

First Cut

Communication for Members of The Guild of American Papercutters

Volume 26

Number 2

Spring 2011





WATCHING THE BIRDS © 2011 Clare Lindley



TALKING CROW © 2011 Clare Lindley

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 [Patty.Kile @ yahoo.com](mailto:Patty.Kile@yahoo.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 (2013); Vice-President – Carolyn Guest (2013); Secretary – Joyce Yarbrough (2012); Treasurer - Darcy Walker (2013); Co-VP Membership - Patty Kile (2013); Co-VP Membership and Technical Advisor – David Dorfmueller (2013); VP Museum (2013) and Past President – Kathy Trexel Reed; VP Exhibits – Andrea Martin (2014).

Current Board of Directors: Joe Bagley (2013), Dorothy Buchanan (2014), Don Cook (2013), Kim Frey (2012), Beatrice Goodpasture (2011), Alice Helen Masek (2012), Pat Stuntz (2013) (also FirstCut Editor), Sue Throckmorton (2014), Florine Strimel, *Historian Ad Hoc*

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President's Corner

Dear Friends of Papercutting,

I hope Spring has come to where you live as you read this note in FirstCut. Winter has been long and cold but not too snowy for me this year in northern Virginia. However, it did play an April Fool's joke on some of us. Many Guild members had gathered to spend the night on April 1st at the Sequanota Camp and Conference center in Jennerstown, PA in order to attend a Board meeting at our National Museum the next day. We woke up to find that 2-3 inches of wet, heavy snow had fallen overnight and it kept falling all day long in the beautiful Laurel Highlands of western Pennsylvania.

The Somerset area members of the Museum Committee (headed by Kathy Trexel Reed and including Linda Peck, Dorothy Buchanan, Sue Neff and Phyllis Davidson) are working hard to mount extraordinary exhibitions at the National Museum. There have been many local AND national press articles written about this Guild project and all have been so positive. You really need to put our Museum on your list to come and see! Our visitors include local folks, tourists and school children. They arrive to view the exhibition and leave enchanted by the art of papercutting. Sue Neff has developed an "art detective" game to help children understand the work they are viewing. I think adults also like this educational tool. I know I do! The upcoming exhibition is an all-member show. I hope you sent work to be included and your family and friends will come to admire your artistry.

Soon the museum will have a little "shoppe" where juried work will be available for sale. Look for more information on how you can participate in future FirstCuts and on the website. Have you been checking out the website lately? (www.papercutters.org) There are postings of scheduled meetings and exhibition photos...so be sure to visit every now and then. Most of the site is open to the public but there is a section just for Guild members. Have you added the Guild as a "friend" on your Facebook account? Be sure to do this and join in the lively conversations.

And one last note. We have a new Board member – Andrea Martin, the new VP of Exhibits. Thank you Andrea for joining us. We always need more volunteers for Board positions and committee work. Why not get involved too? We can find a job for you, either big or small, so email me at scissorcutter@yahoo.com.

Have a good Spring with lots of renewed inspiration and energy for papercutting!

Marie-Helene Grabman, GAP president

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Front Cover:

GARDEN GATE © Carolyn Guest 2011

Back Cover:

Top: MY FAIR LADY

© 2011 Gudi Wittgen Gilbert

Bottom: UNTITLED cutting of women used for a fundraiser which aids the homeless and needy in Darfur © 2011 Mindy Shapiro

Member Homewok

Summer: Parades/fireworks, carnivals, festivals

Autumn: Cuts that include words, texture in papercuts, maple sugaring, harvest

Winter: Snow scenes, pets, hearts, stars

Spring: Cooking and food, Celtic knots, rain and umbrellas

FIRSTCUT Deadlines

Summer – June 15; **Autumn** – September 15;

Winter – December 15; **Spring** – March 15.

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

GAP Board Meeting

April 2, 2011

at the Guild of American Papercutters National Museum,
Somerset, PA

Board Members Present: Marie-Helene Grabman,
Kathy Reed, Carolyn Guest, Patty Kile, Pat Stuntz,
Dorothy Buchanan,

Board members present via phone conference:

Joyce Yarbrough, Andrea Martin

Members present: Linda Peck, Trudy Kauffman, Sandy
Gilpin, Emmeline Silk, Sue Neff, Dorene Rhoads, Kay
Buchanan, Florine Strimel and Kathy Krestar.

MINUTES – previously published in Fall FirstCut; no
winter meeting

TREASURER'S REPORT – Darcy Walker and Wendy Boyer

As of March 31, 2011, our total assets are \$49,449.37;
this represents 3 CD's totaling \$12,098.73; checking
account balance is \$268.49; savings account balance is
\$37,082.15. This quarter, our total income was
\$4334.07 (mainly from dues renewals); our total
expenses were \$2259.16. Net income was \$2074.91. As
a note, Marie-Helene said that our dues do not cover our
expenses. We receive tax deductible gifts that make up
this deficit.

OLD BUSINESS

Both Dorothy Buchanan (2014) and Sue Throckmorton
(2014) have agreed to a new 3 year term of office on the
GAP Board. We also have a new member - Andrea
Martin (2014) VP Exhibits.

FirstCut – Pat Stuntz

FirstCut expenses for the winter 2011 issue were:
\$470.00 for 360 copies (colored cover), \$648.00 for
postage, including domestic and international mailing, a
year's supply of white mailing envelopes for \$170.00
totaling \$1364.56 which includes the sales tax. The
spring issue will be a black and white issue with the
expected mailing date of the end of April

Collection 2012 – Joyce Yarbrough is checking on
the price of tours and a possible location for an exhibit.
Information will be placed in the summer edition of
FirstCut that will call attention to the upcoming
Collection in St. Louis in 2012.

NEW BUSINESS

Membership Report – Patty Kile and David Dorfmueller
Patty reported we have approximately 343 members,
with several members who have delinquent dues.

Don Cook has begun a telephone campaign. He is
calling folks to ask that they renew their GAP
membership. Patty Kile has given Don a list of names to
call. Alice Helen has offered to help with this project to
identify new members as well as retain former members.
Patty Kile has made proposal for a "life time" category
of dues, and thought it may be attractive to some and
reduce the workload for Membership VP. Marie-Helene
suggested we have further discussion to identify the
positive and negative aspects to this type of program.
Paper Angel program. It has been suggested that we
need a secular name for this donation program. Marie-
Helene reported that expenses exceed the amount
received from dues so the "Paper Angels" contributions
help to balance the budget. There was a suggestion that
the name be changed to reflect a broader concept. Board
discussion followed with no action taken at this time.

Museum Committee – Kathy Trexel Reed and Committee

The **GAP MOU** has been accepted by the Museum
Committee and Board; Laurel Arts has now submitted
their MOU to their attorney for comment.

Current International Exhibition has ended;
Upcoming Exhibition – "GAP Member Showcase" all
member show; Kathy Reed suggested that the GAP
museum shows be scheduled for a period of one year.
Under this time frame, the All Members' Show will run
from April 2011 to April 2012.

Solo Exhibition Guidelines; The board will need to
formalize a policy on One Man Shows. Discussion on
shipping and insurance took place. The Museum
Committee will submit a finalized guideline to the Board
for approval.

GAP Museum Shoppe –\$350 has been previously
approved for GAP's contribution to the establishment of
the "Shoppe"; Kathy Reed reported that the official
name for the shop will be The Gallery Shoppe at
Dressler. Jane Appleyard, will jury applicant's work for
the Gallery Shoppe. 60% of the sale will go to the artist,
and 20% each will go to GAP and Laurel Arts. The
maximum size per piece will be 20" framed in any
direction. Daryl Jones has volunteered to manage the
shoppe. A budget of \$700 has been authorized for the
shoppe. Kathy Reed secured a storage case for \$150.00.
Purchases for bags and a stamp with the logo of the tree
currently used by Laurel Arts, is being considered for
some of the remaining funds. A Call for Submissions for
the jury process will be published and circulated to
members.

German Exhibition 2012 – Catherine Winkler Rayroud has written a proposed Call For Entry proposal; she has suggested that invitations be extended to other US artists, with a GAP membership, to participate. Discussion on the cost of shipping work overseas took place. Marie-Helene reported that a box that could hold 14-25 papercuttings on mats could cost \$800.00 round trip. In addition an ATA Carnet, which is a document to export for exhibition purposes only, would cost an additional \$215 for the first box, and duplicate paperwork for 4 more boxes would be \$60. The artworks would be put in temporary frames in Germany, then returned in mats only.

We have a limited selection of frame sizes (in metric) available. We will need folks to request a specific size with a commitment to participate. The sizes available are:

Available Frames

5	47.2"x 63" (120cm x160cm)
30	31.5"x 47.2" (80cm x120cm)
20	23.6"x 31.5" (60cm x80cm)
15	15.7"x23.6" (40cmx60cm)
30	19.7"x27.6" (50cmx70cm)
20	13.8"x19.7" (35cmx50cm)

Special Sizes

10	47.2"x15.7" (120cmx40cm)
5	39.4"x39.4" (100cmx100cm)
5	31.5"x31.5" (80cm x80cm)

The cuttings need to be placed on back mats only, covered with a protective paper (a piece of tracing paper works well) and placed in a protective plastic sleeve. More research on shipping and costs will be done before a final call for entry is ready, probably this Fall.

Proposed Swiss Exhibition at LA 2013 – Marie-Helene reported that preliminary discussions are underway to bring a GAP/Swiss papercut exhibition to Laurel Arts in 2013. The Swiss Ambassador proposed this venture, similar to another he led when he was stationed in Hong Kong between Chinese and Swiss artists. 2011 Budget – Darcy Walker sent a proposed budget. Marie-Helene will contact Board members to finalize the numbers.

Mentoring Program – It was suggested that GAP create a mentoring program. Several GAP members now have informal mentoring projects already underway. Marie-Helene has an outline for a similar program from another art group. If we have someone willing to volunteer to be in charge of this program, we can offer it at a future date.

GAP/China connections – Marie-Helene and Kathy have been asked by Mr. Chen to represent GAP on the editorial Board of a new World Papercut Magazine he is producing and recommend 10 American artists' work to be considered for publication.

Summer Board Meeting – Carolyn Guest reported that the summer meeting will take place in Burlington Vermont at the Shelburne Museum which will include a tour of the museum's exhibition: "Paperwork in 3D". The date of **July 23-24** was chosen for the summer meeting. Carolyn will make arrangements for accommodations. *A reservation form will be included in the spring issue of FirstCut.*

Adjournment

Pat Stuntz made a motion to adjourn. Kathy Reed seconded. All in favor. Following the meeting, Carolyn Guest conducted a workshop on Polish papercutting, with a focus on cutting Polish stars. She presented several examples of her cuttings, demonstrated the folding process, then gave the workshop participants an opportunity to create a design of their own. Members of the public were invited to participate with guild members. A surprise unexpected project that challenged participants was the cutting of a five pointed star using several folds, using only one cut.



