

Communication for Members of The Guild of American Papercutters

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Winter 2010



ALONG THE RIVER © 2009 Sue Throckmorton

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 - Marie-Helene Grabman (2012); Vice-President - Carolyn Guest (2012); Secretary - Vacant (20??); Treasurer - Darcy Walker (2010); Co-VP Membership - Patty Kile (2010); VP Exhibits - Anne Leslie (2010)

Current Board of Directors: Dorothy Buchanan (2011), Don Cook (2010), David Dorfmueller (2010) (also Technical Advisor), Kim Frey (2012), Beatrice Goodpasture (2011), Kathy Trexel Reed (2012) also VP Museum Committtee), 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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FirstCut Information

Pat Stuntz pnstuntz@dejazzd.com

## President's Corner

Dear Members and Friends of Papercutting,
Greetings and Happy New Year! I am honored to begin a 2 year term of office as your GAP president; however, I cannot imagine that my contributions will hold a candle to those of your past president, Kathy Trexel Reed.

Let me tell you a few of the Guild's accomplishments, led by Kathy: GAP became an official tax exempt 501c3 charitable organization, allowing us to apply for and receive grant monies; we established a centralized office with bookkeeping, probono accounting and pro-bono legal services; and (drum roll, please) we opened the First American Museum devoted solely to papercutting, established in partnership with Laurel Arts, in Somerset, PA. Please join me in thanking Kathy for her hard work in guiding the Board to reach these milestone achievements! Kathy Reed has now accepted the Board position of GAP Museum V.P. and will continue to be our liaison with our Somerset office. And, thank you members for making this all possible by financially supporting GAP through your annual dues, donations and volunteer Board and committee work.

This Guild was formed based on your love of the art of papercutting and the Guild's mission to preserve, promote and share this art. With our new museum at the forefront, what an outstanding opportunity we now have to showcase papercutting! I hope everyone will have the opportunity to travel to western Pennsylvania and visit the GAP National Museum, perhaps attending the "formal" Grand Opening weekend in March. The museum's first exhibition honors our GAP founding members, with many of them donating their work to form the beginning of a permanent collection. The exhibitions will change twice a year, so be sure to add Somerset, PA as a travel destination. What a time to be an artist or devotee of papercutting - and a member of the Guild of American Papercutters!

For Your Guild to remain relevant and vibrant, we still need to fill several board and committee positions. For example, I am currently acting as both president and secretary. Quite a few Board members' terms expire in 2010. The Board meets 3 times a year, and if someone can't attend the meeting, they can still participate by a conference call. Other committees are formed as needed. Please let me or one of the other Board members know you are willing to help.

With very best wishes,
Marie-Helene Grabman, GAP president

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## Front Cover:

SWEETHEART ROSES © Peggy Gleason 2009

## Back Cover:

WINTER BIRCHES © 2009 Susan Throckmorton

## Member Homework

Spring: Gardening, weddings, cuts inspired by the Art Deco Movement (including Tiffany, William Morris, etc.)
Summer: Farming/agriculture, children, water
Autumn: Harvest, school memories, greeting cards
Winter: Buildings in snow, winter landscapes

## FIRSTCUT Deadlines

Spring - March 15; Summer - June 15 ; Autumn - September 15; Winter - December 15

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

# Old Art Form Finds New Life 

By Kathy Trexel Reed


#### Abstract

The Guild of American Papercutters is proud to announce the establishment of its National Museum in partnership with Laurel Arts at the home of the Philip Dressler Center for the Arts. Somerset. Pennsvlvania.


This is the first American museum devoted to the art form of papercutting, which is an ancient art, dating from the 5th Century in China. Spreading for centuries and adapting culturally throughout the world, it remains today a medium of choice for many international artists, leaving a distinctive visual record of artistic expressions historically, multi-culturally, and in contemporary forms. This GAP National Museum will enable guild members to collect, preserve, and share both historic and contemporary examples for the enjoyment and education of the public.

Charter Members of the 22 year old guild have contributed 26 papercut art works for this first exhibit of the museum; these works will remain available to visitors through the end of March and most will become part of the permanent collection. On March 20, 2010, the museum will celebrate with a grand opening and reunion style weekend of activities. Details and reservation information for these events will be available through the GAP newsletter and website www.papercutters.org.

Since the first GAP exhibit in 1989 at the Hershey Museum of American Life, there have been a variety of temporary and traveling exhibits throughout the country. The new Museum gallery will change exhibits twice a year; future shows are projected to include papercuttings by past and present board members, followed by international examples from Polish, Dutch, German, Swiss, Mexican, and Israeli paper artists. A third exhibit will invite all guild members to submit papercuttings. Works from the GAP permanent collection will regularly rotate from the archive to the gallery for exhibitions. Increasing appreciation of papercutting will remain an emphasis through the exhibits, regular hands on workshops, and guest presentations which share techniques and related information. Kathy Trexel Reed will serve as the GAP Museum Vice President, and a Museum Committee will initially include: Marie Helene Grabman, new 2010 GAP president, as well as Sandy Gilpin, Sharon Schaich, Sukey Harris, Don Cook, Dorothy Buchanan, Joyce Yarbrough, Linda Peck, and Karen Shain Schloss.

The Guild of nearly 400 members and Laurel Arts have over many years developed its partnership, beginning by locating the GAP Centralized Office, bookkeeping, and pro-bono services in Somerset County Pennsylvania. The GAP National Museum space is located on the second floor of the Dressler Center for the Arts, and includes a gallery of 216 square feet and additional small rooms for archived works and records.

