

# FIRST CUT

*Communication for Members of The Guild of American Papercutters*

*Volume 24*

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*Spring 2009*





BIRDS GATHERING © Sr. Clarice Steinfeldt, SDS 2009

The Guild of American Papercutters is a tax-exempt nonprofit organization dedicated to original papercutting as an art form 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 Patty Kile at Guild of American Papercutters, P.O. 384, 214 South Harrison Avenue, Somerset, PA 15501 or email Patty at [pat81134@aol.com](mailto:pat81134@aol.com). Dues for new members which includes the New Members Packet: Individuals \$36US (\$46 international) and Family \$46US (\$56 international). Renewal memberships are \$30US (\$40 international) and Family \$40US (\$50 international). We accept credit card payments for members through the secure online service PayPal indicated on the Guild's website for a small additional charge of \$2: [www.papercutters.org](http://www.papercutters.org). All payments are made in American dollars.

**Current Executive Committee:** President- Kathy Trexel Reed (2010); Vice-President – Trudy Kauffman (2010); Secretary- Marie-Helene Grabman (2009); Treasurer - Darcy Walker (2010); Co-VP Membership - Patty Kile (2010); VP Exhibits – Vacant

**Current Board of Directors:** Don Cook (2010), Nancy Cook (2010), David Dorfmueller (2010) (also Co-VP Membership), Kim Frey (2012), Carolyn Guest (2009), Beatrice Goodpasture (2011), Barbara Stoop (2011), Pat Stuntz (2010) (also FirstCut Editor), Sue Throckmorton (2011), and Joyce Yarbrough (2010). Florine Strimel, *Historian Ad Hoc*

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## President's Corner

Being anchored to the real world where dusting and paying bills are not neglected is probably healthy. But sometimes it's a welcome relief to slip in and out of fantasy, passing through invisible doors to more whimsical circumstances. Books and music often carry us away. And, surprisingly, intense weeding sessions can ignite the imagination too. But quiet, resting moments seem to offer the best ticket to a flight of fancy. And putting pen to paper, or blade to paper, can make the daydreams more than illusion, more than a passing thought. It can crystallize them into something authentic, an honest expression of yourself.

Artists of all kinds, and, I've heard plumbers and bank tellers too, need a regular dose of fantasy to thrive. We figuratively hold on to our toy dolls, trucks, stuffed bears and often still keep them near. Remember how as children we could turn refrigerator boxes into spaceships and backyards into kingdoms? A playful attitude is not useless; it helps us find a new perspective on things and make unscheduled discoveries.

Keep your scissors/ blade/ paper on hand...  
after all, how will you know what you think, until you see what you have to say?

Kathy Trexel Reed

GAP President

## FIRSTCUT'S Staff Comments

Imagination and creativity are two of the most important components of good papercutting. Through the many activities of GAP that are being provided this year and next, you will be given the chance to share your creativity with other Guild members.

Thanks to the efforts of the Collection Committee who suggested an interim project for next year, everyone will have the opportunity to share in "Regional Snippings", get involved with the website and Front Porch GAPsters, as well as respond to Debbie Baird's Transitions challenge. (This Transitions challenge is a really special one!)

Please look over these opportunities, plan to participate in at least one, and don't forget to send in your efforts to FirstCut so we can all see what you have been up to!

Pat Stuntz. FirstCut Editor

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### Front Cover:

PLAIN AND FANCY © Sandy Gilpin 2009  
(from the Bandbox Exhibit)

### Back Cover:

Upper Left: BUTTERFLY © Hae Yong Kwon 2009  
Middle Left: BUTTERFLY RENDEZVOUS,  
© Dan Deslaurier 2009  
Upper Right: UNTITLED Butterflies © Britta Kling 2009  
Lower Right: MONARCH © Sr. Clarice Steinfeldt 2009

## Member Homework

- Summer:** Silhouettes of summer activities,  
Native Americans, patriotic themes  
**Autumn:** Harvest, folktales/stories told using  
papercuts in an accordion book format  
**Winter:** Trees in winter, cuts with border designs  
**Spring:** Gardening, poems and papercuts, cuts  
inspired by the Art Deco Movement  
(including William Morris, Tiffany, etc)

## FIRSTCUT Deadlines

**Summer** – June 15; **Autumn** – September 15  
**Winter** – December 15; **Spring** – March 15

All submissions for publication are sent to Pat Stuntz,  
10 Cardinal Drive, Fleetwood, PA 19522 or emailed to  
pnstuntz@dejazzd.com.



# **Guild Business**

## **Guild of American Papercutters Board Meeting**

**March 21, 2009**

The Guild of American Papercutters meeting was called to order on March 21, 2009 by President Kathy Trexel Reed at the home of Steven Woodbury in Springfield, VA.

Board Members Attending: Kathy Trexel Reed, Trudy Kauffman, Pat Stuntz, Carolyn Guest, Don and Nancy Cook, Marie-Helene Grabman and Florine Strimel, Historian Ad Hoc. Board Members via cell phone: Anne Leslie, Darcy Walker and new members Joyce Yarbrough and Kim Frey. GAP members in attendance were HaeYong Kwon, Alan Schwartz and Steven Woodbury.

Minutes of the last Board Meeting previously approved and published in Winter 2009 FirstCut.

**Treasurer's Report:** A Yearly and Quarterly Statement of Activities and Financial Report, with comparison of years 2008 to 2009, from Treasurer Darcy Walker and bookkeeper Wendy Boyer were distributed. Assets: As of 2/2009 Checking and Savings Accounts: \$34,009.75 which includes 2 \$5000 CDs earmarked for the future papercutting museum. One year ago, our total assets were \$30,094.30. Total Income since the last October 2008 meeting is \$12,352.62 This included membership income of \$9,226.88. Total Expenses since October 2008 until March 1, 2009, is \$4,420.89. We are in a good position at this time. Our donations remain steady and have helped quite a bit. The detailed statements will be attached to the secretary's minutes. A motion was made to accept the Treasurer's Report for audit. Motion approved.

Our general liability insurance from Hoaster Gebhard & Co. Insurance will come due on April 14th. The bill of \$371.00 for two years, is the same as last season, and will be paid by the bookkeeper. Pro-Bono Accountant John Farkosh is working on the forms we need to submit to the IRS, including the changes to name the newly appointed Board Members. The forms that need to be filed include: IRS 8734, IRS 990, PA 5110, BCO 10, and BCO 23. Because we are a 501c3, each Spring during our 3 year probationary period we need to file these forms. In 2010, if we get our final approval, only form IRS 8734 will need to be sent.

All donations to the Guild are acknowledged with an official letter and tax exempt receipt. The date of the donation will be recorded according to our tax year.

## **OLD BUSINESS:**

**Collection 2010 Committee:** Don Cook reported on 2 sites submitted for consideration: Unity Village near Kansas City and Hofstra University on Long Island. After input from many members, the GAP Board decided to postpone Collection 2010 due to the impact of the national economy on our members. A motion was made by Don Cook to not have a Collection in 2010; the committee will look at the economy in early 2010 to determine if a Collection will be viable for 2011. As a substitute, the Board will initiate the "Snippings" concept regionally throughout the US. Second by Pat Stuntz. Motion approved.

(See accompanying article on "Snippings" on page 6.)

Beatriz Goodpasture has volunteered to coordinate this important project! GAP will support these sessions with a CD PowerPoint of papercutting images, which can be customized to highlight a particular project, prepared by Pat Stuntz; Kim Frey has volunteered to create a "teacher packet" of projects and Guild information with membership forms. **Snippings** sessions will be preannounced in FirstCut throughout the year. All are encouraged to suggest art centers and libraries nationwide where **Snippings** gatherings can be arranged.

**Board Replacements:** Kim Frey and Joyce Yarbrough were appointed as new Board members for a 3 year term. Nancy Cook will also be reappointed for another one year term. The terms of Bernie DuPlessis and Anne Leslie have expired. We thank them for their many years of service to GAP. Anne's position as Traveling Exhibit VP has not been filled. A WANTED notice in FirstCut will request a new volunteer to track and arrange our traveling shows.

**Traveling Exhibits:** Anne Leslie reported that she has found venues for the mini Shoebox and Baitbox Exhibits in Arizona. Gene Toutsu will retrieve the Virginia Trunk exhibit to add pieces and find new traveling sites. The Bandbox exhibit is currently in a glass case at Laurel Arts. The current GAP Traveling Show which began at the Biltmore Estate in NC last November has moved to Pennsylvania. It will be at the Bedford Arts Council in April and the Somerset's Laurel Arts Gallery from May through June. No additional sites have been scheduled at this time. There will NOT be a Biltmore exhibit next year due to changes in their policies. However, a new traveling show, starting in Arizona, and traveling in the Southwest, is possible. Additional venues and member volunteers to move the show are needed.

**FirstCut:** Pat Stuntz said she anticipates two colored front covers of FirstCut this year. A newsletter exchange has resumed with some of the foreign Guilds.



**Membership:** Patty Kile reports that we currently have about 330 members. A New Members Packet has been revised by Sue Throckmorton. This will be sent to new members, along with pin, certificate, membership card, 10 stickers and a welcome letter

**Memorandum of Understanding:** The GAP MoU, a document that outlines GAP's expectations and partnership with Laurel Arts and the Philip Dressler Center for the Arts in Somerset, PA has been written by several Board members. The director of Laurel Arts, Michael Knecht, is also writing a MoU from the Laurel Arts point of view. After a review by our attorney, these documents will be merged and approved by the Directors of both organizations.

A motion to accept the GAP MoU and its concept was made by Anne Leslie; second by Marie-Helene Grabman. Motion passed. A copy is attached to the secretary's minutes.

**GAP Museum/Progress:** Laurel Arts is currently expanding its facilities with the recent purchase of 9,250 additional square feet of space. This frees space in the original Dressler Building for GAP's Museum. LA has pledged generous office, archive, storage and exhibit rooms to GAP for its museum project. Steven Woodbury asked that space also be allocated for a bibliographic collection.

Kathy Reed stated that even when her term ends as president of GAP, she will continue to be a GAP liaison in the Somerset area to assure this partnership remains a successful and mutually beneficial endeavor.