Paper Angels

Joe Bagley	Kathy Meyers
Don Cook	Russ Morgan
Linda Emmerson	Pat Mortenson
Gudi Gilbert	Irene Reichert
Robin Goodfellow	Mary Allyn Schichtel
Carolyn Guest	Mary Shepard
Patty Kile	Margarita Sosa
Susan Mertz	

Andrea Martin Joins GAP Board

Andrea Martin is an educator and artist living in St. Paul, MN. She is very pleased to be able to serve on the board of GAP as the VP of exhibits, and enjoys planning and organizing exhibitions, and working with artists. Presently, she serves on the exhibitions committee for the Women's Art Registry of MN, where she helps plan one major show a year as well as smaller monthly shows.

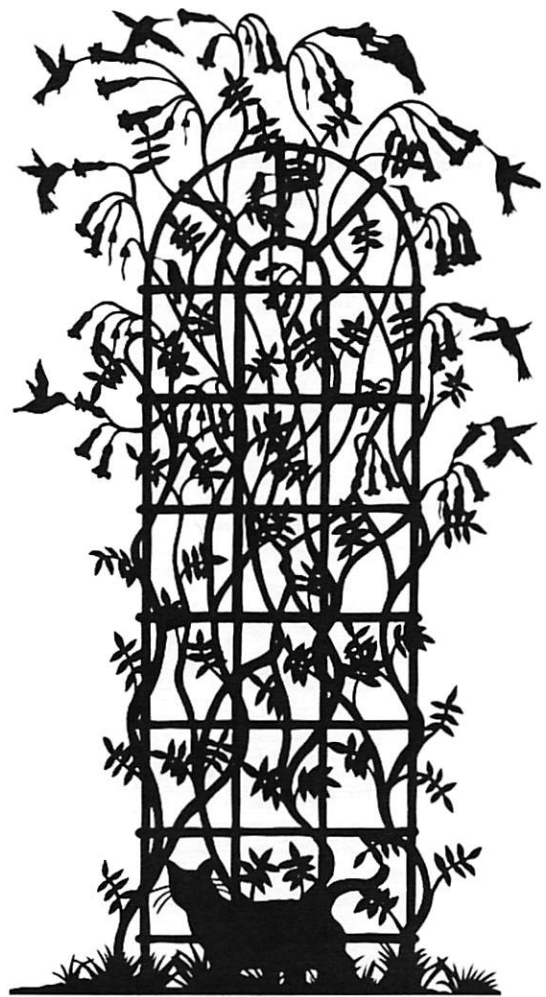


Andrea Martin

Andrea began her career as a research assistant working at several institutions including Johns Hopkins University, UC Irvine and Rutgers University. While at Rutgers, she also did scientific illustration and wrote and illustrated two laboratory manuals (Biochemical Genetics and Behavioral Genetics) for the National Leadership Institute for Teachers of Biology. After leaving her career as a research assistant, she became a science and technology teacher and taught students in New Jersey, Pennsylvania and Minnesota. As an educator, she has over 20 years of experience teaching, consulting and working in educational administration. One of the most valuable experiences of her educational career was to help start and run Avalon School (grades 7-12) in St. Paul, MN. She has also served on the boards of Avalon School, MN Association of Charter Schools, EdVisions, Inc. and continues to serve on the board of Sage Academy.

After a successful teaching career, Andrea is now devoting more time to art. Luckily, Minnesota has a vibrant arts community and she has been able to tap into this. In 2006 she attended the Women's Art Institute at the Minneapolis College of Art and Design, a summer program for women artists. She has been a protégée in the Women's Art Registry of MN's mentoring program. In 2010 she participated in a summer class with Beatrice Coron at the University of MN. After working for several years in book arts, she became very interested in papercutting and was delighted to find the Guild of American Papercutters and the PaperCutters Trade group, which she now participates in every month.

Andrea is looking forward to helping support the work of GAP and to meeting the members at some future event!



TRUMPET VINE © 2011 Dave Jenkins



Above left: BLEEDING HEARTS
Above right: SNOWDROPS
© 2011 Sr. Clarice Steinfeldt, SDS

Where does the GAP National Museum go from here?

by Kathy Trexel Reed

In the upcoming GAP Members' Showcase, visitors will sometimes go far from home through the imaginative papercuttings that have arrived at Laurel Arts, Somerset, PA. Suzi Zimmerer's "Theater of the Transforming Bean" invites us to exotic coffee growing countries, while David Reichard's "Migration Inspiration" calls us to the Serengeti. Linda Emmerson's "The Corn is as High as a Cyclist's Eye" beckons us to bike through Iowa to see for ourselves the "Summer on Tall Grass Prairie", by Beth Wunder. "Buffalo Lighthouse" by Mary Schichtel brings us back to the eastern states, as does Jack White's "Pennsylvania Winter", and Carolyn Guest's "Farm Forest", cut with sheep shears, her preferred papercutting tool.

David Jenkins "Culinary Alphabet" will help whet your appetite for the variety of ideas and techniques in this exhibit. Yoo Mi K/ Yoon and her sister Hae Yon Kwon remind us of delicate Asian themes as seen in their cut paper works, while Anna Kronick's "Village Wedding" and "Marriage of My People II" by Alan Schwartz invite us to dance and treasure memories, "Shalom" is one of more than 1300 related images in Stuart Copans' Peace series.

Many other papercuttings feature the flora, fauna, dreams, and celebrations of our scattered members' lives. Although some of the artworks are still "on the road" and yet to arrive, these additional artists will be represented: Alisa Lahti, Susan Lazarchak, Trudy Kauffman, Patty Kile, Joli Miller, Jill Schimpf, Anna Kronick, Andrea Martin, Courtney Duzyk, Archie Granot, Cynthia Jones, Catherine Rayroud, Linda Harrill Peck, Kathy Reed, Richard Schuchman, Rosa Brandes, Gudi Gilbert, Pat Stuntz, Alan Sidman, and Clare Lindlay.

And then?

With the assistance of GAP member Catherine Winkler Rayroud, plans are underway for reciprocal exhibits with German papercutters beginning next year. GAP members can submit original works to be juried and which are sized specifically to fit European metric frames for the Vreden exhibit in 2012. (See the sizes listed in minutes.) After that, in 2013, there may even be a Swiss exhibit coming to the GAP National Museum!

What about Solo Shows?

Interested members have already inquired about the possibility of one-person exhibitions. These basic criteria have been discussed at the recent GAP meeting.

- 1) A paper artist seeking a solo show must be a GAP member.
- 2) Work must be original in design and execution and can be submitted electronically by a CD to be juried by a museum committee.
- 3) The artist is responsible for shipping fees, and for the installation of the show. However, if the artists is not able to be on site for the installation, a pre agreed upon fee will be determined, based on time and expenses involved. (for example, whether the work is framed or unframed upon arrival will be part of the established fee. Clip- frames are relatively inexpensive to mount matted work.)

Themes?

Themed exhibits, with all members eligible, can be fascinating. Several years ago, the theme "Once Upon a Time" featured members' papercut works focusing on historical events and places, imaginative fantasies, nursery rhymes, and literature. The variety was surprising and the show was a real triumph, bringing the art form of papercutting to the attention of many new people. Send your suggestions for future themes to the GAP board members. Your ideas will help us to plan.

Permanent Collection.

Works are selected by an acquisition committee from exhibits for the permanent collection; these are held with an accompanying signed Deed of Gift. Therefore, GAP owns the rights to publish and reproduce these works to benefit the guild. If the Guild or GAP National Museum should cease to exist, the museum committee will use the donors' last available contact information to attempt to reach family members, and will wait one month before de-accessioning the work in another manner.



WISTERIA © 2011 Dave Jenkins



Announcing the The Gallery Shoppe @ Dressler

By Kathy Trexel Reed

A new artist's marketing opportunity for GAP members is taking shape at the Philip Dressler Center for the Arts, Somerset, PA, home of Laurel Arts and The Guild of American Papercutters National Museum. Participating artists will be selected after submitting examples of their work to a professional juror. This process will be scheduled every few years to allow new members to become involved. Because the shoppe area is small, art works will be limited to 20" in any direction; the artist's commission will be 60%, the remaining 40% will be divided between GAP and Laurel Arts (20% each). If an artist's papercuttings are accepted, any variety of papercuttings can then be sent for the shoppe, including cards. A limited number of 5 pieces can come from each artist initially.

Guidelines for the GAP Jury Process

1) Papercutters must be current members of the Guild of American Papercutters, and all works must be original in design and execution.

2) Send images of 3-5 papercuttings (indicate sizes), either electronically as e-mails with attachments, or by CD's. Include close up details of one example submitted. Do not include frames in the images. (Artists who are selected can then send cards printed from gallery cuttings for the shoppe.)

3) **These images of your work must be received between May 11 - May 16, 2011.**

Artists whose work is accepted for the Gallery Shoppe will be notified by the shoppe committee; then selected artists will receive a Gallery Agreement Form which must accompany all work sent to the GAP National Museum address.

Work for the shoppe will be rotated with other artists' merchandise for one year, and can be hand delivered, postal mailed, or shipped by UPS or FedEx. Artists will be responsible for return postage for unsold works. Seasonal items will be called for throughout the year as well. Checks for sales will be sent in the month following the sale.

Local western PA artists will also be juried by a separate process to participate with original pottery, jewelry, fibers, sculpture, and 2-D framed artworks in The Gallery Shoppe @ Dressler.

The shoppe will open in mid June and will be managed by volunteers and Laurel Arts Staff members.

Send the images to:

jkappleyard@gmail.com

Jane Appleyard
344 Palomino Drive
Lancaster, PA 17601

Include your personal contact information with your images:

Name _____

Street _____

City, State, ZIP _____

e-mail address _____

Telephone number _____



From left to right, cards designed by Kathy Trexel Reed, Gail Stan, and Sr. Clarice Steinfeldt © by each artist.

Member Reminders

Dates at a Glance

GAP Museum General Membership Exhibit

April 2011-April 2012

Laurel Arts

Somerset, PA

Summer GAP Meeting

Burlington, VT

July 23-24, 2011

All are invited to attend.

See colored insert inside the front cover
for further information.

Gateway to the Midwest GAP Collection 2012!

"Meet Me in Saint Louis"

June 28 – July 1, 2012

GAP Papercut Exhibition 2012

The German Scherenschnitt Museum

Vreden, Germany

Date and Information to be announced
in an upcoming issue of FirstCut.

