

FIRST CUT

Communication for Members of The Guild of American Papercutters

Volume 24

Number 4

Autumn 2009



Be sure to check out the newly designed GAP website
at www.papercutters.org

Don't forget Facebook!





THREE TREASURES © Edie Johnstone 2009
Black scherenschnitte paper, cut with scissors and knife, 4 ½" x 7"

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. 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. 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 – Anne Leslie

Current Board of Directors: Don Cook (2010), David Dorfmueller (2010) (also Technical Advisor), Kim Frey (2012), Carolyn Guest (2010), Beatrice Goodpasture (2011), Dorothy Buchanan (2011), Pat Stuntz (2010) (also FirstCut Editor), Sue Throckmorton (2011), and Joyce Yarbrough (2010). Florine Strimel, *Historian Ad Hoc*

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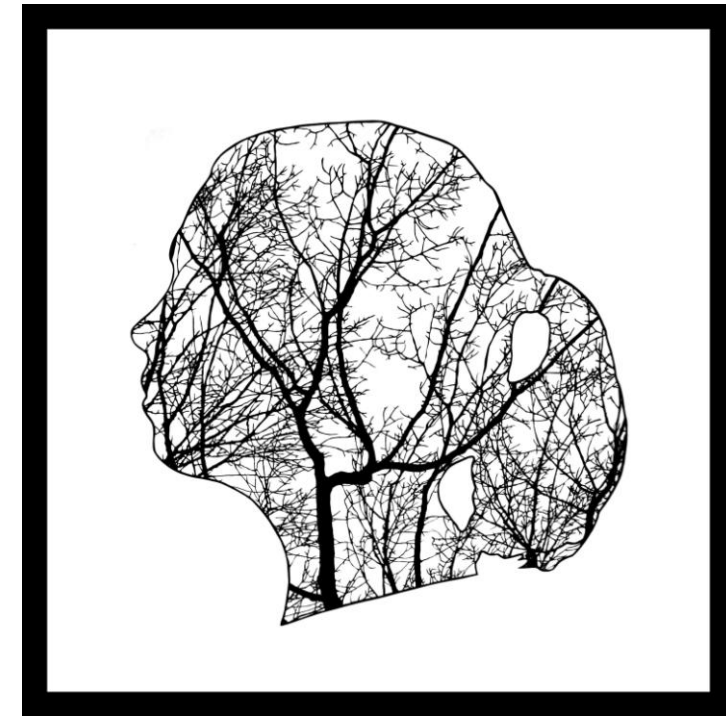
Membership Information

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Pat Stuntz
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JEN © 2009 Joe Bagley

The Guild of American Papercutters' publication, FIRSTCUT, welcomes and encourages its members to submit artwork, articles, commentary, and Papercutter Profiles for publication.

All submissions should be sent to
Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522
Email: 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)

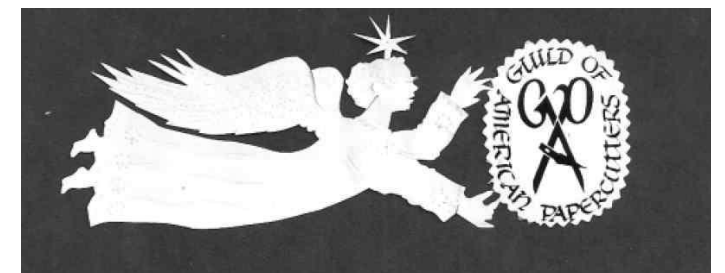
To submit articles: Send articles in Microsoft Word format via email or on a CD. If that option is unavailable, articles may be mailed as a typed manuscript. To submit a Papercutter Profile, send a one page typed essay about the member including information about how papercutting became an interest,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

Submission implies permission for guild use according to need and space in FirstCut, other GAP publications, and on the official GAP website. Each submission is copyrighted and cannot be reproduced anywhere else without permission of its creator, who owns all rights.

As a courtesy, the author/artist will inform GAP of subsequent publications and request that *FirstCut* be cited as the original source.

Paper Angels

Members and institutions contributing financial support to the Guild of American Papercutters are welcomed blessings –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)

President's Corner

When I grow up I'm going to... When I retire I want to... Most of us have said or thought these words, and followed them with a determined wish list of goals and dreams. Often we're projecting a time with less "demands", and we long for days of endless freedom enjoying whatever we choose to do, punctuated by satisfying adventures, successful accomplishments, making our own schedules. And we imagine this itinerary falling into place before the part that reads, "And they all lived happily ever after."

Our guild is also growing up and charting its future. It is not expecting to escape challenges, but to learn and make the most of them. Our mission "to preserve and promote papercutting in all its contemporary and historical forms, and to encourage individual artistic growth" keeps us on track. The Guild does welcome new ideas, and we recognize it is members sharing the journey that bonds us and strengthens our organization. It is involved members who help us make unscheduled discoveries, find new perspectives, and remember the importance of being playful.

This path with its occasional detours and sections of "road under construction" is interesting and fun, and even sometimes hard work. You are cordially invited to help turn any stumbling blocks into building blocks and to fashion fresh GAP entryways into the art of papercutting.

It has been my honor and a great learning experience to serve as GAP's President. I will remain connected as a liaison at the Centralized Office and GAP Museum, and will continue to support the GAP Board and members. You are my friends whose hearts and heads are full of papercuttings.

Kathy Trexel Reed, GAP President

FirstCut Publications Staff

This issue gives tribute to the multicultural creativity that exemplifies papercutting at its most diverse. From exciting contemporary works to the expressive images of traditional papercutting, we also have a blend of both worlds, as paper artists of all styles merge past and present in their own unique formats.

So keep on sending in your papercuts and articles. My special thanks go out to Sue Throckmorton, Alice Helen Masek, Joe Bagley, and Alan Schwartz for contributing such interesting articles in the fall issue.

Pat Stuntz, FirstCut Editor

Contents

<i>President's Corner, Editorial Comments, Contents, Homework, and Deadlines-</i>	<i>1</i>
<i>Guild Business –</i>	<i>2</i>
<i>New Executive Officers and Museum -</i>	<i>4</i>
<i>Member Reminders –</i>	<i>5</i>
<i>Dates at a Glance –</i>	<i>5</i>
<i>Regional Snippings Event-</i>	<i>6</i>
<i>GAP Website Update -</i>	<i>7</i>
<i>Papercut Shows -</i>	<i>8</i>
<i>Member Commentary -</i>	<i>9</i>
<i>Call for Entries Southwestern Show -</i>	<i>10</i>
<i>Mountain Carving Inspirations -</i>	<i>11</i>
<i>Nanjing Visit with Fan Pu –</i>	<i>14</i>
<i>Symbols of Peace –</i>	<i>16</i>
<i>The I AM Window –</i>	<i>17</i>
<i>Personal Papercuts -</i>	<i>18</i>
<i>Papercutter Profile – Cindi Harwood Rose –</i>	<i>20</i>
<i>Papercutter Profile – Zipora Ne'eman –</i>	<i>22</i>
<i>Hanging by a Thread-</i>	
<i>A Guide to Support Structures -</i>	<i>24</i>
<i>Cuttings from the Past –</i>	<i>25</i>
<i>Ideas and Inspirations –</i>	<i>26</i>
<i>More States of Papercutting-</i>	<i>28</i>

Front Cover:

POWER TOWER © 2009 Michael Velliquette

Back Cover:

NATIVITY Computer Enhanced Papercut Image
© Carvel Markley 2009

TEMPLE Computer Enhanced Papercut Image
© Carvel Markley 2009

Member Homework

- Winter:** Trees in winter, cuts with border designs
Spring: Gardening, weddings, cuts inspired by the Art Deco Movement (including Tiffany, William Morris, etc.)
Summer: Farming/agriculture, children
Autumn: Harvest, school memories

FIRSTCUT Deadlines

- Winter –** December 15
Spring – March 15
Summer – June 15
Autumn – September 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 October 11, 2009

The Guild of American Papercutters Meeting was called to order by Kathy Trexel Reed on October 11, 2009 at the Goggle Works, 201 Washington St., Reading, PA. Board Members present: Kathy Trexel Reed, Trudy Kauffman, Pat Stuntz, Patty Kile, Don Cook, Anne Leslie, and Florine Strimel, Ad Hoc Historian. Board Members via cell phone: Dorothy Buchanan. GAP members in attendance: Neil Haring, Dee Horst.

MINUTES - Minutes of the last meeting, July 7, 2009, were previously approved and published in Summer 2009 FirstCut

TREASURER'S REPORT - GAP Treasurer Darcy Walker and bookkeeper Wendy Boyer emailed a Statement of Activities from January through September 2009 as well as detailed transactions and as a quarterly report. Total income through September 2009: \$7,346.98 Total expenses through September 2009: \$6,280.22. Total Assets January through September 2009, including 2 certificates of deposit/restricted assets for the GAP Museum: \$33,264.29. Motion to accept the report for audit made by Ann Leslie, seconded by Pat Stuntz. Detailed treasurer's report attached to Secretary's Minutes.

OLD BUSINESS

A) **Shoebox/ Baitbox Exhibits** - Robin Glasser, Director, Norfolk Public Library in Massachusetts, hosted both GAP box exhibits in 2009, and will forward the Shoebox Exhibit to Leslie McDonnel, Holliston, MA, before returning both collections to Sharon Schaich and Judith Meyers, GAP members who schedule these small traveling shows.

B) **FirstCut** - Pat Stuntz, editor, explained that overseas and American postage rates have both increased. Costs for USA deliveries are now \$1.39 per issue. She continues to have difficulty getting visuals and articles for FirstCut, and urges members to submit images and updates about their papercutting involvements. Trudy Kauffman volunteered to call and encourage submissions.

C) **Membership Information** - Patty Kile, Membership VP, reported that current membership is 355, but is constantly changing. A very busy season of processing memberships begins now. She anticipates that 200 renewals are due within the next few months, with others due later because of their original membership date. She asks EVERY member, even PayPal members, to check their renewal date listed next to their name on the envelope that contains the newsletter. Prompt renewal responses will save her many hours of tracking and sending personal reminders.

