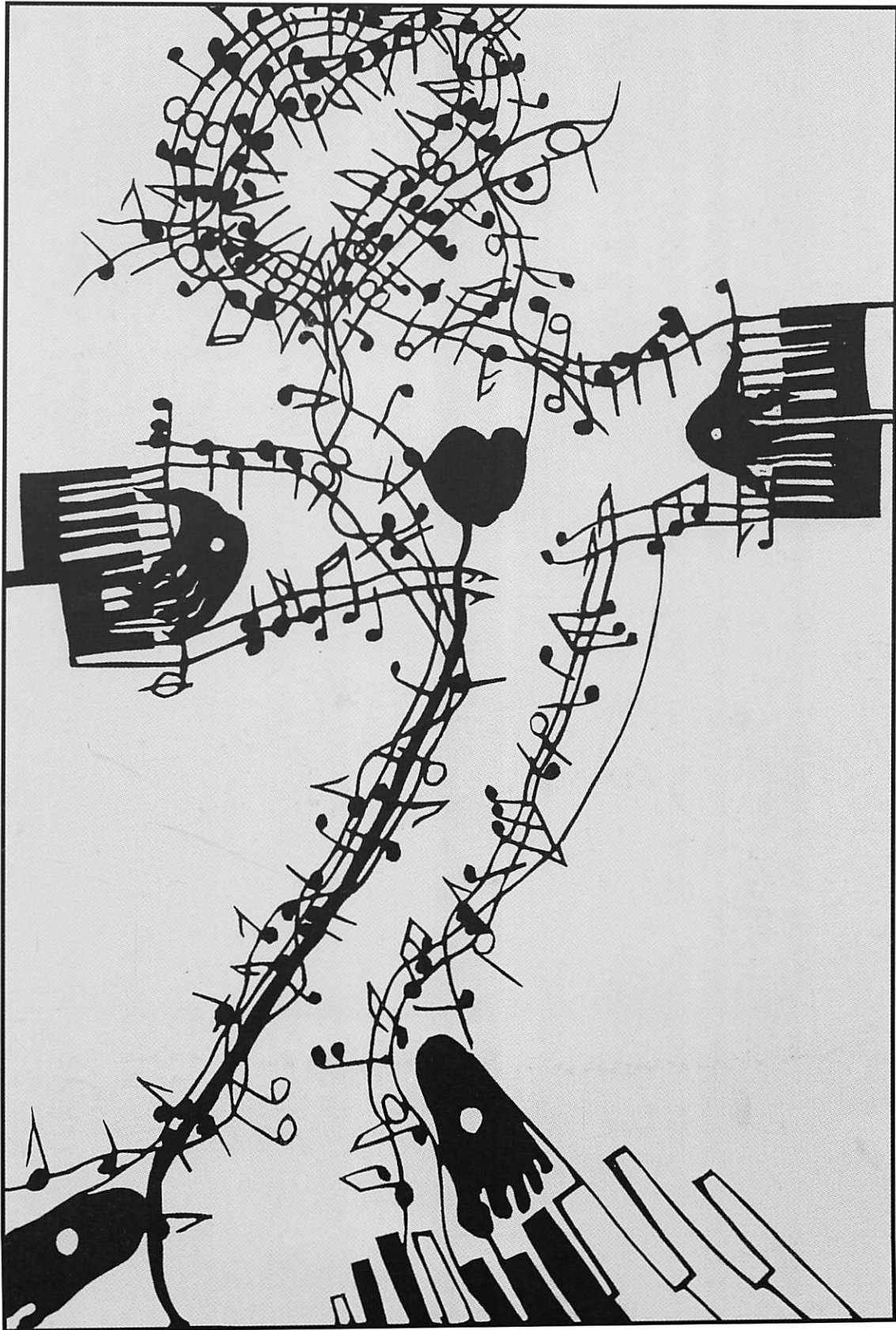
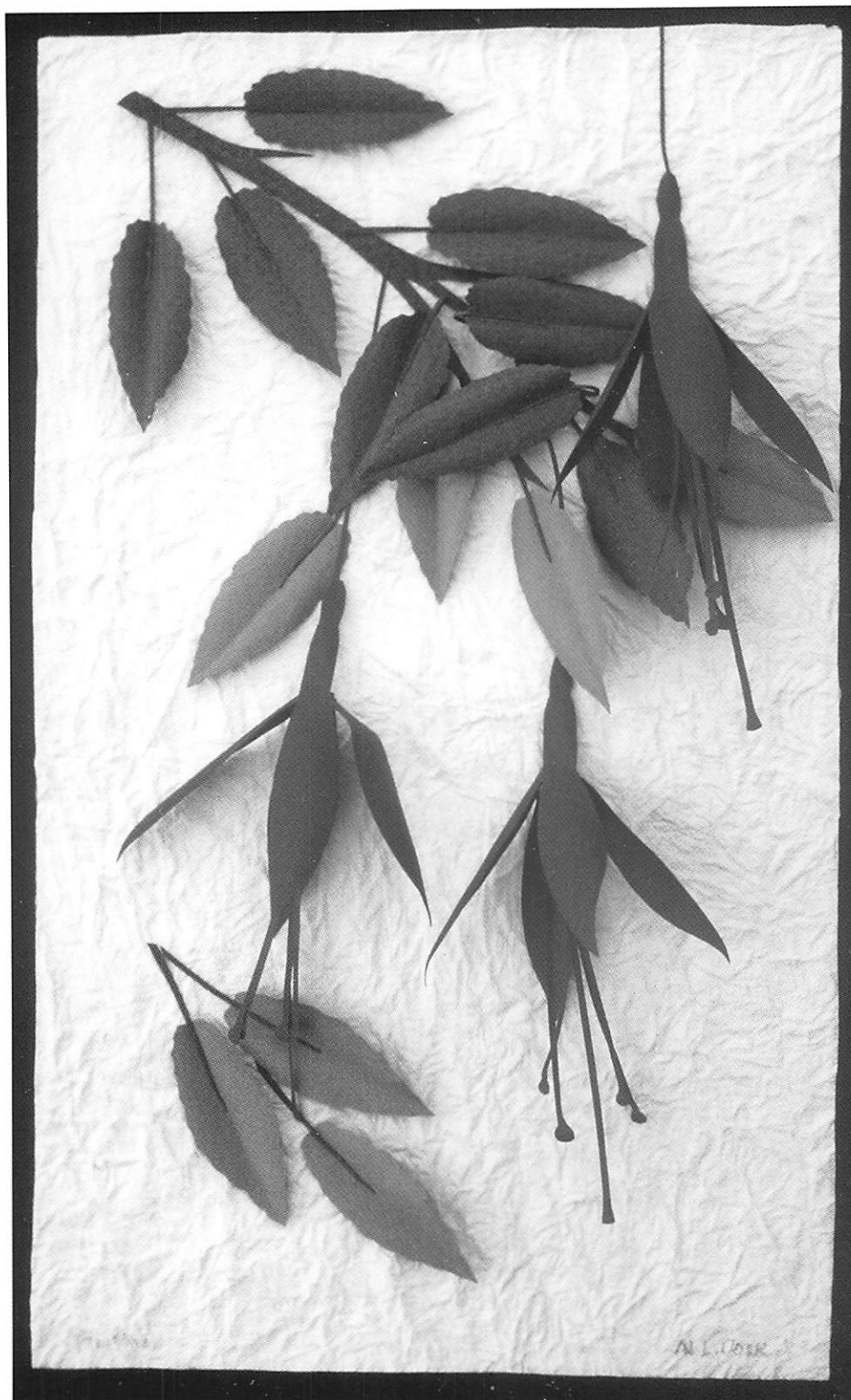


FIRST CUT

A GUILD OF AMERICAN PAPER-CUTTERS' PUBLICATION

Vol. 16 No. 3 Summer 2002





FUSHIA
 © Nancy Lenore Cook
 Original Size: 10"x20"

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*, Bette Wells-*Reporter*, David Shelly-*Treasurer*, Nancy Shelly-*VP Programs*, Faye DuPlessis-*Programs Assistant*, Marcia Egan-*VP Membership*, Don Cook-*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

Dear Members,

We've just completed a very successful Collection 2002, in Montreat, North Carolina. At times like this one, I wish there was a way to capture the excitement and creativity all of us felt, and send it on to all of our Members.

We had presentations and engaging workshops, including a nature hike to gather sketches to cut botanical designs. The mountain setting of North Carolina was beautiful. I want to thank all of the members who participated in the Collection to bring it so successfully together.

Summer is just around the corner, and many of us are feeling the crush of family activities, vacation planning, and how to fit it all in. Recreate...is the beginning of the word recreation, you need to find moments to be quiet, take a small sketch book with you, in whatever is the bag for the day. Find time to observe. An idea may be waiting for you to find it.

The beauty of summer is all around you, a child's bouquet of buttercups on the kitchen table, baby birds taking flying lessons, goslings waddling along, roses blooming.

The planning is beginning for our Collection 2004 in Asilomar, California. It is a trip to be anticipated. I hope you will be among the members attending.

Sincerely,

Nancy Cook, President

EDITORIAL COMMENTS

In this issue we're visiting the studios of some of our guild's papercutters. Some are small, some are elaborate, but I'm sure you'll agree all are intimately personal. You'll enjoy this look into the lives of other papercutters. As you read this issue, you will find an interesting mention of Dutch papercutter studio space in Beatrice Goodpasture's review of the Dutch guild's version of Collection called Contact Day (held about the same time as our own get-together!)

Kitchen table to full-blown real estate – papercutting studios are as fascinating and individual as the artists that create within them.

Angela Mohr, Editor

FIRSTCUT DEADLINES

AUTUMN – August 1

WINTER – November 1

SPRING – February 1

SUMMER – May 1

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Front & Back Cover:

Front: PASSIONSMUSIK ©1999, by Ursula Kirchner, Germany; Original size: 29.2 x 20cm (11 5/8" x 8").

Back: Dulcimer@2002, by Jill Turner, Canada; Original size: 8"x8"

Errata: In Spring 2002 issue: pg. 9, *Where to Go? What to See?* — Düttenhofer originals should read Luise Düttenhofer, without the dots.

MEMBER HOMEWORK

Fall: Celebrating Autumn and Spiritual Holidays

Winter: Wind, Seed Catalogs, Stripes

Spring: Herbs, Trellises, Yard Equipment

Summer: Flags of Many Kinds: Patriotic, Multi-national, Front Porch

Cutting Edge: Discussion of recycled paper usage.

FootQuote for the next issue: *Papercutting limericks about fall and the holidays – for example:*

I picked up my scissors to cut.

I needed to break from a rut.

Though I started Fall leaves

With a border that weaves,

The foliage resembled my mutt. OR...

The holidays are coming quick.

My holiday card should be slick.

I cut, snip and paste,

Trying hard not to waste,

The paper I labored to pick. ... and so on ...

Guild Business

GUILD OF AMERICAN PAPER CUTTERS

Board of Directors Meeting

April 17, 2002

Montreat, NC

President, Nancy Cook, called the meeting to order. Dick Harris reminded us that over the past fourteen years our organization has made tremendous progress through our programs and First Cut. Although many goals have been fulfilled, several projects are still on the back burner. We need to address the issue of how to attract younger members. We also need to determine what our next step will be concerning our 501C3 non-profit status. Following a lengthy discussion, Lynn Askew moved and Angela Mohr seconded that we form a Long Range Planning Committee. Motion carried. The committee will be composed of Dave Shelly, Bernie DuPlessis, Dick Harris, Gerry Schouten and Ed Schaich, as alternate. This committee's responsibility will be to explore issues and set goals for our organization. These goals will be presented to the board for consideration. Dave stressed the need to establish a budget to support the funding for these goals. The interaction between the Long Range Planning Committee and the board will require a process of give and take. On a broader scale, members are encouraged to form chapters in their areas and set goals for their chapters.

TRAVELING SHOW – Don Cook volunteered to chair the current traveling show. Each time we have organized a traveling exhibit, a new set of issues has presented itself. A reduction in support funding to galleries, museums, and educational facilities has affected our guild and our financial responsibilities for these exhibits. Kathy Reed discussed the diversity among exhibit sites on issues of sales commission, gallery invitation costs, and reception costs. Our problem is that we do not have an established policy. Currently, those members who volunteer to host an exhibit in their area must do their own negotiating with the host site. Kathy inquired if we have exhibition guidelines for our members to follow. Nancy Shelly suggested that each member responsible for the traveling show submit a written report of what

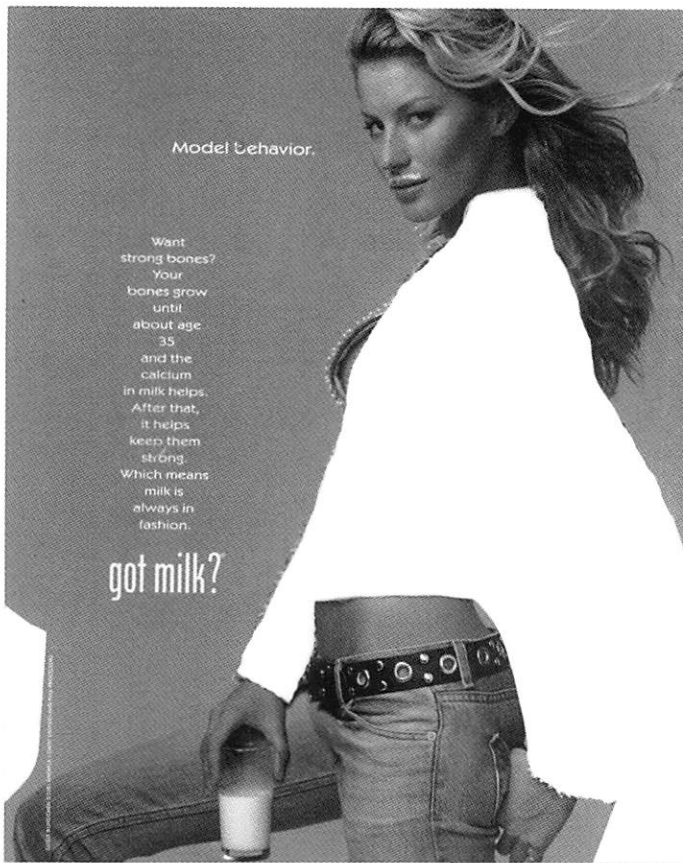
he/she did. Faye would like us to create a promotional packet to present to prospective host galleries. Lynn moved and Gerry seconded that we plan to budget a maximum of \$150 for our part in helping to offset a gallery's expenses for mailing and reception costs. Motion carried. An Exhibition Committee was formed to set policy and create an organized agenda program to follow for our exhibitions. The committee members are Judith Meyers, Nancy Cook, Lynn Askew, Sharon Schaich, Kathy Reed and Angela Mohr.