Paper Engineering: Fold, Pull, Pop & Turn

Smithsonian Libraries Exhibition Gallery

National Museum of American History

Washington, DC

Through September 1, 2011

Michael Velliquette

Solo Exhibition

"Awaken and Free What Has Been Asleep"

April 2 - May 8, 2011

DCKT Contemporary

237 Eldridge Street, South Storefront

New York, NY 10002

Archie Granot

Ketubah Show in "The Art of Matrimony"

March 11 through June 26, 2011

The Jewish Museum

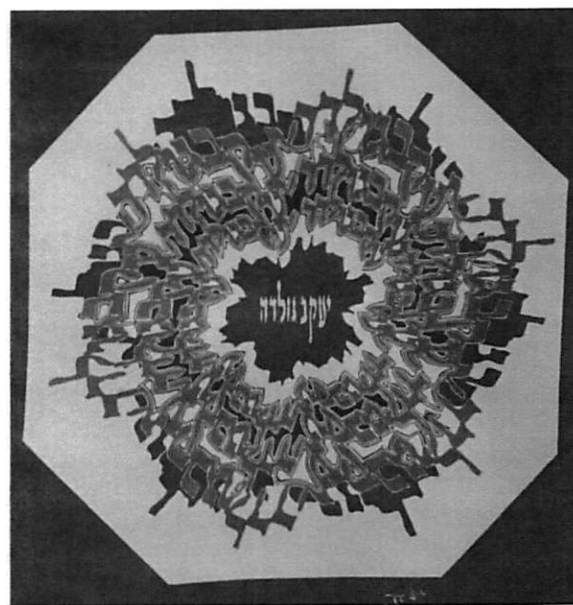
1109 5th Ave., New York, NY



GREY GUARD © 2011 Michael Velliquette

Sheets of multi-colored archival card stock are hand-cut then glued, working from background to foreground, onto a paper backing in successive layers. The flatness of the paper is countered by a dense layering of successively smaller and more ornate pieces; bending, folding and rolling elements coupled with the graphic qualities of the paper cut-out's edges create dramatic spatial relationships. 35 x 33 x 7"

-<http://dcktkcontemporary.com/>



UNTITLED 50th wedding anniversary custom papercut

© 2011 Archie Granot

This work was inspired by a bread basket in Jaipur, which incorporates papers that Archie brought back from India. The names of the husband and wife (from which the design was created) were placed at the center of the work. This work was created in eight layers of paper and measures approximately 23" x 17".

Member Commentary

From Ursula Kirchner:

FirstCut arrived and we are thrilled. Thank you so much. I am glad that my contributions concerning the fairytales were useful. I am very pleased with the article about Andersen's papercuts. What a wonderful artist he was! And one of the greatest poets I have ever known.

I am always delighted with Susan Throckmorton's articles. She loves Poland and she always finds something interesting to write about. We spent a wonderful time with Susan and her friend in Poland. Susan is an excellent papercutter. I love her white peacock on the cover and what she writes about it. I think it is wonderful how brilliantly she solves the problem of the peacock's wheel with the eyes.. You can see how wonderful animals can be and how beautiful the world is.

In our collection of papercuts we also have Devotionals. And we also have books about this topic.

St. Paulus on page 12 is from Göttweig, a Monastery in Austria. On page 13, the one on the left which was found on a Parisian flea market, probably is from Lyon. We own one with the same kind of pattern.

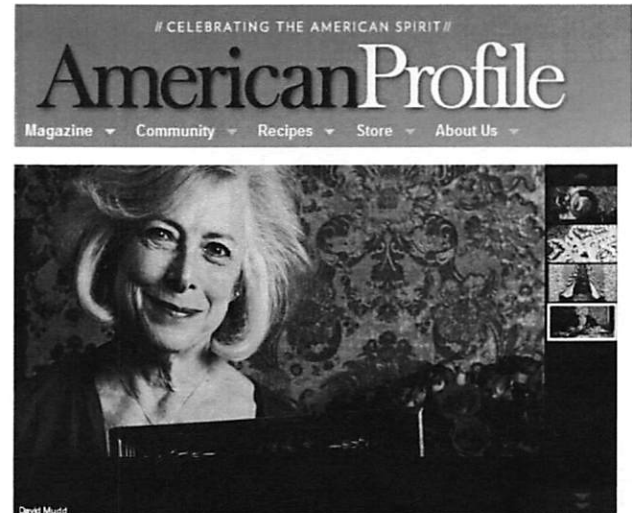
Your Museum must be very nice!



PFAUENAUGEN © 2011 Ursula Kirchner

From Pat Stuntz:

Below is part of a screen capture of our own Nancy Rosin, as she is featured in an online "magazine".



Sweet on Valentines

New Jersey woman cherishes tender tokens of love
by Marti Attoun

From Pat Stuntz:

While searching through some of our members' websites I discovered the following about GAP President Marie-Helene Grabman:

- She received the "International Distinguished Papercutting Arts Master Award" from the EastWest Association of Artists, Inc., New York City.
- She was invited to attend the International Papercutting Festival in Datong, China in 2007. The Chinese have one of her cuttings in their new papercutting museum's collection.
- Early American Life awarded her the magazine's first Heritage Artisan Award for outstanding craftsmanship! The EAL panel of 20 professional jurors said that "...Marie-Helene's work reflects both a high level of technical excellence in terms of the detail as well as a strong understanding of the historical basis for this type of work... Outstanding!"

These are just a few of her awards. Great work, Marie-Helene!

From Tamar Shadur:

I would like to add a commentary to the two previous commentaries about the Jewish papercut originally posted by Mindy Shapiro in the FirstCut Winter 2010 edition, p. 11. Mindy Shapiro asked for information about possible dates of the lovely papercut Mizrah/Shiviti found by their rabbi in their Philadelphia synagogue.

In the FirstCut Spring 2010 edition, Catherine Winkler-Rayroud added more information explaining some of the Jewish symbols in the papercut and her belief that it is an original work based on the papercut's brittle state. Catherine's advice to send a photo to the Jewish Museum in NY or another place of expertise is an idea that is emphasized in Joseph and Yehudit Shadur's book *Traditional Jewish Papercuts--An Inner World of Art and Symbol* (University Press of New England, 2002) in Section 9, p. 227. According to the authors, it is very important to show the papercut to an expert "not only to gain knowledge about the work and receive suggestions for its restoration and preservation, but also to make its existence known to art historians, thus adding to the corpus of recorded information about Jewish papercuts." In Section 8 about Multiples, Imitations, and Frauds, pp.209-221 there is a detailed guide on how to identify copies intended for the collectors' market. Detecting a spelling error in part of the text is one clue to the work possibly being a copy.

In my efforts to find information leading to the possible date and place of origin of this "Philadelphia" papercut, I leafed through my parents' book and other sources carefully looking at pictures of other papercuts with similar motifs and stylization of the elements (lions, birds, pots with vines and foliage, borders, and architectural elements). My best guess is that this is a "classical" East-European Jewish papercut, perhaps from Poland or Lithuania, and it was done in the late 1900s or early 20th century. For the curious among us who have access to the book *Traditional Jewish Papercuts*, the two color plates of two Mizrahs, one in the Introduction, and the other on p.228, both made in the same town in Poland, perhaps by the same artist, are my references. However, the lions in the papercut by Abraham Shulkin (1852-1918, from White Russia) on p.148 have very similar expressions to the lions in this papercut.

It would be exciting to find out what an expert in the field has to say to Mindy Shapiro if she shows him/her a very good color photo or, better yet, the papercut itself, which is an important historical and cultural relic.



UNTITLED © 2010 Gail Stan



UNTITLED © 2011 Pat Stuntz
Artist Trading Card 2 ½ x 3 ½"
Black Silhouette Paper, Hand Watercolored Papers

The Twists & Turns of Art Nouveau

By Sue Throckmorton, via Poland



When Pat Stuntz asked me to write an article about Art Deco, I wrote back saying I would, but that I would rather write one about Art Nouveau. Art Deco, an art movement following W.W.I, was a celebration of the Machine Age with its bold, streamlined use of symmetrical and geometrical forms and modern, man-made materials such as stainless steel, aluminum, Bakelite and lacquer. On the other hand, the prewar movement known as Art Nouveau was characterized by highly stylized organic, curvilinear forms and natural materials. This was a favorite period of mine and an inspiration for some of my papercuttings.

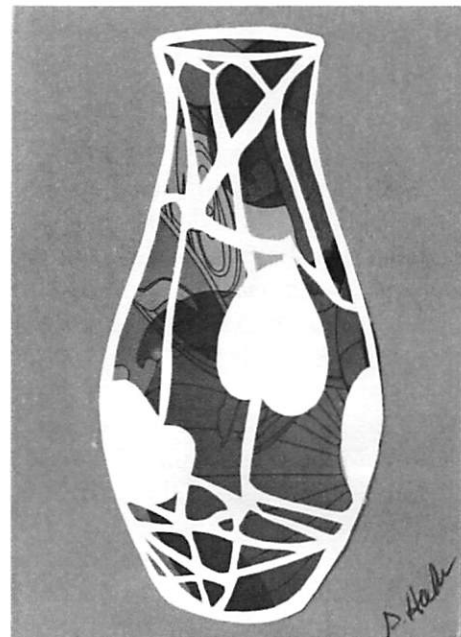
Although we might say that Art Nouveau had its "roots" (no pun intended) in the floral designs of William Morris (1834-1896), the great English designer of textiles and wallpaper during the Arts and Crafts Movement, of the late 1800's, it is really the first style to stop looking backwards in history for its ideas. It took inspiration instead from what it saw around it---i.e., the natural world.

Thus, Art Nouveau was decidedly non-geometric, richly ornamental and asymmetrical, and characterized by sinuous, elongated, curving lines, especially so-called "whiplash" lines, reminiscent of twining plant tendrils. Its themes were full of symbolism, frequently of an erotic nature and the stylized, dreamlike and exotic forms of intertwining flowers and stems, roots, seed pods and lavish birds, fish and insects. Female forms predominated, often in pre-Raphaelite poses with long, flowing hair. The Art Nouveau movement had the same Arts and Crafts belief in quality materials and craftsmanship, and there was abundant use of exotic woods, marquetry, iridescent glass, silver and semiprecious stones.

Besides its break with all connections to the historical and Neoclassical models used by the art academies of the 19th century, Art Nouveau also broke down barriers between fine art and applied arts. It was more than a mere style but also a way of thinking about contemporary society and new production methods. It was now the duty of the artist not to overlook any everyday object, no matter how functional it might be. This approach was considered completely new and revolutionary and hence, its name "Art Nouveau" or "New Art." Art was to become a part of everyday life, and by making beauty and harmony a part of this, so the

theory went, artists made people's lives better. Thus, Art Nouveau was applied to not only painting and sculpture but also to architecture, furniture and lighting, glassware, graphic design such as book and poster illustration and including alphabet fonts, decorative initials, monograms and borders,, jewelry, pottery, metalwork, including household silver and domestic utensils, and textiles.

Art Nouveau was fashionable between 1890 to the beginning of W.W.I. The name was first used by contemporary French and Belgian critics and later by Siegfried Bing's "Maison de l'Art Nouveau," an interior design gallery opened in Paris in 1896 and specializing in works by Art Nouveau artists. Reaching its peak in 1900, the movement spread throughout Europe and even to the United States, South America and Australia. Named in other countries after its major artists, magazine titles, names of companies or referring to something new and young or characterized by a rejection of historical styles, perhaps the most amusing name was used in France, where it was also known as "le style nouille," or the noodle style! Here in Poland where I live, it was known as the Secessionist style or Young Poland movement.



