

FIRST CUT

Communication for Members of The Guild of American Papercutters

Volume 23 Number 1 Winter 2008





SKIER © Florinda Strimel

The **Guild of American Papercutters** is a tax-exempt nonprofit organization dedicated to original 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 Susan Hahn at GAP Membership, P.O. 384, 214 South Harrison Ave., Somerset, PA 15501 or email Susan at membership@papercutters.org. Dues for new members which includes the New Member Packet: Individuals \$36US (\$46 International) and Family \$46US (\$56 International); Renewal memberships are Individuals \$30US (\$40 International) and Family \$40US (\$50 International). We accept credit card payments for members through the secure on-line service PayPal indicated on the Guild's website for a small additional charge of \$2: www.papercutters.org. All payments are made in American dollars.

Current Executive Committee: *President*-Kathy Trexel-Reed; *Vice President*-Trudy Kaufman; *Secretary*-Marie-Helen Grabman; *Treasurer*-Darcy Walker; *VP's Membership*-Susan Hahn. **Current Board of Directors:** Don Cook, Nancy Cook, David Dorfmueller, Bernie DuPlessis, Sandy Gilpin, Anne Leslie, Angela Mohr, Sr. Clarice Steinfeldt, Florine Strimel, and Pat Stuntz.

President's Corner

Recently the phrase *Remember the Future* popped out at me from something I was reading. It struck me as an interesting puzzle, since we usually associate memory with the past, rather than time to come. Then another word, probably planted by some teacher long ago, occurred to me as the term for this riddle-like phrase—*conundrum*—a mystery, answers based on interpretations.

Beginning a New Year, we often combine thoughts of good old times with hopeful resolutions and plans for the days ahead, something our charter members did when they decided in 1988 to share the wealth of papercutting history and techniques with new generations of paper artists. They challenged themselves to attract others to the pleasures and journey of papercutting. They breathed new life into centuries old traditions.

This guild is based on their love of the art form and their personal conviction of its value. Their goals to preserve, promote, and share papercutting with others have become the mission of the Guild of American Papercutters. Enriched by their dream, we are entrusted to carry it further. Developing our personal skills, sharing our energies with each other, and educating the public about papercutting "in all its historical and contemporary styles", we continue to *Remember the Future*. Along the way we will share "auld lang syne" and find some new twists and turns in the journey. It's our turn to pass on the FUN!

Best wishes for a wonderful new year!
GAP President, Kathy Trexel Reed

FIRSTCUT's Staff Comments

Our newsletter is about to experience some change and growth—I will be stepping down as one of FIRSTCUT's publication staff to concentrate my talents as a contributing author to FIRSTCUT and to allow further growth in our quarterly newsletter.

This is an example of how members can take a good inventory of talents and decide where they can best serve the whole. Yes, I am a good FIRSTCUT staff volunteer, and I will miss the quarterly thrill of putting together an interesting publication, but in my core I know I would serve the Guild better doing other things. Just as I know there is someone else in the membership who would serve the Guild to optimum good with his/her talents as a Production Staff member.

Let us know if you, or someone you know, would be willing to extend their skills to be a FIRSTCUT Production Staff member. —*Angela Mohr*

*Production Staff,
Pat Stuntz & Angela Mohr*

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Front Cover: UNTITLED by Trudy Kauffman [PA]

Back Cover: WINTER WALK by Gene Mason Touts [VA]

Member Homework

Spring: Songs, Songs, Singing...choose music you want to cut about, with, or for. Submit the lyric or song title(s) with the cutting(s).

Summer: Silhouettes of Summer activities

Autumn: Candles, Fireplaces, Ribbons, Wreaths

Winter: Valentines, Hearts, Love in Various Forms

FIRSTCUT Deadlines

WINTER – November 25; SPRING – February 15;

SUMMER – May 15; AUTUMN – August 15;

All submissions for publication are sent to Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522.

NOTE: We publish deadlines for the whole year to give you adequate time to jump in when shipping routines delays the arrival of your issue.

Guild Business

Minutes of the Guild of American Papercutters Board of Directors Meeting October 20, 2007 Stephens City, VA

Attendance: Trudy Kauffman, Sandy Gilpin, Bernie DuPlessis, Florine Strimel, Nancy Cook, Don Cook, Kathy Reed, Angela Mohr, Marie-Helene Grabman, and Darcy Walker (via cell phone).

An addendum to the last minutes was distributed. This included the motions, votes and business transacted via the internet since the last Board meeting:

July 16, 2007 – A vote to elect Darcy Walker as GAP Treasurer was approved.

A pre-Collection art exhibit at the Lancaster Museum of Art was approved.

A vote to sell items in storage in the GAP storage locker, with a notice of items listed in Fall FIRSTCUT, was approved.

August 23, 2007 – A vote to elect Susan Hahn as GAP Membership VP was approved.

The Transition Plan Phase I (attached to the secretary's minutes) was approved.

A motion was approved to send an End of Year Appeal letter to all current and former GAP members and interested parties.

Don Cook moved to approve the Addendum; second Trudy Kauffman. Approved.

Treasurer's Report. Darcy Walker presented a Statement of Financial Position: Total Assets (including checking/savings & CD) \$8,241.33. Financial breakdown for the month: Income (membership dues, entry fees, investment interest, etc.); \$253.53; Expenses (printing and copying and mailing FIRSTCUT); \$1346.10. Net Income \$1092.57 for this time period.

Membership Report. David Dorfmueller and Susan Hahn report that current membership is 393. The End of the Year Appeal Letter and Membership renewal reminder will be mailed to all members through Laurel Arts bulk mail and GAP will reimburse them. David D. has prepared an internet list of all present and past members and advises we continue the personal-contact campaign as in the past. He will give information on how this can be done.

WebSite: Andrew Meserole has updated the GAP website. Andrew reported that although you can renew

your membership through PayPal and the website, there are no recurring memberships and people will get an email letting them know their subscription is expiring. Kathy Reed will ask Andrew and David if the website can have all memberships start and stop on the same month in the future.

Old Business:

2008 Collection: Sandy Gilpin gave an update. As of today, we have had 43 "requests for information" \$10 checks/cash received. Sandy showed us the tentative Housing Request form with prices for dorm rooms, workshops, and fees that will be finalized and included in a packet of information that will be sent by early November. A cover letter in this packet is being written by Sharon Schaich, including transportation, meeting highlights and area information. The other Collection volunteers include: Housing-Don and Nancy Cook; Publicity-Patty Kyle; tote bags-Judith Myers; inquiries-Marie-Helene Grabman; Onsite registration-Dorothy and Judith Myers; Landis Valley Day-Trudy Kauffman; Scissor Sharpening-Florine Strimel; Scissor case fundraiser-Kathy Reed. There will be no workshops for children; however, the Landis Valley Farm Museum day will have activities for the entire family. If Board members will be coming to Collection, they are asked to send in their fees by December 1st to Don and Nancy Cook. The deadline for GAP members to send in their fees will be February 1. There will be no alcohol allowed at the Lancaster Bible College and no sales can be conducted by members at Landis Valley. Videotaping of the presentations is being considered if someone will volunteer to do this. A motion to include a Silent Auction Table, to benefit the Guild, was made and approved. A motion was made by Sandy Gilpin that any leftover funds from Collection be used to create an endowment for a GAP museum. Second by Nancy Cook. Approved. A General/Board Meeting, in a Round Table format during Collection, was approved.

Transition: GAP's Centralized Office and new bank accounts have been established in Somerset, PA. Beginning Jan. 1, 2008, all checks will go directly to: Guild of American Papercutters, PO Box 384, 214 South Harrison Ave., Somerset, PA 15501. Bernie DuPlessis showed the Board the comprehensive booklets he has organized with all the official GAP information, forms, documents, etc. to be consulted for anything dealing with our taxes, 501c3, etc. A list of upcoming financial due dates was distributed by Kathy in the agenda.

Cutting for a Cause. Member Patty Rooks has asked that the Guild consider a quarterly charitable project. Project tabled until we can discuss more details. Other agenda items including developing State Chapters, revision of the By-Laws, Board member terms of office with election of new Board members and discussion of membership levels were tabled for future discussion.

New Business:

FIRSTCUT. Angela Mohr gave us an update on publishing costs of FIRSTCUT. The Fall issue was printed in black and white with lighter weight paper, smaller type and first class mailing. These changes will allow the publication to get to members in a timelier manner and still remain in budget. However, Angela and Pat Stuntz spent lots of time stuffing envelopes and applying stamps and in the future more help will be needed for these tasks. Angela reported that the Yahoo group will be shutting down at the end of the year and shifted to the GAP official web site. She will work with Andrew to make some more changes to reflect the wishes of the group participants. A Treasurer's Report will be included on the web site. Kathy Reed gave the Board members instructions on how to access the information.

Traveling Shows: A 4th Biltmore NC Exhibition will be hung by Barbara Stoop in November. It will remain there until January 1st. Angela Mohr will be hanging the "old" Traveling show at the Shenandoah Arts Council. It will be hung until November 25th.

