitors a year than all the other forms of entertainment in the city combined, 3) it won the first National Library Service Award, and 4) the gallery has housed many high level exhibits, including one from the National Library of China.

In a word, Queens Public Library is NOT one of those tiny neighborhood libraries people might think when visualizing a community library. The building where the GAP exhibit will be installed takes a whole big block. I used to work there. It is a heavily used library and has housed many high level exhibits. As my current job is more a Programs Librarian dealing with booking events, I can help GAP spread the word. I believe the library will print out a bunch of postcards, which will be sent to my branch too.

Member Commentary

Paper Angel Program

We are fortunate to have members offering to extend extra resources to finance the Guild. The newest Paper Angels since the last issue are:



Mary Schwartz
Alice Helen Masek
Katrina Benneck
Reg Sear
Linda Emmerson
Wanda Dick
Joyce Yarbrough
Barbara Woods
Rick James Marzullo
Mary Willis
Darcy Walker



WYCINANKI ©Sr. Clarice Steinfeldt

Oppliger Calendar

There are a few Ernst Oppliger 2001 calendars left. The calendar features his landscapes, animals, and people, all in black and white images cut with Ernst Oppliger's incredible ability for intricacy: \$18 each plus \$3 shipping. Send a check for \$21 to Sharon Schaich, 411 Woodcrest Ave., Lititz, Pa. 17543.

GAP Items for Sale

If you're running short of Guild stickers, or would like one of the Guild books/calendars, contact Marcia Egan, PO Box 281, Enola, PA 17025; 717-732-2696 or email eganm@pa.net.

Guild labels

50/\$5, 100/\$10 (pregummed labels to affix to the back of your framed papercuts for gift giving, shows, or galleries)

Birthday Calendar

\$6 (each month features a papercut and has lines for filling in the months dates)

Silhouette Book

\$5 (a fundamental overview)

Show Catalog

\$10 (good way to get a crash course on other members' styles)

Visiting Poland

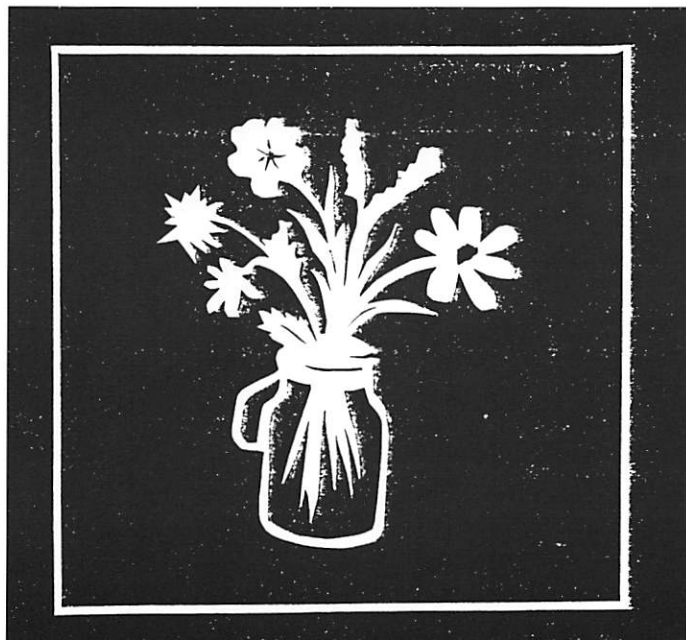
Carolyn Guest and her husband visited friends over the February school vacation and were fortunate to stumble onto this exhibit. This is her report:

YES! There are still many people who cut wycinanki in Poland. There may not be as many wycinanki being sold in the shops of Poland but last year when the Ministry of Culture's office of advertised for participants in a national congress of Wycinanki they received over 1700 paper cuts from 173 people. At least on an amateur basis paper cutting is still alive.

*The Zarząd Główny Stowarzyszenia Tworców Ludowych * Krajowy Dom Twórczości Ludowej in Lublin Poland hosted A National Congress of Polish Paper cutting (Na Ogólnopolski Konkurs "Polska Wycinanka Ludowa"). The wycinanki represented the different regions of Poland, some individual styles, and work from some children. A jury of four ethnographic specialists choose the winners for each category to be exhibited in Lublin from December 15, 2000 to the end of March 2001.*

I had the pleasure to see the exhibit displayed in the Lublin office gallery rooms. The wonderful colors of the many wycinanki that were selected for the exhibit were incredible. The only black cuttings were large, thirty-two or sixty-four repeat stars. Otherwise black was only used as background in multicolor cuttings. The others were all wonderful blues, reds, magenta, greens, and browns. Not one of the folded color cuttings had the cracking on the fold

lines so common to the papers we find here in the states. When asked about the paper, I was told the director purchased the paper in Holland or Denmark. It was rolls of paper used for wrapping gifts. The cuttings were grouped by regional style, designs cut from Christmas Holy Wafers (oplatka), paper cut curtains and individual style cuttings. Unfortunately I was only able to spend a short time at the exhibit. My friends in Lublin were able to get me an exhibit poster and catalog with the listing of all the cutters and background information about the exhibit. I will always remember the colors.



FLORAL BOUQUET ©2001 Sr. Clarice Steinfeldt

Mary Nicholson

We've received word from Marie-Helene Grabman and Betty Wells that Mary Nicholson passed away April 27th in Lafayette, Indiana. Those who were at Estes Park for Collection 2000 will remember her from that meeting. Mary was an 81yr. old retired first grade teacher. Truman Nicholson, her son, said she enjoyed attending Collection and explained that just last Christmas she decorated a complete Christmas tree at the Village with her cuttings and it was outstanding. Mary continued to give lessons and even has one scheduled for May 12th.

Anyone interested in writing Truman may do so at 2741 North Salisbury Street, West Lafayette, IN 47906.

Lotte Reiniger Films for Sale

Gordon Martin, Canada, has a collection of Lotte Reiniger films for sale. Contact Dick Harris for the particulars: 514 East Main St., Annville, PA, 17003, ph. 717-867-2554 or office@rmhent.com

The Opening of the Midwest Show

Sr. Clarice wrote to say the show is officially on the road. The reception and opening was very simple. A graphic artist created the Guild of American Papercutters sign and when the show is over it can travel with the show. Next to the sign was a large poster about Gap and it's showing at the Cultural Center.

Bernie Jendreczak demonstrated Polish papercutting from 1-3 and I demonstrated other papercutting from 1-5 p.m.

I was pleasantly surprised when a gal approached me. I couldn't place her, but I knew her face...the long and short of it is that it was Darcy Walker who had driven four hours from Rockford, IL to see the shop in hopes that she can interest the library committee to book a showing in their Rockford Library. Hopefully that will work out!

So off we go! Check the calendar in Member Reminders to see where the show goes and, as Darcy is doing, check around and find a place near you where the show can be hung. You'd be surprised how many places would love to have a framed show of interesting papercuttings hanging in their spaces: hospitals, libraries, small galleries, etc.



©Sr. Clarice Steinfeldt

Bob "Hambone" Hamilton

Bob Hamilton was not a professional papercutter. He was a clown with a natural talent for silhouettes and cut-and-fold items such as frogs, dogs, and alligators. A local papercutter, MaryLou Russell, introduced Bob to papercutting and the Guild. The art went well with his clowning activities especially for pediatrics where often hospitals don't allow balloons – there always seemed to be a used envelope from a card a child received, etc. Often he would ask someone for their business cards and then proceed to get out his scissors and begin cutting it. The look on the face of the contributor would inevitably be "hey, this guy's cutting up my perfectly good card!" But when Bob was done and handed it back, his silhouette would be on the edge. Since Bob's death in 1998, people have pulled out their wallets and produced these mini-cuts. Best Wishes, Nel Hamilton



Post-Its

Something to pass along: I found this at a UCSD Library. I had no idea, and wonder how many of us would know that these little 'godsend' can ruin collected books. –Britta Kling



You
need
to know
about...

THE EFFECTS OF POST-ITS

The negative effects of these seemingly harmless 'markers' in library material is devastating...

In the long term, the glue on Post-it notes has a harmful effect on paper. The adhesive hardens and leaves a film that becomes acidic. This results in eventual discoloration and brittleness of the paper.

and...

Post-its left for more than a month or two on already brittle paper (old books) causes the paper to tear when removing the Post-it.

Please help us preserve library material by NOT using Post-it notes.

Your cooperation is appreciated.

Scripps Institution of Oceanography Library
University of California, San Diego

SI 110 (3/92)

UCSD Lib.

Papercut Water Images

I am still studying how to make water in a black and white papercut. This might be a good article for FIRSTCUT by someone who knows how. —Ben Barker

Report of Presentation at Temple Judea Museum

Elkins Park, PA – March 25, 2001

The man picked up the knife. On his prepared paper, cut narrow vines and leaves. The vines wove about David, Noah, and Abraham burning his sacrifice to God while Moses removed his shoes because “you are standing on holy ground”.

Amongst the sensuous vines would be cut figs, dates, grapes, wheat, Cyprus, olives or pomegranates. These are called the seven services.

Blank spaces would be left for the cutter to make a beautiful object for God since the word for God cannot be said or written. The cutter would not draw God’s body or give him a face. The Jewish cutter, whether a scholar or peasant, cut in a highly intense religious prayer. He asks God to bless him and bless the work of his hands.

In Turkey, Russia, and Spain, The Jewish papercutters cut decorations or scrolls in which only the borders were cut. The rest would be written or illuminated. Papercuttings were made to decorate the home for festival or ritual. African cutters added colored foils but rarely signed or dated their work.

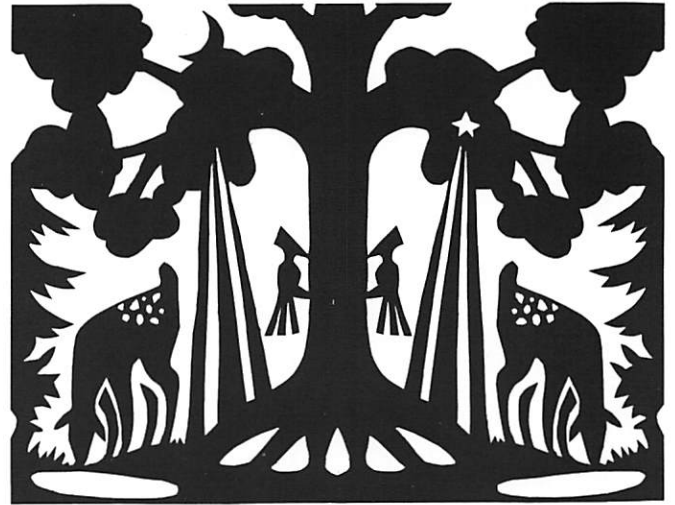
Karen described a time line for paper and how Jewish paper cutting was done from the beginning of paper to how we know it at present. Sometimes, the cutter would fold the paper for a balanced design, but most often the paper was/is laid flat.