INSURANCE – Dick Harris moved and Karen Schools seconded that we authorize the treasurer to pay the \$273 invoice for a one year \$1,000,000 general liability policy with the Hoaster and Gebhard Co. Motion carried. This policy will only cover the guild at specific locations, such as exhibitions and Collection sites. It will not cover work in transit. This policy will only cover the guild, not individuals. This policy is renewable for a three-year period at an annual cost of \$273. Following further discussion, it was decided to table the future of the insurance policy until more research can be gathered and presented to the board for consideration.

WEBSITE – Beatrice Coron has volunteered to maintain our website on her geo.cities site. Although the site is free, it is overloaded with advertising which is annoying to people who want to view our site. We do own a domain name of papercutting.org. Dave moved and Gerry seconded that we have our own paid website that we budget as an annual expense. Motion carried. A Website Committee was formed with Angela Mohr, Dick Harris, Beatrice Coron, and Scott Buchanan as members. Judith Meyers volunteered to check about a website software program similar to one she uses.

COLLECTION 2004 – Alice Helen Masek is waiting for Asilomar to contact her with available October dates. Consideration will be given for the Jewish holidays when a date is selected. Alice Helen will be working with a group of West Coast members to plan Collection. Her husband will be working on some activities for the non-cutting members who attend.

PROGRAMS – Faye announced that several



members have volunteered to host a program. Individual program meetings will be announced soon.

OUTREACH – Alice Helen has been communicating with a man in prison who is a papercutter. She would like to share information with him. After a discussion, it was decided that rather than send him issues of FIRSTCUT, she would send individual articles that may be of interest to him. The issue of security of addresses and email was discussed. Dick moved and Judith seconded that personal addresses and email information be removed from FIRSTCUT. Only the official Guild of American Papercutters address will appear in the magazine. Motion carried. If someone wants information about exhibits listed in FIRSTCUT, they should send a SASE to the official guild address.

Meeting adjourned.

*Respectfully submitted,
Sandra Gilpin
Secretary*



Sukey Harris shows how to recycle papers into cuttings in her "Paper Passions" workshop at Collection 2002. Here is an example of a commonly seen ad, and the resulting papercut.

Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

July 27 – Sept. 1, 2002

Seippel Homestead and Center of the Arts
1605 N. Spring Street
Beaver Dam, WI 53916
(920) 885-3635

*Sister Clarice Steinfeldt, SDS/GAP Contact Volunteer
Requesting new venues*

UNIVERSAL LANGUAGE: THE ART OF PAPERCUTTING

May 24 – June 28 2002

Bedford County Arts Council
Anderson House, Bedford, PA

Kathy Reed/GAP Contact Volunteer

July 3 – July 29

Community Art Center of Cambria County
Johnstown, PA

Kathy Reed/GAP Contact Volunteer

August 9 – September 17

Philip Dressler Center for the Arts, Somerset, PA
Kathy Reed/GAP Contact Volunteer

GAP MEETINGS

Meetings are usually held the 3rd weekend of the month, alternating Saturdays and Sundays. The dates, places, and directions to the Fall and Winter guild meetings will be announced in the next issue of FIRSTCUT to allow ample time for attendance.

COLLECTION 2004

October— 2004

Asilomar Conference Center, Pacific Grove, CA

guild and the art of papercutting. Gypsy Hill Gallery has hosted the previous traveling show and will be hosting the current East Coast traveling show in February 2003.

Gypsy Hill Gallery is located in the historic district, a half block east of the square. Caryn Griffiths, owner of the Gypsy Hill Gallery, does extensive advertising and provides an opening reception for the show. The reception will be held on October 6, 2002 from 1 to 4. Guild members are encouraged to demonstrate papercutting at the gallery throughout the month of October. Please contact Caryn if you would like to demonstrate.

The theme for this show will be: *Music Is*

To participate in this show:

- * All entries must be ORIGINAL PAPER CUTTINGS designed and cut by the artist.
- * This show is open to all members in good standing with dues paid for 2002.
- * All work must be for sale. You may submit more than one piece.

There is no show fee. The only cost to you is for shipping your work to the gallery. You must enclose the amount to cover return shipping in the event that your work is not sold. If your work is sold, the gallery receives a 40% commission so price your work accordingly.

- * All pieces should be mailed parcel post (no UPS please) and must be received during the week of September 30-October 5.
- * Enclose all pertinent information: Name, address, phone numbers, email address, title, and price.
- * All work must be framed to gallery standards and ready to hang. Framed work should be no wider than 42 inches.

If you have any questions, please contact Caryn or Marcia. Please let one of us know by August 1, 2002 if you plan to participate and how many pieces you will be sending. Contact info:

Caryn Griffiths, Gypsy Hill Gallery

47 East Main Street, Lititz, PA 17543 • 717-732-2696

Email: gypsyhillgallery@dejazzd.com

Website: www.gypsyhillgallery.com

Marcia Egan

P.O. Box 281, Enola, PA 17025 • Email: eganm@pa.net

2003 Northwest Exhibit of the

Guild of American Papercutters —

The Diversity of Papercuts

This exhibition will be at the Washington State Convention Center in Downtown Seattle, during July, August, and September 2003.

Taking On the Traveling Show

If you know of a gallery or exhibit area in your area suitable for our Traveling Show, or have questions about the show, contact Don Cook, our new Exhibits Coordinator. Consider making this *your* time to promote and encourage papercutting by being a Contact Volunteer in your community.

Papercutting Show at Gypsy Hill Gallery —

Music Is

The Guild of American Papercutters has been invited to have a special exhibition of papercuttings during the month of October at the Gypsy Hill Gallery in Lititz, Pennsylvania. This is a wonderful opportunity to exhibit, demonstrate, sell our work, and spread the word about the

The exhibit space can accommodate approximately 32 frames sized up to 20" x 26" maximum for each piece. There is a \$25 exhibit fee. The title of the show will be: The Diversity of Papercuts. Art may be for sale but not required to be. For those interested in selling their work, the prospective buyer will be directed to contact the artist directly. There will be no commission. The artist must assume full responsibility for insurance.

Entries must include:

- 3 slides, each labeled with your name, title, size, and year
- Self-addressed stamped envelop for slide return
- Entries must arrive by December 31, 2002.

Mail entry to
Lucrezia

Bieler-Berli,
7724 37th Ave NE,
Seattle WA, 98115
Email: bieler@mac.com
Phone: 206-527-9906



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If you have any questions, please contact either Lucrezia Bieler-Berli or Sharyn Sowell at sowell@fidalgo.net or phone 360-424-5846

Midwest Cutters!

The Midwest Traveling Show is looking for new exhibit venues – the last day for the New Glarus show was June 30th. Where to go after that – universities, community colleges, banks, folk art galleries, libraries? Are there creative ideas available? Contact Sr. Clarice Steinfeldt steinfeldt01@dsha.k12.wi.us or by the good ole telephone 414-453-1871.

Universal Language:

The Art of Papercutting

We have 58 pieces by 37 members of GAP. Now pictures are online at
<http://geocities.com/guildpapercutters/queensNYC.html>

Take a few minutes and see what members sent in for the show! If you don't have a home computer, ask your local librarians to help you locate the address on the public library's computer. They may want to share the address with others visiting the library!

MEMBER DATES AT A GLANCE

Barbara Buckingham

Two White House gates

Agora Gallery, Soho, New York City, NY, Aug. 22 – Sept. 10

Beatrice Coron

One piece in this show:

New York Historical Society Building on the Flatiron –
THE CENTENARY OF A NEW YORK ICON, April 23- Sept. 1
4 papercut artist books at

The National Museum of Women in the Arts
Washington D.C.

TEMPTATIONS, March 4, 2002 – Jan. 5, 2003

Faye DuPlessis

One-Week Beginner Workshop

Augusta Heritage Center, Davidson Elkins College, Elkins, WV –
Aug. 4 -11

Marcia Egan

Demonstrating: Iron Heritage Festival, Danville, PA– July 20

Marie-Helene Grabman

Waterfront Arts Festival, Saugatuck, MI – July 6

Art Festival, South Haven, MI – July 7

Cain Park, Cleveland, OH – July 12-14

PA State Craft Festival, Lancaster PA, – July 26-28

Arts Festival, Brighton, MI – August 10-11

Art on the Green, Franklin, MI – Sept. 2

Art and Apples Festival, Rochester, MI – Sept. 7-8

Art in the Park, Birmingham, MI – Sept. 21-22

Traditional American Crafts Show, King of Prussia, PA – Sept. 27-29

Waterford Homes Tour and Crafts Fair, Waterford, VA – Oct. 4-6

Lang Folk Art Show and Sale, Lang, WI – Oct. 18-20

Folk Art Show and Sale, York, PA – Nov. 22-24

Kathy Reed

Workshops

Touchstone Center for Crafts

Fundamentals of Papercutting – June 24-28

Community Art Center of Cambria County – July 8

6 - 7p.m./ Slide presentation - *A Broad View of Papercutting*

Patti Rooks

Display of lampshades with papercut western silhouettes

WESTERN DESIGN EXHIBITION, Cody, WY – Sept. 17-21

Nancy Shelly

Fine Craft at Kingston Pottery, Middletown, PA – Sept. 21-22

Traditional American Crafts Show, King of Prussia, PA –

Sept. 27-29

Waterford Homes Tour and Crafts Exhibit, Waterford, VA Oct. 4-6

North Penn Holiday Crafts Market, Lansdale, PA – Nov. 16

Sr. Clarice Steinfeldt SDS

Jacksonport Craft Cottage, Sturgeon Bay, WI–April 26-Oct. 13

A Fair to Remember, West Bend, WI – Aug. 24

Harvest Moon Over the Bay Art & Craft Fair, Whitefish Bay, WI
– Oct. 26

To submit your dates for a showing, or where you can be seen at a show, contact the editor to have the date included in the Member Dates at a Glance. FIRSTCUT issues are usually mailed about 3 weeks after the deadline dates shown on the Contents page.

Member Commentary

Paper Angel Program

Donations from members interested in contributing to the support of the Guild beyond membership are gratefully accepted and appreciated. The newest Paper Angels since the last issue is:

Pat Stuntz



GAP Items for Sale

For the following GAP items contact Marcia Egan, PO Box 281, Enola, PA 17025 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 month's dates); **Silhouette Book** – \$5 (a fundamental overview); **Show Catalog** – \$5 (a crash course on other members' styles)

German Papercutter Guild's Fall Meeting

The German Papercutters fall meeting is planned for September 29th in Sebintz near Dresden. (Sebintz is online if you want to find out more about the area.) They will be in a very big youth center, which has a lot of simple double-bedrooms with WC and showers. It will be inexpensive...about 15 EUR a night with breakfast. (*Ed. Note: As of Feb. 23, the EURO is worth .87 in dollars.*) They have plenty of rooms and you can stay longer. Contact Ursula Kirchner if you are interested at ou.kirchner@t-online.de

Papercutting Images in FIRSTCUT

When submitting a papercut image to FIRSTCUT for publication, please include your name, the title of the papercut, and the cut's original size. Digital images sent through email should be at least 200 dpi – lower dpi makes the piece appear ragged when printed.

In the News

In March, Sandy Gilpin and her papercuttings were featured in the York Daily Record news-



©Ursula Kirchner

paper. She also had a feature spot on WPMT, a regional affiliate of FOX TV.

A Note from Britta

Dear friends,

It is a lovely thing to have the kind thoughts and good wishes of friends to draw upon "as needed". A precious medication! Thank you so much for taking the time to think of me at Montreat. I have had the privilege of meeting Ingrid's fabulous "circle of seasons" face to face - how special to get a print of it. Thank you all. Fondly, Britta Kling, CA

Neil Haring says....

...I was very pleased to receive the card from all of the cutters at Collection. It certainly did make me feel better. I am doing very well. ...Please give my thanks to everyone for all the cards and prayers. It is a comfort to know people are thinking of [me] and wishing [me] well.

God bless – Neil

and Faye Says...

Faye DuPlessis asked us to pass along her gratitude for the cards, notes, and emails of encouragement during her recent illness. Your kind thoughtfulness was appreciated!