## NEW BUSINESS:

Publishing GAP Members' contact information: Board members discussed a request from a member to publish all Board members' contact information. Only contact information for the President, FirstCut Editor, and Co-Membership V.P.'s will be printed inside the front cover

of the newsletter. Contact information for ALL GAP Members will be available at the website to members-only who have the password. Help is still needed to assist Andrew Meserole with work at our website. Beatriz Goodpasture has volunteered to work with the Membership Officers and President to send letters to attract former GAP members and also to identify other papercut artists to join our Guild.

**Exhibit Forms:** All Exhibit forms, including the "Show Entry" and "Hold Harmless" will require participants to sign that work submitted is "Original in Design and Execution". At Snipping events, teachers will instruct participants that work from patterns cannot be included in FirstCut or in traveling shows, since as a 501c3 organization, GAP would be liable to lawsuit for published copyright infringement. Return Postage will also be required with the entry fee and noted on the memo line of the check in case the papercutting does not sell and must be mailed back; the member-artist can indicate on the entry form if that Return Postage should be refunded or donated to GAP whenever the work sells. Motion to adjourn made by Nancy Cook; second by Florine Strimel.

**Meeting Program:** Steven Woodbury, the first GAP president in 1988, hosted the meeting at his home. For the program, Steven shared his vast collection of papercutting books and collectibles with all who attended.

Motion to adjourn made by Nancy Cook; second by Florine Strimel.

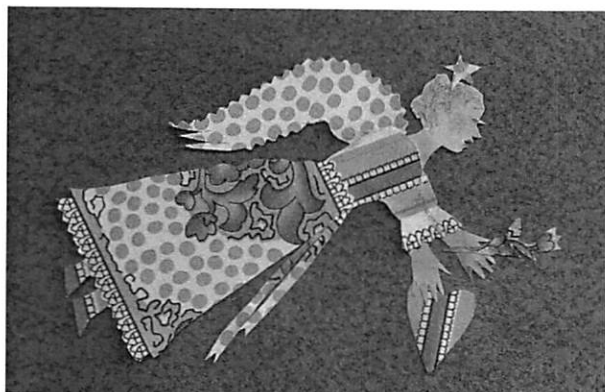
Respectfully submitted,

Marie-Helene Grabman  
Secretary



Top left: Steve Woodbury with a pop-up card; Center top: Kathy Reed and Trudy Kauffman; Center bottom: Carolyn Guest and Nancy Cook; Far right: Steve Woodbury with dimensional book, and Florine Strimel

## Paper Angels



Thank you to the following GAP members for their generous donations to the guild:

Wanda Dick	Randel McGee
Ursula Donnewind	Susan Mertz
Linda Emmerson	Kathy Meyers
Judith Erdmann	Carol Oceau
Kim Frey	Barbara Ann Peterson
Gudrin Wittgen Gilbert	Dianne Peterson
Beatriz Goodpasture	Kathy Reed
Marie Helene Grabman	Sharon Schaich
Ruth Grabner	Mary Schichtel
Gil Hague	Blanche Turner
Susan Hanewacker	Darcy Walker
Diana Harrison	Carolyn York
Ramona Jablonski	Suzi Zimmerer

## WANTED

1) **Computer savvy assistant** to Andrew Meserole, GAP webmaster. Please contact Andrew at GAP, PO Box 384, 214 South Harrison Avenue, Somerset, PA 15501 or GAP president Kathy Reed at [rmreed@shol.com](mailto:rmreed@shol.com) if you have skills and time to help and to innovate at [www.papercutters.org](http://www.papercutters.org)

2) **Traveling Exhibit V.P.** This person tracks, schedules, and helps find venues for the GAP Traveling Show which can begin anywhere in the USA and then is delivered "pony express style"/ NOT shipped to other member coordinators who have found follow up galleries and dates that work. Exhibiting members postal mail their papercuttings to the first location and pay a GAP entry fee plus return postage for when the series of exhibits is ended (in case their works do not sell).

## GAP Museum Progress

By Kathy Reed

Generous spaces for our office, archival storage, and exhibition areas have been offered to GAP by Laurel Arts at the Dressler Center for the Arts, Somerset, PA where GAP's Centralized Office is located. These areas for the GAP museum will be available in a practical way by the end of this summer 2009, when the Laurel Arts current expansion project is completed at another facility.

The GAP Memorandum of Understanding has been approved by GAP's Board to move to the next stage in formalizing the partnership. Laurel Art's Memorandum of Understanding is also taking form. These two documents explain what each organization expects to offer and need from the relationship. They will be merged into one comprehensive agreement by our pro- bono attorney, Doug Bell, and then brought before each Board of Directors again for final approval.

Michael Knecht, Laurel Arts Executive Director, and Janie Leck-Grela, Assistant Director, Laurel Arts, both recommend that GAP then applies for a Technical Assistance Grant (TAG) from the Pennsylvania Historical Museum Commission. They have offered to help with this application which funds with a \$1000 grant award a state consultant to come and consider our GAP collection. This consultant then recommends what we should acquire to meet the expectations of our museum. A second grant is then submitted to the PHMC to help implement those recommendations from the expert. This Implementation grant application for under \$5000 has no matching funds requirement; an application for \$5000 to \$15,000 requires some partial matching funds.

A GAP Museum Committee will be formed to participate in the decisions and implementation of the GAP Museum, and a Collections Policy will become the guidelines for all museum procedures. Progress for this venture will continue to be publicized through *FirstCut*.



MORNING FEED © 2009 Suzanne Sliva

## Member Reminders

### **Summer Quarter GAP Meeting**

**Tuesday, July 7, 2009**

(see information to the right)

### **Fall Quarter GAP Meeting**

To be announced in the Summer issue

#### **Shoebox Exhibit**

Bear Canyon Library  
and

#### **Baitbox Exhibit**

Golf Links Library  
Both exhibits in  
Tucson, Arizona  
until May 1

#### **Travelling Exhibit**

The major Traveling Exhibit of framed works will be  
hung by Kathy Reed and Linda Peck at

Bedford Arts Council

Anderson House

137 East Pitt Street

Bedford, Pennsylvania 15522

March 31, 2009

Reception: April 5, 1-3:00 p.m.

Last day of exhibit at Bedford Arts Council: May 1

The Traveling Exhibit will be hung by Kathy Reed and  
Linda Peck at the Laurel Arts Galleries, Philip Dressler  
Center for the Arts, 214 South Harrison Avenue,  
Somerset, PA 15501

The exhibit will be mounted May 11 and the Open  
House is scheduled for May 22, 2009, 6-8:00 p.m.

The last day of the exhibit is June 20, 2009.

### **Calendar of Events**

#### **Chris Natrop**

**March 22-May 10, 2009**

**"Under the Knife"**

The Armory Center for the Arts  
Pasadena, CA

**September 9, 2009 – January 10, 2010**

**"Slash: Paper Under the Knife"**

Museum of Art and Design  
New York, NY

### **Summer Quarter GAP Meeting**

**Tuesday, July 7, 2009**

at the home and studio of

Kathy Trexel Reed and Robert Reed

153 Black Bear Run

Berlin, PA 15530

814-267-3183

Yes, it is a Tuesday meeting in order to avoid July  
weekends already scheduled. Please RSVP by July 1.

Gather: 10:30-11:00 a.m.

Informal Program/ demonstration: 2:00 p.m.

The Board meeting and program will be open to  
members and guests. The program will feature "Paper  
Quilts" with embossing and sometimes calligraphy by  
Lisa Kardel.

Drinks and desserts will be provided. Attendees should  
bring a bag lunch or something to share.

#### **Directions:**

Somerset, Pennsylvania, is exit 110 on the PA Turnpike.  
If arriving by turnpike, leave Somerset traveling East on  
Route 31. Continue for 10 miles E on Route 31 to the  
village of Roxbury. (DO NOT turn toward Berlin on any  
of the side roads). At Roxbury turn onto route 160N for  
1.1 miles, and then left at the lane marker Black Bear  
Run; there is also an oval studio sign at this turn  
indicating Black Bear Fine Arts. Stay to the left for a  
quarter mile and park either at the beige studio building,  
or at the red brick house.

However, if coming on the turnpike from the east, you  
may exit at Bedford, and save 22 miles, by traveling a  
scenic, woody route following Route 31 West (taking  
the left of the Y at Jean Bonnet's Inn outside of Bedford )  
to Manns Choice where you will turn right at the blinking  
light and continue west on Route 31 through the hills and  
fields until you reach the village of Roxbury. There you  
will turn North on Route 160 and continue 1.1 miles to  
the Reeds'.

From the Baltimore/ Washington D.C. area, follow route  
I-70 West to Hancock, Maryland. Then take I-68 West  
and pass through Cumberland, MD (a little confusing). A  
few miles out of Cumberland, turn onto route PA219  
North which takes you all the way to Berlin. Follow  
signs for 160 N and at the east end of Berlin, at the  
second of only two blinking lights, turn left, 160 N , and  
follow this for 3 miles to the village of Roxbury,  
continuing across the intersection for 1.1 additional  
miles, then left at the lane Black Bear Run.



## Regional Snippings 2010

**Collection 2010** will be postponed due to the uncertain status of the economy and its impact on our members' ability to attend a four day conference. Instead, regional one day workshops and gatherings called **Snippings 2010**, (a name suggested by former Treasurer David Shelly) will be encouraged around the country. Beatriz Goodpasture, Washington, will coordinate these events by helping solicit local leaders and receiving feedback; Kim Frey, Delaware, will prepare a **Snippings Packet** of Guild Information & Suggestions to assist those who host these sessions. Photos from **Snippings**, participants' work samples, and follow up reports will be published in *FirstCut*.

Although two large convention sites, Unity Village, Kansas City, and Hofstra University, Long Island, were submitted, GAP board members discussed at length the requirement for advance deposits to hold specific dates at each site, as well as the extensive planning for more than a year, and the slight decline in GAP membership right now.

**Snippings** meetings will be preannounced in *FirstCut* to encourage wide attendance for these informal opportunities to share. Snippings have the potential to attract new people as well as bring members together, and will promote sharing the art form in new ways. Flexible programs will depend on the place and circumstances, and attendees will need to find their own accommodations, if necessary. **Snippings** will serve GAP's mission with new outreach for the guild and will supplement our Collection events. Additional details will appear in the summer issue of *FirstCut*.