(Karen Schain Schloss, calligrapher and Jewish cut paper artist, explained that this type of paper art is what she does best. Marriage contracts are her main work. Karen stressed she is not a Hebrew scholar.)

At the same museum, there was the Hebraic Book display. Being papercutters we were drawn to the books as another voice of Jewish paper art.

We all reeled a bit as we left. Karen had given us Jewish Paper Cuttings 101 – a course of one semester packed into an afternoon.

Submitted by Guild Reporter, Bette Wells



©Wendy Barker Davis

A First Cut for FIRSTCUT

This is the first papercut I ever did. I had some time on my hands as I had just broken my ankle playing ice hockey. I’m working on my second cutting now. —Wendy Baker Davis, Lancaster, PA



THE SPITZGIEBELHAUS AT BERNKASTEL - KUES ON THE MOSEL
©1997 Benjamin Barker

PAPERCUTTER PROFILE

AKI SOGABE

I made my first papercut when I was in middle school by imitating a Chinese papercutting illustration in a newspaper. I always appreciated art and loved creating art when I was young, but I never intended to be an artist.

Prior to my marriage I did genetics research. In Japan I counted fruit flies with different eye colors and body mutations, then later at the University of Hawaii. My life did not evolve from science to art until I married and moved to the Pacific Northwest from Singapore, and settled in Bellevue, Washington. I considered continuing with my other favorite medium, batik, but the hot wax and messy dyes sent me



MAJESTY © Aki Sogabe
Original Size: 30" x 24"



NIGHTFLOW © Aki Sogabe
Original Size: 30" x 24"

back to the hobby of my youth, kiri-e so I carved a niche for myself by updating the ancient Japanese art Kiri-e and introducing it to the Northwest. (Kiri-e is pronounced *Keeree-eh* and comes from the Japanese word for papercutting.)

I met with almost immediate success. When I showed several of my first kiri-e pieces to my dentist, his wife and a dental supplies salesman both bought one. I was very happy that day—I didn't feel any pain in my teeth!

I was on my way. Today, I'm a full-time artist doing most of my work while my grown children are out of town. I used to be a very busy mother when the children were young. My husband, now retired, used to be a Merchant Marine and would be home only 2 – 3 months a year. I used to work till 2a.m. in the morning after the kids went to bed. I always wanted to have more time, but those days motivated me as an artist. I really appreciate life now.

To produce a kiri-e, I cut the lines of my design with an Xacto knife into heavy paper. Then I fill in the space of this lacy skeleton with pieces of hand colored rice paper glued to the skeleton's underside.

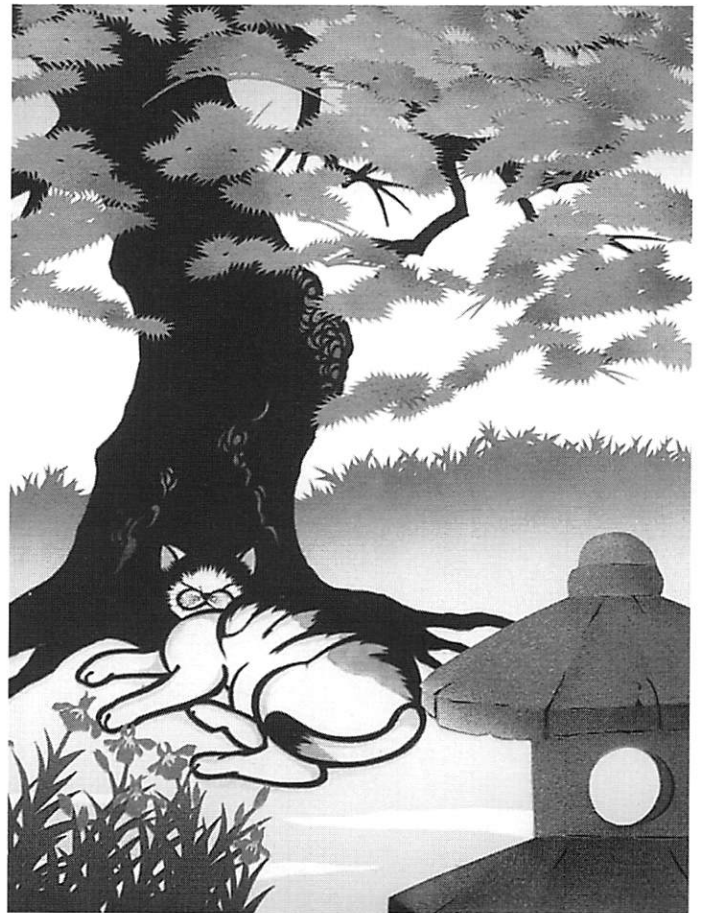
Finishing touches are added with watercolors or by air-brush and the work is mounted on an illustration board. The results are strong-lined, somewhat bold images—fre-

quently waterfalls or trees, but sometimes flowers and animals. A few years ago, I began creating many cat images by popular demand. (Although I like cats and enjoy cutting out their images, I am much more of a dog person! I have a big Akita dog named Princess Bear.)

Since introducing kiri-e to the Northwest in 1978, my works have been included in the collections of some clients



MELT WATER © Aki Sogabe
Original Size: 24" x 20"



CAT NAP © Aki Sogabe
Original Size: 24" x 20"

such as Mitsubishi International Corporation of Tokyo & Seattle, The University of Oregon, The State of Washington and Oregon Public Art. Pieces are displayed in more than 20 public schools in Washington State and currently installed in two of Seattle's most famous landmarks—the Pike Place Market and the Seattle Center.

My first book, *Cinnamon Mint and Mothballs* (1993) came about when a publisher from Browndeer Press saw one of my paintings in a small gallery, set up an interview with me, and decided to use my illustrations for their next book. I had a very unusual start, and sometimes feel that maybe I'm lucky. But, through my experiences I've learned there is no such thing as an overnight success. I never waited for luck to come to me. Five of my illustrated books have now been published. Two of the books have won awards: *Cinnamon Mint and Mothballs*—Society of Illustrators 36th National Exhibition in NY Certificate of Merit, and *The Loyal Cat*—Marion Vannett Ridgway Memorial Award. My most current book, *The Boy Who Drew Cats*, is due in 2002.

My goal is to make Kiri-e a more elegant art, a fine art. I like to express Northwest scenes with an Oriental touch. As a professional artist for more than 20 years my mind always reflects back to the beginning. I'm making a living with my art so I have to sell my work, but I always think about the customers and am very grateful to them no matter how large or small a work they purchase. I really bow to my customers.

My dream? I want to be famous—before I die!

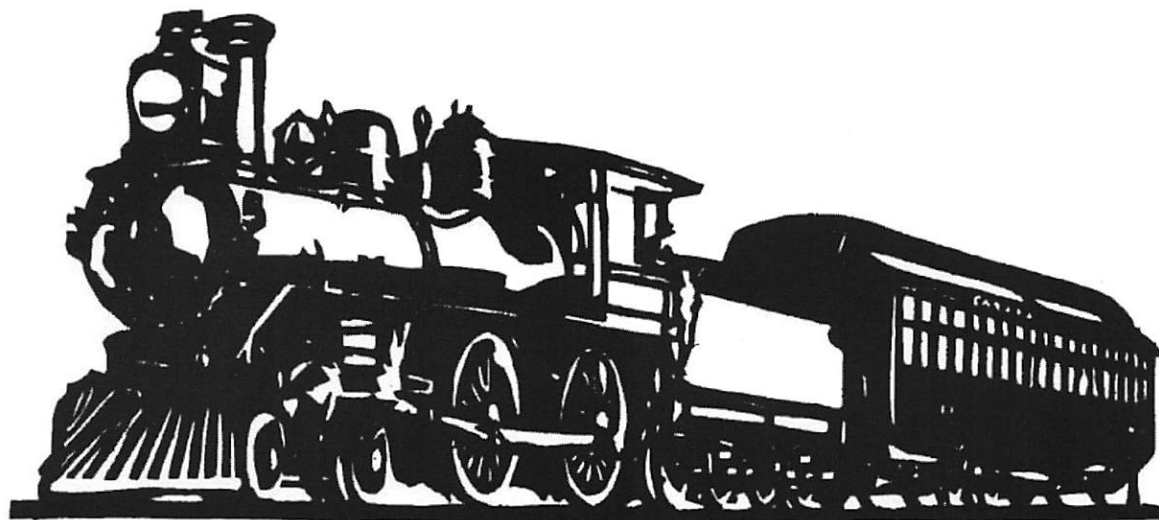


SUNSET CLOUDS © Aki Sogabe
Original Size: 24" x 20"



AUTUMN FALL © Aki Sogabe, Original Size: 30" x 24"

Meet & Greet



CANADIAN/ATLANTIC STEAM TRAIN © Jill Turner
Original Size: 6" x 2 1/2"

I have never been to Colorado before so I hitched a ride with my husband who was going there on business. I looked at my membership list to find members of GAP who may be within meeting distance and with my fingers crossed called Judy Farrington and Judith Meyers. They were both enthusiastic about having a small meeting and we arranged to get together in Denver for lunch. I was staying in Vail, having a good time I might add, and reserved a seat on the Mountain Express to arrive in Denver on the appropriate day. We all met without trouble and spent the next 3 hours chatting, exchanging experiences, tokens and cuttings.

It is hard to express what I felt at meeting two GAP members face to face for the first time. We had a wonderful few hours and our young impressionable waiter joined in at the end to add his memories to our conversations. Judith brought her album of Collection 2000 and it was really great to match names to faces.

Unfortunately all good things must come to an end. Judith had to return home to prepare for a trip the next day, but Judy and I collected my luggage and together drove to Colorado Springs/Manitou Springs. Judy makes a lovely tour guide, pointing out interesting places and giving a short history of the area. We drove through the Garden of the Gods and believe me it is *aptly* named. No words can express the feeling one gets looking at the red rocking aim-

ing for the sky. At the end of the park we stopped at the trading post where I spent an hour poking about looking at Indian jewelry while Judy did her own thing. Judy then drove me to my B&B. We arranged to meet at lunch the next day.