BUDGET items 2008. Kathy Reed presented the 2008 Budget to the Board:

Appreciation Internet Costs for Publications staff -----	
-----	\$250.00
FIRSTCUT - printing 425 copies @ \$1350 X 4 quarters ---	
-----	\$ 5400 .00
FIRSTCUT - first class postage @ \$560 for 425 copies X	
4 quarters-----(@\$1.31 per copy)-----	\$2,240.00
CD's for publications -----	75.00
Somerset Trust Company Credit Card for publications,	
annual fee-----	15.00
Centralized Office-P.O. Box 384, annual fee -----	45.00
Historian -----	200.00
General Liability Insurance -----	371.00
Website (two year fee, due March 2008) -----	170.00
Website name registration, annual fee-----	35.00
Postage, mailing & office supplies for	
treasurer, bookkeeper, membership -----	\$1,000.00
Bookkeeper's Services (2 hours per week @\$11 per	
hour=\$22 X 52 weeks) -----	\$1,144.00
Collection 2008 expenses, paid by participants	

Anticipated GAP Expenses 2008 ----- \$ 11,000.00
 (400 members X \$30 renewal rate = \$12,000.00)
PROJECTED Membership Income for 2008 - \$12,000.00

PROJECTED EXPENSES FOR 2008 ----- \$11,000.00
PROJECTED End of Year Savings Balance --- \$1,000.00

We will no longer purchase new member pins, since the budget does not allow for this expense. Kathy will be sending out the End of Year Appeal letter soon and reflected that even with these gifts and additional new members, this potential income cannot be projected. Kathy noted that our goal was to attain and demonstrate stability for a few years. A motion to accept the budget was made by Don Cook; Second Nancy Cook. Approved. Motion to adjourn the meeting made by Bernie DuPlessis; Second Florine Strimel. Approved.

*Respectfully submitted,
 Marie-Helene Grabman*

In another note of business – GAP Receives a Grant

Kathy Reed reports that the Community Foundation For the Alleghenies has awarded \$2000 to fund the developing partnership between the Guild of American Papercutters and Laurel Arts. This funding will help to equip the Guild's recently centralized office at Laurel Arts. The grant money will be used to purchase assorted display cases, shelving units, archival supplies, as well as a file cabinet and possible HP scanner. This money will be deposited into the Laurel Arts operating fund in late December. The GAP board will be consulted about expenditures, and the final report of the application of the grant money is due by September 1, 2008.

Both Laurel Arts and the Guild of American Papercutters are exploring the possibility of permanent paper-art museum space at Laurel Arts. This grant and the movable, locking display cases that could be purchased would make it possible for Laurel Arts to securely host small exhibits of traveling papercuttings. Larger traveling papercutting exhibits have filled the gallery rooms four times in the past. Another major traveling exhibit is anticipated to be shared with the public at the Laurel Arts Gallery in 2009. See the GAP website for further information about the Guild: www.papercutters.org.

COLLECTION 2008 Reminder

MAY 21-25, 2008 in LANCASTER, PENNSYLVANIA

The registration deadline with payment is March 1, and workshop schedules will be sent in Feb to those who are currently registered. Check the Summer issue of FIRSTCUT for Collection information.

The focus of COLLECTION will be the origins of scherenschnitte, brought to Lancaster County and surrounding counties in the late 1700's by German and Swiss immigrants. Landis Valley Museum, a living history village of Pennsylvania Dutch life between 1750 and 1940, played a big part in the revival of this art in the 1960's. We will view their collection of cuttings and other fine examples of early crafts, as well as the village site. www.landisvalleymuseum.org

Of course, a full schedule of workshops and presentations by nationally known artists in papercutting will keep you busy, with time for sharing and getting acquainted each day.

The COLLECTION 2008 Committee is busy planning programs, presentations and activities for you. Some highlights for COLLECTION 2008 include:

- ❖ A presentation by Claudia Hopf who is credited with the revival of papercutting in America. We are hoping that her new book will be available at COLLECTION.
- ❖ An opportunity to sample a variety of delicious foods at our traditional Pennsylvania German picnic.
- ❖ A fun and educational program for the public hosted by the Guild of American Papercutters at Landis Valley Museum. You are invited to volunteer to present a papercutting demonstration and/or hands-on activities for adults and children attending the public program.
- ❖ A slide presentation and program presented by Reverend Frederick Weiser, a respected authority and author of several books about fraktur/scherenschnitte.
- ❖ A special invitation to view the papercutting collections at Landis Valley Museum and the Lancaster Cultural History Museum.
- ❖ A varied selection of workshops and presentations to be held at Lancaster Bible College, our home base for COLLECTION 2008.

*Looking forward to seeing you at COLLECTION 2008,
our 20th Anniversary celebration!*

Member Reminders

DATES AT A GLANCE

Traveling Exhibit

*Requesting recommendation sites for the traveling exhibit:
contact Anne Leslie at paperpaint@aol.com.*

Shoebox Exhibit & Bait Box Exhibit

*Suitable venues for the small exhibits below are libraries,
hospitals, schools, etc. – places with showcases.*

*Both Shoebox and Baitbox exhibits are available for other
venues. Contact member volunteers Sharon Schaich
(slshike@ptd.net) for Shoebox and Judith Meyers
(jmcuts@aol.com) for Baitbox.*

Biltmore Exhibit--Extended

*The Biltmore Mansion, Asheville, NC
Through March 2008*

Collection 2008

*Lancaster Bible College, Lancaster, PA
May 21- 25, 2008 (Memorial Day weekend)
See Guild Business for more information.*

Winter Quarter GAP Meeting

*Jupi's Art Gallery and Custom Framing
2159 Market Street, Camp Hill, PA 17001
(see directions below)*

GAP Website – www.papercutters.org

**Please take notice of the new submission
requirements for images! See inside back cover.
Thank You!**

Winter Quarter GAP Meeting

Please mark your calendar for the next winter
quarter meeting on Sat., March 8, 2008, 11:30 a.m.
The meeting will take place at Jupi's Art Gallery and
Custom Framing, 2159 Market Street, Camp Hill,
PA 17011 – phone: 717-623-4712.

Plan to bring a sandwich. Jupi will provide
drinks for our lunch. Jupi will open her shop at
11a.m. General membership is invited to the shop
after the board meeting. Parking is available behind
the shop.

Directions:

From Lancaster /Lititz Area

Take the HARRISBURG exit onto I-283 N- go 2.6 mi
Take Left exit #3A/HARRISBURG onto I-83 S- go 4.8
mi

Continue on PA-581 W - go 2.1 mi
Take exit #5A/CAMP HILL onto US-11 N - go 0.6 mi
Turn Right on MARKET ST - go 0.7 mi
Arrive at 2159 MARKET ST, CAMP HILL, on the Right

From Maryland/ Washington DC Area

Take ramp onto I-495 N toward CAPITAL
BELTWAY/ROCKVILLE - go 15.7 mi
Bear Left on I-270-SPUR N - go 2.0 mi
Continue on I-270 N - go 30.0 mi
Continue on US-40 W - go 0.4 mi
Continue on US-15 N - go 68.7 mi
Continue on S 32ND ST(US-11) - go 0.4 mi
Turn Right on MARKET ST - go 0.7 mi
Arrive at 2159 MARKET ST, CAMP HILL, on the Right

~~Notice~~

FIRSTCUT Publications Staff Member Needed

I will be stepping down as one of the
Publications Staff to write for the newsletter as a
contributing author. This is a good time for a creative
person who enjoys being in the thick of things to
volunteer. Pat and I have worked closely for many years,
yet have only met in person three times...which shows
you don't have to be in any particular part of the country
to achieve a good product. Let us know if you are
interested. I am stepping down, not away, so I will be
around for questions and assistance. Give me a shout and
ask questions—no time like the present. Here are some
details that would be handy for the new person:

- 1—needs to be familiar with at least Word
- 2—needs to be interested in email, and checking email,
since prompt answering is a good PR tactic when
members are volunteering articles and images
- 3—able to accept images on his/her computer
(unfortunately, dial-up is a negative at this point)
- 4—person will work out day-to-day details with Pat for
gathering articles, production, and mailing. As I said
earlier, I'm not leaving and of course Pat is awesome, so
we will work with the new person until he/she feels
comfortable.
- 5—has a general grasp of grammar and text organization
- 6—willing to work within the Board to put forth the
Guild mission of promoting original papercutting

Let's talk!

Angela Mohr
540-869-8529
tinoak@comcast.net

Volunteers Needed – You or Someone You Know?

Volunteers are still needed for the following positions in the Guild of American Papercutters. To express interest in any of these positions, or ask questions, please contact Don Cook at 410-476-5068 or email at dcook@chesapeake.net.

VP Administration & Development: A new position due to our new tax-exempt status, this volunteer would be responsible for managing the contacts with the IRS, the state of Pennsylvania, and others as required including preparing the required forms and documents (often in conjunction with the Treasurer) as well as seeking funding through grants or other sources as appropriate.

We will have the periodic reports and/or forms spelled out with timing, format, where they go and a copy of the most recent (first) version. It's just that somebody has to keep an eye on this, see that they get done, and be prepared to call our attorney if necessary. The grant writing part will require some research (primarily on the internet) and some grant writing practice.

VP Programs Chairman: This volunteer plans the papercutting programs presented at our quarterly meetings. Programs are planned in conjunction with a Board meeting so after the business is concluded, there is a program for the general membership: a visiting papercutter presents his/her art, a tour is given of a papercutting exhibit, papers or framing techniques are explored. Sometimes the program is arranged around the location of the meeting, and sometimes the meeting location is arranged around the program.

New Hold Harmless Agreement Form for Traveling Shows

When entering the Guild's traveling exhibits, you can now access the Hold Harmless form on the GAP website: www.papercutters.org.

Getting to Know You at Collection!

Remember Patty Kile has volunteered to put together a bulletin board for display at Collection 2008 with members' photos as a Get to Know You opportunity. Please send a 4"x6" clear photo of yourself to her at 454 Ford Dr, Elizabethtown PA 17022 or email it to Pat81134@aol.com (JPEG at least 300dpi). Emails should have your name in the message area so Patty can find it – she doesn't know everyone's email address! If you have a group of members getting together, take a picture of the whole group. Be sure to put your name(s) and address(es) on the back or with a sticky note so Patty will know who is who! In a group shot, list the members left to right.

All GAP members, whether attending Collection or not are encouraged to send a photo.

We're getting excited about Collection 2008 and hope you are too!

Can you offer some time during Collection 2008?

