

FIRST CUT

Communication for Members of The Guild of American Papercutters

Volume 26

Number 3

Summer 2011





ENJOYING THE RAT RACE??? © 2011 Catherine Winkler Rayroud

Catherine Winkler's original 14" x 17" paper cut of the 4200 block of Bellaire Boulevard, Houston TX was used for a billboard.

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

President Marie-Helene Grabman has written a very important letter to GAP members, which can be found on page three. We have some exciting ventures ahead for the guild. Your participation will ensure that they are a success.

We also want to express our sorrow at the loss of GAP member Britta Kling, who has contributed much to our guild. Our heartfelt condolences go out to her family and friends.

Publications Staff Notes

This issue contains a variety of "themes" expressed in as many ways in papercutting. We have two articles on art and music in which you will see the diverse approaches done by our members, but you will also find out some interesting information about dance styles and jazz musicians. Symbols of America are sprinkled throughout the pages as well as many interesting projects that were created by our members. You will also find information about the new Gallery Shoppe and meet the staff who work behind the scenes to make it a success.

My special thanks go out to Naomi Hordes, Richard Schuchman, Alice Helen Masek, and Susan Throckmorton for contributing articles in the summer issue. Without the assistance of these very capable writers and artists, FirstCut would not be possible.

We are in continued need of contributing writers as well as images of papercuts sent either digitally or by postal mail. Please consider writing an article about a project, process, or profile that could be used in FirstCut.

Pat Stuntz,
FirstCut Editor



EAGLE © 2011 Gene Toutsis

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Front Cover:

SERENDIPITREE II © 2011 Gail Stan

Back Cover:

Top: UNTITLED Papercut by for Darfur Fundraiser
© 2011 Mindy Shapiro
Bottom: LIBERTY PREVAILS © 2011 Nancy Shelly

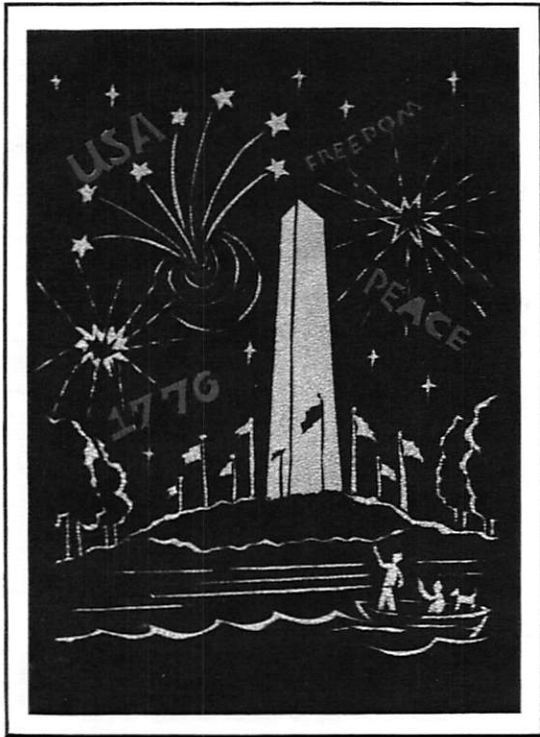
Member Homework

- 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, fishing
Summer: To be announced

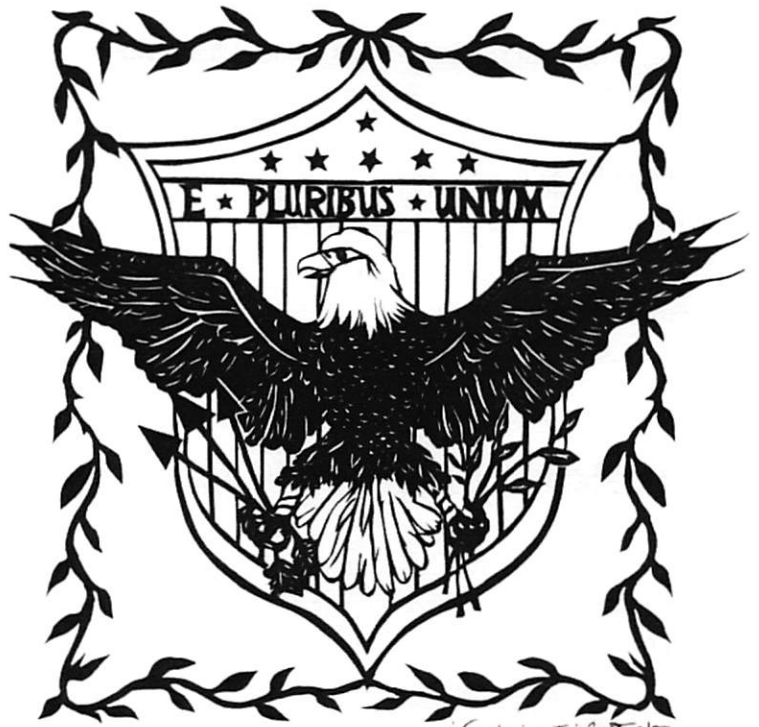
FIRSTCUT Deadlines

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

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



CELEBRATING OUR NATION © 2011 Sr. Clarice Steinfeldt



PATRIOTIC EAGLE © 2011 Sr. Clarice Steinfeldt

Celebrating Our Nation



UNTITLED © 2011 Kathy Trexel Reed



UNTITLED (fireworks) © 2011 Alan Sidman

Dear Friends of Papercutting.

We have some important events coming up. Please make sure you note these on your calendars!

Several GAP members have been working hard to prepare for our first, juried, International GAP Exhibition. Thank you to Catherine Winkler Rayroud, Andrea Martin and Pat Stuntz for all their efforts in planning and making possible a 2012 exhibition of member work at the "Papercutting Museum" in Vreden, Germany. This private museum owns 14,000 papercuttings, both antique and contemporary! YOU need to get working on your entry requirements. The first date to note is August 31, 2011. This is when Entry Form A is due back to Catherine. This entry form is your commitment to participate with 3 photos or CD files of some recent examples of your work. You will not need to have your entry picture cut until February 2012. We will be sending the work UNFRAMED but in VERY SPECIFIC European sized matting so the work can be put into the exhibition frames the museum owns. We are doing this to save money in shipping the work. We hope we can "break even" in charging everyone \$60 for shipping an unframed picture to the museum. (If you need to ship your picture framed – the charge will be \$140 due to the increased weight.) Please read the entry requirements VERY CAREFULLY. They are similar to the requirements of any important exhibition. Perhaps this is your first time with such rigid entry rules but Catherine and Andrea will help you understand just what is needed. Please email them with your questions: Catherine Winkler Rayroud: winklerart@att.net or Andrea Martin: andrearuthmartin@gmail.com

The GAP website also has the entry forms. Click on "Exhibition-Call for Entries" at www.papercutters.org I don't have any hesitation that our GAP members will "wow" the International critics! And, for any artist, this is a VERY IMPORTANT step for their artistic portfolio and a great learning process on how to enter a future exhibition. Remember, this is a "juried" show. That means you need to apply with only your best work. A jury will look at all entries and choose those that they feel represent the best in technique and design. This is just the motivation you need to really go "all out" and make something spectacular! Please don't let me down....start planning your entry now and SEND BACK "FORM A".

The next date to mark on your calendar is June 28-July 1, 2012. "Meet us in St. Louis" for Collection 2012! Have you ever been to a Collection? Ask anyone who has and they will tell you how this is a not-to-be-missed event. We have not met since 2008 due to the bad economy. I am really looking forward to seeing everyone again, meeting some new friends and learning new skills from so many talented GAP members. Joyce Yarbrough is kicking things into high gear to plan workshops, speakers and even a river cruise! You will need to see the information in this FirstCut to begin the reservation process. Also, please tell Joyce today (jayart16@sbcglobal.net) that you can help her on one of the committees. There are jobs big and small and we need everyone to help since we are all volunteers.

