

# FIRST CUT

COMMUNICATION FOR MEMBERS OF THE GUILD OF AMERICAN PAPERCUTTERS

SUMMER 2014



*GAP: "TURNING CUT PAPER INTO ART"*

**Please submit artwork, photos, and articles to:**

*Sue Throckmorton ([throckpl@gmail.com](mailto:throckpl@gmail.com))  
or Pat Stuntz ([pnstuntz@windstream.net](mailto:pnstuntz@windstream.net))*

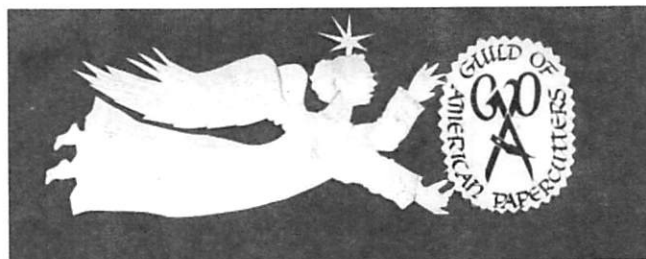
**Save photos at 300 dpi and do NOT embed them in Word files – save them separately from the text. Save your text files without extra returns at line breaks and name your article as you wish the title to appear.**

FirstCut reserves the right to edit articles where necessary.

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***Paper Angels***

Members and institutions contributing financial support to the Guild of American Papercutters are welcomed blessings - Paper Angels



You can be a Paper Angel by making a tax-exempt donation beyond your membership, a celebration contribution in someone else's name for a birthday or anniversary, or a memorial gift in a loved one's name. Mail a check or money order in any amount payable to

Guild of American Papercutters  
Paper Angels Program  
P.O. Box 384  
214 South Harrison Ave.  
Somerset, PA 15501

**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 Christine Smith at Guild of American Papercutters, P.O. Box 384, 214 South Harrison Avenue, Somerset, PA 15501 or email Christine at [maplecutpaper@gmail.com](mailto:maplecutpaper@gmail.com). Dues for new members which include the New Member packet: Individuals \$36 US (\$46 international) and Family \$46 US (\$56 international). Renewal memberships are \$30 US (\$40 international) and Family \$40 (\$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](http://www.papercutters.org). All payments are made in American dollars.

**Current Executive Committee:** President – Andrea Martin (2016); Interim Vice President – Marie-Helene Grabman (2014); Treasurer – Dave Jenkins (2016); Secretary – Linda Peck (2014); VP Membership - Christine Smith (2015); VP Museum - Kathy Trexel Reed (2014); and Past President - Marie-Helene Grabman (2014); VP Exhibits - Vacant

**Current Board of Directors:** Dorothy Buchanan (2014); Linda Emmerson (2014); Charlotte Grabman (2016); Trudy Kauffman (2016); Dena Levie (2015); Nancy Shelly (2014); Richard Schuchman (2015); Pat Stuntz (2016); Sue Throckmorton (2017); Florine Strimel, *Historian Ad Hoc*

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*GAP National Museum*

P.O. Box 384  
214 South Harrison Avenue  
Somerset PA 15501

# President's Corner

Greetings! I am very pleased to be the new president of GAP at an exciting time. After a period of reflection and reorganization, GAP is now stronger than ever. I think that you will be pleased with the exhibitions and publications that we planned for this year.

This year our new website was launched thanks to the many hours of work by Marie-Helene Grabman and Voyo Woo. In conjunction with that we will be sending out frequent email updates for exhibition opportunities, gatherings, publication news and general GAP business. We now publish three publications per year; First Cut, the Spring Review and the Annual. First Cut will be published only once a year in the summer but it continues to be filled with your articles and artwork!

In addition to the museum show, this year also gave GAP members an opportunity to exhibit their work at Highfield Hall and Gardens in Falmouth MA. This is a wonderful opportunity for members to show their work in a different venue.

Our membership continues to grow and we are attracting international artists, as well as artists from all over the US. Our Facebook page now has over 600 members who share their talents and skills with artists from all over the world.

We hope that you will share your enthusiasm for papercutting with us by attending one of the gatherings or by sending in your work for one of our publications or exhibits.

If you are interested in being more active in GAP, please let me know how you would like to help. We always need members to help with exhibitions, website development, publications and to plan gatherings. In addition, we welcome new members to our Board. Please contact me if you are interested.

