

FirstCut

Communication for Members of The Guild of American Papercutters

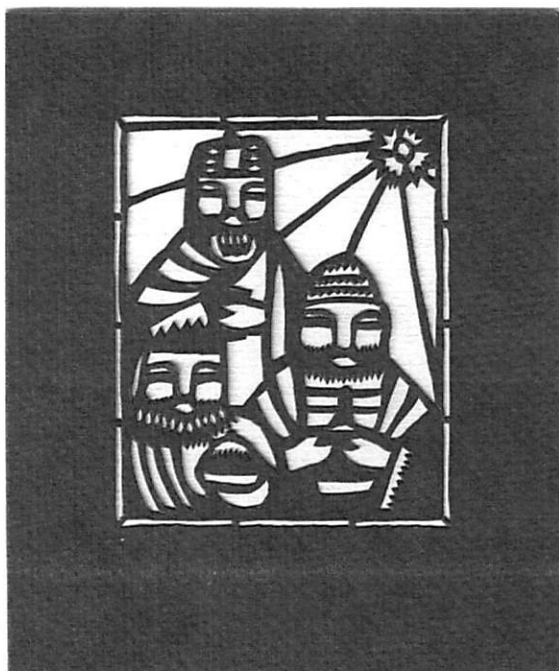
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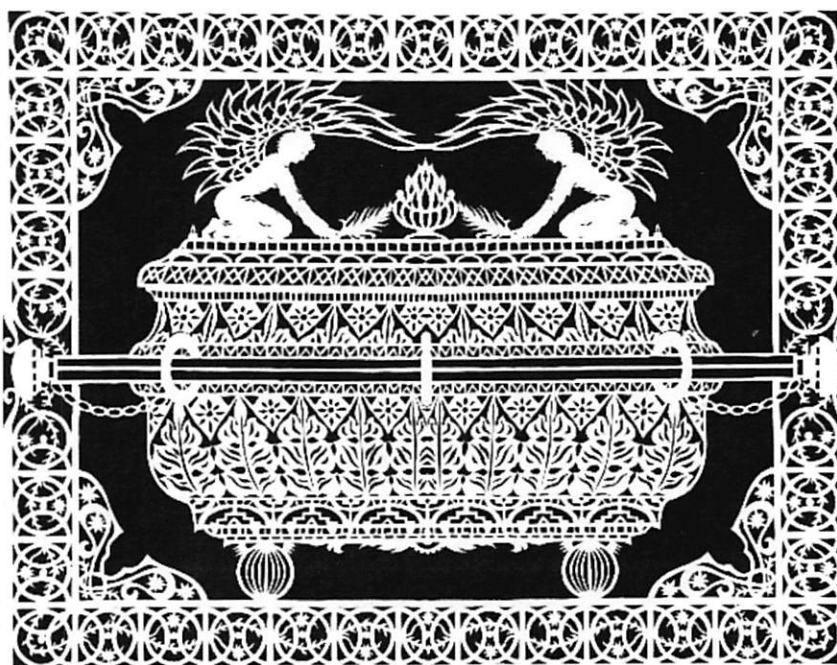
Autumn 2011



Lillian Galt 2011



THREE KINGS © 2011 Fan Pu



WHITE ARK © 2011 Carvel Markley

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*

Contact Information

General GAP Information

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FirstCut Information

Pat Stuntz
pnstuntz@windstream.net
pstuntz@yahoo.com

President's Corner

Hello GAP Members,

The GAP 2012 Midwest Collection Committee has been working hard to plan an exciting agenda of workshops and speakers when we meet June 28-July 1, 2012 at Mercy Center in Saint Louis, Missouri! The focus will be "Papercutting - Off the Wall" both literally and figuratively! Workshops and presentations will feature three-dimensional paper art, as well as discussions of new directions in papercutting. There will be a presentation by Susan Throckmorton highlighting traditional 3-D Polish paper art, Zipora Neeman will talk about The Revival of Judaic Papercutting, and Lucrezia Bieler will be our Keynote Speaker!

There will be workshops featuring Robin Goodfellow's popular 3-D animals, moving art mobiles by Alice Helen Masek, and Marie-Helene Grabman will help us turn papercutting into jewelry. New and exciting adventures with paper include Bargello Paper projects with Kathy Reed, Fun-tastic Frames with Sukey Harris, and Christine Smith will show us how to make Spinners! Andrea Martin will teach about Tunnel Books. Charlotte Grabman, Carolyn Guest and Zipora Ne'eman will have us cutting Scherenschnitte, Wycinanki and Judaic designs to decorate a variety of objects. There will be workshops for a variety of skill levels, including Linda Day with ideas for beginners and teachers. Other fun and exciting workshops are also being planned.

GAP members are invited to bring a piece of their work for display at GAP 2012 Midwest Collection.

All facilities at Mercy Center are handicap-accessible, and all dietary requirements will be accommodated including Kosher, diabetic, vegan, etc. Single rooms and double rooms are available. A riverboat dinner cruise of the Mississippi is scheduled along with a tour of riverfront sites. (Tourist info websites will be included with your registration packet as well as travel information....or should we include these in FirstCut for people to check out now?)

Registration deadline (with payment) is due February 15, 2012

Hope you will plan to "Meet me in Saint Louis" in 2012!

Joyce Yarbrough,
GAP Secretary and St Louis Coordinator
GAP 2012 Midwest Collection

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Front Cover:

CORNUCOPIA © William Oellers 2011

Back Cover:

Top: MEMORIAL PAPER CUT

© 2011 Mindy Shapiro

Bottom: MY SAVIOR, MY TEACHER

© 2011 Sr. Clarice Steinfeldt SDS

Please see comments on each of the back cover cuttings on the inside back cover page.

Member Homewok

Winter: Snow scenes, pets, hearts, stars

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

Summer: Pets, boats and lighthouses, vacation spots

Autumn: Imaginary creatures, leaves, night scenes

FIRSTCUT Deadlines

Winter – December 30; **Spring** – March 30

Summer – June 30; **Autumn** – September 30

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

Guild Business

GAP Board Meeting

October 22, 2011

Alexandria, VA 3:30 PM

Present:

Marie-Helene Grabman
Dorothy Buchanan
Carolyn Guest
Sue Throckmorton
Alice Helen Masek
Andrea Martin

Called in:

Kathy Reed
David Dorfmueller
Joyce Yarbrough
Beth Wunder



SCARECROW AND FRIEND © 2011 Susan Hahn

Minutes of Previous meeting were approved by e-mail and published in First Cut

OLD BUSINESS

1) Treasurer's report – Wendy Boyer and Darcy Walker (Sept 30, 2011)

Current Assets (including 3 Certificates of Deposit)	\$47,558.65
Ordinary income January thru September, 2011	\$8,741.52
Total Expenses	\$8,659.71
Net Income Jan. – Sept.	\$81.81

Board discussed Certificate maturing 10-30-2011. After discussion, Andrea Martin moved and Sue Throckmorton seconded a motion that we cash in the CD and deposit funds in the checking account. It was decided through a vote, and all present in person and by phone voted in favor.

2) Membership – Report from Patty Kile

GAP has 340 members at this time. However, some have not paid dues in the past three months and Patty needs to delete them from the rolls. Patty Kile is bringing in new members all the time, and David Dorfmueller commented on what a terrific job she is doing, making personal contacts and friendly responses to queries. All Board members echoed the gratitude – Thanks, Patty!

3) GAP-Xacto Master's Club Report – David Dorfmueller

David reported that interest was high and 25 GAP members responded to the invite and of those, 9 were selected to be this year's group. The first project was to describe and photograph the various positions cutters use while holding their cutting knives. Participants have monthly online meetings, and after each meeting, Xacto donates \$200 to GAP, which will bring in an extra \$2,400 by year's end, when a second group of blade-cutters will be selected for participation. GAP is grateful to Xacto for the benefits of this program as well as the boon of better-designed cutting knives for future cutters!

4) FIRST CUT report from Pat Stuntz

The next issue of First Cut will be in black and white, and Pat will include an article requesting nominations for the Harris Award from the general membership.

5) German Exhibition

Forty people sent in Form A submissions with a CD of current work. The variety and quality is excellent, and Herr Gebing is pleased.

The DATE of the exhibit has changed. Opening will now be June 10, 2012, to close September 10. Because this is earlier than previously planned, updated information will be sent to participants about when their work must be mailed.

Marie-Helene has found online a contract to be reviewed by a pro bono International Lawyer around arrangements for sharing of our work with the Museum (non-profit with non-profit.)

Any sales will be private transactions, not carried out through GAP. Each artist and the Museum will receive two catalogs. Any copying of works will be limited to catalog and promotional purposes only.

Catherine Winkler-Rayoud expressed thanks to GAP for our support of this project and the board expressed gratitude to Catherine for her work and connections to make it happen.

6) GAP Collection 2012 in St. Louis, Missouri --

Joyce Yarbrough and Beth Wunder.

Joyce reported that Mercy Center has slightly increased fees for lodging, so people must watch forms for final figures. More information will be forthcoming in FIRST CUT about workshops and speakers, but the board was excited by what they heard. Members need to send in their requests for the information. To be together in one spot with time to share and cut together will be first rate!

NEW BUSINESS:

1) Board Openings --

GAP will need a new Treasurer and several Board members for the three-year term starting in June 2012 -- so if you are interested, please contact Marie-Helene Grabman. Business can be conducted by conference call so travel is not required to participate. Board meetings with our GAP friends and the presentations planned around them are great fun!

2) Guild of American Papercutters National Museum – Kathy Reed

During April 2012, the current "Member's Showcase" will end. The next exhibition is going to be "Black and White and easily Red." Notice will be in FIRST CUT.

The Gallery Shoppe @ Dressler sales continue to be encouraging. GAP receives 20% of all sales. The total sales of all shoppe merchandise to date is \$4300 since opening in July.

3) Board meeting Date for Spring 2012 -- We are looking at March 24th or 31st, program and location yet to be finalized.

Summer Board meeting will be at Collection 2012 in June.

Fall meeting will be at the Guild of American Papercutters National Museum in Somerset, October 27, 2012 with two optional overnights at Sequanota.

4) Next Year's Budget will be discussed by e-mail with Board members through Marie-Helene.

Meeting Adjourned 5:20 PM

Respectfully Submitted,

Alice Helen Masek Acting Secretary

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.

In Memoriam



Debbie Baird

By Sue Throckmorton

In 2004 Debbie Baird came striding across the Houston Airport waiting room to ask me if I was going on to San Antonio for the GAP Collection. Right from the start I knew I was going to like her. She was open and friendly and bubbling with enthusiasm and good humor. I did hit it off with her, and during Collection I learned that she was a trained Music Therapist and had an MA in Communications Disorders. She worked as a speech therapist in the Lexington, Kentucky public schools, liked to sing and write poetry and, of course, to cut paper.

At Collection in Lancaster she told me she was thinking about quitting her school job. I also remember at that Collection a few of us sat outside and demonstrated papercutting to passersby. Debbie encouraged a teenager, and before you could say "Snip," she had her signed up as a new member of GAP. She was like that, always encouraging others to try their hand at papercutting through an early computer chat site and in a column she wrote in First Cut.

Her GAP activities slowed a bit as she wrote to me that she had finally quit her job and was starting training as a fitness instructor. I knew she already was a great walker and a believer in healthy eating. She lost weight and became trim and fit. That's why it was so surprising when I learned that Debbie had been diagnosed with cancer last March.

She was determined to lick the cancer and kept an online journal of her progress. I read it faithfully, and despite her pain and discomfort, she was cheerful and courageous, and her optimism never flagged. However, as Debbie put it, life finally threw her a "curve ball", and her cancer, at first a tumor on her tongue, had spread to her throat and her lungs. She grew weaker and finally died peacefully in the Hospice wing of St. Joseph's Hospital in Lexington on Sept. 29. She was only 61.

One of her daughters wrote that her memorial service was "more of a celebration of life. Bright colors and happiness" were "welcome and encouraged. (Remember, this is Debbie we're talking about, she didn't know how to do boring and sad)."

No, she didn't!

Dates To Remember

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
beginning on page 8.