Moving the Traveling Exhibit

I helped Dick & Sukey, Paul Beal and Sandy Gilpin hang the traveling exhibit (the Queens Library show) in Hershey yesterday. WOW! Some of those people are even crazier than I am! The pictures on the website just don't show how wonderful these papercuttings are. You should see the one by William Oellers, CORNUCOPIA. It would knock the scissors right out of your hand! – Marcia Egan, PA

October Issue of MIDWEST LIVING

MidWest Living magazine has built and decorated Shaker Idea House 2002 in Antioch, Illinois, to showcase a more simplified home in our busy complicated world. Guild member, Sr. Clarice Steinfeldt, was asked to do some Shaker papercuts. She has three Noah's Arks, one alphabet, and five Shaker chairs/table pieces on display in the house. The October issue of the magazine will have an article about the house and its decoration.

Thank You

My sincere thanks to the GAP Board of Directors for the honor of receiving a Certificate of Appreciation at

Collection 2002. The Certificate was designed and cut by Karen Shain Schloss of Elkins Park, PA and featured a lovely cut border and her exquisite calligraphy. My two years as President of GAP were rewarding and fulfilling, but the best part was the opportunity to meet and talk with so many papercutters all over the United States and even some members in Europe. I believe we are truly unique as a guild of artists who readily share our experiences and expertise, and every time we meet there is an electric charge of inspiration that continues to flow among us. – Sharon Schaich, PA

Wahls Nase

One of our German members, Ursula Kirchner, has illustrated a book of poetry called WAHLS NASE (Wahls Nose).

It is a humorous collection

of brief poems

and prose celebrating noses.

Though the

book is written

in German,

Ursula's entertaining

papercuttings on each page leads the

reader to imagine what the words must be. Congratulations

Ursula!



WARNUNG

©2002 Ursula Kirchner

Professional Members!

To our professional members: When you are on the show circuit, please consider posting a small sign encouraging customers to ask about GAP's traveling exhibits. Many people of diverse backgrounds visit artisan shows and may know of venues where a traveling exhibit would be welcomed. Once exhibit venues are identified and contacted, other guild members living locally may be able to handle the show.

A Cut for Sukey

To Sukey Harris: Our Principal Proponent of Passion for Paper, our Songwriter, our Workshop Giver, Our Paper Performance Artist, our Muse, our Enduring Inspiration...Long may she wave, flutter, collect, and cut. Thanks so much!

– Judith Meyers

Judith Meyers cut this



©Judith Meyers

image with Chinese scissors from silhouette paper (Original 7" high) "with mighty inspiration from Collection 2002, Montreat, April 2002."

[Ed. Note: Sukey Harris wrote a parody of the song, Bye Bye Blackbird, built an elaborate paper hat, and then sang the song for Collection attendees.]

The Shoebox Exhibit

One of the workshops at our recent conference in Asheville involved the creation of a new GAP exhibit that travels in a container the size of a shoebox. GAP member Bette Wells, whose specialty ranges from designing paper dolls for publication to creating exotic collages with stamping, decorated an archival box with images and text from Joyce Kilmer's poem Trees. This box of 5x7 papercuttings, each sheathed in a protective cover, will be available to GAP MEMBERS who can find a venue to hang the exhibit, preferably behind glass.

At present there are approximately 30 pieces in the box. All GAP members are invited to create a cutting inspired by nature to fit on a 5"x7" matboard. Sharon Schaich will mail you the matboard (archival and cut to size) if you call her at 717-626-4330 or send a SASE large enough to accommodate the mat.

We already have a request for the exhibit to hang in a library in September, so let's get cutting!

Trees

By Joyce Kilmer

*I think that I shall
never see*

*A poem as lovely as a
tree.*

*A tree whose hungry
mouth is prest*

*Against the earth's
sweet flowering breast;*

*A tree that looks at
God all day,*

*And lifts her leafy
arms to pray;*

*A tree that may in
Summer wear*

*A nest of robins in her
hair;*

*Upon whose bosom
snow has lain;*

*Who intimately lives
with rain.*

*Poems are made by
fools like me,*

*But only God can
make a tree.*



KREED TREE © Kathy Reed

A Review of Collection 2002



Here are reviews of most of the workshops and presentations held at Collection 2002. Some topics briefly touched here, or not at all, will be explored with more depth in the Fall issue of **FIRSTCUT**.

A New Member's Overview

By Debbie Baird

I am a recent member of GAP, having joined in Summer 2001. My curiosity was aroused when I read descriptions of Collection 2000 in Colorado. I started making plans to attend the conference in Montreat, N.C.

I am glad I followed through on my plan. The setting was idyllic. The view outside my bedroom window looked like a fairyland at night with house lights and streetlights twinkling among the evergreens up the side of the mountain. The mountains kept us entertained with their moody weather. The staff at the conference center was very cordial and helpful as well.

*When I arrived at Montreat, I only knew GAP members as bylines from **FIRSTCUT** articles. All the Guild members were friendly and approachable. To start con-*

necting names with faces, I volunteered some time at the registration table. The outgoing Jill Turner greeted me in her vivacious manner, complete with a Canadian flag pin.

The meals were to die for (excuse the cliché). Buffet meals three times a day (both vegetarian and regular entrees) and buffet snacks twice a day! Oh dear, we needed to develop an aerobic snipping class!!

The open discussion sessions and the classes were all very helpful. We heard differing opinions about paper, scissors, knives, mats, frames, and glass. We saw cuttings petite and cuttings grande. We saw plain and fancy cuttings, all breathtaking. We saw cuttings made after hours of painstaking designing and planning. We saw cuttings made spontaneously in a matter of minutes and themes ranging from whimsical to somber.

*Having arrived safely home, I am trying to absorb all the information from the notes I took. I am poring over current issues of **FIRSTCUT** to match names, cutter's profiles, and cuttings from the Gallery. In addition to this, I have visited several GAP members' websites to study their cuttings.*

I would strongly encourage all members, regardless of

level of expertise or history of cutting, to make a concerted effort to attend Collection 2004. I guarantee this will jump-start your cutting skills and knowledge as well as help you forge mentoring relationships.

Though I have been snipping away since 1980, I know my paper career began in earnest in April, 2002.

Papercut Calligraphy – Karen Shain Schloss

Reviewed by Kay-Marie Buchanan

Karen Schloss combines her calligraphy, graphic design and papercutting skills to create all varieties of scribal arts including testimonials, awards, and invitations to commemorate life-cycle events like births and marriages. Her work is truly awe-inspiring. I am pleased that I attended her workshop. I now feel prepared and excited to try my hand at cut calligraphy.

Here is a brief synopsis of some of the information she shared:

First of all, Karen sketches her design on graph paper to help keep the lettering straight. She lays the graph paper over 2 pieces of paper which are attached to her cutting board with removable tape. One paper is used as an original and the other one as a security blanket in case something happens to the first one.

As Karen explained, when designing a piece, a cutter needs to decide the purpose of the lettering. *Will the words be the dominant focal point or will they just provide support to your main design?* Choose the type of lettering – positive or negative. Positive lettering is cutting around the letters, leaving the words on the page. Negative lettering looks like stenciling – the letters are cut out and the outline of the words remains.

According to Karen, when drawing your design, the most important thing is to make sure all of the letters are attached to something. It is easy to inadvertently lose a letter or two if you don't plan this ahead of time. A few suggestions for ensuring your piece will hold together include: a) attach letters to each other, b) attach letters to your artwork, and c) attach letters to a line above or below the words.

There are two aspects of lettering that Karen says are important to keep in mind when doing calligraphy. They are 1) *Sense of spacing* – the spaces between the letters need to be consistent throughout the piece, and 2) *Regularity* – the same letters throughout the piece must all look alike. For example, all of the “a’s” need to be the same size and shape. Also all of the letters with similar shapes (ie. d, p, q) need to look the same as well.

Establishing a uniform sense of spacing and regularity takes practice and patience. Don't give up!

Karen suggests several fonts easily adapted to papercutting. ITALIC resembles handwriting and lends itself to papercutting since the letters are connected. The other font she introduced us to is the 9th century CAROLINGIAN, which is a lower case alphabet. It can be combined with the capital letters of the UNCIAL font to form a complete package. Although she gave us samples of these (and you can find them in calligraphy books as well), she encouraged us to add our own style and flair to the basic fonts.

Most importantly, Karen says, “*Have fun!*” This is excellent advice from a gifted artist who obviously enjoys creating lovely keepsakes for families to cherish for generations.

Paper Gates – Barbara Buckingham

Reviewed by Debbie Baird

This woman is in love!! She is madly in love with gates and it shows. I learned so much in this workshop that it will be challenging to condense the material to an appropriate article length.

Barbara was formerly a registered nurse. With this medical background, she naturally cuts her paper with a surgical scalpel! She cuts her designs on silhouette paper and has the design printed on the white side. Many of her cuttings consist of multiple layers for a three-dimensional look. She mounts each layer on Plexiglass and puts toothpick spacers between each layer. If she uses three layers, the bottom layer is only 90% of the size of the top layer, which creates depth and perspective in her cuttings.

Barbara generously shared ideas, techniques, and materials with the audience. She does not use the “s” word (scherenschnitte), but sells her art as “handcut paper”. Barbara has cut gates in Belle Isle, Detroit; Williamsburg and Norfolk, Va.; the Winter Palace at St. Petersburg, Russia; Charleston and Columbia, S.C.; and even for Stephen King. Barbara draws her gates free-hand and takes liberties with the design.

Barbara said if something unexpected happens while cutting a design, she does not call it a mistake. She merely alters her design. How efficient and flexible! Barbara also gave a “GAP Gate design” to each participant for us to cut at home. Some people were finished with their gates before her talk was over!

One of the things I liked best about the presentation was how she knew the names of the blacksmiths who designed and forged the gates. She had taken time to find out about their lives and connected with the original blacksmith or a relative. I believe Barbara's

papercuttings will indeed memorialize many gates and maybe foster a preservation movement.

For more information about Barbara see FIRSTCUT: Vol 14, #3, Summer 2001 or visit her website www.papergates.com. Here is the gate we got to cut:

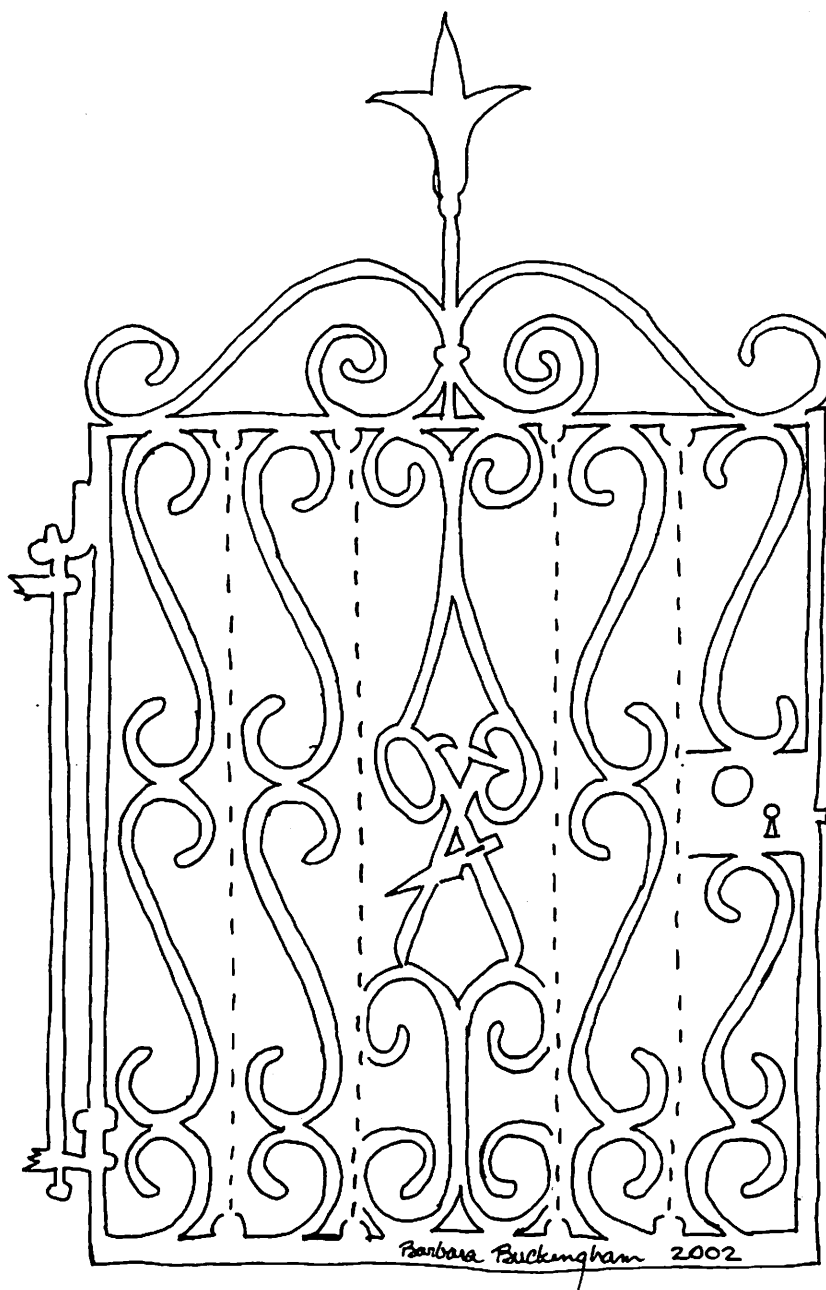
Round Table Session: Short-Cuts – Tools, Teaching Tips, Techniques.

Reveiled by
Richard Goodall

Most of this lively discussion concerned tools, with many speakers revealing their own particular favorites. The talk was fast and furious at times, so the following notes summarize what this reporter was able to jot down.

