

# FIRST CUT

*Communication for Members of The Guild of American Papercutters*

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**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. Box 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), David Dorfmueller (2010) (also Technical Advisor), Kim Frey (2012), Carolyn Guest (2009), Beatrice Goodpasture (2011), Dorothy Buchanan (2011), Pat Stuntz (2010) (also FirstCut Editor), Sue Throckmorton (2011), and Joyce Yarbrough (2010). Florine Strimel, *Historian Ad Hoc*

### **Contact Information**

#### General GAP Information

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#### Membership Information

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[dddorf@usa.com](mailto:dddorf@usa.com)

#### FirstCut Information

Pat Stuntz  
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## President's Corner

"Artists belong to an ancient and holy tribe." That thought has appealed to me since I found it years ago in Julia Cameron's book *The Artist's Way*. It causes me to imagine long ago times when art seemed plainly and visibly interwoven with all behavior, was inherent in spiritual and practical matters, and was honored as a basic need and service. Perhaps art still functions in our lives in these same ways and we need only look deeper to recognize it, but I suspect that the perception of art has been clouded by the pace and circumstances of the modern world. Perhaps we even live in a culture that is toxic to art.

Recently a National Endowment for the Arts survey reported that although more than 78 million Americans enthusiastically make art in their free time, they are spending less time and money on behalf of the professionals. With significant patterns of decline in arts patronage and shrinking funding for arts and culture, what are arts lovers to do?

It seems it's up to us – the proud pro-art, like-minded people who are bonded through our paper arts – to become more active art advocates. Let local leaders, school decision makers, and state office holders know why you care about the arts. Invite someone to accompany you to a workshop or exhibit; suggest arts based field trips, or offer to share what you enjoy about papercutting; gift friends and family with a GAP membership.

Our FirstCut, website and new Facebook communications exist for our convenience and enjoyment, but also support the health of our art form. Please, send your personal papercutting story as requested by Sue Throckmorton for her new column, or an article to Pat Stuntz about your circle of paper artist friends, or directions for an interesting paper project that might be shared at regional Snippings events in 2010. See articles about Snippings 2010 from Kim Frey and Beatriz Goodpasture on page 9.

GAP is revamping our website to permit easy access by the public and all members seeking guild information. It will allow viewers to find details about guild activities, and to download participation forms for events, as well as offer ways to contact other members. David Dorfmueller will serve as GAP's Technology Advisor as the new website takes form. Suzanne Sliva will forward updates to the webmaster, and Charlotte Grabman will facilitate GAP's Facebook. GAP's website will also publish progress reports about the Museum of Paper Arts developing in partnership with Laurel Arts at the Philip Dressler Center for the Arts, Somerset, PA.

I imagine our tribal artist-ancestors would be pleased that we are aiming to perpetuate an ever widening circle of paper artists and continuing to affirm the value of paper and blade arts.

Kathy Trexel Reed, GAP President

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UNTITLED Computer Enhanced Papercut Images

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## Member Homework

**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

**Summer:** Farming/agriculture, children

## FIRSTCUT Deadlines

**Autumn** – September 15

**Winter** – December 15

**Spring** – March 15

**Summer** – June 15

All submissions for publication are sent to Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522 or emailed to [pnstuntz@dejazzd.com](mailto:pnstuntz@dejazzd.com).

# Guild Business

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## Guild of American Papercutters Board Meeting July 7, 2009

The Guild of American Papercutters Board Meeting was called to order by Kathy Trexel Reed on July 7, 2009 at her home near Berlin, Pennsylvania. Board Members present: Kathy Trexel Reed, Trudy Kauffman, Pat Stuntz, Patty Kile, Marie-Helene Grabman and Florine Strimel, Ad Hoc Historian. Board Members via cell phone: Kim Frey and Carolyn Guest. GAP members in attendance: Dorothy Buchanan, Linda Peck, Sharon Schaich and Sandy Gilpin.

**MINUTES:** Minutes of the last meeting, March 21, 2009, previously approved and published.

**TREASURER'S REPORT:** GAP Treasurer Darcy Walker and bookkeeper Wendy Boyer emailed a Statement of Activities from January through June 2009 as well as the GAP Quarterly Report. Total Income through June 2009: \$6,342.76. Total Expenses through June 2009: \$4556.59. Total Assets through June 30, 2009, including 2 certificates of deposit for the future GAP Museum: \$33,929.40. Total Liabilities: \$1.32. Motion to accept the report for audit made by Pat Stuntz; second by Florine Strimel. Detailed treasurer's report attached to Secretary's Minutes.

## OLD BUSINESS

**Traveling Exhibit:** The final GAP traveling show venue for 2008-2009 was at the Laurel Arts Gallery, Somerset, PA. Seven pieces sold. Kathy Reed will box and mail the remaining work that is not returned at this meeting. **Membership:** Patty Kile reported membership stands at approximately 350 members. When a new member joins, Patty sends them a "welcome packet" that includes a letter, certificate, pin and stickers. She was thanked for her outstanding work in making new members feel appreciated and welcome.

**FirstCut:** Pat Stuntz will prepare a special memorial insert to remember Nancy Cook and all her work for GAP in the next issue. Pat would like to find a co-editor to join her in preparing FirstCut. She will post a notice in the next issue.

**Snippings 2010:** Pat Stuntz thanked Kim Frey for working with her on this project and sending her some preliminary workshop outlines. Pat is now preparing the layout pages. Members need to send their Snippings workshop lessons and contributions to Kim Frey and Carolyn Guest for the packets by November 15, 2009 with distribution scheduled for early 2010. Beatriz Goodpasture will coordinate the 2010 regional

Snippings events across the country and keep members informed so that they can participate in these and read follow-up reports about the activities. A Snippings calendar of workshops will be posted in FirstCut.

**Museum MoU:** The Memorandum of Understanding – "needs and expectations" by both GAP and Laurel Arts, is being prepared by our pro-bono attorney, Doug Bell. When it is available, both Boards will review it.

**Technical Assistant Grant:** The GAP Board has authorized Kathy Reed, assisted by Michael Knecht, to soon proceed with the application for Technical Assistance Grant from the PA Historic Museum Commission. A grant of \$1000 will fund the consultation services of a qualified person from PHMC to assess our museum needs. Subsequently, we can apply, through an Implementation Grant, to fund the purchase of necessary items for our archive and museum. An award of up to \$5000 does not require matching funds. More than \$5000 requires some portion of matching funds.

**New Website:** The GAP Board has voted and approved that a new website be developed by Amy Stone with the Somerset Daily American, and Jose Vargas, who will be managing the technical aspects of the web project with David Dorfmueller. Suzanne Sliva has volunteered to assist with the regular updates of Guild information. The website will be a resource about GAP activities, and provide participation forms for events. David Dorfmueller, as Technical Advisor for GAP, will develop a separate list of GAP members' contact information available to "members-only" using a password that will change annually. The new website costs will be: \$400 initial set-up fee; \$10 monthly hosting fee; \$25 per hour for posting updates (anticipated average \$1000 per year.) Charlotte Grabman will facilitate a GAP Facebook account.

**IRS Form 8734:** GAP has finally received the official IRS letter (as referenced by former GAP attorney Laura Solomon in a March 27, 2009 email) that we are no longer required to file Form 8734 at the end of the ruling period December 31, 2010. Instead, the IRS has abolished this advance 5 year ruling period and we are already assumed to be a Public Charity, without filing IRS Form 8734 in 2010 to prove it. Now the Guild completes a public support test in every annual IRS Form 990. The public support test (to qualify as a Public Charity) requires that 1/3 of GAP's financial support must be from the general public. If ever we do not meet this requirement, we have a year to work to meet it the next year. See [www.irs.gov](http://www.irs.gov) (public charity vs. private foundation, or type also public support test for more information.)



## NEW BUSINESS

**GAP Board Positions:** Three open positions at this time include: 1) Traveling Exhibit Vice President; 2) Replacement Board Member for Barbara Stoop who has chosen to resign from the Board (term expires 2011); 3) Replacement Board Member for the vacant position of the late Nancy Cook (term expires 2010). Dorothy Buchanan will join the Board in this position for one year.

### New GAP Positions:

Sue Throckmorton and Carolyn Guest have volunteered to help establish short and long range museum planning – 1,3, & 5 year guidelines for our GAP Museum project., Sandy Gilpin, Sharon Schaich and Joyce Yarbrough will be core members of the Acquisitions/Selections Committee; Sukey Harris will contribute to this process as well.

### GAP Insurance:

Concerns have been expressed by a Laurel Arts board member, who provides insurance advice to LA and who is a professional insurance broker:

- a. that the GAP insurance furnish Laurel Arts with a certificate of insurance providing the limits of liability currently carried and the limits on collections.
- b. that that GAP will ask its insurance company to name Laurel Arts as an additional insured.
- c. that that GAP will ask its insurance company to “hold Laurel Arts harmless in the event of a loss to the building which might cause damage to the GAP Collection.” This would prevent subrogation against Laurel Arts in the event of such a loss, like a fire, for which LA might be deemed responsible.

Kathy Reed spoke with Ann Reicher at our insurance broker, Hoaster Gebhart Insurance, in Lebanon, PA about these and other insurance concerns. GAP’s current liability policy at \$371 annually is “portable” for Snippings 2010 events, regardless of their location. It covers bodily injury, property damage, or medical payments associated with any of our events. We have a \$1 million limit for any of these possible incidents per occurrence. We have a \$2 million maximum annual payout for accumulated incidents in any one year.

Our Museum collection, exhibits and items, will preferably need appraisal by a licensed professional appraiser to determine the value for insurance. The amount of coverage can be increased over time, taking usually less than a week. She suggested googling /internet to find such qualified appraisers. When Kathy explained that such “licensed appraisers” are probably less familiar with papercuttings than other art forms, she said that optionally a “knowledgeable person” who has no personal items in the collection, could render an

appraisal amount. In that case, the insurance company might accept that amount or might require further research into the value if a claim were ever needed to be filed. Kathy has forwarded to the LA Board members requests/advice (concerns a,b,c, listed under GAP insurance) to Anne Reicher with Hoaster Gebhart. She replied: “to add Laurel Arts as an additional insured will be an additional \$35 fee.”