D) Snippings 2010 -

1) Kim Frey, Carolyn Guest, Beatriz Goodpasture are preparing materials to support the regional Snippings 2010 events that bring together GAP members and potential members. They request your submissions of lessons and papercutting information for these packets which will be published in FirstCut, posted on the website, and available on request. For example: Membership Brochures, helpful recruiting devices prepared by Pat Stuntz, are available for each Snippings 2010 event. Beatriz Goodpasture will keep members informed about the events scheduled across the country.

2)) The Pittsburgh Snippets group will host a Western PA Snipping 2010 Retreat on April 30-May 2, 2010. See the announcement and registration form on page 6 in the Autumn issue of FirstCut.

E) **Museum MOU** - The Memorandum of Understanding - "needs & expectations" by both GAP and Laurel Arts is being developed by our Pro-bono attorney. When it is available both boards will review it for approval.

F) **New Website** - A new GAP website (www.papercutters.org) has been launched! David Dorfmueller, GAP's Technology Advisor, is working with Amy Stone, Marketing Consultant, and Jose' Vargas, Digital Media Manager for the Somerset Daily American, Somerset, PA. to provide this new GAP resource. Each GAP member will receive a passcode to gain access to all members' contact information. Charlotte Grabman is facilitating a GAP Facebook; Suzanne Sliva is volunteering to help post updated guild information from FirstCut announcements and as provided by other members. Guild entry forms for shows will be available at the website.

G) GAP Board Positions -

Three open positions exist at this time.

- a) Traveling Exhibit Vice President
- b) Executive Officers - Guild President, Vice President

H) **Traveling Exhibit 2010**

Anne Leslie is arranging a series of venues in the southwestern USA for a GAP 2010 Traveling Exhibit. See "Call for Entries" for all details about the first site in Tucson, AZ, page 10 in the Autumn issue of FirstCut. Art and ALL paperwork are to be received by Nov.20, 2009 and mailed to the attention of Maureen Wright, 13891 E. Langtry Lane, Tucson, AZ 85747.

NEW BUSINESS –

1) **Budget 2010** - The GAP budget was amended and approved for the coming year. It will include reference to interest from all accounts and estimated expenses for launching the GAP Museum.

2) **End of Year Membership/ Renewal Appeal**

This insert has been approved and will appear in the October issue.

3) **Reappointment of Board Members**

a) Current Board Members have been reappointed for 2010.

b) Kathy Trexel Reed has been appointed Museum Vice President.

4) **Museum Committee** - Sandy Gilpin will host a Museum Committee meeting at her home on October 25, 2009. The agenda will include planning for an introductory exhibit of the GAP Museum at Laurel Arts/ Philip Dressler Center for Arts, Somerset, PA, by Thanksgiving, 2009, and a Grand Opening with larger exhibit in March, 2010.

5) **GAP Museum** - The partnership between GAP and Laurel Arts has grown over years to include the guild's Centralized Office, a link to Laurel Arts on the GAP website, and now spaces designated by Laurel Arts for a GAP archive area and exhibit room. These areas will allow GAP to preserve for public education and enjoyment the historic and artistic traditions of original papercutting in all its forms by collecting and exhibiting exemplary works produced worldwide. The collection will have two phases: a) permanent hands-off, and b)educational component, both of which will become the basis for first American museum devoted to papercutting.

6) **GAP Program** - Sharon Schaich has inquired about a possible GAP visit to see the Mary DeLaney papercuttings now exhibited at Yale University until early January. She has also communicated with Herr Gebing about a possible juried papercutting exhibit during 2011 in Vreden, Germany. Details will appear in FirstCut.

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Adjournment.

Respectfully submitted,
Kathy Reed



UNTITLED © 2009 Trudy Kauffman

New Executive Officers for GAP

The GAP Board has unanimously appointed Marie Helene Grabman, Virginia, as the next guild President and Carolyn Guest, Vermont, as Vice President. Their two year terms will begin in January 2010, with a few months of transitional business until the first GAP Board Meeting in March, chaired by President Marie Helene Grabman. .

Marie Helene practices intricate Swiss style papercutting traditions which she learned from her grandmother.

Carolyn has made several visits to learn Wycinanki techniques in Poland and has the distinction of cutting paper delicately with sheep shears. These artists bring years of professional level papercutting experience and active guild participation in committees, Collection events, and as GAP Board Members.

Kathy Reed will remain active as a GAP liaison with the Centralized Office and has been appointed GAP Museum Vice President for two year term.

Partners in Art Announce a New Cutting Edge Museum

By Kathy Trexel Reed

Riddle: What starts as nothing; then take something away, and you have more than you started with?

Answer: Papercuttings! Beginning with a simple piece of paper, artists snip away shaped holes and textures, to reveal fascinating "positive/ negative" images!

Papercuttings by Charter Members of the 22 year old Guild of American Papercutters will soon introduce a new Papercutting Museum at the Philip Dressler Dressler Center for the Arts! Scheduled to begin at Thanksgiving, this will be the first exhibit of an ongoing series of paper arts shows and educational programs through the coming years. It is the beginning of a new venture in the partnership between Laurel Arts and the Guild of American Papercutters, which has evolved over years, bringing GAP first a home for its Centralized National Office at Laurel Arts, and now the establishment of this museum. A Grand Opening of the Museum and its second exhibit are scheduled for the springtime of 2010.

The former Pre-school Room at the Dressler Center has been permanently designated by the Laurel Arts Board as second floor gallery space for exclusive use by the Guild of American Papercutters. In addition, the previous Education/ Programs Office also on the second floor will become the permanent office and storage area for the Guild to house GAP's permanent collection and archival materials. The Guild will provide the personnel support to operate this new exhibit gallery and will apply for Pennsylvania Historical Museum Commission grants in the coming year.

The Guild's Museum Mission is to preserve for public education and enjoyment the historical and artistic traditions of papercuttings, original in design and execution, by collecting, preserving, and exhibiting exemplary works produced worldwide, and maintaining a supporting library and archive. It seeks to increase the public awareness and appreciation for papercutting, to provide opportunities for its members to enhance the quality of their art, and to encourage fellowship among paper artists. Incorporated in 1993, GAP acquired 501(c)(3) non for profit status in 2006. It's membership of nearly 400 spans the United States and several other countries.

Eventually, in manageable steps, the Permanent and Educational Components of the Collection will include specimens in flat files under glass as well as rotating framed examples of paper arts. Interactive materials, including publications and technology, will also be developed to help visitors enjoy and understand the collections. Interpretative presentations will reinforce the educational emphasis and grow interest in the art form of papercutting. Supporting each other, GAP and Laurel Arts will work to draw more visitors into the galleries, strengthening Laurel Arts as a notable destination and GAP as an institution.

Member Reminders

Dates at a Glance

Slash: Paper Under the Knife

October 7, 2009 - April 4, 2010
Museum of Art and Design
New York, NY

<http://www.madmuseum.org>

This exhibition explores the international phenomenon of cut paper in contemporary art—showcasing the work of artists who reach beyond the traditional role of paper as a neutral surface to consider its potential as a medium for provocative, expressive, and visually striking sculpture, installation, and video animation.

Mrs. Delany and Her Circle

Yale Center for British Art
New Haven CT

September 24, 2009 - January 3, 2010
<http://ycba.yale.edu/exhibitions/exhibition-future-de-event.asp?exhibitionID=285>

This exhibition will explore the life, world and work of Mary Delany, née Mary Granville (1700 - 1788) who is best known for her almost one thousand botanical "paper mosaics"

Exhibition of Judaic Papercuts

October 1, 2009 – December 31, 2009)
Beit HaTfutzot
(previously called The Diaspora Museum)
Tel Aviv, Israel

It is being mounted by the Hebrew University of Jerusalem Archive of Judaic Papercuts.

REGIONAL SNIPPINGS 2010 in Western Pennsylvania

April 30-May 2, 2010
Camp Sequanota Conference Center,
Somerset County, Jennerstown, PA.

Southwestern Traveling Exhibit

December 1 2009 through January 30 2010
Starting in Tucson Arizona, at the Academy Village Retirement Community

REGIONAL Snippings 2010

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 at aztecwoman@comcast.net or Beatrice Goodpasture, 12128 49th Drive SE, Everett, WA 98208

Paper Angels

We would like to thank the following members for their generous donations to GAP:



Lynn Askew
Sandra Gilpin
Marie Helene Grabman
Trudy Kauffman
Judith Meyers
Kathy Reed
Pat Stuntz
Beth Wunder

© Trudy Kauffman 2009

REGIONAL Snippings 2010 EVENT

in Western Pennsylvania
Jennerstown, PA.
April 30-May 2, 2010

Western Pennsylvania members of the Guild of American Papercutters invite you to participate in a **Regional Snippings 2010** event during April 30- May 2, 2010. Paper art workshops will be offered, and the public is welcome. Join us and bring a friend. Further program details will be available in the winter and spring issues of *FirstCut*, at the GAP website, and as a printed flyer mailed upon request. Copies may be made of the flyer as needed.

The papercutting retreat will be held at Camp Sequanota Conference Center, located in Somerset County, at Jennerstown, PA. This facility can accommodate 54 people in hotel style rooms, each having twin beds and a full bath. Family style meals are prepared on site.

Contact Dorothy Buchanan to offer a workshop or for more preliminary information. Inform us before February 28 about a workshop you want to lead.

Dorothy Buchanan dulcify@aol.com (412) 371-7828
566 Fillmore Road
Pittsburgh, PA 15221-4026

Full participation, with a late Friday afternoon arrival and Sunday a.m. departure, will cost \$150; it includes two overnights, all meals and snacks, postage to mail flyers, workshop fees, and gratuities to the Camp staff. A day rate for only Saturday is \$75. Final reservations must be accompanied by a \$75 nonrefundable deposit written to GAP and sent to Dorothy Buchanan by April 15.