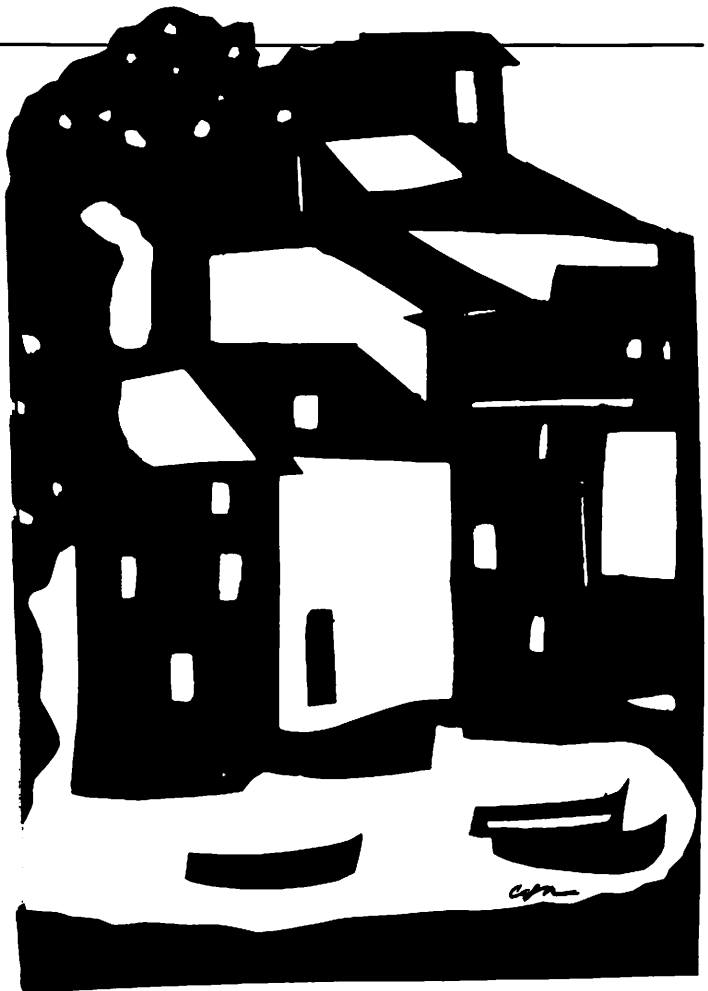
Afterward I was taken to her beautiful home to look at her silhouette collection. It is extensive and very fascinating to see all the different styles and types of silhouettes that exist. We then set off again to old Colorado City and spent almost two hours wandering round the jewelry and clothing stores (since this is something my husband doesn't like spending hours doing, I really had a great time). It was even better when it was time to leave that we discovered we hadn't put any money in the parking meter and we didn't get a parking ticket. Judy drove me back to meet my husband at the B&B.

Mel and I spent the next 3 days exploring and on our last day returned to Denver where the most natural thing to do was visit the State Capital Building including climbing the 93 steps to the top of the dome.

Our trip has ended. I will return. Thank you Judy and Judith for your hospitality and especially Judy for giving me so much of your time. It was a wonderful week in a wonderful place.

Jill Turner, Canada

Summer Postcards



WELCOME TO NAPLES
© Cynthia Clarke Jones

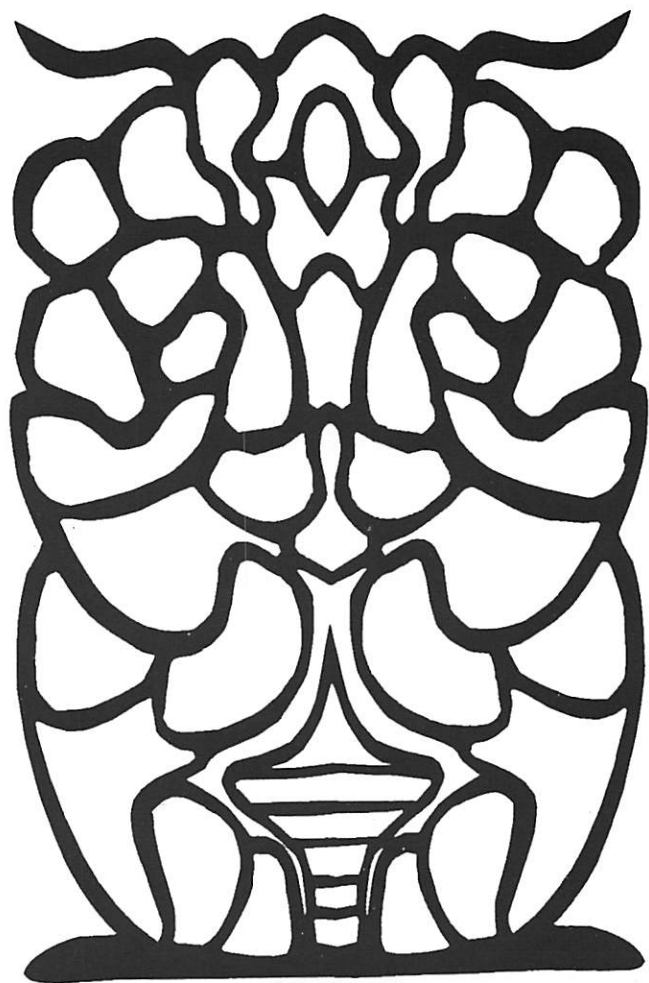


© Sr. Clarice Steinfeldt

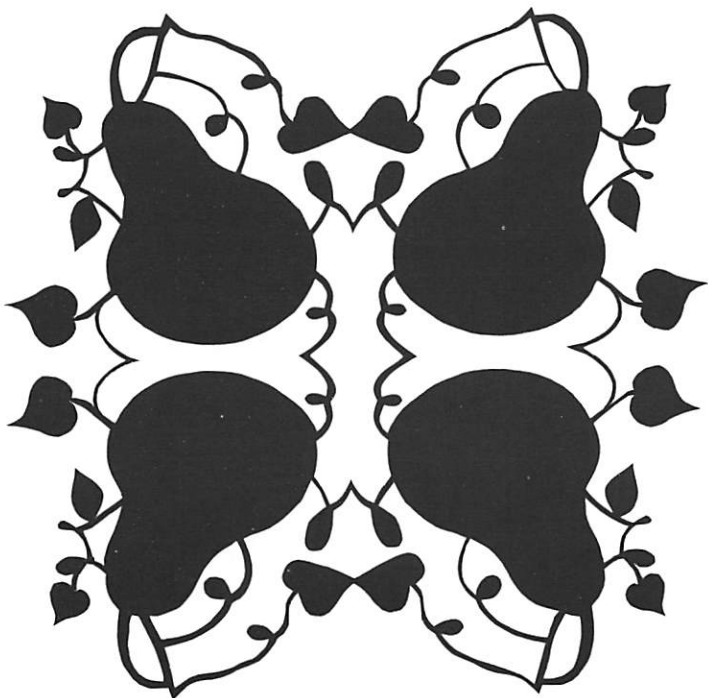
Recent Cuts



Cut done for a Minister or Priest's 25th Anniversary
© Sr. Clarice Steinfeldt



Used as a Salon Show Postcard Invitation to
Windham Art Gallery, May 2001 © Stuart Copans

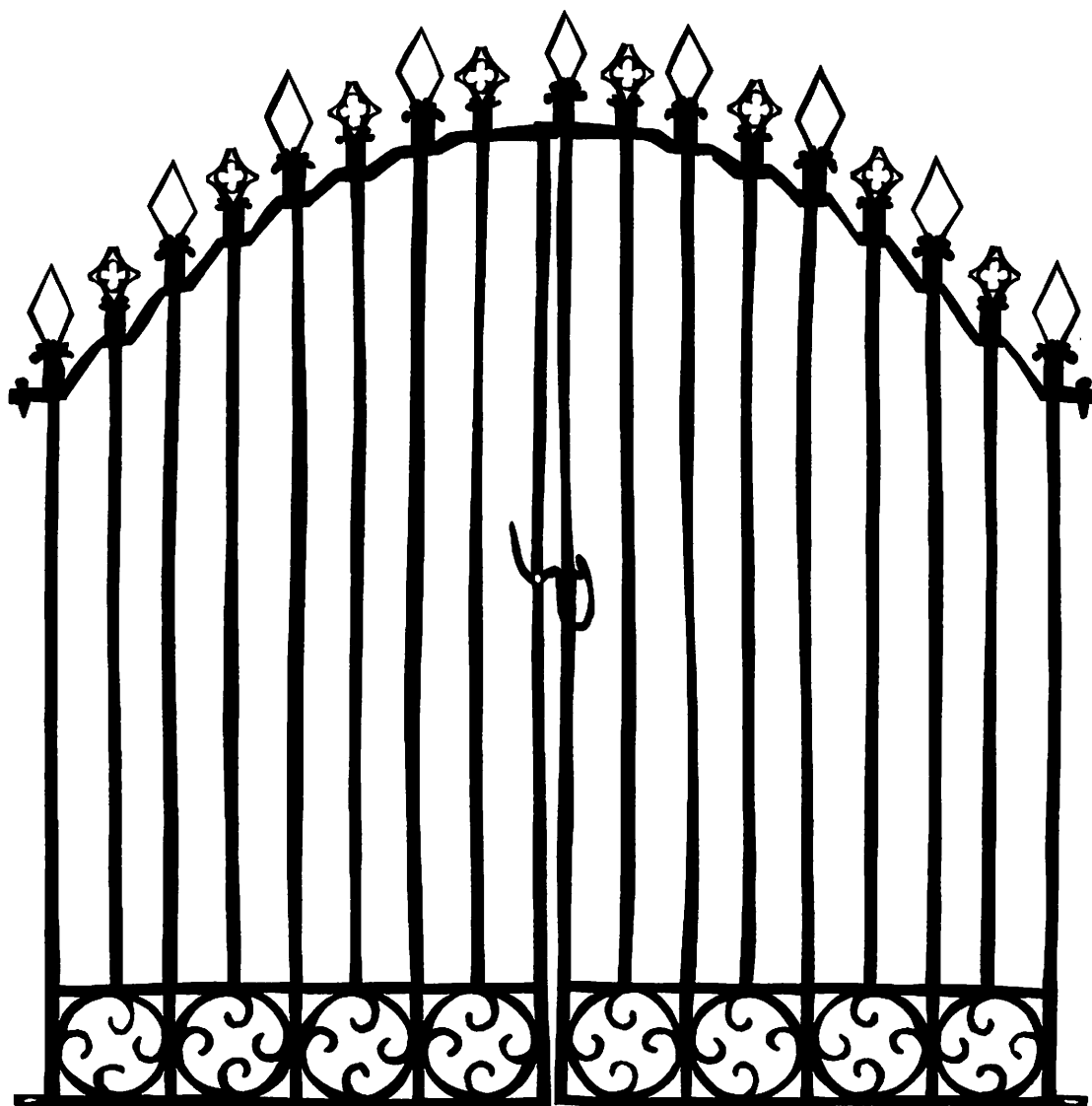


Most recent gourd cut © Angela Mohr



EMMA MARGARET/MAIRENN SCOTT—Cut to Celebrate a Twin Birth
©2001 Sr. Clarice Steinfeldt
Original Size: 11" x 18"