One piece for this opening show is intricately cut from foiled papers by Swiss born Walter Von Gunten, currently of Arizona; former Somerset Country resident Paul D. Beal also has a papercutting on display depicting a small village in Germany. Fascinating examples show the great diversity of additional artists: Trudy Kauffman, Naomi Hordes, Arlene France, Dorene Rhoads, Claire Archer, Faye DuPlessis, Sandy Gilpin, Sharon Schaich, Sukey Harris, Judith Hofer, Steven Woodbury, Tsirl Waletsky, Rose Weidner, Blanche Turner, Tilly Schouten, Ellen Brown, Claudia Hopf, Karen Shain Schloss, Marilyn Diener, Kerch McConlogue, Carolyn Dalton, and Neil Haring.

The guild was incorporated in 1993 and acquired nonprofit status in 2006. Members represent all states in the U.S. as well as several other countries, the most recent being Azerbaijan. Primarily through its quarterly newsletter, FirstCut, the guild promotes activities and fellowship among papercutters and collectors of the art form; its members range from amateur to professional involvements.


DOUBLE HEARTS AND FLOWERS © 2010 Dorene Rhoads, Charter Member

© GAP National Museum Photo by Kathy Trexel Reed
The GAP National Museum Gallery dimensions are $18^{\prime} \times 12^{\prime}$. We have covered the window at the end of the room with a panel on which to hang work. Currently 26 papercuttings by Charter Members fill the walls beautifully. There is also a deep, wide closet at the far end of the room. After we are able to install a chair lift up the back stairway, we will also put another doorway directly from it into the gallery.

## PARTICIPATE FROM A DISTANCE

ALL GAP Members are invited to send small, unmounted 3" X 3" cuttings that can become decorative additions for the March Grand Opening of the GAP National Museum. These should be received by February 10 and sent to Kathy Reed.


AThe photograph above shows the Collection 2008 cake decorated with similar cuttings that were made from colored copy papers.

## GAP

 Archive Area

A The drawing above represents the floor plan and dimensions of GAP's Archive; it shows a generous storage area and two adjacent work rooms.

# Guild Acquires National Museum 

By TIFFANY WRIGHT<br>Daily American Staff Writer

Ed. Note: The following article and photo appeared in the November 29, 2009, Sunday edition of the Somerset (PA) Daily American/ Tribune Review and is used with permission.


Laurel Arts Executive Director Michael Knecht and Guild of American Papercutters President Kathy Trexel-Reed stand in front of some of the work displayed at the national museum at Philip Dressler Center. The center will now include the permanent museum to showcase papercutting by guild members. Staff photo by Tiffany Wright

Intricate papercutting artwork will now be permanently displayed at Laurel Arts.The Guild of American Papercutters National Museum will feature work from nearly 400 members throughout the U.S. and several countries.Kathy Trexel-Reed, president of the organization, said a place for the work to be permanently displayed has been a task years in the making. "This is a partnership that has evolved with Laurel Arts over the past 10 to 12 years," she said. "The guild wanted a home for the permanent collection to collect, preserve and share extraordinarily good pieces of papercutting." The museum will also help to preserve the historical traditions of papercutting designs for public education.

The new Education and Dance Center that was acquired by Laurel Arts was vital in providing more available space to house the work. "Both groups have always wanted this, but this was the final domino that clenched the partnership," Trexel-Reed said. "It was the final piece of the puzzle. The acquisition of the Georgian Place's Education and Dance Center freed up room at the Dressler Center."

Laurel Arts officials and guild members think that the permanent museum will strengthen Laurel Arts as a notable destination and the Guild of American Papercutters as an institution. "We're excited the guild has a local headquarters and a museum at the Dressler Center," said Laurel Arts

Executive Director Michael Knecht. "It's also exciting for us to display this fantastic art form. With this partnership we're looking forward to doing great things together as we move forward."

Trexel-Reed said it is nice to see the museum come to fruition."I don't have any kids, but this has sort of been like a birthing process. Now it's a reality, not just a vision. It's very heart-warming to see the representation of beautiful work," she said. "As a resident of Somerset County I'm thrilled this is available to the region."

The gallery space is located on the second floor of the of the Dressler Center. There is also space for archived works and material. So far the guild has received 27 pieces either loaned or given as a donation. The furthest artwork came from Arizona. Former Somerset County resident Paul D. Beal has a papercutting piece on display which depicts a small village in Germany. The piece was made in 1992.All pieces currently on display are the works of charter members. The charter members helped form the organization, which began in 1988. The first exhibit of the Guild of American Papercutters was at the Hershey Museum of American Life, and since then, there have been a variety of temporary exhibits throughout the country.

The permanent exhibit at Laurel Arts will change twice a year. A "soft" opening will last until March. On March 20, the museum will have a grand opening. The work will include those of past and present board members. The following exhibit will be be an international-themed show with influences from Polish and Mexican papercutting work. The third exhibit will be open to all guild members.
"We always want this to be visible for visitors and we think this will be a way to attract people to the exhibit," Trexel-Reed said.
Along with Trexel-Reed, Linda Peck is the local active papercutter and will help with the museum's operations. More information about the organization can be obtained by visiting www.papercutters.org.
(Tiffany Wright may be contacted at
tiffanyw@dailyamerican.com. Comment on the online story at dailyamerican.com.)


## FirstCut Submissions

We are seeking more member contributions of artwork and/or articles for future issues of FirstCut. The articles may be on favorite papercut topics, member homework themes, how-to's, or perhaps a Papercutter Profile. Papercuts may be submitted via email or as photocopies. Please note that Pat Stuntz has two email addresses to submit work:
pnstuntz@dejazzd.com and pstuntz@yahoo.com
Postal address for Pat:
Pat Stuntz
10 Cardinal Drive
Fleetwood, PA 19522

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## GAP Stickers Available

GAP stickers that feature the oval logo are once again available. The stickers cost ten cents each and may be ordered in any amount. For orders up to 100 stickers, add $\$ 1.00$ for postage. For orders of more than 100 stickers, add $\$ 2.00$ postage. International orders, please add $\$ 3.00$ for postage. Checks should be made payable to the Guild of American Papercutters with the notation "stickers" on the memo line. Please send to

Patty Kile, 454 Ford Drive
Elizabethtown PA 17022

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## Membership Listing Policy

As part of our website services to members, we have a membership listing which is only available to members. If you do not wish to have your information included in the GAP roster available to all members, please contact the named membership V.P.s as soon as possible.