Send this Reservation Form and Deposit to Dorothy Buchanan:

Name _____

Address _____

Telephone: _____

e-mail _____

☐ Please send me a printed program.

☐ Yes, I am willing to offer a workshop called _____

☐ I would like a single room.

☐ I will bring a roommate.

☐ Assign a roommate for me.

☐ I will pay for full participation @ \$150

☐ I will pay to attend only on Saturday @\$75



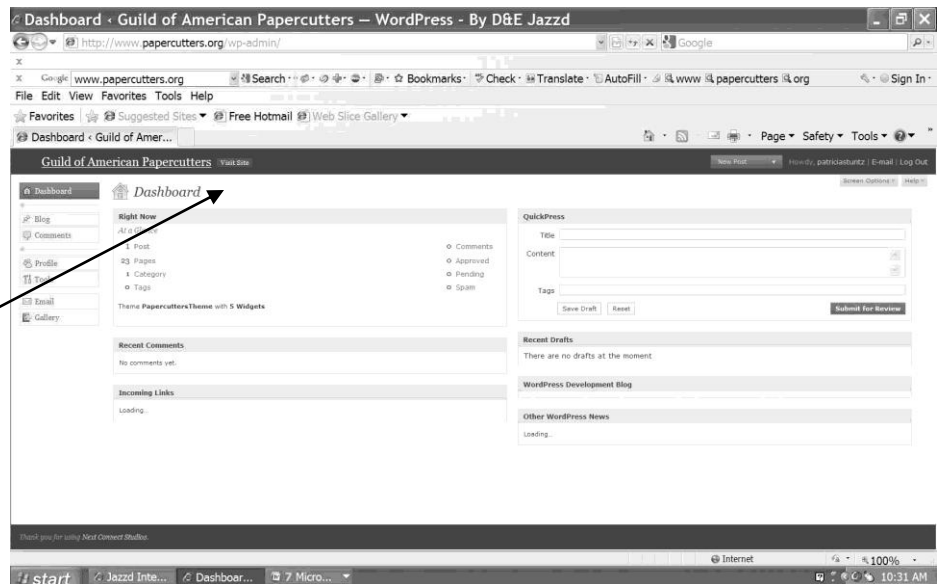
UNTITLED © 2009 Alan Sidman

GAP Website Update

Our technical committee is working hard to make the website user-friendly for our members. When members log in, sometimes they are sent to a location on the website called the “Dashboard”. If you find yourself at this location instead of the homepage, simply click the “Visit Site” button near the top and it will send you to the home page with the various tabs.

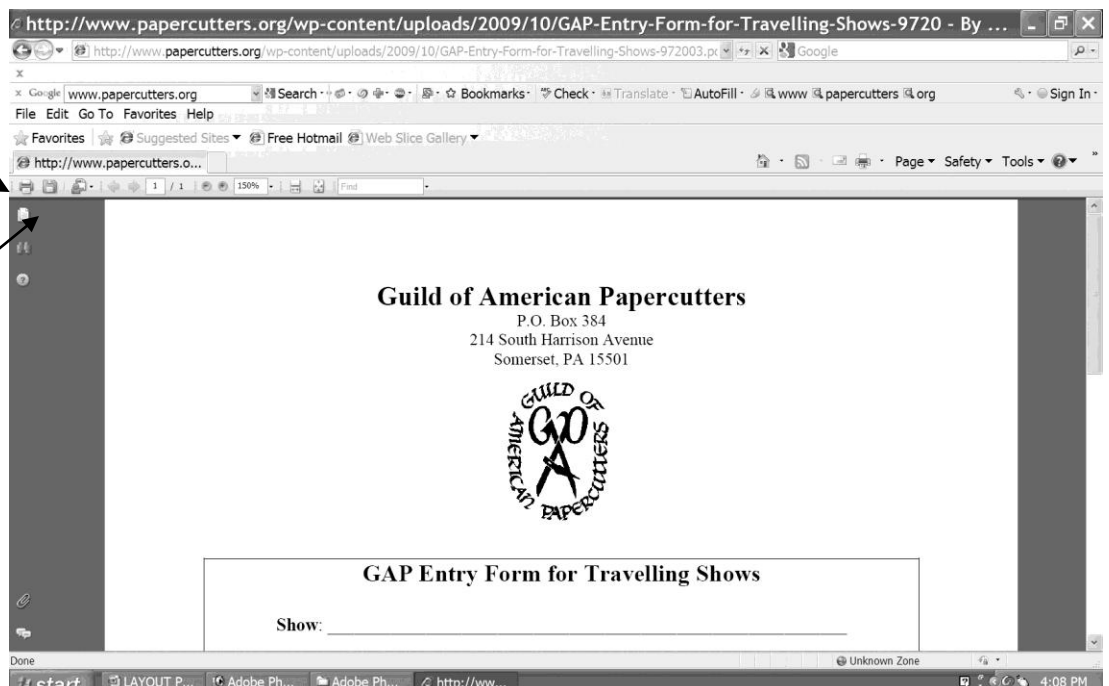
For GAP members entering shows, the “Hold Harmless” and “Entry” Forms are now available online. These forms are a “PDF” and require Adobe Acrobat Reader. Adobe Acrobat Reader is downloadable for free. When you go to the website at www.papercutters.org, under the “Resources” tab on the homepage, you will find the subcategory “Forms” and directions for downloading Adobe Acrobat Reader. When you click on one of the form choices (sample shows the Entry Form), the screen will appear as shown in the photo on the bottom of the page.

To the right is the “Dashboard”. If you arrive here when you login, and wish to go to the homepage to get guild information, acquire forms, etc., simply click the “Visit Site” link to the right of “Guild of American Papercutters”.



Click this icon to print out the form.

Click this icon to save a copy to your computer.



The Revival of Jewish Papercuts



© 2009 Zipora Ne'eman

The papercut pictured above, by GAP member Zipora Ne'eman, appears on the publication announcing the opening of the exhibition "The Revival of Jewish Papercuts", which opened in Tel Aviv, Israel on October 1, 2009 and runs through December 31, 2009. The group exhibition was curated by Professor Olga Goldberg, Gabriella Rabi, and GAP member Rina Biran. GAP member Naomi Hordes has several items in the show: a carrying case for a palm branch used for a fall holiday that has five papercut panels, a pair of lucite candlesticks with papercut inserts, and several pieces of jewelry. The items are pictured below.



Photo by Naomi Hordes

Mrs. Delaney and Her Circle

This magnificent collection of botanical papercuts by Mary Delaney has come to America. The exhibit of 30 "paper mosaics" embellished with watercolor is being shown at the Yale Center for British Arts in New Haven CT until January 3, 2010. Mrs. Delaney began creating the botanicals at age 72 in 1772 and by 1872 had completed 1000 exquisite cuttings. Many friends sent flowers from their gardens for her to copy. They were given to the British Museum in 1897 by her family and rarely leave Great Britain.

GAP is hoping to visit the exhibit in the first weekend in December and will arrange for a docent to lead our group. The exhibit will explore the life, world and work of Mary Delaney through landscape drawings, paper cuts and collages, textiles and manuscript materials. The Yale Center has published a book on the exhibit "Mrs. Delaney and Her Circle".

Interested GAP members can contact Sharon Schaich at <eshike@ptd.net> or by phone (717-626-4330) so that arrangements can be made for a GAP journey by carpooling to New Haven. Due to the driving distance for Mid-Atlantic region members, an overnight stay is a possibility. Read more about the exhibit at www.yalecenterforbritisharts.org.



Slash: Paper Under the Knife

Museum of Arts and Design
2 Columbus Circle
New York
NY10019

October 7, 2009 to April 4, 2010

This exhibit features cut, burnt, torn, crumpled and shredded paper, with work from over 50 international artists, including GAP member Michael Velliquette.

Member Commentary

From Suzanne Sliva:

I just finished reading the Perils of a Papercutter by Sue Throckmorton. I remember that storm very well as it came all the way up to the Cleveland area knocking out my electricity for 4 days. In some cases nearby, it was 5 days.

That storm was the result of a hurricane that hit Texas with a far reaching aftermath. In addition to the high winds hitting us this far north, most of our electrical crewmen were sent to Texas to help out there. Can you imagine my surprise when I looked out our window to see a repair truck from Baltimore, Maryland.

So my sympathies do go out to the ladies who were trying to exhibit their works. It must have been an awful experience.

From Alice Helen Masek:

Today (Friday Oct. 16th) (my husband) Mike and I drove across the SF Bay to meet two young men from Inner Mongolia, who are currently attending college at Menlo College in Atherton, on the SF peninsula. We heard of them through Kate, a young lady I met in Inner Mongolia at the papercutting festival there in 2006. Kate, at around 14 years of age, was sharing her own papercuts at the Festival I attended there, and we exchanged e-mail addresses. Just a few months ago, she contacted me again (shortly before we were going to China), to let me know that her "brother" (actually a good friend of her family) was attending college in San Francisco.

When we e-mailed Zhao Shuai, he told us he also has a roommate from China (Inner Mongolia), and we took both of them to the historic "Woodside Store" not too far from their campus (they only had two hours to spare from their studies) and to a fun restaurant called "Buck's" in Woodside, which is full of collections, funny photos, and random items, like the uniform of a palace guard from a tiny kingdom in the middle of Europe in the 18th Century (Shuai said it looked a bit like the Mongolian folk costumes.) We chortled over models of a crocodile and jackalope, and were amazed at an actual nosebone of a sawfish shark from a trip Jack London made to the Solomon Islands, engraved with the story of his journey.... Lots of fun things to see there, and a good lunch (a break from their dorm food.) We hope to welcome them to our home at Thanksgiving, and sometime during their years of study here, to show them the giant Redwoods and Yosemite Valley.

Thanks again for your fine work for GAP.