We will need to wait until after we establish the collection contents and value before we can add the “hold Laurel Arts harmless clause”.

### 2010 Exhibit in Germany:

Sharon Schaich has been in contact with Herr Gebing, about a possible 2010 juried GAP exhibition in Vreden, Germany. The papercuttings would be exhibited in the City Hall. Sharon and Sukey Harris and GAP member William Oellers have a relationship with Herr Gebing and will get more information to GAP members interested in participating.

### Memorial Funds:

There was discussion on how to remember past GAP members, most recently, Nancy Cook. A motion was made by Pat Stuntz to establish a continuing GAP Museum Memorial Fund to be used by the Guild to develop the museum. This motion was seconded by Patty Kile. Six affirmative votes. Voting to be continued via email.

Motion to adjourn was made by Marie-Helene Grabman; second by Patty Kile.

Respectfully submitted,

Marie-Helene Grabman  
Secretary



PATRIOTIC EAGLE © Sr. Clarice Steinfeldt, SDS 2009

## Member Reminders

### Fall Quarter GAP Member Gathering and Meeting

All members are invited to attend.

Sunday, October 11, 2009

GoggleWorks  
201 Washington St  
Reading, PA 19601  
(610) 374-4600

11:00 am

**Bring a bag lunch or eat at the Cucina Café.**

Directions from the Philadelphia area:

Take I-276 W 25.5 mi. Continue on I-76 W 27.5 mi. Take exit 298 to merge onto I-176 N toward Morgantown/PA-10/Reading 11.7 mi. Take exit 11B to merge onto US-422 W toward Reading 3.5 mi. Take the US-422 exit toward Penn St/Reading 0.2 mi. Turn right at Penn Ave/US-222/US-422. Continue to follow Penn Ave 0.7 mi. Turn left at N 6th St. GoggleWorks will be on the left

Park in Goggleworks parking lot located at 2nd and Walnut Streets.

The GoggleWorks hosts open house events on the Second Sunday of every month. Enjoy live music throughout the day. Other attractions include their woodshop, ceramic studio, hot glass blowing facility and jewelry studio.

Explore all buildings on the GoggleWorks campus and all five floors of the main building which contain 34 artist studios, galleries, arts and cultural organizations and the Cucina Café.

### Winter Quarter GAP Meeting

See the Fall issue of FirstCut  
and the GAP website for further information  
[www.papercutters.org](http://www.papercutters.org)  
for further information.

### 2008-2009 GAP Traveling Exhibit

The 2008-2009 GAP Traveling Exhibit circuit of framed papercuttings beginning at The Biltmore, NC, and DelRay Artisans, Alexandria, Va., then blending to move to Bedford Arts Council, Bedford, PA, and finally Laurel Arts, Somerset, PA, has ended with sales at each venue. Papercuttings remaining have been return mailed to the artists. Members are encouraged to suggest new exhibit facilities in other parts of the country where the member will facilitate new shows so that GAP works can be seen and sold. Host members personally receive or deliver the papercuttings (they are not shipped) and are involved in maintaining records and helping hang the exhibits. This is a great way for the public to become aware of papercutting and our guild, and provides the added benefit of sales for our members.

Contact Kathy Reed or Marie Helene Grabman to help begin a new circuit.

### Mini Bandbox, Shoebox, and Baitbox Exhibits

The mini Bandbox, Shoebox, and Baitbox exhibits can be shipped but require secure, locking glass cases for display at places such as libraries where host members can install them. Contact Sharon Schaich to request the Shoebox, Judith Meyers for the Baitbox, Kathy Reed about the Bandbox.



SUMMER FUN © Edie Johnstone 2009

Cut with scissors and X-acto knife with black scherenschnitte paper, 4" x 105/8 "

The

OF

Papercutting

## Old Traditions, New Recipes

By Kathy Trexel Reed

Have you ever tried to write a book in your spare time, collaborating with others who live on opposite sides of the country and across the Atlantic Ocean? It's no small challenge! Sue Throckmorton, Poland, Robin Goodfellow, California, and Kathy Reed, Pennsylvania are hoping to meet next summer to put some of the ideas already collected for The JOY of Papercutting, Old Traditions, New Recipes into a preliminary format for a new GAP publication. Meanwhile, Robin continues to regularly send unique and playful projects to add to the growing collection. You are invited to send your suggestions, adult's or children's levels, for GAP's JOY book. As you participate in Snippings 2010 sessions in your region, send examples of the fun for FirstCut or the JOY book.



We learn from each other.

### Contacts:

Sue: [throck@it.com.pl](mailto:throck@it.com.pl) or [slthrock@neostrada.pl](mailto:slthrock@neostrada.pl)

Kathy: [rmreed@shol.com](mailto:rmreed@shol.com)

Debbie: [tilly376@mikrotec.com](mailto:tilly376@mikrotec.com)

## HELP WANTED

- **Travelling Exhibitions VP**  
keeps all the exhibit "ducks in a row" by helping locate venues in a particular region and by coordinating the volunteers to conveniently form an exhibit circuit of manageable distance. The members ship their own papercuts to the individual show coordinator at each site, who keeps the records, hangs the show, and repacks those pieces that remain afterwards for the next venue. These shows are not shipped from site to site, but are personally transported (pony-express style) usually by the venue coordinators. The Traveling Exhibit V.P. tracks the shows and posts timely announcements and Entry Requirements in FirstCut and on the GAP website about all pertinent dates and costs. Participation forms are published and will be available to download from the website. Some art galleries/exhibition places need about a year's lead time to arrange a show.
- **Program VP**  
schedules programs and/or workshops in conjunction with scheduled GAP meetings.
- **Co-Editor for FirstCut**  
helps Pat Stuntz to coordinate articles, papercut images, etc for publication.
- **Contributing Writers for FirstCut**  
contribute articles to FirstCut using a theme of connected papercuttings.



TREE GARDEN © Cindy Stinson-Chennell 2009

# GAP Welcomes Two New Board Members

**Kim Frey** has always loved early American crafts, and tried her hand at just about everything before she discovered papercutting! Kim and her husband Chris visited a folk craft show in Williamsburg, Virginia in 1989, saw painted scherenschnitte for the very first time, and was hooked! She wrote to Claudia Hopf asking how to get started, and Claudia wrote back with lots of suggestions, and mentioned the newly formed Guild of American Papercutters. Kim joined GAP, and started designing her own papercuttings right away, thanks to the encouragement and inspiration found in First Cut!

Papercutting and picture frames became a business for the Freys when Chris was discharged from the Navy in 1990. Although it often had to be pushed to the sidelines while raising and homeschooling their two daughters, Kim usually had a pair of scissors close by for those occasional quiet moments! Now that their girls are grown, they've enjoyed jumping back into papercutting full-time and have been able to participate in several period folk craft shows, which allows them to combine their reenacting hobby with their folk art. The Freys also maintain a website... [ThistleDewMercantile.com](http://ThistleDewMercantile.com)... and are surprised to find how helpful the internet is for artists.



Kim Frey ▲

After receiving an art degree, **Joyce Yarbrough** worked at Hallmark Cards in Kansas City, MO. and later as an Educational Illustrator, Art Director, Marketing Coordinator, Shop Owner and Literacy Tutor. Joyce currently is a Studio Artist at The Foundry Art Centre in Saint Charles, MO where you can see her work in silhouettes and pastels. Her studio is open to the public, and she welcomes visits from GAP members.

Joyce has been receiving FIRSTCUT for a long time, but she did not become an active GAP member until attending her first conference in Estes Park, CO. Although cutting silhouettes of people for many years, she felt intimidated by the wonderful scherenschnitte and wycinanki done by many GAP members. However, inspired by other papercutters and workshops she has been cutting ever since, and is happy to become a part of the GAP board.

Nature is her source of inspiration... all things living. People were her first subject, which she did in many media including pen & ink, handmade paper, pastel, watercolor, and oil. Her first interest in papercutting was as another medium for her portraiture. Little did she know it would mushroom into a major part of her artwork! As she has experimented and become proficient in a variety of media, she has maintained a fascination for black and white and the positive/ negative interaction in all things.



Her trip to China with Marie-Helene Grabman and Susan Throckmorton for the Third International Paper-cutting Festival added more inspiration to her creative juices. Inspired by the wonderful Chinese people, their native heritage of papercutting, and a butterfly on The

Joyce Yarbrough ►

Great Wall, she created many new papercuttings, and pastels. Every time she goes through her photos she is inspired to create more artwork!



# REGIONAL Snippings 2010

Due to the uncertain economic times, GAP members are invited to coordinate local/regional gatherings in lieu of a National 2010 Collection. These regional one day workshops and gatherings will collectively be called **Snippings 2010**.

**Snippings 2010** will be a coordinated effort by members of GAP:

- To help build collegiality among GAP members
- To promote the art and history of paper cutting among the general public
- That can be flexible and vary widely, depending on location, regional interests, coordinators, and workshop

To make this a nation-wide event and promote the local/regional Snippings we are asking members who are planning a **Snippings 2010** event to please contact coordinator Beatriz Goodpasture. It may be possible to plan several events close together so that members traveling a long distance could attend more than one gathering. Because of the nature of the gatherings, coordinators are not responsible for planning lodging, transportation, and meals for attendees, but are welcome to suggest or encourage local options.

