



Communication From Members Of The Guild Of American Papercutters

Design by R.A.E. Scudellari

October 2020

Check In With Mindy

The big GAP news of the Fall is that our show **Ex Libris** opened at Laurel Arts Center, home to the GAP Museum in Somerset, PA. Twenty five submissions were received with community voting taking place by visitors to Laurel Arts Center and Biesecker Library. Four designs were chosen by popular vote to be reproduced as actual bookplates. We are proud of all the artists who submitted work and thrilled that the all works are on view.

The goal is for Ex Libris to be a traveling exhibit. That is a bit more challenging with Covid-19 but if you have ideas about where this exhibit could next land, please be in touch with me by email president@papercutters.org.

This exhibit would not have happened without the vision of Kathy Trexel Reed, Rebecca Rauph and the support of Melanie Kehoss. I apologize for anyone else I left out who deserves recognition.

In other news our occasional class series continues. Most recently Liz Goss taught a class on marketing our work through social media and Jeri Fogel taught a class in incorporating lettering into papercuts. Next up is a class by Kim Phillips on creating layered papercuts. I hope you will register for our upcoming classes. Keep an eye on our website, Facebook page and biweekly email blasts with sign up information.

Last but not least I want to extend a congratulations to Susan Throckmorton and the publication of her newest book which is a coloring book called **Coloring the Folk Art of Poland**. I ordered it from Poland and received it in a few days. It is a gem of a book filled with Susan's illustrations of a wide range of folk objects that either belong to Susan or were created by her.



Linda Emmerson



Kathy T. Reed

Winning Submissions by Linda Emmerson (above) and Kathy Trexel Reed (below).



Sarah Madison



Linda Peck

Winning Submissions by Sarah Madison (top) and Linda Peck (bottom).

Display of Ex. Libris (Left)

"Powerful Papercuts"

Online Exhibition of Monika Krajewska's "Burning" Cycle (2003-2020), a requiem for the Jewish world destroyed in the Shoah

<https://jewish-heritage-europe.eu/have-your-say/powerful-papercuts/>



Burning XI – Guardians of the Covenant, 2015



Burning IX – Covenant Forever, 2015

From Carolyn Guest



Carolyn's former classroom (top), Cut made during this month's Big tent Crafty Hour (bottom left) another folded cut by Carolyn (bottom right).

As for a November theme, Fall folds works, people who want to try different folds only need a stack of tissue paper or lightweight origami paper and scissors. I don't encourage templates for this type of cutting. Once you know basic folds and cutting techniques, I encourage the magic of just cutting without drawing. Think real life snowflakes, no two are alike and most do not make it to perfection!

Good to see everyone, I did cut paper while on line.

Fold and cut stars and different number of repeats (odd number repeats are fun and a good challenge also). The 100 banners was our 100 day project when I taught kindergarten. One thing we did was after folding our quarter sheets of tissue paper in half was to make our accordion fold start down a few inches from the top and fold back to the outer edge, leaving a section at the top for applying glue and folding over a string for hanging. This also allowed us to round the outer corners if desired. Some kids were better at folding, others at opening the cuttings and some loved to cut simple shapes from the folded tissue paper.

The star I shared, I believe is a nine repeat. In 2016 Keith Bonnsetter and I joined a challenge from Tong Li to cut a fold and cut, cutting every day for a year. He quickly moved to perfecting his multi layered snowflakes and I moved to odd number repeats and repeats over 10 including odd number repeats. It was a lot of fun. If you look back at GAP Facebook pictures, I believe they are all posted there. I have a binder with many of the cuttings I did for the challenge.

From Kathryn Maish:

Here's some information on a show I am participating in that is now virtual due to Covid-19:

What & When: Nasty Women Exhibit Memphis: *War Paint!* The show opened Thursday, October 1, 2020 at 6:00 PM CST.

Where: www.nastywomenmemphis.com

Who: Katie Maish is a visual artist and educator from Memphis, Tennessee. She currently serves as editor of Number and resides in Lancaster, Pennsylvania. Her work can be found at katiemaish.com.
(Left) Quilt Square, 2020, 10"x10", cut paper, dupioni silk, thread, batting



From Lucy Ping Liu:

There are three great things about my Paper-cutting art needed to share with GAP.