From Alice Helen Masek:

Johnny Dague passed away at the age of 89 on Oct. 11, 2009. He loved the GAP group and brought good humor and warmth to Collection events he attended with his late wife Doris. He recently participated in our Collection 2008 event in Lancaster Co.

From Edie Johnstone:

When I saw Jenny Fowler's birch bark cutting "Birch Girl", I was inspired to cut some birch bark that I have had here for awhile. I found it relatively easy to cut if I didn't get too detailed. I know how this bark peels-sometimes quite easily. When I told Carolyn Guest of my latest venture, she said GAP members might be interested to hear about these cuttings.



Untitled birch bark cutting overlay on photo
© 2009 Edie Johnstone

From Ursula Kirchner:

Ursula Kirchner sent the brochure pictured below which is published by the Japan Kirie Association.



For further information on the Japan Kirie Association, they may be contacted at

<http://Jpkirie.com>

CALL FOR ENTRIES

SOUTHWESTERN TRAVELING EXHIBIT

Starting in Tucson Arizona, at the Academy Village Retirement Community

December 1, 2009 through January 30, 2010

Entry Costs and forms:

- Registration Fee: \$20 for the first piece and \$10 each for up to 2 additional pieces (*not to exceed 3 pieces total*).
- The nonrefundable return mailing cost (*For a return mail cost, determine how much it costs to ship the pieces and add that to the registration fee Note: only papercuttings that are insured for mailing to the exhibit with that amount included in the return postage, will be insured for return mailing..*)
- The Hold Harmless form and the GAP Entry form for Traveling Shows are required and should be included with fees. *These forms are found on our website, www.papercutters.org, as well as the guidelines described under Presentation.*
- Two separate checks (one for the registration fee, with "Papercut Poetry in the memo line, and one for the mailing costs) are made payable to GAP. These are sent together with the forms, to:

Anne Leslie,
c/o Maureen Wright
13891 E. Langtry Lane
Tucson, AZ 85747

Size: Up to 24" by 30"

Theme: "Papercut Poetry"

Label: Please include a label on the back of each piece with the title of the piece, your name, city and state, and the price. The Academy Village would also like a brief artist's statement about your work. [The Academy Village will keep a 15% commission on sales, so price your work accordingly].

Deadlines: Send so that your work arrives by November 20 at the latest.

Ship Art to: Maureen Wright, above address

Guidelines for the Exhibit

Eligibility: Open to all current GAP members with paid 2009 membership. Two checks, as detailed above, the Hold Harmless Form and GAP Entry Form are required and should be mailed as detailed above.

Presentation: All pieces must be original papercuttings. The guidelines are detailed by Marie-Helene Grabman, on the website, www.papercutters.org, giving details on framing, mats, glazing, hooks, dust covers, shipping and insurance. [These articles can be mailed to you if you do not have access to the internet. Call Anne Leslie, 703-960-0095 to request.]

[Note: First Cut schedules do not allow for instant relay of information. If you need information or have questions about this Call for Entries, contact Anne Leslie, papercut@aol.com or 703-960-0095 or cell phone 703-244-8863. Note: Anne Leslie will be in Tucson from Nov 28 to Dec. 4, but will receive mail through Maureen Wright (above address).

MOUNTAIN CARVING INSPIRATIONS

by Sue Throckmorton via Poland

My good friend and fellow GAP member Monika Krajewska recently returned from a hiking holiday in the town of Zakopane in southern Poland. Nestled at the foot of the Tatra Mountains which border Poland and Slovakia, Zakopane is the most famous mountain resort in Poland and its winter sports capital. The whole surrounding area known as the Podhale (pod=under; hale=mountain pasture), has been declared a national park and is truly a beautiful area, marked by snow-capped granite peaks, glacial lakes, high mountain meadows, woods and stream-crossed valleys.

Zakopane and its surroundings are also known as a center of the folk art and traditions of its highlander people, the *gorale*, who wear a unique dress, speak a distinctive dialect and set themselves apart by pride in their independence and knowledge of the mountains. The output of their many talents can be found in local wood engraving and sculpture, metal and leather work, artistic smithing, painting on glass, embroidery, sheepskin coat making, cheese making, music and dance and in their wooden architecture.

It was pictures of the latter on her camera that Monika was sharing with me over a cup of tea in my kitchen not so long ago. She had visited an especially beautiful wooden house on the oldest street of Zakopane. (#1) Called “Cicha,” or Silent, the house was built before 1880 by the Gasienice Sobrczaki family. Constructed in a uniquely individual style with traditional elements, it was beautifully carved inside and out by the grandfather of its present owner. It’s a famous house in Zakopane and was visited by equally famous people in the second half of the 19th century when Zakopane became a mecca for tourists, renowned painters, writers, musicians and others.



▲ Figure 1. Chicha

Looking at the pictures, I suddenly remembered a magazine I had bought with pictures of the house in it. After Monika left, I found the magazine, looked at the article and remembered why I had bought the magazine in the first place. I had been struck by some of the carvings on the front of the house and thought to myself, “That could add to a nice papercutting someday.”

I had long been fascinated by the design elements of the Zakopane carvers and had already cut out some pictures using some of these ideas. (#2)



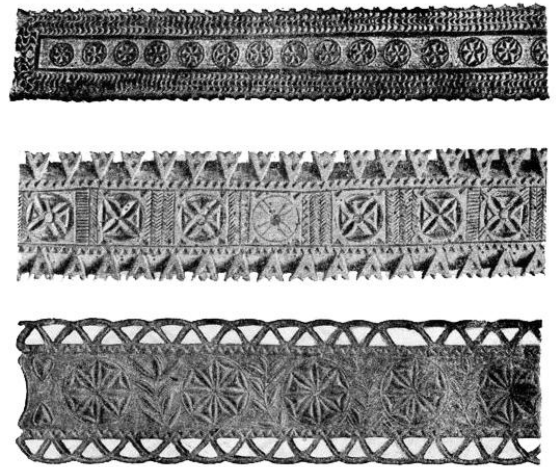
▲ Figure 2 UNTITLED © Sue Throckmorton 2009

Everywhere one goes in the Podhale area, one can find wooden exteriors and interiors carved with animal and plant motifs and geometric shapes. On a traditional home the frames of the front door and windows are often decorated with carvings and circles, fluted heads are placed symmetrically in the jambs, and wooden pegs are beveled; the protruding logs holding up the roof are carved in imaginative ways, ending in a variety of shapes called “claws”; the top of the roof is adorned with a stylized crown called a “king;” and its bottom most row of shingles has a sawtooth edge; the upper attic wall is decorated with the “sun”: a semi-circle on the bottom with extending slats in the shape of sun beams.

Within the house, inside the so-called best or “white” room, logs are reinforced by a central beam carved usually with a star (rosette) and ornamental flowers going off to the side along with the date it was carved. (#3a&b)

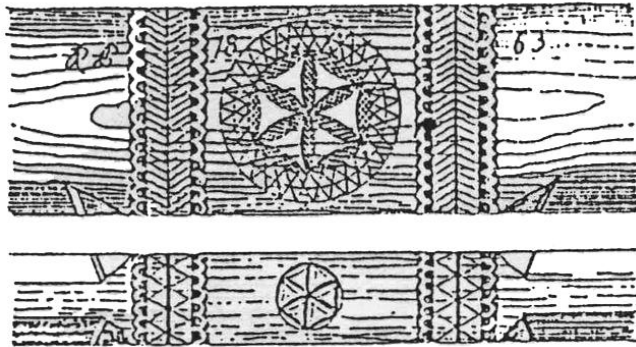


▲ Figure 3a White Room



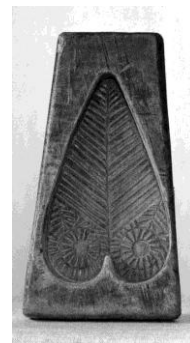
▲ Figure 4b Spoon Racks

Highland tables, stools and other furniture have come to have a variety of shapes and carvings. Utensils, such as spoons, dipping cups and molds for making smoked cheeses (#5) as well as tools for doing the family wash or working in the fields are decorated with carvings also. (#6a&b)



▲ Figure 3b Ceiling Beam

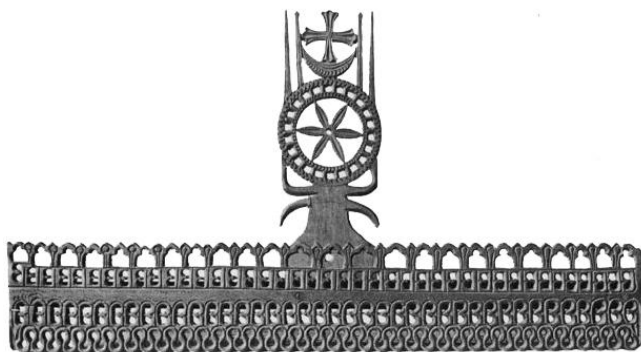
A ledge attached from the ceiling, a kind of shelf which holds holy pictures usually painted on glass, is adorned with carved edging. Another shelf with holes to hold spoon handles is likewise decorated. (#4 a&b)



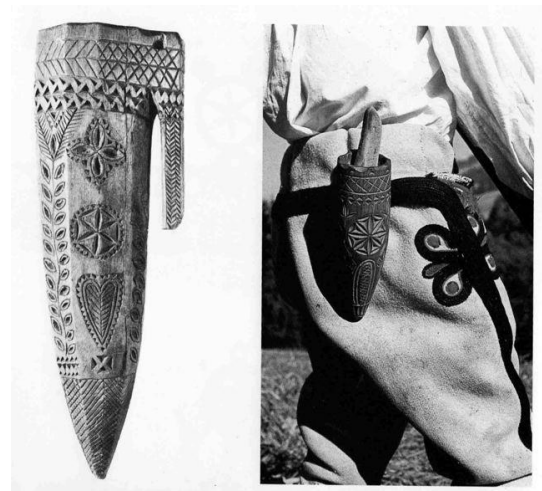
▲ Figure 5
Cheese Mold



▲ Figure 6a
Battledores for Washing

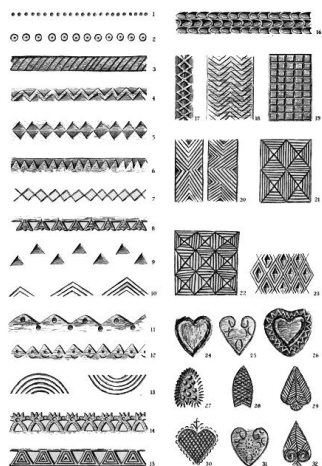


▲ Figure 4a Spoon Rack



▲ Figure 6a and 6b Hone Sheath

The simplest geometric design is a plain cut or groove, one next to each other which forms a vertical, horizontal or slanted pattern on the surface of an object. Other grooves intersect at right angles, are straight, slanted or uneven, criss-cross like the letter X, or form a one or two-sided sawtooth edging. (#7)