I hope everyone is having a relaxing summer. Your Board members are working hard to keep GAP moving ahead and gaining continued artistic acclaim from visitors who come to our museum or see our members exhibiting in fine art and craft shows and museum exhibitions. I have even heard of some of you who are winning "best of show" ribbons! How rewarding that papercutting is becoming so appreciated!

Marie-Helene Grabman

GAP President



PARADE LEADER © 2011 Edie Johnstone 3 3/4" x 4 3/4"
Cutting from wallpaper

Guild Business

GAP Board Meeting - July 22, 2011 Rock Point School- Burlington, VT

GAP Board Members Present: Marie-Helene Grabman, Carolyn Guest, Kathy Trexel Reed, Dorothy Buchanan, Pat Stuntz, Andrea Martin, Joyce Yarbrough, Patty Kile.

GAP Members present- Dorene Rhoads, Trudy Kauffman (and 'spices')

GAP Minutes were previously published in FirstCut and approved by board.

Treasurer's Report sent from Darcy Walker and Wendy Boyer

As of June 30, 2011: GAP total assets are \$48,243.04, which includes three restricted CDs totaling \$12,098.73; Checking account balance \$865.03; Savings account is \$35,279.28. January-June 2011, GAP total income was \$6022.80, with most income coming from GAP membership dues, CD and Savings interest, and donations; Expenses were \$5248.47 for a Net Income of \$774.33.

Motion made by Kathy Reed, 2nd by Pat Stuntz to accept the Financial Report as presented

OLD BUSINESS

FirstCut - Pat Stuntz reported on printing costs for FirstCut and postage for mailing FirstCut to US and International members.

Summer FirstCut expected to be mailed mid-August with a color cover. She will include a color flyer about German 2012 Exhibition.

Collection 2012 - Joyce Yarbrough reported plans are progressing with workshops, speakers, instructors, Mississippi Riverboat dinner cruise, etc. for GAP 2012 Midwest Collection in St Louis. Lodging and meeting spaces are all Handicap Accessible, and any special dietary requests can be accommodated. An information request form will be in the next FirstCut for people who are thinking of coming to GAP2012 Midwest Collection St Louis. Check for Information Packet will be deducted from Collection registration/lodging costs.

(Following the GAP board meeting, 2012 Collection committee met to discuss more workshop & speaker ideas, scheduling, and volunteer opportunities)

Membership Report - Patty Kile reported GAP currently has 331 members.

We have several new members, but seem to be losing some former members. Suggestions were made regarding contacting these people.

Also discussed was having a longer term payment option for GAP members.

Laurel Arts had recently raised its membership dues. Patty Kile moved that we institute a 5 year GAP membership option of \$150. Since expenses are increasing, this would lock in the \$30/year dues now in effect, and result in savings for members who utilize this 5-year option. Andrea Martin seconded the motion. Motion approved.

NEW BUSINESS

Museum Committee - Kathy Reed reported that attendance has been down so far, but response to GAP Museum and comments about have been very positive. Publicity about exhibits and the museum have brought visitors to the GAP Museum, in addition to Laurel Arts activities.

Current GAP Member Exhibition... There are 42 papercuttings in GAP Member Exhibit, with 8x8 coverlet cuttings and mini boxes in display cases. Museum visitors are treated to a variety of styles of papercutting and have very positive comments... "not just paper snowflakes?!"

GAP Museum Gallery Shoppe - Kathy Trexel Reed reported GAP expenses for opening the Gallery Shoppe were \$924.24 (we split costs with LA), with \$1200 total sales at the opening reception, of which GAP receives 20%. Projected income is expected to cover expenses for the Gallery Shoppe within a short time if positive response continues. This sales opportunity for GAP members is a valued-added benefit of membership.

German Exhibition 2012 - Marie-Helene Grabman, Pat Stuntz and Andrea Martin, are working with Catherine Winkler Rayroud to get this German exhibition 'on the road'. Call for Entries, shipping and transport regulation fees, jurying by CD or photos, reciprocal US German Exhibition at GAP Museum, and possibility of inviting other papercutters were discussed. This German GAP Exhibition promotes a relationship valuable to GAP, in promoting an international relationship and an opportunity for GAP to host a reciprocal German papercutting exhibition in our GAP Museum.

The GAP German Exhibition in Vreden, Germany will give GAP a 'Global Focus', and an international exhibition opportunity for GAP members!

A flyer will be in FirstCut with German Exhibition information. Commit-ment is due by August 31, but actual artwork is not needed until the end of February.

X-acto GAP proposed projects - David Dorfmueller Pat Stuntz made the motion to support proposed projects with the understanding that David Dorfmueller will co-ordinate with Jennifer McCord of X-Acto, Motion seconded by Kathy T Reed.

Harris Award nominations - it was decided that former award winner Pat Stuntz would accept names for nomination of new Harris Award winner. Please send in your nominations to Pat for an award presentation at Collection 2012.

GAP Board Opening - Darcy Walker, Treasurer, has requested that she be replaced on the GAP board. Any GAP members who want to volunteer should contact GAP President Marie-Helene.

Fall GAP Board Meeting Date - October 22 in Washington DC.

Meeting Adjourned

Following the meeting, Saturday and Sunday GAP board members and 'spices' enjoyed a visit to the Shelburne Museum to see special 3D

Papercutting exhibit, Circus Palooza, and other Shelburne Museum sites and exhibits, and some also visited Shelburne Farms.

Saturday evening we enjoyed a visit with GAP paper artist Michael Velliquette, whose work was in the Shelburne 3D Paper Exhibition. Marie-Helene skyped with Michael about his papercutting at Shelburne Museum, installation, studio, techniques, etc.

Joyce Yarbrough, Secretary



**Paper
Angels**

© 2011 Marilyn Thomson

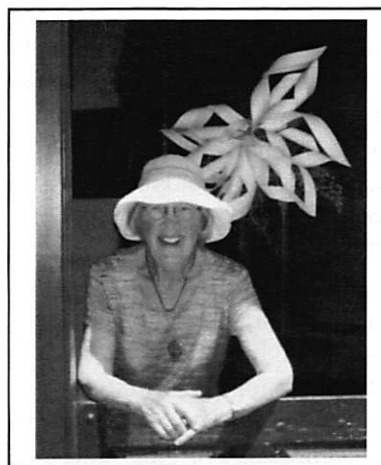
Helen Christy
Ursula Dunnewind

Joni Hartsough
John White

In Memoriam

BRITTA KLING

July 20, 1935 - June 23, 2011



At the 2008 Collection, I thought it was fabulous that Britta could be with us. Afterward, at Sukey Harris's wonderful cottage, I took this photo of Britta leaning out the Dutch door in her sun hat. I will miss Britta. She was a lovely lady, full of stories and enthusiasm, and a good friend.

- Alice Helen Masek

Britta Kling was an artist whose creative, loving spirit touched everyone around her. She was born in Stuttgart, Germany and died in Leucadia, California following a two-year struggle with cancer. Britta studied child psychology in Germany and taught Kindergarten there before immigrating to America. Here she worked early on as an *au pair* for families in Boston and New York City.

Britta will be remembered for her love of family, tradition and history. All people are Britta's people and she made friends easily because she celebrated all cultures and found good in everyone. Though she moved to the U.S. as a young adult, her European heritage was always present. Britta took inspiration from nature, finding beauty and wonder in the simplest of settings, as seen in her Scherenschnitte - traditional German scissor cuttings. Her works were exhibited in shows across the country. She helped establish the Offtrack Gallery at the old train station in Leucadia. She was a member of the Board of Directors of the Guild of American Papercutters, and one of her pieces was selected for the permanent collection of their National Museum in Somerset, Pennsylvania. Later, as owner of The Perfect Arrangement, a floral shop in Encinitas, she put her distinctive artistic touch on arrangements and bouquets that brought joy to many.

Gallery Shoppe @ Dressler

By Kathy Trexel Reed

At last, local artisans' works are prominently available for purchase on a daily basis to visitors to Laurel Arts. The side porch entrance to the Dressler Center has become reconfigured as the Gallery Shoppe @ Dressler with a few glass showcases and wall space for hanging smaller framed artwork. A large glass case next to the inside stairs also holds shoppe items.