PAPERCUTTER PROFILE BARBARA BUCHKINGHAM



This is Trinity Church in Staunton, VA. ©Barbara Buckingham

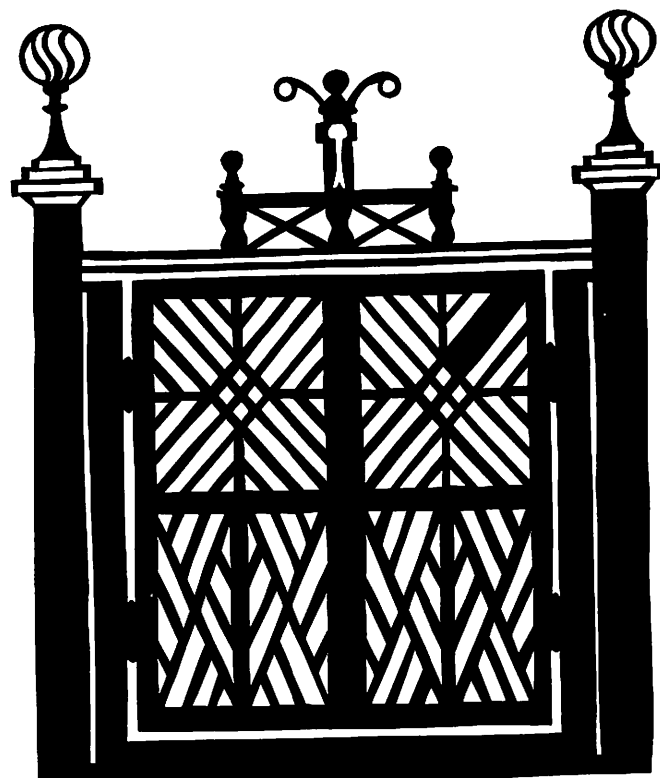
Like most people, I started cutting paper as a very young child. When patrons ask how I learned to cut paper, I sometimes tell them I got an “A” in scissors in the first grade. Also in grade school I won an award in the *Draw Your Dream* contest. My very creative parents raised me in an artistic environment with much encouragement. I became an artist, in part, because my mother taught me many fine

skills. My creativity developed over time lending itself to presents for others, resourceful projects, and one-of-a-kind pieces of art.

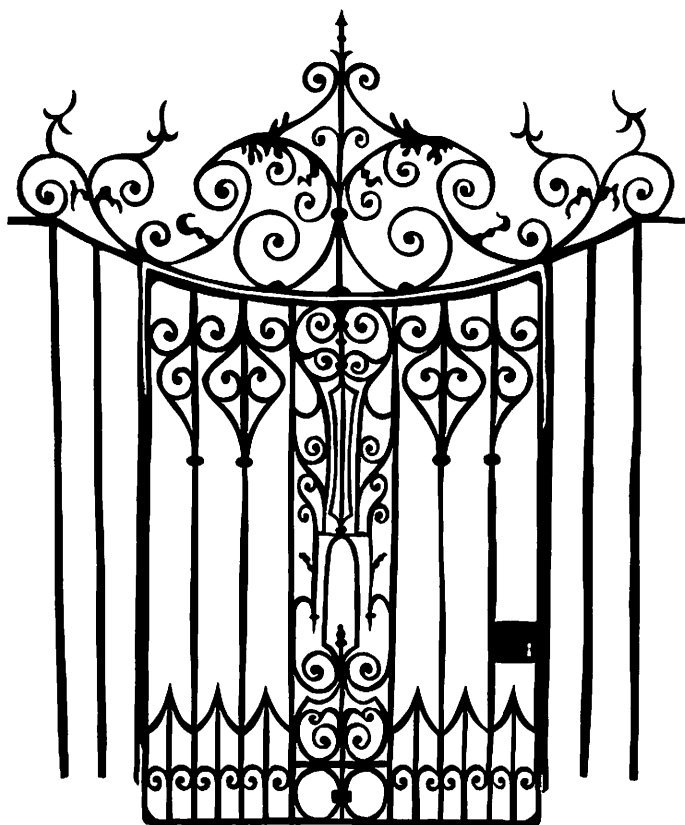
As an adult I did pencil sketches, a comic strip, original cross stitch and needlepoint designs, pen and inks, and many house portraits. I especially enjoyed the strength of black and white and the power of negative space.

Eventually left my job as an RN to concentrate on art. I took art classes at VCU in Richmond, VA and a seminar in faux finishes at Fe Fi Faux in Greensboro, NC. I studied watercolors at the Beverley Street Studio School and the Staunton/Augusta Art Center. My papercutting skills started with the encouragement of a friend.

My work is driven by a love of master metal smiths, both past and present. I like to display papercuttings as ironwork to create awareness in the general public to both fine metalwork and papercutting. I get excited about the tiniest details, the rhythm of design, the small creative accents, and the three-dimensional look of what I do. I strive for authenticity and historical documentation of noteworthy ironwork.



This is the Stuart House Gate located in Staunton, VA and on the National register. © Barbara Buckingham



This is a Westminster Abbey Gate. I have framed it in an elegant frame, using a 14K gold ball for door knob.
© Barbara Buckingham

I present my work as a black, hand cut paper image. First, I do a freehand drawing of the gate I want to cut. It may be a noteworthy or historical gate, a commission, or just a design in my head. Then I refine that drawing to something I feel I can cut, trying always to challenge my abilities. I drop some of the detail that may be confusing or impossible to cut, and frequently add a signature detail of my own. After the drawing is to my liking, I put it on the white side of the silhouette paper. I used to trace my drawings on the paper, but found the paper bruised with indentations. Now I have my drawings printed to the white side.

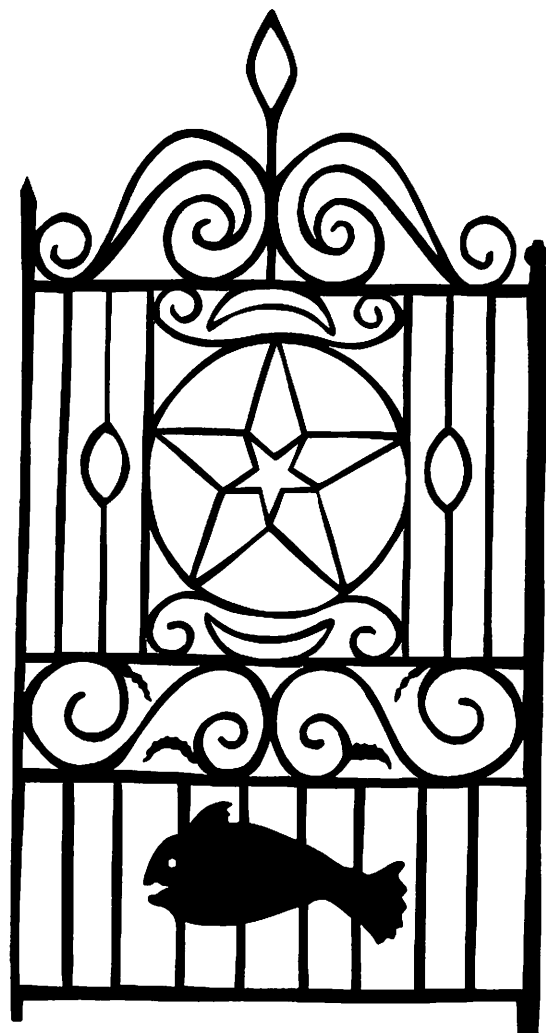
I place the paper on a self healing rotary mat and cut with a surgical scalpel (#11 blade). I don't worry about "staying in the lines" since this is my own drawing and it's another

chance to add more detail. Thus, each piece is unique and individually cut.

After I finish the cutting, I mount it on a clear acrylic sheet, sometimes adding a small accent such as a watercolor, a twisted 14K Gold wire, or a freshwater pearl. (Some of my work has more than one layer.)

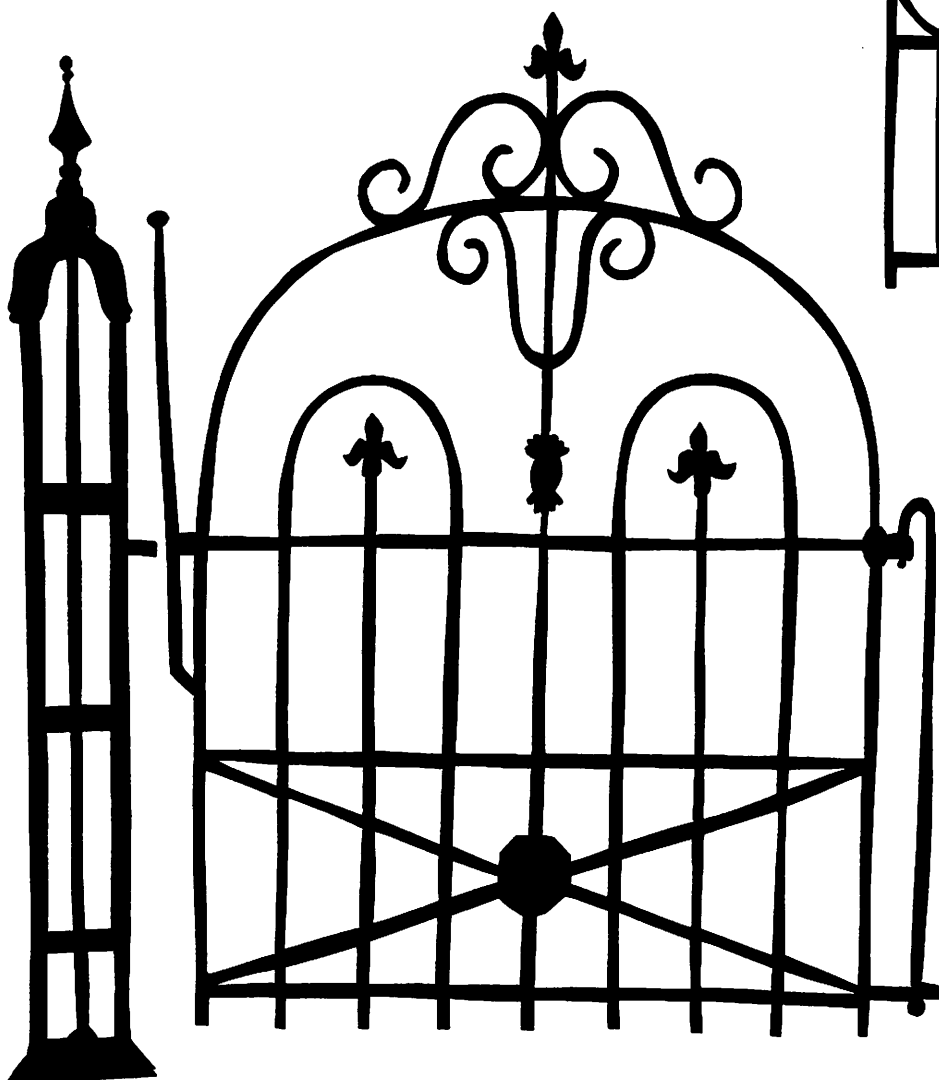
After mounting, if I do have layers I use spacers to separate them, which give a three dimensional effect casting shadows on the back mat. Finally I mat and frame it echoing the theme of the cutting.