Carolyn Guest and Kim Frey are preparing a packet of helpful information for those planning to host a **Snippings 2010** event. If any GAP members have participated in planning past Collections, or have experience in teaching classes or workshops, your help would be of great assistance. Currently, the packet information includes

- GAP history and membership information
- A PowerPoint presentation
- Several articles about GAP
- A Guild Birthday Calendar that shows samples of members' work



ROOSTER, top right, and FRIENDS, above  
© Carolyn Guest 2009

If members would like to contribute to the packet, we are hoping to compile or add the following information:

- Sample lesson plans/outlines
- Workshop planning ideas
- Ready-made lessons
- Patterns they are willing to share
- General suggestions for supplies and materials.
- A list of members who are available to teach workshops, and in which regions they are willing to travel. Notating any fees, travel expenses as needed
- Suggestions for coordinating additional regional exhibits, studio tours of GAP members
- Other items of interest for those traveling to a Snippings 2010 gathering (especially things relating to papercuttings, Studio visits, current or historical papercutting exhibits/collections, home stays with a papercutter, paper supply store, paper producers etc. in your area)
- Samples of various styles of papercuttings... things that can be photocopied are suggested, since the packet needs to be duplicated for each regional gathering.
- Sample press release



Please send packet information to:

Carolyn Guest  
459 Old Concord Rd,  
Saint Johnsbury, VT 05819

or via email to [carolyn@sheepshearcuttings.com](mailto:carolyn@sheepshearcuttings.com)

**by November 15, 2009**  
so packets can be ready in early 2010.

To sign up as a local/regional coordinator contact  
Snippings Coordinator Beatriz Goodpasture at

[aztecwoman@comcast.net](mailto:aztecwoman@comcast.net)

or by mail to

Beatrice Goodpasture  
12128 49th Drive SE  
Everett, WA 98208

# Generation **GAP**

By Charlotte Grabman

I often hear my mother, among other scissor cutters, sigh about the dying art of Scherenschnitte, and about how we need “fresh blood” among the Guild. I often wonder if I am the youngest member at the age of twenty-four. Well, all you master cutters need not worry. I believe that this “dying art” will, in fact, be carried on by another generation. Although Generation Y has no knowledge of a time before the internet, computers, cell phones, X Box, Wii, and such time consuming fillers, we’re not completely helpless! All this technology will enable us to connect to our fellow artists. Ok, I hear some of you saying, “All these youngsters are spending too much time on the internet, and not actually doing anything productive.” Well, do I have news for you! On one of these episodes of spending exorbitant time on the internet, I found a Facebook group entitled “Papercuts!”

For those of you who aren’t familiar with Facebook, it is an online site where you can connect with friends. “Papercuts!,” my fellow artists, is just what the Guild needs, to tap into this fresh blood. This website’s group of thirty seven young people from around the world share their work and support one another’s artistic endeavors. And yes, I have posted the Guild’s website and I will encourage their members to join. However, we need YOUR help! All you master artists (Mom, this means you, too) need to get moving with this new technology. And believe me, I know some of you baby boomers are probably more experienced with technology than I am, but, come on! Quit complaining and do something! Ok, add this to this season’s homework: join Facebook, find the “Papercuts!” group, and mentor some of us.

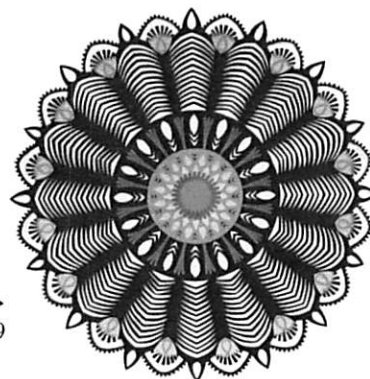
Also, if you’re totally turned off by the whole technology thing, find someone to mentor in your community. Whether you encourage a hobby to develop, or aid in the making of a professional, you are doing your part. If it weren’t for my mentor, my mom (better known as Marie-Helene by you GAP members), I don’t think I would have ever moved on from doing little teeny tiny cuttings. It was only with her encouragement that I actually tried something really challenging. It was only with her persistence that I am cutting every weekend. It’s only with my mom’s insistence that I’m going to try two art shows this summer.

So, after you “befriend” us on Facebook, push us off the computer (or X Box, or Wii, or cell phone, etc.) and get us cutting! We need you to show us how to apply to art shows, or how to photograph our work, or how to frame, or how to even get started! We need you to push us a little out of our comfort zone! We need you to get us into art competitions so that we have an incentive! In fact, you may have to ask us, gulp, to turn off our computers to pick up a pair of scissors. So, I’ll see you online? Encouraging me and my friends? Thanks!

I’m going to go do some cutting, just after I check my Facebook and e-mail, ok?



▲ ROOFTOP GARDEN © Jenny Fowler 2009



STARLING ►  
© Alisa Lahti 2009



CAROLINA LOWCOUNTRY © Charlotte Grabman 2009 ►

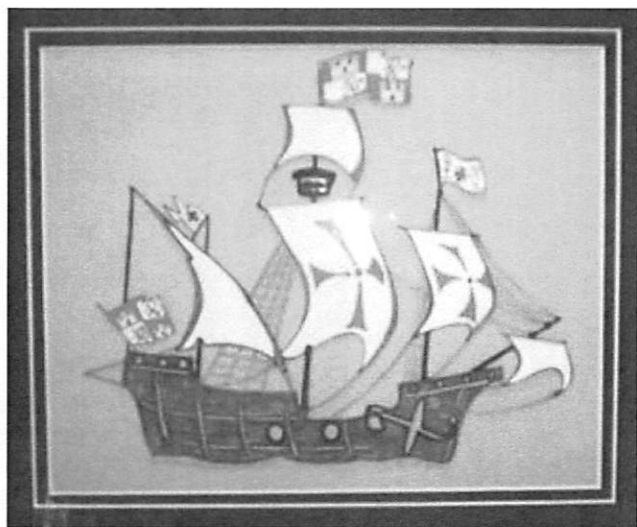
## GAP Website Gets a Facelift

David Dorfmueller is working closely as GAP's Technology Advisor with the new web masters (Amy Stone and Jose' Vargas who work for the Somerset Daily American Newspaper/ Digital Media Services). Other members of the technology team include Charlotte Grabman who is helping members learn how to join Facebook, and Suzanne Sliva who will be helping keep the website updated with news and images. (See directions to the right for joining Facebook.)

Amy Stone has presented a Content Outline and sample front page for input from the team. It will be user friendly, and is attractive, clean and professionally efficient; it will present Home Information about Papercutting and the Guild; Membership information and Paypal directions; ways to submit to FirstCut and teaser articles; Archives and Galleries; and Resources which include Contacts for Board members, committees and officers. As the team works together, this website will evolve with more images and technical effects and have the potential for members to directly manage some areas.

### Notice

Front Porch GAPsters has changed to Front Porch Papercutters and is no longer exclusively affiliated with GAP.



SANTA MARIA FLAGSHIP 1492 © Barbara Woods 2009

**Eliminate the Generation GAP!**

**Become part of the  
Facebook GAP Group!**

**It's as easy as 1,2,3!**

To do this:

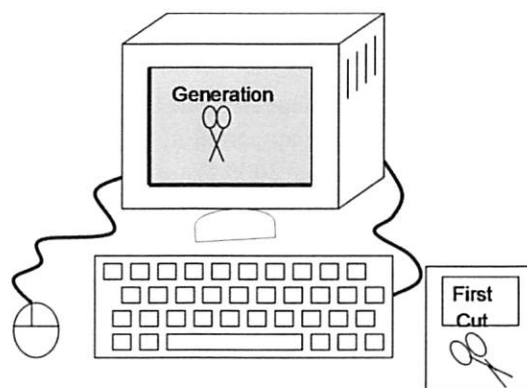
1 In order to participate, you must have your own Facebook Account.

To do this:

1. Go to Facebook.com
2. Join by submitting your name and e-mail (if you don't have an e-mail address, contact the new GAP Technology group for help.)
3. Upload pictures, post messages, and edit personal information for your friends and family to see. You can create your profile so that just your "friends" see it for privacy reasons.

Find GAP on Facebook by:

1. Find the GAP group by typing "Guild of American Papercutters" into the Facebook search bar.
2. Start a discussion, upload your photos, and chat with other GAP members.
3. Also, look for the group titled "Papercuts!," which is nonaffiliated with GAP, but celebrates the art with GAP, but celebrates the art of papercutting.



# Member Commentary

## From Ursula Hamann:

My last exhibition was at the Morris County (NJ) Library through the month of June. The exhibit was part of a featured artist series and was titled "Ursula Hamann The Art of Papercutting."

### Ursula Hamann on creativity:

Of course we want to help those just starting out, teach them to observe interesting subject matter...merely studying creations featured in FirstCut stir up anyone's imagination. Do not copy, but go ahead and invent your own butterfly, your own frog prince. How about a unicorn and its rider, flying through a moonlit sky?

You do not need any particular source: sometimes the yet unknown sprouts from within! Just grab your tools and capture it! Aili, age 6 did. Maya, age 9, did; and Colby, age 11, did! Well done, kids!

And Debbie Baird, your idea is fabulous!

## From Naomi Hordes:

I read your article "From Pins to Papercuts" in the spring issue of FirstCut with pleasure and interest. It made me think that perhaps you might be interested in another article titled "Flipside-from Papercuts to Pins". I have just finished (self) publishing... a 206 page book titled "Practical Papercutting" which includes dozens of how-to projects with Judaic-themed papercuts for life cycle and festival enhancement. Pages 170-172 deal with using antique jewelry frames to turn miniature papercuts into unique jewelry.

*(See Naomi's book review and article "Flipside-from Papercuts to Pins" beginning on page 15.)*

## From Jan Zimmerman:

I understand the woven heart basket and basket weave on page 23 (which appeared in an article by Nancy Rosin in the Winter 2009 issue of FirstCut) but how is the four inch, four sided pocket on page 22 done?

*(See Nancy Rosin's response to Jan's question on page 13.)*

## From Blanch Turner:

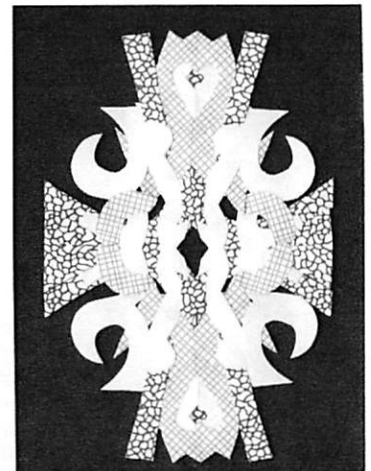
For years I've enjoyed FirstCut. I've watched it grow from a few black and white pages to a full size magazine with wonderful contributions from all over the world. I, too, wanted to submit something. For the past thirty years my cutting work has been silhouette portraits, which still intrigue and delight me but I wanted to share something different.

Last night, while listening to a book on tape with my hands not busy, I grabbed a pair of ever present scissors and started to cut from chips of paper that I save for notes from discarded business envelopes. Enclosed is the result. I hope you enjoy it as much as I did creating it.