MAD ABOUT TIFFANY Tiffany Vase © 2011 Susan Hahn
Artist Trading Card 2 3/4" x 3 3/4"

Many Art Nouveau artists remain famous to this day: the celebrated posters of Czech lithographer and designer Alphonse Mucha (1860-1939) epitomized the Art Nouveau concept; Emile Galle (1846-1904) and Rene Lalique (1860-1945) of France and Louis Comfort Tiffany (1848-1933) of the USA were incomparable artists in glassware and jewelry; the English artist Aubrey Beardsley (1872-1898) was well-known for his wonderful drawings as well as Viennese painter Gustav Klimt (1862-1918) for his luminous paintings; leading architects included Spaniard Antoni Gaudi (1852-1926), whose fantastic buildings in Barcelona are still a major tourist attraction today; Charles Rennie Mackintosh (1868-1928) was a major Scottish architect, designer of interiors, textiles and furniture, watercolorist, sculptor and leader of the Glasgow School; here in Poland painter, writer, theatrical designer and stained glass artist, Stanislaw Wyspianski (1869-1907), brings visitors to the beautiful city of Cracow to see his works.



▲ Tiffany Studios, New York
Pond Lily Library Lamp, 1900-1910

Leaded glass, bronze
H: 26.0 in. (66.0 cm); Diam: 18.75 in. (47.6 cm)
N.86.IL.18a,b
Courtesy of The Neustadt Collection of Tiffany Glass, New York

While Art Nouveau represented a more widespread adoption of “beautiful” design and turned craftsmen into artist-designers, it still accepted the value of the machine and mass-production (unlike the Arts and Crafts Movement) and took advantage of contemporary technological innovations. However, by WW I it couldn’t keep pace with the more streamlined design processes and materials and succumbed to the Art Deco Movement.

As a paper artist, I still find inspiration from Art Nouveau design. I am always awed by the Franciscan Church in Cracow where Stanislaw Wyspianski’s Art Nouveau stained glass windows and wall decorations are stunning. The transept and nave are covered with pastel-colored lilies, roses, pansies and nasturtiums which seem to grow out of bands of geometric designs that underline the architecture of the church. A few years ago I photographed one section of the wall and cut my own version of the nasturtiums in black and white without the geometric background patterns.



▲ A section of a wall in The Franciscan Church in Cracow, Poland
by Stanislaw Wyspianski.
Photograph by Sue Throckmorton.



Nasturtiums © 2011 Sue Throckmorton ▶

While taking my cat to the vet one day in Warsaw, I noticed a copy of an Art Nouveau poster on the wall of a woman with various cats and dogs advertising a veterinary clinic in Paris drawn by Theophile Steinlen c. 1905. Loving to cut out cats, I found a picture of the poster on the Internet and cut my own version replacing the wording with a chest and leaving much to the viewer's imagination.



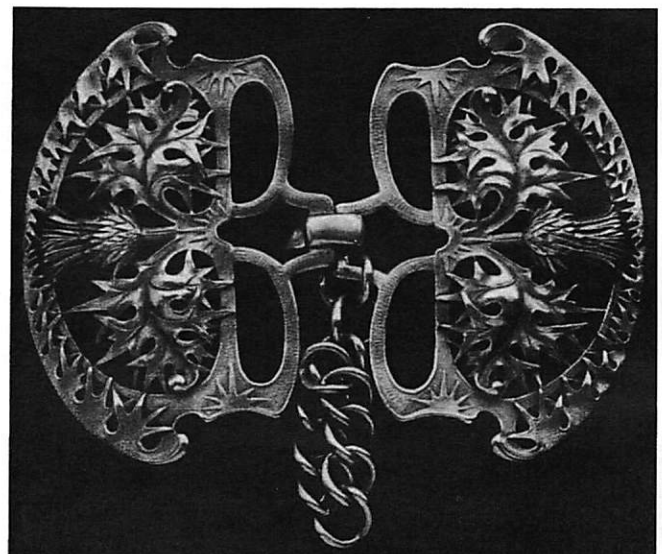
▲ Art Nouveau poster of a woman with various cats and dogs advertising a veterinary clinic in Paris drawn by Theophile Steinlen c. 1905.

Again on an Internet site devoted to Art Nouveau jewelry, I found an interesting silver thistle cloak clasp, made by French artist Antoine Bricteaux c. 1900. I liked the thistles so much that I decided to incorporate them into an Art Nouveau-ish picture I was cutting. I also added favorite themes of the Art Nouveau period: butterflies and fairies. (and converted the fairies' wings into butterfly wings).

(Ed. Note: Sue's round papercutting depicting the thistles, butterflies, and fairies can be seen on page 13.)

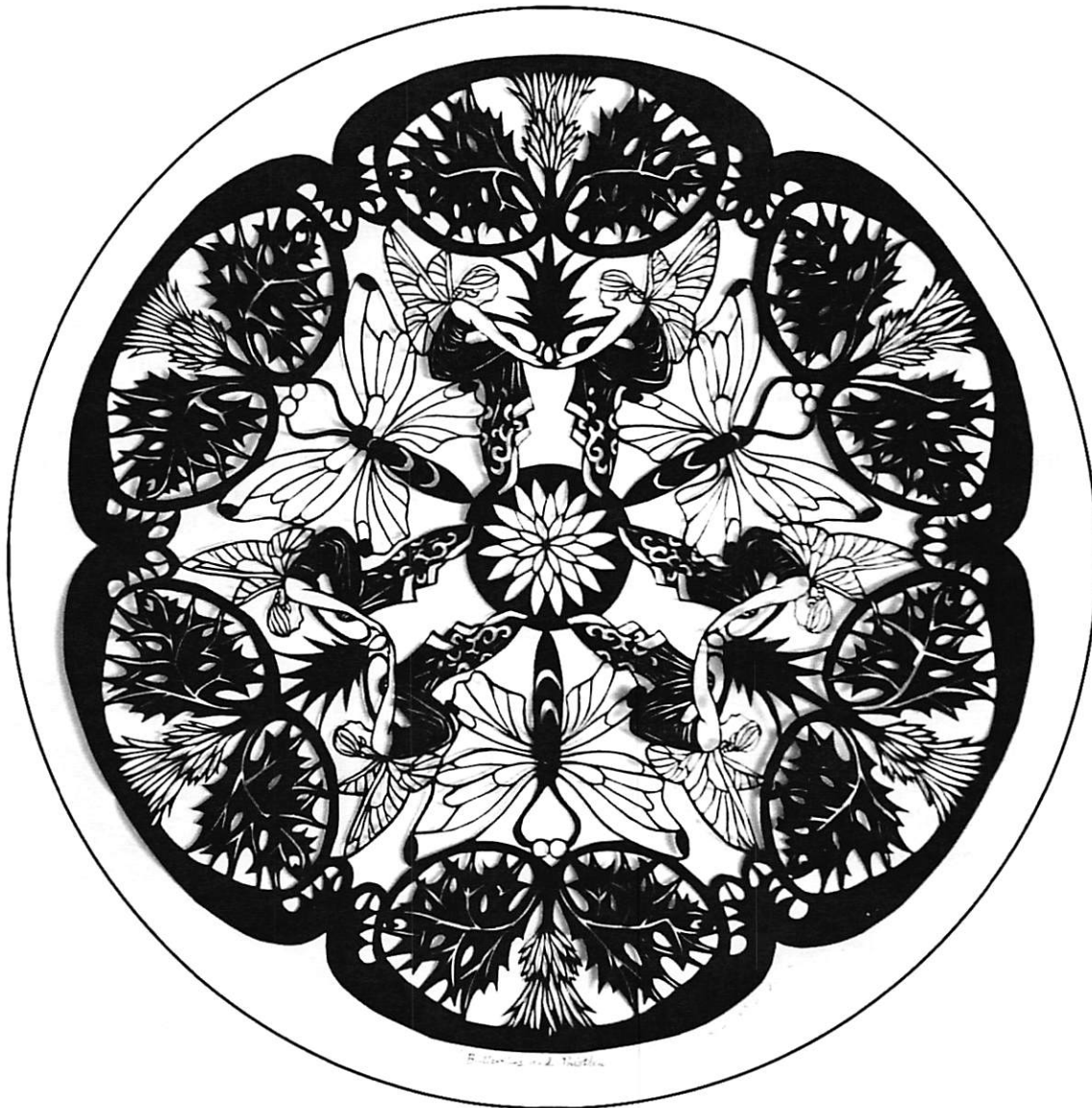


▲ CATS AND DOGS © 2011 Sue Throckmorton
Sue Throckmorton's cutting was inspired by the Art Nouveau era poster, left.



▲ A silver thistle cloak clasp, made by French artist Antoine Bricteaux c. 1900.

Art Nouveau ...broke down barriers between fine art and applied arts... Thus, Art Nouveau was applied to not only painting and sculpture but also to... jewelry, pottery, metalwork, including household silver and domestic utensils, and textiles.



▲ UNTITLED © 2011 Sue Throckmorton

The butterflies, fairies and thistle are inspired by Art Nouveau themes.

I hope you like these pictures and will find inspiration too from the work of the artists from the Art Nouveau period. I think their sinuous, flowing forms are perfect for papercutting.

Dover Publications which has a huge catalogue of archival pictures which are copyright-free, has a number of books devoted to Art Nouveau art and illustration. They could provide you with many ideas and get you started. The initial at the beginning of this article was taken from their Treasury of Authentic Art Nouveau Alphabets, Decorative Initials, Monogram, Frames and Ornaments. Their website address is: www.doverpublications.com.

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ART DECO - Stylish Modernism

By Pat Stuntz

Art Deco is an eclectic artistic and design style that began in the 1920s and flourished internationally throughout the 1930s, into the World War II era. The style influenced all areas of design, including architecture and interior design, industrial design, fashion and jewelry, as well as the visual arts such as painting, graphic arts and film. The term "art deco" first saw wide use in 1966, after an exhibition in Minneapolis that celebrated the *1925 Exposition Internationale des Arts Décoratifs et Industriels Modernes*.

Art Deco's bold, linear symmetry was a distinct departure from the soft pastels and flowing asymmetrical organic forms of its predecessor Art Nouveau. The structure of Art Deco is based on mathematical geometric shapes. It was widely considered to be an eclectic form of elegant and stylish modernism, being influenced by a variety of sources. The ability to travel and the archaeological excavations made during this time influenced artists and designers, integrating several elements from countries not their own. Among them were the arts of Africa, as well as historical styles such as Greco-Roman Classicism, and the art of Babylon, Assyria, Ancient Egypt, and Aztec Mexico. Art Deco also drew on Machine Age and streamlined technologies such as modern aviation, electric lighting, the radio, the ocean liner and the skyscraper for inspiration.



FOLLIES 1 © 2011 Suzanne Sliva

Erté's art was said to be a strong influence on the elegance of the 30s in Hollywood.

Some of the century's most significant artists, such as Pablo Picasso, Fernand Leger, Sonia Delaunay and Wassily Kandinsky, produced work in the art deco style, as did many designers of furnishings, textiles, jewelry, and advertising. One of the most famous designers was Romain de Tiroff (23 November 1892 – 21 April 1990), a Russian-born French artist and designer known by the pseudonym Erté, the French pronunciation of his initials, R.T. He was a diversely-talented 20th century artist and designer who flourished in an array of fields, including fashion, jewelry, graphic arts, costume and set design for film, theatre, and opera, as well as interior decor.