ED. NOTE: Barbara's work can be seen online at www.papergates.com.

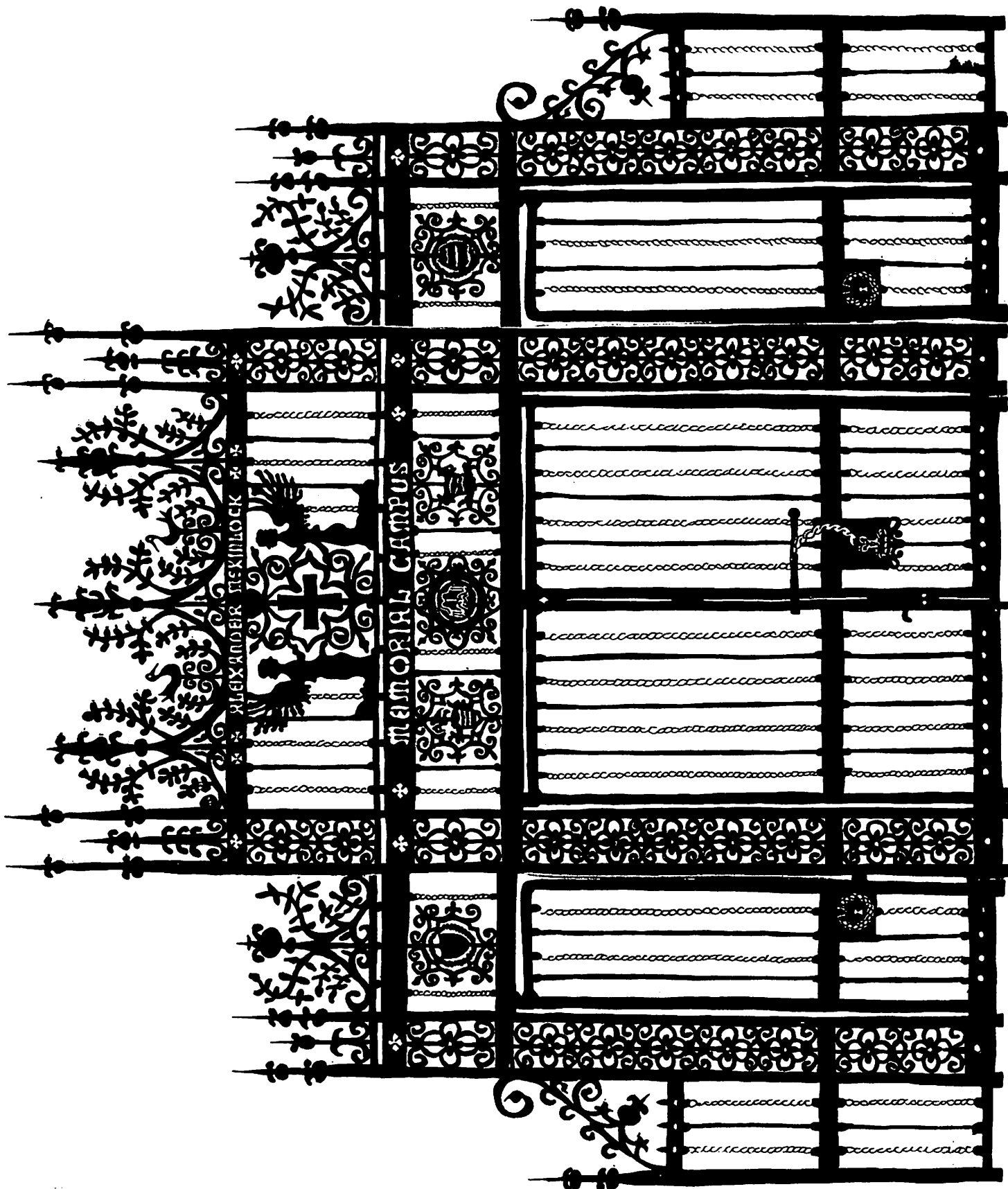


The star & fish gate was forged by Philip Simmons in 1976 as part of the Bicentennial celebration on the Mall in Washington, D.C. When Mr. Simmons was a young boy on Daniels Island he remembered fishing for spotted bass under the moon and stars. Mr. Simmons uses a lot of symbolism in his work.

© Barbara Buckingham



This was a commission. © Barbara Buckingham



This is the gate forged by Samuel Yellin in 1930 and stands at Lake Shore Drive and Huron in Chicago. It is a Northwestern University Gate. This is how it looked originally. This is my "show piece" and the cutting's original size is 16" x 19". ©Barbara Buckingham



©Marie-Helene Grabman

The Board of Directors

Clair Archer

I sketch constantly and like to have projects present themselves. Whatever time it takes to complete a piece, I'm eager to get through each stage and onto the next (designing, cutting, framing) so that the ideas dancing in the back of my mind's eye can get to the front of the line. Everyone has their own style for cutting – I'll marathon to meet a deadline, but otherwise ten minutes here, a half hour there, a two or three hour block of time somewhere else. I think what thrills me most is when someone talks to me about memories they want to share after looking at a particular piece I've done. I'm up front with sentiment, no apologies, no abstractions (though I do symbolize and enjoy incorporating elements that may not be completely revealed until

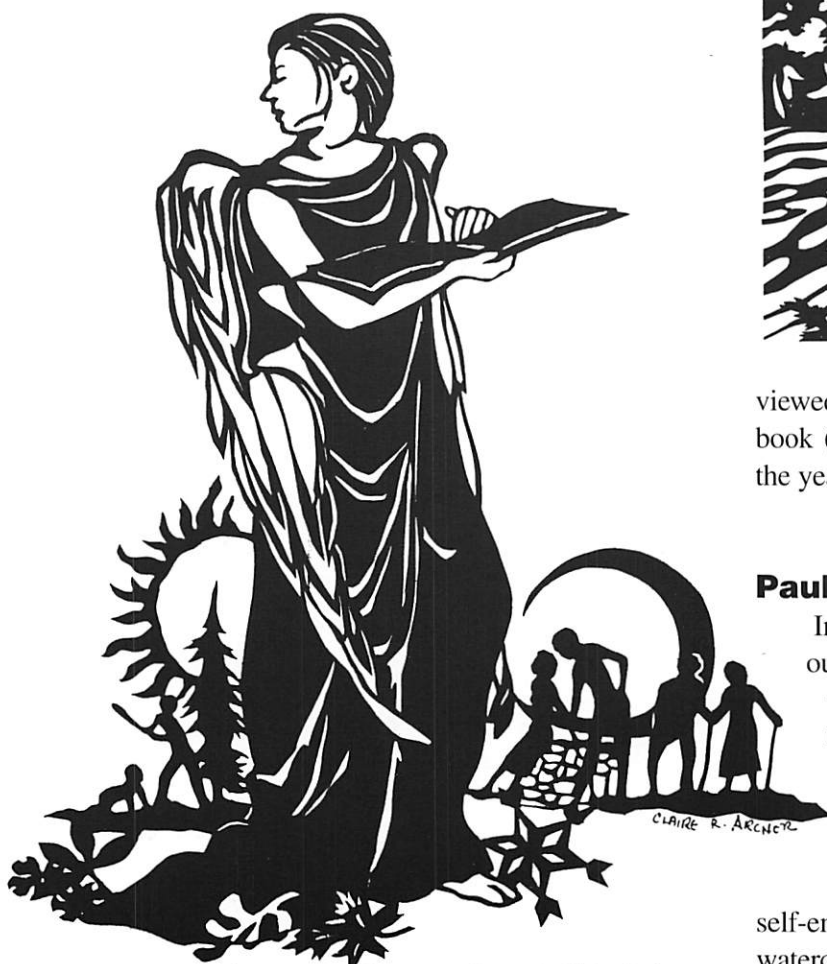


FOREST GLADE © Paul Beal

viewed again). Below is an example of symbolisms used: book (retrospection), snowflakes, leaf, bloom (seasons of the year), baby, child, courting, old age (seasons of life).

Paul Beal

In the mid '40's my high school art teacher showed our art class a film about the production of some large wildlife panels for the New York museum of natural history by Ugo Mochi. The media he used was papercutting. After college, the Signal Corps, and graduate school, I became an art teacher in the Pennsylvania public schools. I taught in all grades for eighteen years then left to pursue a course of self-employed artist. My personal media at that time was watercolor. I took on many unusual jobs and viewed them



ANGEL OF THE BACKWARD LOOK © Claire Archer

as artistic challenges. I designed and built two homes [live-in sculptures] and eventually was instrumental in founding and organizing Laurel Arts, our local art center and co-founding a local chapter of the Pa. Guild of craftsmen. As a volunteer with the local historical center for about twenty years, I learned much about many traditional arts and crafts. It was then that I was made aware of papercutting as an historical art/craft, something I had been doing since childhood and used in my classroom activities. When I attended a showing of Dan Paulos cuttings in D.C. and the idea of a Guild was presented, I joined the Mid-Atlantic Chapter of the Guild of American Papercutters soon to be The Guild of American Papercutters.

My thoughts are to broaden the scope and involvement of the Guild to make it truly the Guild of American Papercutters. I hope to eventually host an international exhibit. With the cooperation of other guilds, we can do it.

I believe The Guild needs to consider action toward collecting an "archive" to save exemplary work of present cutters. There's more to come on that idea....

Maria Cook

I've been a member of GAP for eight years and attended the conference in Colorado in 2000. I've been cutting silhouettes for 32 years. When I was part owner of a gift shop and it became necessary to have some framed cuttings, I began to do other types of cuttings.

I sponsored the traveling show at the Hearst Center in Cedar Falls in 1999 and plan to have it here in December. Last year I taught three ladies the Art of Cutting Silhouettes.