*(Ed. Note: Below are samples of Blanch's diverse forms of papercutting creativity. The top image shows her long-standing silhouette style, which she has on her letterhead. The image on the bottom shows her latest example, which she sent in a beautifully bound handmade book, with a cut paper monogram on the front cover.)*



◀ UNTITLED  
© Blanch Turner 2009



UNTITLED © Blanch Turner 2009 ▶



# The Four Sided Pocket Conundrum

By Nancy Rosin

When writing the article for the Winter 2009 issue, I had no idea that the clever title, *Ingenious Inventions Captivate and Challenge* would come to signify my own challenge! An inquiry from member, Jan Zimmerman, prompted me to try to solve the puzzle of the four-sided woven pocket, shown on page 22.

Studying the photograph, so as not to damage the fragile antique, I believe I have figured out the method. I created a similar object, though not as delicate and carefully woven, but indicative of the process, which could be polished with practice. Other methods are enthusiastically invited!!

1. Take a piece of paper 4" x 8"
2. Fold the long end upwards, so it is halved, and it is now 4" x 4".
3. Now fold it sideways, so your paper is 2" on top, and 4" along the side.
4. Draw a half-heart on the face of the folded paper, the rounded part at the top, the bottom point almost to the bottom fold, rounded if desired.
5. Cut along the rounded top and angled side of the heart, but do not cut the folded side.
6. When the paper is opened, you will have a top and bottom of a heart, connected by the "X" of the two hearts, which remains intact, about 1/4" wide.
7. Using a knife, carefully make even, longitudinal slices in the paper, about one inch from the top border, angled down, near to the base of the cone shape. You will need to make one of the slices along the length of the center fold, as well.



▲ Emblazoned with romantic sentiment, this ingenious, four inch, four-sided, heart pocket was a cherished keepsake.

8. Taking long strips of paper, the same width as the slices, and alternating colors, if you want, weave the strips into the heart, starting at the bottom, gradually binding the two hearts together. Fold along each seam so it lies flat, and add strips from inside, so the seams will not be visible. Tweezers may be very helpful in this process. Press the woven rows tightly against one another to create a solid "heart" and the four-sided pocket can open to contain a lock of hair, a candy, or a love note!
9. The potential to create the same shape using two hearts attached side-by-side, was explored, however, the bottom would not be overlapped.



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## Practical Papercutting

Naomi Hordes Shares Her Papercutting with Family, Friends and Others

A review by Monika Krajewska (via Poland)

It was with great excitement that I opened the letter that contained a CD version of a book entitled *Practical Papercutting* that was created by Naomi Wasserman Hordes in a limited number of copies. She did it, as she puts it, to transfer her experience in Judaic papercuts and related art forms to her

grandchildren, the fruit of her creativity in this area for over 30 years. The subtitle “Dozens of practical Judaic projects to enhance life cycle and holiday events using scissors, knife, weave and paste plus examples, patterns and bibliographies assembled for her friends and family to enjoy” says it all.

Naomi Hordes started as a Jewish papercutter just like many others – by seeing an exhibit of traditional Jewish papercuts – an art form accessible to those untrained that flourished especially in the 19th century among Jews of Eastern and Central Europe and, in a different form, among those living in North Africa (and elsewhere too). This was a starting point for her own exploration of theme and form.

The book opens with what the author calls “Grandma’s Brag Section” consisting of newspaper clippings with published papercuts and interviews, exhibit documentation, personalized papercuts designed to be gifts for life cycle celebrations of family and friends, and those used on other occasions, from greeting cards to logos to placemats. Designs turned into felt appliqué items and even one used as a pattern for a tefillin bag cover (to hold utensils for Jewish prayer) are also shown. In many designs, and comments, one can see Naomi’s sense of humor.

Naomi Hordes refers to the Jewish religious concept known as *Hiddur Mitzvah* which is derived from a Biblical passage and its expounding in the Talmud, and means embellishing or bringing splendor to the performance of religious commandments. The Talmudic passage recommends providing for a beautiful Torah scroll, perfect branches of trees for the holiday of Sukkot and the like; this can easily be extended to include all art that serves religious purposes, including papercuts.



© Naomi Wasserman Hordes 2009

The “how to” section of the book presents tools, supplies and techniques. Then come work sheets to be used in demonstration classes and step-by-step instructions on how to realize various projects in which papercuts are applied to decorate objects used during specific holidays, e.g. trays for the challah and wine cups for Shabbat and other festivals, or to

decorate home and synagogue. All the guidelines and instructions are indeed very clear and easy to follow (which does not mean that it is easy to create a sophisticated papercut...); they are necessary for a beginner and interesting for an experienced papercutter. There are even hints on how to deal with tricky situations. Finally, there is a bibliography of basic books dealing with Jewish papercuts and Hebrew calligraphy.

What is valuable about Naomi’s pieces is that many of them have more than one layer – not only on paper, but in terms of perception. One can just study their form, their graceful composition, or dig beneath the surface to decipher the allusions to various Jewish texts, beginning with the Chumash (Five Books of Moses), the Prophets, Psalms, to the Talmud and medieval religious commentators. She quotes from prayers and blessings that always accompany the observance of holidays. It is evident that Naomi enjoys seeking connections between various sources – an activity very much in the Jewish tradition. She does this to find a common visual image in which these sources meet. To those unfamiliar with the Jewish tradition, such “under-the-surface” perception requires explanatory notes quoting the sources. To study (and to write them which I do for my own papercuts; sometimes I struggle hard not to make the commentary bigger than the papercut itself!) is also a creative act. In this way, a papercut becomes a new religious comment. An example: Naomi’s papercut that shows two foxes refers in fact to the destruction of the Temple in Jerusalem; the rabbinic midrash (story) turns it into an image predicting Israel’s raise from the ashes. In some papercuts, Naomi makes use of the fact that Hebrew letters also have numerical value which makes it possible to connect different notions. This “trick” is justified by centuries-old tradition.



▲ The papercut shown above depicts two foxes cavorting on the ruins of the Roman destruction of the Temple in Jerusalem.

©Naomi Wasserman Hordes 2009

Another valuable aspect is beautiful calligraphy, including creative transformation of letters to fit the space designated for the inscription. The letters are simply graceful.

The reasons why I relate closely with Naomi's work are also quite personal. Like her, I am involved in Jewish life in many ways and my papercuts are part and parcel of this involvement. When I read the words of prayer, I visualize a design. When I am drawing or cutting, I think about the idea or experience the mood of the holiday which is my subject at the moment.

Like Naomi, I find that papercut workshops are an excellent way of teaching about Jewish values – e.g., while guiding the students in designing a mizrach, or a plaque for the eastern wall, the teacher has a chance to explain the main symbols in Judaism. In her book, I was thrilled to see how precisely the same verses and ideas inspired us (though they were given diverse visual form), like the notion of receiving an additional soul for the duration of Sabbath, or the idea of G-d's protection illustrated by a bird's sheltering wings. There are also differences – a starting point for discussion, e.g. I never use stencils or copy ready patterns when teaching, but rather encourage the students to draw their own menorah, crown, etc., even a very simple one. I admit to envy, too; I once also worked with fabric, felt, and weaving but abandoned it for lack of time, while Naomi produced or designed in the form of papercuts fine fabric ceremonial objects, including a Huppah (canopy) for her daughter's wedding. Finally, being a "junker" and "flea-marketer" (see Naomi's interesting projects combining vintage trays and papercutting published in First Cut) is also something that makes us kindred souls.

*For further information, please contact the author, Naomi Hordes, at [JNHADL@aol.com](mailto:JNHADL@aol.com).*

## Flipside - Papercuts to Pins

By Naomi Hordes

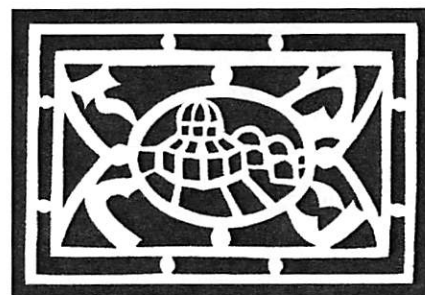
Pat Stuntz and Susan Hahn wrote a terrific article (First Cut Spring, 2009) on using the design elements in vintage brooches as inspiration for papercut motifs. I could relate to that because I have often done the reverse - combining my interest in flea market treasures to incorporate antique and period pieces as settings for miniature papercut jewelry.

So it was a "natural" to include this topic in a book I recently wrote for my grandchildren about practical papercutting. In addition to making papercuts as wall decor I have been fascinated with the challenge of utilizing them as part of useful items for festival or life cycle events and finding ways to transform them into items of personal adornment has been very satisfying. Here is some of the material which is included in my book which relates to papercuts and jewelry, the flipside to "Pins to Papercuts".

### Papercut Jewelry

Miniature papercuts can be designed and cut to fit antique or modern jewelry frames as illustrated by the examples on the following page.

**Supplies:** Appropriate old jewelry, pen, pencil, paper, card stock or firm board, firm clear plastic, x-acto knife, scissors, mat board, tape, glue (like E6000 jewelers glue.)



Mizrach on plastic badge ►  
© Naomi Wasserman Hordes 2009

## Instructions

-Find a piece of old jewelry with a broken or missing stone setting.



- Trace the opening of the piece, adding sufficient margins to account for inside bezel, if necessary.

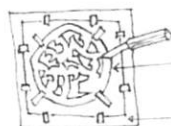


Bezel margin

-Draw design to fit the jewelry shape, leaving an adequate border at the edges.



- Tape design to your choice of paper and then to protective mat board. Cut with x-acto knife.



Paper

Mat board

- Cut contrasting colored paper or board background to fit jewelry opening. Cut firm clear plastic to fit the opening. (Scissors may work better than knife.)



Contrast backing



Clear plastic cover

- Assemble all components - background, papercut and protective plastic and insert in jewelry opening. Depending on the design of the jewelry, glue, rivet or press bezel to secure in place.



These projects are limited only by your imagination or luck at flea markets.