Can you volunteer a little time during Collection 2008? There are always little jobs to be done and extra hands are always needed!

Sandy Gilpin, 509 Baer Ave., Hanover, PA 17331, sgilpin1@comcast.net, (717) 637-2535 or

Kathy Trexel Reed, 153 Black Bear Run, Berlin, PA 15530, rmreed@shol.com, (814) 267-3183

Community at the new GAP website

www.papercutters.org

The Community at the GAP website is a good place for papercutters to meet others and talk about papercutting, tools, and share ideas. Although there is a members-only area, the Community is open to all papercutters whether they are members of GAP or not. Encourage papercutters you know to have a look! Debbie Baird is currently leading a discussion for beginners, starting with patterns, and how to move on to original papercutting when the time feels right. Everyone has something unique to offer; maybe your news will be the bit of information a beginner can use to feel more confident!



This is Edie Johnstone's initials as a snowflakes, then combined to produce a horse. These Initial designs were revised from Debbie Baird's Transitions 2 article. Both cuts done with knife and scissors. Terrific original cutting Edie!

FIRSTCUT Collection Cover Design Tee Shirts Available to Order

Sukey Harris of Annville, PA designed a special Collection logo for the Summer 2007 cover of FIRSTCUT. GAP members attending Collection will receive a complimentary tote bag with the full color logo. A prepaid tee shirt will also be available to all GAP members for \$12 each and can be picked up at Collection or shipped to you for an additional \$4 postage per shirt. Fill out the form below and send it with a

Check payable to

GUILD OF AMERICAN PAPERCUTTERS

And mail to: Judith Meyers, 1925 28th Avenue, #38,
Greeley CO 80634

Name _____

Address _____

City _____ State _____ Zip _____

Email _____ Ph. _____

Number of Tees _____ / Color: white _____ tan _____

Check size:

SM _____ M _____ L _____ XL _____ 2X _____ 3X _____ 4X _____ 5X _____

Pick up at Collection _____ OR Ship _____ (add \$4 per shirt for postage)

of shirts x \$12 (+\$4 postage per shirt if shipped) = Total _____



Membership Application/Renewal

Name _____

Address _____

City _____

State _____ Zip _____

Phone _____

E-mail Address _____

Please mail to:

Guild of American Papercutters Membership
P.O. Box 384
214 South Harrison Avenue
Somerset, PA 15530



New Member

Individual	\$36	\$46
Family	\$54	\$69

Renewing Member

Individual	\$30	\$40
Family	\$45	\$60

You can pay for your membership using
PayPal accessed through our website
www.papercutters.org

Member Commentary

Featured Five

1—When carrying framed papercuttings to shows or festivals, put each one in a pillowcase and layer them with cardboard or other separator into a large, rolling suitcase. Not only are the papercuttings protected, the suitcase is far easier to transport.

2—Consider designing your business cards to work as a card to identify the back of your papercuttings: leave a line open for the title and a space for the price. If you're only using it as a card, the line will be decorative.

3—When using a #11 blade, you can use a pair of pliers to snip off the dull tip, and keep using the blade—usually the rest of it is still sharp.

4—Darning needles are good tools for lifting and gluing.

5—Parchment paper used for baking is handy in the studio to sitting your work on when gluing, and for wrapping a framed papercutting. Its nonstick surface tends to be slick and doesn't shed lint the way paper towels can.

From Ann Thamm:

I so enjoyed Pat's Papercuts in Production in FIRSTCUT, Autumn 2007. The card on the back cover is what I hope to do with some of my artwork and cardmaking. I have as a background my own digital one done in Twisted Brush. I then cut a silhouette to put on the pattern. The Dover Easy-To-Cut Silhouette Designs by Betty Christy are simple enough for someone like me. I wished I could cut better but it takes a good eye! I have such inspiration from FIRSTCUT and look forward to all the wonderful work done by really creative people in each issue. Thanks to all who work so hard publishing it!

From Bea Goodpasture:

I had a chance to read the first 10 years of FIRSTCUT (from storage unit closeout purchase). I like the small papercuts preceding the various articles and comments. Seeing all the submissions for the newsletter logo was exciting. What wonderful memories of the past. For the 20th anniversary publication you should print them all to memorialize the first decade.

It was very interesting to learn the history of the Guild of American Papercutters. But...I also noticed that the same old argument seems to surface—the use of patterns. So it is my turn to comment on what I believe is important:

Juliette Aristides (May 2007 *The Artist's Magazine*) encourages persons to copy the masters and thereby gain technical expertise and artistic insights. *"Through the process of analyzing, deconstructing and rebuilding a masterwork, you will gain experiential*

knowledge of the working methods of the master that cannot be found any other way." Although Ms. Aristides was talking about the drawing medium, I found that this method is useful in gaining papercutting skills. I spent years honing my papercutting skills using Dover patterns, designs by Chris Rich, or the creations of Claudia Hopf.

My teacher, Olga Ponce Furginson, taught papel picado by giving us her designs. She also had us cut silhouette patterns. Once I learned the control of tools, paper, and images with these exercises, I developed my own style and original works. Olga told me my papel picado equaled hers. My artist friends love my original papercuts and so do the people who buy them.

It would have been wonderful to create designs without patterns like many of the European papercutters. But, our worlds are not the same. Our talents are not the same. We move forward using what is practical. I admire the purist's talent, but their way is not for everyone. My goal is to help students have fun while learning papercutting skills. Pattern exercises help participants learn techniques. Early learners need to feel that they have cut something beautiful. I still recall the looks of accomplishment on students' faces when they hold up their cut work. What happens after all that practice? Perhaps nothing, but some get so inspired they move to the next level and become papercutting artists. What difference is it if we use patterns or not?

Note: Juliette Aristides is a draftsman and artist in the classical tradition. Juliette is a former student of Jacob Collins. She is now the instructor of the Aristides Classical Atelier at the Gage Academy in Seattle.



▲ From Nancy Cook:

Just a note to let you know I won a Best In Show at the Talbot County Visual Arts Center 2nd Annual Members Show in Easton, MD in

December. The piece is called FLOWER SKETCH WITH DAISY. It's one of my black outline vases that I do from time to time, with a flower arrangement in it, including one daisy. There were about 95 entries, many paintings, and a 3 Dimensional Category. I entered 2 pieces.

I've also been included in a Twelve Days of Christmas Exhibit at the Tilghman Island Inn. There were 24 artists (each day has 2 interpreters) and I'm the only 3D artist. The organizer is a collage artist. I did the 5th day...5 Golden Rings. I won a First Prize in 3 Dimensional Art. The painters have done some lovely paintings. It should be an interesting exhibit.

Paper Angels

The Paper Angel program is a lost standing program that celebrates the angels that support papercutting additionally beyond their dues and volunteer efforts. These are the angels that keep us moving forward, especially in this time of change and transition. Our total (as of the date this was written) of gift contributions in the 2007 End of the Year Appeal was \$1849—**Thank you Paper Angels!**

Jenny Baer
Donna Renn Bridy
Dorothy Buchanan
Kay Buchanan
Marie Cook
Stu Copans
Helen Christy
Ruth Ann Dannehl
Ursula Dunnewind
Bernie and Faye DuPlessis
Susan Earle
Judith Erdmann
Joan Fisher
Margaret Keaney
Gudi Wittgen Gilbert
Sandra Gilpin
Richard Goodall
Robin Goodfellow
Marie Helene Grabman
Ruth Grabner
Susan Hahn
Patty Kile
Beth Ann Magnuson
Elizabeth McClellan
Susan Mertz
Kathy Meyers
Connie Minnich
Jim Morehead
Virginia Nicholson
William Oellers
Dianne Peterson
Catherine Winkler Rayroud



Kathy Reed
Dorene and John Rhoads
Dave Shelly
Kathryn H. Shultz
Gail Stan
Pat Stuntz
Joan Sulecki
Katherine G. Telesha
Blanche Turner
Steven Woodbury
Esther Zoller



Mona Worley's silhouettes—in order from left column, top to bottom: Jon Youngbluth (50%), Kathy Worley (25%), Little Olivia (50%), Little Texan (50%), Man in Turtleneck Sweater(50%)

From Angela Mohr:

I was culling my stash of copyright-free images this week, culling out the studio to make room for more stuff. I was struck by the similarities of images and how similar many of the Dover images actually are when compared side by side. This made me think about the ongoing discussion about pattern usage within the Guild and I thought I'd toss out thoughts brought up at an art meeting I attended many, many years ago:

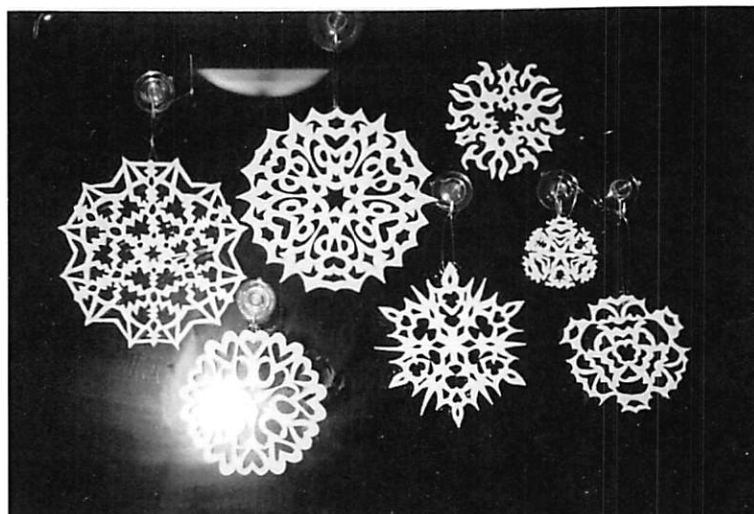
Pattern use is an honest way for many, if not most, people to learn new skills and techniques. I know I did, and encourage others to do so as the first step to beginning a new path. The controversy comes into play when a master's work is pirated, even with good intentions as imitation being flattery, and presented as original work...or a pattern is exhibited as original work. THAT's where the rub is. Not the use of patterns as skill-building, but the misrepresentation of pattern work as original art.