1) I have been accepted to become an "Artist in Residence" at [Chinese American Museum of Chicago](https://www.chineseamericanmuseum.org/)

2) My paper-cutting art album/book with my poems, titled 'Heavenly Grace', has been officially published by Behold Creation, LLC, can be viewed by this link for free:

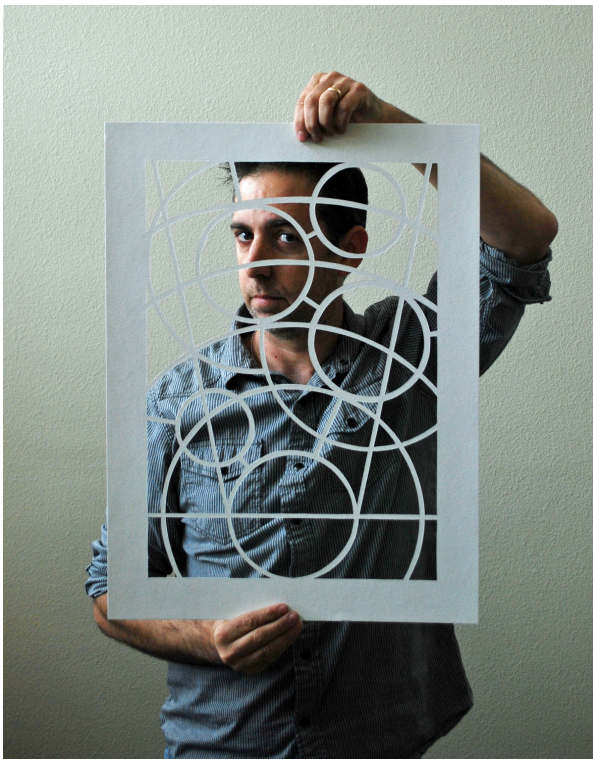
<https://www.smashwords.com/books/view/1034759>

3) My on-line workshop about Halloween Theme is set up and coming soon! "3D Scissor Paper cutting wall & table decoration art with meditation."

Chicago, IL Oct 20 22 24 2020, Tues, Thurs, Sat 7:10 pm-8:00 pm

Please register here:

https://docs.google.com/forms/d/e/1FAIpQLSe5LNwBSDMujt9q3wlp8gHB51okl8XGvz_nAPqBo7xpxpNw/viewform



Isaac Brynjegard-Bialik with his work.

showed work, showed studio... it's up on Facebook now:

https://www.facebook.com/watch/live/?v=363742244654192&ref=watch_permalink

Also just got featured in "Studio Stories" series about artists working during lockdown –

<https://spark.adobe.com/page/ZbEY5VIFRZxAQ/>

From Stu Copans:

Wanted to let people know about my mail art retrospective at the Brattleboro Museum and Art Center (BMAC). The show opened the night before the shutdown, and was due to be closed the day of the reopening but has been kept up until October 12th. It can be viewed online by going to BMAC, then to exhibits, then to 40 years of postcards to Brattleboro.

<https://www.brattleboromuseum.org/2019/05/31/postcards-from-brattleboro-40-years-of-mail-art/>

You can also take a virtual tour of the exhibit and page through a couple of the collaborative books. There is an interview of myself and David Keith, coauthor of one of the books, and will be a U-tube video of the show available soon.



Image from "Failures," a collaborative book by Stu Copans & David Keith.

From Isaac Brynjegard-Bialik:

Nothing to report for shows or exhibitions right now – just working. Cutting paper. Doing some virtual events at congregations across the US with my wife as part of our [Paper Midrash](#) thing - but they're closed audiences. Did just do an interview with Aaron Henne as part of a series on "Art, Provocation, and Jewish History" – talked papercutting,

From Sue Throckmorton:

Following the publication of 2 books, each illustrated with my original papercuttings, some years ago, I recently printed my new book entitled *MINIMALS: miniPOEMS about miniANIMALS* (by a not-so-mini author) which contained 4-line poems about 22 bugs, birds, and other "beasts" which could be "funny, wishful, poignant, and even a bit threatening...for their size, that is!" Here are the cover and some pages from that book:



Next came a book based on my experiences in the 1970's as the only teacher in a one-room school in rural Vermont. Called *Spring Rain is Like Spaghetti: Stories from a One-Room School*, the pictures were cut out of black paper, all of which were backed in part by red paper. Why red? Many rural schools like this traditionally were painted red, but mine was in terrible shape, including its dirty, peeling white facade, so I organized on one Saturday a town effort to repair the school and, of course, paint it red. This story can be found in the book. Here is a picture of the book's cover and a few pages inside:



Now my latest publication is a coloring book called *Coloring the Folk Art of Poland*. I started it years ago, shelved it, and then recently took a second look at it and decided to finish it. It was waylaid during the COVID-19 pandemic here in Poland as my printer closed down, but finally he has just recently finished it. I've done all the drawings which are mostly based on objects in my own personal collection. I've collected folk art for years, so the pictures are of wooden sculptures, paintings, textile designs, Easter eggs, a gingerbread mold, etc., as well as things I've seen in my travels around Poland.... and, oh yes, of papercuttings, of course. In fact, both the front and back covers are papercuttings, as well as about 5 or 6 of the drawings inside are based on papercuttings. [On Page 2 there] are pictures of the front and back covers and a few other pages which show papercuttings.