◀ Figure 7 Geometric Designs



▲ Figure 10 Front of Cicha

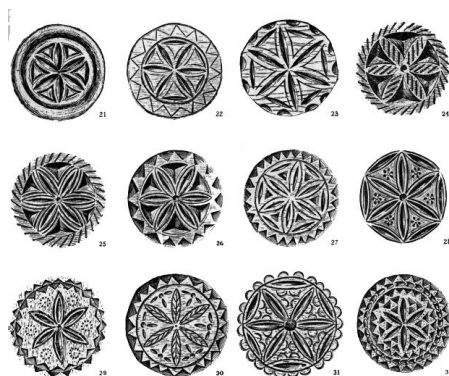


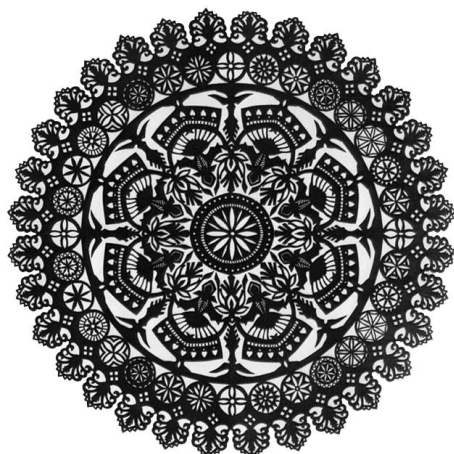
Figure 8 Rosettes ▶



▲ Figure 11 Cicha Front Door

Designs based on plants are used on larger surfaces, the most important being the rosette. This is my favorite as there are hundreds of variations. (#8) Sometimes people are even represented, and the most popular animal motif is a stylized snake with head and eagle rising in flight.

I was inspired! A few days later I sat down and made a new papercutting. (#9) I used the peasant girls carved above the “Cicha” entrance (#10), a circle of rosettes around the girls and a central rosette and edging based on elements in the doorway (#11) and a decorative table runner. I hope you too will find inspiration from some of the motifs pictured here. Good luck and good cutting!



▲ Figure 9
ZAKOPANE INSPIRATION © Sue Throckmorton 2009

Footnote: Monika's greatest discovery in this house was that the owner's grandfather had also been a fantastic papercutter! All around the house were wonderful papercuttings glued to the wall and furniture and in a scrapbook. We hope to share some of these papercuttings in another issue of First Cut.

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NANJING VISIT with Fan Pu

By Alice Helen Masek

Hello, GAP friends! This is Alice Helen Masek, who organized GAP Collection 2004 at Asilomar. Out of that time and our of hosting International cutters who attended that event, we have continued to have travel adventures. Most lately, I and my family had a chance to visit our Chinese Christian papercutting friend Fan Pu in Nanjing, China, where we also visited Mr Chen, who is the organizer of the Chinese International Festivals of the Art of Papercutting, and who attended Collection 2008 in PA.

While in Nanjing, we had a great visit with Mr. Chen at his elegant museum/home, and he took us out for a shared meal. Then Fan Pu invited us to her studio home for a full day to cut the pattern of the Advent Star of Bethlehem I had brought for her, reduced from 16 feet tall to 9 feet tall, with a proportional shrinkage of the already intricate detail. I had to reduce the size to carry it onto the airplane as a 36 inch roll, and so it would fit into Fan Pu's church settings. I had not thought we could finish it in one day, but Fan Pu's highly skilled friends joined in and we cut it in its entirety in only about 6 hours. I went to Fan Pu's home early (about 8 AM on the bus, so got there by about 9:30) to get started, and her friends also arrived shortly after I did. Jill, the friend of our 2006 trip translator Stone, came with me to help me find the way. Towards the end of the journey, we called Fan Pu, and she came out to meet us at the end of the bus line. With Stone, the rest of our family arrived later, closer to midday.

The first photo I am sending is of the initial group working on the early stages of the cutting.



The second photo is of the marvelous banquet meal Fan Pu's husband cooked for all of us, our family (8) and the cutters, a total of about 15 people eating together. We rolled up the cutting in progress, rearranged Fan Pu's flexible rectangular table sections to fit everyone, covered the table top with plastic and pulled up stools. The food was arranged on two identical Lazy Susans, at each end of the table, so everyone could reach. In the photo you will see my family on the chairs against the wall, and Fan Pu's cuttings of the Passion going up the stairwell. I love that she tops them out with the Resurrection! (out of sight here.) Fan Pu's husband feasted us twice, at midday, and for supper in the early evening, before we went home. -
-What a prince and what a chef!



▲ The photo above is of the marvelous banquet meal Fan Pu's husband cooked for all of us.

◀ Fan Pu is on the far left, and Jill is at the end of the table. To the right of me in the black dress, is Mrs Huang (Meihua) who is a Christian dancer as well as a skilled cutter. The curtains in the background separate the living-working area from the rest of the house for purposes of air conditioning, with the cool air isolated in that area (felt good!).



▲ In the photo above, you can see the pace of the cutting intensifying. Fan Pu faces the camera at the back. Everyone is really into their work!

Fan Pu's husband also built the cabinets in their 3 story studio home to display Fan Pu's work. In photo 150, you will see the triumphant cutters with the finished Advent star lying on the tabletop, but also behind them Fan Pu's paper stained glass cuttings of various scriptural scenes displayed in the glass insets of their cabinets sized to fit them. You can see parts of her larger cutting overhead.

The two copies of the Advent star (yes, we cut two layers of the dark blue paper) will grace Christmas season services in Xian and Nanjing. One reason the women could handle such detail was that they used a cutting surface of flattened hard wax on a plywood base beneath their blades, so they could cut down into the wax and only cut the paper without dulling the blades. Later, the wax is melted to smooth it again. My family also appears in this photo, husband Mike with beard, and on the left, our son Ben, daughter Mirka and her two daughters, our granddaughters Xenia (12) and Elana (9). Fan Pu is directly behind me (I am seated, in lavender shirt), and to the far right, our two translator/guides Jill and Stone. Everyone in the photo did at least a little bit of cutting.

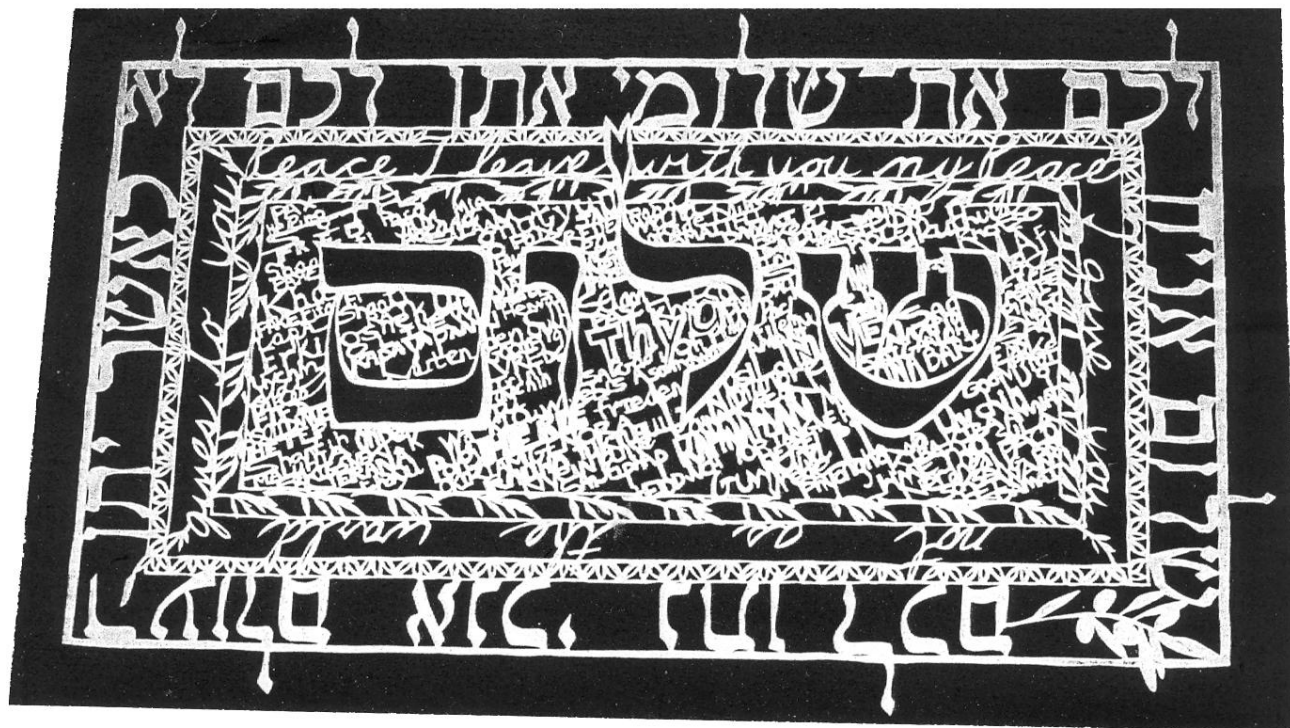
None of this would have happened for us without the Papercutting connection with Fan Pu through GAP at Collection 2004!