David Dorfmueller (dddorf@usa.com)
or
Patty Kile (pat81134@aol.com)

## New Faces Join GAP's Staff of Volunteers

Peggy Gschaar has joined GAP's staff to assist Patty Kile with membership responsibilities. Peggy will be contacting former members, inviting them to again join the guild. She also will be searching the internet for prospects-- papercutters who have websites but are currently not members of the guild. She will offer them the opportunity to join our fast paced, friendly group of papercutters.

Suzanne Sliva has been appointed to the GAP Technical Committee as an assistant to David Dorfmueller with responsibilities for updating the Papercutters Guild website.

Suzanne resides in Parma, Ohio, where she has lived and worked for many years.

Peggy hails from St Louis, Missouri and has lived there her entire life.

Peggy tells us how she became interested in papercutting. "In the early 1990's when I found a booklet in a craft store. I took it home not knowing much about the art and I have been hooked ever since. I just love cutting and when I'm stressed I always grab my scissors!
I enjoy cutting anything that catches my eye. I do like to cut from patterns just because there are so many beautiful ones out there but I also cut my own designs when the creative mood strikes. Lately I have been cutting silhouettes for family, friends and even offering them online in my Etsy shop. http://www.oldmanmoondesign. etsy.com

I collect silhouettes, papercuttings and any books and articles I can find on the subject. I just love sharing patterns and information on the art with anyone who will listen. Over the years I have taught classes through a local museum, the community college and the local library.

I have wanted to be more active with the Guild for awhile now but life always seemed to get in the way so when the opportunity came to look up past members I thought that sounded like something I could do. I'm hoping it will be beneficial to the guild to know the reasons behind why these members left and what it would take to bring them back."


She began her career as an elementary art teacher for many years in the Cleveland Public Schools. "After raising a family, due to the lack of openings, I found that I had to leave teaching. I got into the commercial end of digital art when I worked for a printing company. I became interested in the many facets of digital art and do most of my digital work with Photoshop. It was during this period that I learned the basics of webpage design and acquired experience by helping friends and family members with their webpage needs.

Apart from the digital world, I primarily do mixed media with watercolors and colored pencils. I enjoy a variety of subject matter and use opportunities such as travel, to find ideas for my artwork. I also am very fond of pastels.

My introduction to the Papercutters Guild was through my sister, Pat Stuntz. Although familiar with papercutting, I am very new to that world and have enjoyed exploring cuttings with black paper, which present a different design challenge from working in color. I particularly enjoy viewing the papercuts that tell a story and have hopes of doing a cutting of my own in that vein in the near future."

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# REGIONAL Snippings 2010 EVENT 

## in Western Pennsylvania at Sequanota Conference Center Jennerstown, PA 15547



April 30-May 2, 2010

## Schedule of Events

Friday, April 30
5:00 registration
7:30 Orientation and Greetings
Variety of self taught paper cutting activities available

## Saturday May 1

8:00 Breakfast
9:00-10:30 Workshop I
PAINTED PAPERCUTTING with Trudy Kauffman, assisted by Pat Stuntz
Learn ways to add color to traditional cuttings using water based paint. Pat Stuntz will be helping with the class and sharing her knowledge on how she adds color to her cuttings.

## 10:45-12:15 Workshop II

ORIGAMI WITH PAPERCUTS with Sue Neff, assisted by Phyllis Davidson
Some classic origami models (heart, box, penguin, etc) can be folded by a beginner.
Then if desired, "paper cuts" can be added as a means of decoration.

$$
\begin{gathered}
\text { 12:30- Lunch } \\
\text { 2:00-4:00 Workshop III }
\end{gathered}
$$

## PAPERQUILTS with Lisa Kardel

PaperQuilts are traditional quilt patterns in real fabric, pieced onto fine paper, accented with hand embossing and stitching. In this workshop, the steps to make a PaperQuilt will be demonstrated
and participants will have the opportunity to make one themselves.

## 5:30 Dinner

## 7:00-9:00 Workshop IV

ADAPTABLE POP-UPS with Kathy Reed
Pop-ups are a unique way to personalize your paper art. These techniques are adaptable as 3-D book forms or as cards that can showcase 2-D papercuttings well. Materials and tools will be provided

Sunday May 2

> 8:00 Breakfast
> 9:00-10:30 Workshop V

PAPERCUTS ON EGGS with Linda Peck
Eggs will be furnished. Everyone will cut a design during the workshop.
Each person will have a finished decorated egg to take home.
11:30 lunch
12:30 Museum Tour
We will go as a group to the Laurel Arts Center in Somerset and visit the GAP Museum. This is a ten mile trip and near the turnpike entrance for all those who are ready to leave.

# Mrs. Delany and Her Circle at Yale Center for British Art 

By Nan Rubin

It was a snowy afternoon in early December when eight of us rendezvous-ed in New Haven to see the wondrous exhibit "Mrs. Delany and Her Circle" at the Yale Center of British Art.

Walking into the museum, we were greeted in the atrium lobby by the 'Flower Curtain', a sheer fabric sheet four stories high, with sprigs of dried flower specimens attached throughout, evoking the herbarium of Mrs. Delany's period and a dramatic introduction to the exhibit upstairs.