Congratulations to Odeta Brazeniene!

....on this beautiful new mural in Utena, Lithuania. The mural is based on her original papercut.



Mindy's Interview With Kathy Trexel Reed, September 2020

When did you first learn about papercutting?

As an art educator, I was aware of cut-paper as an art medium, and included it as part of my high school art curriculum. I loved Henri Matisse's cuttings and his attitude, and I became more aware of papercuttings' international traditions because I lived overseas for many years and saw them.

How did you learn to papercut?

Cutting with an xacto blade was more comfortable for me initially, and for my students also.

Holding it like a pencil to remove cut pieces and discover positive-negative contrasts is much like an extension of drawing. Folded paper designs were especially fun for the students. "Trial and success" kept us interested.

How did you learn about the Guild?

Paul Beal, a Somerset artist who had begun to include papercuttings among his mediums of choice, invited my husband and me to attend the Baltimore GAP Conference (then called Collection). Two workshops caught my attention: Harriet Rosenberg's spontaneous "drawing with scissors", and Faye DuPlessis' technique for the illusion of depth and foggy atmosphere.

When did you get involved?

It was probably 1996 or 1997 when I became a member and soon after volunteered to help move "traveling GAP exhibits" to galleries in my area. One year I arranged and hung 3 consecutive shows in 3 counties. I think that year there were 19 sales of members' works.

Can you talk about you have done for the Guild, and specifically, how did the idea of a museum come about?

Years after establishing the guild in 1988, early GAP members began to imagine and consider a museum presence for papercuttings. (For a while, Angela Mohr stored growing amounts of GAP newsletters and records in a rental storage unit.) Eventually, guild visions coincided with Laurel Arts' interest in broadening its programs; as GAP president and a board member for both organizations, I encouraged a mutually attractive plan between the two which would "help the guild to become an institution, and Laurel Arts to become a destination".



During years of discussions and legal matters, GAP earned its non-profit status in 2006, and in 2009, GAP founded the Guild of American Papercutters National Museum in cooperation with Laurel Arts; it is the only site in the United States to offer the public a continuous exhibit of original papercuttings. Initially, I was appointed to serve as the Museum coordinator, and the work involved hosting an annual members' show. The museum committee initially included Marie Helene Grabman, Sandy Gilpin, Sharon Schaich, Sukey Harris, Don Cook, Dorothy Buchanan, Joyce Yarbrough Linda Peck and Karen Shain Schloss.

I have considered my role here to be a communicator between GAP and Laurel Arts, functioning as a custodian and educator about GAP papercuttings and its broader international roots. As host for an annual, themed members' show, I arranged for photographs of each artwork to be saved as records, which are now available on the website and through technology. All shows included sales and return of unsold works. Trudy Kauffman, Pat Stuntz, Dorothy Buchanan, and Linda Peck often assisted in packing works for return.

I've never been comfortable with the word Museum, preferring "Gallery" instead, but despite a "selective acquisition" policy, the archive has received many books and donated art items. Now as "consultant" for a while....

Now as "consultant" for a while, I will continue to label and file those many items in a sensible way. Rebecca Raupach, Somerset, PA, will serve GAP as an archivist of those files.

Tell us something about your papercutting style.

I have explored papercutting in many ways, for personal expression, and to introduce to children in manageable steps for my PA. Council on the Arts residencies in schools. During one winter, I practiced and became comfortable using small scissors in the manner of Swiss style inner cuttings. I also taught myself to scissor-cut silhouette portraits from live models, and did that for 20 years at Somerset Mt. Crafts Days, where Linda Peck and I also exhibited our framed papercuttings together. Currently, I'm enjoying artist books, sometimes with pop-up features, and I am book-binding some that are collage style.

What will you be doing now that you are retired from the board?

I might be more attentive to weeds in my garden and dust in my house. Certainly, I will continue to stretch my artist-heart and educator-mind for personal satisfaction. Cut paper, watercolors, and pottery sessions with friends will be among my activities. Reading and writing are also high on my list.

Anything else you want us to know?

Fundamentally, I believe we inspire each other, and grow into our own comfort zones as artists.

It is exciting to imagine how technology will expand sharing this art form far and wide. It will be able to reach distant institutions, regional guild chapters, and provide on-line classes. Inspired GAP board members are opening new doors and windows to papercutting.

Thanks so much for your time.