Naturally, at a papercutting convention, plenty of discussion of cutting tools is to be expected, and the audience was not disappointed.

For cutting with scissors, the Fiskars Micro-tip shears were recommended, especially for those who have trouble gripping conventional scissors. These are available through fabric stores. (The Fiskars catalog contains much more than scissors.) Scissors by Joyce Chen have plastic-coated handles, with large finger grips. Scissors with large finger grips are also available at fishing-tackle stores, as male fly-tiers tend to have larger fingers than women. Hair-cutting scissors were also recommended, as the blades have small ridges which grip the paper (espe-



cially shiny, slippery paper).

Knives are also widely used, and mention was made of the retractable X-Acto RX9 knife, available through United Manufacturers Supply and at art-supply stores. There are at least two blade widths available. Surgeon scalpels are available through medical supply stores. Very sharp replacement blades, similar in size and price to the X-Acto #11, are also available. Thick rubber grips are a useful addition for knives.

For trimming the edges of backing paper on picture frames, the Pro-line edge trimmer knife is available through United Manufacturers. Fine sandpaper on a sanding block was also recommended for trimming of backing paper, but is a slower method than a trimming knife.

Some cuttings need small, round holes. These can be knife-cut, but a rubber dam punch (a dental tool) was recommended. This instrument can punch holes of different diameters up to about 1/8th of an inch. It is available through dental supply houses. Bookbinding supply houses carry paper drills for this purpose.

A number of general tips were passed on. Soft, vinyl erasers, which will not damage the paper surface, are manufactured by Staedtler and by Koh-I-Nor. 3M makes a Scotch removable magic tape, which does not affect the paper surface. Environmental Technology (Fields Landing, Ca) manufactures a thick coating, claiming that one thick coat is equivalent to 50 coats of varnish. It is a 2-part, epoxy resin.

Several places sell useful devices for storing paper and/or having a portable cutting office. These include The Crop Shop and Creative Memories – both are scrap-book resources. Office-supply stores also have a number of portable, combined work surface and storage boxes. In all cases, the ability to carry various papers, paper projects, and tools was efficient when on a trip, if only downstairs.

Ed. Note: For quick, inexpensive display of cuttings, visit a baseball card and collectibles shop. Baseball and Pokeman cards have many sizes of hard plastic sleeves and Lucite protectors. The sleeves can be drilled and strung with ribbon to make a hanging case for a cutting so the receiver sees the back as well as the front. Lucite protectors sandwich the cutting between two pieces of beveled Lucite tightened together with brass screws. Sleeves sell for about \$2 for box of 25; Lucite protectors start at \$1 for a 3"x5" unit with a display stand.

Adventures in 3-D Papercutting – Nancy Cook

Reviewed by Kay-Marie Buchanan

It is impossible to do justice to Nancy Cook's work in a few short paragraphs. Her paper sculptures are simply stunning! She has been creating 3-dimensional masterpieces for twenty-one years. Using haircutting scissors and her imagination, she turns paper into gorgeous peonies, irises, daisies, roses, daffodils, columbines, dusty miller, geraniums and fuchsia, just to name a few. Besides perfecting flowers, which are so lifelike I expected to smell their fragrance, she has also designed and crafted a multitude of other creations. A very small sampling of these include:

SUMMER PORCH – An amazing interpretation of her grandmother's porch window.

BEAUTY IS IN THE EYE OF THE BEHOLDER – A beautiful scene captured in the pupil of a larger-than-life eye.

PENNSYLVANIA WOODLANDS – A flowing creek through a vast pine and deciduous forest.

SHELL SEEKER – A tranquil panorama showing her daughter gathering seashells on the beach.

Nancy has figured out the best ways to manipulate paper for various effects, invented her own shadow boxes, and developed effective techniques to photograph her work...all by the "seat of her pants". She has acquired a wealth of knowledge and is more than happy to share her experience with others. Don't ask her advice on pricing your work, however, since she herself does not charge nearly enough for her incredible creations.

At the age of 3, Nancy learned how to cut paper from her grandmother. Now that she is a grandmother, she is teaching, as well as learning. From her 4 year-old granddaughter she received instructions on cutting 2 hearts simultaneously using 2 different color pieces of paper and combining the heart from one to the border of the other to create "opposite" valentines. How lucky to have Nancy as a grandmother with the opportunity to continue the tradition of generations before her – if, that is, she gets bitten by the papercutting bug!

Honey, I Shrunk the Papercutting – Marcia Egan

Reviewed by Angela Mohr

Skinny strips of paper, little slotted instruments, toothpicks, patience, and a handful of laughter...that's what quilling with Marcia was like! Using narrow strips of paper (1/8" to 1/4" wide), Marcia showed us how to construct miniscule pansies for arrangement in a miniscule basket. (Marcia sold watches at Montreat with 7+ pansies inside the face crystal – we were waiting for this class!)

We began with an appropriate length of the narrow quilling paper and cut individual pansy petals and about this size – ●, but with a little stem on the bottom to be used as an insertion arm later in the process. When several of those had been done, we cut some leaves about the same size, again with a little stem.

After the pieces were cut and lined up, we used slotted tools to roll up pieces of quilling paper to use as bases for our petals and leaves. Each base was stuck onto a toothpick, effectively making a "stand" for each flower base.

The stem of the petals and leaves were then tipped in glue and inserted into the hole of the base (the hole left by the slotted tool when the rolled piece of paper was removed). The flowers were arranged in wicker baskets woven from more quilling paper.

Viola! A finished basket of pansies! I got as far as the first couple of flowers and attached them to my nametag. I knew early in the class the basket was going to be out of my realm, but I'm thrilled with my nosegay and still have it! I should have bought a watch!

Marcia mentioned a quilling shop in Connecticut: *Whimsiquills* – (toll free) 1-877-488-0894.

North to Alaska – Alice Helen Masek

Reviewed by Jill Turner

It was Thursday night at Collection 2002. Show and tell had finished and the lights dimmed and everyone waited for the presentation by Alice Helen Masek. We took a trip to Alaska via 140 slides taken by Alice and her husband on a six week trip to the North. We were mesmerized by pictures of sunsets, deep glaciers with deep blue fissures running through them, and of course icebergs. Wildflowers and magnificent totem poles graced the screen at various intervals. The presentation included slides of the workshops that Alice gave in Kotzebue (Arctic Circle), Skagway and on Kodiak Island.

The conclusion of this wonderful and entertaining presentation was the pattern used for the “Great Vision of Black Elk” papercutting that was hung on the wall. The pattern measures 8 feet high and 11 feet wide. To use Alice’s description – ‘Black Elk stands atop the highest mountain and around the base sweeps the circle of the world’. Parts of this enormous pattern were taken and made into smaller bits and were made available to us. In addition, Alice provided copies of designs inspired by local folk lore.

It was a beautiful presentation laced with lots of Alice’s good sense of humor. Thank you Alice.

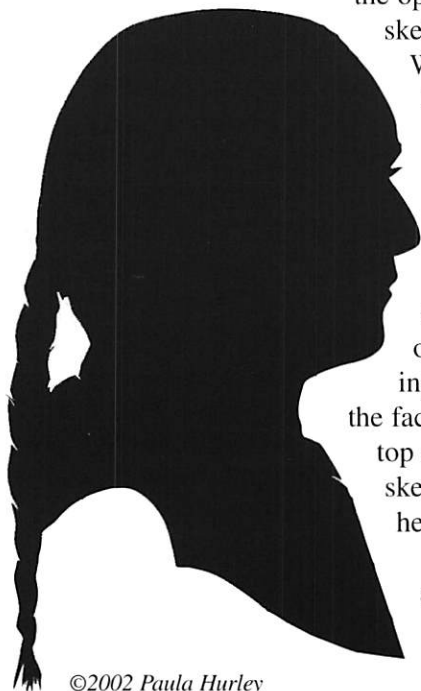
Cutting Silhouettes – Ruth Grabner

Reviewed by Sr. Clarice Steinfeldt, SDS

The silhouette workshop provided participants with the opportunity to “see-sketch-and-scissorscut”.

We were guided by Ruth Grabner, a professional silhouette artist for over thirty years. She suggested we “sketch” the profile beginning with the top of one’s head and moving down the front of the face. Then, return to the top of the head and sketch the back of the head.

Michael Marcus and Paula Hurley were our models for our profile



©2002 Paula Hurley

cuttings. After completing our first cutting, Ruth suggested that we try doing a second cutting without sketching. Both models offered unique hair-styles; Michael having a braid down his back while Paula had a challenging high “flipping out” back hair shelf. Seeing some of the cuttings of Michael, comments were made that several of the cuttings resembled George Washington!

Since all cutters wanted to cut rather than model, Ruth went to the highways and byways (halls of Assembly Inn) and found Beth Wunder’s husband, Bill, who graciously modeled while reading his book. Our challenge in this last cutting was to do a full-figure papercut.

The class was enjoyable, and Ruth encouraged us all the way.



©2002 Sister Clarice Steinfeldt, SDS

From Scissors to Laser: 20 Years of Cutting on a Fold – Judith Meyers

Reviewed by Kathy Reed

What began years ago as table decorations cut on the fold for a Christmas Coffee Party, has become a two-year-old family business in laser-cut paper ornaments for artist Judith Meyers and her daughter, son, and husband. For Judith, this process always begins with a hand-cut design – she doesn’t draw on the original cutting. If she does any preliminary sketches, she looks at the drawing while she cuts freehand with Joyce Chen kitchen scissors. Even the laser procedure and assembling its results are an intensive hands-on process. A Fort Collins company, *The Laser’s Edge*, scans Judith’s designs into their computer, then carefully controls the speed and degree of heat from the laser beam, as it reduces and cuts duplicates of Judith’s intricate cut work. These designs remain available in their computer system for additional cuttings. Judith uses small staples to secure the sections and a hanging cord at the fold.

Before embarking on this adventure as a family cor-



poration, Judith experimented and explored varieties of papers and many forms and traditions of Christmas trees. Earliest cuttings were from 'awful' construction paper, but Judith settled on a linen finish paper, *Paper By The Pound*, for its uniform color.

Her first showing of dozens of different Christmas trees was in 1986. Many unique trees have resulted from her research and creative vision, and Judith shared many of these at Collection 2002 as slides of her early work. Red and green unicorns were developed after considering the Cluny tapestries. An IROQUOIS NATIONS CONFEDERATION TREE featured weapons underneath. A TREE IN CONVERSATION WITH THE STARS was based on Martin Buber's writings as he looked from his cell window. Judith even cut a Pegasus surrounded by his constellation. These and other three-dimensional cuttings were featured in a 1987 Country Home Magazine issue, *Homesteaders' Holiday*.

In 1989 Judith received an A UW grant to travel to Holland and Switzerland where she could examine Hauswirth's cuttings with a magnifying lens. Afterward, she cut several original versions of Colorado scenes in the Swiss style. A watercolorist and quilter, Judith seems to fill whatever space she has with fascinating design and pattern. As her journey has continued, her preferred cut-

ting style (which she calls *wander cuts*) has recently brought her to the new discovery of inventive papercut face-masks that rest on eye-glass frames. Happy wandering, Judith!

Flights of Fancy – Paul Beal

Reviewed by Darcy Walker

My report on Paul Beal's workshop, *Flights of Fancy*, is about how to make ribbon birds. Paul supplied printed directions and long, pre-cut strips of colored paper. With those, we wove two lengths of paper together to form a bird with a knotted head, woven belly, and flowing tail feathers. I tried to add another strip of paper to make a dragon with a woven belly, but that didn't work.

I felt the original class handout would not reproduce in the newsletter, and needed a few clarifications. I thought Paul said he'd found it on the Internet, so I thought I could get a clearer copy. I was about to give up and call him about it when I found a site with directions. However, it has a strong copyright statement so it may not be possible to reproduce the website photos and directions, or the workshop pictures and directions.

Here is the website: <http://icandream.com/crafts/a/rib->

[bon/bird/index.shtml](#)

There are directions and photos for some other ribbon animals on that site. The print menu is blocked, but it is still possible to print the photos and directions. I wouldn't call this origami — perhaps paper weaving?

A few people got confused and tried to stick the head ribbons through the tail end, and then the bird didn't have a head. None of this makes any sense without illustrations! (*Ed. Note: We will be running this bird project, complete with instructions and illustrations, in the fall issue for holiday celebrations.*)

Jewish Papercutting – Karen Shain Schloss

Reviewed by Beth Wunder

On Wednesday evening, Karen Shain Schloss shared with us the history of Jewish papercutting. Visual symbols were used before words and are steeped in tradition. Some of the commonly used symbols include the Ark of the Covenant and the two tablets, the zodiac, the four seasons, the menorah, the pillars of the temple. The Hebrew language lends itself well to papercutting, which is traditionally done with a knife, and is displayed in homes rather than synagogues.

Karen's specialty is cutting *ketubot*, one-of-a-kind marriage contracts. Words, quotations, prayers are the three main things included on *ketubot*. Her beautiful, intricate work includes cutting symbols meaningful to the couple, combining calligraphy, both cut and written, with color added on top. She also explained her newest venture with limited edition laser-cut *ketubot*, and the complicated process involved in producing a large piece. These are being advertised nationally.

Karen is a graduate of Illustration from the University of the Arts (1973) and a founding member of the Guild of American Papercutters. She owns a calligraphy gallery in Elkins Park, PA.

Wildflower Walk and Sketch Session – Marie Helene Grabman

Reviewed by Nancy Shelly

Before we began our wildflower walk, Marie Helene showed us samples of some classic botanical papercutting in various styles.