A The "Flower Curtain" in the atrium at the Yale Center for British Art. Photo by Trudy Kauffman

Mrs. Delany lived in Ireland and England from $1700-1788$, and at the tender age of 72 she devised an extraordinary craft she called 'paper mosaics', where she produced highly accurate botanical flower collages composed completely from delicately cut and pasted papers. Her interest in flowers and plants was also expressed in fabric designs and needlework, and along
with her close friend Margaret Cavendish Bentinck, $2^{\text {nd }}$ Duchess of Portland (an important patron and collector herself,) Mrs. Delany displayed a combination of scientific curiosity and artistic accomplishment that made her a serious naturalist, quite unusual for women in the $18^{\text {th }}$ century.

The exhibit presented a broad survey of her life and times, with special focus on her talents in using flowers in her crafts. On display, for example, was a beautiful and elaborate court dress of the day, covered with Mrs. Delany's complex, cascading floral designs hand embroidered in silk.

© Detail from the "Flower Curtain". Photo by Trudy Kauffman

Further into the exhibition was an astonishing 'cabinet of wonders', an entire room filled floor to ceiling with cases of delicate animal skeletons, moths mounted in boxes, small glass vials, flowers made of shells, and hundreds of other fantastical natural and man-made curiosities arranged as tribute to the huge collection owned by The Duchess of Portland. It was objects like these that inspired much of their shared interests in discoveries in natural history.

We had come to see the highlight of the exhibit - a collection of 'paper mosaics', on special loan from the British Museum. Praised for their beauty and accuracy, Mrs. Delany produced nearly 1,000 reproductions of flowers, many newly brought from

North America and the West Indies, and more than 30 collages were on display.

Based on close observation, her collages are incredibly accurate marvels of color and technique, and they are surprisingly small, roughly 10 " $\times 14$ ". To appreciate the extremely fine detail, the Docent showing us the exhibit handed out small magnifiers to help see the hair-like petals and tiny tendrils, all cut from sheer papers and glued to a background painted black to heighten the contrast of colors. A few of us returned to these rooms several times during the afternoon to scrutinize and admire these works.

© From left to right: Pat Stuntz, Trudy Kauffman, and Kathy Reed get ready to begin the Delany tour. Photo by Trudy Kauffman

It was an exciting experience to learn about this unusual woman and see these special items that rarely travel. Personally, I was pleased that Mrs. Delany was recognized in her own time as an exceptional craftsperson and amateur botanist for creating such highly accurate and beautiful illustrations of flowers and plants. Through her large body of work, she made a major contribution to scientific pursuits where her cut paper collages were appreciated as much more meaningful than simply a woman's casual pastime.


A From left to right: Sharon Schaich, Dorothy Buchanan, Nan Rubin, and Carolyn Guest relax before beginning the Delany tour. Photo by Trudy Kauffman

## Paper Angels



Our thanks go to the following individuals for their generous donations to GAP:

Lynn Askew
Barbara Barrett
Dorothy Buchanan
Don Cook
Phyllis Davidson
Linda Day
Faye DuPlessis
Bernie DuPlessis
Ursula Dunnewind
Marcia Egan
Flora Eng
Barbara Falk
June Gengler
Gudi Wittgen Gilbert
Sandra Gilpin
Marie Helene Grabman
Ruth Grabner
Richard Harris
Sukey Harris
Joni Hartsough

Lin Heiser
Gertie Hendler
Patty Kile
Alice May Kipp
Nina Klinck
James Morehead
Wiilliam Oellers
Carol Octeau
Jan Penney
Diane Peterson
Kathy Trexel Reed
David Reichard
Irene Reichert
Ingrid Schenck
Mary Shepard
Janet Smith
Joan Sulecki
Michael Velliquette
Beth Wunder
Joyce Yarbrough

## 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 artshowcasing 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.

The Guild of American Papercutters National Museum Grand Opening And Guild Meeting

March 19, 20, 21, 2010
Camp Sequanota Conference Center Jennerstown, PA 15547

GAP Board Meeting
Saturday, March 20, 2010 10:00 a.m.
See pink enclosure for details.

## REGIONAL SNIPPINGS 2010 in Western Pennsylvania

April 30-May 2, 2010
Camp Sequanota Conference Center, Somerset County, Jennerstown, PA 15547

See page 7 for details.

The Papercut Haggadah by Archie Granot, at
Loyola University Museum of Art 820 North Michigan Avenue, Chicago, IL 60611

Tel: 312-915-7600
February 10, 2010 - May 9, 2010
http://archiegranot.com
http://haggadah.co.il

## HEARTS for Laurel Arts

Our thanks go to the following GAP members for their generous support of Laurel Arts:

Sr. Clarice Steinfeldt, SDS
Marie Helene Grabman Carolyn Guest
Kathy Trexel Reed
Barbara Falk
Dorothy Buchanan
Phyllis Davidson
Patricia Endlich
Doris Sikorsky
Joan Sulecki
Judith Meyers

Patty Kile
Haeyong Kwon
Stuart A, Copans
Don Cook
Patricia Stuntz
Richard Harris
Sukey Harris
June Gengler
Sandra Gilpin
Joyce Yarbrough
Beth Wunder
Claudia Hopf


UNTITLED © 2010 Gudi Wittgen Gilbert

## Member Commentary

## From Mindy Shapiro:

Below is a picture of a papercut that my rabbi found in our synagogue here in Philadelphia. I have no idea of the date. It was crumbling and he asked me to restore it and have it framed. I carefully fixed what I could. It is quite a fragile piece. It is a mizrach which is the Hebrew word for east and is the direction of Jerusalem. Jewish prayers are offered in the direction of Jerusalem so one might find a mizrach on the eastern wall of synagogues or home. The design includes the name of G-d (It is the Jewish custom not to throw out paper where the particular Hebrew spelling of G-d's name is written so please do not throw out this page.) The lions are a traditional symbol in Jewish papercuts and are included along with the ten commandments. I think it is a beautiful piece. Any guesses about the date?