## FrontPorch GAPsters

### Hey, don't be left out!

Please join our Yahoo group, called the FrontPorch GAPsters! We extend a cordial and very friendly invitation to all members! The new group is a relaxed format where all members of GAP can 'come on in and set a spell!'

You can share your artwork, explore all the newest in papercutting techniques, get advice, join in discussions, and keep tabs on all the latest GAP happenings, shows, and events. Got a question? Then we'll help with the answers! And, as usual, we will explore the diversity, creativity and downright fascinating art of papercutting! So, come on over, and enjoy the connection with other GAP members. We look forward to having you!

To join, send an email to  
[FrontPorchGapsterssubscribe@yahoogroups.com](mailto:FrontPorchGapsterssubscribe@yahoogroups.com)

(NOTE: When joining, please list a first & last name on your member info, so we can identify you as a member of GAP. This is a restricted group for GAP members only!!!)

For more information,  
please contact Susan Hahn  
([behssh@olypen.com](mailto:behssh@olypen.com))  
or Angela Mohr  
([tinoak@comcast.net](mailto:tinoak@comcast.net)).



ON THE PORCH  
© Susan Hahn 2008



This design by Paul Beal was done in 1969 for a Somerset (PA) school teachers' banquet program cover. © 2009 Paul Beal

# Western PA Snippets Group

By Kathy Trexel Reed

Papercutting is the magnet that attracts several paper art enthusiasts living near Pittsburgh to meet regularly and trade tips or help motivate each other with new ideas. The sessions are accompanied by hot tea, bag lunches, and shared cookies. And sometimes they simply provide encouragement for projects underway. New participants are always welcome, and are immediately invited when the opportunity arises.

**Joan Fisher's** limericks and papercut illustrations were featured in the Autumn 2007 *FirstCut* issue. She and Phyllis Davidson, Sue Neff, Eugene Richards, Linda Peck, and Kathy Reed gather most of the time at the home of Dorothy Buchanan.

**Dorothy Buchanan** has attended every GAP Collection event, and began earnestly cutting personal designs after participating in Barbara Buckingham's Iron gates workshop at the Montreat Collection. It prompted Dorothy to draw and cut the iron fence of her childhood home and then she made three more as gifts for her siblings. Her experiences teaching Elder Hostel groups the skills for playing the dulcimer, and as an educator for early childhood and special needs students, are being redirected to sharing papercutting. In addition to hosting this Snippets group, Dorothy invites church friends to learn to fold and papercut items for their annual silent auction. Her downstairs craft room is also a busy place when her grandchildren visit.

**Phyllis Davidson** was introduced several years ago to papercutting at a Touchstone Center for Crafts week long class taught by Kathy Reed. Since then she has designed and cut her own Christmas ornaments each year and also provided many papercut items for the Chatham Baroque Ensemble Auction of Crafts as well as her alma mater's annual fund raiser at Wilson College. She continues to learn paper arts through the Osher Foundation Program (a Lifelong Learning Institute) sponsored by Carnegie Mellon University where Sue Neff offers a variety of paper related classes.

**Sue Neff** is very active teaching paper arts in the Pittsburgh area. She offers Origami, Kirigami, and Scherenschnitte workshops for the Squirrel Hill Library Origami Club, as well as the Sewickley Library, in addition to the Osher Foundation at CMU. She shares a love of paper with her husband, S.A. Neff Jr., who exhibits fine bookbindings all around the country. His bindings often involve unusual techniques like 'cloisonne', or cutting out shapes like a puzzle design.

**Eugene Richards'** background as an elementary educator and performing, teaching harpist is only the tip of his creative interests. Frequently he will bring to the Snippets Session an example of an elaborate architectural model that he has assembled, or tell of other artistic projects that sparked the interests of his young students. He will be exhibiting some of these models at Laurel Arts during the GAP Exhibit there in May, and will join Dorothy Buchanan to speak to the Somerset County Artists Association about the exhibit in the gallery.

**Linda Harrill Peck and Kathy Reed** have as a mutual friend and papercutting mentor, Paul Beal, who is a charter member of GAP. Their common interests in papercutting and their friendship make them frequent partners who collaborate in supporting GAP at Laurel Arts and at the Bedford Arts Council. They also mentor high school students in papercutting at the annual two day ART SEEDS event, and work together as silhouette artisans at Somerset's Mt. Crafts Days, a historically relevant festival held each September.

All these connections support several ideas. We learn from each other. It's fun to support others and share our common interests. And maybe, PAPER CUTTING IS CONTAGIOUS!

Left to right:  
Phyllis Davidson, Linda Harrill Peck,  
Dorothy Buchanan, Kathy Reed,  
Millie Lynch, Sue Neff



# Opening the Bandbox

By Kathy Trexel Reed

The Lancaster, PA, Collection 2008 inspired the most recent mini traveling exhibit called **The Bandbox**. Like its predecessors, the Shoebox and Baitbox miniature exhibits, it is easily mailed to venues around the country which have secure exhibit cases. During the 18th and 19th centuries, an oval box covered with wall paper was a common way of storing men's starched collars and ladies fancy hats. Some of the papercuttings GAP members prepared for this exhibit also reflect an interest in the Amish community of Lancaster County, and depict contrasts of "Plain and Fancy". This idea came from a Broadway musical with that title in the 1950's; its plot revolved around the humorous contrasts of the plain Amish community and big city ways when visitors come to Lancaster County from New York City.

GAP members who participated in the Bandbox exhibit are:

Rina Biran	Judith Meyers
Dorothy Buchanan	Linda Harrill Peck
Phyllis Davidson	Dianne Peterson
Gudrun Wittgen Gilbert	Catherine Winkler Rayroud
Sandra Gilpin	Kathy Trexel Reed
Elizabeth O'Shea Goins	Sharon Schaich
Carolyn Guest	Sister Clarice Steinfeldt SDS
Trudy Kauffman	Pat Stuntz
Patty Kile	Gene Mason Touts
Susan Lazarchak	Suzi Zimmerer
Alice Helen Masek	

*Ed. Note: The four cuttings pictured on this page and the front cover are just the beginning of the Bandbox cuttings we will be featuring in upcoming issues of FirstCut. Be sure to look for another group in the summer issue!*



PLAIN AND FANCY © 2009 Dorothy Buchanan



PLAIN AND FANCY © 2009 Linda Harrill Peck



PLAIN AND FANCY © 2009 Gudi Wittgen Gilbert



PLAIN AND FANCY © 2009 Alice Helen Masek



## Member Commentary

### From Charlotte Grabman:

This season's first cut is just marvelous! I learned so much from the issue. My favorite cutting is the one on the front by Catherine Rayroud, and I especially like the accompanying article. I also enjoyed reading the article of the Belorussian paper cuttings. How interesting it is that our treasured artwork can be found all over the world!

Also, a note on the book review *Snip, Snip... Snow*. Not only do small children in kindergarten and first grade love to cut coffee filter snowflakes, but so do big kids! I allowed my eighth graders that I teach to try this out. They loved it! I currently have wonderfully created snowflakes decorating my classroom window. In fact, maybe in a future article, members who are teachers could share some lesson ideas that incorporate paper cutting. This is only my second year teaching, so I would love lesson suggestions.

*Ed. Note: Thank you, Charlotte, for the suggestion. We are pursuing that idea for future issues!*

### From Catherine Winkler Rayroud:

I just won another Juror's award at a competition in Denton, close to Dallas. I am amazed by the response to papercuttings and feel very humbled by it. Often I wonder if what I do is worth it. I spend so many hours cutting and cutting and making so little money, so I sometimes wonder if I couldn't use my time in a better way, or doing something for others, so when I get a prize it kind of tells me that it is worth doing it.

I guess I am not the only papercutter to feel this way.



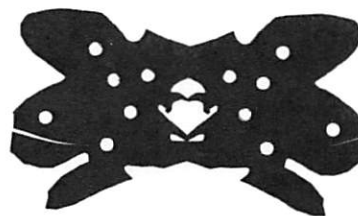
UNTITLED © 2009 Catherine Winkler Rayroud  
Cutting from the Bandbox exhibit

### From Edie Johnstone:

I am sending you a few of the papercuts that my 2 granddaughters Aili (6) and Maya (9), and their friend, Colby (11) just cut. The designs are their originals, cut without first drawing lines. Each mounted her own piece. Since these girls may be papercutters of the next generation, I thought you might be interested in using their cuttings in *First Cut* at some time. They would be thrilled, of course, to see their work in print.

I have shown my granddaughters how to use scissors since they were old enough to hold them. Consequently they are quite good with them and enjoy cutting paper for a lot of our "projects". But today we had a bit more formal papercutting time and I encouraged them to make creative designs which needn't be realistic. For a few years now they have cut snowflakes using coffee filters, each one different because we never use a design.

When Aili was in pre-school she chose papercutting for her special project one week. At that time I drew a large butterfly and each child was to cut it out. Some of the little ones hardly knew how to cut with scissors, but with a little help they all did the cut-out and were happy with their work.



By Aili, age 6

By Maya, age 9



By Colby, age 11

From Sr. Clarice Steinfeldt, SDS:

"At Cattail Creek" is 6" x 6" and a design based on Robin Goodfellow's workshop at Collection 2008.



AT CATTAIL CREEK © 2009 Sr. Clarice Steinfeldt, SDS

"Hamsa Heart" was designed after learning about the "hamsa" which Zipora Ne'eman from Israel had printed in a recent First Cut and after having visited her website where she has several "hamsa" designs I prepared this design showing the protection on the Divine One over the person symbolized by the "heart". I created this design as a Valentine card and had it printed with a Valentine message in both black and red."Hamsa heart" is 8"x 9".



HAMSA HEART © 2009 Sr. Clarice Steinfeldt, SDS



HONEYSUCKLE © 2008 Cindy Stinson-Chennell



UNTITLED © 2009 William Oellers

# Papercutters in the News

By Pat Stuntz

Papercutters are all over the media these days, appearing in newspapers, magazines, and gallery websites, even crossing the ocean via the Internet. Five GAP members: Ursula Hamann, Marie-Helene Grabman, Nancy Cook, Ruth Grabner, and Peg Gleason have all been featured in a variety of formats and in different geographical locations.