GAP Museum Member Exhibit GAP Museum Somerset, PA "Black and White and Easily Red" April 2012

April 11, 2012 is the deadline date for receiving
actual work, framed with wire for hanging,
including the Hold Harmless Form and Exhibit Entry
Form. Both forms are available on the GAP website.

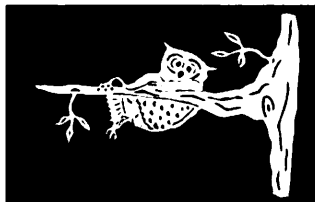


Future Meeting Dates

Board meeting date for Spring 2012 -- We are
looking at March 24th or 31st, program and location
yet to be finalized.

Summer Board meeting will be at Collection 2012,
St. Louis in June, 2012.

The fall meeting will be at the Guild of American
Papercutters National Museum in Somerset, PA
October 27, 2012 with two optional overnights at
Sequanota conference Center.



OOPS! © 2011
Susan Hahn

Correction

The papercut "Last Tango" that appeared on
page 14 of the summer issue of FirstCut should have
been attributed to Dover publications as the design
originator.

For papercut submissions, please see the
guidelines on the inside back cover of each issue.

One Time Special Membership Option

The board has authorized a one time special
membership opportunity for members. This will
require you to send a check for the entire amount of
money at one time. This is not available through
PayPal. You may buy a membership for five years
thus

1) You don't have to think about paying for five
years. Whatever your date of renewal is, that date
will be advanced five years in the database. Example:
your renewal is March 1, 2012. Send in your five
year check and your new renewal date will be March
1, 2017.

2) If the price increases, you are locked in for 5
years at the current rate.

3) FirstCut comes automatically.

4) The website and Facebook are available for 5
years.

5) US members pay \$150 for the special 5 year
membership.

6) International members pay \$200 (in US
currency) for the five year option.

7) Be sure to check PayPal if you use that option,
so you are not set for automatic yearly renewal.

8) Postage continues to rise but your membership
dues will not.

9) Other organizations have been raising their
membership fees but you are locked in.

10) No loss in membership because you didn't
remember to pay.

11) This helps the membership chairperson with
bookkeeping and she/he can concentrate on achieving
more new or former members.

12) If you change your address or email address, it
is your responsibility to advise the office of this. We
won't know if you don't tell us.

13) This offer will not give any money back —
change your mind, decease of member (God forbid),
or for whatever reason.

14) This option is good until the end of 2011 so
hurry with your check!

Send a check for the proper amount with the notation
of five year membership, your name and address,
email address and phone number to:

GAP Box 384
214 S Harrison Ave
Somerset PA 15501

By Kathy Trexel Reed

Visits to the GAP National Museum in Somerset, PA, are increasing in these late summer and early autumn weeks. Several groups have pre-arranged with Kathy Trexel Reed to view the "GAP Members' Showcase" now exhibited there until April, 2012. It is a good time of year to travel and also enjoy the rural scenery of ripened fields and emerging colored autumn leaves, "before the snow flies", as Somerset Countians say.

Twenty senior residents from Laurel View Village, Davidsville, PA, scheduled a stop to see the papercuttings after an earlier appointment the same day at the Flight 93 Memorial nearby. They were amazed that the work by GAP members was hand cut from paper. Another group from Trinity Lutheran Church, Sidman, PA, came specifically to see the the GAP Museum and then to view the several liturgical papercuttings at Somerset's Trinity Lutheran Church, which were created by the church members, including Kathy, based on the guidance of Alice Helen Masek at Collection events, and at a Camp Sequanota retreat years ago when Alice Helen presented the liturgical banner concepts to 30 people from this region's churches.

Yet to come for group visits to the museum in October are two groups, about forty youth, from the Somerset Boys and Girls Club, and a network of about thirty home-schooled children ages six to seventeen. Some of these groups will also have hands-on papercutting experiences with Kathy.

Meanwhile, Sue Neff, Pittsburgh GAP member, has created an interactive guide to the "GAP Members Showcase" to help visitors to understand and enjoy what they can see there. This is her second guide created for a GAP exhibit; the first was called "Be An Art Detective" made for the previous International Show.

How to recognize PAPER CUT ART?

Look for these elements:

1. *Is the paper FOLDED?* Look for crease lines (may be smoothed out). A single sheet of paper may be folded once (twice...or many times) if the artist wants to repeat her cut design two (or more) times. Light weight paper can be folded (and cut) more easily. Thick paper works well for one single layer.

ARTIST: Jill Schimpf

TITLE: Hummingbirds No. 33 (on GAP website)

2. *Is the cut paper ONE LAYER or several layers?*

If you could feel the layer(s) of the art work, your fingers could touch / feel how many layers of paper the artist used. In a "Polish style" paper cut, many layers are glued together.

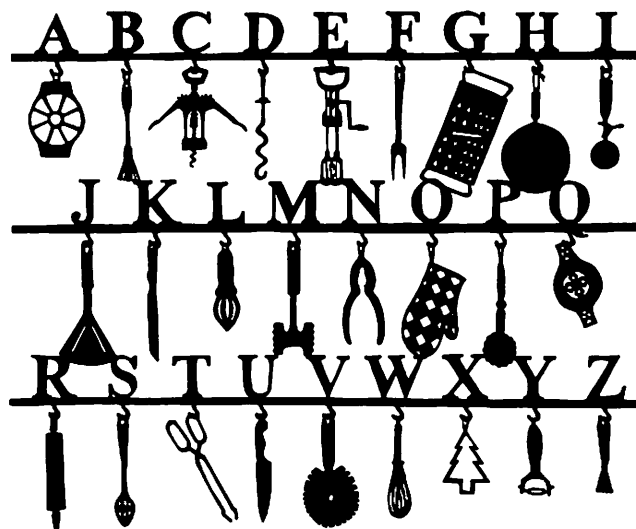
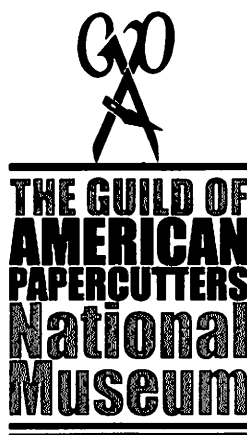
ARTIST: Courtney Duzyk

TITLE: Inspiration No. 9

3. *What TOOL did the artist choose (scissors, X-acto knife, etc.)?* Tiny scissors or extra-large (like a pair of sheep shears) can be used to make paper cuts.

ARTIST: David Jenkins

TITLE: Culinary Alphabet No. 15

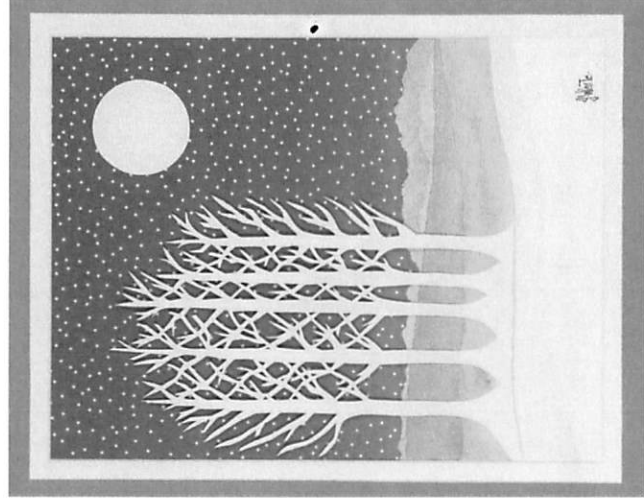


CULINARY ALPHABET NO. 15 © David Jenkins 13" x 10"

4. *Is the picture 2-D (two dimensional) or 3-D (three dimensional)?* Often a paper cut is “flat” (2-D), but perhaps the artist chose to make some areas 3-D (using spacers to separate layers) or “Curling”/bending the paper to give a more 3-D effect.

ARTIST: Jack White

TITLE: Pennsylvania Winter No. 36



PENNSYLVANIA WINTER © 2011 Jack White 16" x 20"

5. *How many COLORS did the artist choose?*

When paper was scarce...and expensive, an artist used only one piece (one color) of paper, but perhaps chose to use pencils or water color paints to decorate the finished paper cut.

ARTIST: Nancy Shelly

TITLE: Snail No.32

6. *What SHAPES does the artist like?* Angles and straight lines might be an abstract or geometrical design. Curves and frills could be organic or representational shapes.

ARTIST: Anna Kronick

TITLE: Country Wedding No. 19

7. *Did the artist include a BORDER DESIGN?* Often a paper cut artist will use a border to hold the paper cut together. Note: look for “connectors” to hold the paper cut elements in their place.

ARTIST: Susan Lazarchak

TITLE: Untitled No.2

8. *Did the artist include a SILHOUETTE?* A long time ago (before photography) a master paper cutter could make her living by cutting “portraits” of family members or famous people. Sometimes the only “picture” we have of an important figure in history, is their paper cut silhouette.

ARTIST: Catherine Winkler Rayroud

TITLE: Come On No. 29

9. *Could part of the paper cut be used as a PATTERN / STENCIL / DECORATIVE DESIGN?* Often craftsmen make a paper cut to use / repeat a design on their work of art.

ARTIST: Hae Yong Kwon

TITLE: Ornaments No. 20

10. *The look of “LACE” or FILLAGREE?* Some artists use bold, simple shapes. Other artists like intricate, time consuming tiny designs. If you are making a valentine for someone special...wouldn't you want to make your paper cut extra special?

ARTIST: Marie Helene Grabman

TITLE: Circle of Birds No. 14



CIRCLE OF BIRDS Marie-Helene Grabman
© 2011 16" x 16"



UNTITLED Susan Lazarchak © 2011 8" x 10"

GAP Museum Themes - Planning Ahead

By Kathy Trexel Reed

On our journeys as artists it often helps to have a sense of "what's coming". Awareness of opportunities to participate in future events helps us to plan, and, hopefully, to work around inevitable interruptions to our studio time. Tight schedules can be motivating for those who work well under pressure, or maddening for artists who prefer a more unhurried approach. Having a sense of the requirements ahead also allows us to accept inviting tangent paths that move us to seize a moment's inspiration, be spontaneous, and make new discoveries in our work.

GAP Board Members recently brainstormed future themes for members' exhibits in the GAP National Museum, Somerset, PA. Knowing these ideas will allow each member to ponder and prepare papercuttings that will "fit" museum shows in the next few years.

Black and White and Easily RED, a themed show scheduled for next year, asks you to add red color somewhere in your otherwise traditional black and white paper-cut design for a museum show beginning in mid April, 2012.

"Black and White and Easily RED" GAP Member Show

The date to receive "Black and White and Easily Red" papercuttings will be April 11, 2012, for receiving actual work, framed with wire for hanging, including the Hold Harmless Form and Exhibit Entry Form. Both forms are available on the GAP website.

At this time our exhibits are changing once yearly during April. But there are a few requests for a one person exhibit, and after 2012, we may be fortunate to receive an international show from the German papercutting guild. Therefore, dates cannot be confirmed until some of the unknown factors are clarified, and because some of these shows will be for a shorter length of time than a year. All details and dates to submit work will be published in advance FirstCut announcements. But now you can begin to work ahead of the schedule.

Other themes to anticipate and consider, in the order given next, are broad and fascinating. ***Inspired By Words*** would have you interpreting any text as you design; perhaps music lyrics, a favorite story theme, poetry, even ancient or contemporary written topics will stir your imagination. ***Nature's Gifts*** opens the door to innumerable possibilities, from growing things with roots and fruits, to creepy, crawly creatures, or scenic serenity. ***Traditions or Innovations in Papercutting*** allows you to send a papercutting that is a comfortable, traditional technique you may prefer, or to try a new approach that might be a brave new step for you. There is a duality in paper art now, like two sides of a coin, that is an exciting extension of the old becoming something new and contemporary.

Like the old adage, "Behold the turtle; he makes progress only by sticking his neck out," we urge you to show us what you can do! ("Be there or be square!") Join the museum group exhibits; let your paper art be one voice that adds to the guild's public promotion of the art form in our museum. Visitors enjoy seeing the many variations offered by each artist. If you take some risks, and experiment with a new paper art concept, your courage will inspire us. We learn from each other, and support and encourage the personal artistic growth of our membership.