The two copies of the Advent star will grace Christmas season services in Xian and Nanjing.

Symbols of Peace

By Alan Schwartz



PEACE © Alan Schwartz 2009

This piece was commissioned as a gift for a couple of Jewish and Christian background; hence the mixture of Hebrew and English. This is one of only a few papercuts I have ever cut using both languages. The large Hebrew border is attached to its English translation by a border of three leaves to symbolize the three things that make up a man that are perfected in peace: his body, soul and spirit. The English is connected to the background with olive branches as are the corners and one big cluster of olives in the lower right. The olive branch is a universal symbol for peace. The large word in the center is shalom, Hebrew for peace. This means more

than the absence of conflict but of total completeness. I wanted to create a lacy background to hold everything together but rather than use random shapes I chose typography made up of the word for peace in as many languages as I could find cut over and over. This is to symbolize the diversity of mankind. I also chose to make each word unique by hand designing each letter. This is

to show that no matter what a person's nationality or language is, the universal wish for all mankind is for peace. It is my fondest wish in my papercutting to do more than create a pleasing work of art, but to pass on some aspect of God's personality as well as my wish to communicate a portion of my own faith to others.



SPIRIT © Alan Schwartz 2009

The "I AM" Window

By Alice Helen Masek

This 9 foot diameter "Paper Stained Glass Window" is cut from black paper, with cellophane taped behind the openings for color. In a color image, the hues are refreshingly pure and bright, bearing light and joy.

Designed by Alice Helen Masek, it was cut and completed by participants in two workshops in 1998, and served the "Jesus of the 21st Century" -- the Jesus of Many Faces" seminar at Mercy Center, Burlingame, CA for a week. Since then, it has "witnessed" in many churches, a Peace conference, and events as far as GAP Collection 2000 in Estes Park, Colorado and at Collection 2004 at Asilomar, California.



▲ The I AM banner as it appeared on loan to a Presbyterian Church near Alice Helen's home for Worldwide Communion Sunday.

In the cutting, Jesus is surrounded by many of the "I AM" images from the book of John -- can you find visual references to Jesus as the Living Water, the Door, the Cornerstone, the Bread of Life, the Light, the Resurrection, the Good Shepherd, The True Vine, the Living Word? His face is left open, to allow us to see the features, ethnicity, and expression we each need to see as we line up this external representation of Jesus with the living presence of our Lord in our hearts and lives.

At Mercy Center Burlingame, towards the end of the "Jesus of the 21st Century" Seminar, when about 150 people had been hearing from experts on Jesus over a week long period in company of this "Jesus of Many Faces" on the stage of their main meeting room, a

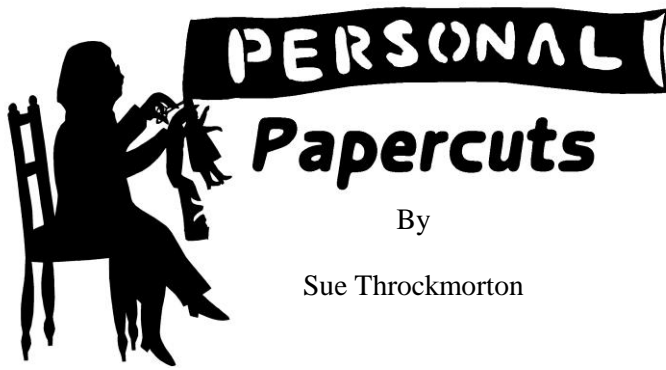
participant in the seminar came up to the leader and said "I have heard it said that the climax of this seminar will be that you will ask each of us to go up and put our face there, in the opening where the face of Jesus would be." The leader asked if that IDEA might be used for discussion. What might it be like, for each person in the group to put his or her face in the opening and be seen by the rest of the group as the face of Christ? What might it be like for that person to see the others as though through the eyes of Jesus?

Ironically, since the face opening was at about 11 feet height, they would have had to climb steps or a ladder to reach the opening, also significant.

For the artist, a seeming miracle around the piece is that despite being used in a church under renovation (sprinkled with plaster dust), and despite extensive travels including about 3,000 miles in a vibrating van, the Scotch Brand Transparent tape holding the work together is still secure after almost 11 years!!!! (Cheap brands of tape often dry and become brittle and lose hold in less than a year.)



▲ Detail of the I AM banner © Alice Helen Masek 2009



A BRIDGE BETWEEN PAST AND PRESENT

This moving story comes from Kathy Monahan who is a rehab director at a nursing home about a resident she got to know very well. Here's the rest of the story in her own words:

I never did have him on my rehab caseload, but his room was right across the hall from our gym and I used to wave to him every time I went by. He was a gentle giant of a man and was bedbound. He had a big smile and a booming voice and he called me "Lass". His name was Vittie. He and I became good friends.

Vittie was a WWII vet and he wore his pride for his country on his sleeve. He was in Pearl Harbor when it was attacked and he helped build the USS Arizona memorial in Hawaii. He would go into great detail about how they had to cut the superstructure apart and let it sink to the bottom. He would get choked up as he talked about it, and I got the chills when he told me that they "entombed 3000 boys that day". He always spoke with pride when talking about the Arizona, or his time in the service.

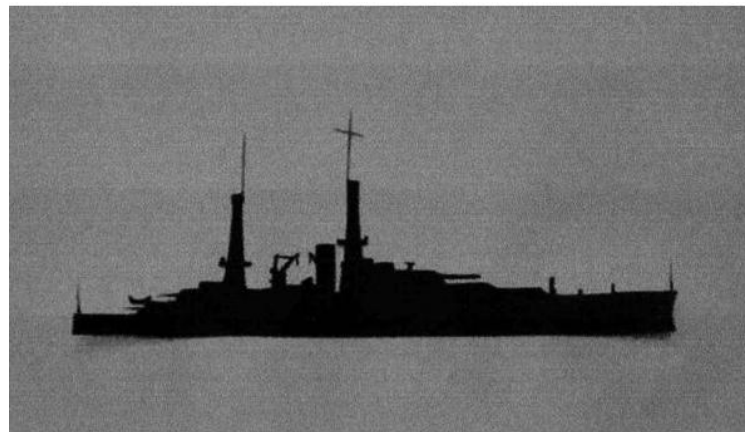
I found a picture of the Arizona and did a simple papercutting of the ship. I mounted and matted it and gave it to him. I told him that I wanted him to remember the ship and not the tomb that he built. He was really touched and got teary-eyed. For the rest of the day, I could hear him calling to people who went by his room, telling them to come and "look at what the lass made for me!" I went by his room a few hours later, and saw him sleeping while holding the papercutting to his chest. He had his grandson frame it and hung it next to his bed where he could always see it. He had a large family and they were always visiting. He would call me into his room to meet different family members, telling them that I was the lass who cut the Arizona. He pointed out different parts of the ship on the cutting that he had worked on personally. I felt like I was connected to a major part of history listening to him.

Vittie passed away on Veteran's Day in 2007. I went to his wake and when I approached his family to pay my respects, they all said "you're the lass who cut the Arizona!" There was a contingent of WWII vets that came in full dress uniform to honor their fallen brother. It was one of the most moving ceremonies that I had ever seen. The family had made a small memorial display of family photos, pictures of Vittie in the service and medals he was awarded with a folded American flag. They had placed the Arizona cutting as the centerpiece in the display. I was so honored by that. Several family members told me how touched Vittie was by the papercutting.

I've done many papercuts as gifts, but I've never had such an emotional reaction to one of my papercuts. It has inspired me to do more papercuttings of military aircraft and ships, especially WWII ships like the Arizona. I work with many WWII vets and have discovered that they have deep attachments to the memories of the ships they served on and the planes they flew in during the war. I'm hoping to do more of these types of papercuttings and hang them on the walls of my rehab room as a way of honoring the members of the Greatest Generation like Vittie.

Kathy says about her papercutting that it means a lot to her and made her "realize how powerful a papercutting can be," and how "this art form can build a bridge between our past and present, and honor those who served our country."

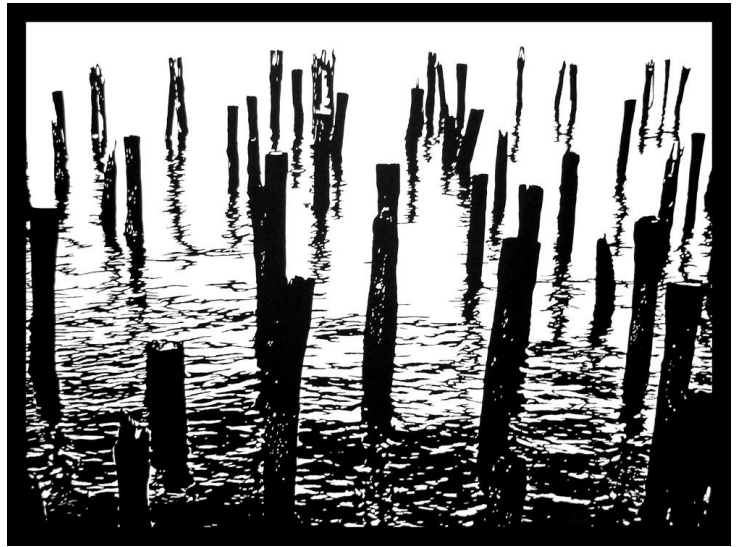
What about you? Do you have an interesting story to share about a papercutting you made or bought? if so, please send it to me at throck@it.com.pl, and include any relevant pictures if you can.