A Mindy Shapiro has a query regarding the date of the papercutting shown above.

Page 15, THE 10 PLAGUES © 2010 Archie Granot
When Pharaoh refuses to let the People of Israel go, God brings upon Egypt ten plagues. These sit at the center of this page. I created them in teal and black, evocative of barbed wire, to make the point that while the slavery of the Jewish people that led to the Exodus came at the price of our great suffering, we are commanded not to rejoice at the pain of our enemies.

## From Archie Granot:

I have been creating papercuts for 30 years but have only recently joined GAP. The Papercut Haggadah that took me almost 10 years to complete is a papercut rendition of the Jewish narrative, describing the Exodus from Egypt, that is recited on the eve of Passover. It was executed in 55 individual works in multiple layers of paper. The Papercut Haggadah has its own dedicated website: http://haggadah.co.il

It will be on show at the Leona Museum of Art in Chicago on February 10, 2010 through May 2010. I would like to place information about the show in the "Dates at a Glance" section of FirstCut.


## From Peggy Gleason:

Here is one of my largest cuttings yet. It is called "Checkered Teardrop Butterfly"


A Peggy Gleason poses with her large papercutting.


A CHECKERED TEARDROP BUTTERFLY
© 2010 Peggy Gleason

## From Gudi Wittgen Gilbert:

I am still very much into cutting. In fact I am participating in Ann Arbor at the Art Center for a fundraising with the motto: 30 pictures in 30 days.

## From Nan Rubin:

$\boldsymbol{\nabla}$ (Here is) a picture given to me by a Swiss friend -apparently there was a whole series of these scherenschnitte postage stamps released in Switzerland. I thought this might be worth a mention in First Cut.


## From Sue Throckmorton:

(Here is a photograph) of me with fellow papercutters, Carolyn Guest and Edie Johnstone. During the month of August I had an exhibit in the Howe Library in Hanover, NH. I came from Poland with 35 pictures packed in my suitcases! Carolyn came down from VT. to help me set it up, and both she and Edie were present for the opening the next day. The name of the exhibition was "Have Scissors, Will Travel: A Papercutting Journey from New Hampshire to Poland and Back." The picture in the background chronicles the process of maple sugaring (the New Hampshire part). It was great fun, and I'm still reeling from the appreciative comments about my work. I think a lot of it was generated by the fact that most visitors didn't know such a thing as papercutting even existed! I sold 12 pictures which I thought was phenomenal in this economic climate.

## From Dorene Rhoads:

Hi Pat! Hope this note finds all well with you!! . The cut is of our dog and cat, now departed to a special place, in 2000. The dog's name is Bandit, and the cat is Tigger. Take care! Thanks for your work!


Ed. Note: Dorene Rhoads sent the papercutting above as a response to a request for papercuts by charter members.


From left: Carolyn Guest, Edie Johnstone, Sue Throckmorton

## From Catherine Winkler:

The big papercutting show in Switzerland is apparently a success and if you go to the website www.scherenschnitt.ch and then click on Aktuell and then on Alle Bilder im Uberblick you can see all the papercutting exhibited in the show. Some pretty amazing work from some of the Swiss Artists. I was lucky to have my piece the Dream Catcher accepted in that show and it sold, so I am delighted. Also Lucrezia Bieler also has some of her cuttings in the same show (she is also a GAP member and lives in Florida) and her work sold as well. This show is the Juried Exhibition from the Swiss Papercutting Association and takes place every three to four years.


A Photo above shows Catherine Winkler Rayroud creating one of her intricate papercuts. It can be viewed at her website www.catherinewinkler.com

## By Pat Stuntz

Kitchen Table Talk<br>By Beth Van Vorst Gray<br>Publisher: Gray Matterws Press<br>787 Tamarack Trail<br>Bloomington, IN 47408<br>ISBN 978-1-934922-12-5

Although Kitchen Table Talk is not strictly a papercutting book, it is a book worth reading, not only for the papercuts contained therein, by GAP member Gudi Wittgen Gilbert, but also for its compendium of stories written by contemporary authors and from voices of the past, who can still speak to us from days gone by.

Some highlights of the book include: "Back to a Gilded Cage" that deals with abuse; "Harsh Reality", that explores sharing a life with someone else, and "Good Yokefellow" that chronicles the transition of relationships from the ideals of the fifties to the tumultuous sixties, in a world that changed how men and women related to each other.

Gudi's papercuts grace the cover and interior pages of the book. Arranged in the lower corners, the papercuts punctuate each topic with a succinct image that graphically depicts the story being told .

© An inside page with Gudi's papercut in the lower right hand corner

[^1]
© The four papercuts shown above are samples of cuts that appear in various chapters throughout the book.

##  Scenes

- UNTITLED winter scene for a calendar for the month of January
© 1998 Polly Winkler Mitchell



# A Simple Shape - A Camplex SDesign-A Serfect Ojift 

By Nancy Rosin - Valentine Editor

Continually researching the evolution of the Valentine, I began to envision the historic journey of a simple, round piece of paper. It was interesting to analyze that traditional shape, and explore the transformations, in the hands of many cultures, over many centuries.

The circular shape, amazingly, takes us back to ancient similarities in Chinese and Greek civilizations, where round cakes were temple offerings to the Goddess of the Moon. Representing both the Moon and the Sun, and the cyclical nature of life, "round" became associated with celebrations, both personal and seasonal. Today, round cakes mark our modern birthday celebrations, while they also honor the Moon Goddess as they welcome Spring for the Hindu people, celebrate the Chinese harvest, and evoke a perfect Jewish New Year, when the traditional, round Challah bread is dipped in symbolic sweet honey.