Upon our return, we set about turning our

©Tilley Schouten



©Dorene Rhodes

spacing of borders and showed her astonishing skill with scissors.

At the end of the workshop, each participant mounted a completed cutting on the folded cardstock. Here are some examples:

[Editorial Note: See Ms. Grabman's article in this issue, Wildflowers & Papercuts. Much of the workshop information is included.]

Pop-Up Cards – Kathy Reed

Reviewed by Angela Mohr

I love it when I open a card and something moves! This was my incentive for taking Kathy Reed's workshop about Pop-Up Cards and I got exactly what I wanted – a basic knowledge for making a card I could combine with some papercutting to get a big impact for minimal effort.

Kathy walked us through the process of making stairstep accordion cards by cutting, scoring, and creasing paper. I immediately got inspired to make a gourd patch of vine and gourd cutouts so by opening the card gourds would show from within the vines. This has proved very popular among my gourd buddies!

We saw many examples of card cutting possibilities, some with curved pop-ups! Kathy walked us through a project with faces inside the card. Depending on the length and width of the cuts, facial expressions could be completely changed.

Though Kathy made it clear there are vast and intricate possibilities in the pop-up card field, I like what I got – a primer I could use immediately. Thanks!

PAPERCUTTER PROFILE

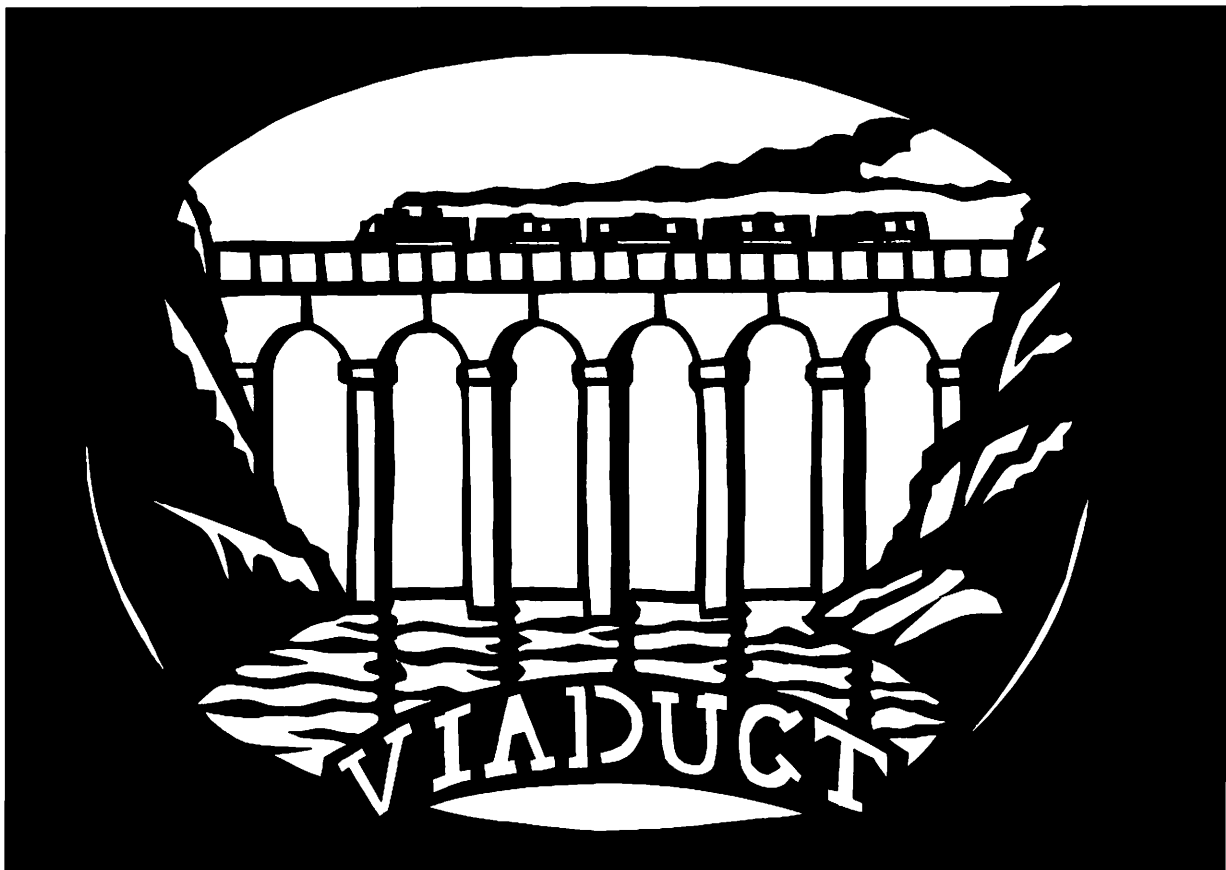
WENDELL KING

Wendell Kling is the youngest of three boys in our family of true and would-be musicians. Too young to be left home alone, he often accompanied us on our weekly trips to the older boys' music lessons and spent many hours waiting with me in our VW bus, playing, watching mom cut and, eventually, cutting also and enjoying it. I like to think that his interest in papercutting, and in art, was established at that time. He remembers treasuring a little print of Van Gogh sunflowers I gave him when he was in first grade and deciding then and there that creating art would not be a bad purpose in life.

Wendell studied art throughout high school and college and his artistic career developed to include

two-dimensional, three-dimensional and performative elements. In his graduate studies, emphasis was on sculpture and performance. Since 1989, many of his shadow-plays and performance sceneries are inspired by Scherenschnitte. Recent commercial work includes the set-design for the San Diego based *Fern Street Circus*, where the mural-sized painted backdrops are based on scissorcutting design.

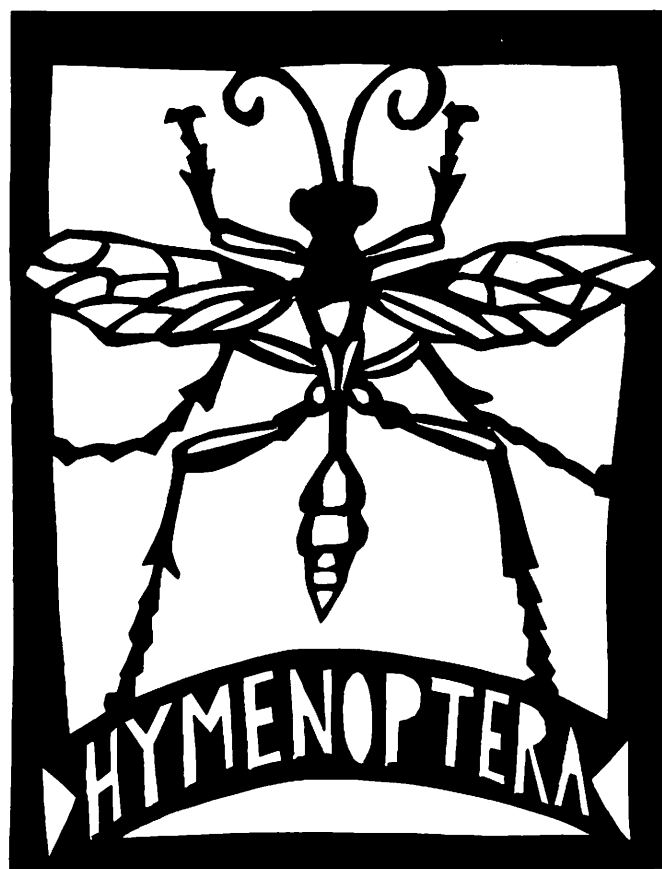
Wendell has done a number of large scale papercuttings in front of live audiences. I remember one in particular, where just before the performance the room was completely darkened. Not knowing what was about to happen the first thing the audience became aware of was the amplified sound of scissors cutting,



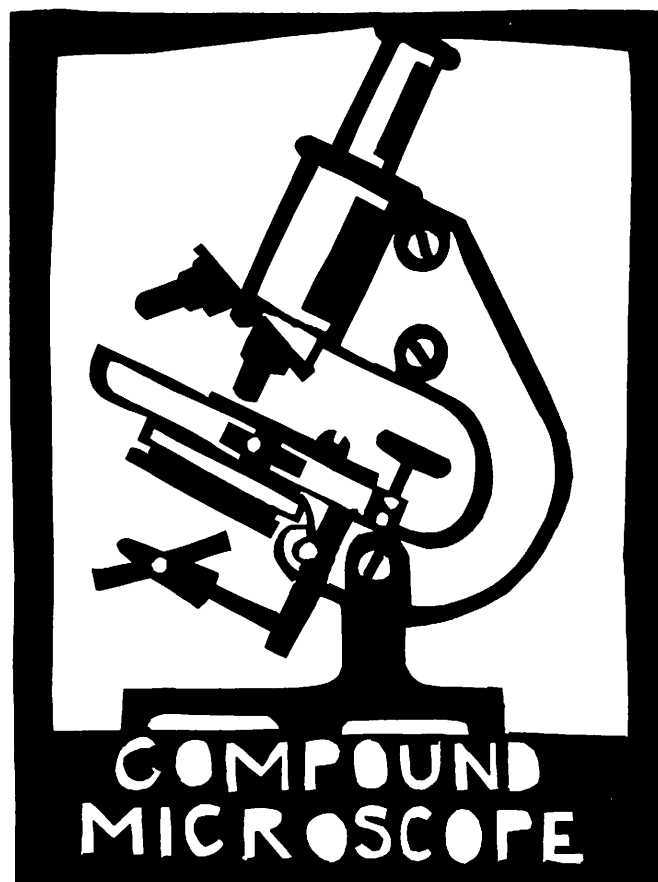
VIADUCT ©2001 Wendell King



FULLER'S TEASEL ©Wendell King



HYMENOPTERA (Above) COMPOUND MICROSCOPE (below) ©Wendell King



cutting shapes out of a large suspended panel of black paper, which was then backlit and slowly transformed into an intricate landscape. Fantastic to everyone else; spine tingling and gratifying to me.

Recently his scissorcuttings have been distributed in the form of small photocopied books on subjects such as pirates, crabgrass, and nails.

Wendell's interest in books led to a fascination with dictionary illustrations. His most recent installation at a San Diego Gallery is a *Cabinet of Wonders* filled with backlit scissorcuttings based on illustrations from his ragged and esteemed 1959 Websters Dictionary. He is compiling these images for use in his next series of photocopied books.

The next proposed installation is a theater to house his latest shadow-play.

Wendell is currently teaching at University of San Diego and at Southwestern College also in San Diego.

Submitted by Britta Kling

Papercutting Studios

It takes all kinds!

Sharyn Sowell

My studio is a tiny cottage between our home and a sheep pasture. Just twelve feet by sixteen, I built my hard-working, rose-trellised hideaway with my sons and a friend, with \$4,000 inherited from grandparents who always told me *you can make your dreams come true if you are willing to work hard enough*. They were right, and my studio is living proof.

The studio is furnished with plywood shelves & map cabinets salvaged from a friend's barn. When I open the drawers, they still smell, ever so faintly, of llamas, hay, and sunshine. Papercutting supplies march along the walls on messy-looking shelves that are perfectly organized for me. If I clean up, I can't find anything.

When a television crew scheduled a short interview, I knew I had to cover my mess, fast, without spending more than a dollar or two. I went to the local craft store and bought the cheap paper teachers use for bulletin boards. I cut it into lengths that corresponded with my messy shelves and accordion-folded them. Using hole punches and

scissors, I cut simple patterns in the paper. Then I unfolded them and stuck them up like curtains using tacks. The mess disappeared, and when the film crew came, they asked if I'd sell them!

What I love best about my

diminutive studio is I can leave work half-finished, shut the door, and come back to find it undisturbed. I can wake at two a.m. with a flash of inspiration, pad out the back door in my slippers & scissor the night away. I can sing *What a Wonderful World* with Louis Armstrong at the top of my lungs with nobody the wiser, snipping all the while, and keep a zillion papers at my fingertips without guilt.



I am glad I built my studio with more imagination than money, and did it mostly myself. I'm glad it's furnished simply with salvaged materials and cheap plywood. That makes it really mine. I love that it's a real workspace, a squirrel's nest crammed with my favorite scissors, luscious papers, calligraphy nibs and inks, pots of sticky glue, and rainbow of chalky pastels. I love the garden surrounding it and the dedicated phone line and the smell of paste.

What would I change about my studio? I wish I'd thought to include an outdoor light. I wish it were twice as big – maybe three times!

But, it's big enough for me, my scissors, reams & reams of paper, and as many dreams as I can dream. There's an empty chair in the corner, waiting for someone to come sip tea and share. I hope when you come to the Northwest, you'll come by to show me your work and take a peek at mine!



Keith Kleespies

We laughed when our friend Amy slipped and referred to our home as *the Hobbit House*. She blushed and confessed that's what she and her husband call it. So now we do, too. It fits – that's why we bought it in the first place and fixed it up this way.

We wanted it to be a place to be inspired, to dream, to create worlds.

The house is in an old part of Santa Fe and was originally just three rooms built of adobe made from mud in the front yard. Suzi got the 10' x 10' living room for her studio, I took the same-sized former kitchen for mine, and the bedroom became storage space for art materials and floor-to-ceiling flat files. The arched window by my desk in the picture was an eighteen-inch square window when we got the



©Keith Kleespies



In the 'thirties, the original 3 room house was of adobes made with mud from the front yard.

place. Big new windows and skylights have saved the Hobbit House from its former gloom and make it a delightful space in which to create. And, fortunately, cutting paper doesn't require acres of space.