▲ All diagrams above  
© Naomi Wasserman Hordes 2009

## Papercuts as Templates for Jewelry

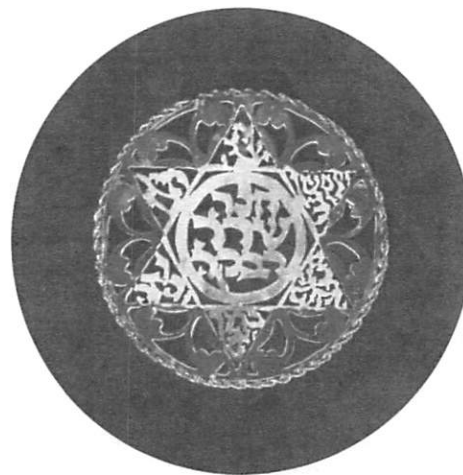
A previous page in this book shows pieces of jewelry inset with miniature papercuts, a delightful way to make "new" originals out of antique or secondhand pieces.

But on several occasions I have been approached to design papercuts for the specific purpose of having them used as templates to produce unique, one-of-a-kind gold or silver jewelry. Several different jewelers executed the designs, using laser technology.

In order to include a multiplicity of detail, these designs were executed in a larger size than the anticipated pin or pendant. The laser process allowed for successful reduction and replication of all the minutiae in miniature.

These projects were very satisfying because they were surprise gifts, conceived by devoted husbands for their wives - all of whom were friends of mine! The originals of course were available for framing.

Below is one of the pieces which became an instant heirloom in 14K gold.



▲ The pin, shown above, features a papercut with the recipient's name in the center circle and her husband's name and the names of her five sons in the six points of the Magen David Jewish star.

© Naomi Wasserman Hordes 2009



▲ Jerusalem skyline in antique brass ribbon/prize mount  
© Naomi Wasserman Hordes 2009



# Papercut Profile

## Jill Schimpf

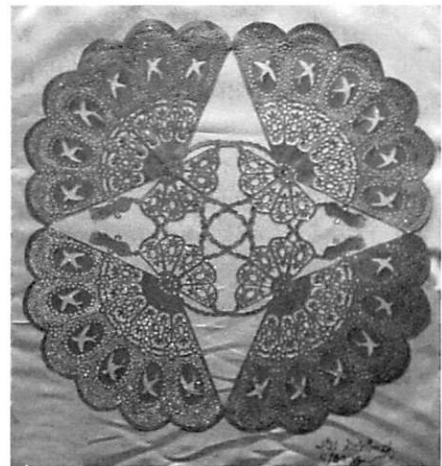
I began seriously paper cutting in the spring of 2005, however I have been cutting paper since I could hold a pair of scissors! I would sit for hours on end during the winter months and cut snowflakes out of everything my mom would let me cut. I would have a mountain of clippings as well as multiple snowflakes to tape up on our windows.

I remember seeing a small paper cutting in an antique store, and thinking to myself, "I could do something like that." After searching my local library and picking the librarian's brains for what the art I saw was and how it is done, I finally found a book and devoured it for all the wonderful images and some history. (Unfortunately I now do not recall what the title of the book was.) Seeing an image that I particularly liked, and a friends' wedding date looming closer, I found an old Exacto knife, a sheet of legal typing paper, and a pencil and drew my interpretation of the image I saw in the book and began cutting.

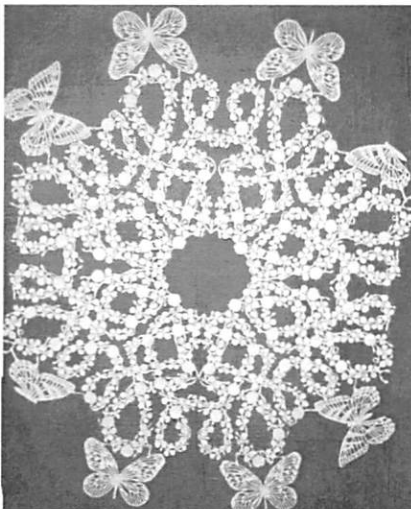
My next cutting was later in the spring, again, my interpretation of an image of what I had seen in the book from the library. And I have been happily cutting ever since! I love Celtic knots, intertwining vines with leaves and flowers, butterflies, birds, and anything "twisty". The more intricate, the happier I am! The challenge for me is how interweaved, twisty or complicated can I get without making myself nuts ;-). I get my inspiration from my backyard, photographs from friends, Dover books, lace and online images. If it looks Victorian, Edwardian, Celtic, or anything that might be in a Jane Austen book, I'll try cutting it.

I find my materials of choice are large office easel pads of paper, which can be cut down to size, 18x24 inch artist paper that is white on one side and colored on the other, as well as regular typing paper. I usually make solid colored scherenschnittes and they range in size from a small 6x8 to a large 24x36 one (that is the largest I have done)! I typically draw out my patterns first using an Exacto to cut most of the image, but I also have many scissors from large to small at hand. If anyone would like to know where I buy my paper, I will gladly tell him or her! I know how hard it was for me to finally settle on a paper, and finding it was like my own version of a needle in a haystack.

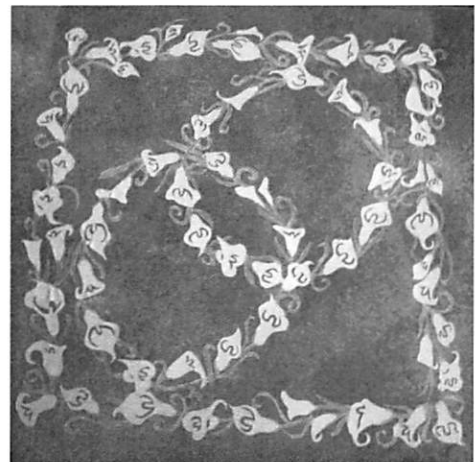
*For paper sources, Jill may be contacted at [JillybeelsMe@aol.com](mailto:JillybeelsMe@aol.com).*



LADY'S FANS © Jill Schimpf 2009



BUTTERFLY KNOT DANCE © Jill Schimpf 2009



RINGS OF LILIES © Jill Schimpf 2009

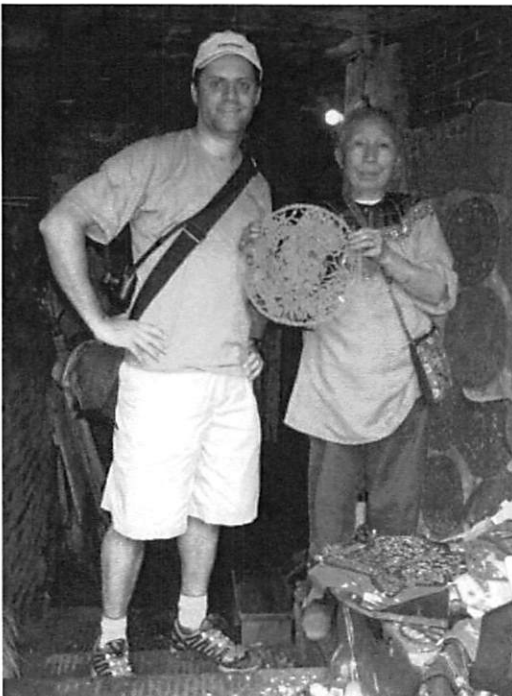
# Presents from Old China

By Nancy Rosin

When my son told me he was going to China last summer – I didn't think too much about the Olympic games he would attend, and I barely thought about the incredible adventure ahead of him -- I thought about Chinese papercuts! Knowing my passion, he said he'd keep it in mind.

I remembered that at one of my first GAP meetings, I had the pleasure of meeting Mary Ting, a Chinese paper artist who lived in New York City. The riveting story of her visit to remote areas of China to study folk art and paper cutting was something I never forgot. Later, I was fortunate to work with her on an exciting exhibition, where my antique pieces were juxtaposed with her contemporary artwork. When my son planned yet another of his numerous trips to places "off the beaten track" – I told him about Mary Ting, and the Chinese paper cut artists she had found in remote areas. I doubted he would find papercuts adorning walls and windows, but I wanted him to keep the possibility in mind.

You can imagine my surprise, in an email from China, the week after the end of the 2008 Olympic Games, when he told me he had found a paper cutter! Despite our informative correspondence from Mary, I had not expected such a positive result. I was elated that he had actually found a local artist, his own trip had been enhanced, and I could vicariously share his experience through his photographs.



Nancy Rozin's son, Bob, poses with a Chinese papercutter.

The picturesque city of Fenghuang, which means Phoenix in Chinese, sits alongside a meandering mountain river. It's unique charm is characterized by houses which are stacked on stilts, arched bridges, small boats, and even clusters of swimming ducks. Cobblestone alleys are dotted with old-fashioned shops, and it exudes the picture-book image of Old China. Along a little side street in Fenghuang, and down some tiny steps into a dark basement room, my son, Bob, found papercuts, being crafted by an enthusiastic and friendly old woman. Along with some other tourist trifles, the delicious cut designs hung upon the wall, souvenirs for sale for two dollars.



*A tiny old woman ingeniously crafts her works in the same way they have been made for centuries.*

We've read the histories of these magical papercuts – a craft taught to virtually all young ladies, and the designs specific for special occasions, calendars, zodiac, good luck, and longevity. In this dank cellar, a tiny old woman ingeniously crafted her works in the same way they have been made for centuries. On a batting cushion would rest a large pile of red paper, on top of which would be a leather template of the design to be brought to life. Once skillfully created with great effort, it now facilitated the many hundreds of duplicated papercuts. Still carefully hand-cut by knife, but with the ease of a dressmaker's pattern, they are cut in mass-quantities. I could only admire this resourceful woman who had found a way for her avocation to subsidize her meager income.



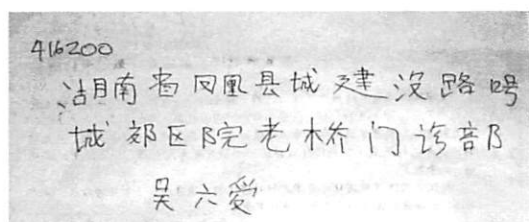
Chinese Floral Papercut

Elated at having found an elusive papercutter – Bob selected five wonderful pieces of her artwork, and wrapped them tightly around the shaft of a broken umbrella – a safe way to transport the delicate treasures. The grand presentation of these treasures at Christmas was a momentous thrill, as he shared his experience, and I shared the love of his gift. Months later, they are finally starting to flatten between Mylar and will one day be framed. In the meantime, I look at them with tender emotion, and a sense of a history that may soon be lost. Now on another extensive adventure through Thailand – I am wondering if Bob will possibly discover a new form of papercut to bring home to Mom! I am pleased at his enthusiasm, and happy to see respect for such artistry pass on to the next generation.