W,X,Y,Z LETTERS FROM DECEMBER 2000 CALENDAR © 2011 Polly Winkler Mitchell

Important German Show Update
Scherenschnittmuseum, Vreden, Germany
Note the new dates: June 10-September 10, 2012

Dear GAP members,

By now you probably have heard about GAP being invited to have a members' exhibition at the Scherenschnittmuseum in Verden, Germany in 2012. (For more information about the museum please visit their website at www.scherenschnittmuseum.de). The museum is owned by Hermann Gebing, who has collected an amazing amount of papercuttings over the years. On a regular basis, Mr Gebing invites papercutters from around the world to exhibit their work at his museum next to his own collection and he also prints an elegant catalog of the different shows.

GAP is very excited about this opportunity and we have been working hard to make this show possible.

New Dates!

Please note that the dates for this show have changed. It will now start on **June 10th, 2012 at 11 am (Sunday)** and will end on **September 10th, 2012 (3 months)**.

Preliminary selection

First of all, we had to find out if members would be interested to participate in this show and how many pieces we could expect. We had to work on a GAP file that could be presented to the museum in Vreden to give them an idea of what to expect and get their approval for the show. So the preliminary selection was a wonderful way for us to get photos and information from the different artists and I am excited to tell you that we received 33 submissions with close to 100 images of papercuttings. The diversity of the work was amazing and so was the quality. Mr Gebing was also excited about all the different papercuttings.

So many thanks to all of you, who followed the guidelines and sent me images of your work as well as Entry Form A. I know the guidelines were rather complicated, but an international show is always a lot of work, not to mention making sure the work gets to its destination safely. The next step for us is to find a shipping company as well as contact the German Custom to know how to proceed with sending so many papercuttings. All papercuttings will have to be in Germany latest by May 15th, 2012.

The show is still open to all GAP members!

It is important for all GAP members to understand that if you did not send your information for the preliminary selection, you can still submit your digital images and Entry Form A and B for the final selection. Deadline for reception of all the information and images is **February 25th, 2012**. Please visit GAP's website to download the forms and guidelines at www.papercutters.org.

Second and final selection

For those of you who have participated in the preliminary selection, you will only need to send us Entry Form B with your digital images (please follow guidelines for the digital images). Kindly also note that the papercutting(s) you entered for the preliminary selection don't have to be the papercutting(s) you enter in the final selection to be juried. You will have until February 25th to work on your piece(s), should you want to produce new work for this show.

We hope to get as many GAP members to send us their Entry Form (s) and images by February 25th, 2012 and I thank you all in advance for your participation.

Available frames in Germany

Shipping the work to Germany will be expensive, so when Mr. Gebing mentioned that he had a lot of frames available we thought that it would be a great way for GAP to save money on shipping. Below is a list of frames which are still available. If you have reserved a frame(s) already and decide not to use it, please let me know as soon as possible, so that this frame can be allocated to a different person (winklerart@att.net). If you did not participate in the pre-selection, but realize that you will take part in the final selection, please also let me know what frame(s) size you will be using, so that I can make sure this frame (s) is/are reserved for you. Also remember the dimensions are the dimensions with background and mat (if you use a mat), so please respect these guidelines so that when Mr. Gebing receives all the work, he will have an easy task and just have to slide the cuttings in the different frames. This will also avoid any damage that may occur, should the pieces have to be fitted to the frames.

Available Frames as of October 23rd, 2011

23.6" x 31.5" 60 x 80cm	15.7" x 23.6" 40 x 60cm	19.7" x 27.6" 50 x 70cm	13.8" x 19.7" 35 x 50cm	31.5" x 31.5" 80 x 80cm
18	9	22	5	1

Please note: if you work is fragile, it will have to be sent framed. No glass please, only Plexiglas.

Plastic Folders

All papercuttings will have to be shipped to a collecting address in the US, so that they can all be boxed together and shipped to Germany. Cost to and from the collecting address are not covered by the Entry Fees and you will kindly be requested to cover these costs yourself. You will be informed of the collecting address in the acceptance letter that will come around the beginning of March.

For the unframed pieces, we request that you use a plastic folder to protect the pieces. If you go to www.clearbags.com they have a huge selection of plastic folders which will suit almost any size. So please make sure that your work is well protected when you send it to the collecting address, in a re-usable box and write your name and the name of the piece on a label glued to the plastic folder, so that Mr. Gebing can re-use them as well.

Hold Harmless Form

A Hold Harmless Form will have to be included for each papercutting. GAP and the museum will make sure that extra care is taking while handling all the pieces, but will not be responsible for any damage that may occur to a papercutting. Please download this form from the GAP's website.

Entry Fees

Again I remind you that the entry fee will be \$60 per unframed papercutting (up to 3 pieces for a total of \$180) and \$140 per framed papercutting (up to 3 pieces for a total of \$420) (Please use only Plexiglas on your framed pieces). Only accepted pieces will be subject to those fees. GAP reserves itself the right to limit the number of pieces for each artist, should we find out that we have more work than the museum can handle, as the space there is limited.

Members living abroad

For our members living abroad, please note that you will not have to pay this entry fee, but you will be responsible for transport of your work to and from the Museum in Germany. Also you will have to submit your Entry Form B and digital images like all other members by February 25, 2012 to be juried. If you did not participate in the preliminary selection and still wish to participate in the show, you can do so, but please send us both forms A and B with your images.

Digital Images

The museum has requested only digital images of a very good quality. Please follow guidelines about these images. We understand however that some of you do not have access to a digital camera or a computer, so if this should be the case for you, please contact me by e-mail or phone (winklerart@att.net or 281-239-2232) and we will exceptionally work with paper photos too. These photos will have to be of a very good quality too (5 x 7 inches), as they will need to be scanned. Bad quality photos will mean that your work will not be reproduced in the catalog. Please also note that photocopies of papercuttings will not be accepted for the final selection.

Catalog

The museum in Germany will print a catalog of this show at no cost for GAP. Each member will receive 2 copies free of charge that will be sent to you at the same time your work is returned.

Selling of work during the show

Due to custom problems, all papercuttings will **not be** for sale during the show, but we still request that you mention the sale price of each papercutting on the Entry Form (s), for insurance purposes.

Again I would like to thank you for your participation and for following the strict guidelines. I would also like to thank all the board members who have helped me and especially Pat Stunts who never counts her hours when it comes to the First Cut magazine. If you have any question, please don't hesitate to contact me, or Marie-Helene Grabman (GAP's president) or Andrea Martin (GAP's exhibition coordinator).

So let's all go to work and produce a memorable GAP show in Germany. Thank you to all of you.

Catherine Winkler Rayroud
2003 Huntington Lane
Richmond TX 77406
winklerart@att.net
www.catherinewinkler.com
001-281-239-2232



TAKING THE DOG FOR AWALK
© 2011 William Oellers

2012 GAP Midwest Collection

St. Louis, Missouri

"Meet me in Saint Louie" with GAP members from 18 countries around the world including North America, Europe, Australia and Asia. Skill levels from beginners to professionals are welcome. We all share ideas and learn from each other.



2012 GAP Midwest Collection will be 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. They can also accommodate special dietary needs: Kosher, diabetic, vegan, etc. There are 70 wooded acres if you want to go out for a nature walk.

Our focus will be learning about "Off the Wall" papercutting projects - literally 'off the wall', including traditional and innovative ideas. Workshops will offer opportunities for both contemporary and traditional paper cutting. Workshops will last about 2 hours with three scheduled at the same time. Perfect your techniques or try something new! Workshop Instructors are GAP members sharing their ideas and techniques.

A Mississippi Riverboat Dinner Cruise is scheduled for one evening...complete with music and sight-seeing along the Mississippi riverfront.

Preliminary Reservation Form

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

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

Information and Registration Packet will be mailed when final plans are completed. Registration Forms for GAP 2012 Midwest Collection will be due (with payment) by February 15.

Name _____ Address _____

City _____ State _____ Zip _____ Country _____

Phone _____ E-mail _____

"CUTTING" WITH THE STARS

Compiled by Pat Stuntz

In the summer issue of FirstCut, we covered the topic of *dance* as a theme in papercutting, but the other expressive modes are not to be left out. The paper arts have also been the focus of books (See Richard Schuchman's review of Sue Throckmorton's delightful book on page 25.), newspapers, regional publications, and yes, even the silver screen! Charlotte Grabman, Sandy Gilpin, and Trudy Kauffman are presented below as they brought papercutting to a larger audience via the media.

Recently, an article appeared in the Boone, NC *The Mountain Times* that featured **Charlotte Grabman**, who won an award at a recent juried show. The article that appeared in *The Mountain Times* introduced Charlotte as a second generation winner of the award.

When Charlotte Grabman of Charleston, S.C., won the Blowing Rock's Art in the Park Award of Excellence's blue ribbon in a juried show, she became the second person in her family to win Art in the Park's highest award. "My mother won that same award back in 1993 in the May Art in the Park show," Grabman said. "An article about her was published in the Blowing Rocker on May 21, 1993, and I was in the picture. I was 8 years old at the time." Both Charlotte Grabman and her mother, Marie-Helene L. Grabman, won the best-in-show awards for "scherenschnitte," or the traditional use of paper cutting to create images.



Photo of Charlotte Grabman as it appeared in Boone, NC
The Mountain Times

"I am a third generation paper cutter," Grabman said. "My great-grandmother taught my mother, and I learned from her. I haven't been doing shows for very long, only for the past two-and-a-half years." According to Grabman, her return to Blowing Rock after all these years has spurred many pleasant memories of attending Art in the Park with her mother. This was the second year that I did the Art in the Park show, and I did it because it is so nostalgic for me to return to Blowing Rock," Grabman said. "I spent many, many summers on the playground in the park as my mother exhibited in the show. My mother told me that I've been going to Art in the Park since I was about 2. She would set up a playpen behind her booth, and I would stay there during the show. It really has been a blessing to be able to come back to Blowing Rock these past two years," Grabman said. "When I first applied for Art in the Park, I really didn't think that my artwork was anything that would be to Blowing Rock's standards. I was so excited when I got my acceptance letter in the mail."

In addition to Art in the Park, Grabman exhibits and sells her work at one other art show in Beaufort, S.C., using the same booth her mother used years ago. "Winning an award at Blowing Rock makes me feel that the art form that I share with my mother has come full circle. My mother is an accomplished artist and started much of her career in Blowing Rock. I hope to one day be as good as she is, and to be as accomplished as she is."

Sandy Gilpin, who lives in the Gettysburg, PA area and who is a founding member of GAP, was recently featured in an article titled "A Cut Above the Rest" that appeared in the November/ December 2011 issue of *Celebrate Gettysburg*. According to the article, Sandy's work has appeared on the White House Christmas Tree, in *Early American Life* magazine, and in *The Book of Papercutting* by Chris Rich. She is also a juried member of the Guilded Crafters. The article mentions Sandy's transition from black and white scherenschnitte into full-color designs. "Her pieces mix contemporary themes and the traditional style of scherenschnitte...her designs have struck the eyes of many." The article elaborates on the evolution of Sandy's work from a pencil sketch, to an inked design, then to a work that is vibrant with watercolor.

Once the color has been added, *"She makes intricate, detailed maneuvers with surgical scissorsthen she pauses, turns the paper, and makes another cut with the scissors..."*

'You can produce something that you know someone is going to enjoy,' Gilpin says. 'And I think that's kind of the challenge of papercutting, bringing together mechanical technique and the esthetic elements to create a work of art that is visually pleasing and sometimes presents food for thought. Each piece will reflect the Swiss and German heritage and Gilpin's desire to continue the tradition of scherenschnitte when she is finished.'



Sandy Gilpin demonstrates her skill at papercutting.

Trudy Kauffman, who recently thought she had seen enough drama with a "family camp-over" during the power outage that gripped parts of the northeast for over a week, experienced drama of another sort when she was asked to be part of a film that utilized papercutting to enrich and authenticate the plot.