Working in small spaces requires a bit of disci-

pline, however, that can become tedious at times.

Every operation of being an artist—creating, framing, shipping, billing—demands that the desk be cleared off once more, everything put away in its place, the next item brought out to be worked on, then back that one goes, and the next one comes out.

Sometimes I get lazy and move to the table where we eat but I can only get away with that until the next meal!

For me, cutting paper is a very physical enterprise filled with lots of energy and excitement. I draw and draw and draw until I have the image I want. Then I make a copy of the final drawing and place it on top of my black Color-Aid paper and begin cutting through the layers with an X-Acto knife. I let the knife re-interpret the drawing on its own terms, giving its own voice, to the finished art. I regard papercutting as a collaboration of equal partners: me, the knife, and the paper, in a kind of merry dance.

(If all our space is art space, where do we sleep? In a little loft up a ladder on top of the bathroom. First things first!)



Suzi Zimmerer

What a pleasure it is to have a studio space! And good fortune, I know. My studio here in the Hobbit House is what used to be the living room. Don't misunderstand! It's tiny for a living room, but lovely for a studio, about 10' x 10'.

In this space, I think, draw, cut, frame, pack, do all business correspondence and record keeping, initiate marketing plans, store files of tracings, photocopies, slides, keep reference materials (photos I've taken, art books, magazines, and an enormous clip file begun in 1972!), and keep tax records. Thank goodness, there's no phone or computer!

Art materials have moved in with me: papers of various sorts, both purchased and reclaimed; old magazines, books, and ephemera to add to collages; strange photos found in flea markets (whatever do I have in mind for those??). Everything is in large plastic tubs or stuffed into an old pie safe. Of course, there are jars of pencils, pens, scissors, and knives; rolls of tape and tissue paper; plenty of Uhu glue sticks (fast friends!); a mysterious toolbox lumped with a tangle of small art-making things (a little scary); and plastic storage boxes designed for *under bed*, but mine are on top of the bookshelf some filled with sketchbooks, some waiting-to-be-filled.

Other interesting creatures live here as well – like the sculptures, etchings, and collages of Keith Kleespies and papercuttings of Reg Sear. And audio-cassettes, many of them from the Teaching Company (marvelous to learn about Neolithic Europe or Philosophy while cutting!). And a tribe of videotapes – exercise tapes actually –



because the studio also serves as my workout space. That rambunctious aerobic routine has been tamed into a 2' x 6' space.

The perimeter of the room is stacked with frames, rolls of brown paper for the backs of frames, shipping boxes I've found in china shop dumpsters, and a rather shaky pile of Christmas-presents-and-birthday-presents-to-be.

It's crowded.

Oh, yes, there's a table! Yes, of course! It's a little old table I've intended to sand for the last nine years, but never have (raccoons had their way with it in a garage attic). Its top is nastily uneven, but I put a cutting mat over it and have become used to accounting for its lengthwise bumps. A simple swing-arm lamp lights my way.

But here's the important thing: This is my world, this filled-up box of a studio. A totally sympathetic environment in which each object invites and inspires my dreams, and dreaming is a practical thing for an artist, wouldn't you say?

Jeri Huntermark

I've heard it said that it doesn't matter what space you have in which to create your cuttings but for me I need a place that has a door – a door to close when I need to stop but don't want to put anything away; a door to close when company arrives and I'm not ready to reveal my latest attempt; a door to close for my complete privacy and total absorption.

My Paper Room is small, just 8'x11', with a closet full of shelving from top to bottom to hold my horde of paper, scraps, and supplies for the classes I teach on the folk art of papercutting. Many pleasant cutting hours are spent at a garage sale find of an ancient wooden drafting table. Its placement at the window (with paper curtains) gives good natural light (I have lots of other lighting for evening work). The small drawers on each side of the drafting table are loaded with odds 'n ends I seem to find absolutely necessary. (The more tools I collect the more creative I'll become but, just between us, I haven't notice it working!)

My other main work space is a specially designed mat table open on two ends for easy storage of matting, frames, and other framing necessities. When it's cleaned off, it's just right for moving around to cut a 36"x 40" mat or for considering different layouts and at other times it just makes a good stacking place.



The pictures on the wall and on the frame ledges are priced just in case anyone is interested. I really like having the frame ledges for any size of picture and have three more ready to put up, when I "get round tuit".

I usually work with the radio tuned to praise music or the TV on for company. The 8-shelf bookcase next to the computer holds my collection of books and magazines about papercutting (see all my copies of FIRSTCUT!), collage, calligraphy, and card making. On the other side of the computer, under the small table (with phone and my Works-in-Progress

folder), is an oak file cabinet that easily rolls under the table to be out of sight (though in reality usually sits out so I can rummage through the designs and other information stored in it).

I was asked what would I like to change in my workspace. Having made the move two years ago from a 5 bedroom home with a special built 16'x16' studio that overlooked the woods, I guess I do miss the scenery and space. But my world is good and downsizing can be a blessing.

Just give me a door!



Claudia Hopf

I work on a 30"x5' table on which I have a 24"x49" piece of black Formica. This makes a strong, dark background while painting my cuttings. The brush strokes can overlap the cutting edge onto the Formica, then the paint can be wiped clean with a wet tissue when the watercolor starts to build up. Since I always mount the works on black velour paper, I can see the contrast while painting.

At the rear of my table is mounted an overhead magnifying lamp, which I use for painting details. I

dow, she leaves (she's solid black and tends to over-heat in the sun). That is when I usually take a break too, because of the strong light, returning later when the sun has gone down.

I enjoy being surrounded by plants while working, particularly scented ones. I have a Jasmine in bloom at this time [*Ed. Note: This was mailed in April*]. Also, looking up periodically and seeing the birds feasting at a hanging feeder directly in front of my window is a gratifying respite, especially when seeing the squirrels thwarted by the cage encircling the feeder.



Notice the GAP coffee mug holding pens and pencils!

work mostly in the morning using the natural daylight that comes through the west window. My table is placed directly against the window wall. Hitty, our kitty, loves to lay on the windowsill and sleep or watch me work, but when the sun reaches the win-

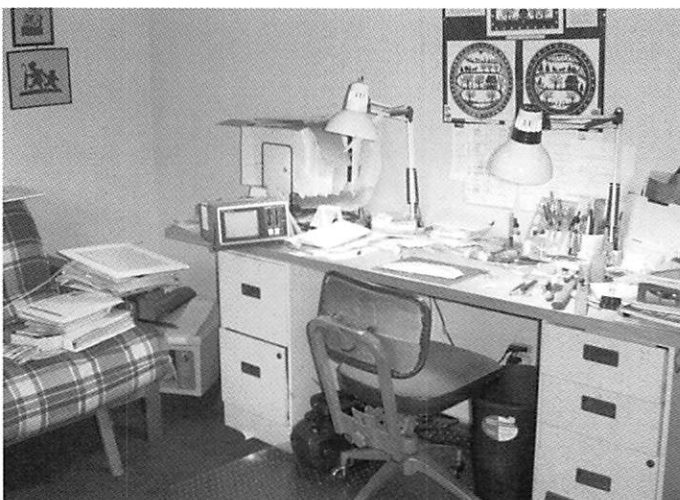
The radio is a constant in the background. I listen to a classical station – always soothing. As for the other senses, we take lunch and tea breaks to round out the day.

Marie-Helene Grabman

For many years, when living in Charlotte, NC, I had a studio above my garage. My husband built it, complete with 2 dormers w/ windows and a sky light. The only problem was that as I started doing more shows and needed storage area for frames, it became a little cramped.



Then we moved to Michigan 1 1/2 years ago. We found a house with a first floor “library”. Also, homes here have basements (unlike Charlotte), so now I use the library for my studio, and the basement for assembling the pictures, the storage of frames, the mat cutters, glass cutters, etc. I like being in the house and not having to start the heater in the winter and wait for it to warm up...or the AC in the summer and wait for the cool down. But, I don’t think I could have worked in the house with small children. When I was up above the garage, I



was away from everyone. And now, being in the house, I never put away the vacuum cleaner, since I track little bits of paper everywhere through the house! My house gets vacuumed much more often these days!

Nancy Cook

Studios and studio spaces are growing environments that can be matched to individual circumstances and resources.

When I began cutting, I worked on our dining room table. It meant I was “in the midst” a lot and had to remember the sequence of what I was doing. But it also let me share the process with the children.

We moved to a house near our children’s school with an unfinished basement. My husband and son made my workspace in part of the basement. I bought some used office cabinets etc., they made shelves, and I used my drawing table from high school. I had basement windows and I accomplished a lot there.

When we were transferred by my husband’s job to Illinois, I had not only *real windows* in the lower level of our house...but lovely closets and storage. I bought a new Drawing Table and worked hard there, outgrowing the space – storing things in the Laundry and closets.

We moved to Maryland last year, and now I have a *roomy* studio space with real windows. I’ve added storage space. I’ve begun working here and really enjoy the space!

Having a space to work is really in the organization. Get storage (under-the-bed boxes are great), or extra closet space, so you know where things are. It is wonderful to have some space, no matter what size it is, to call your own...a place to think, work, and close the door on!

Gudi Wittgren

My studio is a very small dining table in the tiny little apartment the college provides for the House Directors. When cutting for days, the whole floor is full of snips of paper, no matter how careful I am. Also, there are 100 interruptions of knock-knock on the door from the students who want something from me.

They say an artist needs space for creativity, a beautiful surrounding, etc, etc. When I look out of the window, I see a parking area – nothing inspiring – a just a cramped tiny apartment where no spirit can come in. Sometimes it takes me a long time until I am in the mood for creations, but then another beautiful experience happens. For example, I have a student in my dorm who will major in art. She draws beautifully. I introduced her to the “black art” by giving her a little scissor, a



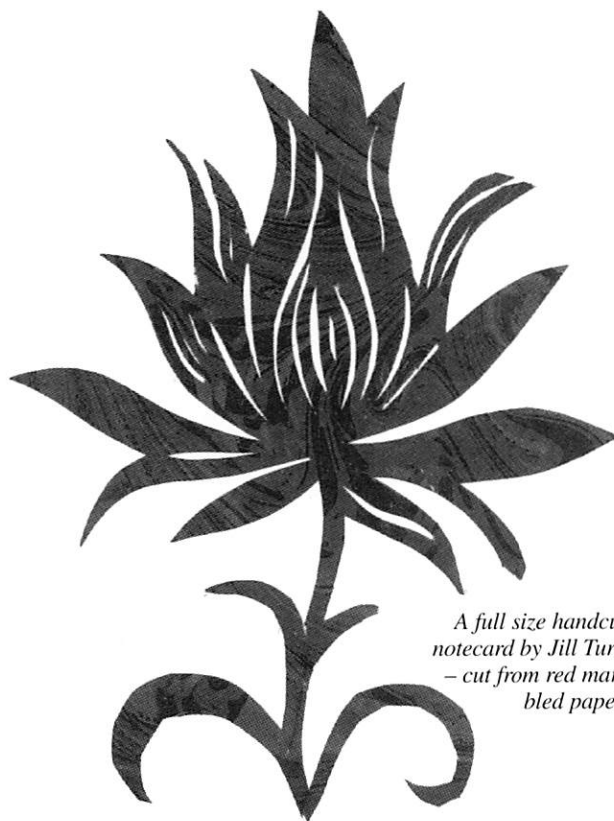
sheet of black paper, and a book I bought from Alison's and she's come up with the most beautiful cuttings already. She will now be hooked on silhouette cuttings for a lifetime. Maybe she will become a member and keep this ancient art alive!



Recent Cuts



©Beth Wunder



A full size handcut
notecard by Jill Turn
– cut from red mar-
bled paper.



©2002 Benjamin Barker
Original Size: 11½" x 8"
Knife Cut

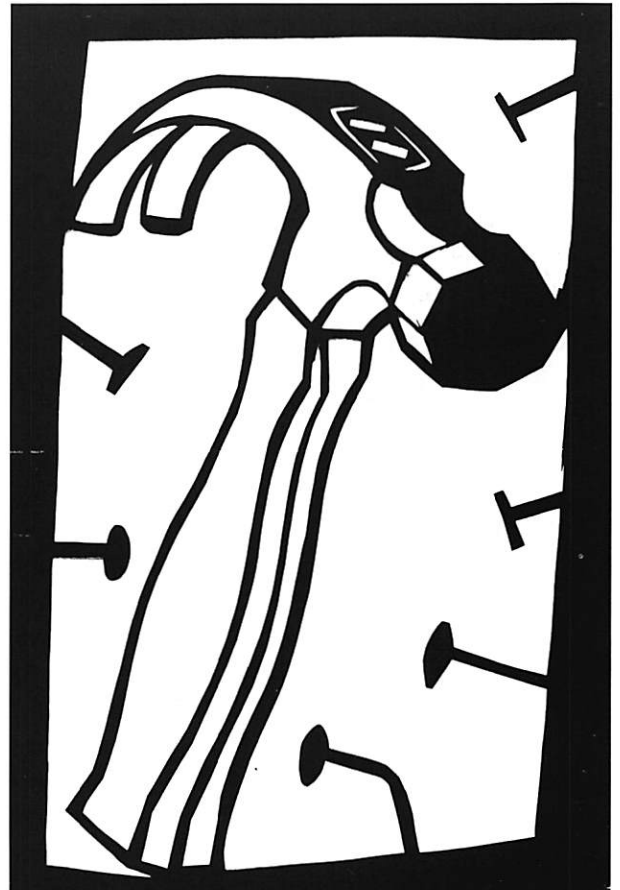


CINDERELLA
©2001 William Oellers
Original Size: 18" x 12"
Knife Cut



SETH ©2001 Maureen Darby
Original Size: 8" x 8³/₄"

NAILS ©2001 Wendell King



Wildflowers & Papercuts

By Marie-Helene Grabman

There are four or five elements that are included in a classical botanical drawing of a wildflower: root system and/or bulb, stem, leaves, seedpods (possibly), and flower. Artists who cut botanicals usually don't attempt to cut the root system of plant specimens. They are difficult to draw, almost impossible to cut.