Last October, Ursula Hamann had a show of papercuttings at the Chester (NJ) Library. The show was featured in an article in the *Newark Star-Ledger* newspaper. In the article, titled "The Kindest Cuts of All", Ursula tells how her grandfather's tales inspired her art. Because of her experiences of living through war, Ursula has a heightened sensitivity to tolerance, a concept she finds scarce in the real world. She says her comfort lies in her art. "Look at your life as a scale", she says. "If things go bad, put something on the other side that brings you joy again."

About the acceptance of papercutting as a serious art form, Ursula says "In my experience, in this country, even prestigious pre-judged exhibits have shown great versatility. Still, here too, papercuttings remain mostly excluded. The enthusiastic response of the public sure makes up for that!"



PAPER FANTASY © 2009 Ursula Hamann

In the February/March issue of *German Life* magazine Marie-Helene Grabman was featured in an article on German/Swiss papercutting. In a special section called "On the Cutting Edge", Marie-Helene explained that she was inspired by her grandmother, who used to create papercuttings of the stories she loved to tell.

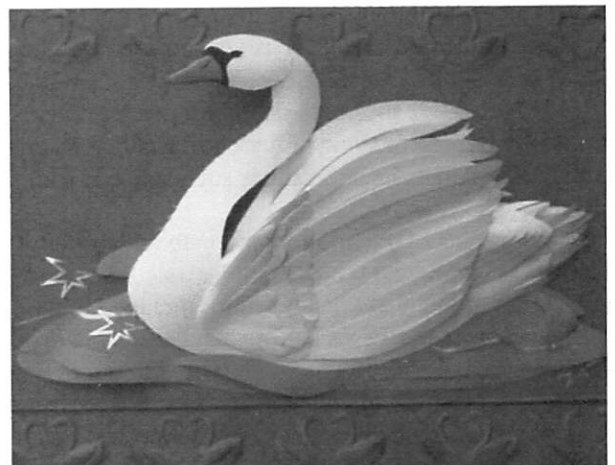
Marie-Helene's work was described as using "a Swiss German technique with Americana themes." In the article, Marie Helene explained that most of her work is cut from one piece of paper and that she uses glue sparingly, to achieve a floating effect that allows shadows to stand out.



AMISH CELEBRATION © 2009 Marie-Helene Grabman

Nancy Cook made her media entry onto the webpage of Blue Roof Designs (VT) in an article detailing a show sponsored by Studio Place Exhibits, called *Leave a Paper Trail*. The show was promoted as one that exposes the versatile and beautiful qualities of paper. Nancy had several wall pieces in the show made of incredibly detailed cut paper arrangements. Elissa Campbell, of Blue Roof Designs, wrote: "One landscape was so lovely that I couldn't believe that it was made of paper. I'm not sure what I thought it was made of, but I couldn't process that it was paper. She (Nancy) also had floral arrangements made from cut paper that were so detailed that I was convinced that they were made of fabric."

Ms. Campbell went on to say Nancy's work is much more free-form and sculptural than she would have expected from paper cutting.



LEDA AND THE SWANS © 2009 Nancy Cook



In January, Ruth Grabner had her photo appear in the *Warren Reporter* (NJ) captioned "Top Tree Topper". Ruth was chosen by the Princeton Garden Club to cut a silhouette of the historic New Jersey governor's mansion, *Morven*. Ruth's cutting was placed at the top of the tree. Ruth reports that members of the Garden Club cut out antique portraits, framed them in mats, and tied them to the tree with black or white bows.



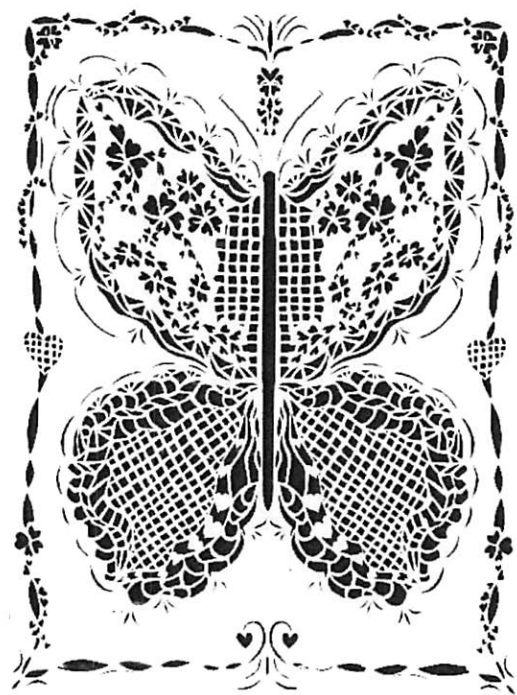
*Ruth Grabner poses with her tree topper papercutting of Morven, the historical NJ governor's mansion. The tree was decorated with silhouettes cut by the members of the Princeton Garden Club.*

Peg Gleason went all the way to Holland for her news coverage. Peg explains her international status this way: "I have a papercutting friend in Sleen, Holland who teaches papercutting in a museum there. Her name is Chrisje Van Der Veen and she is very involved in the Netherlands Guild. We have been email friends for about 8 to 10 years. Over the years she and I have exchanged cuttings...I have kept some of her cuttings. I have kept many of her emails because she is such an interesting person."

Peg shared the article written about her in the "Knip-pers" magazine which is the newsletter publication of the Netherlands Guild. Included in the article were three of Peg's cuttings that she exchanged with Chrisje Van Der Deen in the past. Although written in Dutch, the title "Geknipt van Internet" is a universal expression that shows how connected we all are, through papercutting.



CLEONE'S ROSES © 2009 Peg Gleason



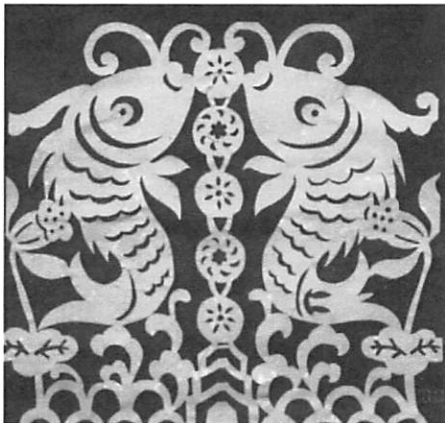
JESSIE'S BUTTERFLY © 2009 Peg Gleason

# 5<sup>th</sup> International Paper-cut Festival and Call for Entries

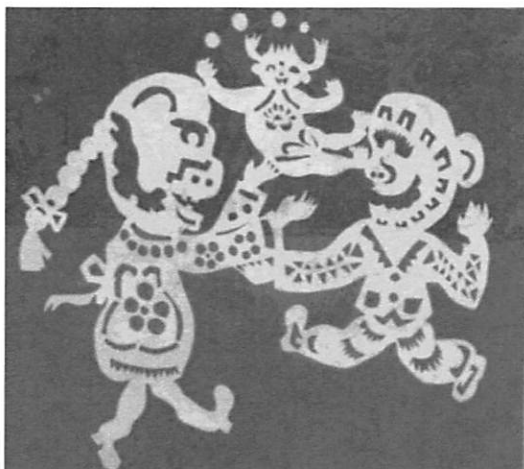
By Marie-Helene Grabman

**FESTIVAL:** Professor Chen Jing has sent an invitation to members of GAP to come to China for the 5<sup>th</sup> International Paper-cut Festival. It will be held around September 15<sup>th</sup> in Jin Tan, China (near Shanghai). All accommodations, local transportation and local touring for the invited artists, during the Festival, will be paid by the government of Jin Tan.

Also, prior to the opening of the Festival, Professor Chen is planning a "cultural tour" to visit several popular folk and paper cutting areas throughout the country. On the list are the cities of BaoTou in Inner Mongolia; Liu Lin in Shanxi province; etc. This pre-festival tour is scheduled to take about 10 days. They hope local accommodations and site-seeing expenses will also be paid by the government. However, train transportation expenses between the cities and interpreter expenses would not be covered.



FIVE CAKES AND TWO FISH © 2009 Yuan Guan



HAPPY FAMILY © 2009 Yuan Guan

**CALL FOR ENTRIES** of paper cuttings for the Festival: Professor Chen said the organization committee has decided to include foreign works into the evaluation for the Gold, Silver and Bronze prizes. Every prize winner will be given certification and a souvenir. After the festival, the committee will publish two collections: one will include the work chosen and exhibited in the festival and the second will be a collection of papers on the creation and understanding of paper-cut art in different regions and countries. Professor Chen would like a photo of the paper-cut Festival entries by APRIL.

GAP members Alice Helen Masek, Jupi Das, Susan Throckmorton, Joyce Yarbrough and Marie-Helene Grabman have all attended previous Festivals in 2006 and 2007. We are all happy to share our experiences and suggestions.

**PLEASE email Marie-Helene Grabman,**  
[scissorcutter@yahoo.com](mailto:scissorcutter@yahoo.com)

**ASAP IF YOU WISH MORE INFORMATION  
AND WANT TO ATTEND.**



LOVE STORY IN XINJIANG PROVINCE © 2009 Chen Jing

# Fantasy and Folklore in Magical Papercuttings

By Pat Stuntz



SPRING FANTASY© 2009 Ursula Hamann

*Unicorns, castles on a hill, and idyllic natural forms fill a magical scene in an intricate papercutting by Ursula Hamann.*

Fantasy is a literary and artistic genre that uses magic and other supernatural forms as a primary element of plot or design concept. Unlike fantasy, folklore by definition is comprised of the traditional stories, jokes, and songs of a people, handed down orally or behaviorally from individual to individual. In popular culture, the genre of fantasy is often dominated by medieval themes, especially since the worldwide success of the *Lord of the Rings* books. In their broadest sense however, fantasy and folklore comprise works by many artists and writers which have been created from ancient myths and legends, to the many recent works embraced by a wide audience today.