"On Sept. 11, 2011 (couldn't believe I flew on this day) I boarded a plane for Denver, Colorado. I was met by the assistant director of a documentary film called, 'Child's Father'. He took me to have my nails manicured before taking me to the film studio. For 2 days my hands were filmed cutting paper. A macro lens was placed over my right shoulder and I was surrounded with all sorts of studio lights and monitors. I had spend the week before cutting in black paper different parts of the film that would be used to introduce the film and in the animated part of the film. My part might take up a minute or so of the 2 hour film. For two days I felt like a

queen on her royal throne surrounded by all her subjects.

The film is about a Swiss orphan returning from the U.S. to Switzerland to find his father. The Swiss part is why the director wanted the Scherenschnitte. The childhood story of the orphan will be told in black and white animation. The film is ready to go to the Sundance Film Festival held the end of January in Utah. This whole experience was a highlight of my thirty plus years of cutting."



Photo of Trudy Kauffman in her "cubicle" on the movie set.



Photo of Trudy Kauffman being observed by the director (in the white shirt) on the movie set.

Papercut Surprise in Kaifeng, China

By Naomi Hordes

No one is quite sure exactly when - sometime in the 8th or 9th century - a group of Persian Jewish traders traveled the "Silk Road" to Kaifeng, a city in China where the silk trade originated on its route to Europe. Eventually they settled there and built communal institutions - a synagogue furnished with Hebrew Torah scrolls and texts, a ritual bath, a cemetery. They faced no anti-Semitism in China and proudly maintained their separate identity.

However, China was virtually hermetically closed to the West, which impacted its Jewish community in two significant ways. First, being completely isolated from the Jewish world, they lost the ability to read or understand the Hebrew of their scrolls and books. Secondly, they gradually adopted customs of the surrounding Chinese. Most significantly they abandoned traditional Jewish self-definition, which is matriarchal and adopted the patriarchal custom of their neighbors. They chose Chinese brides and over time the community became ethnically Chinese, indistinguishable, but for their own self identification as Jews, from the surrounding population.

This situation continued for centuries - a small isolated community of Chinese who believed they were Jewish, guarding but unable to read their sacred texts, maintaining some dimly remembered Jewish customs (for instance, not eating pork, or the hind quarters of animals from which certain veins/sinews had not been removed). Then, in the early 17th century westerners, including Christian missionaries - "opened" up China

and by accident "discovered" the Kaifeng Jews. They painstakingly recorded, in letters and illustrated diaries, Chinese stone stele synagogue inscriptions and other material reconstituting the history of the community. These records are now invaluable since the originals, including the synagogue, were destroyed in a flood in 1860. Descendants of this community live in Kaifeng today, still self-identifying as Jews. They are pleased to have made contact with the rest of the "family" and some are studying in Israel to catch up with developments in the Jewish world in the intervening 1000 years of separation.

And what, you ask, does this have to do with GAP or *First Cut*? Well, my husband and I were in China in May. We went to Kaifeng and were delighted to meet some members of the community. In the home of one resident we saw a display of what at first glance appeared to be typical Chinese papercuts, executed on traditional good-luck, bright-red paper. But, on closer examination, they were not filled only with Chinese symbols, flora and fauna, but with six pointed stars of David, menorahs, and occasional Hebrew lettering! So, GAP travelers, if you go to China and visit the ancient city of Kaifeng, and spot some seemingly out-of-place papercuts with Jewish symbols, know that you have wandered into the old Jewish quarter of the city and have reached the street originally known in Chinese as "the street of the non-sinew-eating-peoples", which was the Chinese designation for their long time Jewish neighbors. Please enjoy the photos of some of these papercuts below.



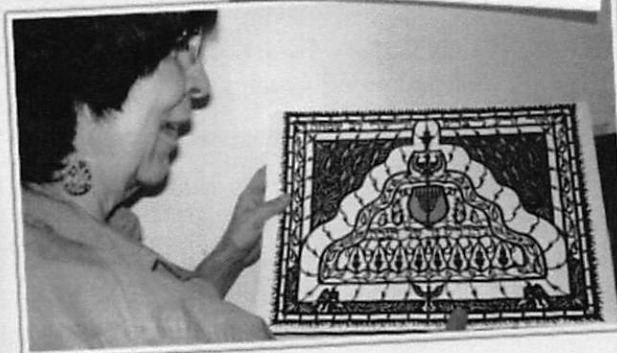
The papercuts were filled not only with Chinese symbols, flora and fauna, but with six pointed stars of David, menorahs, and occasional Hebrew lettering!



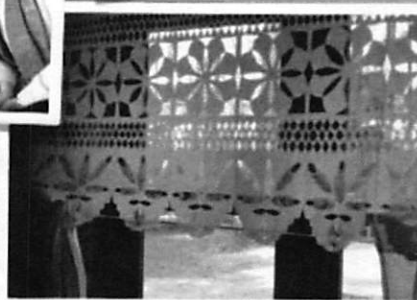
From China

By
Sue
Throckmorton
(via Poland)

Greetings from Poland.
Here are some of our
pictures with papercut
curtains, paper "palms,"
Easter eggs covered with
papercuts, a "papered"
house interior and
papercutting friends we
met along the way.
Joyce, Marie-Helene & Sue



Monika Krajewska, GAP member



Hi again. We've sent you pictures of papercutters and their work from Kurpie, a ceiling paper decoration called a "spider," a flower-painted cottage and us relaxing after a hectic journey. Wish you were all here! Joyce, Marie-Helene & Sue



A Beautiful Paper Curtain



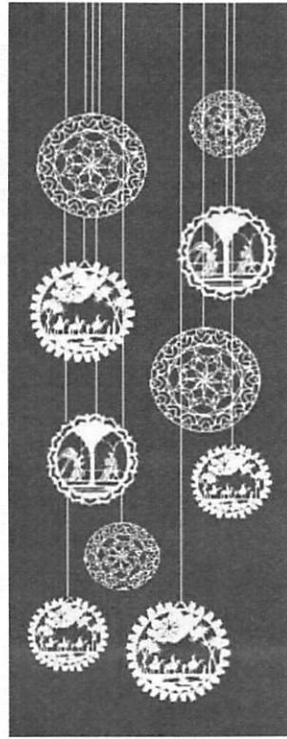
T O P O I a n d

Discovering Neules

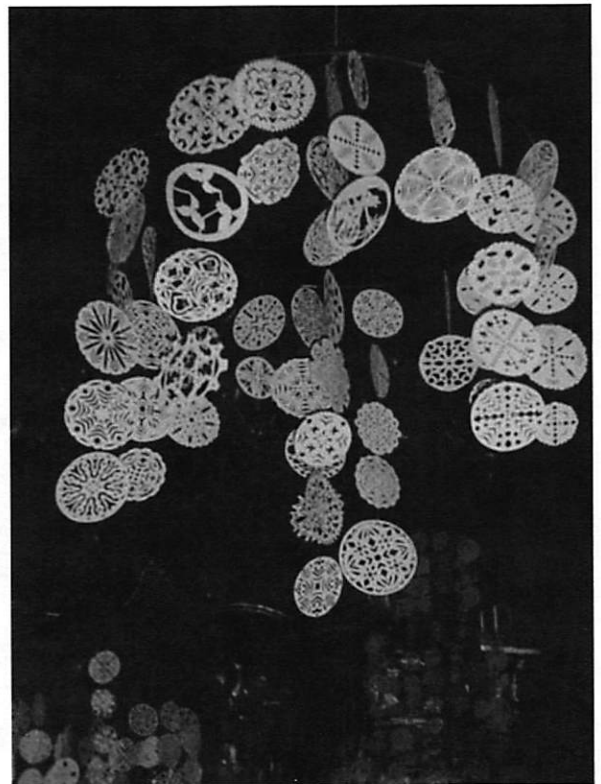
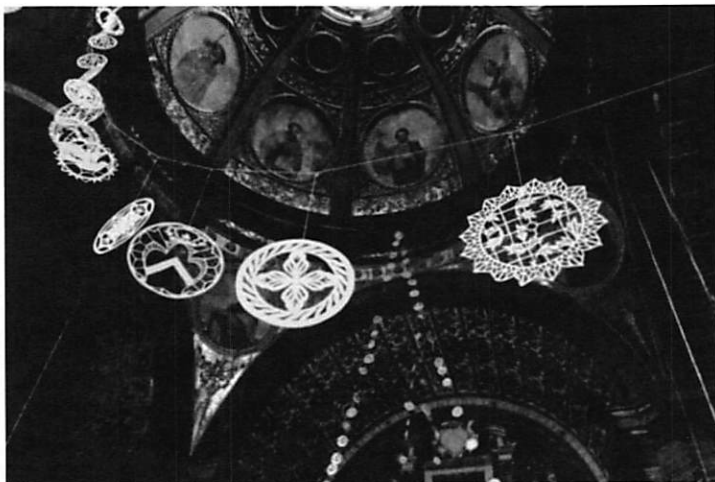
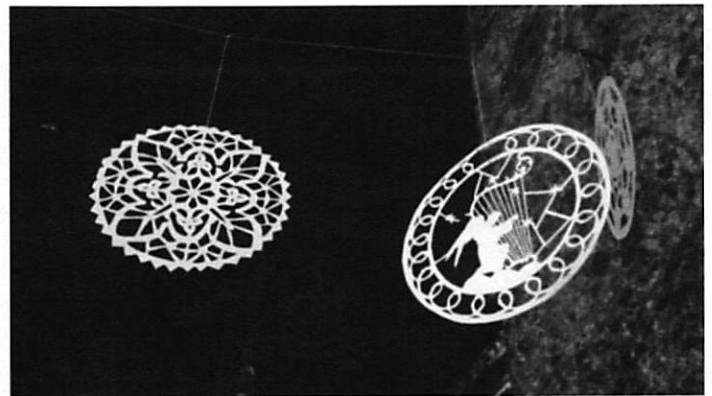
By
Susan Hahn

As an avid papercutter, the thrill of a new technique or old tradition of papercutting is always an exciting find. And so it was, several years ago, while 'skipping' around on the internet, I happened upon an old form of papercutting unique to Mallorca, an island in the Mediterranean Sea off the coast of Spain.

The Mallorcan form of papercutting consists of delicately cut-out paper disks, called 'Neules,' and are a Mallorcan Christmas tradition which dates back several hundred years. They resemble a type of doily cut out of white paper and include very beautiful and intricate designs. They are hung in many of the churches on the island, including Sant Nicolau, Sant Francesc, Sant Miquel, or Sant Jaume, all of which are in the capital city of Palma.



Many years ago, the Neules were hung in churches from a main lamp called the 'Solomon.' At that time, they functioned as a type of religious calendar, used by the priest of the church to help their village parishioners (called poblers) know how many weeks and days would pass in that particular year from Christmas day to Ash Wednesday (Dimecres de Cendra), the first day of Lent. Larger Neules were used to represent the number of weeks and smaller neules were used to represent the number of days until. They were removed one by one as the days went by until 'Cuaresma' had arrived. With literacy, this custom fell into disuse. Now, most churches in Mallorca no longer use neules as a calendar, but are strictly ornamental and unlimited in the number that can be hung, as you can see from the photos.



Mallorcan photos courtesy of Mallorca Daily Photo
Blog/Klaus Fabricius
<http://mallorcaphotoblog.wordpress.com>

Originally, Neules were giant communion wafers that hung above church altars for the Christmas Eve Watchnight Service. After the singing of their traditional Sibil·la (a prophetic song about the coming end of the world), a sword was used to cut the string holding the edible neules, so that the congregation could have them to enjoy. This caused a bit of havoc and mayhem which resulted in Church disapproval. The wafers were eventually replaced by a 20 centimeter white, round paper disk, carefully cut out with scissors or a sharp knife with usually religious patterns or figurative designs. Traditionally the local parish churches were decorated with a quantity of these round paper cut-outs, mostly made by nuns, or novices who still create Neules year after year.

In the past, Neules were used as a good way for families to create Christmas decorations for their homes. Today, only some people in and around the island continue this endearing tradition, while most have replaced them with modern decorations. However, they are still used as decorations in nativity scenes, shop windows and on Christmas trees.

Neules can be purchased on the island, with the proceeds going to worthwhile charitable causes. The craft is still taught to children by their parents or grandparents, and in some schools on the island. And in Palma, one can still find stationery shops that sell the traditionally made Neules. They are also found in the seasonal Christmas markets in the 'Plaza España', the 'Plaza Mayor' or in the 'Rambla.'