Approximately 20 Guild of American Papercutters, 20 local artisans, and several Lincoln Highway Heritage Corridor (Handmade Along the Highway) artists have juried, original art works available. About 200 individual items have been submitted for the new shoppe's inventory.

Visitors to Laurel Arts can select from a variety of mediums and techniques: original jewelry designed with fibers, clay, cast metal, or lamp worked beads; functional and decorative pottery and glass items; silk and felted fiber items; framed paintings, photography, and papercuttings. Hand-made cards and prints from original artworks are also among the items carried in the Gallery Shoppe.

Sales of these one of a kind items will promote locally made arts and artists, and support the Guild of American Papercutters, and Laurel Arts. During busy seasons, volunteers will assist with sales, and Laurel Arts staff members will also help conduct Gallery Shoppe business as needed. Daryl Jones is the volunteer manager of the show records and details.



UNTITLED © 2011 Anna Kronick



UNTITLED © 2011 Christine Smith



Committee Members of The Gallery Shoppe @ Dressler from left to right: Erin Mayak, Heather Miller, Joy Knepp, Daryl Jones (volunteer manager), Bridget Mayak, Kathy Reed.)



UNTITLED © 2011 Ellen S. Lengel

What is a Guild of American Papercutters 'Collection'?

It is a meeting of people who enjoy the art of papercutting! Join other GAP papercutters from around the world! GAP members live in 18 countries including North America, Europe, Australia, and Asia. All skill levels are welcome from beginners to professionals. We all learn ideas from each other.



© 2011 Joyce Yarbrough

Join us at 2012 GAP Midwest Collection, June 28-July 1, 2012 in St Louis, MO. The facilities are completely handicap accessible and self-contained. There are elevators between floors, and all lodging, meals, meetings and workshops will be in the Mercy Center, except for a Mississippi Riverboat Dinner Cruise. There are 70 wooded acres and a labyrinth for nature walks at Mercy Center.

We will be learning about "Off the Wall" papercutting projects - literally 'off the wall', including traditional and innovative ideas.

Workshops will offer opportunities for both traditional & more contemporary paper cutting. Workshops will last approximately 2 hours with three scheduled at same time. Perfect your techniques or try something new! GAP members share their ideas and techniques as Workshop Instructors and Speakers.

Preliminary Reservation Form

For an Information Packet about 2012 GAP Midwest Collection in St Louis, MO **please send a \$10 check payable to GAP by October 1**, to:

Guild of American Papercutters
c/o Carolyn Guest
459 Old Concord Road
St Johnsbury, VT 05819

Name _____ Address _____

City _____ State _____ Zip _____ Country _____

Phone _____ E-mail _____

Share Room? _____ Spouse _____ Friend _____

GAP Member _____ Let GAP pick roommate for you? _____

Single Room _____ Handicap Accessible _____

Will you come by car _____ bus _____ train _____ airplane _____

Will you need transportation when you get to St. Louis? _____

Volunteer _____ hours during 2012 Collection

We will be sending you an Information Packet when 2012 GAP Midwest Collection plans are completed.

GAP Member Lucrezia Beiler Wins Niche Award

Submitted by Marie-Helene Grabman

Lucrezia Beiler has won a 2011 Niche Award in the professional paper arts category. Sponsored by NICHE magazine, the NICHE Awards program began in 1989 to celebrate excellence and innovation in American and Canadian fine craft. Artists are recognized in professional and student divisions. For more information about the NICHE Awards or NICHE Magazine please contact Erin Hartz at erinh@rosengrp.com or call at 410-889-2933, ext.206.

The peacock is a symbol of compassion and immortality; he is the gatekeeper of Paradise with his thousands of feather eyes vigilant against evil. The background, cut in the style of the mille-fleurs (thousand flowers) style, is reminiscent of 15th century tapestries depicting the Garden of Eden.

<http://www.nicheawards.com/category/winners/page/6/>

THE GATEKEEPER © 2011 Lucrezia Beiler



GAP "Trees" Exhibit Travels to Fayette County, PA

Submitted by Kathy Reed

Below is part of a screen capture showing the newspaper article covering the latest home for the "Trees" minibox exhibit. The online source of the article was www.pittsburghlive.com/x/pittsburghtrib/news/regional/fayette/s_745860.html

TRIBLIVE | News

Home News Sports A & E Lifestyles Business Opinion Things to do Your Town Photos

Pittsburgh / Allegheny Regional Westmoreland Fayette State Politics Nation World Columns

Larger text Smaller text

Papercuttings inspired by poem displayed at Fayette Law Library

By Mark Hofmann, DAILY COURIER
Sunday, July 10, 2011

Photos
click to enlarge



From trees, about trees
Mark Hofmann | Daily Courier

If you go

What: Works by the Guild of American Papercutters

Where: Fayette County Law Library, on the second floor of the courthouse, 61 E. Main St., Uniontown. The guild is the law library's July artist of the month.

When: On display throughout July. The library is open from 8 a.m. to 4:30 p.m., Mondays through Fridays.

Cost: Admission is free.

Papercuttings inspired by the poem "Trees" will be on display this month as the Fayette County Law Library honors the Guild of American Papercutters.

Kathy Reed, a Somerset resident who has been a serious papercutter for more than 15 years, brought what they call a "minibox" to the law library. Inside were 24 papercutting exhibits that she and other guild members created.

"Some are painted and some are colored papers," Reed said. "It's different interpretations of (Joyce Kilmer's) poem," she said, referring to the famous lines that begin "I think that I shall never see/A poem lovely as a tree."

Anything from surgical scissors to X-Acto knives can be used to produce those paper creations, which can be just two layers of black and white or multiple layers of different colored papers. Images are drawn on the paper and then cut out or designs are cut directly from the artist's mind and transferred to paper.

The guild and the work of its members is the law library's July artist of the month.

Established in 1988, the Guild of American Papercutters became incorporated in Somerset on May 3, 1993 and obtained nonprofit status in 2006.

Membership spans the United States as well as 11 other countries.

The guild's national museum, which opened in 2010 in Somerset, is located on the second floor of the historic Philip Dressler Center for the Arts. The museum is open to the public and prearranged tours can be scheduled.

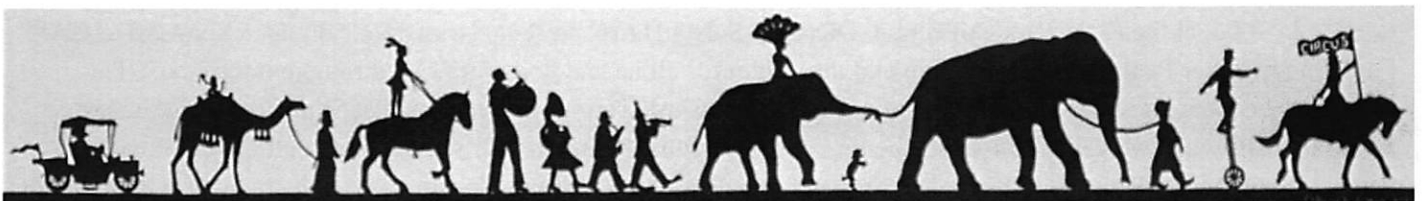
The guild accepts members of all levels, from amateur to professional.

"We learn from each other," Reed said. "It's a very generous experience."

As an art teacher, Reed said she appreciated papercutting's old origins and different interpretations throughout the world.

"It's highly addictive," Reed said. Material for papercutting is readily available and inexpensive, she said, it's easy to clean up, there aren't any noxious fumes and it lets people see things in a new way.

For more information on papercutting, the guild and its museum, visit www.papercutters.org.



CIRCUS PARADE © 2011 Dave Jenkins

Member Reminders

Dates at a Glance

•
GAP Museum Exhibits
General Membership Exhibit
April 2011-November 2011

•
Fall GAP Meeting
Washington, DC area

October 22, 2011

For further information check the GAP website or
contact Marie-Helene Grabman at
scissorcutter@yahoo.com
or Pat Stuntz at pnstuntz@windstream.net

•
Gateway to the Midwest GAP Collection 2012!
"Meet Me in Saint Louis"
June 28 – July 1, 2012

Please check out the response form on page 7.