Two papercutters we'll look at are Philip Otto Runge and Elizabeth Emmler. Both cut botanicals, but in different ways.

Philipp Otto Runge, a German artist (1771-1810), is well known for his botanical silhouettes cut from white paper with no root system or inner cuts such as the veins of the leaves. He was concerned only with the shapes of the leaves and flowers. By careful attention to shape and proportion, his plant specimen papercuttings are easily identifiable. Mr. Runge also played with double-fold snowflake style cuttings. The interior sections were never developed...he left them uncut.

Elizabeth Emmler from Germany, also cuts beautiful botanical silhouettes. She cuts her images from black paper but doesn't cut a root system. Emmler's botanical cuttings have serrated ends, giving a hint of a root system. She uses a combination of cutting in a positive and negative style. All the interiors of the flower blossoms are 'hollow cut' so the details



©Philipp Otto

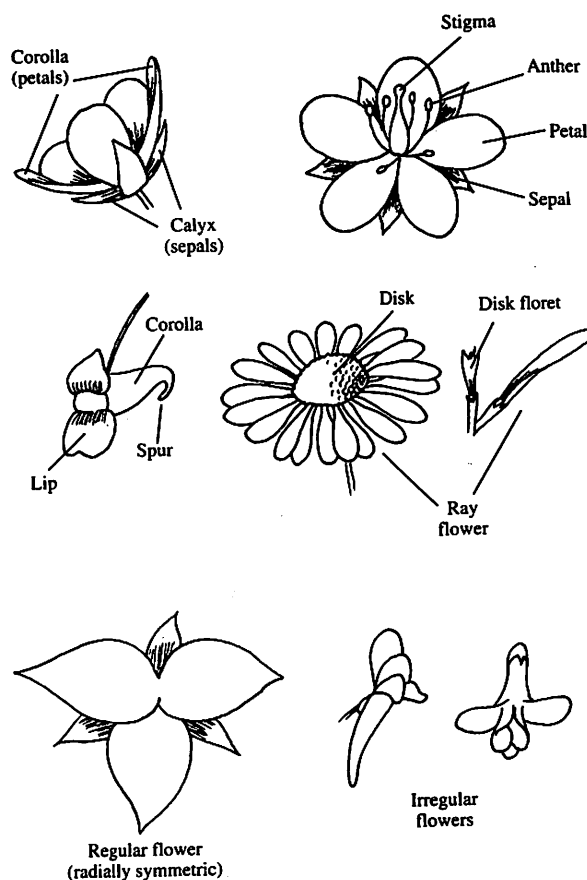


©Elizabeth Emmler

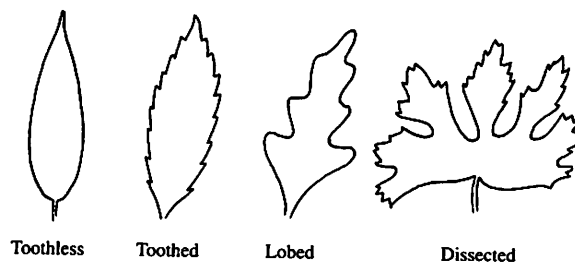
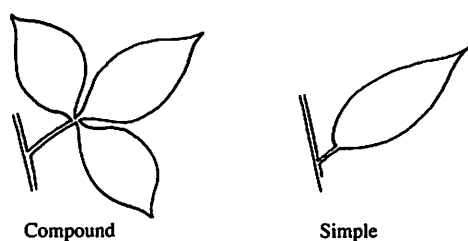
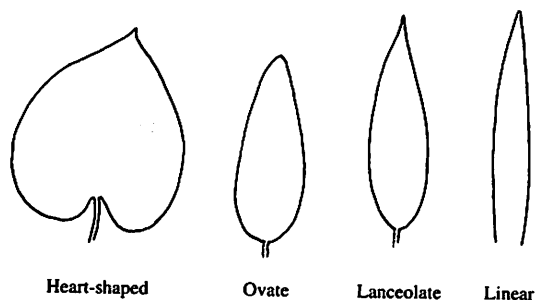
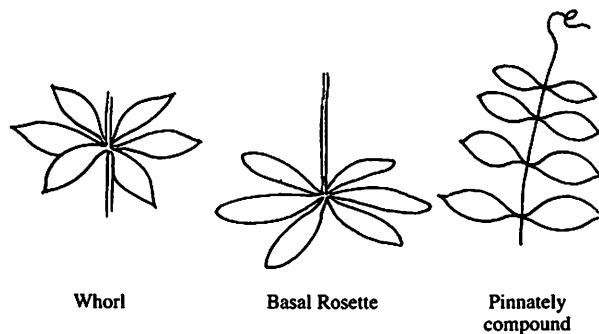
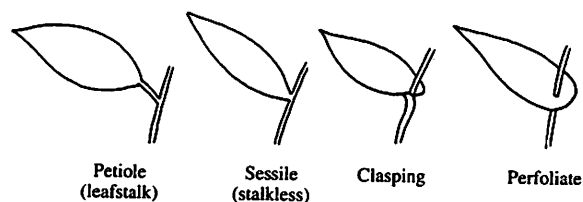
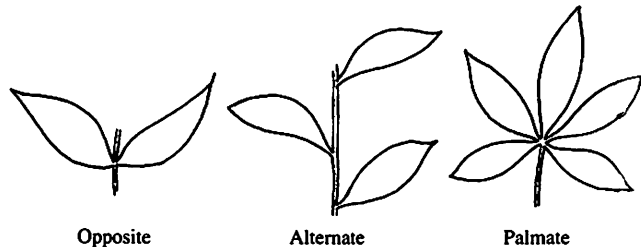
can be depicted as line. The leaves are left solid, but the veins are cut. Her interplay of the positive and negative cutwork is very effective for depicting cluster of blossoms.

When you cut botanicals, several things are very important:

- Leaf-to-flower proportion is important and will determine realism, or a clumsy effort to “cut a plant”.
- Different plant species have a specific leaf arrangement opposite, alternate, compound, simple, etc. (see chart)
- Leaf shape determines the species! Change the leaf shape, and you’ve changed the plant.
- Flower shape and petals are a footprint of a species – count petals.
- Finally, when creating an accurate botanical cutting, take artistic license to change the position of leaves (i.e. moving a leaf cluster from one side of the stem to the opposite side or turning a leaf on its side). However, the proportional size of leaves to flowers must be accurate and carefully depicted to maintain recognition (*see no. 1*).



Basic botanical shapes and arrangements for reference when cutting.



Papercutting Art of the Philippines

Submitted by Beatriz Goodpasture

I discovered Filipino papercuts in a cookbook from the Philippines. After much searching, I was unable to find any reference to papercutting art in that country. I contacted a local Filipino publisher in Bellevue, Washington to see if any books were published on the subject. Violet Noriega of PAPERWORKS PRESS was happy to contribute the missing bits of information I sought.

Violet explained the patterns I had seen are common to the Northern Province of Luzon. The papercuts are used to decorate pieces of candy for special occasions. The children of the family usually mold the candy, wrap it in wax paper, and then wrap it again in decorative papercuts. The candy is distributed as a special gift or favor for all kinds of occasions, fiestas, or community events. It is a popular practice to place the wrapped candy on the center of the plate at a banquet or wedding event.

The paper of choice is tissue paper and the designs are copied from nature. Tropical plants, birds, and flowers are the most popular. Some patterns are cut with scissors, others with knives. All colors of tissue paper are used. The paper width is five inches and the length is at least twelve inches. Further, about five inches at the top of the design is left uncut so the candy can be wrapped securely.

The traditional candy used is Polvoron. This candy contains flour, powdered milk, lemon extract, sugar, and butter. The Polvoron is molded with the hands or pressed into a mold. The candy is approximately two inches long and one inch thick. When you check recipe books for the Philippines, you

might find some slight variations of ingredients. *Viva Foods* in Kirkland, Washington sells a tasty Polvoron (425-891-2186). Although one can purchase commercially reproduced cellophane-wrapped candy, it is not as pleasing as the traditional handcrafted paper.

This Filipino custom has been successfully used at various functions in my home. I copy the pattern on tracing paper, place the tracing paper on 6 sheets of tissue paper, and then cut the design with an Xacto knife (pointed tip). The pattern can be anchored to the tissue paper by stapling a few times around the design. When I cut 30 to 40 sheets at a time, I use the traditional Mexican *papel picado* chisels and knives.

My guests love the idea of receiving papercut favors. Even though the candy is different and the papercuts contemporary, the Filipino tradition is being passed on to my friends. I hope you will adopt this custom from the Philippines too.

*The website for the PAPERWORKS PRESS is
(<http://www.paperworkspress@uswestmail.net>).*



Three examples of "candy wrappers". The black area starts to roll candy and continues until the papercut part finishes wrapping around the piece of candy.

A REVIEW OF THE DUTCH GUILD'S CONTACT DAY 2002

*By Beatrice Goodpasture
Introduction by Jeannet Pasterkamp*

The Art of Silhouette Cutting in the Netherlands:

....In Holland, artists have been cutting for some 400 years. The oldest cuttings in Holland were made by Anna Maria van Schurman. Joanna Koerten-Blok became famous with her cuttings of portraits and city views (done with a knife, as opposed to scissors). Later on, fishermen, shepherds, clergymen, and well-to-do ladies made papercuts. Paper and scissors were easily available, and people could earn an extra few cents in this way.

Other well known papercutters, referred to as 'the three Jantjes' are Jan de Prentenknipper from Zeeland (1798-1870), Jan de Knipper from Urk [Jan Visscher] (1855-1938), and Mrs. Jannie Brouwer de Jong (her cuttings can still be bought in the West-Friesian Museum in Hoorn).

After a period of declining interest, silhouette cutting experienced a revival after World War II, particularly because of the enthusiasm of Hil Bottema (Dutch folk museum in Arnhem), Wiecher Tjeerd Lever (Westerbrook), Mrs. I Kerp (author of the book *LEER KNIPPENDE ZIEN*), and Evert Root (who produced many papercuttings for special occasions).

Every silhouette artist has his own style – it has been said that cutting is like one's handwriting. Old Dutch cuttings are usually made out of white paper on a blue background, the paper in which the clean washing was folded. Nowadays, cutters use black and white papers, or even wrapping paper.

The organization for cutters in Holland (with members from around the world!) is called The Dutch Organization for Silhouette Cutting, or paper cut art to be more precise. It's quarterly magazine, *THE KNIP-PERS*, is a diverse publication of articles about cutters, cutting lessons, organization news, and, of course, a lot of cuttings!!!

Every year, there is an annual Contact Day when about 250 cutters come together – a real event to look forward to! There are stalls with cutting equipment, paper, book cuttings, postcards, etc. In the morning there is the meeting, and in the afternoon there are all sorts of workshops. Everywhere in the country there are knipkringen, groups of people who come together to cut and provide an endless source of inspiration for each other. – *Jeannet Pasterkamp, Netherlands*

Beatrice went to Contact Day 2002 – this is what she has to say:

Knipkring in Westerbork

Day One – April 19, 2002

After a two-hour train ride from Amsterdam, I arrived at the Beilen Station on Friday morning. Chris van der Veen-Scholte (treasurer of the Dutch Guild) met me at the station and drove me to the Pension Hofje van Eltje in the town of Westerbork. Later that day, Chris drove me to the Museum van Knipkunst in Westerbork.



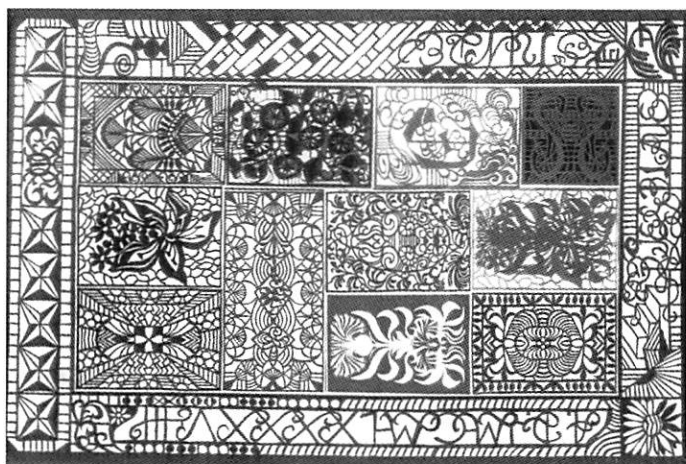
Pension Hofje van Eltje. The pension is a converted farm house. It is located within walking distance of the museum, stores, and restaurants.

We spent the afternoon viewing hundreds of papercuts. Every style and size imaginable was represented. There was so much to see! I got dizzy going from one place to another trying to take in the designs and subject matter. I had never seen so many beautiful papercuts all in one place. The council of papercutters in the province of Drenthe has much to be proud of!

While visiting the museum, I met the German paper-cutting artist Erika Hausler and her husband. The museum is presently featuring her work. Erika has designed and cut about 600 papercuts to date. She also came to attend the Dutch Guild meeting. Time went by so fast, I resolved to return the next day for a second look.