FOLLIES 2 © 2011 Suzanne Sliva

Exposure in Erté's early childhood to Persian and Indian Miniatures plus Greek vases influenced his style.

Art Deco experienced a decline in popularity during the late 1930s and early 1940s, but enjoyed a resurgence in the 1960s with the Minneapolis exhibition. It continued with the popularization of graphic design in the 1980s. Art Deco has had a profound influence on many later artistic movements, such as Memphis and Pop art.

Poultry Parade

Spring Chickens (and Roosters!) Strut Their Stuff



BLACK ROOSTER © 2011 Trudy Kauffman



UNTITLED © 2011 Angela Mohr



UNTITLED © 2011 Angela Mohr



HEN AND CHICKENS © 2011 Hae Yong Kwon
13" x 15"

Papercuts on EGGS

By Linda Peck

A Bit of History...

Easter marks the start of spring and new beginnings. The egg is widely used as a symbol of the start of new life, just as new life emerges from the egg when the chick hatches out. Easter eggs or spring eggs are very special and are often given to celebrate Easter or springtime. They are given as a token of friendship, love or good wishes. For centuries, eggs have played a critical role in many customs and traditions. The egg is a pagan symbol of the rebirth of the earth in celebrations of the new year and spring equinox. Sculptures on walls dating as far back as 2,500 years show people carrying eggs to the King.

Decorated eggs are used in many religious cultures to represent new life in a variety of beautiful and different decorative techniques. Along with scherenschnitte, it is thought that the German immigrants brought the tradition of Easter baskets, the idea of coloring and hiding Easter eggs to America in the 19th century.



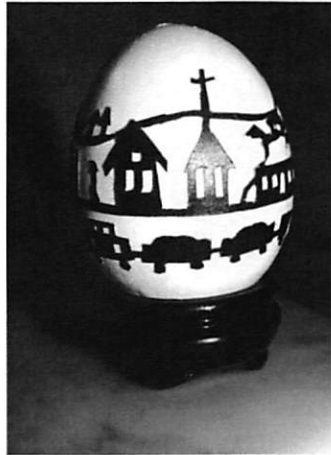
▲ A decorated egg pitcher made for Steve Woodbury by a friend.

Papercuttings on Eggs...

To start, try to choose smooth eggs without rough bits of calcium and don't have thin shells. They are prepared by first blowing the egg out. I make two holes, one on each end of the egg, then insert a long needle or wire to pierce the inside yolk, stirring the contents well. You may want to dye the eggs before they are blown out. I have colored eggs with the dyes that are used to make pysanky eggs. They can also be painted with acrylic paints or any other kind of permanent coloring.

The eggs should be washed out with a white vinegar and water solution, half of each. The eggs need to be dried out. They can be placed in a paper egg carton for a few days.

Keep in mind that your design must conform to the convex shape of the egg. Some large designs may wrinkle. It is good to use a light weight paper such as origami or something similar. A measurement can be done by placing the egg on the back side of the paper then drawing around the outside of the egg.



▲ VILLAGE EGG
© 2011 David Reichard



▲ A sampling of decorated eggs by Linda Harrill Peck on display at the PA Snippings, 2011. Photograph by Patty Kile

After cutting, your paper design can then be applied to the egg with a coat of metylan cellulose adhesive or wheat wall paper paste using a brush, cotton swab or your finger. A teaspoon of wallpaper paste mixed with water and placed in a small jar will keep up to a year in the refrigerator. It may help to position the cutting with a craft knife before the paper softens from the paste and begins to stick to the surface of the egg. The papercutting is very fragile at this point, so care must be taken if you are trying to move the cutting. The excess adhesive can be carefully daubed away with tissues or a soft absorbent paper towel.

When everything is thoroughly dry, you can spray the egg with clear varnish to protect it. I use a brush to apply an acrylic varnish which dries very quickly. To use a spray varnish you can use a wooden stick punched into a styrofoam plate to hold the egg. Use spray varnish very sparingly to avoid drips and runs.

If you wish to hang the egg on a ribbon, make the hole large enough to insert a small piece of wood sideways with the ribbon attached. Brown eggs may be used and look very attractive with different colored papers. Experimentation with different papers and designs along with imagination hold no limits.

Sources:

I purchased metylan cellulose at our local Sherwin and Williams Paint Store.

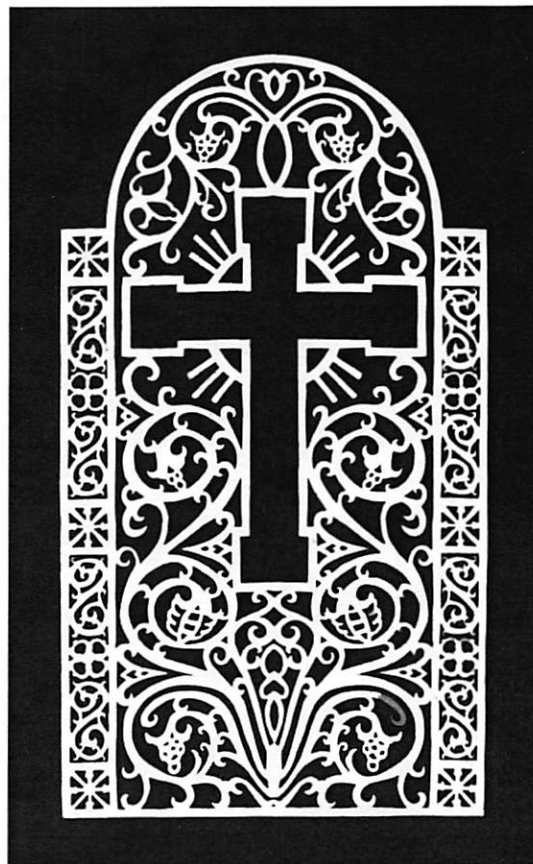
Wheat paste was purchased at another local paint supply hardware store.

Methyl cellulose can be mail ordered from Dick Blick Art Materials, www.DickBlick.com

The Ukrainian Gift Shop, Inc. carries egg blowers, egg stands, dyes, etc. www.ukrainiangiftshop.com



▲ UNTITLED DECORATED EGGS © 2011 David Reichard



▲ PARADISE CHAPEL FRAME © 2011 Joli Miller



▲ UNTITLED DECORATED EGGS © 2011 Susan Duvall

Green Mountain Produce and Papercuts

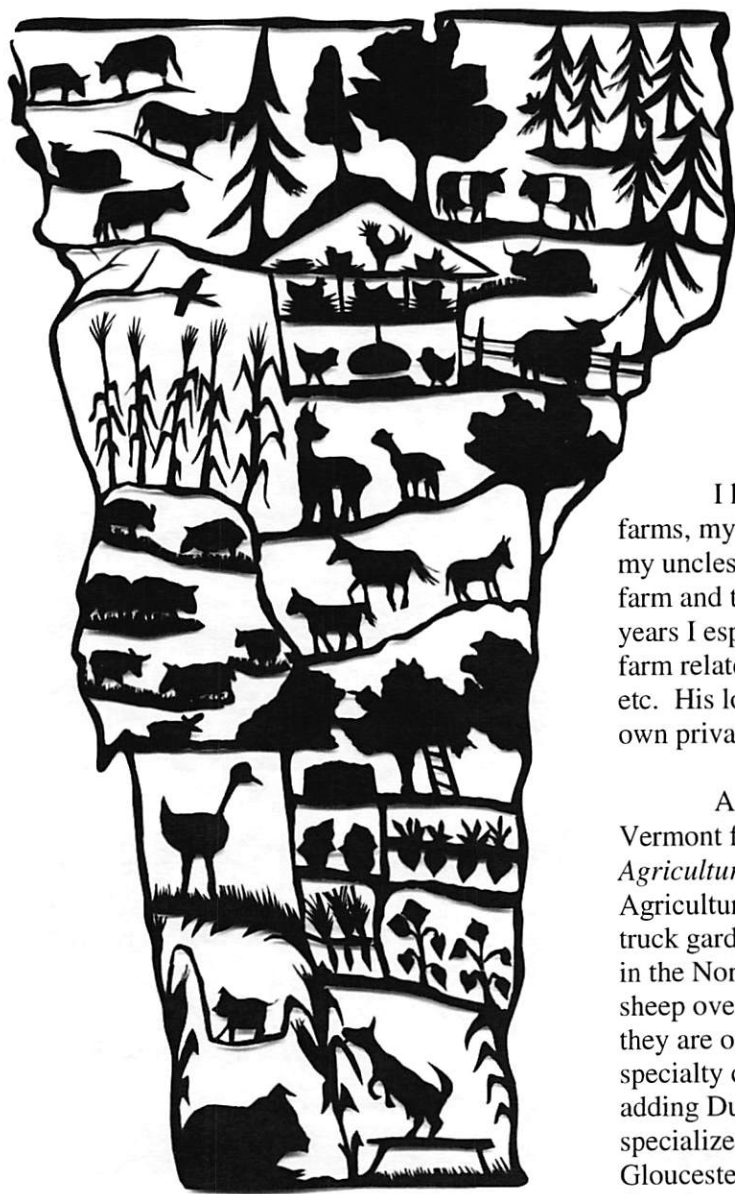
By Carolyn Guest

Agriculture in Vermont has been greatly impacted by its rugged geography and climatic challenges. West of the green mountains and along the Connecticut River valley there are wide open fields, most everywhere else is hills or mountains, giving us more grazing or pasture land than crop land. Early settlers were able to graze a few sheep and cows, keep some poultry and work their land with oxen. The settlers would work to produce products to take to Boston or Portland to trade for supplies. Early products were pot ash, geese, turkeys and flax or wool. By the mid 1800's Merino sheep had been introduced to the US via an ambassador to Spain who had a farm in Addison County. At one point we produced more wool than any other state in the Union. Winters are long and hard, hillside farming was hard work. With the railroads, it became easier to transport product and produce longer distances giving the opportunity to market dairy and maple products further from home. This opened up our Dairy industry, by the mid 1900's three counties in Vermont produced more fluid milk than the remainder of New England. My father's family was one of many multi-generation farms in our area.