Since my discovery of this new 'old' form of paper cutting, and as moderator of the online Yahoo Papercutters Trade group, I have made it a mission of mine to keep this lovely old and historic tradition alive by establishing our annual Christmas Neule trade for our Yahoo members. As you can see from the photos posted here, our newly fashioned Neules, cut in the traditional shape and style, have been a happy success.



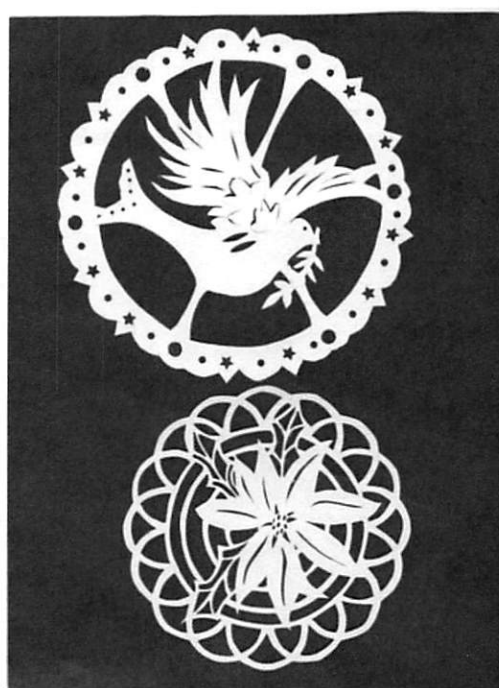
O LITTLE TOWN OF BETHLEHEM
© 2011 Marilyn Hutchinson



BETHLEHEM © 2011 Melissa Clark



ANGEL GABRIEL VISITS MARY © 2011 Marilyn Hutchinson



Above: Neules, top by Pat Stuntz; bottom neule by Melissa Clark ,
Author's Collection

MOCHO'S ABECEDARIUM

By Laura Martin

After a thirty-six year career in academia, I retired in 2005 and began to explore my artistic interests in more depth than I had previously been able to. I grew up without any art training at all and only began to learn to draw in my 40s, but I always thought of myself as creative. My first drawing experiences were very rich, and I took several workshops in places that gave me opportunities to be in museums and galleries and to be around artists. So I began to look at art in new ways. Actually, I began to **look** at art, instead of just reading the labels, having always been perhaps a little too strongly literate and text-driven!

I was trained and worked throughout my career as a linguistic anthropologist, the kind of scholar who goes off to the field and studies languages that most people have never heard of, living in communities that are usually pretty far off the beaten track. In my case, those interests took me first to Guatemala in the early 1970s and then to Chiapas, Mexico in the mid-1980s, and finally back to Guatemala from the 1990s on, always living and working with Maya people and studying and describing Mayan languages and the culture they carry. There are about thirty Mayan languages still spoken today, all of them descended from the languages of the ancient Mayan cities. Some of them are fairly vibrant, with many children learning to speak them, and others, like Mocho' – the language I began to work on in 1984 – are only spoken now by a handful of elderly people. My specialties are in the analysis and description of narrative and conversation – the discourse of daily life – and my work consisted of collecting and transcribing examples of talk, then analyzing and writing and presenting about it. Text, text, text!



The completed book is wrapped in a woman's hand-loomed belt from the Chiapas town of San Juan Chamula.

An early reader, and a writer, collector, borrower, lender, student and teacher of books, I have always loved and been surrounded by them. But until I met my first few artist books, during visits to special collections in Washington D.C. and New Haven during drawing and creative journaling workshops, I had never really thought about books as structures or about the book as a means of personal and artistic expression. Throughout the 1990s, I continued to practice drawing and, increasingly drawn to artist books, I began to seek them out and to learn about the artists who made them and the many styles of work they represent. And once I retired, I took a summer workshop – a combination bookmaking and nature writing class – at Penland School of Crafts in North Carolina in 2007.

In a fortuitous coincidence of timing, that same year a local arts organization brought a book artist to Cleveland for a residency at my local library. After participating in a series of activities she designed and in subsequent workshops during the following year, I became part of the newly formed book arts organization, Art Books Cleveland, and began to make my first artist books. Some of the first ones I made were a small series based on Aztec poems. I decided to decorate one of them by using cut papers based on decorative motifs found on ancient Aztec spindle whorls. I began to cut the designs, and soon learned that I had no idea at all about how to do it! I kept cutting things, and then the design would fall out! But I was intrigued by the challenge so, in 2009, I attended a two-week summer workshop at Penland with papercutter extraordinaire Béatrice Coron and was completely hooked. During that workshop I tried cutting text – it's always about the text! – and, even though I didn't see very much other papercutting that did what I was trying to do, I became obsessed with developing a cut text style, mostly using various quotes about art that I had collected over the years.

That fall I did a cut-text abecedarium called *Alphabetical Axioms for Ladies of a Certain Age*, in which I cut invented "axioms" that required the reader to say the letter name out loud in order to read the text: *C the World, Gnius is not all Genes, P culiarities enhance your status, S chew the ordinary*, and so on. I look back at it now and think the cutting is pretty rudimentary, but the goal of finding ways to combine cutting with artist books was fully in place. When Béatrice saw it, though, she said "But, Laura, why did you glue everything down? The papercut must be free!", and I've been working with that ambition ever since.

I pretty much spent the entire next year experimenting with cut text, trying out different papers and personal “fonts,” and testing different ways to mount the quote against a background. I also gradually began “complicating the legibility” in much the way that calligraphers design their work so that it rewards long (and repeated) looking. Then I began looking for ways to incorporate drawing with the cut text and to build books that used both.

My process has not changed much over this period: I use an X-acto knife and #11 blade exclusively. I prepare a template on ordinary copy paper, usually cut at least two (sometimes three) layers at a time, and always end up making changes in the template as I go. And, of course, there is always a certain amount of clean-up to do on the individual sheets afterward.



My current project, and the one that produced the invitation to do this article, is my book for the 2011 Art Books Cleveland (ABC) annual abecedarium show: *In Memory of Mocho*. It is an accordion in which each 5.5” x 6” panel presents a Mocho’ word beginning with a letter in the 28-letter Mocho’ alphabet, along with its translation, embedded in a related drawing. I have chosen words that have a strong connection to traditional Mayan culture or to memories of my experiences living and working in the community.

Some of the drawings are “scenes” such as *M is for Me’s ‘broom’* which shows a twig broom leaning against a table in the open-air kitchen. It is based on drawings I did in my sketchbook at the breakfast table. Others are of “elements” that form compositional designs without being part of a larger scene. An example of this type is *P is for Pohop ‘mat’* which uses the cross-hatching of a Mayan woven mat, used for seating and sleeping -- and traditionally associated with leadership and counsel – as a design element. Each Mocho’ word is always larger than its translation but is sometimes hidden within the drawing. I have tried to pay attention to the rhythm of the panels by varying how much background is visible and how easily the words can be seen. I have been posting images of the book in progress (with a temporary backing paper and brief explanatory captions) as an album on Facebook.



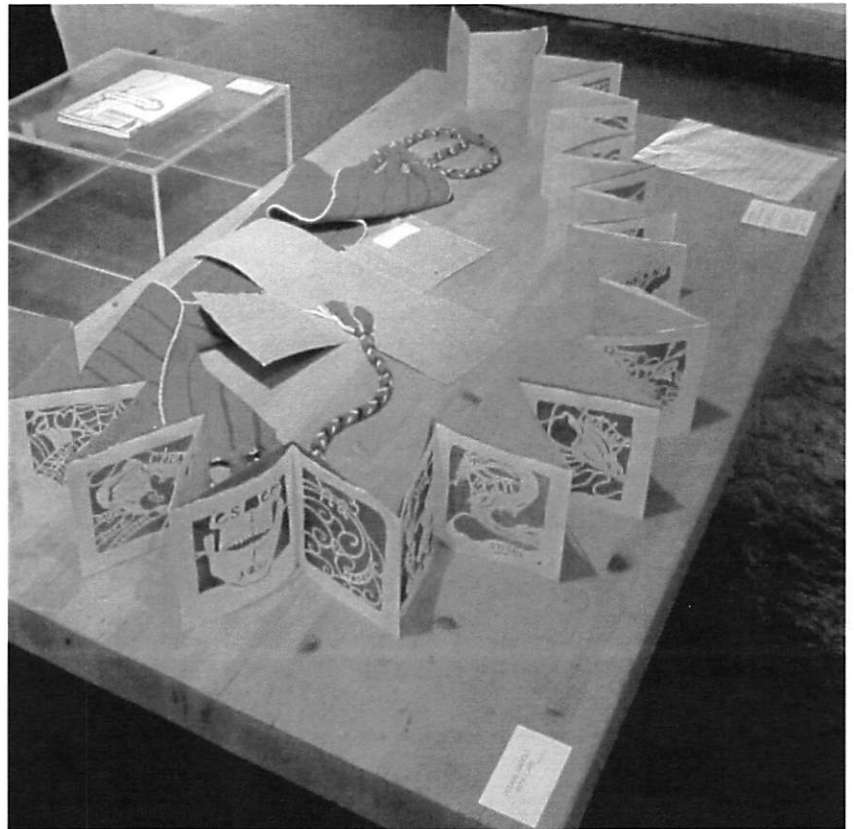
Left, top: the half cut panel for CH’ (template for CH’)

Left, bottom: final cut of CH’ (CH’ is for ch’e’)

Above: the unwrapped bundle with the wrapper and the spread of two birds (some of Pat Stuntz’s favorites)

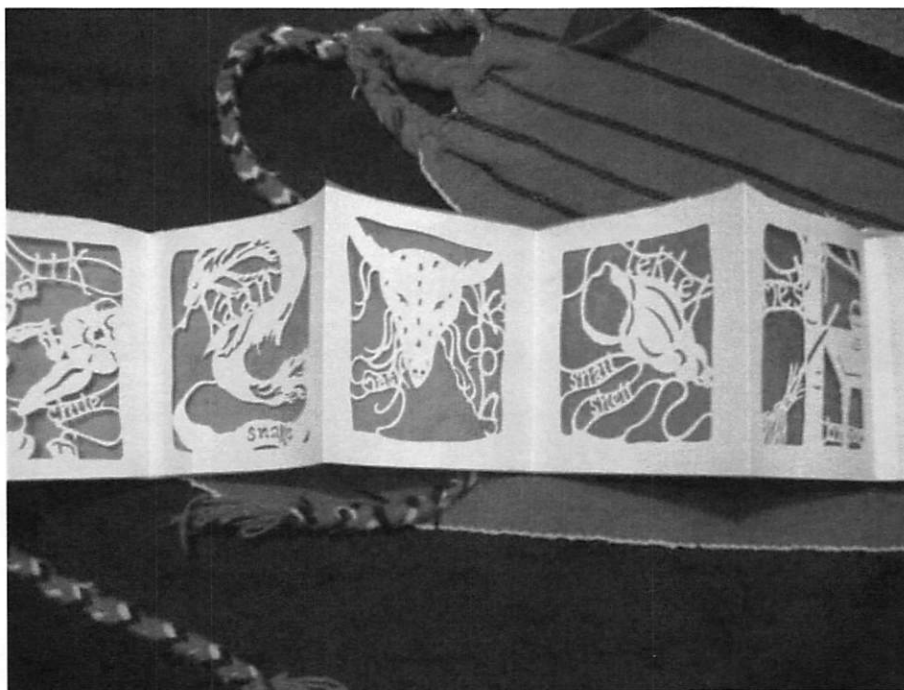
The cut accordion is done on cotton-abaca paper, handmade at the Morgan Art of Papermaking Conservatory and Educational Foundation here in Cleveland. The paper of the backing accordions will vary but all are handmade papers with a strong textural surface. When completed, the book will have a self wrapper created by an extension of the backing accordion. The wrapper will include a small pocket into which will fit another small accordion with captions (like those in the photo album) to accompany each panel and explain the cultural significance of the words and images. I am currently cutting the first of what I expect will be an edition of three – I will cut the next two together using the already cut templates as a guide.