At Museum. L-R: Peter and Erik Hausler with Chris van der Veen-Scholte. Erika's work is in the background.



Original Schereuschild by German Artist Erika Hausler. (Close up of image in the background.)

The museum is well stocked with postcards featuring guild member's papercuts. So many beautiful reproductions to buy and bring home! Calendars, scissor pins, paper, note cards, and books are among the items for sale at the museum.



Cards traded by Chris van der Veen-Scholte (treasurer of the Dutch Guild of Papercutters.)

Dutch Guild Meeting – April 20, 2002

Registration for the day began at 9:15a.m. with 250 of the guild's 600 members attending. Each nametag was decorated with an original papercut made by the local council. In the foyer, participants had an opportunity to view the Westerbrook Council's framed artwork. The hall was decorated with at least a thousand hanging triangular flags decorated with silhouette papercuts made by the Dutch Guild membership.

Book and papercutting vendors were present. Chris set me up at a table so I could distribute my sample cards. I made six different Day of the Dead card designs to give away. In the envelope, I also included a description of the November 2nd celebration, my business cards, information on GAP registration, and a postcard from Julie Gonzales (Julie was advertising for new papercutting artists for her store, *Hecho Del Alma*, in Los Angeles, CA).

Before the business meeting, guests from Germany, Canada, and the USA were acknowledged. The meeting ended at 11:15a.m.

Just before lunch, the participants enjoyed a Galanty performance by the Koevoets' Galanty Artists. They performed a silhouette puppet play, continuing the tradition



Card I received from Geert Schenkel (board member of Papercutting Museum.)

of the Shadow Theater established by their father. The story was about a friar who created special liquor. He was visited by the devil who whispered in his ear, '*taste the liquor often to monitor its quality*'. Of course, the friar got drunk. The Father Superior became angry and chastised him. The friar was only allowed to take 16 sips a day. The devil encouraged the friar to drink more and the 16 sips became 16 glasses a day. The Father Superior again became angry and punished the drunken friar. In the end, all was forgiven since the liquor was in such demand by the public that the cloister was able to sustain itself with the sale of the precious drink.

After lunch participants visited with each other and toured the museum. Before the day ended, I met C.A. van Waning-Mijnlieff, one of the founders of the guild.

Meeting Customs

The membership was asked to bring a sample of their papercuts in a sealed envelope to distribute as the participants left for the day. Each person also got a tea light decorated by school children – the tag attached read, *Have a good trip home*.

I received many papercuts in trade for my cards. Members trade bookmarks (with original papercuts), printed postcards, or the business cards. Many persons brought their portfolios to share including first or early samples of their papercuts, and current work. Many of the papercuts represented everyday happenings. Most were cut freehand without a pattern. Guda van der Veen told me that seeing different papercuts was inspiring and challenging. Sharing is a way to improve one's own work. Seeing and taking about how the artists perceive her work is a valuable lesson.

The paper of choice is silhouette paper (black on one side, white on the other). Many papercuts were done on shiny silhouette paper. I also saw papercuts made out of magazine pages, wrapping paper, and the inside of

envelopes.

The day ended with dinner at a local restaurant in the company of several papercutting artists. I recommend attending the event like the Dutch Guild Annual Contact Day. Exchanging ideas and papercuts is very educational. A visit to a museum dedicated exclusively to papercutting is a MUST DO!

Studio Visits

Before leaving Holland, I visited several guild members' homes. Papercutting artist Erini Reinders, from the Westerbork council, is also a painter. She has a large workroom upstairs, but she admitted she often does her papercutting in the living room. Her husband is a wood carver. He sells his detailed boxes at local fairs. Erini sells her papercuts also.

Chris van der Veen has a small room. Her desk is under a large window – she takes advantage of the sun when it is not raining. She also carries her scissors and paper downstairs and works in the living room.

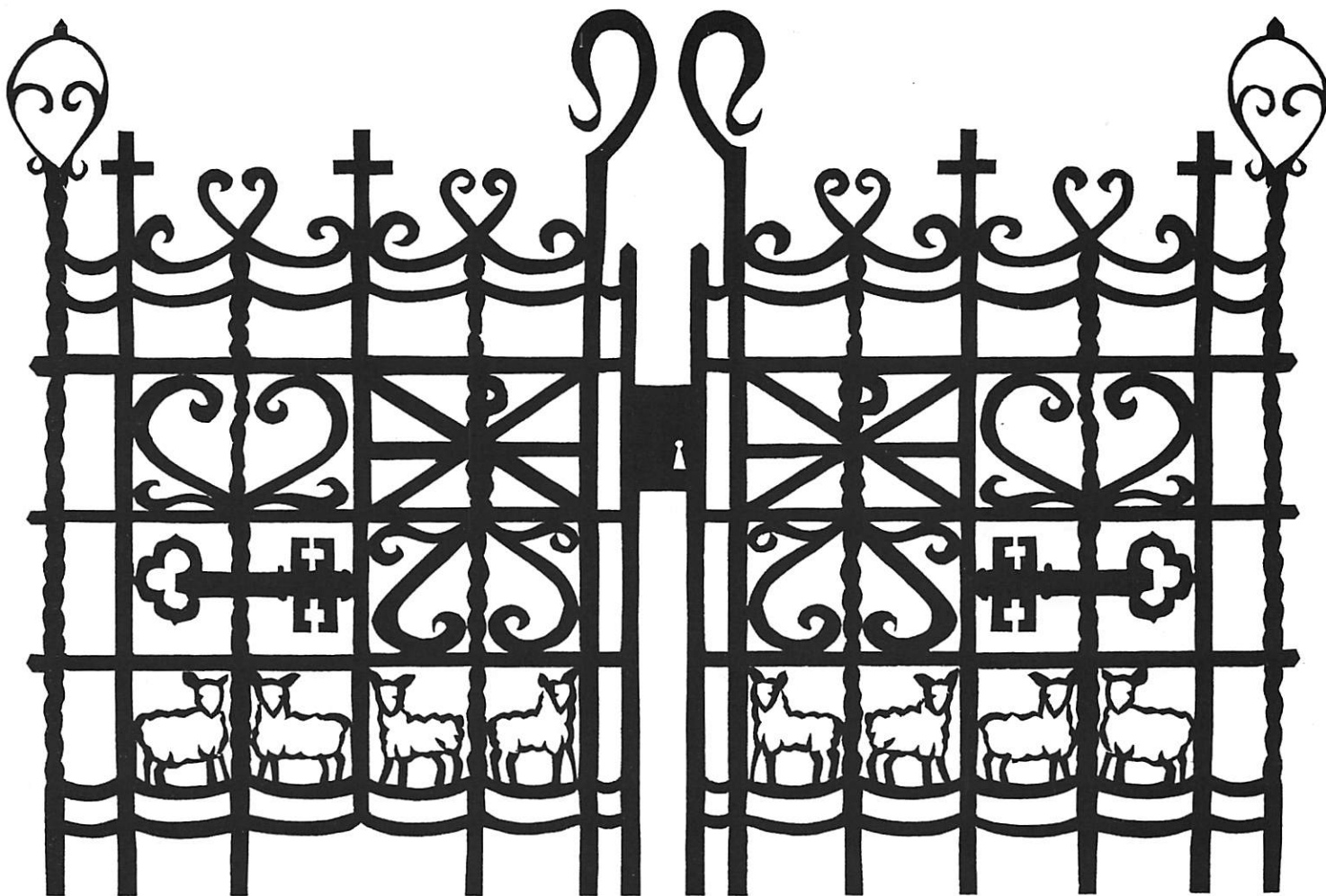
Jeannet Pasterkamp of Lisse [author of this article's introduction] keeps some of her tools and current projects in a box on the ledge of the bay window facing her back yard. All the homes have a large shelf-like ledge under their bay windows. Jeannet and her friend, Tina Guijt-Doets, often work on projects together at the dining room table.

All the homes I visited incorporated papercuts into the décor. Each person has her/his own individual style. They all experiment with different kinds of papers, and are very knowledgeable about what other papercutting artists are doing.

A very important merchant – VLIEGER of Amsterdam is the place to buy all kinds of paper. This store has been in business since 1869. I was impressed with the large variety of paper merchandise. This is one of the last places that sells shiny silhouette paper. They also sell the regular thin silhouette paper. The address is: Paper Specialist VLIEGER, Amstell 34, 1017 AB Amsterdam, Holland.



Gift of original papercut from Annie Langedijk..



GOOD SHEPARD © 2002 Sister Clarice Steinfeldt, SDS.

A gate inspired by Barbara Buckingham's "gates" presentation at Collection 2002. Symbolism incorporated: Shepherd's Crook—Jesus is the "good" shepherd; Heart—love; Key—forgiving/forgiveness; Sheep—all followers of the Holy One; Chi-Rho—Greek 1st two letters of the words for Jesus Christ, XPICTOS.

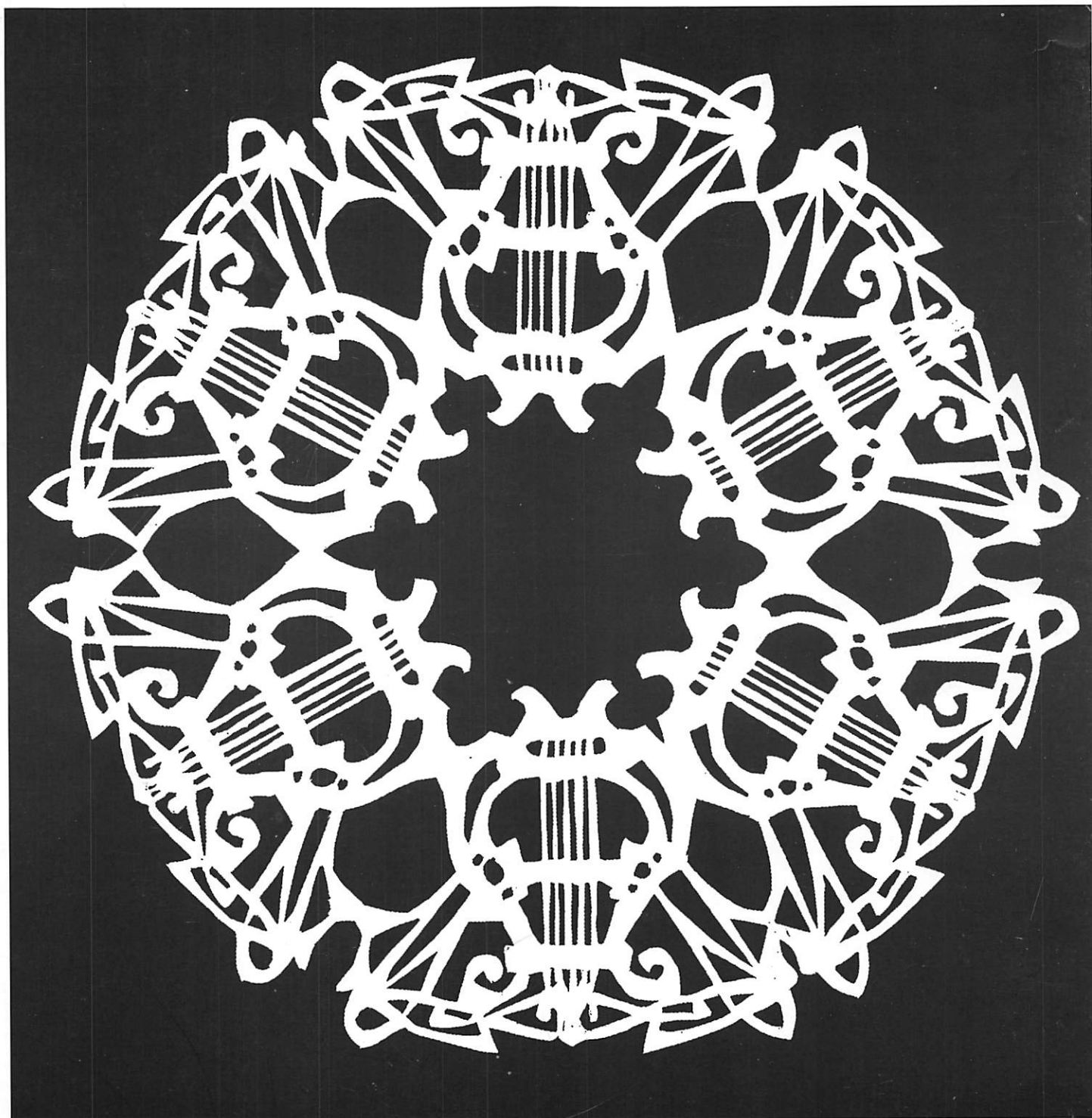
The Guild of American Papercutters' magazine, *FIRSTCUT*, welcomes and encourages its members to submit artwork, articles, and Papercutter Profiles for publication. **To submit artwork:** send a crisp, clear, black/white photocopy of an original papercut. Label each item with identifying information (name, address, title, dimensions, date cut, tool(s) utilized, and type of paper). **To submit articles:** send a typed manuscript; articles may be submitted on a floppy disk in Microsoft Word Format or sent to the editor through email as Word document attachment. **To submit a Papercutter Profile:** send a one page typed essay about the artist or member – include information about how papercutting became an interest, what tools and techniques are used, any personal papercutting advice or tips for other members, and examples of the papercutter's work (follow artwork submission requirements). Send materials to *Angela Mohr*; *FIRSTCUT* Editor, P.O. Box 3, Stephens City, VA 22655, or email: tinoak@visuallink.com (note that visuallink has two l's). Submission implies permission for use according to need and space. *FIRSTCUT* reserves the right to edit articles when necessary.

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