USS ARIZONA © 2009 Kathy Monahan

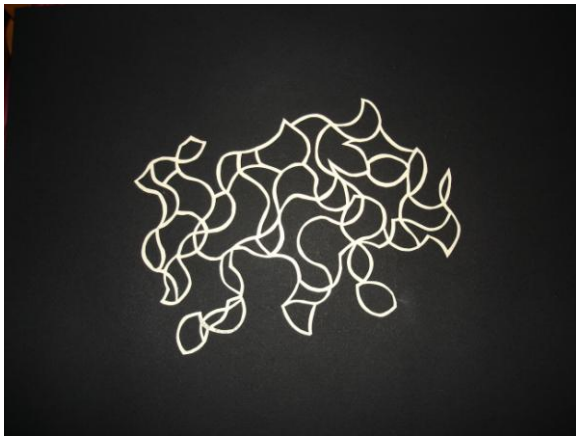


FINE FEATHERED FRIEND © Susan Hahn 2009



▲ PIERS © Joe Bagley 2009

Ed. Note: This is the finished papercutting which uses a special technique for attaching delicate pieces as described by Joe in his article "Hanging by a Thread" on page 24.



UNTITLED © Alan Sidman 2009



▲ BIRDS © Gene Touts 2009



◀ UNTITLED © Ursula Kirchner 2009

Papercutter Profile

Cindi Harwood Rose

Cindi Harwood Rose, began cutting silhouettes in her teens. She is a natural born artist, whose mother, Doris, was an artist, architectural designer and housewife, and whose father was Earl, was an honest, attorney who had started college at 14 at Washington in St. Louis, and attended University of Texas law school at 18, later dedicating his life to the underprivileged and the minorities. Spirituality and helping those who can not help themselves, was instilled upon Cindi from the example her parents made.

Cindi was prolific in portraits since she was 12. Hired as a portrait artist, for Astroworld in Houston, she watched a silhouette artist and heard her voice saying, "I can do that!" Although she had never seen it done, she amazed the art concession owner who also owned the concessions at Disneyland, who hired her for silhouettes on the spot, firing the prior artist. The talent, Cindi is quick to note, is a gift from the Lord, one that He gave her, and it is also one to give back.

Her likenesses go a step beyond the "amusement park" look, with not the usual stylized approach. The personality and true portrait of the subject is captured in her delicate, detailed renderings. Harwood-Rose also made the world's fastest silhouette cutting record in 1982 by doing 144 silhouettes in one hour! It was timed by The San Antonio Express News, and the silhouettes were excellent smooth cuts, with eyelashes and hair-details.

Cindy Harwood, graduated Bellaire High School, cum laude, having been in advanced art, and an editor of her highschool newspaper, and went to The University of Texas in Austin, where she graduated on the Dean's list, with a double major in fine arts and communications. She cut silhouettes throughout college, to pay for her education. After her University graduation, Harwood worked at Disney World, making amusement park silhouette records, which still have not been broken, of a 600 person day.

She moved back to Houston, and found herself doing silhouettes all over the world for private parties, store promotions, and business conventions. She also did exercise on a television show, and wrote for a popular city magazine, doing "Profiles in Introspect" which allowed her to do silhouettes and interview famous people in person, such as Muhammed Ali, LeRoy Neiman, Peter Fonda, Joey Bishop, Mama Cass Elliot, Sammy Davis Jr., and others. She married surgeon, Franklin A. Rose, and they had two children, Erica 26, and Benjamin 24, both now in law school at University of Houston. Together she and her husband founded the Rose Ribbon Foundation, to help the uninsured with cancer have a normal life. In her social circle, she has also cut silhouettes in person of Vidal Sassoon, Elivs Pressley, Elvis Costello, Tony Bennett, Isack Pearlman, and Zac Posen.

Rose was selected as one of Houston's ten, "Women of Distinction" for her charity work, which includes "Silhouettes for Survivors" in which the proceeds go to The Rose Ribbon Foundation. Rose's oil paintings and some of her silhouettes are metaphysical, representing Jungian and Kaballah thoughts incorporated in organic subject matters. She also won the reality show, The Great Raise, where she and her bachelorette daughter were a team raising money (Cindi cut silhouettes) and doing athletic competitions for the Food Bank.



UNTITLED © Cindi Harwood Rose 2009 ►



UNTITLED © Cindi Harwood Rose 2009



UNTITLED © Cindi Harwood Rose 2009



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UNTITLED © Cindi Harwood Rose 2009

Papercutter Profile

Zipora Ne'eman

*Traditional paper cuts
with Zipora Ne'eman*



Traditional Paper-cutting was an inexpensive art - no fancy materials were needed, just a scrap of paper, a pencil, a pair scissors or a knife. The tradition of Jewish paper-cutting can be traced as far back as the 14th century, and it continued to play a major cultural role in Jewish tradition through the 19th and early 20th centuries.

Zipora Ne'eman learned about the art of traditional Jewish paper cutting from her father in law Ya'akov Ne'eman. Ya'akov began paper cutting in 1977 at the age of 70. His beautiful work was published worldwide during his lifetime and has been acquired by many museums and private collections around the globe.

Since her retirement from teaching in 2001, Zipora devotes all her time and energy to the enchanting craft of paper cutting. She creates her own original paper cuts, as well as teaches the art throughout Israel, Europe, Canada, and the United States. Zipora has had in her workshops over 9000 people ages 5-94, from twelve countries, who learned with her to love and create traditional Jewish paper cuts.

From October 1 until the end of December, 2009 Zipora's papercuts as well as her late father in law Ya'akov Ne'eman's work, will be shown in a group exhibit at Beth Hatfutsoth <http://www.bh.org.il/> (The Diaspora Museum) Tel Aviv, Israel.

At a full day workshop Zipora and her spouse Moshe recently gave at the museum, there were 250 people who enjoyed papercutting.

From October 20, 2009 until April 20, 2010, Zipora's papercuts and her late father in law, Ya'akov Ne'eman's work, will be displayed in a group exhibit at the children's museum in Hullon (a town near Tel Aviv) (<http://www.childrensmuseum.org.il>) The children's museum will host workshops for children and adults.

Join the circle of Traditional
Jewish Paper Cuts Revivers
Visit my website
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Keep in touch
invite Zipora to your community
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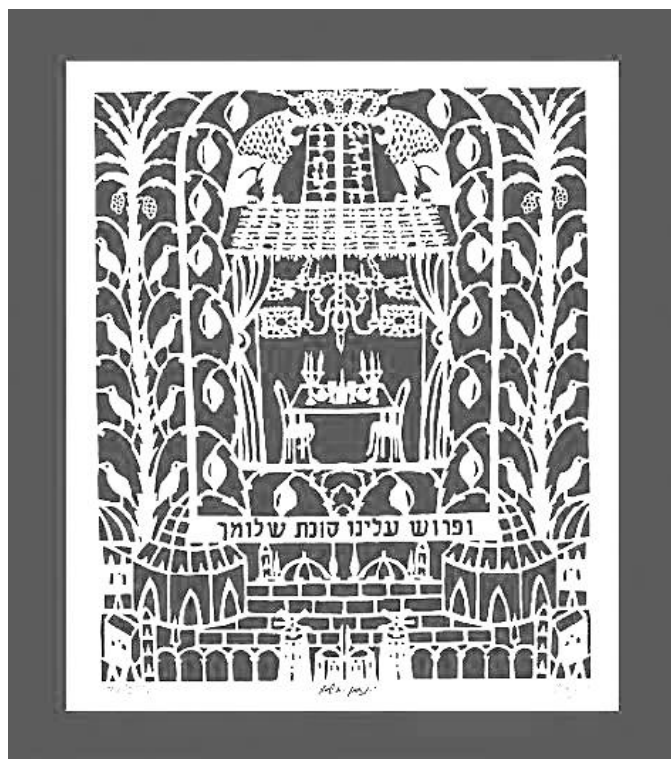
You are all invited to visit Zipora in Haifa
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Shderoth Halamed Hay 9, Haifa 32202
Tel: 972- 4 -8121036
Mobile: 972-52-2257676



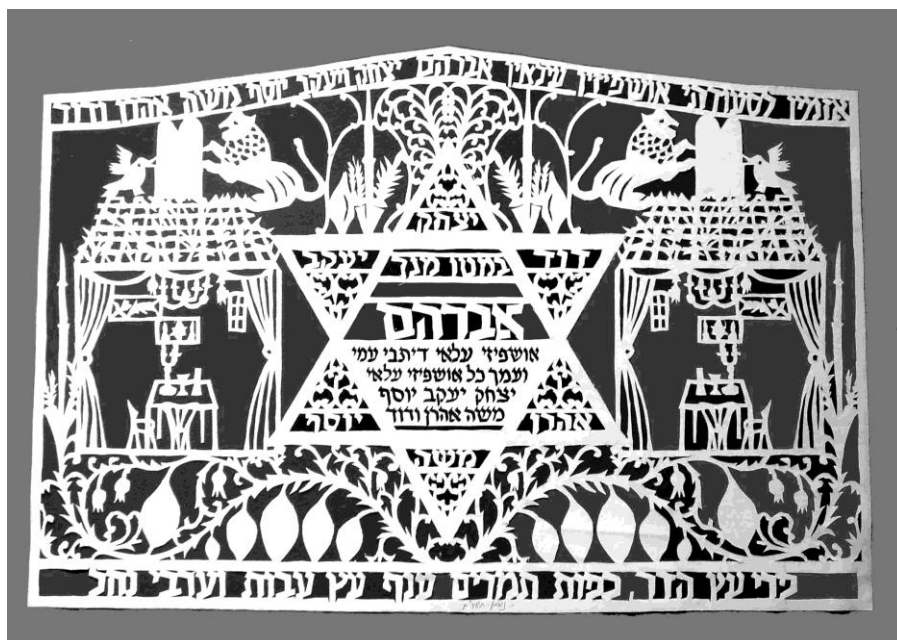
Succah (hat) of peace – © Zipora Ne'eman 2009



Hamsa – “Peace”, good luck charm-
© Zipora Ne’eman 2009



“G-d will bless you and guard you and will give you peace.”
© Zipora Ne’eman 2009
26”x26”



Guest for the Succah –Ya’akov Ne’eman 20”X16”

In this paper cut are mentioned the important guests who come to the Succah, every day another important guest. The guests who are called “Ushpizin” are: Abraham, Isaac, Jacob, Joseph, Moses, Aaron and David. © 2009



“Give peace, well being and blessing to us and all Israel!” designed by Ya’akov Ne’eman, hand cut by Zipora Ne’eman. © 2009 17”x17”

Hanging by a Thread- A Guide to Support Structures

By Joseph Bagley

In my continuing quest to make myself absolutely crazy, I have been really trying to push the physical limits of paper in my latest designs. This has created several interesting techniques that I would like to share, the most important being *support structures*. Put simply, support structures are narrow segments of paper left in your cutting, which keep everything in its place until after your piece is mounted.