A wide array of characters populates the legends of folklore and fantasy. Fairies have appeared in fantasy and folklore in cultures around the globe. Many folktales are told of fairies, and they appear as characters in stories from medieval tales of chivalry, to Victorian fairy tales, and up to the present day in modern literature. Tinker Bell from Peter Pan, the Blue Fairy from Pinocchio, and even the fairy godmother in the film Shrek 2 are all variations on the character of the fairy. Although in modern culture they are often depicted as young, sometimes winged, females of small stature, they originally were depicted much differently: tall, radiant, angelic beings or short, wizened trolls. Diminutive fairies of one kind or another have been recorded for centuries, but occur alongside the human-sized beings; these have been depicted as ranging in size from very

tiny up to the size of a human child. Wings, while common in Victorian and later artwork of fairies, are rare in folklore; even very small fairies flew with magic, sometimes flying on ragwort stems or the backs of birds.

Nowadays, fairies are often depicted with ordinary insect wings or butterfly wings. In her papercutting, Polly Winkler Mitchell has depicted two fairies as small winged females. The sense of magic is suggested by their wands, and the star-like shapes connecting the larger figures in the design.



UNTITLED © 2009 Polly Winkler Mitchell



In the early decades of the 20th century, several classic children's fantasies, such as *Peter Pan* and *The Wonderful Wizard of Oz*, were published. Juvenile fantasy was considered more acceptable than fantasy intended for adults, with the effect that writers who wished to write fantasy had to fit their work into a product for children. Nathaniel Hawthorne wrote *A Wonder-Book for Girls and Boys*, intended for children, which was in the fantasy genre. For many years, this and successes such as Lewis Carroll's *Alice's Adventures in Wonderland* (1865), created the circular effect that all fantasy works, even the later *The Lord of the Rings*, were classified as children's literature.

Artists are motivated by the rich imagery provided in many of these classic stories or they use the tales as a starting point to create a fantasy piece of their own. One example shown below is the meticulous cutting created by Lucrezia Beerli-Bieler, of a scene from *Alice in Wonderland* by Lewis Carroll. Here we find the familiar characters of Alice, the Mad Hatter, and the rabbit, all comfortably ensconced in a woodland setting at a tea party. The monkeys and the mouse add a spirit of whimsy while the Cheshire cat sits high in the tree, watching the entire scene. In the papercut "Hansel and Gretel" shown at right, Ursula Kirchner has created a highly distinctive interpretation of the scene depicting the decidedly wicked witch luring the children with pretzel enticements.



HANSEL AND GRETEL © 2009 Ursula Kirchner



UNTITLED © 2009 Lucrezia Beerli-Bieler

Some papercutters draw upon characters that might appear in any number of stories and legends, creating their own unique interpretations of fantasy and folklore. Using classical characters, Melissa Clark takes the viewer to a different perspective when she presents the archetypal little girl, complete with braids and basket, coming in contact with a dragon, in her cutting “Are You for Real?” In her papercutting “A Frog Prince at Play” Susan Throckmorton takes the Grimm Brothers’ tale of a Frog Prince in a new direction where he is seen whiling away the hours when he is not pestering the princess.



ARE YOU FOR REAL? © 2009 Melissa Clark



THE FROG PRINCE AT PLAY © 2009 Sue Throckmorton

Some topics transcend specific folk and fairy tales. One of these, the magical house, has been created in a broad spectrum of interpretations. The magical

house can be seen in tales as diverse as the gingerbread house in *Hansel and Gretel* to Cinderella’s castle in Walt Disney Productions. In her papercutting, “The Wonderful House”, Suzi Zimmerer positions the viewer so that the focus is on the peering eyes of the person looking into the house. This device allows the viewer free rein in imagining what might be happening inside that house. Angela Mohr’s “Magical House” creates a cozy and secure environment with her signature style of the circling, entwining paper shapes that create the chimney smoke.



THE WONDERFUL LITTLE HOUSE © 2009 Suzi Zimmerer  
From the collection of Kathy Trexel Reed

It was the advent of high fantasy, and most of all the popularity of J. R. R. Tolkien’s *The Hobbit* and *The Lord of the Rings* in the late 1960s, that allowed fantasy to truly enter the mainstream. Several other series, such as C. S. Lewis’s *Chronicles of Narnia* helped cement the genre’s popularity. The popularity of fantasy has continued to increase in the 21st century, as evidenced

by the best-selling status of J. K. Rowling’s *Harry Potter* books. Several fantasy film adaptations have achieved enormous popularity, most notably *The Lord of the Rings* film trilogy directed by Peter Jackson.



MAGICAL THREE  
CHIMNEY HOUSE  
© 2009 Angela Mohr

Artworks using literary fantasy and folklore as thematic source material often involve the use of adventures featuring brave heroes and heroines, deadly monsters, and secret arcane realms. These themes of fantasy and folklore have inspired many artists, not the least of which is the papercutter.

# Papercutter Inquiry: Who Cut Martha and George?

By Mona Worley

There are actually three antique silhouettes that accompany this article, those being Martha and George Washington and Robert E. Lee. These are all privately owned and very old. The owner very much wants to know if anyone can identify who cut them. Sharon Lee Sheets is the owner of these silhouettes and she is proud to be directly related to Mary Ball Washington and Augustine Washington, the parents of our first President. Mary Ball was the second wife of Augustine Washington. Sharon then, is a collateral distant cousin of George Washington. Sharon's maiden surname was Lee. It is not known by this writer exactly how Sharon is related to Robert E. Lee, but there is a genealogical connection.

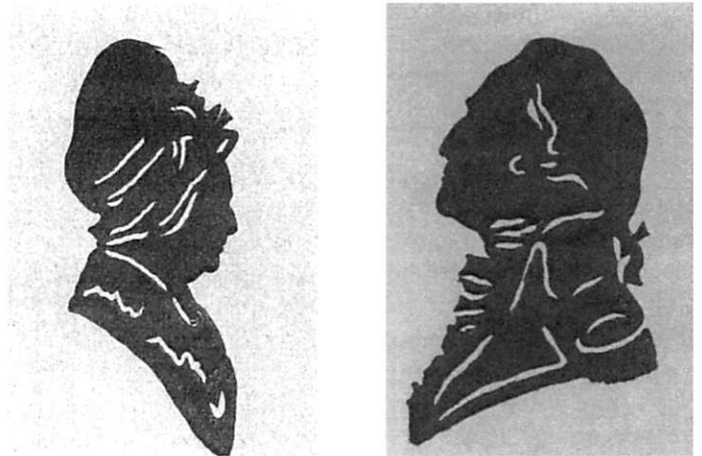
A maiden great aunt passed the silhouettes of these three famous people down to Sharon. This aunt was the family historian but Sharon knows very little about these silhouettes. The mounting papers have become very yellowed ... probably from acid either in the paper or from a cardboard insert behind the silhouettes. I have urged Sharon to take them to a professional framer and have acid free cardstock or paper put behind the silhouettes in the hope that this will somehow stop the browning of the mounting paper.

The silhouettes of Martha and George have much "slashing" within the silhouettes. Sadly, the edges are beginning to curl slightly and this makes the silhouettes look a bit rough which they were not! I know from my own research in giving presentations on silhouettes that Nellie Custis was the daughter of Martha Dandridge Washington who had first married a Mr. Custis. Nellie was reared in the Washington household and was a stepdaughter to George.

Nellie is known to have cut full length silhouettes of Martha and George. These were unfortunately lost in a fire at Everett School in Boston. We do not know if they had any slashing. Nellie also cut the usual bust and head silhouettes of George and Martha. I found them in a book and there is no slashing on these two silhouettes, therefore Nellie's style does not appear to be seen in these silhouettes that you see in this article. Sharon would so much like to know the age of the silhouettes and just who the cutter was. While Robert E. Lee's silhouette is of a much later vintage, so too, would she like to know just who cut Mr. Lee. Sharon is very proud of her memberships in The Washington Family Descendants, Colonial Dames of the 17<sup>th</sup> Century and Daughters of the American Revolution. My pleasure has been to know her in DAR for the past thirteen years she has been a member of Nama qua Chapter NSDAR in Loveland, Colorado. We hope someone can help us identify the cutters.

If anyone has information on these cuts, please contact

Sharon Sheets  
1525 West 29<sup>th</sup> St.  
Loveland, CO 80538 .  
(970) 667 4899.



Silhouettes of Martha and George Washington



Silhouette of Robert E. Lee

# From Pins to Papercuts

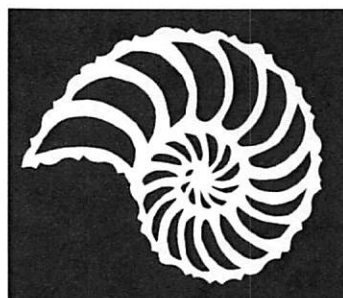
By Pat Stuntz and Susan Hahn

Sources for papercut design ideas come from all sorts of places. Barbara Klausmeier and Susan Hahn have found an unlikely but very interesting source: sterling silver pins. Pins, also known as brooches, are functional and decorative. The brooch has been historically used to secure and complement fine fabrics. Versatile enough to represent an assortment of tastes and personalities, silver brooch pins are varied and diverse. Vintage silver pins go a long way back. A medieval silver brooch unearthed near Stroud, England was identified as a 14th century silver-gilt brooch. Certified by British Museum experts, the brooch has four flowers on its face.

But brooches go back even earlier in history. The early Greeks and Romans utilized brooches as a means to secure their garments. Brooches in an oval shape have been found wherever Vikings settled. Mass-produced during the 9th and 10th centuries, these adornments were cast in bronze or silver in a clay mold and often featured elaborate designs. Amber and glass beads were also used in the pieces. While these brooches were decorative, they also served as a means of fastening women's dresses. The early Irish and Scottish people also wore brooches as a clothing fastener. Prior to the Anglo-Norman invasion, men wore an outer cloak or mantle that was fastened at the breast with a brooch. Hundreds of years later, the Victorians elevated the designs of brooches, incorporating a variety of shapes and forms. Popular choices included Celtic knots and cameos, as well as brooches shaped like insects, birds and flowers.

The beginning of the 20th century saw brooches become more delicate. The jewelry pieces also were frequently made of silver and platinum and incorporated diamonds during this time period.