© A Biedermeier era, handmade, folded, and cut token of affection; the painted roses signify love, the message is not completely written. This is the precursor of the later versions of the printed Souvenir Rose. Austria, 1800-1810.

When used as the basis for a papercut, the page is generally folded in eighths, and cut along one side, opening to reveal a pattern. Delicate and complex as nature's perfect snowflake, simple as a juvenile Valentine, machine cut for mass production, or handmade - this shape, through all its' incarnations seems to exemplify a special importance.


A Pennsylvania Valentine Folded and cut with a scissor in a sawtooth design, as with pinking shears, carefully written and embellished with glorious color. Dated 1828.

Folded, cut, and opened out, the round shape connotes the wheel, which represents the circle of life, the roundness of the universe, the zodiac, and earth's cycles. A visually appealing design, it is intriguing to read deeper, and find its' origins. Round is not an accidental shape; it is a time-honored image with great significance.

- The Rose Valentine, published November 1, 1859, by Rock Brothers and Payne, London. The roses were delicately cut as intricate cobwebs, and lifting a fine thread revealed a secret message. It shows a careful repair with sealing wax. This Souvenir of Love would have been folded, and inserted into a magical cameo lace folder. See the detail of the cupid, below right.

$\Delta$ Rock and Payne Rose Valentine folder


4 This classic Souvenir Rose was manufactured by C. Adler in Hamburg, Germany, circa 1865. These mementos were printed throughout the world, and portrayed virtually every European city.


Each example I have included here merits its' own detailed examination, for the fascinating history and artistry are so completely individual. From the ornate version hand-crafted as an elaborate memento, to its, manufactured version as Valentine or travel souvenir, or to the pure simplicity of a New Year greeting, knife-cut by a Civil War soldier, each is imbued with a personal symbolism.

With appropriate cutwork, painting, or writing, a round piece of paper became a versatile canvas for the expression of tender emotion. This article, through its' images, conveys some of the ways in which this elemental form evolved to be the representation of the perfect gift. As a friendship token during Austria's Biedermeier era, as a religious keepsake - embodied in the German baptismal certificates, and, as a gift of love, as in the liebesbrief - or Fraktur-style love letter - all from the late 18 th and early 19 th centuries, they were cherished as heirlooms. Handmade because of tradition or necessity, these circular expressions of love have become part of this endearing heritage, and an inspiration to contemporary artists.


4 The folded, circular papercut shows men on horses, and a house with chimneys, symbolic of home, hearth, and contentment. American Eagles with shields painted upon their chests, and embellishments of golden paper stars and hearts, add to the majesty of this round Valentine, created for a very special Eliza Cromwell, in Burlington, Vermont, 1822

© Detail from the circular papercut, left, showing houses, men on horseback and other motifs

New Year Wish, Siege of Petersburg, Virginia, January 1, 1865. Cut and folded in the manner of a Pennsylvania German fraktur-style papercut, this unique memento was knife-cut by a soldier during $a$ quiet moment of the Civil War. Written in German and in English, it described their brigade and regiment. The pencil-drawn soldiers carry sabers and pistols, and are carefully depicted in uniform, and each hand gripping the pistol is complete with five fingers. While there is damage, this is a fine example of folk art.

© Detail from New Year Wish, right


Many nineteenth century American Valentines contain variations of the same romantic message -a tribute to the ring, which, like love, has neither beginning, nor end - and the enduring motif of eternity, and endless love.

From a Pennsylvania theorem, circa 1825: Round is the ring that hath no end, so is my love to you my friend. As the grape hung on the vine, if you will say that you are mine, then I am your one Valentine.

© American Puzzle Purse, 1835.
The central message, romantically written within a symbolic circle, and revealed within the folds of this complicated Valentine, is the recurring theme of endless love.

And, an endearing Endless Knot of Love poem, first seen on an elegant Valentine engraved by Francesco Bartolozzi, circa 1800, and reappearing on a street broadside titled, The Lover's Valentine Writer, printed by G. Smeeton, London, 1809 -- proving that love is boundless:

## LOVE is a VIRTUE that endures for EVER

 A link of Matchless Jewels none can SEVER. They on whose Breast this Sacred LOVE doth PLACE. Shall after DEATH the fruits thereof Embrace.Amongst the many pleasures that we prove None are so Real as the Joys of LOVE.
For this is love \& worth Commending.
Still Beginning NEVER ENDING.

Adapted through time, the round shape is permeated by ageless traditions, creating harmony, and a perfect gift.

GAP member Nancy Rosin is President of the National Valentine Collectors Association and Vice-president of the Ephemera Society of America.

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Robin's Magic Animals

Many of you will remember how at Collection 2004 at Asilomar in California one night we sat up late at Robin Goodfellow's feet while she cut out her little paper animals for us. We just shouted out an animal's name and within a few minutes, Robin had cut the animal, anatomically correct and ready to stand up. Robin has a lot of wonderful stories about cutting her animals elsewhere. Here are some of them in her own words.

This one is inspirational:
[This] is about a lady I ran into at a party at an accordion repair shop. It turned out she was an art teacher at a local Berkeley school. She said, "Are you the same Robin Goodfellow that came to my school when I was in first grade? There was an assembly and this lady came and cut little animals for us. I was so surprised and amazed I decided right then I would be an art teacher."


This one's a bit sad:
I was performing at the Lincoln Bookshop in Nelscott, Oregon, now part of Lincoln City. I was downstairs with a group of kids, cutting little paper animals. The owner of the bookstore came to me and asked that I come upstairs and do a cutting for a fellow who was outside in his car. He was very old and couldn't negotiate the stairs to my performance or even leave the car driven by his relatives. I cut him a quick little Dachshund and rushed back to my waiting audience of kids. The next day the owner took me aside before the show started and told me that he had just heard from the fellow's relatives. He had treasured the little dog, they said, and kept it right with him just before he died.