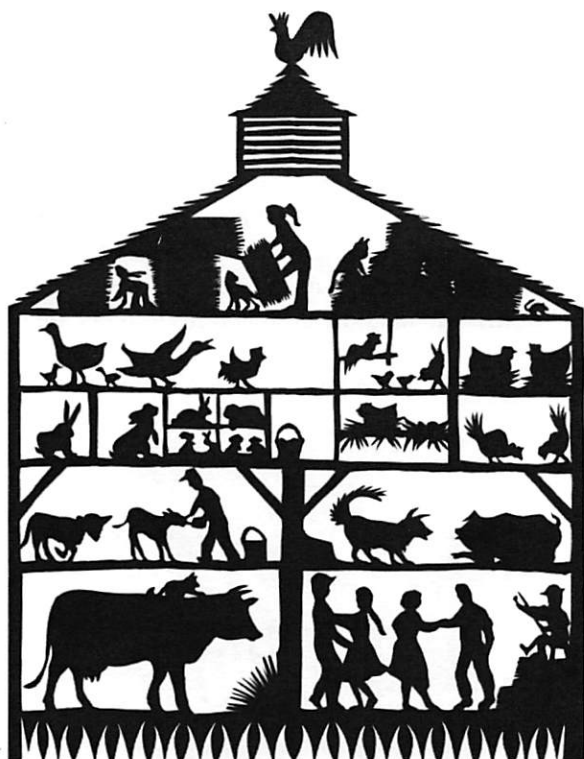
From the time my dad bought his farm in 1945 to when he sold his cows in 1963, the number of dairy farms in Vermont dropped over 50%. During this time he and his four brothers each farmed within three miles of the farm they grew up on. In the 40's and 50's the neighborhood farmers were as dependent on each other for help and sharing of equipment as for celebrations and entertainment. Box socials, visiting (stopping in at a neighbors), kitchen junkets (a dance in the kitchen, all the furniture was taken or put against the wall, some set up with a fiddle or other instruments to provide music for a dance...this was for all ages) and barn dances at a neighbor's home still provided respite from the hard work and long, hard winter (and following mud season....the season before spring).

I loved to listen to my parents tell about growing up on their farms, my grandmother telling about her early years and the tales of my uncles. We could walk through the pastures to get to Grandma's farm and then via the dirt town road to the other farms. Over the years I especially loved listening to my dad when we encountered farm related things, equipment, animals at the fair, museum exhibits etc. His love of these things was infectious; it was like taking your own private guided tour into the past.

As a papercutter, I have chosen to include snippets of my Vermont farming heritage into my papercuttings. In the *Vermont Agriculture* papercutting, I wanted to reflect the diversity in Vermont Agriculture by including the Emu's, Llama's and more prevalent truck gardens with the traditional farms. I placed the timber industry in the Northeast, Morgan horses near where they were first breed, sheep over in the lower Champlain Valley of Addison County where they are once again being raised but this time for the milk to make specialty cheeses and the cows in Franklin and Orleans Counties but adding Dutch Belts in honor of the Farmer from Albany who specializes in rare breed animals. He also has Line Backs and Gloucestershire Old Spot pigs. Vermont Agriculture is once again on the rebound with farmers working hard to diversify and an increased interest in organic, high quality, and local products.

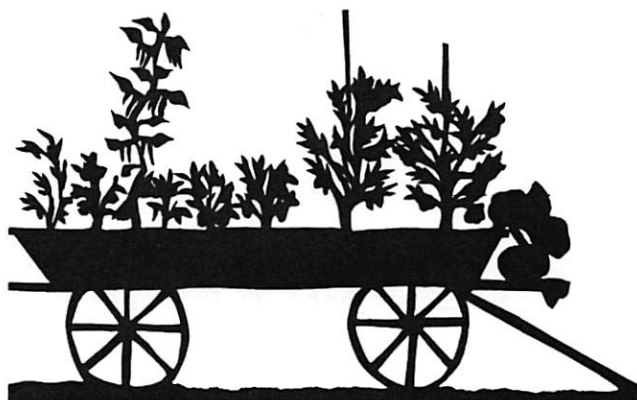


VERMONT AGRICULTURE © 2011 Carolyn Guest



BARN ADVENTURES © 2011 Carolyn Guest

One of my favorite play places as a child was in the barn: the animals, building hay houses with my younger sister, and an occasional barn dance. What I didn't like was the gander. Dad occasionally traded something for a pair of geese or some rabbits. The ganders always liked Dad but I would get hissed at or chased!



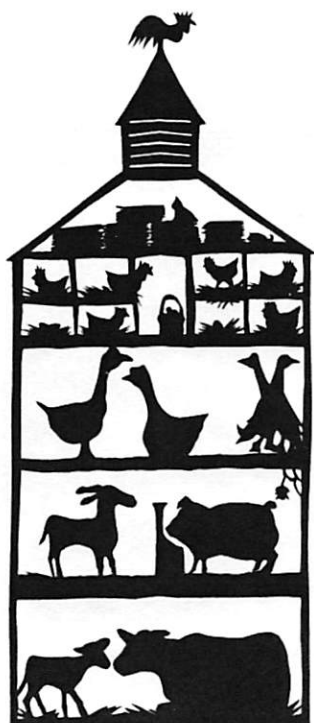
RAISED BED GARDENING © 2011 Carolyn Guest

One spring we had a late frost in June and an early frost in mid August, I told my husband we were going to have to plant the tomatoes and other more fragile produce in a wagon we could bring into the barn on cold nights so I would no longer have to blanket the garden (and un-blanket it in the morning)....this is as close as I got!



BY THE PASTURE GATE © 2011 Carolyn Guest

Up by the bar gate stood a brush row at the edge of the pasture. Sometimes we would see a wild animal in with the cows. The tree lines along the edge of the field always bring me back to a time when we had more open fields.



SOLSTICE DAWN
© 2011 Carolyn Guest



FARM PICNIC © 2011 Carolyn Guest

In the spring the first step in planting was picking stone. Dad had a "stone boat" he hooked on behind the tractor and anyone old enough to pick up any size stone came out to help pick stone after he made the first pass through with the plow. Stones would be piled down near the brush row at the edge of the Sugar Bush. At lunch time Mom would bring up a picnic lunch and we would all take a break. Dad loved his time with his babies and family, Mom attempted to teach us things like doing cartwheels and hand stands.

Generations Learn From Each Other

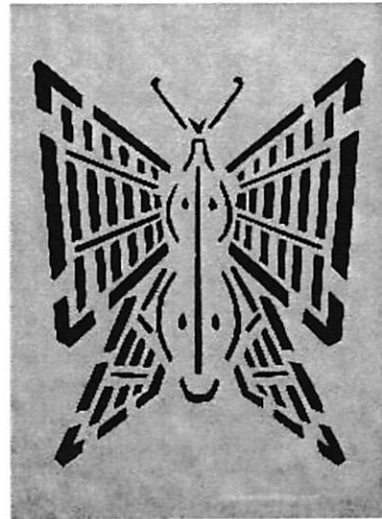
by Dorothy Buchanan

Whatever your interest or hobby-- pass it on. Especially from one generation to another, many times the chicks are teaching the hen. Over the years I've developed two hobbies that are totally unrelated.

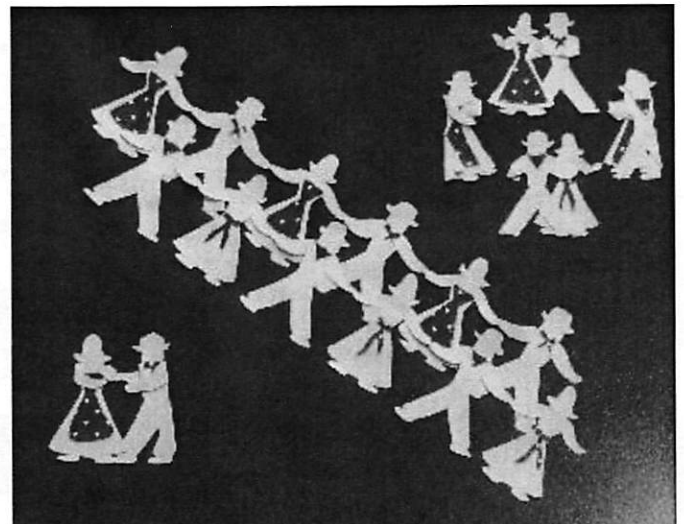
The first, music and dance, came through my teen age children. I was the chauffeur to take them to folk dance events. I soon became interested and joined in the dance. Then that led to playing the music, when my son taught me how to play the lap dulcimer. That led to my becoming a folk musician playing and teaching the dulcimer, both hammered and lap. I've shared this in the papercutting community by playing the hammered dulcimer at the Montreat Collection, and at Sequanota.

The other hobby is paper cutting, which started as a one evening adult class at a community center. I have never stopped. I was teaching an Elderhostel class when I learned about GAP. Of course I joined and participate in most of the events. I've shared the art of papercutting with many people, and my grandchildren.

Combining my interest in music and paper have produced many interesting results. I used the shape of the instruments to design my logo, "Dulcify", and also use it for my e-mail address. When my son decided to put together a book of original dance calls, I designed the cover "*Contras, Squares and Rounds*".



DULCIFLY © 2011 Dorothy Buchanan
Dorothy Buchanan's logo

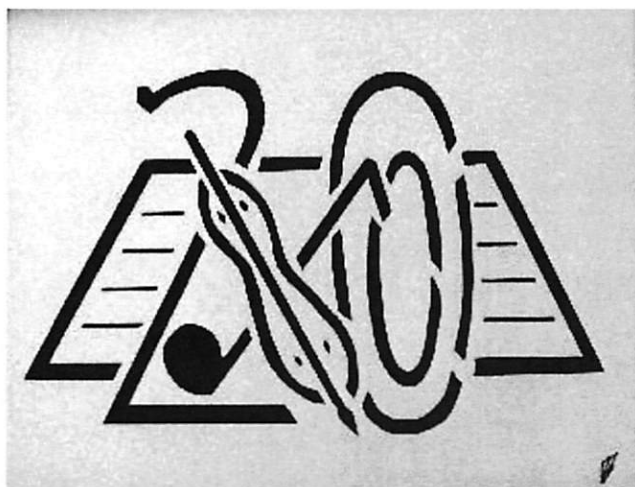


▲ CONTRAS, SQUARES, AND ROUNDS
© 2011 Dorothy Buchanan

◀ DULCIMER LADY © 2011 Dorothy Buchanan

I've been able to share my papercutting interest with my music friends. I've been helping at the Buckeye Dulcimer Festival every year for the last 20 years. I cut window shades for the dining room windows, using the various instruments for a pattern. I have also contributed a papercut for the Scholarship raffle. This year I wanted to do something very special for the 20th year. I was working on it when my 12 year old granddaughter asked what I was doing. After she heard my explanation, she sat down and came up with this great design that I really liked. I made this cut for the director and also a bouquet of individual flags that can be purchased for a donation to the scholarship fund.

Sharing and passing on your interests and hobbies enriches your own life and the lives of others.



▲ Dorothy Buchanan cut the logo, above, which was designed by her granddaughter for the twentieth anniversary of the Buckeye Dulcimer Festival. Below, a bouquet of paper flags with the logo was used for the scholarship fund. ▼



Easter Lily Reflections

By Alice Helen Masek



This Easter Lily is designed for use at Easter, either on its own or at the end of the "Garden of Lent" series of cuttings.

The lily in the photos is 15 feet tall by 9 feet wide, cut from one piece of white Photo backdrop paper. It was drawn, cut, and installed on fishlines taped about every eight inches up the back vertically and strung to a dowel at the top. Some areas at the bottom were taped to the wooden wall for support. It took the artist, Alice Helen, six hours to do this whole process without help from others, so it could be completed more quickly by a group.