During the same time, the first patented safety catch style became available. Women began wearing pins at their waist and as the century went on, brooches were worn on the shoulder as well. Today, they are used to embellish just about anything from lapels to bags, not to mention papercuts.



Silver Art Deco Pin  
From the collection of Pat Stuntz

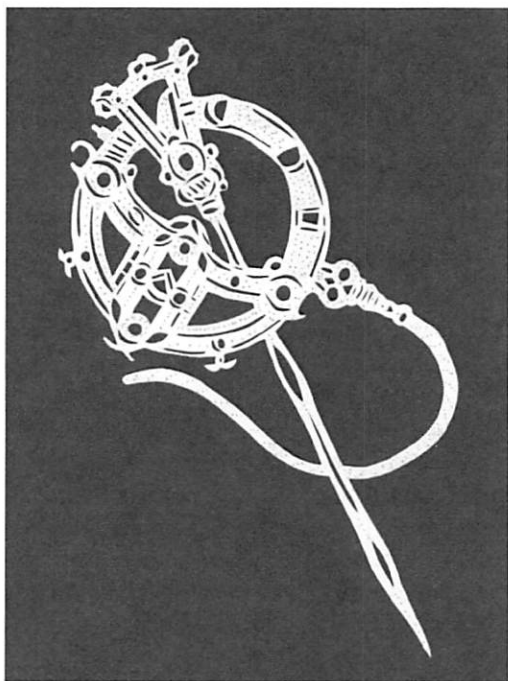


▲ Four papercuts inspired by sterling silver pins from the collection of Barbara Klausmeier  
UNTITLED © 2009 Barbara Klausmeier



Susan Hahn has her own story to tell about pins and papercuts:

*I not only cut paper, but I am also a genealogist. Several years ago I began working on my family's Scottish roots, and in the course of that study, purchased a few books on the clans of Scotland. Stuck between the pages of one of these books was a hand-drawn diagram of an old clasp which Scots used to hold their 9 foot kilts in place around their shoulders. Most were different and usually hand made in the old days. I thought this would be a great idea for a cutting, so I studied many different clasps and came up with this one. It involved a lot of little cuts with small scissors and I also used lots of pinpricks to denote the tiny pebbled surface of the metal.*



CLASP OF THE CLAN © 2009 Susan Hahn

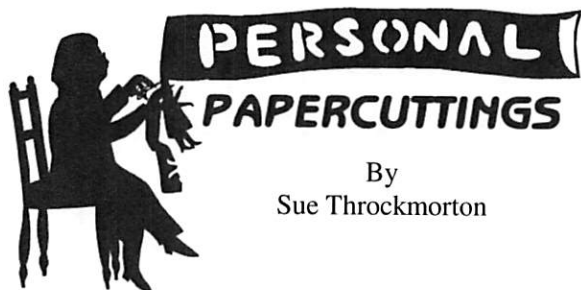
*(And by the way, my great-great grandfather was a McNeil and my husband's great-great grandmother was a Wattles, or McWattles. These two great clans began in America (Neil McNeil and John McWattles) as British prisoners aboard the same ship, the John n' Sara (where both had served on the losing side of the failed Battle of Culloden). They were sent away to America as bond servants. However, my McNeil ancestor went south, and my husband's McWattles went north. Little did they know then that one each of their future progeny (Bryan and I) would meet and marry and carry on the family lines. Gives you chill bumps, doesn't it?)*



◀ FANTASY FLOWERS  
© 2009 Cindy Stinson-Chennell



BIRDS ON A BRANCH ▶  
© 2009 Carolyn Guest



By  
Sue Throckmorton

*When I was staying over at Lancaster Bible College on that Monday after Collection, a group of us went out to dinner where we ended up swapping stories about papercuttings and how they had touched people's lives. I said I thought it would be fun to make a book of the stories. Short of that, here's an idea for a new column called "Personal Papercuts" (unless someone can come up with a better title!)*

*Have you ever made a papercutting that influenced you or another in some way, even changed your life or someone else's? Were you involved in an adventure or interesting incident involving making, buying or collecting a papercutting? Do you have a papercutting story to tell that is funny, embarrassing, tragic, scary? I'm sure there are many interesting stories out there, and if you'd like to share one with us, please send it to me at [throck@it.com.pl](mailto:throck@it.com.pl), and if you can, a photo of the papercutting (s) and/or the person(s) involved.*

*Here's my story to get us started:*

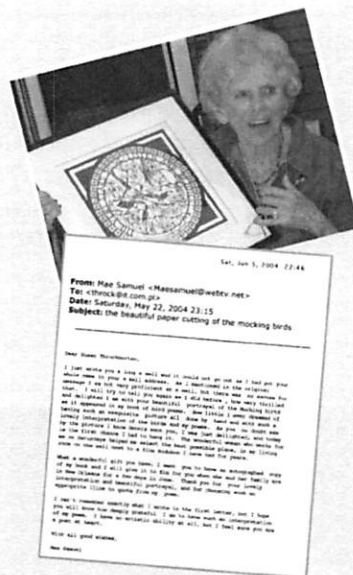
### MAE AND KATRINA

Several years ago, the wife of a teacher at the American School here in Warsaw, Poland, called me to ask if she could bring her parents over to my apartment to see my papercuttings. They were visiting their daughter from Etna, a small town next to Hanover, NH, and were interested in commissioning a papercutting from me. It later turned out, incidentally, by some great coincidence, that they lived on the same road as my niece and her family!

They were interested in ordering a papercutting for the 95th birthday of my friend's grandmother (her father's mother) who lived in New Orleans. When she was younger Mae Winkler Goodman was a prolific poet, publishing two books of her poetry and writing for such publications as *The Washington Post*, *The Herald Tribune*, *Nature Magazine*, etc. What her son wanted was a papercutting to illustrate a line from one of her books entitled *In Time of Swallows: 52 American Birds*.

The line was from her poem "Mockingbird" and went like this: "The very stars must listen, and rejoice!"

When I was finished cutting, I packed up the picture and sent it off to Etna from Poland. The family was very pleased and couldn't wait to give the present to her.



Here is a picture of Mae opening the package and a copy of an e-mail she sent to me. She mentions where she is intending to place the picture. She also later sent me an autographed copy of the book which was published in 1951 and which is, of course, now out of print. That was in 2004.

A year later in the summer I was visiting my niece and was invited over to the parents' house for morning coffee. My friend was also home for the holiday, and she said Mae would be there because she was now living nearby in an assisted living complex. I was so delighted to meet Mae and found her to be lively, articulate and talkative.

To my dismay however, the story of my picture had not finished. That year, of course, was the year of Katrina, the deadly hurricane which swept along the Gulf coast and flooded most of New Orleans. Mae's beautiful house, filled to the brim with costly antiques---carpets, paintings, furniture, and MY PAPERCUTTING, were all destroyed in the flood waters and ensuing destruction, and poor Mae was forced to come north and take up residence there. I was happy that Mae had not been injured but a little sad that all that remains of my papercutting is the photo you see here.

*A Footnote: After I wrote this article, I was informed by Mae's daughter in-law that she had died peacefully in her sleep on Jan. 31. I was so saddened to read this, but happy to have met this intelligent and talented lady and especially happy that I have her wonderful little book of bird poems. How appropriate that a theme in this issue of First Cut is "Birds." Mae would have loved that, I'm sure!*



FANTASY BIRDS © 2009 Edie Johnstone  
4" x 6" cut with scissors and X-acto knife on black scherenschnitte paper

## Flights Of Fancy



BIRDS WITH FLOWERS AND URN  
© 2009 Carolyn Guest

UNTITLED cutting done by Maya, age 9,  
Edie Johnstone's granddaughter ▶



UNTITLED © 2009 Kathy Trexel Reed



AVIARY © 2009 Edie Johnstone  
8" x 11" cut with scissors and X-acto knife on black scherenschnitte paper

# Eleanor Moninger– An *Artful* Life

By Kathy Reed and David Dorfmueller

Paper Arts, our guild, and the International Girl Scouts have had a strong advocate in the lifetime of the late Eleanor Moninger, a GAP member who died at the age of 92 in February, 2008.

Eleanor's 80 years of involvement with Girl Scouting led to her professional career as an International Director, living and traveling all around the world, and introducing many young women of different cultures to papercutting in a variety of forms.

Before leaving her home to enter an assisted living care facility, Eleanor asked a helper from the International Girl Scouts to telephone the GAP president to inquire whether her papercutting memorabilia might be of interest. Kathy Reed responded, "Of course!" When this box finally arrived at the GAP home office, Kathy was curious and excited to see what treasures might be inside.

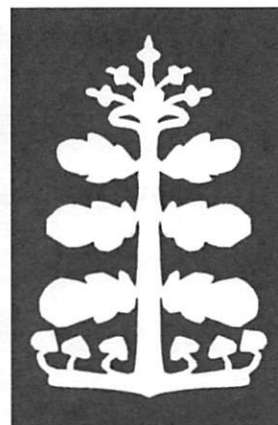
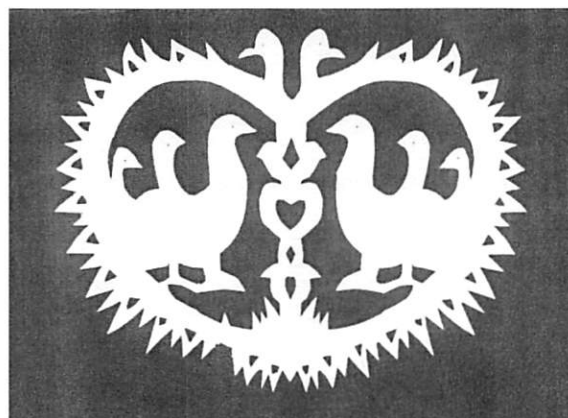
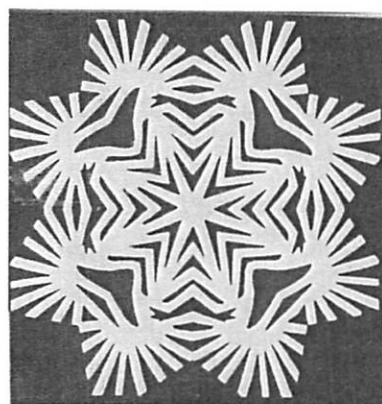
Like many paper devotees, Eleanor collected graphic images and paper art books of ALL kinds! Printed cut paper designs on cards, handkerchiefs, napkins, calendars, and linen were carefully wrapped in tissue. A three ring binder of every First Cut issue beginning with the first and ending with Winter 2007 was included along with numerous brochures and magazine articles about paper artists and techniques. Eleanor obviously LOVED paper arts, and used them as a way to relate to the young people she met in her work.