Birds and Luck

The artist wrote her name and address for future correspondence, and would love to hear from anyone interested in her craft – the address will have to be pasted as written in Chinese, for, according to a Chinese friend it is not really “translatable”. It is in far-off Hunan province, in a scenic and timeless place.



Artist's name and address in Chinese calligraphy



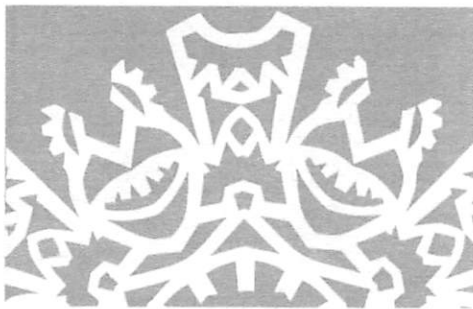
A GOOD FISHING SPOT © Jan Penney 2009

# PAPERCUTTING AND THE COMPUTER

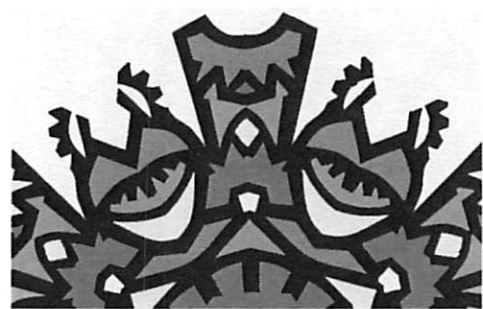
By Carvel Markley

Finding a novel way to approach this article was difficult. There were several options apparent and I tried a few with mixed results. One "hook" might be to laud the benefits of the computer as a mere reproduction tool, enabling the schnitter to copy his work for cards, invitations, certificates, favors or any occasion where more than one cutting is not feasible. Another way to interest the cutter might be to stress how adaptable a schnitte could be to graphic art. Once cut, the schnitte could be used in many ways including business cards, product advertising, eye - catching posters for adds, novel packaging or high-quality giclee prints. Yet another attack would be appealing to the omni-present creativity of the average schnitter and how using the computer is great to get those juices flowing in new and fun ways.

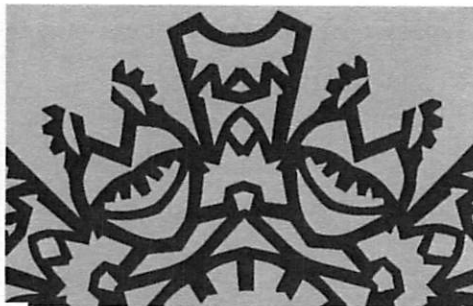
Then I realized that many people are not comfortable with computers and have the obligatory love/hate relationship with their own machine. Even in the day-to-day operations of e-mail, bill paying, news, weather and all shopping experiences, this "necessity" can be exasperating at times, I came to these "new contraptions" rather late in life and it took a long time to become comfortable with the mere 3% of the possibilities that I am able to *squeeze* out of most of the programs. Therefore, I decided the best way to interest the average reader would be to appeal to that inherent creativity that all schnitters possess. I think that by merely showing a few of the infinite possibilities achievable might be the safest way to grab the attention of the curious and adventuresome cutter.



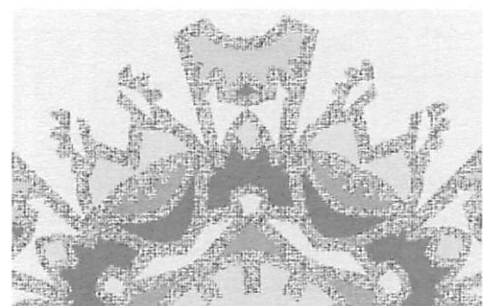
A. Original Schnitte



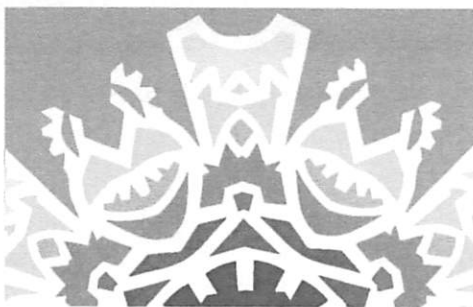
D. Black Schnitte Colorized



B. Original Turned to Black



E. Textured Schnitte



C. White Schnitte Colorized



F. Schnitte with Patterns



Besides imagination, all that is needed for a trip into "schnitte-tech" is a computer, scanner, and a program such as Photoshop or any other drawing /photo program that allows you to import a scan. I know, for old people like me, most of the words in that sentence are frightful at first, but time and patience and a friend who is more experienced are all good for lowering the anxiety level.

Once you have done the schnitte, [the easy part], lay it on the scanner bed and scan it. Usually a cutting that fits easily on the scanner bed is optimal since it negates the need for messy piecing. If you use a white schnitte, you need to back it with a neutral paper so that it shows against the lid of the scanner. A black schnitte is fine as is. Once your cut has been scanned, the scanner usually asks what you want to do with it. You could choose to print, email, or transport it to another program to play with it more. Don't let the process scare you, for just a little bit of experimenting will give hours of fun.

Shown are just a few of examples of how you can play with a schnitte on your computer using some of the gimmicks and variables available on Photoshop. As any experienced Photoshop user will point out, these are just the most rudimentary possibilities of the program. Try to imagine the prospects. Combining photos and schnittes is my next pursuit. Then there is the tempting thought of a collage from many varieties of computer schnittes. How about painting on a schnitte without ruining the original? Good luck and enjoy!

On these pages are just a few examples of the many possibilities that a foray into the world of computer schnitting might produce. If the process intrigues you, as I hope it will, please experiment and send us your creations. We look forward to hearing your response to this new use for such an old art form.

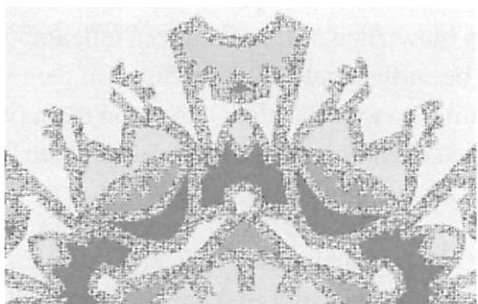
*Ed. Note: See Carvel Markley's creative "schnittes" in full color on the back cover of this issue.*



G. Distorted Schnitte



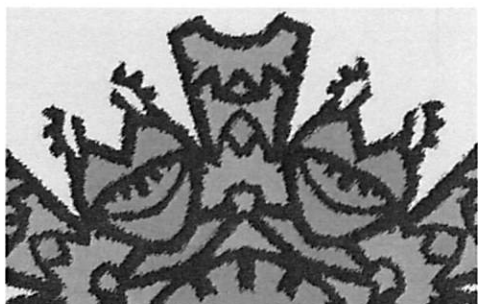
J.Cellophane Schnitte



H.Mosaic Schnitte



K. Large Pixel Schnitte



I. Schnitte with Fuzzy Edges



L. Pointillized Schnitte



## The Perils of a Papercutter

Now that summer is here, many papercutters will be out in full force selling their work at fairs and art shows all over the country. Speaking of "in full force," here's a story of Marie-Helene Grabman's about last summer's adventures! I'll let her tell it in her own words:

I had 2 back-to-back ones [shows] in Michigan and Ohio. The Ohio one was with Country Living magazine. It was a 3 day show, but on Sunday, just after opening, my weather radio sounded an alarm for high winds coming (40 mph sustained with 60 mph gusts - part of hurricane Ike traveling north.)

Another exhibitor, who already has taken off her tent side walls due to the strong winds (we could have individual tents or be under 3 BIG circus type tents) and I went to see the management company hired by Country Living to run the event. They said they were monitoring the situation, and since I kept protesting, saying most exhibitor tents were the "EasyUp" style, not strong enough for ANY winds, they said if both of us felt we needed to pack up, that was OK with them.



◀ Marie-Helene Grabman's exhibit tent in calmer weather.

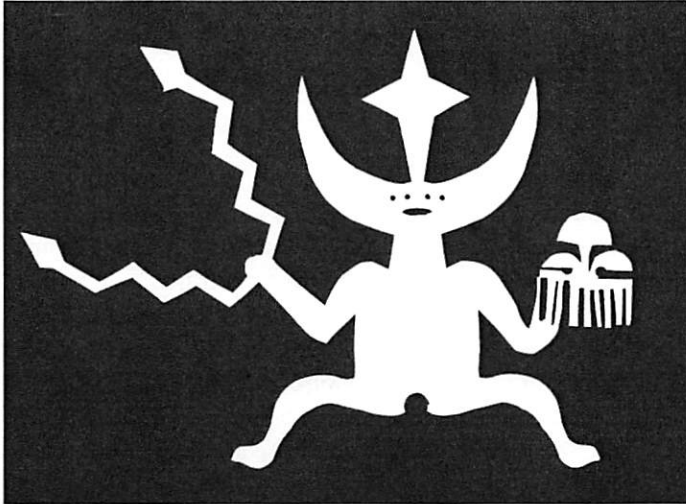
I went back and did that. About 1:30 pm, tents started blowing down and merchandise crashing down all around me. I just kept packing up as quickly as possible...but the customers kept coming in! I saw one of the management people, asked her when we could drive our vans into the site, and she said the show was still open. I asked her when they planned to close it, since things were getting dangerous for all of us, and she said she did not know but I could dolly my stuff out.

I started to do that, met her half way down the road, and she said to go and get my van in line at the gate, as they were going to clear the customers. By the time I drove in, the huge circus tents were starting to collapse! The one right in front of me had about 50 men holding onto the ropes and poles, keeping all the tent exhibitors out because of the danger.