•
GAP Papercut Exhibition 2012
The German Scherenschnitt Museum
Vreden, Germany

Please see the enclosed Entry Form information
inside the front cover of FirstCut.

Paperwork in 3D

Shelburne Museum
Burlington, VT
Through October 30, 2011

More information at:
<http://shelburnemuseum.org/exhibitions/paperwork-in-3d/>

Technically Speaking... GAP Website, Facebook, etc.



Question:
"How can I get the forms for the German Show?"

Answer:

If you need the forms for the German show,
just click on the tab "Exhibitions-Call for Entries. You
will find links for the entry forms as well as
the Hold Harmless Form.

Facebook Fans:

Keep those postings coming! We have heard all kinds
of positive comments from our members!

Notice of E-mail Address Update:

Pat Stuntz's E-mail address is updated to
pnstuntz@windstream.net.
(Note that it is *not* .com!)

Seeking Harris Award Nominations

In 2000, at the Estes Park Collection, Dick and Sukey Harris presented a custom cut papercut award to GAP Founding member Paul Beal to honor him and thank him for all he had done for GAP throughout the years. This award has become known as the "Harris Award", usually awarded at our Collections. Pat Stuntz received the last award in 2010 when we gathered for the opening of the National Museum. Her special papercutting was created by Angela Mohr. Marie-Helene Grabman is asking members to send Pat Stuntz (pnstuntz@windstream.net) nominations for another person who has made a special contribution to GAP. This person will be honored at the St. Louis Collection in 2012.

Member Commentary

From Susan Hahn:

Just wanted to give you kudos on FirstCut. This one was just jam-packed with great items! And Susan Throckmorton's papercuts are just stunning! What an artist she is!!! Lots of good interesting articles- a good variety that keeps you turning each page.

Ed. Note: And kudos to Susan Hahn, for mentoring the Artist Trading Card group and her regular column "Cuttings From the Past"!

Correction from Pat Stuntz:

Carolyn Guest's papercutting "Farm Picnic", which appeared on page 19 in the spring issue, was accidentally clipped, leaving out part of the right side of the scene. It is printed in full below.

Correction from Pat Stuntz:

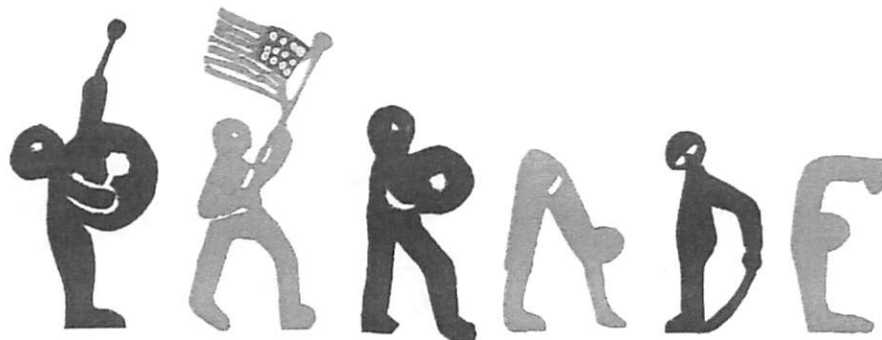
Mindy Shapiro's article "My Papercutting Journey: From the Personal to the Political" that appeared in the spring 2011 issue should have included the following sentence on page 25:

"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 Sudanese government and the rebel groups. The fundraiser is a win-win."

See Mindy's papercut on the back cover of this issue.



FARM PICNIC © 2011 Carolyn Guest

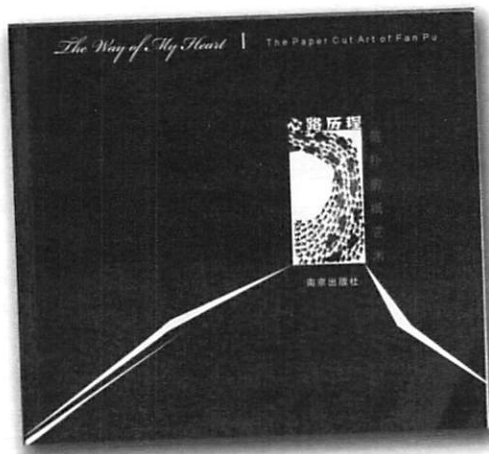


PARADE FIGURES © 2011 Edie Johnstone
5" x 1 3/4"

Book Review

The Way of My Heart The Paper Cut Art of Fan Pu

By Alice Helen Masek



In 2010, GAP member Fan Pu, of Nanjing, China, sent a package to the home of GAP member Alice Helen Masek with two copies of Fan Pu's book, *The Way Of My Heart*. Fan Pu is a Christian papercutter, and bases her cuttings mostly on images from the Bible, from Biblical texts and stories and Christian Tradition. She has also done some cuttings from Chinese tradition and continues to explore many sources of imagery in her work. This book, written in excellent English translation, tells the story of her life in China and how she came to this call to papercut art, giving some insights into her life experiences so different from ours. It also has a comprehensive section of photos of her work over many years, so you can get a clear idea of the range and content of her cuttings.

Finally, the book has (at least the ones sent to me), tucked into the cellophane wrapping, a reproduction of her "Great Work" of the Life of Christ, told in 153 panels, each with a fish in it, representing the 153 fish caught in the nets of the Apostles in the book of John, Chapter 21. Fan Pu shared the originals of this work, with panels about 6 inches wide and 18 inches tall, and a running length of about 75 feet, at Collection 2004 in Monterey, CA. The reprint is considerably reduced, with the panels only about 6 inches tall, and the total length only about 25 feet long, in one continuous printout. But you can still make out the scenes, which tell the story of Christ from the gospels, most of them recognizable and many inspired.

Shown below are two photos of Fan Pu's work "God Created the Universe" (Genesis) and "Frogs" (Exodus) which I find delightful because everywhere you look, even on people's heads, there are frogs! (Originals about 4.5 x 6.5 inches)

One of the books Fan Pu sent has been donated to the GAP archive and Library in Somerset, PA, and may be accessible to GAP members there if they want to see it. If you would like your own copy, you can e-mail an art shop in Hong Kong (Fan Pu says they speak good English) at e-mail: artshop@tfsc.org, Fax number +852 2694 4040 (the + means you have to add International codes for Hong Kong.) I believe they have a way for US citizens to pay, and will ship the books to the US.



GOD CREATED THE UNIVERSE © 2011 Fan Pu



FROGS © 2011 Fan Pu

Shall We Dance?

By Pat Stuntz

Singer Lee Ann Womack used dance as a metaphor for life when she sang ... "when you get the choice to sit it out or dance, I hope you dance." For many of us, the coordinated locomotion required in dancing as we know it might be a thing of the past (if ever!), but our hands still perform a choreography of sorts as they create visual movement in cut paper. In this issue of FirstCut we are featuring a variety of these metaphors in movement as they were created by Dave Jenkins, Ursula Kirchner, and Joyce Yarbrough (ballet), Richard Schuchman (flamenco), and Hae Yong Kwon (tango and Korean masked dance). Each artist brings a unique perspective to the expression of dance in paper.

Of the dance forms listed above, perhaps the most familiar to us is the **ballet**. Ballet emerged in the late fifteenth-century Renaissance court culture of Italy as a dance interpretation of fencing, and further developed in the French court from the time of Louis XIV in the 17th century. It is best known in the form of Late Romantic Ballet, which preoccupies itself with the female dancer to the exclusion of almost all else, focusing on pointe work, flowing, precise acrobatic movements, and often presenting the dancers in the conventional short white French tutu. Later developments include expressionist ballet, Neoclassical ballet, and elements of Modern dance. The first pointe shoes were actually regular ballet slippers that were heavily darned at the tip. It would allow the girl to briefly stand on her toes to appear weightless. It was later converted to the hard box that is used today.