An installation photo of the entire project ►



The process of selecting each word, making the drawing (or drawings, since sometimes I don't use my first idea!), and then cutting each panel gives me a chance to meditate on my memories and experiences in the Mocho'-speaking community in a way that is quite different from the analysis and editing I did when I wrote academic articles based on my research. The quiet

process of removing paper until an image appears, of planning how to keep the text from falling off the page, of feeling the slide of the knife against the mat – all these hand-mind-eye actions are so soothing – in spite of the melancholy fact that when the last Mocho' speaker dies, the language itself will be gone, except as it lives in my articles and in this alphabet book.



◄ *A sequence of panels with some of Laura's own favorites among them*

For more information and images of the entire project, Laura has posted the presentation version as a new Facebook album. You can get to it here:

<https://www.facebook.com/media/set/?set=a.2518190356412.152628.1302843372&l=1a912cb9b7&type=1>

And the earlier album of the individual pages plus some "in progress" shots is here:

<https://www.facebook.com/media/set/?set=a.2124972406209.136817.1302843372&l=99f5c00c21&type=1>

Papercutter Profile

Debra B. Pitts

For years I have appreciated the work of paper cut artists at home and abroad. As long as I can remember creative pursuits have always been a part of my life. As a missionary child born in Brazil I attended International schools and learned early to appreciate people, art and music of different cultures. When I was around 6 or 7 years old I made a cut-out card for my mother of little ducks on a pond and a tree which all popped up when the card was opened. I thought I discovered this new pop-up sensation, and when our family moved to the United States and I saw the pop-up cards in stores I wondered, "How did they know my idea?"

As an adult my initial interests were in Government and I became an Intelligence Aide at Wright-Patterson Air Force Base in Ohio. It was a stressful job and I almost lost our first child and had to be on complete bed-rest for a month. This was a turning point on my career-oriented mindset and I stayed home to care for our first baby. Never idle, I sought ways to help the family budget and used my creativity to plan events, organize homes and offices and of course practiced my art when I could. I illustrated a few publications with pen and ink drawings. After having our first daughter, tragedy struck and I lost a baby. In my grief, paper-cutting and creating provided a distraction and I used these venues to produce unique gifts for friends and family.

My love for paper-cutting grew and I turned to *Papercuttings by Alison* for more designs. At one time I had permission to do 10 cuttings per design from www.papercuttingsbyalison.com to sell at a local Craftmall but I could not bring myself to profit from someone else's design. As I developed my own patterns I did paper cuttings for years and signed my work with my maiden name **Brom**. I was being mistaken with a famous artist who does macabre art (the extreme opposite of what I do!) so I began using **Debra B.** I use **Bs** throughout my work showcasing **Britain, Brazil, bees, and birds** to name a few. "Busy Cottage" was already trademarked, so I swallowed my proper-English pride and used the spelling of Bizzee (two zs like "buzz") and Cottage for my brand name. In life I aim to achieve balance between busyness and the "cottage" or calm side of living. I mirror this ideal in my art by creating something complex from a simple form. The challenge in scherenschnitte is that unlike other forms of art in which mistakes can be corrected, one wrong cut results in starting over!



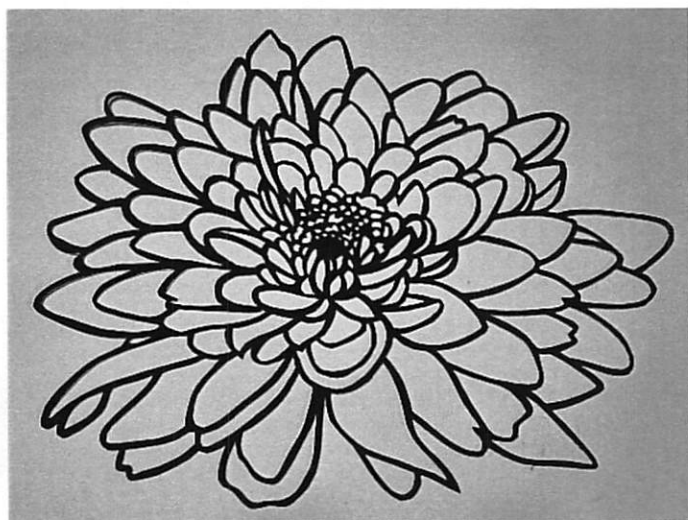
NEVERMORE on mat © 2011 Debra Pitts

MAPLE LEAF © 2011 Debra Pitts

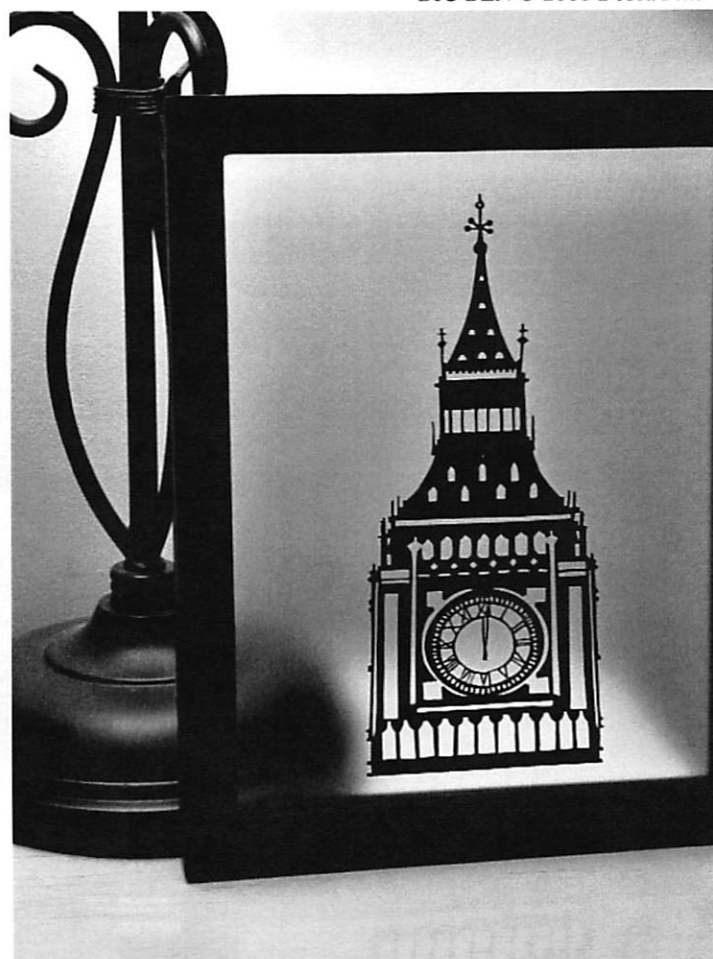
I begin each of my paper cuts with a sketch then copy the drawing onto vellum for revisions. The final design is transferred to a special archival paper which is slightly thinner than cardstock. (For those not familiar with the term, archival simply means acid free/fade-resistant/made to last.) This thicker paper does not allow bleed-through from the archival inks I use to paint the design on one side. I then cut out the design with a #11 xacto knife exclusively. I urge paper cutters to only use silhouette paper or archival inks and papers. The tragedy today is many scherenschnitte artists use copying machines or printers and the resulting designs will fade quickly!

Since I wanted my art to last I perfected a method for mounting my cuttings between two non-glare UV acrylic sheets which I call ClearCut Art. Doing so allows me to create reversible cuttings in a mount which resists breakage and bending. This display method also allows for a myriad of backgrounds in fabrics and papers. My art is best displayed hanging in a location where viewers can see both sides. Most choose to display one side and flip the acrylic when they want a change. To allow those who purchase my art to use a frame of their own I primarily use classic sizes in my acrylic sheets. However, I find most people want their art framed. I am currently designing my own line of frames using cherry and walnut woods to provide an option to the wooden black float frame I currently sell.

I love to trade my papercuttings with artists from around the world! My daughter worked with children in China this past summer and brought home papercuttings to add to my collection. Some Chinese use a tissue-thin paper and can cut 10 or 20 cuttings at a time! (Needless to say, this is not possible with cardstock or thicker papers.) These days I am able to devote more time to my paper cut art. I have never promoted myself – working mainly by commission - so opening a shop on Etsy at www.bizzeecottage@etsy.com is an exciting challenge. I wish you the best as you pursue your passion in paper-cutting art and strive to be an original! bizzeecottage@gmail.com
For emails, it is best to reach Debra at PaperCutsByHand@gmail.com.



NOVEMBER FLOWER MUM © 2011 Debra Pitts



BIG BEN © 2011 Debra Pitts



Of Water Pipes and Misrahs

Naomi Horde's story in the last issue reminded me of my experience with Jewish papercutting. I am not Jewish, but I've always had an interest in it and appreciated its beauty and religious meaning. A number of years ago I actually had an exhibition of my own Jewish papercuttings in a gallery in the old Jewish quarter of Cracow which is called Kazimierz during the annual International Jewish Festival. The story of how I got there is by a series of quirks and coincidences. Photo of Sue Throckmorton and Marta Golab

Years ago I was visiting my niece in Hanover, NH, who headed up an international student program from an office which happened to sit across the hall from the New England Publishing company. I wandered over to their office one day to pick up a brochure of its new books, and was interested to find listed the book about Jewish papercutting by the Shadurs which I mentioned in the preface to Naomi's story. I must have been one of the first to reserve a copy before its actual publication. When it arrived, I found the photos of the papercuttings fascinating but I couldn't seem to find the time to read the entire text.

A long time afterwards, I awoke at about 1 a.m. in my attic apartment to the sound of rushing water. I hopped out of bed, checked the bathroom and kitchen, but no water. While passing the staircase down to my front door, I switched on the light and found the culprit. A large water pipe which stood in the corner of the landing about halfway down the stairs had burst! The landing was filled with several inches of brown rusty water, and the rest was coursing down the stairs. I sloshed through the mess and opened my door only to find all my neighbors in pj's and bathrobes with brushes and brooms, frantically trying to sweep the rushing water down the stairs so that it wouldn't run under the doors into their own apartments. I shouted for someone to run down to the basement and turn off the water, and finally the water stopped. To this day there is a huge brown stain winding its way down the length of the stairs and out the front door of the building.

What does this story have to do with papercutting? Well, I had to leave for a few days so that the plumbing could be repaired. Fortunately, it was summer so I could go to my log house in a forest about an hour away by car from Warsaw. I gathered up my papercutting materials and at the last moment, while looking for something to read, grabbed the Shadur book. In the quiet there I was able to read the whole book and was utterly fascinated by the Shadurs' account of the history of Jewish papercuttings, their religious significance, types, their use of symbols and the explanation of their meaning, their hierarchal arrangement and the importance of the calligraphy.

With time on my hands, I thought I would try to create one and followed the rules of a classical Jewish papercutting carefully. It wasn't bad, so I thought, but I couldn't get a hang of the writing which, of course, was in Hebrew. Once back in my apartment, I read everything I could on Jewish papercutting. I bought a small book on the Hebrew alphabet. I decided I could at least master the word misrah which meant "east." Misrah is also a name of a kind of papercutting made to indicate the direction in which Jews pray toward Jerusalem and which is, therefore, placed on the wall facing east. This word was only 4 letters long and was, in fact, an anagram for the first letters of the 4 words of a longer Hebrew phrase translated into English as "from this side the spirit of life." So I practiced and practiced writing that word, placing it in each of the papercuttings which I attempted.