It is the members who drive the organization and make it successful! I hope to meet many of you in the near future. Until then, keep cutting!

Andrea Martin  
GAP President



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Above: Untitled © 2014 Ted Bolha

Front Cover:  
Collage of sixteen papercuts by Ursula Kirchner

Back Cover:  
*THE READER* © 2014 Cynthia Clarke Jones

## In Memoriam

### Ursula Kirchner (1931-2014)



Ursula Kirchner passed away on Jan. 4. Many GAP members will remember the visit by Ursula and her husband Otto to the States from Germany and their participation in Collection 2004 at the Asilomar Conference Grounds in

California. Both Ursula and Otto gave a presentation on their collection of papercuttings, and it was clear from her talk that Ursula was proud of her German heritage and especially the city Stuttgart, where she and Otto made their home.

It was from this heritage that Ursula drew much of her inspiration for her own papercutting. While staying with Ursula and Otto twice in Stuttgart and meeting them once in the south of Poland, I was constantly amazed by her prodigious knowledge of German art, literature, music, and history. I never saw her draw a line, but she would take out a piece of paper and her pair of scissors, and, from this knowledge and love of her own culture and with her incredible imagination, she would create the most amazing and unconventional Scherenschnitte: magical flowers and plants, caricatures and whimsical creatures, sometimes bordering on the grotesque, and scenes from mythology, German legends, stories and poems, and the Bible, gigantic letters from the alphabet, musical fantasies, etc. In person, Ursula appeared rather serious, almost scholarly, but her papercuts often displayed a wonderful sense of humor.

Along with Otto, she was generous with her time and skills. Besides me, many GAP members were welcomed into her home and shown some of her favorite places in Stuttgart and other places in Germany. She was a great walker and full of energy and interesting observations. She took the time to teach some of us how to make her strange little creatures which she cut from magazines, embellished with black ink and then embedded into paper she made from pulp mash and a wire screen.

She was an avid GAP member, often sending in letters and pictures of her work to *FirstCut* and a long-standing, well-respected member of the German Guild of Papercutters. Once I asked Otto if she was "famous" in Germany, and, smiling, he proudly nodded his head.

*Auf wiedersehen*, Ursula, you will be much missed but well remembered in the papercutting world.

Sue Throckmorton

### Kurt Vance (1951 – 2013)



Kurt Joseph Vance, of Seattle, Washington, died Saturday, October 26, 2013, after bravely battling cancer for two years.

He was so glad to be born and to die in his beloved Puget Lowlands. He spent his childhood climbing mountains with his father and summers scrabbling on the beaches in the San Juans with his brother and friends. He grew up in Montlake and attended Garfield High, where he and Margaret Swanson got together in 1968. They were married in 1972 and just celebrated their 41st anniversary. He graduated from the University of Washington in 1995 with a degree in Latin and Classical Studies. In 1997, he earned a Master's Degree in Applied Behavioral Sciences from LIOS.

Kurt was dedicated to his family and to his creative and intellectual pursuits. He was always seeking to better understand himself and his relationship to the world and to his loved ones. He spoke his mind unapologetically. He was a relentless pursuer of images and ideas, drawing tirelessly, devoted to the daily practice of putting his thoughts and ideas down through countless media. His artistic output was prodigious. A GAP member for many years, Kurt exhibited in the "Inspired by Words" show and, accepting his own mortality, he designed and cut his own memorial cards.

He adored his children and granddaughter. He was much loved by his many nieces and nephews, and helped guide so many of them on their paths. He loved making music. Singing harmonies with Margaret was among his greatest joys. He was a dedicated Catholic and loved singing with the choir, giving glory to God. He often told us, "Don't worry about me. I'm bound for Glory."



PRAY ©2013 Kurt Vance  
A Memorial Card  
Papercutting

# SHORT CUTS FROM THE GAP BOARD

Highlights from the March 30, 2014 Meeting at the Home of Dena Levie, Teaneck, NJ

**Membership (Christine Smith):** GAP currently has 331 members.

**Facebook (Charlotte Grabman):** There are currently 613 members on Facebook. New members are invited to join GAP.

**Museum (Kathy Reed):**

The Museum's exhibit "Inspired by Words" is being taken down and new work received for the "Inspired by Nature" show. Participation by new artists can be credited to the efforts of Richard Schuchman and Sue Throckmorton in the Nature Annual, Trudy Kaufman's personal invitations and Dorothy Buchanan's timely reminders on Facebook.