In her papercutting *Kansas City Ballet Dancer* Joyce Yarbrough presents the figure in a traditional pose, showing the *pointe* position of the feet and the classic tutu. Dave Jenkins and Ursula Kirchner have each taken a decidedly tongue in cheek perspective on the formality of the ballet. Most ballet dancers spend a good deal of time at the ballet bar or *barre*. As often depicted by painter Edgar Degas in his paintings, it is used for exercises in ballet designed to warm up the body and for collecting the focus of the dancer in preparation for the class that follows. Dave Jenkins "interpreted" the ballet bar in an unconventional humorous way. Ursula Kirchner has shown her dancers in a variety of ballet positions, all up on stilts. In the symmetrical papercutting *Stelzenlauferinnen*, the central figure is in the classic toe out position while the side figures depict a variety of moves that might be seen in a theater production or a dance studio.



KANSAS CITY BALLET DANCER © 2011 Joyce Yarbrough



BALLERINA AT THE BAR © 2011 Dave Jenkins



STELZENLAUFERINNEN © 2011 Ursula Kirchner

Unless you are a frequent viewer of the television show *Dancing with the Stars*, dance styles such as the **tango** might be unfamiliar forms. The tango is a dance that originated in areas of Buenos Aires, Argentina and Montevideo, Uruguay. The music derived from the fusion of various forms of music from Europe. The word "tango" seems to have first been used in connection with the dance in the 1890s. Initially it was just one of many dances, but it soon became popular throughout society, as theatres and street barrel organs spread it from the suburbs to the working-class districts, which were packed with hundreds of thousands of European immigrants, primarily Italians, Spanish and French. In the early years of the 20th century, dancers and orchestras from Buenos Aires travelled to Europe, and the first European tango craze took place in Paris, soon followed by London, Berlin, and other capitals. Towards the end of 1913 it hit New York in the USA and Finland, reaching a popularity in the 1920's and 30's. In 2009 the tango was declared as part of the world's "intangible cultural heritage" by UNESCO.

Hae Yong Kwon has captured the popularity of the tango in its heyday in her papercutting "Last Tango". The clothing styles of the dancers and the "Victrola" point to the early decades of the twentieth century. The fluid movement of the dance steps can clearly be seen in the position of the dancers.



LAST TANGO © 2011 Hae Yong Kwon
15" X 12"

Flamenco is a genre of music and dance which originated in the southern Spanish region of Andalusia in the latter part of the 18th century and which has its foundation in Andalusian music and dance and in whose evolution Andalusian Gypsies played an important part. The *cante* (singing), *toque* (guitar playing), dance and the *palmas* (handclaps) are the principal facets of flamenco.

During the Golden Age of Flamenco, between 1869–1910, flamenco developed rapidly in *cafés cantantes*, a new type of venue offering ticketed public performances. Dancers became a public attraction. Guitar players supporting the dancers increasingly gained a reputation, and so flamenco guitar as an art form was born.

In its most authentic form, flamenco can be seen danced informally at gitano (Gypsy) weddings and celebrations in Spain. There is less virtuoso technique in gitano flamenco, but the music and steps are fundamentally the same. The arms are noticeably different to classical flamenco, curving around the head and body rather than extending, often with a bent elbow. "Flamenco puro" is considered the form of performance flamenco closest to its gitano origins. In this style, the dance is always performed solo, and is improvised rather than choreographed. Some purists frown on castanets (even though they can be seen in many early 20th century photos of flamenco dancers). The type of dance most Europeans would call "flamenco" is a commercialized style, developed as a spectacle for tourists. To add variety, group dances are included, and even solos are more likely to be choreographed. The frilly, voluminous spotted dresses are derived from a style of dress worn for the annual Feria in Seville (the original is actually too tight to dance in!).

In recent years the popularity of flamenco in Latin America is such that in Guatemala, Costa Rica, Panama and El Salvador several ensembles and flamenco academies have sprung up. In Japan flamenco is so popular that there are more academies there than in Spain. On November 16, 2010, UNESCO declared Flamenco one of the Masterpieces of the Oral and Intangible Heritage of Humanity.

Richard Schuchman has interpreted the female form in his papercutting *Flamenco Dancer*. He said that his "intent was to have a very "flowing" cut, full of motion with no straight lines. I saw a performance by the Paco Peña Flamenco Dance Company years ago at Stetson University which was VERY impressive and it definitely changed the way I think about dance, especially flamenco. I love guitar music, so that was my main reason for going, but the dancers were so rhythmic and inventive, with their clapping and stomping foot work, and so athletic as well."



FLAMENCO DANCER © 2011 Richard Schuchman

Hae Yong Kwon shows her papercutting versatility in depicting Korean masked dancers. Masks, called *tal* in Korean, are categorized into religious or artistic masks. Artistic masks are mostly used in dance and drama, although they can also serve in religious functions as well. As depicted in the papercutting, Korean masks come with black cloth attached to the sides. This is designed to cover the back of the head and to simulate black hair. *Talchum*, which means “masked dance” is not only a dance performed by masked dancers, but also a drama with masked characters portraying persons, animals, or supernatural beings.

Masks are generally made of paper, wood, gourds, and fur. Paper masks and gourd masks are the most common because they are simpler to make and lightweight, which makes them very adaptable for masked dancing. Red, black, and white and other primary colors are favored for masks. The colors also identify the gender and age of the characters. An elder’s mask is black, whereas the mask of a young man is red, and a young woman’s is white.

If Hae Yong’s papercutting “Masked Dancers”, shown below, could be viewed as it is shown in her booklet *Papercutting*, the mask at the bottom center would be portrayed in red.

It is easy to see that dance, in all its diverse forms, can be a powerful and dramatic theme for papercuts !



MASKED DANCERS © 2011 Hae Yong Kwon
16" x 13"

Resources:

www.danz.org.nz/dancestyles.php
www.dance-fever-studio.com/dancing-styles-history.php
en.wikipedia.org/wiki/List_of_dance_style_categories
www.koreaaward.com/kor/309

Music and Art: *Searching for the Common Chord*

by Richard Schuchman

Art inspires music as music inspires art, so it's only natural they should share the same aesthetics. Both strive to communicate in ways that are only felt, not spoken, so its appreciation has a great deal to do with how the artist and his listener/observer share similar tastes and expectations for the completed piece. An artist may change his or her vision and approach their art in a new way, but in doing so, they must expect their audience to change as well, some following the artist's growth while others moving on if they can't accept the new form of expression. Appreciating any art often means meeting the artist halfway - making your own attempt to want to



MILES DAVIS - (May 26, 1926 - September 28, 1991) was an American trumpeter, bandleader, and composer. Widely considered one of the most influential musicians of the 20th century, Miles Davis was, with his musical groups, at the forefront of several major developments in jazz music, including bebop, cool jazz, hard bop, modal jazz, and jazz fusion.



DUKE ELLINGTON - (April 29, 1899 - May 24, 1974) was an American composer, pianist, and big band leader. Ellington wrote over 1,000 compositions. In the words of Bob Blumenthal of The Boston Globe "In the century since his birth, there has been no greater composer, American or otherwise, than Edward Kennedy Ellington." A prominent figure in the history of jazz, Ellington's music stretched into various other genres, including blues, gospel, film scores, popular, and classical.

understand what they are trying to say.

What people listen for in music or look for in art is as varied as there are people. Some are happy with a simple melody or easy to remember lyrics - perhaps the art equivalent of a landscape or folk art. Others may prefer something familiar that evokes memories of days gone by, comfortable as an old sweatshirt, and may put on a Pink Floyd cd while perusing their Dali or Monet coffee table book. Some just want a beat you can dance to and still others look for that "something new" or something that takes the conventional one step further and can

keeps you guessing, keeps pushing the boundaries, like jazz or contemporary classical music. Often, the music or art that seems "just out of reach", if set aside for a period of time, will reveal itself when approached with the buffer of added experience and a fresh outlook. This isn't to say only complex or hard to understand music has meaning; sometimes it is the melody simply stated or a subject starkly portrayed that packs the most emotional punch.