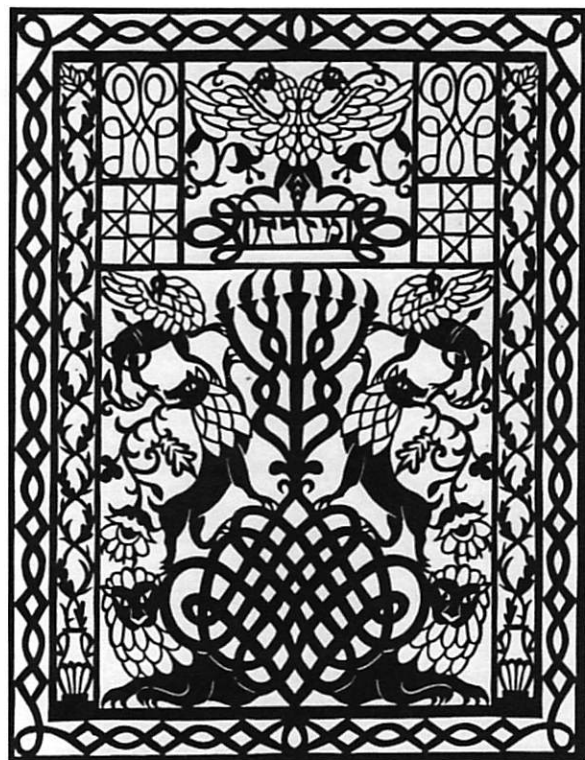
UNTITLED © 2011 Sue Throckmorton

One day I received an e-mail from a prominent folk art collector whom I had met in Cracow and who was interested in seeing my folk art collection. I invited him to my apartment when he was in Warsaw, and he happened to notice my Jewish papercuttings on the table in my work area. He was eager to have me make an exhibition of my work in his gallery in Cracow and wanted at least 20 pieces. I took a deep breath, agreed and set to work. It took me months and months of hard work. Most I cut from black paper (not very traditional) and some I tried by painting them in watercolors (a traditional method). The Hebrew was still a problem, but I gave my best effort. The exhibition opening was well attended with many of the gallery owner's artistic friends. I was interviewed by the radio and had articles in several newspapers.

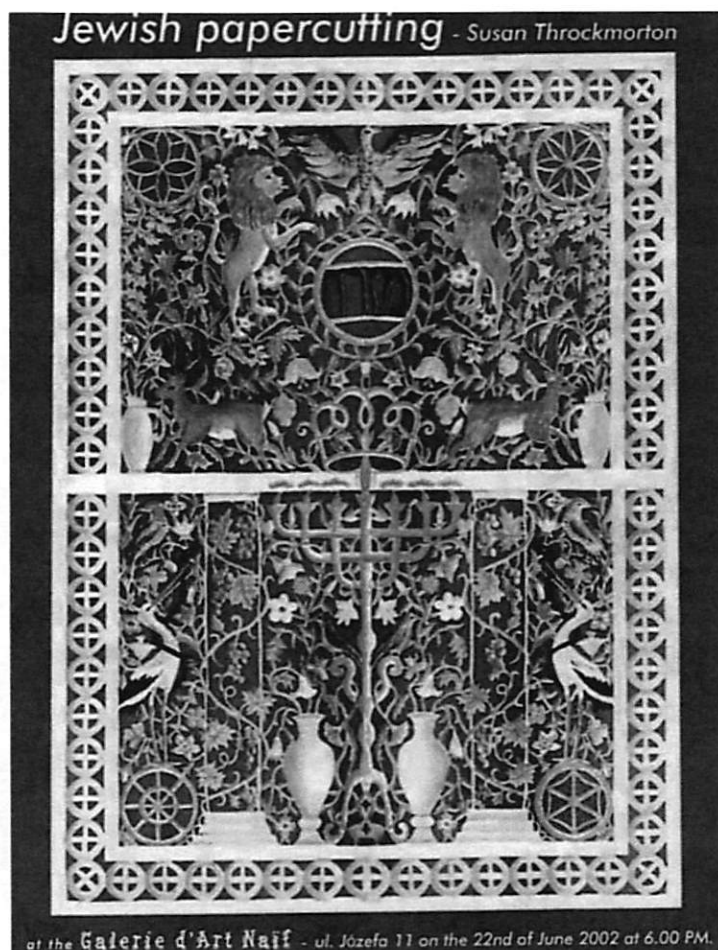
One of the visitors was Marta Golab, a well-known, professional artist of Jewish papercuttings. She wears glasses as thick as the bottoms of glass bottles and was closely examining each picture. I knew her slightly and finally got the courage to approach her and asked her what she thought of my papercuttings. "They are very beautiful," she answered, "especially the painted ones, but....." she hesitated and then continued, "you need to work on your Hebrew"! I later found out from my good friend and fellow GAP member, Monika Krajewska, that there are many factors to consider when writing Hebrew letters: their spacing, their exact shape, the size, height and length of each compared to each another, etc. Not only that, but knowledge of Hebrew enables one to read the texts of many Jewish works which, in turn, provides inspiration for the artistic expression in a papercutting. I was flummoxed, humbled and certain that I would never master Hebrew. That was the first and last of my Jewish paper cutting. I was happy for the experience and especially for the broadening of my knowledge, but I was content to leave it to the masters!



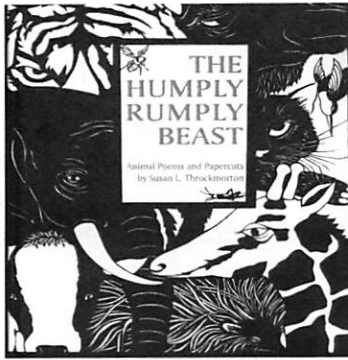
Sue Throckmorton, left, with Marta Golab, a well-known, professional artist of Jewish papercuttings



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The Humply Rumply Beast

by Susan L. Throckmorton

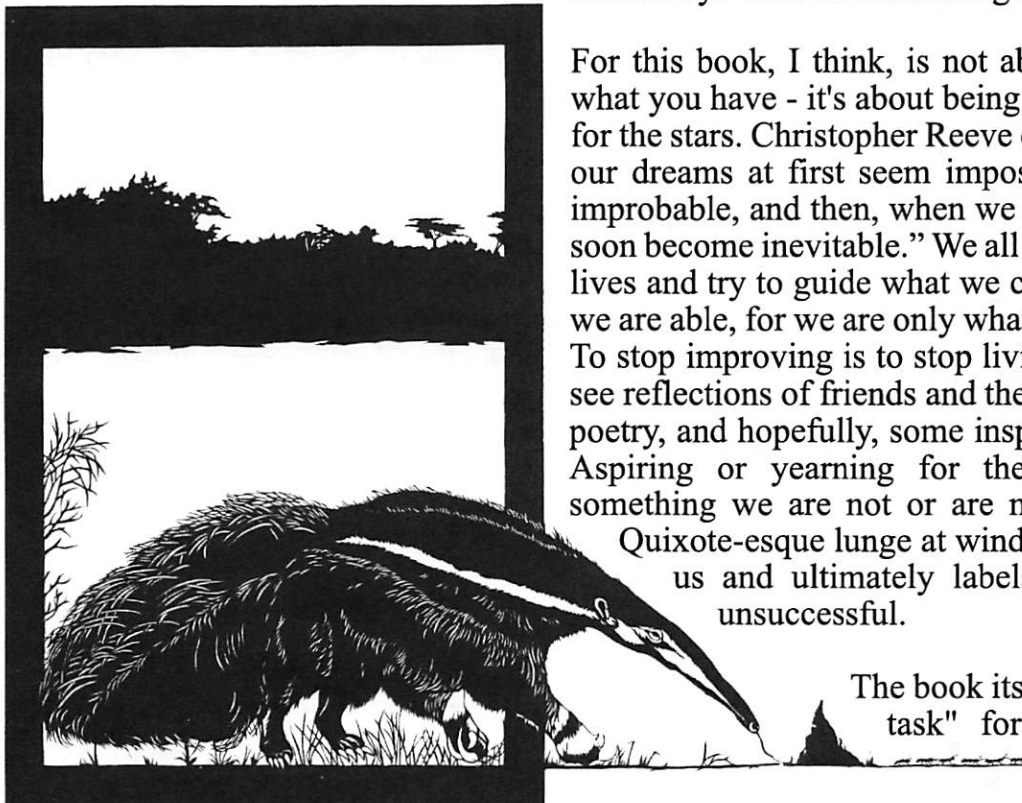
Book review by Richard Schuchman

On the back cover of Susan Throckmorton's new book "The Humply Rumply Beast" is the following passage written by a friend of hers: "Twenty animals, birds, bugs

and other beasts, ranging in size from a honey bee to an elephant, speak up in unexpected ways about their wishes, dreams and inner selves. The results, complimented by the author's charming papercuts, are revealing, often comical and even sometimes poignant."

Much of the poetry deals with animals "in denial", wishing to be able to change often that which is intrinsically part of their nature or being. A crow asks for, "a fine voice; sweetness was my first choice", but is left with his trademark "caw"; a tiger wants a checkered pattern instead of stripes; the anteater a shorter nose; the elephant to dance ballet. Only the cat and camel seem self-satisfied, as all cats and camels do! All of these things would change the animal as we know it, making it something different. Yet somehow, it's human nature to take for granted what we have

and always wish for something else, something more.



For this book, I think, is not about being happy with what you have - it's about being able to dream; to wish for the stars. Christopher Reeve once said, "So many of our dreams at first seem impossible, then they seem improbable, and then, when we summon the will, they soon become inevitable." We all change throughout our lives and try to guide what we can and improve where we are able, for we are only what we are through effort. To stop improving is to stop living. Many readers will see reflections of friends and themselves in the lines of poetry, and hopefully, some inspiration to keep trying. Aspiring or yearning for the unattainable; to be something we are not or are not born with is not a Quixote-esque lunge at windmills, it's what defines us and ultimately labels us as successful or unsuccessful.

The book itself was an "impossible task" for Susan at first. Sue



writes, "The book was really just a collection of ideas and lines that I had thought up over the years and written in notebooks and on scraps of paper. I finally realized that I had accumulated enough to put them together. I gave the book to a friend of a friend of mine who is a writer and teaches editing at a Boston college. She liked it but so distorted the original idea of the book, suggesting putting a little boy in the book who she thought would pull the whole book together by having a dream and then realizing it. She also slashed lines which I felt were essential to the meaning of the poem or ruined the rhyme and told me to rewrite some of them completely. I thought that if this is what a professional editor would do if I got it accepted by a publisher, I don't want any of it. I attempted to go through a self-publishing house in the States, but it was a disaster as they only wanted my money and didn't really care about the book. Finally I just got it printed by a very good and creative printer here who has printed cards, a calendar, etc. for me in the past. He understood the book and what I wanted and had good ideas about its presentation, and I think, in the end, produced a professional-looking publication. At any rate, I was happy with the result."

All of this compliments some really exceptional paper cuttings! Susan has cut 20 animals, as well as the wraparound cover and nameplate interior page, in exquisite detail and humor, showing an affinity for and an understanding of each animal. The camel, for example, doesn't just stand there posing - he's taking a bite out of the framework! The anteater almost leaves the frame completely as he tracks down every insect. The starfish, who longs to be a star in the heavens, is a reflection of the very stars he admires; the Bear is so big he's practically bursting from his page. From bows on rhino horns to ballet slippers in an elephant's trunk, the whimsy and skill used to create each cutting is in evidence everywhere.

In all, "The Humpy Rumpy Beast" has something for everyone and more to come back to, whether it's taking in the details of the art or the inspiration and humor in the poetry. The two compliment each other perfectly and make a complete satisfying whole, something we, and animals as well it appears, are continually striving for.

All art and poetry copyright Susan L. Throckmorton, Warszawa 2011
<http://www.papercuttings.waw.pl/>

Susan Throckmorton's bio from her Facebook page: "I'm a retired teacher/librarian living in Warsaw, Poland with my 2 cats: Emmy and Sweetie Pie. Most of my work has been in international schools in Pakistan, India, Serbia, Finland, Indonesia and Poland. I've also been a museum curator, a Peace Corps volunteer and the only teacher in a one-room school in Vermont. Now I'm a self-taught artist and make and sell papercuttings. I belong to the Guild of American Papercutters where I serve on the Board and write articles for its quarterly journal First Cut."

Cuttings From the Past

By Susan Hahn

Katagami Kimono Stencils

In this article, I am happy to feature a very old and perhaps little known Japanese tradition, which was created from papercutting techniques still familiar with many modern papercutting artists today. They are referred to as Katagami Kimono Stencils or Ise-katagami, which are carved stencils used for resist-dyeing (called katazome) in the creation of Japanese Kimonos. Katazome dates from the kamakura period (1185-1333) and is still in use today. (It is also known to the French as silk screening).

The stencils were made from multiple sheets of mulberry bark paper (called kozo), which were waterproofed with persimmon tannins (kakishibu). Smoke curing was also used to give the paper additional stiffness and turned the paper dark brown. Different thicknesses of paper were used: thin for finer designs and thick for bold patterns. The paper was then arranged in stacks. The design or pattern was drawn on the top sheet and then cut with a sharp knife through all the layers in the stack. The designer cut the pattern in such a way as to make it match on top and bottom, thus creating a seamless design across the kimono when applied to the fabric.