Marie-Helene Grabman

Hi, I'm Marie-Helene Grabman. I recently moved from North Carolina back to Michigan, where I was born. I began cutting after watching my maternal grandmother tell

us nursery rhymes and do cuttings to illustrate them. My grandmother encouraged me to do cuttings to decorate her "children's Christmas tree" - the one in the family room. (Her beautiful glass ornaments decorated the tree in the living room.) I can't remember a time that I did not have fun cutting paper, although it was only a hobby for years. I have a degree in Journalism/Communications, and worked as a TV News assignment editor and writer before my children were born. Our family moved to Charlotte, NC, 24 years ago, where I joined a group that had a Christmas home tour. I was asked to be one home's decorating chairman. We

decided to use papercuttings to decorate the Christmas tree. I ended up doing all the cuttings, and also framed a few for a gift shop. To my surprise, they were all sold! Friends

encouraged me to enter my first "craft show", and again, all my cuttings sold. In fact...I had a line of customers out my booth. One of those customers told me about GAP. I found an address and wrote to become a member. That was in 1989. Through GAP, I've made such good friends, learned so much about the various styles of papercuttings, and feel "connected" to a beautiful art. My style first was very "Germanic". Now I enjoy

the Swiss style of elaborate cutwork borders and multi-level cuttings, but with American themes - often using the Amish lifestyle as a theme. My hope is that GAP can continue to have traveling shows to introduce this art to everyone in the art world so they can gain an appreciation and respect for the art!

Mary Lou "Sukey" Harris

As a GAP Charter member, I helped to organize the 1st meeting. A year later I helped with GAP's first exhibit, "Hearts and Flowers" held at the Hershey Museum. As Vice President, I was responsible for Guild programs. Later I assisted Ellen Haberlein, FIRSTCUT editor, with layout and interfaced with the printing company. After Ellen



retired, I inherited the job of layout and editor. With a wonderful response from GAP members, FIRSTCUT gradually grew. Since its inception, GAP has been a large part in my life, in both interest and in time spent. With precious friendships formed and exciting places visited, my life has been unbelievably and tremendously enriched. I send a heartfelt *thank you* to all of the Guild members. Through strong bonds, lasting friendships, loyal input and cooperation, through the venues of exhibits, demonstrations, meetings, FIRSTCUT, travel, and the website, the Guild of American Papercutters will continue to grow and spread the word about papercutting, our exciting artform.



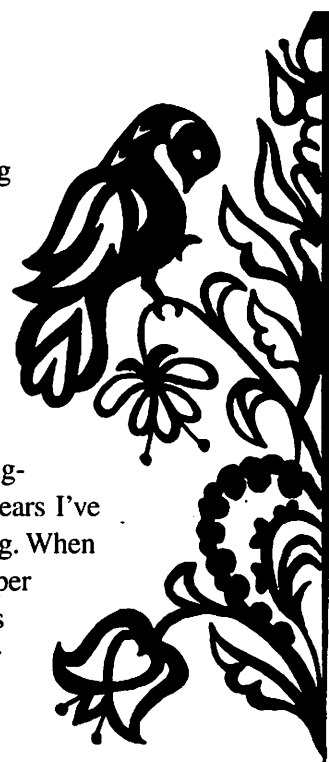
SEASIDE ©Sukey Harris
Original Size: 3 3/4" x 5 3/4"

Dick Harris

My involvement in GAP resulted from my being "Mr. Sukey". Sometime after the founding of GAP and after I had retired from business for the 2nd time, I offered to do the membership job, relieving Steve Woodbury who had been Membership Chairman and FIRSTCUT editor. I wrote a computer program that greatly reduced the work involved as GAP grew to 500 members. Later, when a group of members went to Holland and Germany to visit other papercutters (a wonderful trip and we met wonderful people), I became a member of GAP. Last year Sukey and I "retired" from our GAP duties and I retired from my engineering consulting business (3rd retirement). I'm now, with others, finishing the GAP website which will be an ongoing effort into the future. I have greatly enjoyed the Guild, the members, the art, the opportunities for interesting experiences, and my work in furthering the goals of the Guild.

Trudy Kauffman

In 1976 I was painting wildlife on old pieces of wood. My four year old daughter wanted to paint every time I did. Only problem was her attention span was about five minutes. My husband saw a book on paper cuttings and suggested I try cutting. For 25 years I've enjoyed the art of paper cutting. When the Guild of American Paper Cutters formed I was extremely happy. I have never been part of a more inspirational or ambitious guild.



©Trudy Kauffman

Britta Kling

I cannot remember any one event that might have led me to become a papercutter. There is, however, a letter my grandmother wrote when I was five years old: "Little Britta sends you this picture; she always wants to cut everything



©Britta Kling

out with scissors". I still do! I cut for the love of it; I don't use patterns or copy my own designs (which doesn't mean I wouldn't cut a wild rose each time its loveliness turns me on). I am a gardener and a florist and I design with flowers, fresh cut or paper cut.

To have found the Guild of American Papercutters means I've found kinship and ultimately friendship. It means to be inspired and, if I am lucky, to inspire others. It means opening doors, introducing our art, and fostering a new generation's love for it.

Judith Meyers

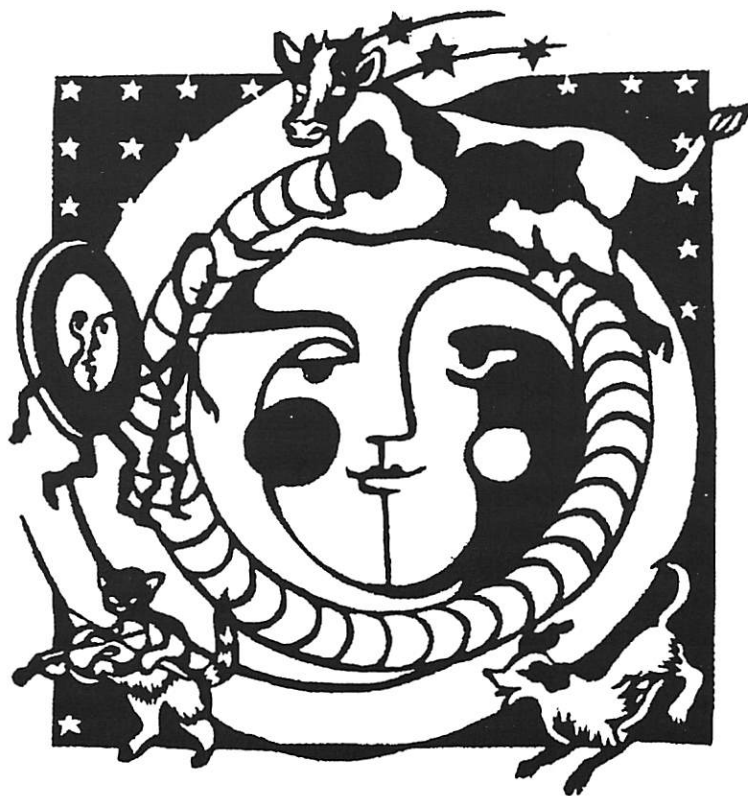
I got interested in papercutting way back in 1964 when I saw some three-dimensional folk cuttings, little papercut Christmas trees standing on a party table. I was fascinated but it wasn't until about 1983 that I had time to work seriously with scissors and paper. Then I got really hooked, working variations, finding better scissors, better papers, and gradually finding information on papercutting tradition, it's history, and various ethnic styles. All the while I felt very much alone out here in Colorado where people would say, "Papercutting? What's that?" In 1990 an artist friend invited me to show my cuttings in Albuquerque and it was there that he introduced me to Elzbieta Kaleta and Dan Paulos and they told me about GAP. I joined immediately, very thrilled to know there were others, indeed lots of others with whom I could share my passion for papercutting. As a Guild member I enjoyed the wonderful newsletter, *FIRSTCUT*, and eventually attended two Collections '94 and '96 in Baltimore where finally my connection to other papercutters was face to face, not just through print and image. At one of those meetings I said, "wouldn't you like to come to Colorado for a Collection?" and they did, 85 of them from all across the

country and even from Europe. Now it seems to me that we have become truly national, even international and we should build on that. I see this as our direction for the future...how to do it, is the question, which I want to explore as a new member of the board of directors of GAP. I will welcome your suggestions....

Kathy Trexel Reed

Papercutting is such an absorbing activity! It's one I have often introduced to my students while I was teaching art full time overseas for Department of Defense Schools. Working and traveling those 20 years in Asia and eight in Europe, presented wonderful opportunities to discover unique and exciting varieties of cut paper forms. Now as a

Pennsylvania artist-in-residence papercutting is my primary focus. Undoubtedly, my friend of 47 years, Paul Beal, has been an inspiration. But, possibly, my 1996 membership into Gap, the first traveling show, and my first GAP Collection in Baltimore, 1997 (have you ever tried to say "No" to Paul?) were powerful motivators in pursuing and persisting in producing papercuttings. Through these GAP experiences and the unifying effect of *FIRSTCUT* I see that the depth and breadth of papercutting has no boundaries. I see there is



HEY DIDDLE DIDDLE ©Kathy Trexel Reed

no "right look" required, and that each of us who uses cut paper as a medium is challenged to find our own voice in our involvement.

Hopefully, my enthusiasm will add to the existing generosity of GAP members who are sharing time and talents to bond devotees and expand horizons of papercutting. This non-toxic, but highly addictive activity is valuable on many levels. Papercutting enables us to find ourselves and lose ourselves at the same time.

Dorene Rhoads

At the first meeting of the Guild of American Papercutters in Hershey, I was impressed with the enthusiasm, ideas, and work of the group that gathered. It has been thrilling to see that the seeds grow, and develop into a wonderful exchange of ideas and work. The Guild has opened doors globally, and internally. And what has enriched us has truly enriched our friends in art. We have had a wonderful time learning, and growing. So why do I not have a cutting? I am one who appreciates all that guild members have done...yesterday, today, and in the future. I occasionally cut for friends. It has been a privilege to serve on the Board. It has been a delight to hear, time and again, someone say, *We can't do that*, and another (Paul or Kerch or ____) say *Why not?* And then it happens. Fruits are sweet: traveling shows, FIRSTCUT, the Calendar, the trips to far away places, and the Collections...among other fruit. We do very well in our garden of ideas and special communications. I hope to celebrate the future in cutting as we continue to grow.

Paul Trattner

I am an artist who has had a love affair with paper for many years. I began cutting silhouettes about 8 years ago and assisted in the reproduction of Dr. Guyton's book on the history and identification of early American Silhouettes for GAP. The silhouette captures the essence and character of an individual far better than any other medium. It appeals to many due to the familiarity and elemental nature of paper by transforming itself *magically* into a work of art with just a few snips of the scissors.

I lecture and demonstrate The Art of the Silhouette – as part of a magical presentation of early American itinerant performers for museums and special interest groups.