The common element through all of this is that in order to communicate with their audience, artists both audio and visual must use similar tools to get their points across. Musicians use techniques such as dynamics, tempo, tone, and note/scale choice to create variations on a melody to create interest for the listener; artists use line and form, light and dark to create and illustrate the subject matter at hand. Just as the musician/composer must clearly state the theme in order for the listener to understand the point and direction of the variations, so too should the artist have a subject that is recognizable before place

embellishing if they want to communicate effectively. It is here the real aesthetic is created - where communication is made or lost, and much depends upon the mindset of the particular artist and audience.

There are many in jazz who believe in, "Keep it simple and mean what you say", much like the artist who, using simple shadows and form, can hint at a subject and make it clear without drawing every line. There are others who believe virtuosity and complexity are an end in and of themselves. Audiences tend to get very caught up in showy displays, but virtuosity without purpose/melody is like art without a subject or a story. In the blues, a single note played with feeling is always better than a hundred notes played simply because you can. If you cut a thousand holes, each one should add something essential to the whole piece, like the words of a haiku, or it's all just meaningless confetti.

A virtuosic display, however, at the right time and



AL DI MEOLA - (July 22, 1954) is an acclaimed American jazz fusion and Latin guitarist, composer, and record producer. With a musical career that has spanned more than three decades, he has become respected as one of the most influential guitarists in jazz to date.



LARRY CORYELL - (April 2, 1943) is an American jazz, fusion and rock guitarist and one of the founders of fusion. He has also recorded Brazilian music with Sharon Isbin and Carlos Barbosa-Lima, classical with Kazuhito Yamashita, Indian fusion with Zakir Hussain and blues with Stephan Grossman. Equally adept on either electric or acoustic guitar, Coryell has influenced a wide variety of guitarists for over 50 years.



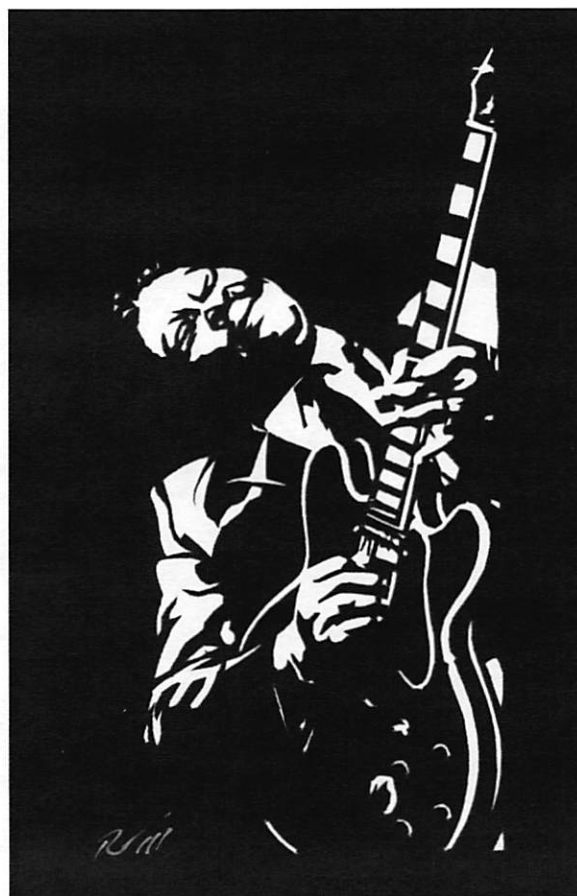
BENNY GOODMAN - (May 30, 1909 – June 13, 1986) was an American jazz and swing musician, clarinetist and bandleader; widely known as the "King of Swing".

In the mid-1930s, Benny Goodman led one of the most popular musical groups in America. His January 16, 1938 concert at Carnegie Hall in New York City is described by critic Bruce Eder as "the single most important jazz or popular music concert in history: jazz's 'coming out' party to the world of 'respectable' music."

Goodman's bands launched the careers of many major names in jazz, and during an era of segregation, he also led one of the first racially-integrated musical groups. Goodman continued to perform to nearly the end of his life, including exploring his interest in classical music.



ANDRÉS SEGOVIA - (February 21, 1893 – June 2, 1987) was a virtuoso Spanish classical guitarist from Linares, Jaén, Andalucía, Spain. He is widely considered to be the "Father of Classical Guitar" and one of the finest classical guitarists of the 20th century. Segovia is credited for his modern-romantic repertoire, mainly through works dedicated to him by modern composers, but he also created his own transcriptions of classical works that were originally for other instruments. He is remembered for his expressive performances: his wide palette of tones, and his distinctive (often instantly recognizable) musical personality in dynamics, phrasing and style.



B.B. KING - (September 16, 1925) is an American blues guitarist and singer-songwriter acclaimed for his expressive singing and fluid, complex guitar playing. King "introduced a sophisticated style of soloing based on fluid string bending and shimmering vibrato that would influence virtually every electric blues guitarist that followed." King has been inducted into the Rock and Roll Hall of Fame.



be cathartic. Jazz and blues players alike know how to build a solo from a slow dirge to a frenzied scream; Bach could take a theme and build upon it a fugue of infinite variety and bring it to a crushing crescendo; and Vincent Van Gogh could turn a simple "starry night" into glowing pinwheels and meteor showers. The music and art that appeals to both the simple and the complex, the head and the heart, is ultimately the most satisfying and, naturally,

COLEMAN HAWKINS - (November 21, 1904 – May 19, 1969) was an American jazz tenor saxophonist. While Hawkins is most strongly associated with the swing music and big band era, he had a role in the development of bebop in the 1940s. He was leader on what is generally considered the first ever bebop recording session with Dizzy Gillespie and Max Roach in 1944.

the most difficult to achieve. It's the simple melody or catchy phrase that is pulled apart and turned into new melodies and variations while improvised; or the beat you can dance to that's suddenly turned from a disco into a reggae number; or perhaps the rendering of an elephant with a missing tusk and a tear in it's eye.

When an artist creates a new piece of art, he should strive to make art that has meaning to him. Determining whether it's original in concept and execution or has a purpose for the listener/viewer is like hearing a new song for the first time. Maybe it's catchy, maybe it's not - maybe you'll hear something new in it a month from now and have a fresh appreciation of it. Each listener or viewer will have their own opinion and will be affected to a different degree. To make the attempt to affect at all is the job of the creator. As the audience, we can only strive for understanding and an open mind when communicating both with other artists and other people.

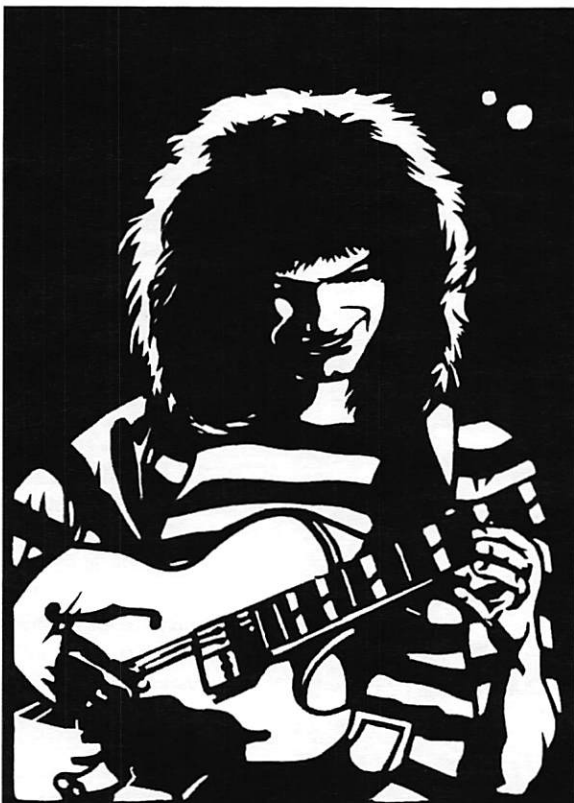
I created the musicians' silhouettes back when I was new both to the art of cut paper and the appreciation of jazz. In essence, one



WYNTON MARSALIS - (born October 18, 1961) is a trumpeter, composer, bandleader, music educator, and Artistic Director of Jazz at Lincoln Center. Marsalis has promoted the appreciation of classical and jazz music often to young audiences. Marsalis has been awarded nine Grammys in both genres, and a jazz recording of his was the first of its kind to win the Pulitzer Prize for Music.