These thoughts can pertain to papercutting and the Guild's mission of promoting original papercutting. Of course, all papercutters are welcomed and encouraged to cut paper—from beginners to masters—in whatever way is pleasing and pleasurable. I think the rub, as it may have always been in our history, is that when in the public eye, the GAP's traveling exhibits or GAP members at a public venue such as an art show need to present the mission statement as truthfully as possible...original art, or at the very least clearly state designer and cutter differentiation. That's just good sense actually.

Our online discussion groups have many lively chats about patterns and tempers get charged up [it's actually interesting to read all the responses!], but I think a lot of that is people feeling they may be judged. Pride can be taken in all the steps of a papercutting project and once a papercutter realizes that then everything else just becomes background noise. I say, Happy Cutting All!!



SNOW AT THE RANCH © Susan Hahn



Joyce Arsnow's photograph of papercut snowflakes sent with her renewal: "This is a picture I took against a window of snowflakes which I first cut from typing paper, then cut out of thinly rolled white porcelain clay, fired, glazed andenjoyed!"



UNTITLED © Trudy Kauffman

PAPERCUTTING BY CLAUDIA HOPF

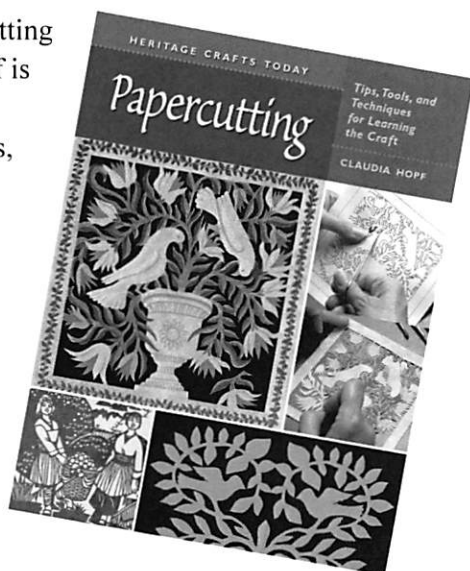
A Book Review by Pat Stuntz

This beautifully illustrated book, which focuses on tips, tools, and techniques for learning papercutting, is organized into chapters on the history of papercutting, tools and materials, basic skills, samples of design ideas, and a collection of additional works to inspire beginners and professional cutters alike.

The history section of the book discusses distinct regional styles, depicting each with examples covering a variety of time periods and cultures. In chapter two, paper types and cutting tools are identified, together with materials needed to enhance the cutting. In the section on basic skills, the cutter is guided through the process of using tracing paper to transfer the drawn design onto the cutting paper, applying various cutting and painting techniques, as well as mounting and framing the work. A significant number of pages are devoted to single and double fold design ideas showing the basic cutting followed by the finished painted work. The final chapter supplies an array of additional pieces from the past as well as the present, to further motivate the cutter to explore new directions in papercutting.

The hard cover book is constructed with spiral binding which makes it practical for viewing the examples on a flat surface. With the inclusion of a list of suppliers and resources as well as a listing of international museum collections, this book contains information that is applicable to all levels and should be considered a must-have in every cutter's collection.

Papercutting by Claudia Hopf is published by Stackpole Books, Mechanicsburg, PA 17055 and may be purchased through bookstores and online sources.



GAP Scissors Cases Available

Scissors, X-acto-knife, cell phone, or eyeglasses can fit into this khaki colored three-pocket case with either red or black embroidered GAP logo—seamstress choice. Each pocket measures 6" x 3 1/2 ". Opened case (6" x 11") reveals a top fold-over flap and Velcro closure tabs.

PRICE: \$12.72 (includes the PA sales tax) if case will be picked up at Collection 2008,

\$ 15.90 (includes state sales tax required for PA residents) if case must be mailed to customer in PA,

\$ 15.00 mailed to all non-PA residents.

Make checks payable to

Guild of American

Papercutters

and send to:

Kathy Trexel Reed

153 Black Bear Run

Berlin, PA 15530-8018



Scissors Cases Order Form

Name _____

Address _____

Phone _____

Number of Cases	Items	Amount	Total
	Cases mailed to PA residents	\$15.90	
	Cases mailed to non-PA residents	\$15.00	
	Cases picked up at Collection 2008	\$12.72	
Total			

Love, Affection, Beauty, and History – All Rolled into One

By Nancy Rosin, Valentine Editor

Through the ages, *love* has been expressed in endless ways.

Jewels, flowers, luxurious fabrics, poetry, and song have forever gilded Cupid's delicate message. For me, paper transcends all of them, for time seems to preserve, and even enhance, the touch of the paper, the careful penmanship, and the gentle fingerprints of love. This tactile medium is so versatile it presents itself in a variety of forms: artisan-crafted handmade paper to delicately embossed, elegant cameo-lace pressed from linen fibers, the earliest vellum, naïve snippets of wallpaper, precious recycled letters, or even torn tissue. Whatever the vehicle, simple or elaborately embellished, the heartfelt emotion never fails to be transported. Paper, pure and organic, becomes a means of expression that conveys a message through its' appearance, its' touch, and its' universality.

Folded into puzzle purses, which might enclose tender treasures, woven into hearts and hands, or even embroidered, paper (a veritable chameleon) encourages creativity. Historically, paper often emulated other forms such as leather, or fabric, and yes, even ornate filigree metal work. In that guise, thin strips might be wound about a quill, and creatively rolled and unrolled to create flowers, foliage, or fine borders and ornamentation reminiscent of wrought iron or delicate silver. Partially unfurled or carefully manipulated, the designs could even create bountiful baskets of flowers. There were also delicate backgrounds upon which other designs could nestle, and paper twirls of undisputed fascination, resembling the charcoal artist's felt stumps or tortillions.

This artful craft, also known as *paper-mosaik*, or *paper filigree*, found its' roots in ancient Egyptian and Chinese references, apparently shortly after the very invention of paper, when it replicated costly silver coils as decorative accents. I was fascinated when I discovered that two antique items in my own home, a small silver box made in China, and a ceremonial religious spice container from Israel, were both decorated with silver filigree in *exactly* the same forms as our paper quilling! The popular design method was obviously in use throughout the world.

Medieval nuns and monks, who had great knowledge of inks and paints, used the delicate gilded paper coils to embellish religious items and even reliquaries such as my own special treasure, purported to contain a fragment of bone from Saint Valentine.

Research into the technique reveals that narrow strips were sometimes removed from the gilded edges of Bibles, and that they were wound around a feather quill, fastened with glue, and collectively used for ornamentation. In early England, quilled paper was painted and gilded, and imitated costly metal decorations. The impression, within the dimly illuminated church of the fifteenth and sixteenth century, would have been of magical golden filigree screens, further enriching the mystical aura of the sacred interior.

My personal Valentine collection reveals some interesting treasures created using this unique method. Quilling-decorated pieces rarely appear in the antique market, but when found, are usually examples of the crafting expertise of genteel eighteenth-century ladies in Europe, and in Colonial America. The shadow box, shown, containing a pot of posies, pyramidal tortillions, and quilled hearts, is a relic from that refined era. As a *token of love*, it reflects the care taken in creating it, as a decoration for a wall or dresser, its' brilliant golden paper, rich green background, and charming red chenille border, would have received constant accolades. It is outstanding today; nearly three hundred years after those delicate strips of paper were carefully rolled with love.

The rare tin reliquary, with its' wax Papal seal on the reverse, was made with extreme care and devotion. Despite the seal, these always arouse suspicion of authenticity, but I found it irresistible because it is said to contain a bone fragment from Saint Valentine! In addition to the traditional coils, tiny paper columns, wrapped in embossed paper, "support" the roof of the sacred dwelling for the holy portrait.

In the Victorian era, when "parlour craft" reached a pinnacle in America, quilling often accented important creations. The small, boxed Valentine features a golden paper frame adorned with delicate scrollwork. Within the frame, mounted upon satin, tiny die-cuts create a posey bouquet. The composition is seated amid a background of artificial flowers. The exterior of the box is covered with a delightful block-printed paper and a "scrap" bearing the words, *First Love*. On the underside of the box a calendar for February has been pasted. Such a delicate creation would have been boxed to keep it pristine until given, and kept as a cherished treasure. I have always imagined that this magnificent little gift was a memento for a child's first Valentine's Day.

In all its' various applications, these highly coveted paper fantasies display artistry, precision, and dedication. For probably a thousand years, quilling has been a quiet little technique, which has resounded with charm, elegance, and the obvious handwork of love.

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'Natural Born Quillers' - Conservation of Paper Quills on the Sarah Siddons Plaque Frames. Clair Battisson Conservation Mounter



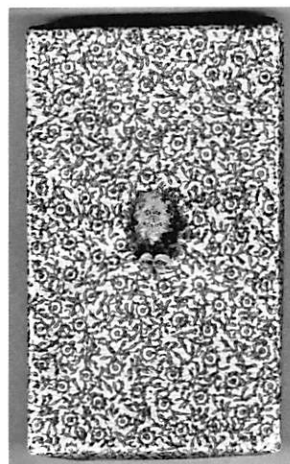
1. Reliquary: An oval, hammered tin frame, with an attached loop for hanging, encloses a saintly portrait, which is set upon a vivid blue background. The image is surrounded by paper columns and quilled foliate scrollwork, all created from golden paper. Below the image, tiny bone fragments bearing the names of five saints, including that of St. Valentine. On the reverse, a string attaches a red wax Papal seal of authenticity. Approx. 3" x 4", Italy, 18th century.