Alice Helen says: "In my own church, I asked the congregation 'What do you think is symbolized by the large Easter Lily stalk?' and they responded 'the Resurrection!' I continued: 'Yes, but if the large stalk stands for the resurrection of Jesus, what about the smaller one?' (They seemed a bit stumped.) I continued: 'I invite each of you to think about what this second Easter Lily stalk may signify in your life right now, what may be sprouting up, or re-growing in your life -- watch for it, this Easter season!'" (There seemed to be general appreciation, but nobody came to me later to identify their new growth, so I cannot promise how effective this was.)

PERSONAL

Papercuts

By
Sue Throckmorton



Birds for a Bell

This story comes from former GAP President Kathy Reed.

My mother always admired beautiful needlework, although I only remember her actually working at a few pieces of crewel embroidery and cross stitch because of other demands on her time. So when her health was failing, I thought I'd cheer her up and get her interested in a needlepoint project. I ordered a floral bell pull design by an English company and mailed it to her from overseas where I was living. I did not realize the complexity of the project or how my mother's poor health would limit her ability to work at it. She was pleased at the thought, but unable to manage it, much to her disappointment.

Even after Mom passed away, I kept the needlepoint kit in my closet. Then I remembered my friend Wanda who often emailed from Florida of her love for needlework and making things for other people. She couldn't sit still without a needle and floss in her hands to keep her busy. So, I asked if she would be interested in trading one of my papercuttings for her time and skills to finish the needlepoint. She didn't even know what a papercutting was, but replied with an enthusiastic YES!

After sending her the bell pull materials, I proceeded to show her images of my papercuttings and explain what is involved. Wanda agreed that she would keep a record of her time involved doing the bell pull and requested that I make her a papercutting featuring Floridian birds. That theme would not be easy for this western Pennsylvania resident, but, fortunately, Wanda sent lots of photographs and a list of birds and plants that she saw every day. Long leaf pines, magnolia and crepe myrtle trees, hibiscus, sago palms, sawgrass and pampas, mockingbirds, egrets, ibis and herons of all types, eagles... Consulting her pictures and Pederson's North American Bird Guide, I began to sketch.

In what seemed like only a month or two, Wanda let me know that the bell pull was complete and stretched and it all took only 254 hours! Only?! I decided I should expand my idea to make a triptych, more worthy of trading for so much of Wanda's effort. But as the GAP President's duties and other commitments ate away portions of my time, the triptych project stretched out across two years with many, many interruptions. Finally, in the spring of 2009, I finished each 9" X 14" panel of 5 layers each (3 layers of continuous cutwork separated by two layers of "foggy" vellum). With the 16" X 31" framing complete, we drove the "Feathered Fantasy" to Florida to present to my friend.



I never expected to turn yarn into a papercutting, but the bell pull now hangs in my living room, and will eventually be given to my sister and niece who, like my mother, also admire beautiful needlework. Wanda has hung the "Feathered Fantasy" triptych in her living room, and has directed interested friends to inquire with me about other commissions.

I'm sure you'll agree that Kathy's papercutting was more than "worthy."

It's such a beautiful piece.



▲ Detail from the needlepoint bell pull by Kathy Reed's friend Wanda. The finished bell pull measures 7" X 40".

Photograph by Bob Reed.



FEATHERED FANTASY © 2009, 2011 Kathy Trexel Reed
The original panels consist of three layers of continuous cutwork separated by two layers of "foggy" vellum.
16" X 31"

ARTIST TRADING CARDS

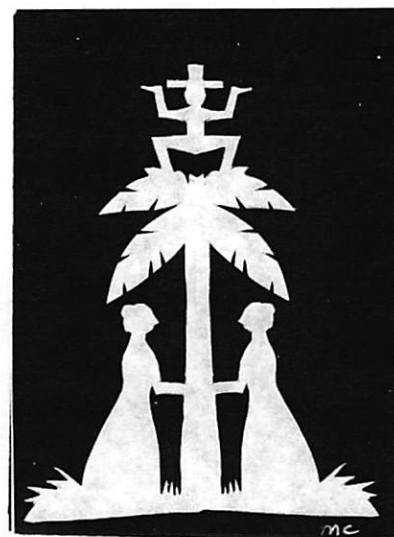
Moderated by GAP member Susan Hahn, artist trading cards are an enjoyable way to exchange small cuttings based on specific or open themes. The themes change monthly. The diminutive cards generally measure about 2 ¾ x 3 ¾ inches and are a creative way to share papercuttings. **Those wishing to join in the trades are encouraged to contact Susan Hahn at behssh@olypen.com and visit the website at www.papercutterstrade.org.** Below is a selection of cards that are interpretations of themes inspired by the renowned storyteller Hans Christian Andersen.



© 2011 Susan Hahn



© 2011 Edie Johnstone



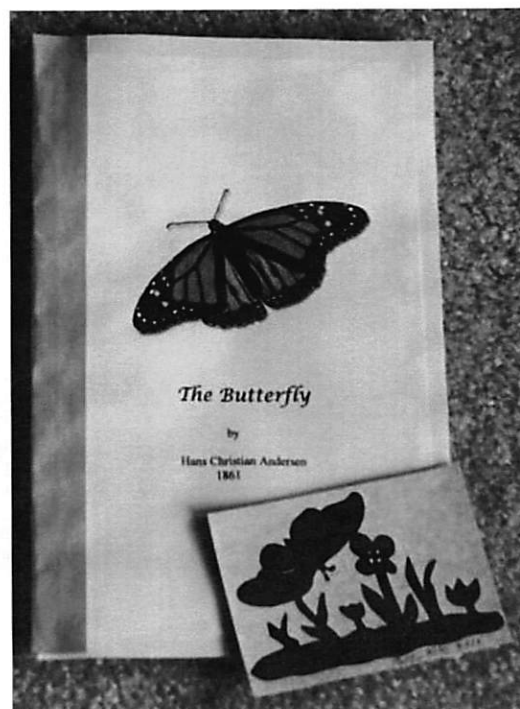
© 2011 Melissa Clark

"Hans Christian Andersen's imagination was filled with a wealth of pictures that had to come out. They might emerge as fairy tales or stories,...or many other things. But they also became drawings, collages-or paper cuts."

From the book *H.C. Andersen PapirKlip*
by Johan de Mylius © 2000 Aschehoug Dansk Forlag A/S



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THE BUTTERFLY
Book and Artist Trading Card © 2011 Patty Kile

My Papercutting Journey: From the Personal to the Political

By Mindy Shapiro

As a kid at summer camp I became enamored with leathercraft. I had an amazing teacher who taught me how to carve and bevel and discouraged much stamping. So from an early age, I learned the importance of creating a complete design before drawing it on a piece of leather. I worked with leather until my early 20's when, as a vegetarian, I could no longer justify it. When I stopped working in leather, I stopped doing art for 13 years.

In my mid 30's after suffering from much back pain and some depression, a healer suggested I do art. I thought it was a bizarre suggestion but took it to heart. In December 1995 I attended KlezKamp, a Yiddish folk camp held in the Catskill Mountains of New York State. KlezKamp is filled with klezmer musicians and lovers of Yiddish culture. In addition to workshops on language, food, writers, and dance, there is always a papercutting workshop. I took the workshop and have been cutting ever since.

I had a wonderful teacher, Galia Goodman. Her technique includes using different colors of paper under the design. The first cut I did was a menorah surrounded by the moon cycle on either side. Once I left KlezKamp, I just kept cutting and within the year, people started to commission me for pieces. I did a few craft shows, made some cards. I also was hired by a company to design seder plates and other Jewish ceremonial objects. I also began teaching papercutting in the Philadelphia area. It also helped that I had left my full time job in June 1995, which gave me time to papercut.

During this time I was still somewhat depressed and used papercutting to express my feelings. One piece I did in memory of my mother, used a few lines from the Psalms "I lift my eyes to the mountains. From where does my help come? It comes from G-d, Creator of Heaven and Earth". In fact the papercut was accepted into an exhibit of art work on the theme of Loss from Cancer at the Arthur Ross Gallery at the University of Pennsylvania.

In 2000, I took a job, in 2002 I got married, and in 2004 I had a baby. I did not get much cutting in until I left the job in 2007. I did have occasional commissions but my time was very limited. I am happy to say I have been busy cutting since I left my job. I

designed a simple website last year and I have also been teaching again.

Much but not all of my work is Jewish papercutting. I might use a Hebrew text or Judaic iconography. Last year, I was particularly interested in the Hamsa- the hand.

For the past three years, my synagogue has hosted a fundraiser for an organization called Darfur Action Alert, which works with those homeless and needy in Darfur as a result of the conflict between the

For Sudans's government and the rebel groups, the fundraiser is a win-win. Women donate clothes they no longer want and the community is invited in to take whatever they want. The cost is \$20 per person and if you are low income, you can come for free. We have found that women have plenty they want to get rid of in their closet and everyone has a great time picking out a new wardrobe for \$20 or even for free. This year, one of the organizers asked me to create a papercut for use on the flyer. She has an idea that the image should represent our integrated neighborhood. I took on this challenge and created a papercut that was very different than my usual style in that it also incorporated collage. I drew on the use of color I had developed over the years and the result was a vibrant piece of art.

We also made prints to sell and next year we will create more projects based on my design with all proceeds going to the Darfur Action Alert.

As I continue to create papercuts, I hope I find many ways to use them to help the world become a better place. Then they will become much bigger than just the cut; they will bring joy to others and hopefully raise funds and awareness for important political causes. My website is www.personalizedpapercuts.com

(Ed. Note: A close-up view of Mindy's papercut can be seen on the back cover.)





PAPERCUTTER PROFILE

Richard Schuchman

I started out in the art departments of silk screen and offset printing, but when I saw a help wanted ad to work at WDW in Orlando, I jumped at the chance. I had no idea what silhouettes were, only that I'd be cutting them freehand, and after a 2 day training session, practicing from profiles on slides behind Main Street, it was sink or swim. Well, three of us started in the French Pavillion in EPCOT - I was the only one to "graduate" to Main Street and Liberty Square in the main park, where I cut countless portraits for over six years. It took some time to perfect and master the art, and I'd say my first one or two years were



definitely formative ones. By the end of my time there, though, I could cut a pair of identical twins, mix them up, and have the mother be able to tell which was which by a subtly fuller lower lip or maybe a slightly recessed chin. Just shows you what doing something day in and day out over and over for years can help you achieve!

Beyond the portraits, there was one artist, Alex Skordos, who did simple cut paper scenes. The



bell of "creative opportunity" started ringing and it wasn't long before I filled my "between portrait" moments with dreaming up, designing and cutting

my drawings out of paper. In high school I wanted to get into illustration, and here was a new medium and a job situation that allowed me to draw and doodle whatever I wanted - as long as I eventually cut it out of

paper. So I began to test the limits of paper, to see how close I could get to a pen and ink look; to begin experimenting with multiple layers, colored papers and larger sizes. I started out using the traditional long handled scissors, but for my larger more intricate cuttings I started to use Exacto knives and doing my own work at home where I could lay designs out on a table to work on them over a period of weeks.