A UNTITLED Dog © 2010 Robin Goodfellow

Here's one with a happy ending:
I was in Kentucky doing the State Fair. I had a small area and I noticed that the same kids were in my audience day after day. It turned out that they were 4 H 'ers and had animals there. They told me their parents told them that they could come to my show but couldn't go anywhere else in the fair. So I cut animals for them and entertained them as best I could. They were very good kids and a lot of fun. One little boy about 5 or so was very eager to have cows. Every day I gave him a few more cows. His big sisters told me that he played with them at night in his bed. One day he came looking very sad. It turned out his calf had not won a ribbon. I made him a calf and put a big blue ribbon on it. He gave me a big smile. His sisters said he had a big competition that night with his prize winning calf and his other cows.

Here's my favorite:
I was cutting little paper animals at the Oakland Museum for some fancy function, probably a fund raiser, I don't remember. As I frequently do in a performance, I cut a little mouse. I gave it to a fashionable lady who was in my audience. "Oh, be careful for her," I exclaimed. "She's expecting!" Usually, in my kid audiences, somebody will say, "Expecting what?" and I cut tiny baby mice. This time, however, the woman looked at me and gasped. "How did you know? Even my husband doesn't know yet!" Oops!

Jan Penney also sent me a story about Robin. Jan invited Robin to do a workshop in her home. I'm not sure Robin was teaching the members of her workshop how to make animals, but this is yet another story of Robin's amazing talent. Jan said she managed to find 12 to 15 people who wanted to take the workshop. Let her finish the story:
"One of my students was my mother who was very deaf. When Robin realized that my mother could not hear her, she conducted the whole workshop in pantomime. Everyone was delighted and they made some beautiful things."


A UNTITLED Unicorn © 2010 Robin Goodfellow

We just shouted out an animal's name and within a few minutes, Robin had cut the animal, anatomically correct, and ready to stand up.

4 UNTITLED Horse © 2010 Robin Goodfellow

## WINTER BLUES

## ARTIST TRADING CARDS

Moderated by GAP member Susan Hahn, artist trading cards are an enjoyable way to exchange small cuttings based on specific or open themes. The diminutive cards generally measure about $23 / 4 \times 33 / 4$ inches and are a creative way to share papercuttings. Those wishing to join in the trades are encouraged to contact Susan Hahn at behssh@olypen.com. Below is a selection of cards from winter 2009 on the theme of "Winter Blues".

(C) Susan Hahn 2009


OPENING THE DOOR ON THE
BLUES© Marilyn B. Hutchinson 2009


SLEDDING DOWNHILL© Melissa Clark 2009

Those wishing to join in the trades are encouraged to contact Susan Hahn at behssh@olypen.com.


BLUEFLAKES © Joan Sulecki 2009


FROSTY BLUE
© Mary Lou Sulecki 2009


A UNTITLED folded and cut hearts with hand lettered message (C) 2008 Jan Zimmerman

Written to Sharon Schaich and Sandy Gilpin as a thank you for their successful efforts coordinating Collection 2008 at Lancaster, PA


- IVY HEART AND QUILL
© 2009 Ingrid Schenck
Ivy Heart and Quill was a birthday present for a special calligraphy teacher


## contemporary Hearts



A UNTITLED © 2010 Polly Winkler Mitchell


A UNTITLED © 2006 Gudi Wittgen Gilbert

# Ideas <br> CInspirations 

By Pat Stuntz

## Bless This House

Home for many people is a most special place. It is a place where people draw together in close relationships within the family and extend their hospitality and warmth to others. To mark this feeling of "specialness" some people hold a spiritual house warming after moving into a new home. The house blessing speaks to the meaning of family and home and the importance of faith within its walls. The house blessing is not about chasing out evil spirits, but serves as a symbolic gesture of living one's faith or personal belief.

Dating back to the earliest days of Christianity, the ritual typically happened during the Epiphany, the twelve holy days after Christmas. In the Christian faith, house blessings are primarily a tradition in the Catholic, Eastern Orthodox and Episcopal Church. A typical prayer might ask participants to pray that "Christ will enter this home and bless it with his presence. Inspired by his teachings and example, let us seek to make our home before all else a dwelling place of love, diffusing far and wide the goodness of Christ."

Other faiths have similar rituals that invoke spiritual protection, like the mezuzah posted in doorways in Jewish homes, the blessing by Buddhist monks to ensure peace and prosperity, or the burning of herbs to purify the home done in some Native American religions.

Blessing the home and all who visit is a deep Jewish tradition. Made in different styles and materials, usually decorating the entrance hall, home blessings provide words of hope, peace, and protection for all those who dwell and enter.

In the Buddhist tradition, before building a new wooden house the whole village and respected elders are involved. Important details have to be followed, i.e. searching for wood in the forest at the appropriate time, ceremony of offering food to get permission from spirits to cut trees, auspicious time to begin construction, inauguration ceremony, first post to be adorned with flowers and colorful cloth etc.

Native Americans, too, have a tradition of blessing the home called "smudging". The ritual of smudging can be defined as "spiritual house cleaning." In theory, the smoke of burned herbs attaches
itself to negative energy and as the smoke clears into another space where it will be regenerated into positive energy. The burning of herbs for emotional, psychic, and spiritual purification is also common practice among many religious, healing, and spiritual groups.

House blessings can also be expressed as a visual art form and are beautifully depicted when the form is that of papercutting. Three GAP members demonstrate unique styles in the house blessing genre.

The house blessings that Trudy Kauffman cuts are inspired by those created by the Pennsylvania Dutch called haus segen. She uses some of the symbolism of the Pennsylvania Dutch such as distelfinks (birds) for good luck, berries for fruitfulness, hearts for love of their fellow man, and flowers for fulfillment. Trudy includes calligraphy with her designs and uses a variety of sayings as well as the family names on some of her haus segen.