The new show will coincide with the Somerset County Artists Association annual show/open house on April 1.

New LED lights have been bought and installed in 2 glass cases. There were 6 sales from the "Words" show as well as continuing sales of papercuttings in the Shoppe.

**FirstCut (Pat Stuntz and Sue Throckmorton):** Work continues on the cover and content of the summer edition.

**Treasurer (Dave Jenkins):** Current Gap assets total \$69,249.58.

## OLD BUSINESS:

**Tri-Fold Brochure (Pat Stuntz):** 1000 more brochures will be printed for regional distribution.

**Highfield Hall Exhibition (Andrea Martin):** The show will open July 10th; the deadline for sending artwork will be extended to May 14th; notices re the show will be sent with emails.

Marie-Helene Grabman and Andrea Martin will do an installation for the opening. A 30% commission on sales will go to Highfield Hall., 70 % to the artists.

**Website (Marie-Helene Grabman):** The website is ready to be launched.

Kathy Reed and Marie-Helene Grabman received training from Wordpress in order to update the website; there are already changes to be made. Anyone familiar with Wordpress is welcome to join the team.

Member Voyo Woo will maintain the BLOG.

The website will continue to be hosted at the same place; password protection will continue for member addresses and emails.

**Board Positions:** Needed are an Exhibits VP and an executive VP who will eventually become President. Please contact Andrea Martin.

## New Business:

**Arts Coalition of the Alleghenies (Pat Stuntz):**

Membership was renewed with the ACOA which will be another way to reach beyond GAP's membership.

**Exhibitions (Kathy Reed):** Purchase orders for the *The GAP Nature Annual* continue.

Copies of the Annual, GAP newsletters, the Spring Review "Words" and the "Paper Illustrator" were well received at the Appalachian Regional Conference in W. VA.

Information re: NEA grants will be forwarded to Marie-Helene Grabman.

Local spin-offs include a collaborative series of art-nature workshops between Laurel Arts and area State Parks and a potential exhibition at the Flight 93 Memorial opening of their new Visitors' Center on Sept. 11, 2015.

## Other New Business:

"Quick Books" will be ordered for Financial Secretary Wendy Boyer so she can work from home.



SHHHH © 2014 Jill Schimpf

The next GAP meeting will be held at the GAP Museum in Somerset, PA on Oct. 25, 2014 at 11:00 am with guest paper artist Harriet Rosenberg. Reservations have been confirmed for Sequanota Conference Center for Oct. 24-26, 2014. To reserve rooms and meals for GAP Meeting Weekend, contact Ann Ferry at 814-629-6627. See you there!

# NEWS & NOTES



*Divine Duet* © 2014 Kathy Trexel Reed

## *Paper Angels*

Nancy Barsic  
Joan Sulecki Brash  
Kay & Scott Buchanan  
Romy Burkus  
Phyllis Davidson  
Barbara Falk  
Joan Fisher  
Gudi Gilbert  
Sandra Gilpin  
Marie Helene Grabman  
Col. William Hammann  
(in memory of  
Earl & Mabel Hammann)  
Lin Heiser  
Vivian Henningfield  
Cynthia Herrick  
Edith Johnstone  
Patty Kile  
Hae Yong Kwon  
Susan Mertz

Russ Morgan  
Angela Mohr  
William Oellers  
Kathy Trexel Reed  
David Reichard  
John Rhoads  
(in memory of  
Dorene Rhoads)  
Eugene Richards  
Karen Schloss  
Ingrid Schenck  
Nancy Shelly  
Janet Smith  
Sister Clarice Steinfeldt  
Susan Throckmorton  
Jan Zimmerman  
Gill Hague  
Judith Meyers  
Kathryn Meyers  
Polly Mitchell

## A GAP SPECIAL ANNOUNCEMENT from THE GUILD OF AMERICAN PAPERCUTTERS

### **“Turning Cut Paper into Art”**

In the Anniversary issue of *FirstCut* it was announced that Board members had voted to change the name of the Guild of American Papercutters to the Guild of American PaperArtists. As stated, the Board felt “it was a way to broaden the definition of our art form and be more inclusive of contemporary paper art styles and techniques, while continuing to honor and share the ethnic and folk art foundations of our guild.”