JOHN McLAUGHLIN - (January 4, 1942) is an English jazz and jazz fusion guitarist and composer. His 1970s electric band, the Mahavishnu Orchestra, performed a technically virtuosic and complex style of music that fused eclectic jazz and rock with eastern and Indian influences. His guitar playing includes a range of styles and genres, including jazz, Indian classical music, fusion, and Western classical music, and has influenced many other guitarists.



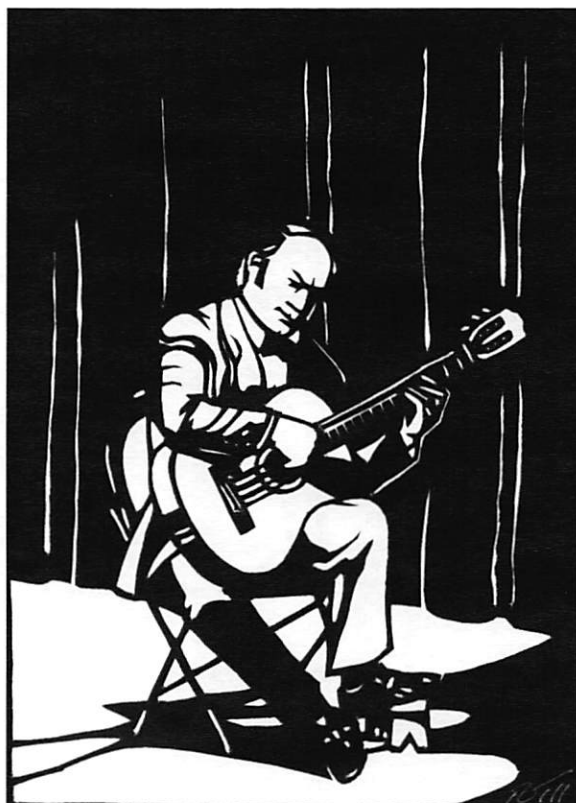


PAT METHENY - (August 12, 1954) is one of the most successful and critically acclaimed jazz guitarists to come to prominence in the 1970s and '80s, he is the leader of the Pat Metheny Group and is also involved in duets, solo works and other side projects. His style incorporates elements of progressive and contemporary jazz, post-bop, latin jazz and jazz fusion. Pat Metheny has three gold albums and 17 Grammy Awards.

inspired the other. My muse was trying to take my art as far as it could go, since the only cut paper scenes I'd been exposed to were relatively simple cartoonish designs. To attempt realism without shading or grayscale, just black and white, was a challenge that appealed to me and who better to render than the musicians who were opening a new world to me sonically. If my enthusiasm for both the art and subject matter are apparent when viewing them, then I was successful. If I can encourage a few readers who perhaps aren't very familiar with jazz or classical to give a few cds on my recommended listening list a try, I'd be thrilled beyond belief!

Suggested listening - just a short list of some favorites by those musicians I rendered in paper:

- **Duke Ellington:** Blues in Orbit, Far East Suite, New Orleans Suite, Side by Side, Such Sweet Thunder
- **Miles Davis:** Kind of Blue, Birth of the Cool, Porgy and Bess, Milestones



JULIAN BREAM - (July 15, 1933) is an English classical guitarist and lutenist and is one of the most distinguished classical guitarists of the 20th century. He has also been successful in renewing popular interest in the Renaissance lute and Consort music. He began his career early on and played swing and jazz while in the service, inspired by the great gypsy guitarist Django Reinhardt.

- **Al Di Meola:** World Sinfonia, Tiramisu, Kiss My Axe, The Guitar Trio, Passion Grace and Fire, Elegant Gypsy, Casino
- **Andrés Segovia:** The Segovia Collection
- **John McLaughlin:** Birds of Fire, After the Rain, The Inner Mounting Flame, A Handful of Beauty, Natural Elements
- **Pat Metheny:** I Can See Your House From Here, Question and Answer, Offramp, Letter From Home
- **Wynton Marsalis:** In This House, On This Morning; Joe Cool's Blues; Standard Time Vol. 3: The Resolution of Romance; Blue Interlude
- **Larry Coryell:** Twin House, Young Django, Together, Cause and Effect, Dragon Gate, Equipose, Shining Hour, Comin' Home, Toku Do, 12 Frets to One Octave
- **Julian Bream:** Guitarra! The Guitar in Spain, Lute Music of John Dowland, Together/Julian Bream & John Williams, Elizabethan Music by The Julian Bream Consort, 20th Century Guitar
- **Coleman Hawkins:** Duke Ellington meets Coleman Hawkins

A Papercutting Tribute

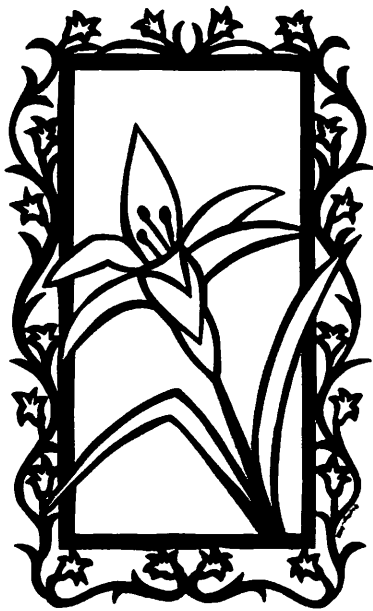
By Kay-Marie Buchanan

My mother has always been my cheerleader, my greatest fan. Her unceasing applause for who I am has buoyed me up throughout my life. Her enthusiasm for my papercutting was especially motivating.

As a tribute to my mother and to show my appreciation and love, I wanted to make a cutting for the cover of the bulletin for her memorial service. In designing the cover I knew I wanted to include lilies. They were her favorite flower and will always remind me of her. Usually designing a cutting is a struggle for me – a difficult, lengthy (and sometimes torturous) process that is not always satisfying in the end.

Creating her cutting was different though.

I drew it and cut it – and just like that, it was done. No pain or suffering. It didn't have to be perfect; she would have liked it and that was the only thing that mattered. I'm including the cutting with this article because she would have wanted me to share it with you.



My mother loved First Cut. She gobbled up each issue upon its arrival, reading it from cover to cover. She really wanted me to submit a cutting to First Cut and encouraged me to do so every chance she got. I eventually did and it appeared in last summer's issue which happened to be the last one she read before her death in the fall.

My advice to you: "carpe diem" or "seize the day." Don't put off making someone's day. You might not have the opportunity again.

I'm so thankful I finally submitted one of my cuttings to First Cut because I felt like I gave my mother a gift before she died. It gave her such joy to see my chickadees in print.

A Postscript

Shortly after I submitted the above article to First Cut, my father also passed away.



I think we are all deserving of our own fan club, and mine was co-chaired by my mother and father.

I was blessed with the most enthusiastic and loving advocates.

Above left:
Bulletin Cover for Kay Buchanan's mother's memorial service
Above:
Bulletin Cover for Kay Buchanan's father's memorial service
Both cuttings © 2011 Kay-Marie Buchanan

POP-UP, LASER NEW YEARS CARD

By Naomi Hordes

I live in the Maryland suburbs of Washington D.C. , but I didn't know about the smashing exhibit "Paper Engineering: Fold, Pull, Pop & Turn" at the Smithsonian Libraries Exhibition Gallery in the National Museum of American History until it was highlighted in *First Cut*. If you haven't seen it yet and can get to the capital, it is scheduled to be on display until September 1. It is a wow! of a show.

In fact, it inspired me to try my hand at a simple pop-up card for the coming Jewish New Year, 5772, which falls this year on the evening of September 28 through September 30.