GOD'S BLESSINGS TO ALL WHO COME OUR WAY © 2010 Trudy Kauffman
This design was inspired by an 1800's tapestry.

© FLOWING BIRDS © 2009 Trudy Kauffman Trudy created this design after studying Pennsylvania Dutch frakturs from the 1800 's

Kim Frey also works in the Pennsylvania Dutch style, creating traditional house blessings with symbolic motifs, which can be seen in the haus segen pictured below, left. As Kim says, "This Pennsylvania-German style Haus Segen, or house blessing, was created to look as if it was made in the mid-1800's. The design itself is similar to an 1824 Bucks County, Pennsylvania fraktur. Copying and re-working the design of an earlier piece was very common in fraktur-making, with patterns taken from prints, books, the Bible, or perhaps a family fraktur already hanging in the home. The Haus Segen is essentially a prayer to God to keep His blessing upon the home. This particular prayer has been found on SwissGerman house blessings dating back to the mid-1700's, and reminds us of the concern the pioneers had for fire, flood, and all other catastrophes. The fraktur also doubles as a Trau-Schein, or wedding certificate, as the husband's and wife's names are inscribed within hearts, symbolizing God's protection over them. The Spencerian penmanship used on the hearts contrasts with the traditional "broken letter" German script (where the term frakter originates!), and further "dates" the piece to the mid-1800's.



4 HAUS SEGEN © 2010 Kim Frey
Other traditional symbolisms included in the design are the Tulips, which represent the Trinity, the Doves, which represent the Holy Spirit, and the Pomegranates, which represent Fruitfulness. (See detail above.)There are a few examples of Fraktur being combined with Scherenschnitte, and this piece was hand-cut from chain-laid paper, aged, and watercolored.

## House Blessings, continued

Susan Leviton, a new GAP member, also designs house blessings. She has created her design using elements found in the Judaic tradition.

© HOUSE BLESSING © 2010 Susan Leviton

Susan tell us that "the papercut above is a "House Blessing" and was commissioned as a gift for a family. The outermost ring spells out the Hebrew names of the parents and their four children. The very center is a traditional blessing, and moving from the center outwards are the Biblical seven species of the land of Israel (dates, figs, grapes, wheat, barley, pomegranates, and olives), an English paraphrase of the Hebrew text, and a geometric design based on a pattern found in early 20th Century papercut artist Baruch Tzvi Ring's work. Pomegranates separate the names in the outer ring.

The lines of Hebrew letters connect to one another by utilizing traditional 'tagin' or 'crowns' that adorn certain letters in traditional sacred writings. By laying out the text to allow those occasional tagin to reach otherwise free-floating parts of letters above, the entire piece holds together."

House blessings are yet another way that papercut artists can reach into their cultural treasure trove of symbols and ideas to create meaningful inspirational pieces of art.

© Pictured above, the front cover and two pages of the brochure from the papercut show in Tel Aviv, Israel show the diversity of artworks presented.

Images provided by Naomi Hordes.

# Cuttings from the D 解 

By Susan Hahn

The anonymous 'cutting' pictured below dates from probably the mid-1800's and is actually a stencil. (For papercutters, stencils can be a relatively undiscovered 'gold mine' for inspiration!)

This one is 11 by 14 inches and features a fourpoint repeating oak leaf and acorn design. It is cut from a single sheet of paper and was found amongst a group of stencils and other handerafts that date from the 1830's. The stencil is in excellent condition and looks as if it were cut yesterday. It is still in very usable condition.


This wonderful item comes to us from a GAP member, Sheryl Jaeger. She along with Ralph Gallo have a superb online store, www.eclectibles.com, where they feature a fine collection of ephemera, collectibles, and, when they have them, antique papercuts.

I will be featuring a few more of their items in upcoming issues, including miniatures not much larger than a dime!
(Permission for use and photos courtesy of
Sheryl Jaeger \& Ralph Gallo,
Eclectibles - www.eclectibles.com
Many thanks!)

$\Delta$ Detail section from one of four repeating points of the oak leaf and acorn stencil

Ed. Note: A word about the history of stencils
By the 16 th century, stenciling in Europe was being used along with wood blocks and brush painting for religious pictures and illuminated manuscripts. Stencils, at this time, were also being used to make playing cards and wallpaper in the form of stencilled segments called dominoes. These wallpaper dominoes were much cheaper than the expensive cloth that had formerly been used to cover the walls. The early settlers in North America, who could not afford imported wallpaper or decorated furniture, used direct stencilling. From about 1760-1840 itinerant travelling artisans, who took their brushes, pigments and stencils with them as they moved about the homes of New England, did the stenciling. Stencilling remained the usual method of decorating walls until wallpaper became cheap at the end of the 19th century.
Google's cache of http://free-stencilingpatterns.com/newhistory.html.

## From the Archive



© UNTITLED © 1996 Sukey Harris



SNOW © 2010 Gene Toutsi

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Label each item with identifying information (name, address, title of work, dimensions, date cut, tools and materials used)
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(ANGEL© 2009 Sukey Harris)



[^0]:    A Above, center:
    JACK FROST © 2006 Polly Winkler Mitchell

[^1]:    www.GrayMattersPress.com

[^2]:    - Liebesbrief, Washington County, Maryland (Cumberland Valley), dated 1800. Folded and cut in eight heart-shaped lobes, the sixteen concentric hearts are numbered so their intricate message can be read properly; the fraktur writing, on both sides of the cut-work paper, is dedicated to Fronica. Watercolor and ink. Diameter, 14'. Surprisingly, years after this was acquired, I found another from the same location, in the exact same pattern, accompanied by family papers, and information.