With the care of an organized teacher, Eleanor's manila folders were categorized with Star lessons, Heart techniques, and Flower samples. Examples of Mon Kiri, Papel Picado, Scherenschutte, Wycinanki, and paper art from Bangladesh, Nepal, and other exotic sounding places were nestled in the box. Small bundles of paper pieces were separated according to their qualities: parchments, handmade papers, textured, shiny, and metallic papers.

One handwritten inscription to Eleanor in a Dutch children's book *Plesier met Papier* (Pleasures With Paper) by Uitgeverij Van Breda c 1950, says "to Eleanor Moninger, a Paper Knipster". (The signature is illegible.)

It is touching to realize this woman's passion for paper arts through the contents of her gift box. Her sending it to GAP is more than a thoughtful gesture. She valued papercutting, counted its worth as something to be passed on. And like one of the Goals listed for Guides and Scouts among her papers, "To rejoice in all that is beautiful and to give joy to others," Eleanor seems to have exemplified those ideals. The real treasure in her memorabilia box was the link to her fascinating life's involvement with paper and people.

*(Eleanor's materials will be catalogued and become part of the GAP archive. Parts of her collections will eventually be displayed in one of the GAP glass cases at Laurel Arts.)*



▲ The above cuttings are samples of some of the works by Eleanor Moninger which were given to the Guild.



# Papercutter Profile

## Fan Pu

By Sukey Harris

*Note: In our manner of speaking, Pu is the first name; Fan is the family name.*

Ms. Fan, associate director of the Amity Christian Art Center, was born in Nanjing and grew up in a Christian home where her father Fan Peiji was a leader in the Little Flock. An artist well known for his calligraphy work, Fan Peiji was ordained by the Jiangsu Christian Council in the early 1980's. At age 17 and full of youthful enthusiasm, Ms. Fan Pu joined her Nanjing middle school classmates to be volunteers going to Xinjiang Autonomous Region as part of the "up the mountain, down the countryside" movement inspired by Chairman Mao during the Cultural Revolution of 1966-76. These "zhi qing" ("educated youth") worked at the lowest level of farm labor. Often they are referred to as "the lost generation" who missed the opportunity for formal education.

In her free time Ms. Fan did paper cuts and kept her creativity in art work alive. "Of course, we only used Chairman Mao and other revolutionary themes in those days." After 14 years of farm work, Fan Pu returned to Nanjing with her husband and two daughters in 1979. Before joining the Amity Art Center in 1993, Ms. Fan worked for a company of art design. Her special interests include paper cuts with biblical themes.

She has made numerous trips to the countryside visiting villages where Christians are creating their own art work in traditional folk art forms. Recently she was in Shandong Province, where she found many folk artists in F ei Xian, Zhang Jia Ko and Wei Xian. Some of the villages are in remote mountain areas and extremely poor, yet everyone is engaged in paper cutting. Their papercuts are used to decorate their humble homes to express joy and hope in every season. Many of these villagers are Christians.

Ms. Fan's dream is to find ways to introduce their art to the rest of China and to the outside world. Also through the Amity Christian Art Center these villagers will find an outlet for their work and gain income to improve their living standard.



UNTITLED © 2009 Fan Pu



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# Ideas & Inspirations

By Dan Deslaurier

The inspiration for this papercut came to me from a day out last spring at Linvilla Orchards in Media, Pennsylvania. We love our trips to Linvilla, and this weekend we were attending a Children's Festival with my niece Cee Cee (pictured below,) visiting with our family from Massachusetts.



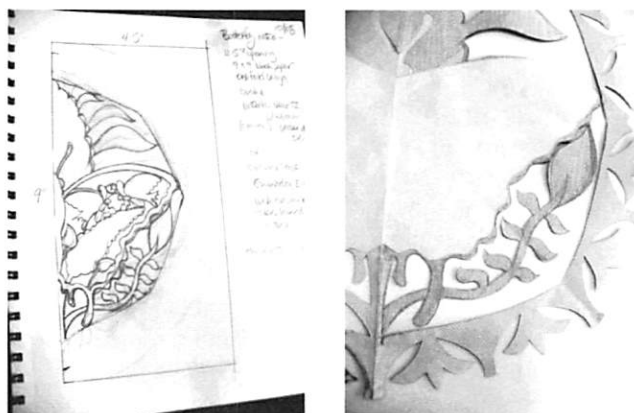
TWO TREASURES © 2009 Dan Deslaurier

While the rest of the family was shopping in the farm market, I stopped by a flower display. There I noticed magnificent butterflies of all varieties had attracted a crowd. I am always on the lookout for any inspiration that I think would make for a fun papercut, and here it was! I took my time with my camera, even sharing the photos I was able to capture with others who were looking on.



INSPIRATION! © 2009 Dan Deslaurier

I chose the best of the photos and began to sketch (this is the way that I begin my papercuts, with a drawn design.) The Polish Wycinanki form of a multi-colored *Gwiazda* (GVYA-zdah) informed the design of the cut. I had it in my mind that the pattern inside the butterfly wings would not be an organic design, but rather an illustration of one of the scenes I had photographed. This, I think, is the real challenge of a creating a papercut: I enjoy creating a design that pays homage to a papercutting tradition, but rather than merely copy it, use it as a "point of departure" for my own creations. Once I transfer the drawn design to the colored paper, the real fun (cutting) begins!



▲ Dan's sketch and initial papercut



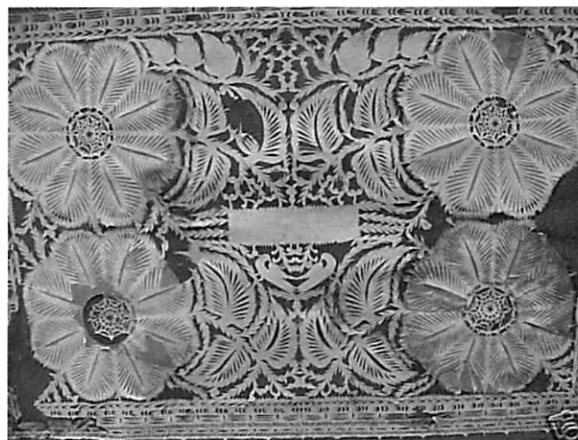
▲ Dan's papercut with the colored layers. See the final image in full color on the back cover of this issue!

# Cuttings from the Past

By Susan Hahn

Our featured cutting for this issue comes to us from Pennsylvania. It is a floral papercut mounted in the lid of an early 19th century mahogany parquetry sewing box. The papercut itself measures approximately 8" x 11". The sewing box is 6 1/2 inches in height, and the wood is in very good condition. The paper design has some damage, and is mounted on a blue background, with orange backing on the flowers. There is a lot of detail in the pattern, and the colors are still quite vibrant for their age. There are some tears to the cutting, with some areas completely missing. It consists of 4 main flowers surrounded with intricately cut leaves and a border outlining the design.

The sewing box itself is quite a treasure, with little compartments on a lift-out tray. Unfortunately, nothing else is known about its ownership or history. Photos courtesy of Jaime Coleman & John Moran. Special thanks to John Moran, Owner, for his kind permission to feature this item in FirstCut and to his agent, and assistant, Jaime Coleman, of Perkaskie, PA.



Close up of cutting- you can see where damage has occurred on edges and part of center leaf. There is also an area that has been cut and left in the middle for writing.....



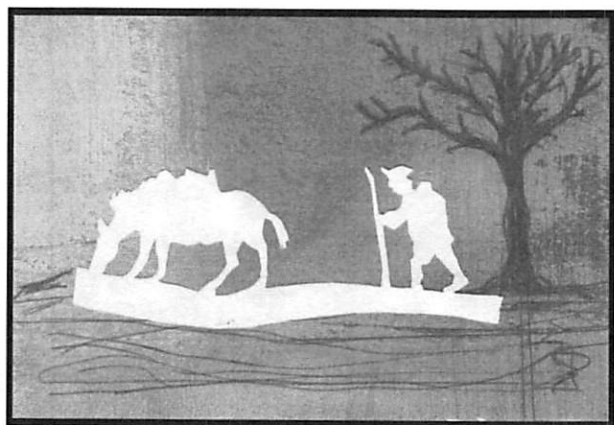
Sewing box showing cutting in lid and compartments in interior tray



The sewing box, closed, showing finial on top and marquetry on top and sides

*(For those of you who may be interested, this item is available for purchase. Please Contact John Moran at:*

*Sumneytown Schoolhouse Antiques  
3062 Main Street  
Green Lane, PA. 18054  
Stoudtburg Antique Mall  
Rt. 272 Adamstown, PA.  
215-234-8707)*



© 2009 Susan Hahn



© 2009 Melissa Clark

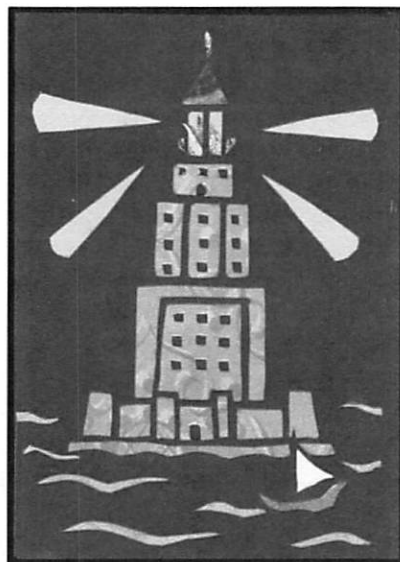
**Artist's Trading Cards  
from the  
Yahoo Group**