I feel the paper art movement is responding to the needs

of the populous to offset the technological demands of society; and, the search for a more humanistic response to the world.

Beatrice Coron – New Vice President

Born in France, I have traveled extensively and lived in Asia (China and Taiwan), Egypt, and Mexico. My interest in global cultures has led me to an exposure to many folk arts, as well as different pop cultures and histories that has inspired my artistic nerve. Various guises (tour guide, shepherd, and truck driver) opened me to absorb many forms of

social expression, and fuel my fascination with ancient and modern craftsmanship and ingenuity including, and more recently book-making techniques.

I've been working in paper-cutting since 1993. My style is simple – layers of strongly-colored paper or black and white. I particularly emphasize the poetic aspects of my composition using titles with a humorous dimension. Lighting is a key component of my papercuttings producing shadow-play through the paper adding life.

My works can be found in private and public collections, including the Metropolitan Museum in New York, Princeton University, New York Public Library and the Bibliothèque Nationale de France.

Right now, I'm involved in web site building and working with Dick to design the Guild's new website.

To keep abreast of my activities and upcoming shows visit the web site "Papercutting in Action": <http://www.beatricecoron.com>.

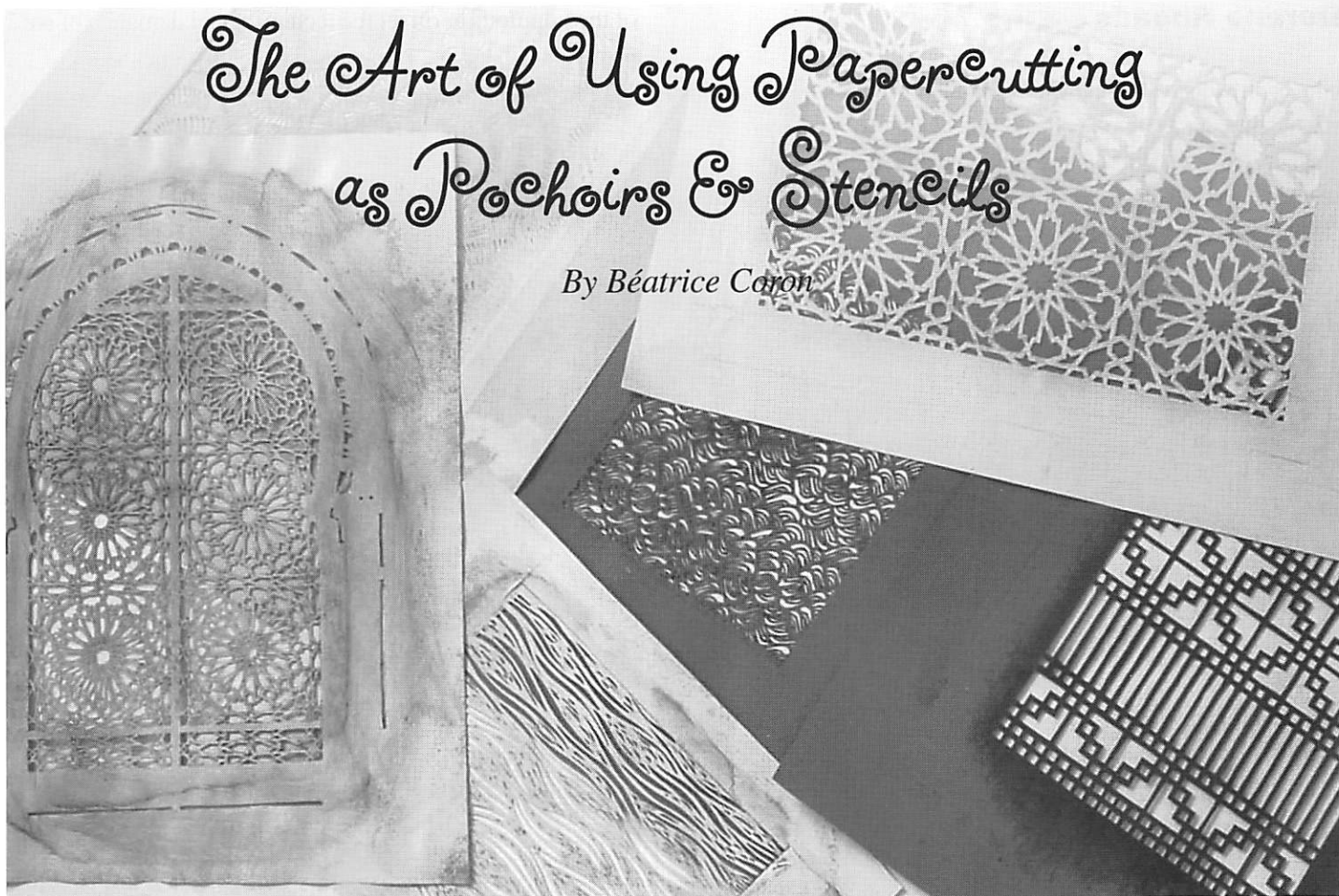
Due to short notice, some members of the Board were unable to submit commentary and a papercut. They will be caught in a later issue. –ED.



SUBWAY © Beatrice Coron

The Art of Using Papercutting as Pochoirs & Stencils

By Béatrice Coron



POCHOIRS © Béatrice Coron

Coloring using stencils is as old as art itself. Prehistoric people used their hands as stencils to apply designs and colors on cave walls; Egyptians used stencils to decorate the pyramids; Babylonians used them as well. Roman playing cards were strips of stenciled leather. In our new century we still use

stencils to decorate our homes, to print greetings cards, make artists' books, and color our city walls.

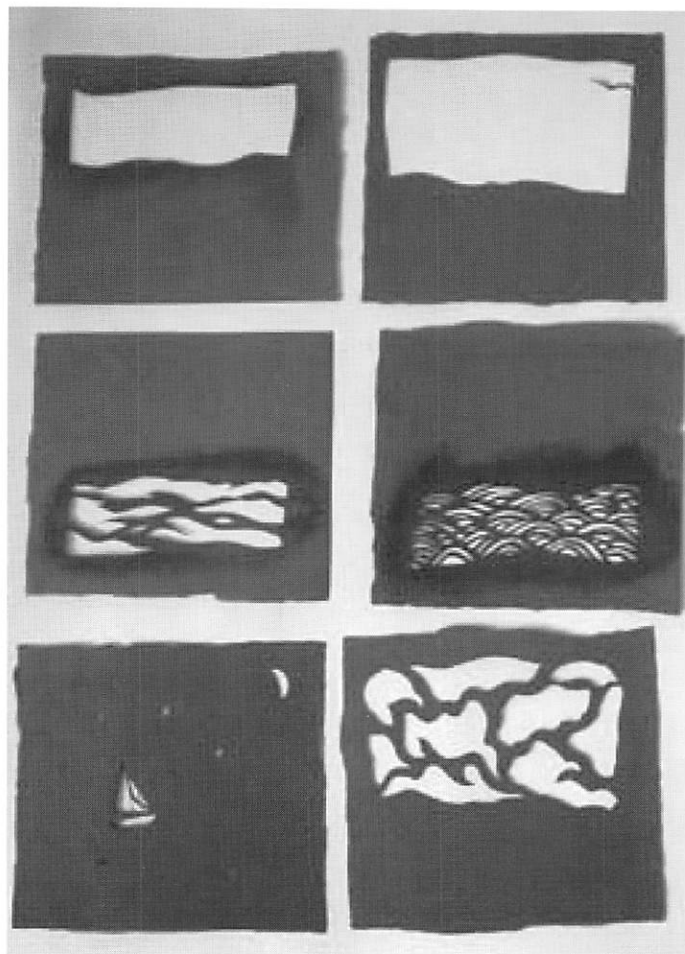
So, what is pochoir? Pochoir is the French word for the process of hand coloring by using stencils – a cut out shape where colors are pushed through the empty spaces to another surface beneath. Painting or printing techniques (paint or ink loaded brushes and brayers, spraypaint, etc.) are used with the stencil to print on paper, textile, and walls. Once cut, it can be used over and over. In 500 A.D., King Theodoric of Rome first used pochoir for his signature. This founder of the Ostrogoth monarchy could not read or write, so a stencil was cut out for him to sign his name by pushing a color-loaded brush through a gold plate. Pochoirs decorated wallpaper and in the Middle Ages were

used to print colors on images, such as the XIV century playing cards.

In early twentieth century in Paris, numerous ateliers created art books of color. L'atelier du Lys, one of the few remaining of the period was the atelier of Saudé. Jean Saudé wrote a pochoir treaty in 1925. This book remains a classic (especially regarding techniques). It can be seen at the special collections of the New York Public Library (among others). Saudé images are impressive: the sharp cutting lines are combined with the subtleties of varied paint tones.

Pochoir lost its appeal when the innovation of cheaper technology permitted mass inexpensive production. Yet, its simplicity and visual refinement still make it a favorite of

decorators, street artisans, and studio artists. An organized stencil library can be readily handy for diverse combinations on projects. Paper can be chosen according to the desired paint effect. Even ordinary paper can be sprayed or stiffened with enamel paint and used as a stencil. If you make a cutting using a paper guideline: don't throw the guideline away, it could make a perfect stencil. Then, you'll have the papercutting and the stencil to make a pochoir print of it.

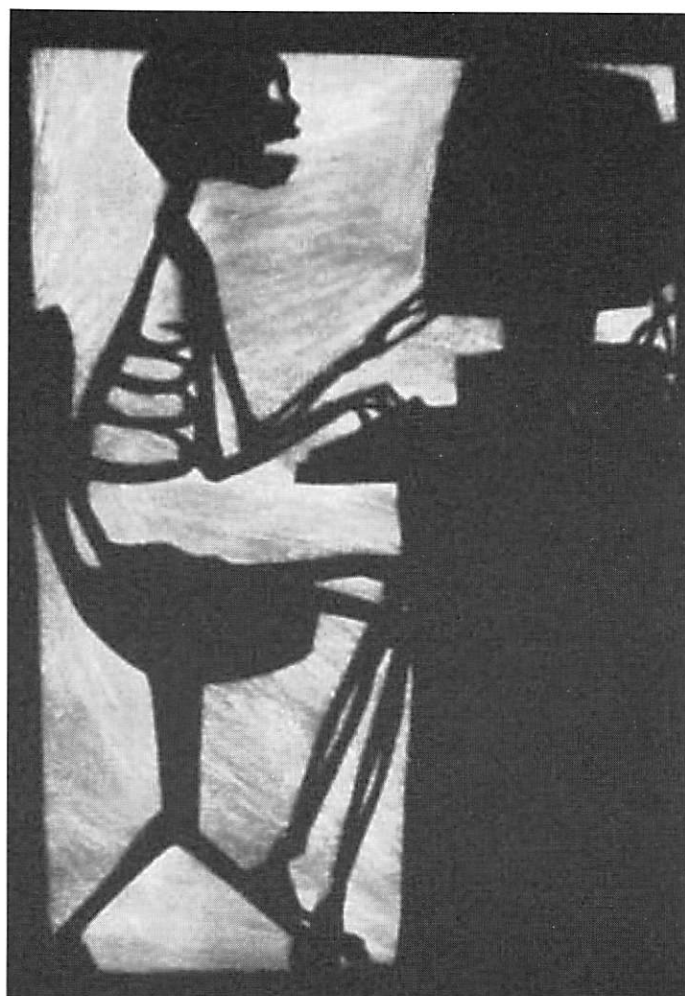


Library of Stencils used for images on page 28



If you start from scratch and use water-based paint, the best choice for the stencil is mulberry waterproof paper (isekatagami), acetate, Denrill film, waxed paper or polyester. With oil based paint, use stencil paper (linseed oil on paper) or synthetic paper (polyester, acetate).