2. Framed Token of Love: Within a wooden frame, a magical, two-handled flowerpot has been created from hundreds of tiny standing rolled paper tubes. Its' glorious bouquet, which includes numerous stemmed blossoms, dominates the central area, along with scrolls and two large hearts, and is bordered by red chenille edging. The outer portions are filled with elaborate golden paper quillwork, designed as flowers and leaves, and enhanced by multiple groupings of tortillon-like cones. In a wooden shadow box, approximately 12" x 12" x 2 1/4", and set upon a base of green velvet. Probably England, early 1700s.

3. Small boxed Valentine: This charming Victorian Valentine memento features a crisp oval central frame created from golden metallic paper and quilled scrollwork. Small bits of the paper are set within some of the scrolls, to emulate jewels. Within the frame is a tiny bouquet crafted from die-cut scraps and mounted upon satin; the composition is nestled upon a bed of artificial flowers. Covered in hand-printed paper, and decorated with scraps saying, "First Love" and "To One I Admire", it was carefully protected and would have been saved. On the reverse, a small, pasted scrap shows the February calendar. Using a Mardi Gras calculator, I found that it might even have been given on Valentine's Day, Tuesday, February 14, 1882! 4 3/4" x 2 3/4", American, circa 1880.

Front of Box. ▼



Close up of front. ▼



Interior of box. ▼



Back of box. ▼



Beatrix Josephine Sherman, Profilist Extraordinaire!

By Susan S Hahn



The photo of Beatrix Sherman, from an old Philadelphia newspaper (author's collection).

Beatrix Sherman decided early to become the next Auguste Edouart, the famous 19th century French silhouette artist, and did a pretty good job of succeeding. She was born in 1894 in Scranton, Pennsylvania, and attended the Art Students League of New York, and graduated from the Art Institute of Chicago, where she also exhibited her work. She was a painter, and also worked with pen and ink, but what she is most remembered for are her silhouettes. She began her career in 1915, when she attended the Panama-Pacific International Exposition in San Francisco. Here she set up a studio and executed the silhouettes of fair attendees. By 1918, she was in Hollywood, selling liberty bonds with the likes of Charlie Chaplin, Mary Pickford and Douglas Fairbanks. She cut the silhouettes of many Hollywood celebrities, then decided to make her 'mark' in the political arena and traveled to Washington, DC where she met members of the House, Senate, and a few Cabinet members. Beatrix would later become the somewhat official silhouette artist of the White House. During her lifetime, she cut the likenesses of at least ten United States presidents, from Theodore Roosevelt through Lyndon B. Johnson, including some members of their families, and other politicians, prominent business people, members of royalty and high society, and celebrities.

She copied Edouart's style of cutting silhouettes, mostly full length, from a folded piece of paper, thereby making one silhouette plus a duplicate, which she kept as a pattern for future use. However, she did something that Edouart did not do: she had her subjects autograph their profiles, including her copies, which resulted in a valuable, unusual and extensive treasure trove of famous subjects and their signatures. Throughout her career, these would serve her well, for she copied and sold the more

famous ones as postcards, framed decorations, and eventually developed a catalog line of 'stick on' silhouettes, and other decorative items. (See photos)

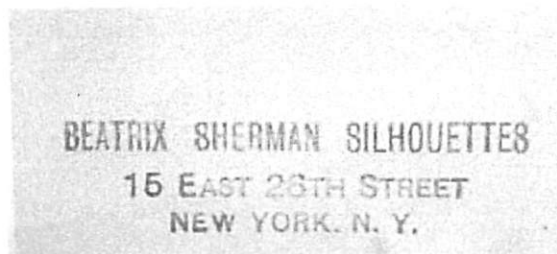
Beatrix continued to attend major world expositions, including the 1922 Brazilian Centennial in Rio de Janeiro, the Sesquicentennial in Philadelphia in 1926, the 1933 Chicago's World Fair and the New York World's Fair in 1939. Not only did this help expand her career, it further added to her personal collection of silhouettes. She maintained a permanent studio in Manhattan, but during the summers would venture to Atlantic City, where she set up shop and catered to the ultra rich.

During the 'roaring twenties,' she visited Europe, where her patrons included the royal families of 5 European countries, and major political leaders. She also made numerous trips to Latin America and cut the silhouettes of the presidents of four South American Republics. When not traveling, she worked as the resident artist at the Algonquin Hotel in New York City.

Some of the cuttings in her personal collection included Amelia Earhart, the Duke and Duchess of Windsor, musicians Arthur Rubinstein and Ignacy Paderewski, Chester Nimitz, business leaders Rockefeller, Doubleday, Eastman, and Heinz; people of wealth and influence, such as Guggenheim, Gimbel, Pillsbury, Wanamaker, and William Randolph Hearst. Her full length cutting of Harry Houdini, which he signed "Harry 'Handcuff' Houdini to John Mulholland," was sold at auction by the Swann Gallery in New York City, on Oct. 30, 2001 for the princely sum of \$8,000.00. A few years ago, the Early American History Auctions (EAHA), in La Jolla, California, sold a collection of Beatrix Sherman's silhouettes, including cuttings of Arthur Conan Doyle and his family (\$5,175.00), magician Samuel C. Hooker (\$5,175.00), a collection of 102 various Hollywood movie star silhouettes (\$3,900.00), the Duke and Duchess of Windsor (\$2,300.00) Amelia Earhart (\$1,560.00) and Will Rogers (\$1,035.00).

Beatrix retired in her later years to West Palm Beach, Florida and died there in 1975. Her estate was eventually divided and auctioned, with many of her more famous cuttings acquiring homes in private collections. They still come up for auction with antique dealers, auction houses, and the occasional online auctions of Ebay.

Beatrix was successful and ambitious, a smart and savvy businesswoman who revived and popularized the fading art of the silhouette, and surprisingly made it a profitable career. She became a world traveler and a celebrity in her own right, circumventing Edouart, perhaps, for the next century's title. (Not bad for a creative and assertive woman starting out in the 20th century!) She is credited with cutting at least 10,000 silhouettes during her lifetime.

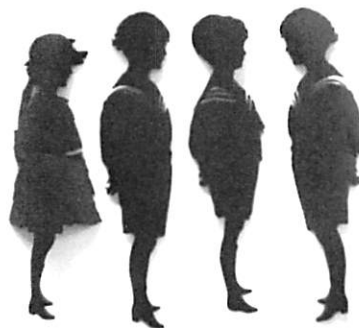


Beatrice Sherman's address stamp, which appears on many of her cuttings. (From the author's collection)

Beatrice's 'stick on' elegant ladies' silhouettes, approx. 4-5" in height. Notice the bottom of packet which says, "Stick on" like a postage stamp! (author's collection)



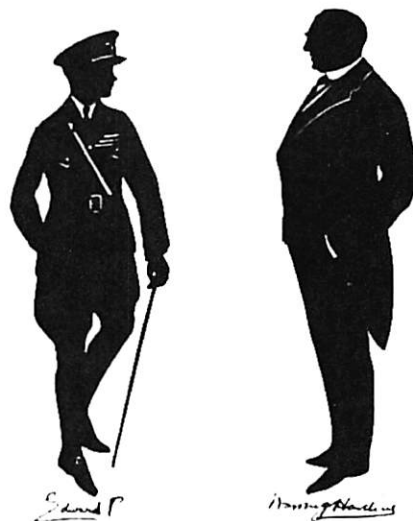
Postcard made and sold by Beatrice Sherman of Teddy Roosevelt, cut at 'Hero Land,' Grand Central Palace, New York City, Dec. 13, 1917. (From the author's collection)



More of Beatrice Sherman's 'stick on' silhouettes, approx. size is 5-6 inches in height. (from author's collection)



Silhouette 'stick-on' figures envelope, featured in Beatrice Sherman Product catalog and dates from 1925. These items were mass produced die-cuts, from Beatrice's cuttings and were sold for various decorative uses, such as applying to lamps, frames, books, etc. (From author's collection)



Beatrice's silhouette of Benjamin Franklin from back page of her 1925 catalog. (From author's collection)



A page from Beatrice's 1925 catalog - on the left, the Prince of Wales, the original was cut and autographed at Fox's Academy of Music in New York City, October 1919. On the right, President Warren G. Harding, the original was cut and autographed at the Commodore Hotel in New York City, May 1921. Copies of these were available for purchase from the catalog and came with the 'stick-on' adhesive on the back, to be attached to paper, etc and framed. (From author's collection)

Quilling

by Marcia Egan

Quilling is the art of rolling strips of paper into coils, cones, spirals, scrolls and flutings. The coils can be pinched into various shapes and assembled to create a design. Quilling is also known as paper filigree, paper lace, and paper mosaic because of its resemblance to all of those art forms.

I have heard two theories about how quilling got its name. One theory says the strips of paper were rolled on a bird quill. The other says when the pieces are assembled, they sometimes resemble a row of quills.

A Brief History

We can only speculate about the earliest forms of quilling. Because paper is fragile, very few examples of early quillwork have survived over time. Quilling was never a major art form and therefore, there is not much documented information.

It is thought quilling was first used as religious ornamentation in churches. Possibly as early as the 15th century, French and Italian nuns used paper filigree to decorate reliquaries and other religious articles and pictures. Paper was not as expensive as the precious metals used in filigree work. When paper coils were rolled and placed on edge, they resembled metal filigree, particularly when the paper edges were silvered or gilded. Paper coils in their natural ivory color gave the appearance of finely carved ivory or wood. Because quilling designs are made of small pieces fastened together, it could also resemble fine mosaic work.