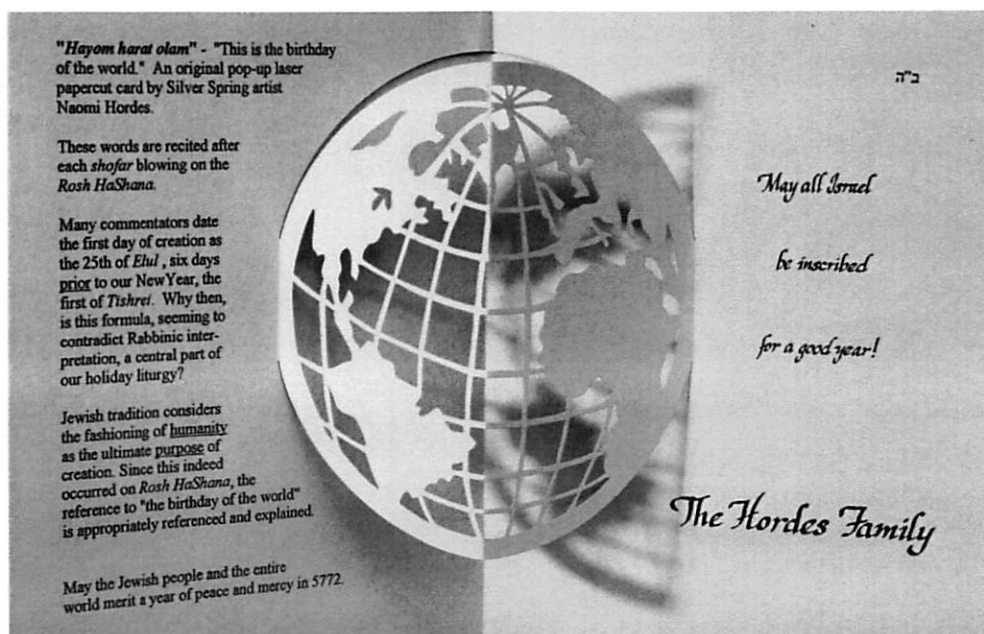
My idea was to design an 8.5" x 11" card that would incorporate a papercut on 24 lb. paper, reproduce the cutting by laser, which, when folded properly would pop up on opening.

After printing my text on my chosen paper I sent a mock-up of my card, including papercut, to a small company in Ohio (www.LaserSmart.com). They were able to reproduce my cutting on each page, using their laser technology. They also had an excellent suggestion - judicious hand scoring - to help with the tedious folding process. 400 + scores and 800 + folds later I had accomplished my goal - see below, with credits to Dr. D. Lawson for the excellent photograph.

Many thanks to First Cut for alerting me initially a terrific exhibit, which sparked my interest in making an enjoyable project!



Front of Naomi's card © 2011 Naomi Hordes



Interior of Naomi's card, showing pop-up feature © 2011 Naomi Hordes



By

Sue Throckmorton

A "HARE"-Y TALE

In the wonderful book *Traditional Jewish Papercuts: An Inner World of Art and Symbol*, Joseph and Yehudit Shadur write that "Since all traditional Jewish art is essentially a visual conceptualization of sacred texts, the written word is seldom absent in such creations." (p. 106) The Shadurs give many examples of how inscriptions abound in Jewish papercutting, appearing as blessings, prayers, amulets with magic formulas, proverbs, pithy sayings, memorials and commemoratives, dedications, etc. Many are written as acronyms, anagrams or cryptograms. Here in this anecdote by member Naomi Hordes, she tells about the detail and research she put into making a papercut and its accompanying words. But did she get it quite right? Here's Naomi's story:

For a party celebrating the 75th birthday of a dear neighbor I contributed what I intended as a humorous papercut, meant to illustrate an anecdote from the neighbor's life.

His children had conned their parents into a pet rabbit. One evening it escaped. Picture this: our neighbor, who is a world renowned psychiatrist and likes to relax in a long middle eastern robe, was deputized to search the subdivision - in vain - with a flashlight, repeatedly calling out for the rabbit! (Shades of Harvey?).

The papercut I made shows a rabbit (in Hebrew shafan, written out on the animal's body). As an acronym, the letters of that word can stand for, shefa n'vuot, roughly translated as "abundant prescience." In Hebrew, each letter of the alphabet has a numerical value. The letters which add up to 75 appear in the upper corners of the papercut. As an acronym they can stand for, olam haba - 'the world to come' (surely where the poor rabbit ended up) - and also olam hazeh - "our

current world" - where we hope to continue to benefit for many years from the abundant prescience of our dear friend.

Not a bad effort, right? Except that subsequently, to my dismay, I learned that the rabbit had been named "Arnie", short for another perfectly good Hebrew word for rabbit/hare! So a good part of the in depth analysis I had done, on which I created a lighthearted cutting, was fatally flawed! The moral of the story - you can never do enough research, even for something humorous. (Our friend appreciated the heartfelt sentiment, nevertheless.)



UNTITLED © 2011 Naomi Hordes



IN HONOR OF ILLUSTRATOR
CHARLES HARPER © 2011 Susan Hahn

Last, But Not Least:

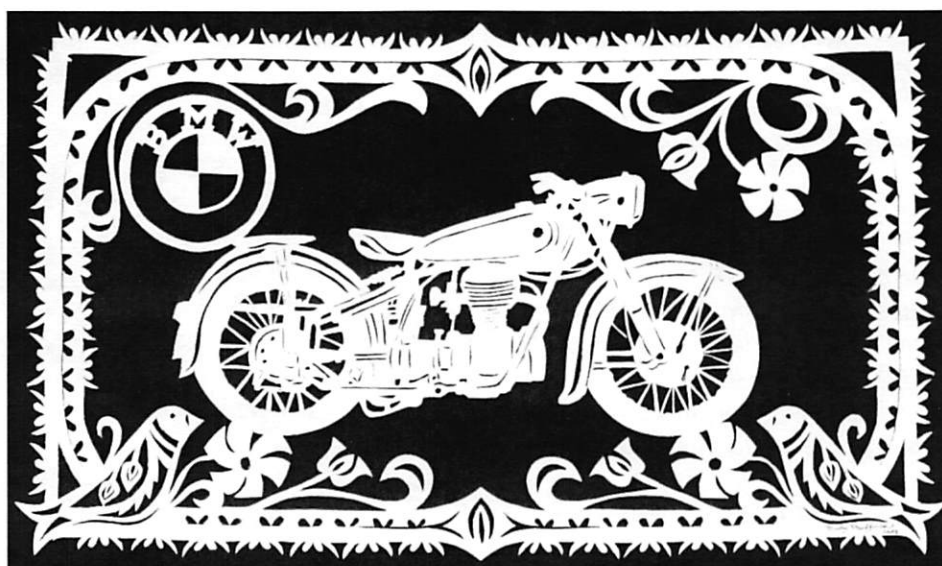
An Assortment of Paper Cuts



TIGER SWALLOWTAIL © 2011 Joyce Yarbrough



RENAISSANCE DUO © 2011 Richard Schuchman



MOTORCYCLE © 2011 Trudy Kauffman



EAGLE © 2011 Gudi Wittgen Gilbert

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All submissions should be sent to
Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522
Email: pnstuntz@windstream.net

To submit artwork: Clear black/white photocopies of an original papercut may be mailed to the above address. Digital images may be postal mailed via CD or emailed.

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

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

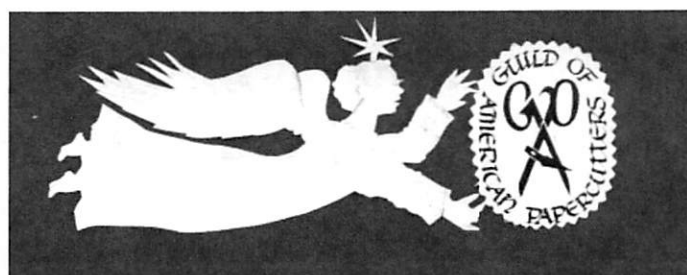
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