Prior to 1850, human hair was placed between the paper sheets in a grid pattern to reinforce the stencils. (After 1850, silk threads were used in place of the hair.) The designs used in the stencils were usually from nature, including flowers, fish, and trees, but also geometric patterns were used as well, as you can see from the examples shown here. Most measure 14" by 17". The stencils were highly detailed cutouts and contained large areas of negative space used in the designs. As you study the designs, you will see the intricacy and skilled craftsmanship that went into each one. (Want a closer look at the designs? Check out the related online URL's I've included below.)

Nowadays, these vintage stencils are very collectible and sold as framed artworks, attached to hand fans, or used to decorate screens and doors in Japanese-style rooms. They are no longer made in modern Japan, and have become rare and hard to find. Most that do remain are in poor shape, with only one in every ten worth salvaging.

Katagami stencils above right, 12.5" by 17.5" with hair reinforcement backed with rice paper; below right 20.5" by 17" with hair reinforcement

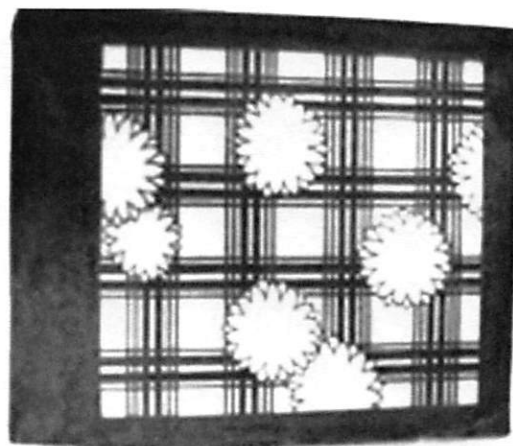
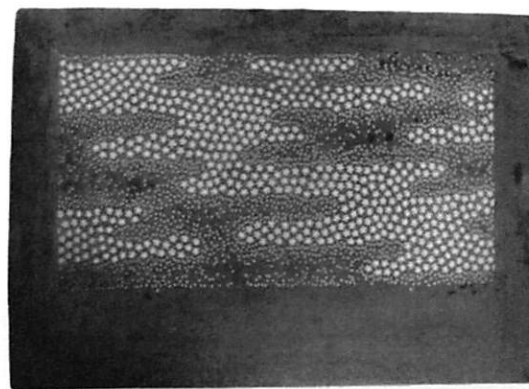
As an added note, the basic method of Katagami is still used today by many artists to make a more modern style of papercutting, which is also similar to the Mexican version called Papel Picado.

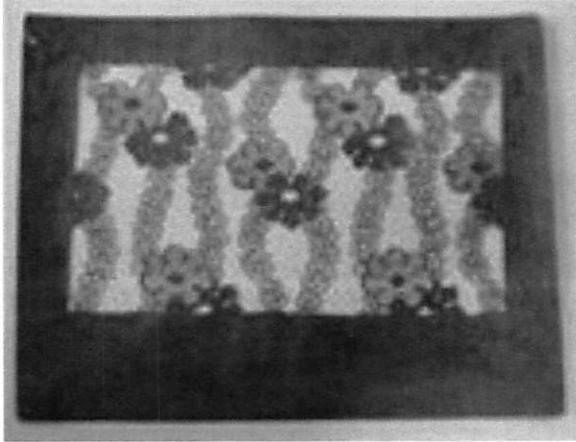
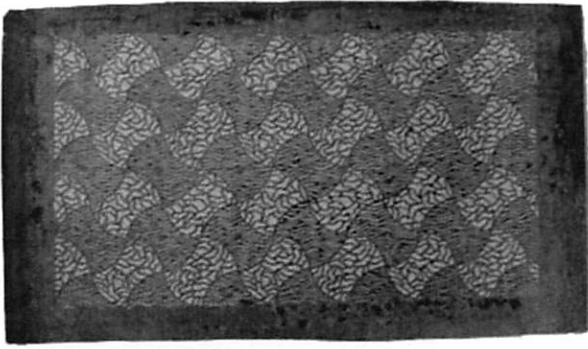
Many thanks to the following for their kind permission in using the Katagami stencils displayed here, attributed as follows:

The Frances and Thomas Blakemore Collection, Henry Art Gallery, University of Washington, Seattle, Washington;
Used with their kind permission (for educational purposes only)
<http://henryartcollections.org> (search Katagami)

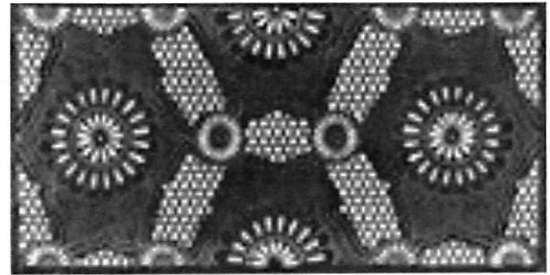
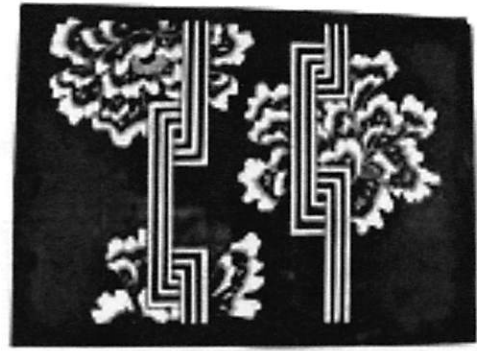
** Sofia Takami, Tokyo, Used with permission
<http://flickr.com/photos/from-japan-with-love/>

++ Sheryl Jaeger and Ralph Gallo; Eclectibles.com



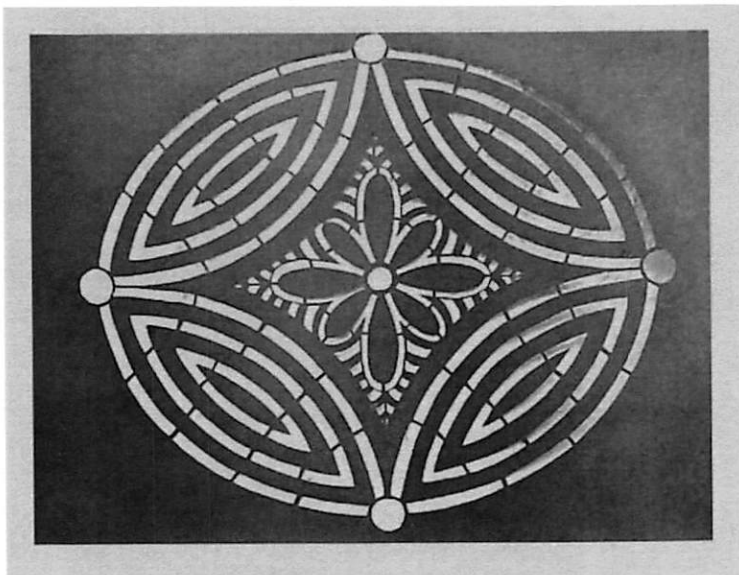
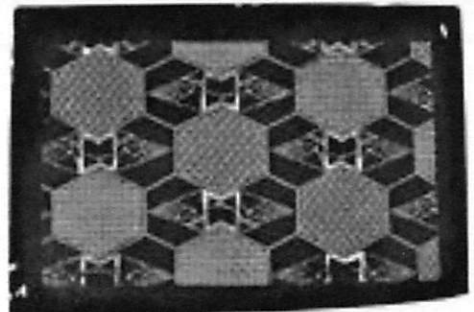
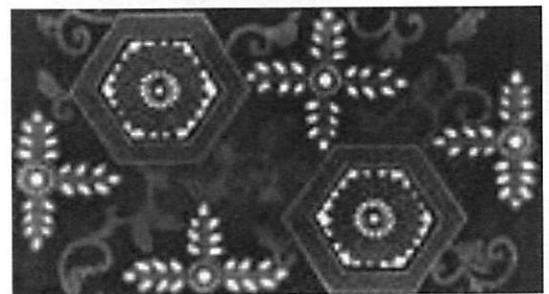


Katagami stencils above top , 10" by 16.5" with hair reinforcement; Above 10" by 17" with hair reinforcement

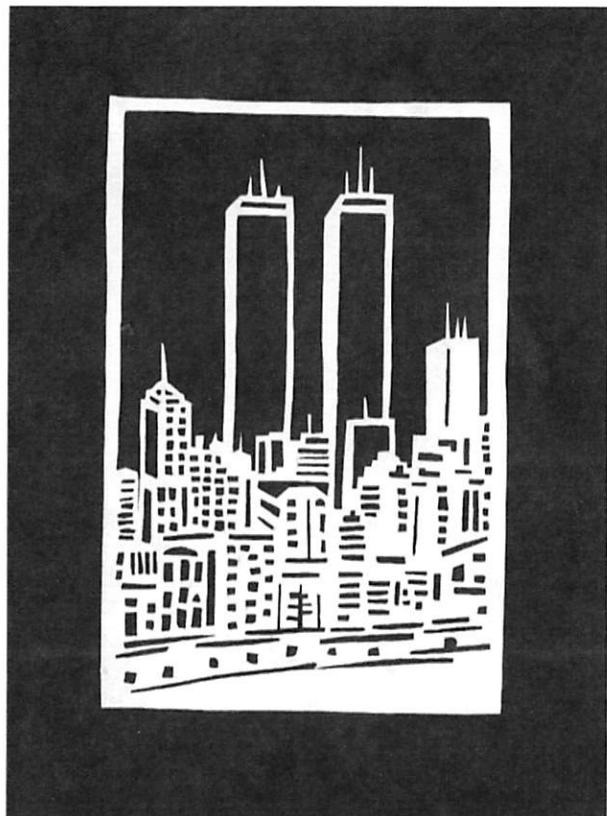


*Katagami stencils above,, with silk thread reinforcement
Top, 10¼" by 11½"; Bottom 7 ⅛" by 14¾"*

*Katagami stencils right: Top: 9¼" by 12"
Middle: 7⅞" by 14¼"
Bottom: 8½" by 14"*



Katagami stencil above Showa Period 1, photographed in Tokyo, Japan by Sofia Takami



◀ GHOST TOWERS © 2011 Susan Hahn

This year will be the first time that the Memorial will open. The footprints where the towers stood are now lined with granite and hold waterfalls with the names of all those who died engraved in bronze all around both 'squares.' (It is) surrounded by trees from the areas around the Pentagon and Pennsylvania and the one tree that survived the WTC demise - a pear tree that they nursed back to health for 10 years and now has been replanted among the other new trees planted around the footprints. Very moving and wonderful design.

Back Cover Cuttings Commentary

Mindy Shapiro's Papercut: The papercut was commissioned by my synagogue for the Germantown Jewish Centre Book of Remembrance as a memorial to the victims of the Holocaust. This booklet is given out on Yom Kippur as that is one of four days in the Jewish calendar where special prayers are said for the deceased. The clouds depict the darkness of the Shoah. The road from the dark sky through the daylight is the journey from darkness to light. Rebirth is experienced through the mountains, trees, sun, tulips and doves. The doves also represent peace. The six tulips symbolize the six million Jews who perished and the survival of the generations.

Sr. Clarice's Papercut: "My Savior, My Teacher" is a commissioned "reflection" papercutting and is a method for personal prayer which one of our Columbian Sisters learned from her mother. The cutting reminds one that as God the Father/Creator (expressed in the overreaching arch in the sky) and Jesus, His Son, and our Savior (expressed in the crib representing the birth of Jesus at Christmas and His life of teaching which ended on the Cross) image lives of prayer, love, service, and respect, so believers are invited, on their spiritual journeys, to pray (at all times and in all ways), to love (inclusively), to serve (joyfully), and to use one's gift of free will to choose the "good" as we respect God and Jesus/Savior and all of their creation and life.."

All submissions should be sent to

Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522

Email: pnstuntz@windstream.net or pstuntz@yahoo.com

To submit artwork: Clear 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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