By the 17th and 18th centuries, genteel European women practiced the art of quilling and it was taught to young ladies along with needlework. At that time, it was used to decorate items such as tea caddies, picture frames, the family coat of arms, cribbage boards, wine coasters, work baskets, urns, screens and even pieces of furniture. Quilling spread to America with the English colonists in the 18th century. Some of the surviving pieces from that time are decorative wall sconces.

My introduction to quilling was in 1976 when a series of craft classes were offered in my town. Each week we would explore a different craft and one week we learned quilling. We practiced making some basic rolls and shapes. The instructor showed us some examples, put a box of paper strips in the middle of the table and turned us loose. At that time we were rolling the strips on a round toothpick. I was fascinated with the art and have been doing it ever since.

There was a revival of quilling around the time of the Bicentennial and I learned some additional techniques from the books and kits available at that time. Eventually, I started doing my own designs.

Over time, I became a bit bored with the rolling and my designs evolved into more of a miniature paper sculpture style with a combination of rolled and hand cut pieces. I particularly enjoyed creating flowers and found I could achieve a more realistic look by cutting the petals and leaves from the quilling paper rather than rolling them. Once I had the flowers, I needed something to put them in so I created miniature flower pots from the quilling paper and even started weaving my own baskets from paper strips.

Today I create miniature vignettes in shadowboxes using little potted plants, baskets of fruits or vegetables, baskets of flowers, wreaths, etc. I also create floral borders for wedding announcements using quilled and hand cut paper flowers and leaves.

Over the years, there have been periods of time when I haven't done any quilling or papercutting at all due to family or work commitments but time and time again, I always come back to the magic of paper!

Basic Equipment

Quilling, like papercutting, can be achieved with a variety of tools, papers, and glues and everyone has their own personal preference.

Paper: Pre-cut quilling paper comes in a wide variety of beautiful colors in various widths ranging from 1/16", 1/8", 1/4", 3/8" and up. I can rarely find a good selection of quilling paper at my local craft store and find it easiest to order it via the internet.

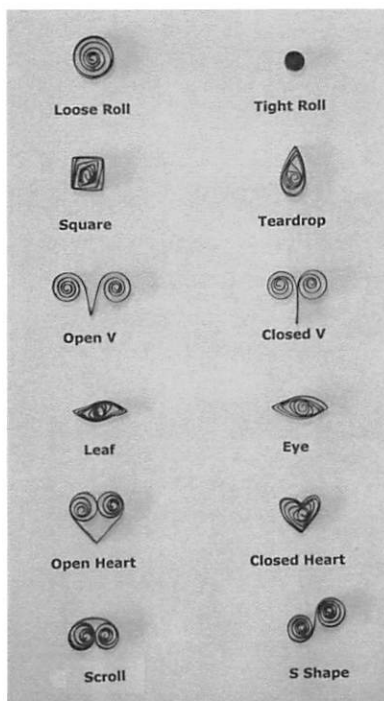
Depending on my project, I can also cut my own paper. Some people use paper shredders, scissors, knives and paper cutters. I personally prefer the pre-cut paper because the strips are uniform in size. Papers can also be hand colored, painted, etc. to achieve special effects.

Quilling Tools: A quilling tool usually has a wooden, metal or plastic handle and either a tapered needle tip or a metal slot at the tip to catch the beginning of the paper strip to start the roll. A slotted tool can be made by clipping the end off the eye of a tapestry needle and inserting the pointed end into a dowel or something similar for a handle. Paper can be rolled on a round toothpick, a corsage pin, a quill or simply rolling it between the fingers.

Glue: Any white glue that dries clear will work. I prefer a tacky glue because it grabs the paper and sets more quickly. I cover my work surface with waxed paper to prevent my pieces from sticking to it.

Other helpful tools include a ruler and sharp scissors.

There are many quilling websites for further information, instructions, and supplies. If you have any questions about quilling, you can contact me at papergarden5@yahoo.com

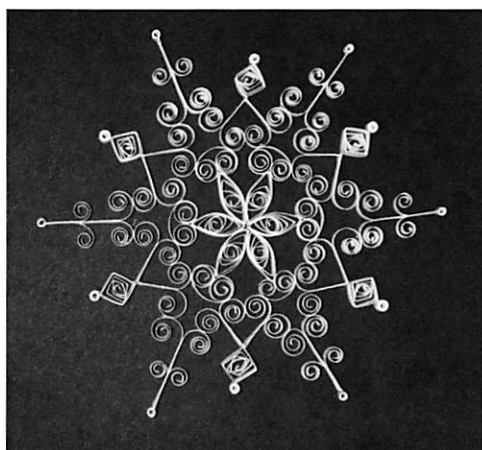
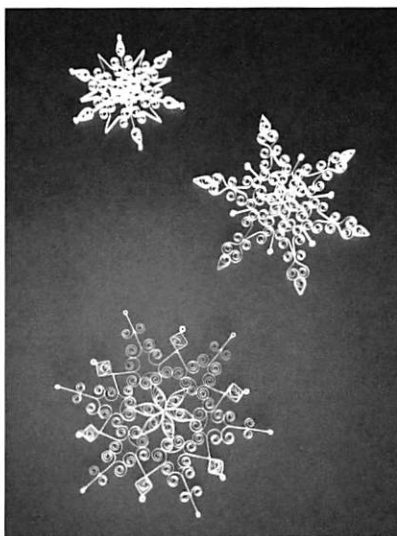


Examples of rolled (quilled) paper components.

Quilled wedding border.



Components combined into snowflakes.



An enlarged quilled snowflake to show detail.



A paper sculpture in a shadowbox.



An enlarged shot of a paper basket used in a shadowbox paper sculpture.

Poems into Papercutting

Stu Copans' papercut to accompany the poem he chose was sent on the front of his postcard.

Edges

"I'm not ready for shapes yet".
-Shirley Kaufman, Ezekiel's Wheel

"I'm not ready for shapes yet." he said. "I'm still trying to master Edges ----- straight Edges and curved Edges ----- concave Edges and convex Edges ----- angular Edges and wavering Edges ---- Edges with Inpouchings and Edges with outpouchings. Once I've learned how to cut Edges", he said, "then I can begin to think About shapes. And Who knows what comes After shapes."



Poem by Susan Throckmorton to accompany her papercutting.

THE STARFISH

I sometimes wonder,
While creeping across my ocean bed,
Whether, instead, I might once have been
A twinkling red, white, blue or green
Star, high in the evening sky.

Was I like a fallen angel, cast out in disgrace
From my celestial space
To the bottom of the sea
To spend my slow-footed days there and only dream
Of places heavenly?



Poem by Susan Throckmorton to accompany her papercutting.

THE GIRAFFE

My parents said, "Think tall,"
 "Aim high."
They meant to be kind, teaching me
 To reach for the sky.
But think how inconveniently distant
 I am from sniffing the flowers,
How difficult it is to pat the cat, make mudpies
 Or arrange teacups for dolls.
My checkered stilts aren't built
 For these small amusements
So it seems it's my bent to be content
 To look to the sky
And only dream of down-to-earth pleasures.



Poem by Susan Throckmorton to accompany her papercutting.

THE HUMMINGBIRD

I dip and dart in frenzied flight.
 A flash of iridescent light.
My life seems only a whirl of wings,
But I'd prefer this blur of things
 To slow a bit
 So that I could sit
 For just one hour,
Rein in my restless humpower,
And admire the beauty
 Of at least one flower.



February

Old man winter! Your day shall come
When your nose will start to run
Just here and there a little drip
While warming rays begin to nip.
Coming back around the globe,
The sun brings longer days and hope.
Soon we'll see the crocus bloom
Spring and love are back in tune,
Pairing birds will sing and cuddle,
As you just fade....into a puddle.





Old Friends

By Ursula Hamann, May 2000

Sit down here...Sit right next to me, under your old apple tree
Remember, when you planted me?
I was slender then, so small! I was not even four feet tall,
You too were slender I recall.
We've watched the seasons come and go, we weathered many storms,
I see you limp...I am hollowed out, my branches are all torn.
And still...when springtime comes around, I will be in bloom,
You...get out your garden tool...You will be...How old soon??
Your silver curls become you, friend...Never mind the wrinkles.
Stay on the sunny side of life, to keep your bright eyes twinkle.
Sit down here, sit right next to me, take a little rest,
Did you see the deep blue sky?...or watch the robin's nest...?

*Patricia Turner sent this poem to accompany her cut, AN ARUNDEL TOMB. [Original Size: 12.5" x 10"]
This cut is part of a calendar she is working on and represents February.*

An Arundel Tomb
By Philip Larkin (1922-1985)

Side by side, their faces blurred,
The earl and countess lie in stone,
Their proper habits vaguely shown
As jointed armour, stiffened pleat,
And that faint hint of the absurd -
The little dogs under their feet.

Such plainness of the pre-baroque
Hardly involves the eye, until
It meets his left-hand gauntlet, still
Clasped empty in the other; and
One sees, with a sharp tender shock,
His hand withdrawn, holding her hand.

They would not think to lie so long.
Such faithfulness in effigy
Was just a detail friends would see:
A sculptor's sweet commissioned grace
Thrown off in helping to prolong
The Latin names around the base.

They would no guess how early in
Their supine stationary voyage
The air would change to soundless damage,
Turn the old tenantry away;
How soon succeeding eyes begin
To look, not read. Rigidly they

Persisted, linked, through lengths and breadths
Of time. Snow fell, undated. Light
Each summer thronged the grass. A bright
Litter of birdcalls strewed the same
Bone-littered ground. And up the paths
The endless altered people came,

Washing at their identity.
Now, helpless in the hollow of
An unarmorial age, a trough
Of smoke in slow suspended skeins
Above their scrap of history,
Only an attitude remains:

Time has transfigures them into
Untruth. The stone fidelity
They hardly meant has come to be
Their final blazon, and to prove
Our almost-instinct almost true:
What will survive of us is love.