As my van was finally loaded, I backed up to prevent poles and merchandise from hitting my van. A few minutes later, the whole tent crashed over, poles hitting beautiful handmade furniture, etc. inside of it. The exhibitors there lost thousands of dollars worth of merchandise!!! I looked over at tent #2 and that tent had one corner also collapsing. I quickly drove out of the site and back to my hotel. I understand the winds in central Ohio reached over 75 mph and electricity was knocked out for 3-4 days in many areas. What a nightmare!

In a follow-up, my husband Mike talked to one of the exhibitors who was under one of the "big tents" that was blown down. He said after I left, ambulances arrived because people got hurt. Some of the exhibitors had furniture and walls blown down on them (walls built like stage set construction to replicate a home like setting for their furniture)."

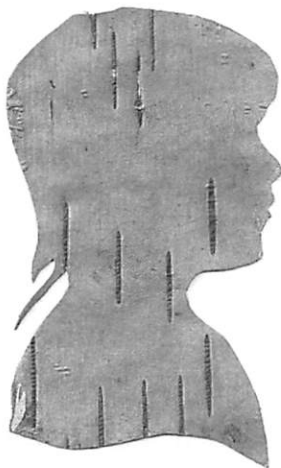
Unfortunately, Marie-Helene's camera batteries were dead, and she can't find anyone who took pictures. I'm not surprised. Everyone was busy trying to save themselves and their work!



**TSIMSHIAN –WALKS ALL OVER THE SKY**  
© Barbara Klausmeier 2009

*The Tsimshian are Native American people of the Pacific Northwest Coast. Tsimshian translates to "Inside the Skeena River". Their communities are in British Columbia and Alaska, around Terrace and Prince Rupert and the southernmost corner of Alaska on Annette Island. In Tsimshian legend, Walks- All-Over-The-Sky was the youngest son of a chief who walked each day, and with his warmth and light, nourished the world.*

Although they are known to exist, the tradition of birch bark and papercuts as part of the Native American art genre has received little attention and is rarely seen in museum displays. Perhaps this is because the cuts outs were fragile and did not survive. Birch bark cuts outs were made originally as patterns for beadwork, quillwork, appliqué, and as patterns for sgraffito or scraped ornamentation on birch bark containers and baskets. The use of birch bark and paper cuts seems to have been widespread from New England to those western tribes whose groups once lived farther east where they had access to stands of birch trees. It is thought that paper cuts represent a modern outgrowth of the older birch bark cutout tradition practiced by artists who no longer are able to secure birch bark.



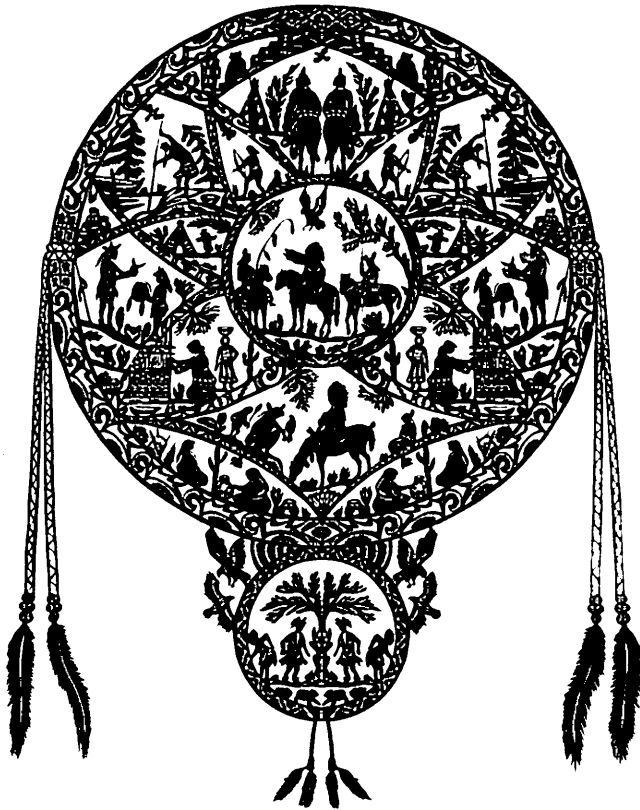
BIRCH GIRL© Jenny Fowler 2009

GAP member Jenny Fowler works with birch bark in some of her "paper"cuts. She cautions, however, "As far as contemporary uses of bark go, I think it is important to note that people should take care to harvest bark in ways that are kind to the environment: from fallen trees, or reclaimed from timber yards, and from pieces that can be gathered from the ground. Peeling (birch in particular) from the tree can create a band around the tree that the tree may not recover from. Trees need their bark to protect them from pests and diseases.

For me, working with bark is working very close to nature, as you said, the original paper. And I love that connection. I grew up in the Northwest where there are strong native traditions, and also where the scars of our timber habits are writ large on the landscape. Working with bark reminds me where things come from: it isn't abstracted like paper, in a way that allows us to take it for granted in the same way. Paper is a kind of a miracle, and I think we forget that it comes from a place and with a consequence.

Technically speaking, the resins in the bark can be very hard on tools. I recommend using dedicated scissors or blades or cleaning them frequently with alcohol. I also use a thin layer of PVA for mounting, but you have to watch for peeling of layers of the bark both when you are working it as well as when you are mounting it."

# Ideas Inspirations



DREAM CATCHER © Catherine Winkler Rayroud 2009

**Dream catchers** are an art form of the Native American people. The original web dream catcher of the Ojibwa was intended to teach natural wisdom. Dream catchers of twigs, sinew, and feathers have been woven since ancient times by Ojibwa people. They were woven by the grandfathers and grandmothers for newborn children and hung above the cradleboard to give the infants peaceful, beautiful dreams. The night air is filled with dreams. Good dreams are clear and know the way to the dreamer, descending through the feathers. The slightest movement of the feathers indicated the passage of yet another beautiful dream. Bad dreams, however, cannot find their way through the web and are trapped there until the sun rises and evaporates them like the morning dew.

Originally the Native American dream catcher was woven on twigs of the red willow using thread from the stalk of the stinging nettle. The red willow and twigs from other trees of the willow family, as well as red twig dogwood can be found in many parts of the United States. These twigs are gathered fresh and dried in a circle or pulled into a spiral shape depending upon their

intended use. They used natural feathers and semi-precious gemstone, one gemstone to each web because there is only one creator in the web of life.

Catherine Winkler Rayroud speaks to the idea source of her papercutting *Dream Catcher*, "My papercuttings are often inspired by an object and in this case I used the Dream Catcher. When I do a papercutting I like the fact that people first see an object and as they come closer, there is a story within this defined space. I am also fascinated by the wisdom of the American Indian, a wisdom which in our troubled world we should pay more attention to".

## History of Dream Catchers

Long ago when the word was sound, an old Lakota spiritual leader was on a high mountain and had a vision. In his vision, Iktomi, the great trickster and searcher of wisdom, appeared in the form of a spider. Iktomi spoke to him in a sacred language. As he spoke, Iktomi the spider picked up the elder's willow hoop which had feathers, horsehair, beads and offerings on it, and began to spin a web. He spoke to the elder about the cycles of life, how we begin our lives as infants, move on through childhood and on to adulthood. Finally we go to old age where we must be taken care of as infants, completing the cycle.

But, Iktomi said as he continued to spin his web, in each time of life there are many forces, some good and some bad. If you listen to the good forces, they will steer you in the right direction. But, if you listen to the bad forces, they'll steer you in the wrong direction and may hurt you. So these forces can help, or can interfere with the harmony of Nature. While the spider spoke, he continued to weave his web.

When Iktomi finished speaking, he gave the elder the web and said, "The web is a perfect circle with a hole in the center. Use the web to help your people reach their goals, making good use of their ideas, dreams and visions. If you believe in the great spirit, the web will filter your good ideas and the bad ones will be trapped and will not pass."

The elder passed on his vision onto the people and now many Indian people have a dream catcher above their bed to sift their dreams and visions. The good will pass through the center hole to the sleeping person. The evil in their dreams are captured in the web, where they perish in the light of the morning sun. It is said the dream catcher holds the destiny of the future.

[www.Dream-Catchers.org](http://www.Dream-Catchers.org)



# Cuttings from the Past

By Susan Hahn

Does the cutting below remind you of anyone? It was found in an album of various papercuttings from France. The album contained a pencil date of 1820 or 1850, with images of animals, soldiers, pirates, country scenes and a love token written in French which said 'J'aime beaucoup.' These cuttings as well as the album which contained them offered no signatures or clues as to who the 'long ago' artist was. It was also obvious that many original pages had long disappeared and were missing from the album.

We are fortunate to have a record of one of the remaining album pages which contains the following cuttings:

The first one pictured here is identified in pencil as 'Robinson Crusoe.' He carries an umbrella, a basket, a hatchet, knife and rifle.



Antique Robinson Crusoe cutting ca. 1820-1850

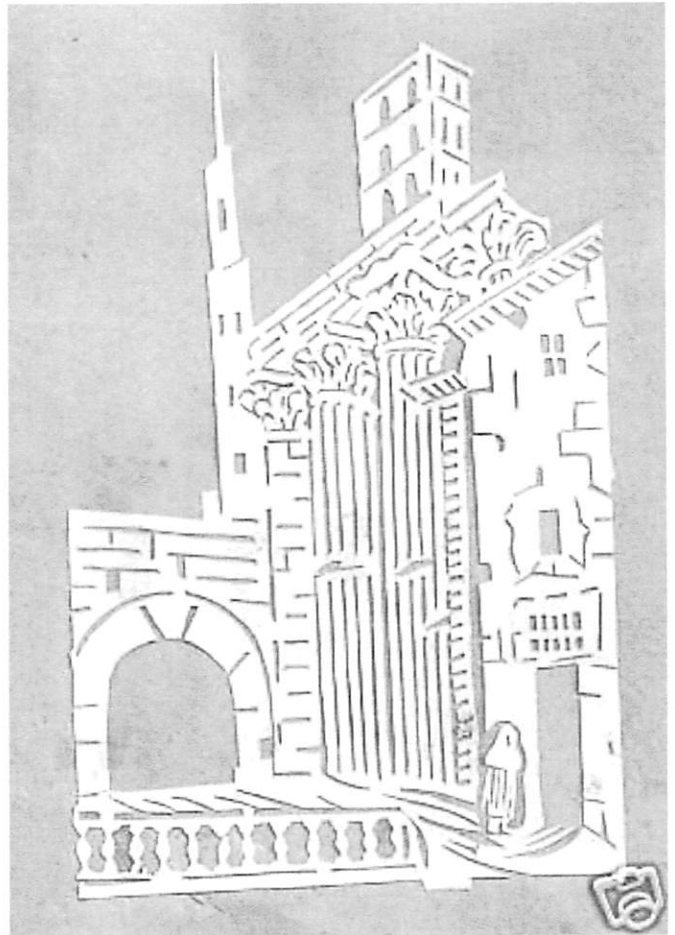
The second cutting is a detailed architectural depiction of a building with a small figure of a woman in the design.