The goal of support structures is to alleviate much of the stress associated with handling mounting delicate pieces, and also to allow you to explore more complex and fragile designs that you may have been too afraid to cut originally. When I first started creating very delicate pieces, I found that by far the hardest part of the entire process was mounting the piece to its background and not ruining it in the process.

This technique is very straight forward, but will most likely be more helpful for those of you who, like me, work from drawn designs or patterns. Once your piece is ready to be cut, examine the entire design and look for areas that have very little support or are particularly fragile. Large areas of design that are connected to the rest of the piece by very thin segments are a great place to start.

I take a pen or pencil and draw lines from the delicate areas to more stable areas. When I cut the piece, these lines are cut in as well creating a network of thin paper bits that hold everything in place. This is especially helpful in portraits, since you don't want anyone's facial features moving during the mounting process or they will end up looking funny.

I use StudioTac, a dry silicon adhesive, to mount my work, which also alleviates many of the horrors of mounting since it is not wet, holds forever, yet is reposition-able, so you can peel your piece off if it is not positioned perfectly, and it does not affect the tackiness of the adhesive. I've used it for years with no detachment issues. Once the pieces are adhered, I simply cut away all the support structures to reveal the final piece in all its perfectly positioned glory.

I hope this technique will help you explore new realms of creativity in your papercuttings!

Ed. Note: Be sure to visit Joe's website at papercutsbyjoe.com to view his papercuts.



Design with about fifty supports built in
© Joe Bagley 2009



Design with supports removed
© Joe Bagley 2009



PIERS © Joe Bagley 2009

Partially done Piers with drawn-in supports
See the finished cutting of PIERS on page 19.

Cuttings From the Past

By Susan S. Hahn

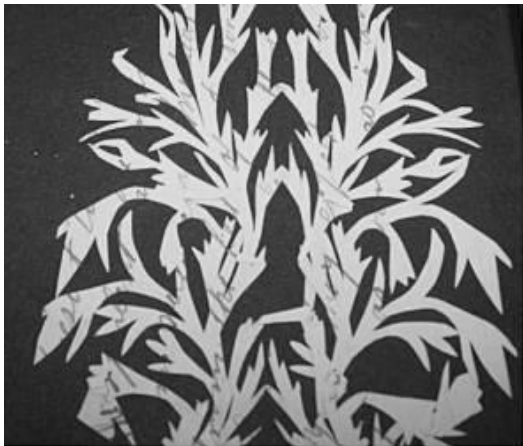
Our featured cutting for this issue of FirstCut dates from the 1860's. It is from Berks County, Pennsylvania, which is known for its 'rich and famous' tradition of papercuttings. This one is a botanical style cutting, set in an urn with very detailed cuts. Some areas appear to be a bit bent and folded back on themselves, and when initially found, was simply laid on a black background. It has since been professionally framed and preserved in a 5" by 12" frame with the papercutting itself measuring approximately 3" wide by 8 3/4" tall. As was popular in the 1800's, this one has been cut from 'recycled' paper, as handwriting appears in the uppermost part of the cutting. It is also unsigned, and therefore the work of an anonymous artist.

Many thanks to Elizabeth Shepherd for her kind permission to use this cutting, as well as her photos of the piece, in FirstCut. She says that she is honored to have it featured in our magazine, and she believes it is an honest and well-deserving piece of Early Americana from an area that is noted for its wonderful folk art. (Visit Elizabeth's wonderful online 'shop' at www.oldtiques.com)

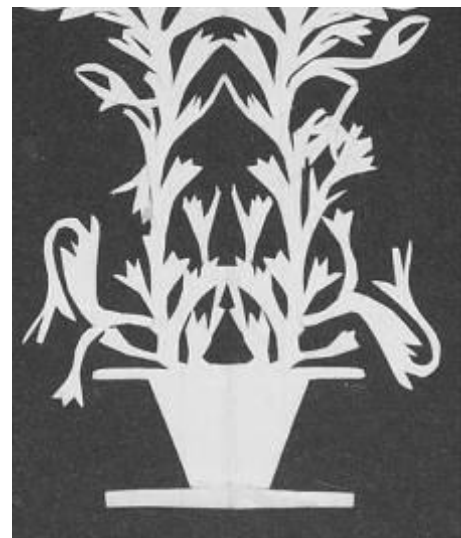
Ed. Note: Since the time this article was written, the papercutting has been sold and is now in a private collection. The images are used with permission of the current owner.



▲ The photo above shows a full view of the papercutting in its frame.



▲ The photo above shows the use of "recycled" paper.



▲ The photo above shows the asymmetry of the plant material.

Ideas & Inspirations

By Pat Stuntz

As fall moves on, and the temperature drops along with the leaves in most parts of the US, many of us will change our beverage of choice to something warm. A favorite warm beverage has, for years, been tea.

Tea is the product of the leaves of the *Camellia sinensis* plant, prepared and cured by various methods. After water, tea is the most widely-consumed beverage in the world. It has a cooling, slightly bitter, astringent flavor which many enjoy. It grows mainly in tropical and sub-tropical climates. Nevertheless, some varieties can also tolerate marine climates and are cultivated as far north as Cornwall on the UK mainland and Seattle in the United States. Some tea cultivators say that high-quality tea plants are cultivated at elevations of up to (5,000 ft): at these heights, the plants grow more slowly and acquire a better flavor. Only the top 1-2 inches of the mature plant are picked. These buds and leaves are called flushes. A plant will grow a new flush every seven to ten days during the growing season.

The four types of tea most commonly found on the market are black tea, oolong tea, green tea and white tea, all of which can be made from the same bushes, but are processed differently. A tea's type is determined by the processing which it undergoes. Leaves of *Camellia sinensis* soon begin to wilt and oxidize if not dried quickly after picking. The leaves turn progressively darker as their chlorophyll breaks down and tannins are released. This process, enzymatic oxidation, is called fermentation in the tea industry, although it is not a true fermentation: it is not caused by micro-organisms, and is not an anaerobic process. The next step in processing is to stop the oxidation process at a predetermined stage by heating, which deactivates the enzymes responsible. With black tea this is done simultaneously with drying.

Yunnan Province in China has been identified as possibly the birthplace of tea. Fengqing County in the Lincang City Prefecture of Yunnan Province is said to be home to the world's oldest cultivated tea tree, some 3,200 years old. In the western historical record, Marco Polo mentions tea in the year 1285. The importing of tea into Britain began in the 1660s with the marriage of King Charles II to the Portuguese princess Catherine of Braganza, who brought to the court the habit of drinking tea. In September of the same year Samuel Pepys recorded in his diary: "I did send for a cup of tee (a China drink) of which I never had drank before".

Both Angela Mohr and Anne Leslie have used the subject of tea in their papercut compositions. Angela says,

*"What's better than a steaming cup of something? The fall season seems to be a good time to combine steam, comfort, and magic into papercuttings. When I first started cutting teacups it was a drizzly, cold day when the colored leaves were falling off the trees outside my studio window. I had just finished cutting a tangled heart, and was going to start another while I changed my mind ****gasp!****. I folded the black paper in my hand and initially sketched a half face with a big ear. It was going to have wild hair...moving toward a Halloween theme. However, as I cut and listened to the rain tapping at the window and sipped my cup of hot herbal, another change happened along ****double gasp!!****. Unfolding the face halfway through, I realized what I was cutting resembled a teacup more than a face. I refolded, kept cutting, and eventually cut off one of the ears when I finished and unfolded the cutting. A second cutting was done to tangle into the steam, and there you go...a steaming cup of tea, magically appearing from who knows where!"*



PASSION BREW © Angela Mohr 2009

Anne Leslie says that her papercut was inspired by a photo of a little girl with an antique tea set. The child's grandmother sent the photo to Anne because she wanted a silhouette. Anne's papercut was also chosen as one of three papercuts to represent GAP on the postcard publicizing the Del Ray, VA papercut show last year.



CHILD WITH TEA SET© Anne Leslie 2009

Today, tea is a favorite beverage in many forms and in many places. It is enjoyed cold as well as hot; sweetened and unsweetened. It has also become a source of inspiration for papercuts!



MORNING RESPITE © ANGELA Mohr 2009



FROM THE CUTTING ROOM FLOOR© Jan Penney 2009

Jan says, "These are outtakes and backing scraps from my studio floor. Sometimes my floor is the most interesting place."

4" x 12", cut with small scissors

More States in Papercutting

More papercutter responses to Debbie Baird's spring challenge to create a papercutting using state outlines.



WISCONSIN – DAIRY STATE
© Sr. Clarice Steinfeldt SDS 2009

The Badger State

Although the badger has been closely associated with Wisconsin since territorial days, it was not declared the official state animal until 1957. Over the years its likeness had been incorporated in the state coat of arms, the seal, the flag and even State Capitol architecture, as well as being immortalized in the song "On, Wisconsin!" ("Grand old badger state!")



WISCONSIN – NATIVE LAND
© Sr. Clarice Steinfeldt SDS 2009



VERMONT © Edie Johnstone 2009

The Green Mountain State

"Verd Mont" was the name given to the Green Mountains in October, 1761, by the Rev. Dr. Peters, the first clergyman who paid a visit to the 30,000 settlers who lived in that "country".



IOWA © Linda Emmerson 2009

The "Hawkeye State" was first suggested by James G. Edwards as a tribute to Indian leader Chief Black Hawk.