I did an unusual cutting of Cinderella's Castle that has a funny story how it was created. I did my own photoshoot around Disney one day, taking pics I thought I could work into paper designs that guests would be interested in as souvenirs. One was of the castle, but it's a side view showing the moat and bridge. So I cut it out, lots of detail, and my supervisor freaked out. We were only selling our scenes for about \$10 at the time and he thought (rightly so) that we should get more money for more intricate pieces. So he faxed it over to the front office to get approval.



Well, when he faxed it, he kept it mounted on the cardboard and a funny thing happened - it went REALLY SLOW through the fax on our end, but normal speed on the fax at the office, the end result being something like taking the castle and transferring it to a piece of Silly Putty and stretching it out. The office, of course, had no idea and got this 1 1/2 foot long silhouette through their fax and thought THAT was what it looked like and replied, "Sell it for \$200! We'll get it matted and framed!", which seemed a little over the top for my decent, yet humble cutting.

Anyway, short story long, we cleared it up and they showed me the elongated fax, which I then cut out FOR REAL (5" x 16") and had matted and framed and kept on display on Main Street for years.

Unfortunately, we were paid very little for the scenes we sold, receiving only a small percentage. Art for me (and most artists) is it's own reward and just seeing the final piece and feeling that sense of accomplishment was enough to keep me cutting creatively as

long as I was there. Eventually, however, I became disillusioned with my career choice (which had no room for growth), and I began looking for my "illustration" job. None were to be found, but I did see the same words "Adobe Illustrator" and "Photoshop" again and again and realized that computers were my next step, so I bought a computer and the programs, taught myself enough to get a job and 17 years later I'm pre-press manager in a flexo print shop.



I've just recently begun cutting again. After posting some of my portfolio online, I began to get great responses, not from my pencil or ink drawings, but from my 20 year old cut paper work. So I decided to look up the G.A.P. online, where I'd been a member in the early 1990's, and see if they were still around. To my surprise, I discovered they were alive and well with a relatively new museum and an even greater wealth of both domestic and international talented artists. It was



an easy decision to donate what I could to the collection and get back in the community.

A few years ago I took a day trip to Tarpon Springs and took photos with the express purpose of rendering them in pen and ink or ink wash,

but never did so. Now I've come full circle and am planning to work my drawings into cut paper again, only with a difference - my computer skills are helping

me to simplify and design the multiple layers necessary for the look I want that would have been next to impossible to do before. I can play with the colors, resize my layers and then print them out as a template to cut on. It's still a challenge sometimes, because I limit myself to designs that utilize full sheets of paper, no floating bits glued on. In my latest piece there'll be a section where a layer



in back weaves through the layer in front. I try to make the design come first and then worry about the "how to" later. To oversimplify it wouldn't be true to the art and, to me, technical problems are how I push my art. An obstacle overcome today is a technique I can use in a new design tomorrow and "pushing the envelope" benefits all cutters. After seeing all the great new work being done by GAP members in FirstCut and online, I regret the time wasted not continuing to cut and realize I have some catching up to do.

<http://www.box.net/shared/uanfnleiz4>

<http://www.box.net/shared/p3iv7a3jpe>



<http://rschuch.deviantart.com/>
m.schuchman44@comcast.net

Cuttings from the *PAST*

By Susan Hahn

Mourning Customs

Customs quite popular in the 1800's concerning the dearly departed would probably seem a bit macabre to us nowadays. Mirrors were covered immediately after a loved one in the home died in order to keep the deceased from becoming trapped in the glass. Clocks were stopped upon the death of a person so as not to bring bad luck to the household. Corpses were carried out feet first because if they were carried out head first, they could look back and beckon others to follow them into death. Small cakes, known as 'funeral biscuits' were wrapped in white paper and sealed with black wax and given to funeral guests as favors. Wreaths were made from the departed's hair, then framed and hung on the wall as a permanent memorial, or mounted in jewelry and worn during the customary 2 year mourning period. Flowers (and many of them!) were originally used during the wake to mask the smell of the corpse and cemeteries were built with gardens and parks for afternoon strolls and picnics among the gravestones! When photography came into vogue in the 1860's, it was customary to wait until after a photograph of the deceased had been made before burial could take place.

And of course there were the more artistic forms of respect, like the papercutting pictured here, circa 1820's. Its features include a double gravestone with urns, wispy trees with birds, a heart in the center- all surrounded with a floral border, also imbued with birds. This cutting memorializes the death of Mrs. Lois Hall with a hand-written eulogy transcribed as follows:

*L H A 69
Mrs. Lois Hall the wife of
Mr. Peter Hall Departed
This life the (?) day of
September aged 69
She died as we hope
Resigned (resigned) to the will of
God
They die in Jesus and are blest
How kind their slumbers are.*

There is also an inscription on the back of the piece, which is a little different than what appears on the front, as follows:

*L. H.
Mrs. Lois Hall departed this
Life the wife of Mr. Peter
Hall the (??) September
182_ aged 69. She died as one
trut_ _ to
the ? of God hear what
the voice from herein proclaims
_ is the for all the pious dear
Saviour of their names*

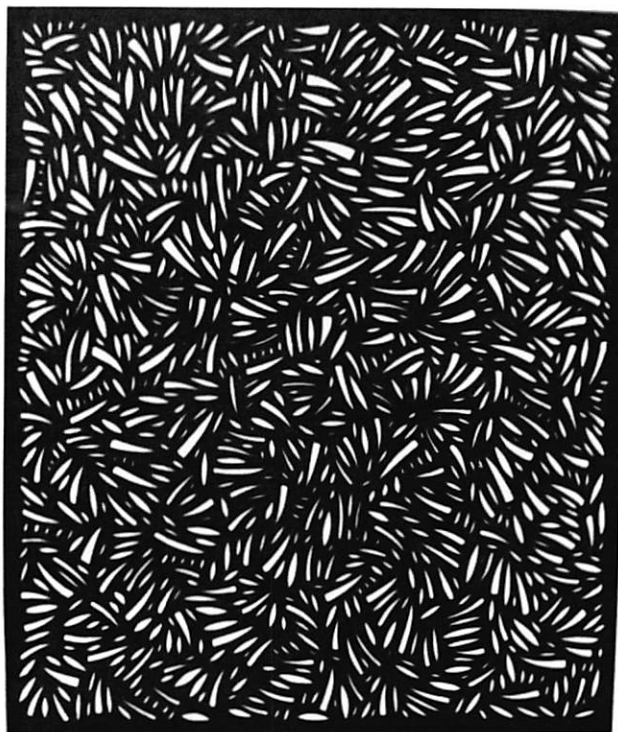
This small papercutting has some minor loss to some of the cuts, and is framed on black silk (of course!) in an 1800's frame that measures 8 5/8" by 6". Its place of origin is unknown, but is thought to be from the New England area of the United States.

(Many thanks to Peggy McClard of Peggy McClard Americana and Folk Art for the use of this piece in FirstCut. Visit her website at www.peggymcclard.com)





UNTITLED © 2011 Neil Haring
6" x 6 1/2"



UNTITLED botanical © 2011 Alan Sidman
8" x 10"

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.

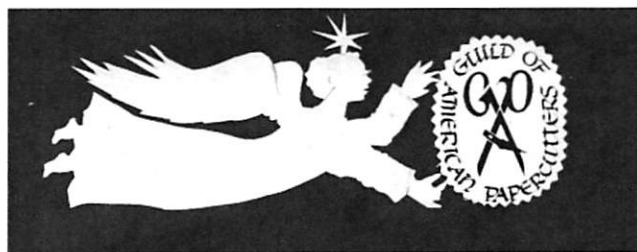
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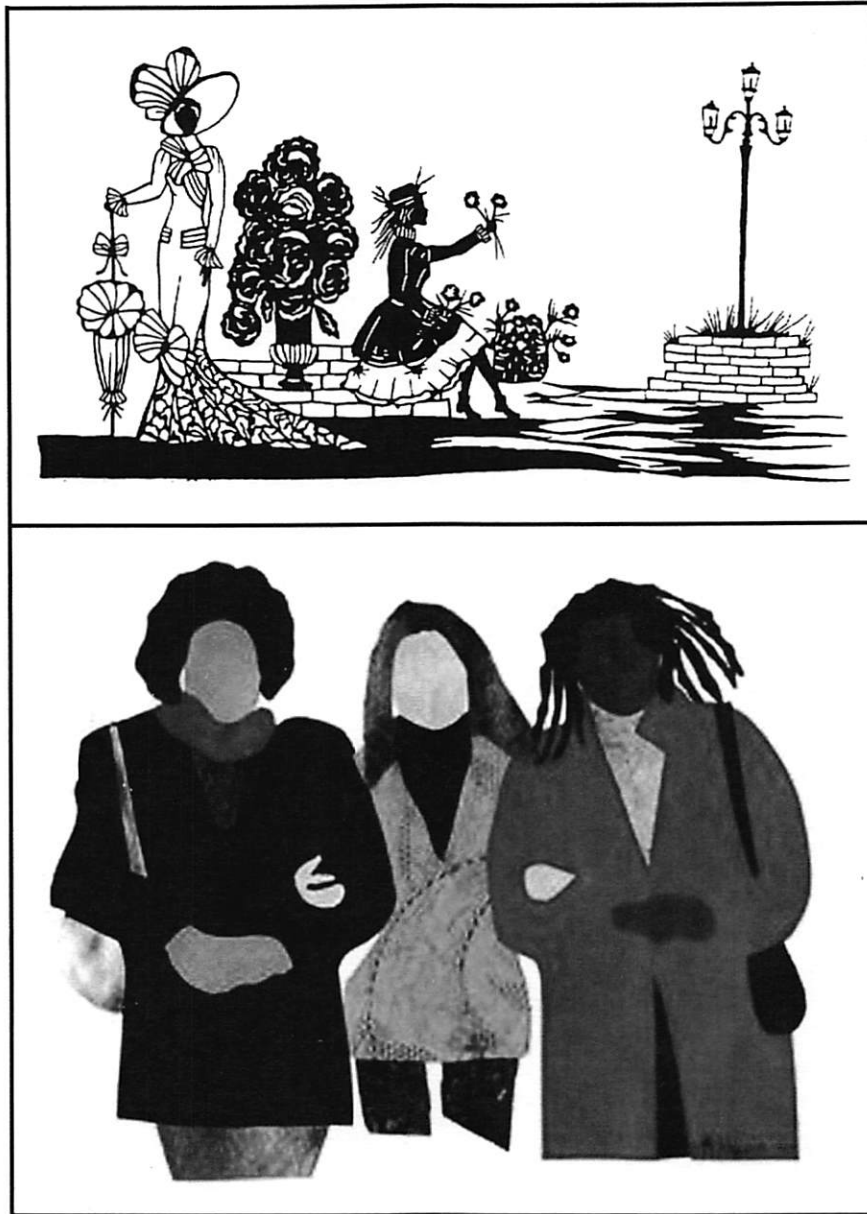
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