Paper guideline for CYBER GLOW
©Béatrice Coron



CYBER GLOW print made © Béatrice Coron

To cut use a healing mat and an Xacto knife. For heavier polyester films you'll have to use a heatpen on glass.

Be careful with your stencils. For a repair, first apply strong tape on both sides of the tear. Recut to the original shape. Afterwards clean carefully and store dry and flat.

Looking at various technical approaches:

In Japan, the stencils were used for the printing of the kimonos. The stencil paper was mulberry paper soaked in persimmon juice, then smoked to make it waterproof. You can buy this paper called Isekatagami from the Minomusi studio (available on the internet). The dye block was passed through this stencil on to the material. In this manner the entire piece of kimono material could go in the dye vats. Traditional stencils have exquisite designs. Human hair was used to line and reinforce the cutting itself. To pass a dye block through the holes means that the cut stencil looks exactly like what is seen in the final print—a papercutting can be reproduced. For example: beginning with a basic black and white shape, by using black paper and white ink through the stencil the shape reproduces to reflect the original image.

At Atelier Sauté in France, cuttings are made on zinc or copper plates. Artists in this atelier use Xacto blades 11 and an electric stone sharpener. In this way they can use the same blade for weeks. To cut extremely thin plates (6/100 thickness), the cutting movement resembles punching. They prefer to use copper plates if they have to make a large quantity of prints though copper is more difficult to cut than zinc. Most of the prints produced in this atelier are very complex. Two of the most demanding tasks are analyzing colors and deciding which stencil to cut for each color. The artists build their colors from dark to light. Some of their reproductions include 40 or more stencils to make a single image. Sometimes mixed techniques are used: lithograph for drawing and pochoirs for colors. Each brush is used for one color only. The traditional brushes, called *pompon* (round with very short dense hair from the tail of wild pigs)



were imported from Russia. The atelier has been using these same brushes for over a century. Using such techniques, you can print in multiple. A greeting card in two or three colors can be attractive. Separate simple color technique is handy for reproductions of tiles or decorative work around the house. Working with multiple colors, it is important to make registration marks to have your stencils exactly in the same position each time for each application of color. Acetate also can be used to see the other layer beneath the stencil when you apply the paint. The advantage of acetate is its transparency. This can also be its worst enemy because it is confusing to decipher what to cut and what NOT to cut. It helps to have another paper on top of it to help you see while cutting. To make tiles look more realistic: mix paint with sand to apply through the stencil. Afterwards a high shine gloss can make the tile appear more realistic. Leave lines of grout between for a stunning effect.

There are many other ways to use stencils. One can apply paint directly on them. For example, I used an etching press and linseed oil stencil paper to produce a series of prints. Depending on the drawing, I could print 10 to 20 images from one stencil. This can give a woodcut or linoleum quality (and nothing is more immediate than paper cutting in the print studio). A silk screen can also be used with your cutting as a mask. On a smaller scale, you can make a stamp using a piece of wood for the handle and use craft foam for the stencil. Ink the foam with a regular inepad. Such a project is handy to make stationery, cards, and decorations on napkins and ephemera.

Of course imagination is the limit and you can combine cutting and printing and discover a whole new dimension to papercutting.

Further reading online:

Collotype & Pochoir

<http://library.ucsc.edu/exhibits/trianon/cp.htm> from the Trianon Press Archive

Pochoir Printmaking, a brief history

<http://www.ccaa.edu/~steinb/347/pochoir/>

Books:

Traite d'Enluminure d'Art au Pochoir, Jean Sauté, Paris: Aux Editions de l'Ibis, 1925

Pochoir: Practical Stenciling for the Book Arts, Vance Gerry, Pasadena: Weather Bird Press, 1991

Websites:

Ambush in the streets, pictures of pochoirs in the street of Paris by Blek, Miss-Tic, Nemo, Jerome Mesnager, le bateleur

<http://www.cooper.edu/art/lubalin/ambush>

Pochoirs de Paris (in french) with Alias, Bounty, Miss-Tic, Elfemar, Manda, Ultra, Chat noir, Zao, Marie Rouffet, Dauphin, Nemo....

<http://perso.club-internet.fr/cecilia8/auteur/>

Decorative stencils:

The Stencil Artisans League, Inc <http://www.sali.org/>

The Stencil Library <http://www.stencil-library.com/>

LA stencils <http://www.lastencil.com>

<http://www.periwinkle.com>

periwinkle stencils

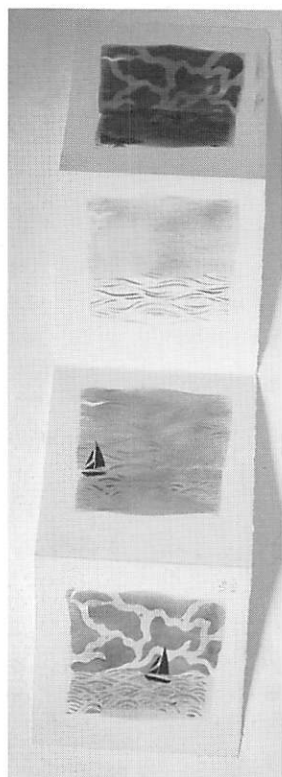
<http://www.cybertours.com/periwinkle>

Japanese style and to order waterproof traditional paper:

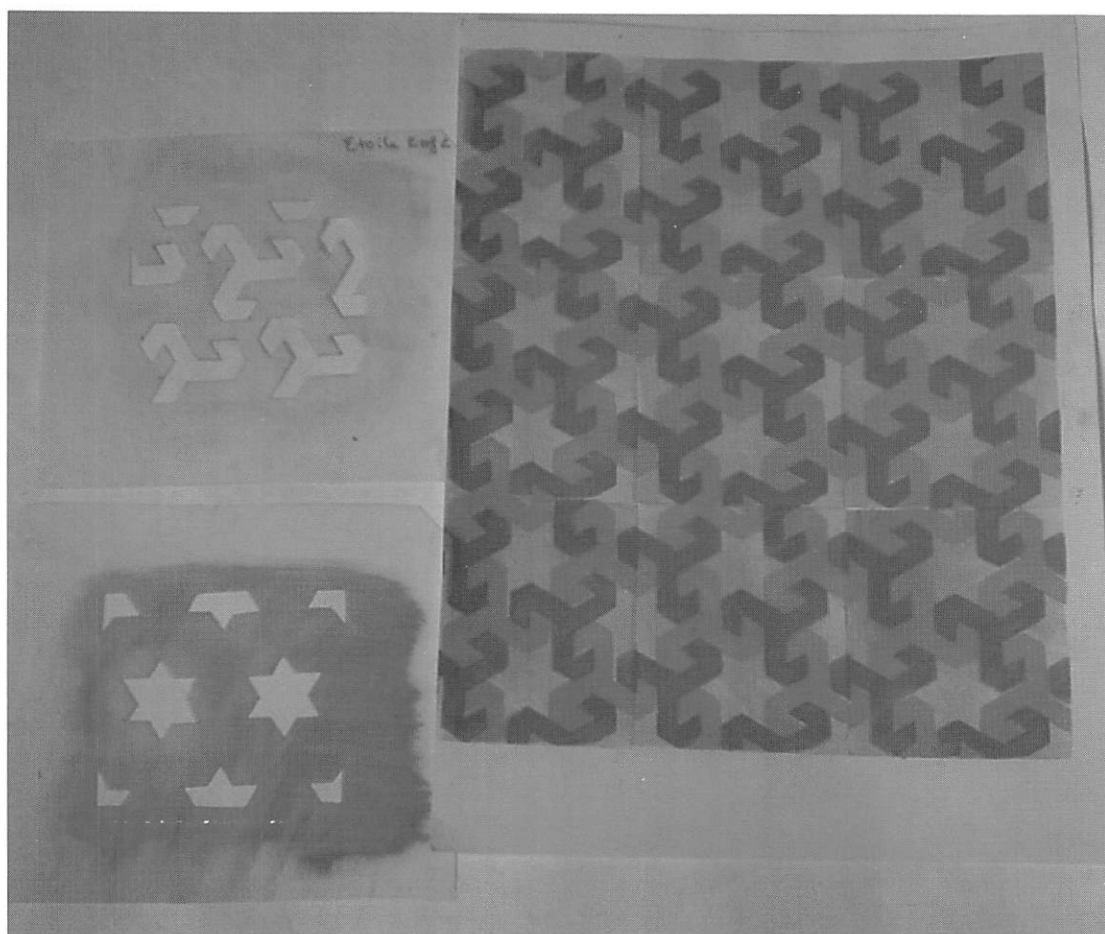
<http://www.ztv.ne.jp/minomusi>

Béatrice Coron <http://www.beatricecoron.com>

Email: b@beatricecoron.com



Prints made using the stencil library shown on page 26.



Tile prints using cut outs shown.

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The Guild of American Papercutters works towards promoting and enhancing the art of papercutting in all its various formats. We encourage you to join us for the knowledge and fun of papercutting from America and around the world. The Guild's magazine, *FIRSTCUT*, is published four times a year and invites submission of articles exploring historical and contemporary papercutting issues, talents, and techniques.

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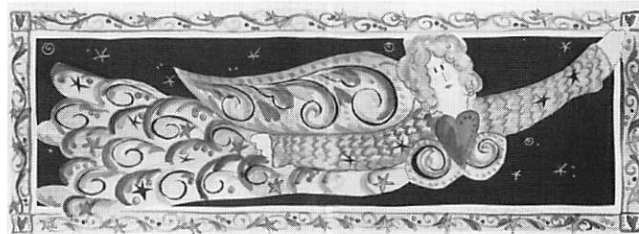


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