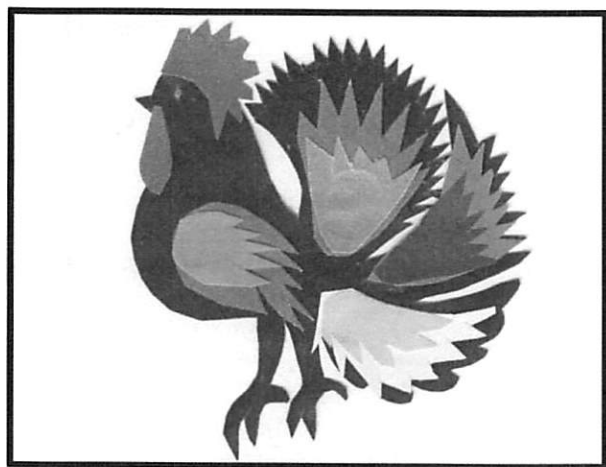
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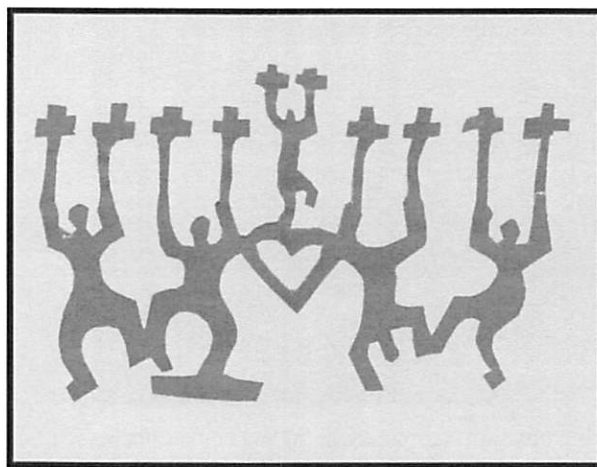
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By Debbie Baird

## “The ART of the STATE to advance the STATE of the ART”

In 2002, I decided to attend Collection in Montreat, N.C. It was a wonderful adventure and the beginning of a great journey. I saw incredible papercuts that opened my eyes to the possibilities of this art. One of the pieces I saw was a smaller, more modest piece, but it captured so much that I have never forgotten it. It was piece done by Beth Wunder. She showed the outline of the state of Iowa, had a road cresting a slight rise, and cattle were grazing in the field. The state of Iowa utilized the design for notecards in their state parks’ gift shops. I dreamed of doing the same thing in Kentucky. Well, to date, I have not come up with that classy design. I have made three different designs using the outline of Kentucky however.

What is your state known for? When my husband and I relocated to Kentucky from Indiana, I remember asking him – “Why are we moving to a state whose main entertainment is basketball, bourbon, and horse racing?” At any rate, I wonder how many of your have ever let geography guide your design process? I am currently working on a piece for a show. The theme is the Kentucky River. I show the river, its major tributaries, types of past transportation, and types of wildlife that line in the river basin.

*Ed. Note: Researching design elements that identify your home state is an interesting way to discover more about your state’s history, natural resources, and its people. Once you decide on the papercutting direction you want to go, the creative adventure is in deciding how to arrange the design elements you select.*

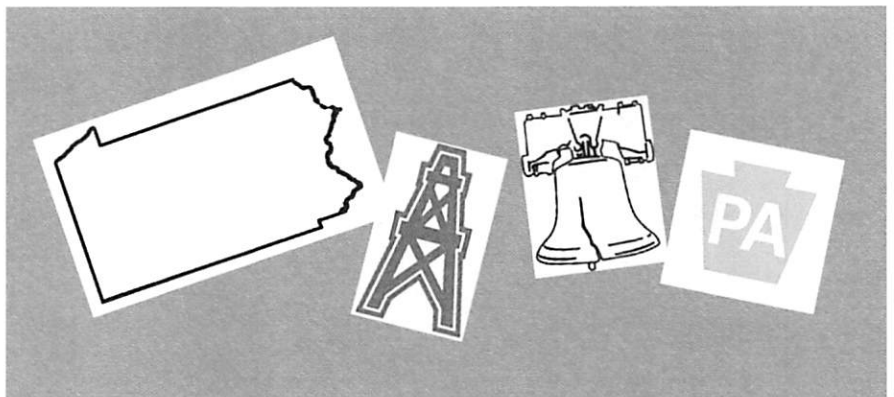
*Let’s research our states and get out the scissors and paper! Wouldn’t it be great to have papercuts from across the USA for the patriotic summer issue!*

### SPRING CHALLENGE #1:

I would like to challenge you to design a papercut: 4” x 6”, 5” x 7”, or ATC size (2.5” x 3.5”) that utilizes your city, county, or state as the outline. You can embed anything within the design: local crops, popular sports, famous actors, musicians, or artists, different colleges, or whatever is of interest to you.

### SPRING CHALLENGE #2

This is an expansion of the above challenge. I invite you to make four designs and have them be seasonal. (I realize that not all of you live in areas with four distinct seasons – just give us legitimate contrast). Wouldn’t it be fun to see papercut note cards at different states in addition to Iowa? That would be good exposure for both papercutting as well as the states.



A few design elements for the state of Pennsylvania

## Spring Potpourri



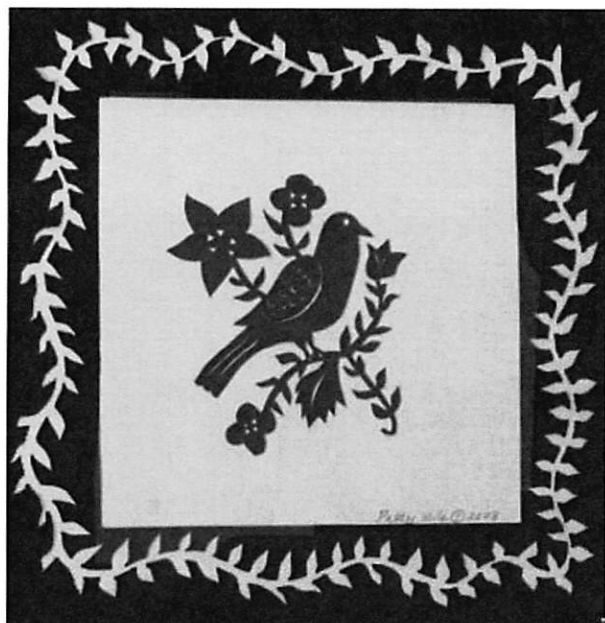
UNTITLED © Marilyn Diener 1979, 2009



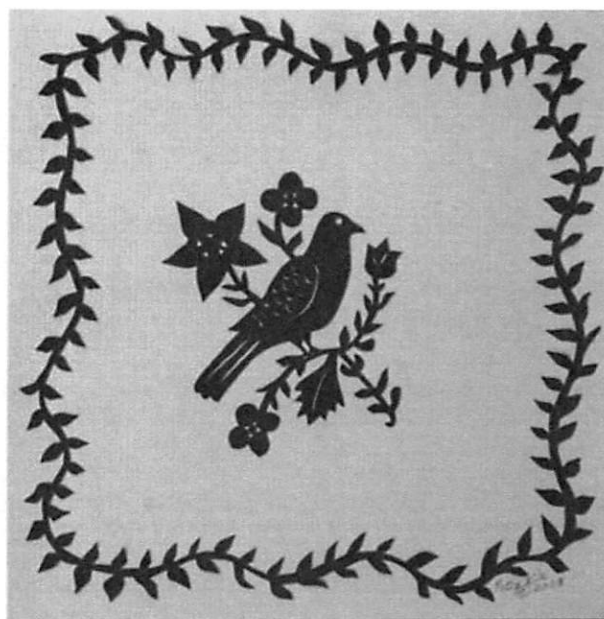
LITTLE GARDNER © Hae Yong Kwon 2009



BIRDHOUSE © Carolyn Guest 2009



BIRD CUTTING 1 © 2009 Patty Kile



BIRD CUTTING 2 © 2009 Patty Kile

▲ The two papercuts show use of positive and negative design. The border was cut from black-- the leaf design was lifted off and used on the same size mat board. The border design was then carefully glued to the other mat board. The same bird design was adhered to the middle of the mat boards.

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All submissions should be sent to  
Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522  
Email: [pnstuntz@dejazzd.com](mailto:pnstuntz@dejazzd.com)

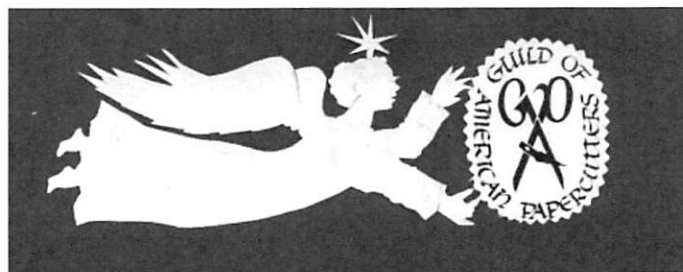
**To submit artwork:** Clear black/white photocopies of an original papercut may be mailed to the above address. Digital images may be postal mailed via CD or emailed. Label each item with identifying information (name, address, title of work, dimensions, date cut, tools and materials used)

**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.)

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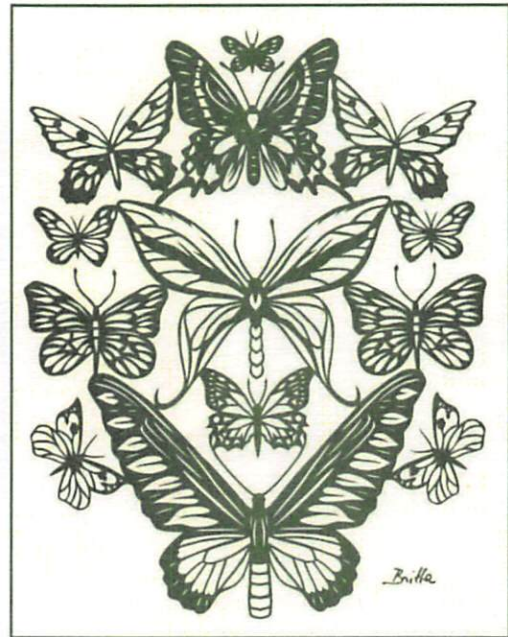


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