Patricia Turner 2005

Papercutting in Portugal

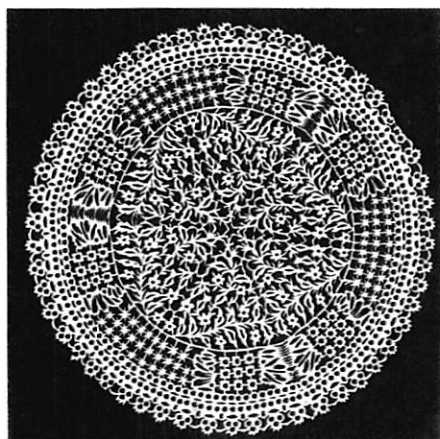
By Britta Kling

We know bright cut paper has been used in Portugal for centuries, especially to decorate village houses, streets, and squares to create a festive atmosphere during religious celebrations. One usage for cut paper has to do with the manufacture of candied fruits.

Here is a quote from an ad for Bristol Merchants LTD : "*AMEIXAS D'ELVAS is the original name of the famous sugarplums from Elvas, in the East of Portugal*".

The manufacture and use of sugared plums in Portugal is documented as far back as 1383, when these fruit candies, prepared by the Dominican nuns, were served in Elvas at the wedding feast of the Portugese Infanta Dona Beatriz (daughter of King Ferdinand) and King John I of Castile. Throughout early history the nuns were called upon to provide these delicious treats for special occasions such as a banquet given in Vila Vicosa in honor of Cardinal Alexandrino, envoy to Pope Pius V. A historian of that era, Joao Baptista Venturio, writes: *Many sugared fruits were served*. Speculation has it those may well have been Elvas Plums.

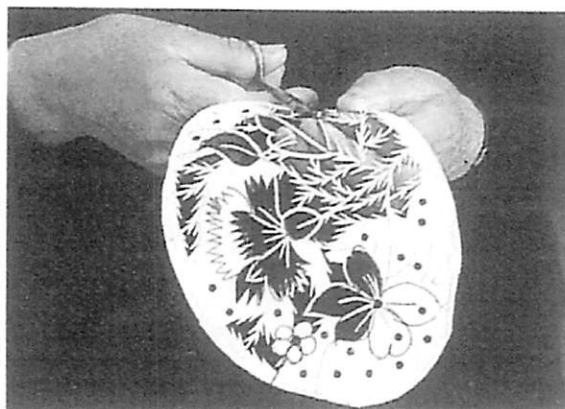
As demand grew, the sweets were marketed in pretty round cardboard boxes, also made by the nuns. In their spare time they started making lace paper doilies so fine and intricate they sometimes were mistaken for bobbin lace. The lacy papercuts were originally placed inside the filled boxes, before the lid was closed.



Times changed, industrialization took over, and many industries started the production of the famous Elvas Plums. Dozens of factories opened and the plums were exported all over the world. The potentially costly lace paper was replaced by printed paper with colorful designs, which also decorated the outside of the boxes.

But, as times changed, so they changed again. Exports fell, production came to a virtual halt, and most factories were forced to close down. Today there are no more than two or three factories producing the candied

fruits. One of them uses the handmade colorful papercuts of Cecilia Cameosas, an active papercutter living in Elvas in 1988, to adorn their boxes. Now the cuttings are placed on the outside of the lid.



The Elvas Museum has among its treasures some examples of white paper cut-outs, made by the nuns of the convents of the 19th century. A Portugese writer, Eurico Gama, has written a book called *A ARTE DO PAPEL RECORTATO (The Art of Paper Cut-outs)* illustrated with reproductions of lace paper from various periods.

Some of the information for this article is adapted from *Atlantis*, the in-flight magazine of Air-Portugal; July/August 1988 issue.

Reading Tea Leaves

or, How to Calm Down When

Its Too Hot in the Kitchen

*or, A Light Hearted Look at Managing
Through a Transition*

Occasionally, the heat gets too hot in the kitchen. When that happens, there are two choices: either get out of the kitchen or make a cup of tea and see the future. Here are some bits of valuable information to rescue you from the tyranny of petty things and realize life moves on and things always improve eventually. Tea is the answer.

For a successful tea-leaf reading make the tea correctly—it's your only hope. Embrace the psychic flavor of the moment. Have some fun and twirl around the kitchen feeling the breeze around your arms and in your hair as you select the tea and dishes.

Choose a loose tea, any flavor is fine. Tea bags are not welcomed at this time, because reading tea leaves is useless if the leaves cannot be free to arrange themselves in alignment with your thoughts and energy. Reading a wad of tea in a bag would only say your question's answer is a wad in a bag. Sad, so use a fine-grained herb or Chinese tea. Chamomile tea is good for money issues, peppermint tea for indigestible issues, Earl Grey for the bigger picture.

Twirl around and grab a saucer, a light-colored teacup with a wide bowl, and a teaspoon. A cup with a wide bowl will give the leaves a greater surface area to stick. Make sure the cup has a handle for direction. Gentle, bowing twirling will conjure the best answers to questions, so let *flow* through the hot kitchen. (Hopefully, family and neighbors aren't standing at the windows.)

Now, the actual tea making:

Put the teapot, full of water, on the stove (make sure the stove is on). Microwaving the water is a modern option, but not advisable. Any good reading requires time and patience and the willingness to take the steps as thoroughly as possible. While the water is building to a boil, put some tea leaves onto the saucer and contemplate them. Think about the problem, and where the solution may be hidden. Look at the spaces between the leaf particles and observe the connection between the particles while thinking about your question. (*One* question—not a whole essay of problems, it is only one cup of tea!) Murmuring something unintelligible is nice, but not necessary.

Water's boiling! Good! Throw the leaves into the pot and let them do their own twirl in the water for a few minutes before pouring some tea (with the loose

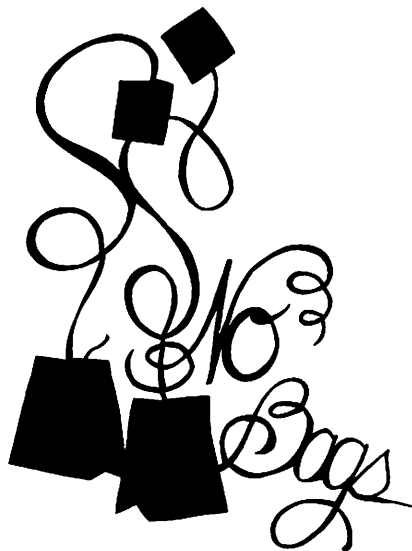
leaves) into your teacup. Let it cool to room temperature. This is a good time to whip out some paper and cut something. In fact, think about your question again and start cutting without lines or direction or anything...just start cutting.

Eventually, your tea will be cool enough to drink, so put down the papercutting and drink the tea, leaving a small amount of liquid and most of the tea leaves at the bottom of the cup. Since most people are used to tea bags, this might be bit tricky, but don't back down! Use your teaspoon and stir the water so any surface floaters sink with the rest of the leaf particles and then drink fearlessly.

Once you have gulped the last of the tea, and left behind a little water and the leaves, hold the teacup in your left hand and cover the top with your right hand. Swirl the remaining water and leaves, clockwise, three times...paper, knife, scissors is a good mantra for this action. Big swirls, even a little shaking is acceptable since you want to run the leaves up the sides if possible. When done, quickly tip the cup upside-down over the saucer to let the water drain, the leaves stuck to the inside of the cup.

Turn over the cup and position the handle toward yourself. Peer into the cup, and get ready for the performance, *ahem!* I mean psychic predictions. A worthy reading depends on the reader's interpretation of the images, numbers, and letters made by the various arrangements of leaf particles. Use life experience to interpret signs and symbols: airplane might be an impending journey, a dollar sign would be money, a G might mean the Guild has an impending journey toward lots of money!! Whoa!! A prediction!

Be open, be flexible. It's never too hot in the kitchen if you are cutting paper, drinking tea, and coming up with new ideas for the advancement of papercutting! – *Angela Mohr*



Work in progress

By Joe Bagley

This article is written to describe the method I use to create my designs. I hope this, along with Debbie Baird's wonderful articles, can inspire everyone to make that challenging jump from patterns to their own original designs!

My first step is a trip to the bookstore or library. Start at the bargain section—there's always a bunch of art books with huge discounts. For example, I purchased *International Arts and Crafts* by Michael Robinson for \$1. The pieces in the book have been the inspiration for this cut and six other completed cuts. Just get something that inspires you.

For me, I found my inspiration in the Arts and Crafts Movement, a stylistic period that lasted from the late 19th century to the early 20th century (~1880 to 1910). Its most characteristic principal is a rejection of the industrialism that arose at that time, and a movement towards hand-made craftsmanship and desire for quality construction over mass output. Papercutting fits well into this philosophy!

After I found my general inspiration, I had to decide on a final shape. This takes some of the guess work out of the design since you now have some helpful restrictions. Sometimes you will have to adjust this shape depending on your inspiration piece. I went with a long, thin shape with a 1/4 inch border (figure 1). If you want to do a circular piece, you need to determine the template needed for the wedge that will later be unfolded.

Since I was planning to do a folded piece, I measured half way across the piece and drew a vertical line. One half will remain blank, but I always draw it so I can better imagine the final product on the other half while I draw. Since I'm leaving half blank, I'm officially half done with the design! That was easy.

Instead of having a big intimidating blank page staring at me, now there is a much more manageable area to be work in.

Okay, time to pick the design. In figure 2, you can see the piece I am using for inspiration: a beautiful fabric designed by John Dearle in 1888. It is now part of the collection at the Victoria and Albert Museum. It is pretty complicated, but I am sure you can see why I chose this piece since it has a

very papercut-feel to it already. All I did was pick various parts of the fabric I liked and placed them in my drawing. It takes some experimentation and a ton of erasing to get it all to "flow" right, but after about an hour I finished the design (figure 3).