Both of these cuttings are approximately 5 1/2" by 5" and both are mounted together on an 8 1/2" by 11" page.

This album was purchased at an auction several years ago by Lila de Lellis. Some of the cuttings in the album have been sold to individual collectors.

Many thanks to Lila for permission to use these cuttings, along with her photos and information which accompanies them.

Source: Lila de Lellis  
paperfind@aol.com



Old Building Papercutting ca. 1850

# The STATE of Papercutting

*Ed. Note: In the Spring 2009 issue of FirstCut, Debbie Baird issued a challenge to design a papercut 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. We show some wonderful state papercuts below, but note that they are primarily from the east. We would like to see papercuts from other parts of the country (and from our international members!). We are extending the challenge for the Fall issue of FirstCut. In that issue Debbie Baird will have a new challenge for our members.*



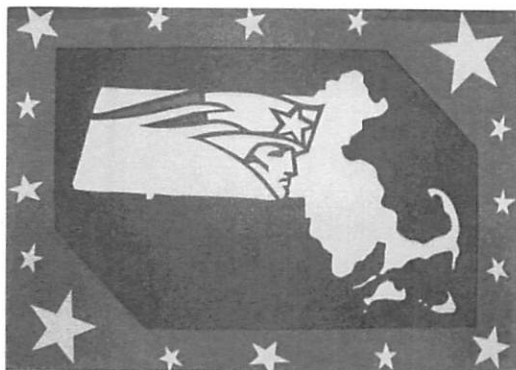
RECREATIONAL/SEASONAL MAINE  
© Cynthia Herrick 2009  
Maine is the Pine Tree State.



VERMONTERS AT WORK  
© Carolyn Guest 2009  
Vermont is  
the Green Mountain State.

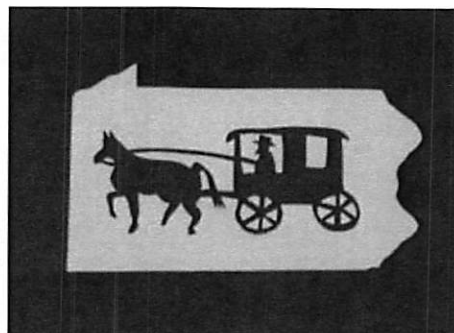


VERMONT WILDLIFE  
© Carolyn Guest 2009



MASSACHUSETTS-HOME OF THE  
PATRIOTS © Sharon Stadherr  
Massachusetts is the Bay State.

*Sharon embedded the N.E. Patriots logo inside  
the state outline.*



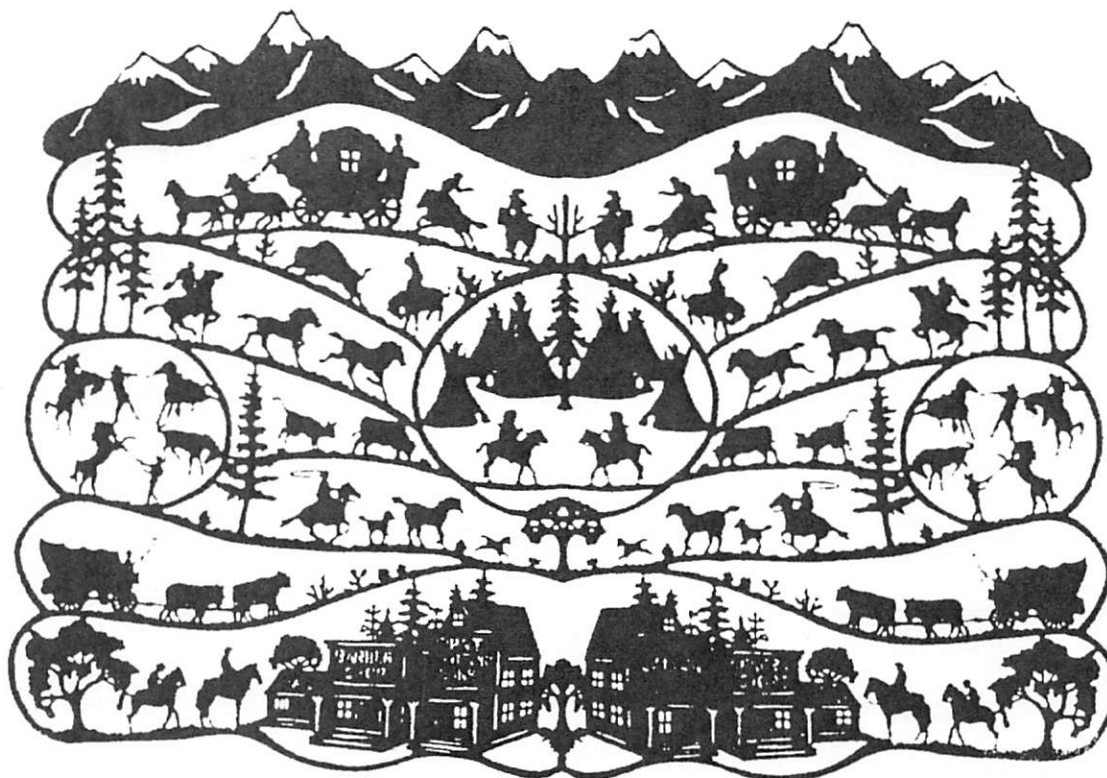
PENNSYLVANIA © Patty Kile 2009  
Pennsylvania is the Keystone State.

*Based on some news reports, it seems the  
PA Amish are heading west to Colorado.*



OHIO – IT'S IN THE NUMBERS  
© Suzanne Sliva 2009  
Ohio is the Buckeye State.

*In 1803, Ohio was admitted to the  
union as the 17th state. Ohio has 88  
counties, is the 34th largest state by  
area, and is bordered by 5 states. 8  
presidents came from Ohio.*



WILD WEST © 2009 Faye DuPlessis

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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.)

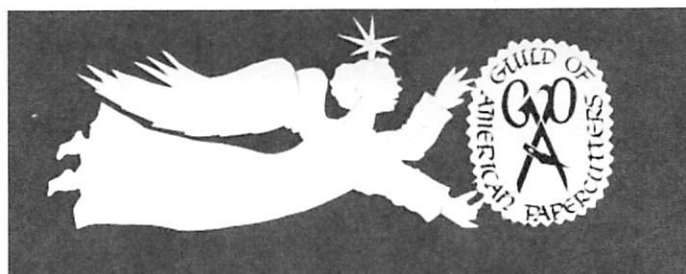
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—Paper Angels

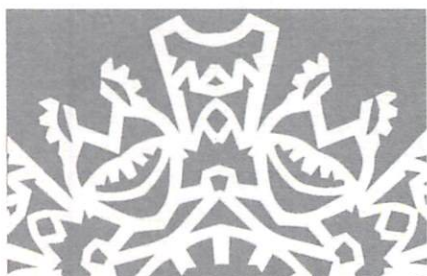


You can be a *Paper Angel* by making a **tax-exempt** donation beyond your membership, a Celebration Contribution in someone else's name for a birthday or anniversary, or a Memorial Gift in a loved one's name. Mail a check or money order in any amount payable to

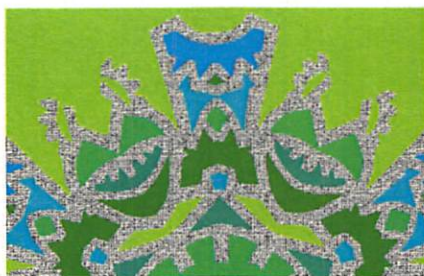
Guild of American Papercutters, Paper Angel Program  
P.O. Box 384,  
214 South Harrison Ave, Somerset, PA 15530.

(ANGEL© 2009 Sukey Harris)





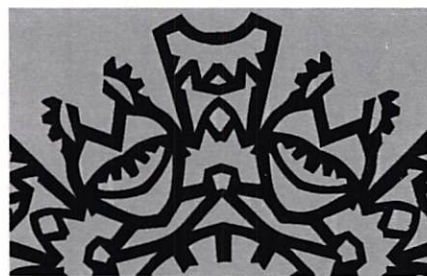
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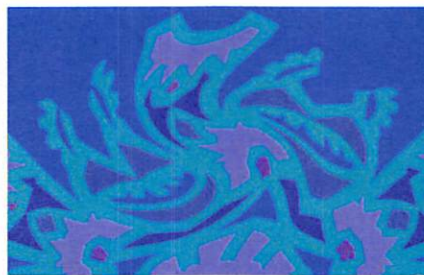
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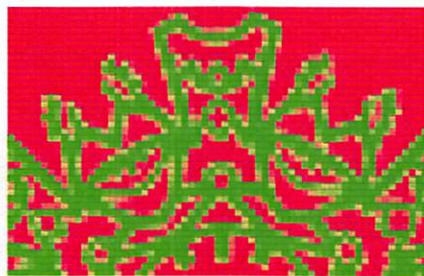
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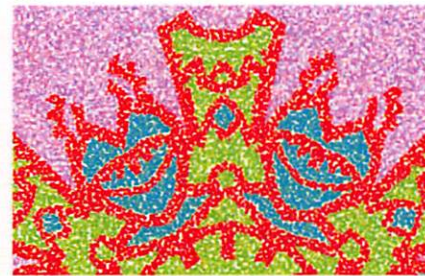
K



D



H



L



Be sure to check out the newly designed GAP website coming in September at [www.papercutters.org](http://www.papercutters.org)

Don't forget the new Facebook information inside!