You can see how the final design has a lot of similarities to the inspiration piece, but its own unique style too. I took the parts I liked, modified them so that they work for a papercut, and arranged them to suit the template.

Now that the design is done, I photocopy the design so I can keep the original drawing (why not?) and have it on a much thinner paper (printer) than the original drawing paper. Also, since I drew the design in pencil, the photocopy version will not smudge.

I use a bit of spray adhesive just to make the pattern tacky. Let it dry a minute before putting it on the black paper, or it will be very difficult to get it off later.

I put the sticky pattern onto the folded black silhouette paper. Now that my pattern is adhered to the design (figure 4), I can start cutting! Because it is my design, I can change it as I go.

Having cut the design (figure 5) carefully, I remove the pattern. I use tiny adhesive dots (StudioTac) to adhere my cuts to matt board since they hold well, and are completely removable if needed.

I hope this has inspired a few of you to give this a try. Good luck!

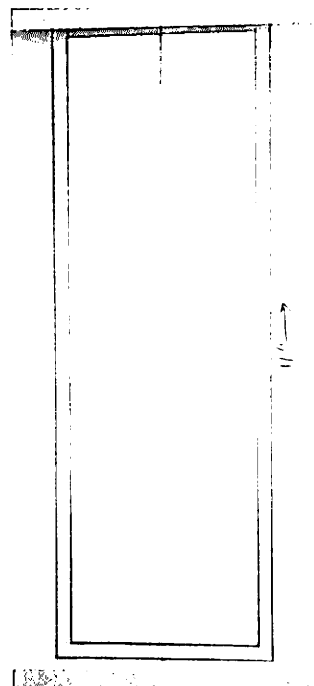


Figure 1 – For this design, I chose a long, thin shape with a 1/4" border.

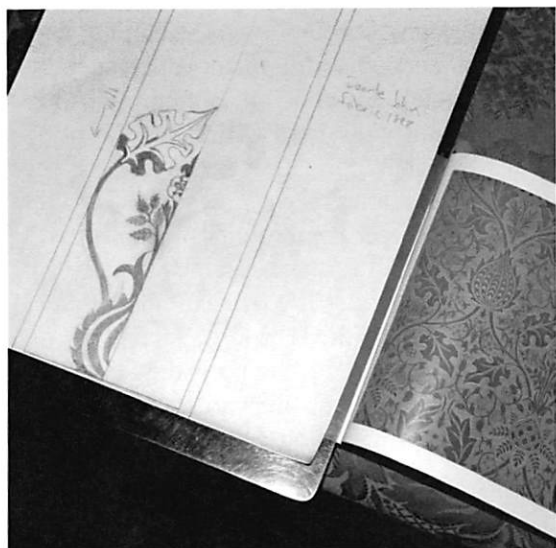


Figure 2 – My inspiration is a piece of cloth. I chose the parts I liked and put them into the drawing.



Figure 3 – After all my erasing, I had a design I liked.

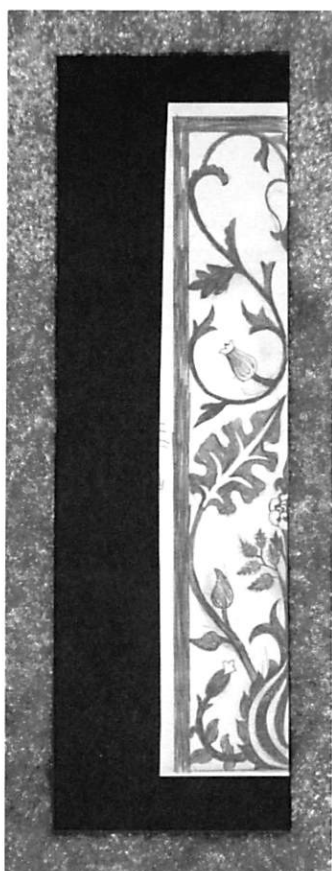


Figure 4 – I adhered the photocopy of the design to a piece of folded black paper.



Figure 5 – The photocopied pattern of my design is cut out – kind of hard to see in this picture since the photocopy is still stuck to the black paper. But, the design is carefully peeled off the papercutting....



Figure 6 – and here is the unfolded papercutting!

Cutting for a Cause

~a proposal to the membership~

We are a generous and giving group of people! Over the last couple years, several members have taken the scissors by the handles and to make papercuttings for sale to benefit charitable causes. Shannon Reinbold-Gee, Patti Rooks, & Robin McElvain have paved the way for loving and fun papercutting events – a celebration of talents and kindness!

Members are still interested in continuing that spirit of altruistic giving within our Guild. When the idea was discussed at the Board of Directors meeting held Oct. 20, there was a LOT of enthusiasm for a *Cutting For A Cause* project.

In no particular order, here are some things to think about before moving forward on such a project. Reviewing some considerations will get the ball rolling before we meet in Lancaster for Collection 2008 and talk about it in the Round Robin open forums. Members who cannot attend Collection are encouraged to send their ideas and comments to a Board member.

1) GAP is a (conditional) 501c3, which means we are entering our 3-year "probationary" period before being considered forevermore a not-for-profit, charitable organization. This is how the government insures we are carefully managed (not a fly-by-night group) and can produce clear and accurate financial records. GAP is required to submit regular reports to the IRS and State of PA about all our financial matters—every fund-raiser, every dollar we receive from membership or sales, every bill we pay—must be recorded carefully and submitted on a variety of forms throughout the year. This is necessary to prove we are not a casual club group but a credible national organization with procedures we follow consistently...or we could be denied our 501c3 status, and pay even more taxes if any money is involved. (With the nonprofit status, we are eligible for no federal/state income tax...only PA state sales tax.) Therefore, you can see how even though *Cutting For A Cause* would help GAP members feel more personal ownership of the Guild by cutting for a group project, it is imperative our sharing to benefit others is tempered with good business practices to protect *ourselves* as a group.

This will play a big role when the time comes to apply for LARGE grants because in that case extensive audits are required of our financial records, meeting minutes, newsletters, and activities to see if what we *say* we do is actually what we do.

2) Since *Cutting for a Cause* would be a GAP sponsored event, consider a charity that would go hand-

in-hand with our mission of promoting papercutting, and the unspoken but understood ability to cut paper, such as the **Hand Rehabilitation Foundation**, a nonprofit group researching children and adult diseases and conditions of the hand—www.handrehabfoundation.org.

Many of our papercutting members are personally affected by carpal tunnel syndrome, arthritis, etc. We would be endorsing further research about ailments close to a papercutter's life. An example of a similar nonprofit adoption is the Harmony Society of America [barbershop singers] that supports the Institute for Logopedics (funding research and surgery for throat diseases—in fact, their project motto is "*We sing that they can speak.*").

3) For discussion sake, some opening parameters for a *Cutting For A Cause* project could be:

a- A GAP volunteer(s) agrees to lead the project. This person would help establish the specific guidelines such as size and theme, possibly even the avenue: online auction, gallery setting, etc.

b- The Hand Rehabilitation Foundation papercutting event could become our annual project from year to year, coming to closure in December before the end of the year.

c- Since our own mission statement promotes original papercutting, we would maintain consistency and publish original pieces, identified as such. All cuttings submitted would be given as a free-will offering to help another nonprofit.

d- The GAP headquarters works with the volunteer to keep track of donations for record keeping. We check with our pro-bono accountant to see if donated papercuttings are eligible for tax-exempt receipts. If the papercutting event is an online sale or auction, checks would be sent directly to the GAP headquarters. If it is at a gallery, the gallery would be responsible for sending the money to the GAP headquarters for disbursement. Specifics to be worked out as we learn more.

e- Papercuttings are presented/framed in a way consistent with the project guidelines except there are no entry or return postage fees. For example, framed papercuttings would be framed according to our traveling show requirements. If we did bookmarks one year, then the presentation would need to follow the requirements set up for those donations.

So, there you have it—a good concept, some legal/financial guidelines to follow, and a broad idea of parameters for starting a discussion. We are excited about the idea and hope you are too. We can do some good in the world and although some of the spontaneity is thwarted, a project like this would be fun. Please review the HRF website and offer your suggestions and comments.



Sister Clarice Steinfeldt, SDS

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The Guild of American Papercutters' publication **FIRSTCUT**, welcomes and encourages its members to submit artwork, articles, commentary, and Papercutter Profiles for publication. All submissions should be sent to **Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522** or emailed to pnstuntz@dejazzd.com.

To submit artwork: Clear black/white photocopies of an *original* papercut may be mailed to the above address. Digital images may be postal mailed via CD or emailed to pnstuntz@dejazzd.com. Label each item with identifying information (name, address, title of work, dimensions, date cut, tools and materials used).

To submit articles: Send articles in Microsoft Word format via email or on a CD. If that option is unavailable, articles may be mailed as a typed manuscript. To submit a Papercutter Profile, send a one page typed essay about the member including information about how papercutting became an interest, tools and techniques used, any personal papercutting advice or tips for other members, and examples of the member's work. (Follow artwork submission requirements.)

Submission implies permission for Guild use according to need and space. **FIRSTCUT** reserves the right to edit articles where necessary.

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You can be a *Paper Angel* by making a **tax-exempt** donation beyond your membership, a Celebration Contribution in someone else's name for a birthday or anniversary, or a Memorial Gift in a loved one's name. Mail a check or money order in any amount payable to Guild of American Papercutters, Paper Angel Program, P.O. 384, 214 South Harrison Ave., Somerset, PA 15530.

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WINTER WALK © Gene Mason Touts



Visit the updated GAP website at
www.papercutters.org and join in the various
discussions in the **Community** area!