This decision was later reconsidered by the Board, and it was decided to postpone this change. Instead it has adopted the slogan **“Turning Cut Paper into Art”** which it feels, along with our name the **Guild of American Papercutters**, will accomplish this same purpose. Our new slogan will be a way to build the GAP brand and not only describe, but identify, promote and imprint what we do in the minds of the public and, thus, will be useful especially in advertising and exploring updated goals to attract new members.



### **A SNIPPET:**

As of June 6, our GAP Facebook page has 709 members! Our Facebook Group is now a “Closed Group,” which means that only members of the group can see posts on this page. Hopefully this will help make it more difficult to share work without the artist’s permission. Join the conversation at [www.facebook.com/groups/papercutters/](http://www.facebook.com/groups/papercutters/) and see what is happening in the world of paper art.

## **GAP Spring Review - 2014 "Inspired by Words"**

The 2014 GAP Spring Review, "Inspired by Words," is the first Guild publication to highlight all the works of an annual GAP National Museum show. The cover design of the 8.5" x 5.5" booklet features a photograph of the Philip Dressler Center for the Arts, home of the GAP National Museum, the Gallery Shoppe @ Dressler, and Laurel Arts Inc. in Somerset, PA.

This booklet presents a quality image of the artwork by each member who was "inspired by Words" to respond to the call for entries. Guild members across the United States and from Poland, Germany, Denmark, and China reflected on the theme, contacted their muses, and then spent hours in their studios giving physical shape to invisible words that hold personal significance for them. Their interpretations are thoughtful and earnest, whimsical and lighthearted, more eloquent than silence. Through their choices we have a glimpse of the sensitivities of these artists who enjoy using their freedom of expression to creatively communicate in a visual language.

Richard Schuchman, Board member, professional graphic artist, and Guild volunteer, has designed the cover and contents layout, showcasing the artwork with real visual prominence, as he did in the 2014 Annual, "Nature in Paper". Publications of this kind are a viable record, increasing positive, public awareness that GAP is "Turning Cut Paper into Art".

A booklet is an exciting way for the "Words" show to continue, in print, even after the framed work is dismantled and sent home. It multiplies the visibility of our members' papercuttings. All guild members received a postal mailed copy during April, and can access the images through our website. Additional copies can be ordered by contacting [kathytrexelreed@gmail.com](mailto:kathytrexelreed@gmail.com).



### **A SNIPPET:**

Critics have praised one of the largest collections of Henri Matisse's "cut-out" artwork ever assembled, showing at the Tate Modern Museum in London until Sept. 7. When the French artist could no longer paint because of ill health, he cut out paper for collages which became famous such as the Blue Nude. If you miss the exhibition in London, it will travel to New York's Museum of Modern Art in mid-October.

## **Calendar**

### **Check these dates!**

**April, 2014-March, 2015:** GAP National Museum Exhibition, "Nature in Paper," Somerset, PA

**July 10-Sept. 2, 2014:** GAP Exhibition, "The Cutting Edge," Highfield Hall & Gardens, Falmouth, MA

**Sept. 30, 2014:** Submissions due for GAP 2014 Annual, "Music on My Mind"

**Oct. 25, 2014:** GAP Fall Meeting, GAP National Museum, Somerset, PA, with guest Paper Artist Harriet Rosenberg\*

**Nov. 1, 2014:** Publication of GAP 2014 Annual "Music on My Mind"

**April, 2015-March, 2016:** GAP National Museum Exhibition, "Music on My Mind," Somerset, PA

**March 30, 2015:** Publication of GAP Spring Review, "Nature in Paper," 2015

**June 1, 2015:** Submissions due for FirstCut Summer Issue

**June 20-July 18, 2015:** GAP Exhibition, Banfill-Locke Center for the Arts, Fridley, MN

**August 1, 2015:** Publication of FirstCut Summer Issue

\* Other GAP meetings to be announced



*BLUE NUDE by Henri Matisse*

# A TRAIL OF MESSAGES

From Susan Cook to Don Cook:

Hi Dad,

*I thought you might enjoy seeing that Mom's work made it into a blog on the San Francisco Library's website: [http://sfplamr.blogspot.com/2010/12/paper-in-three-dimensions\\_29.html](http://sfplamr.blogspot.com/2010/12/paper-in-three-dimensions_29.html)*

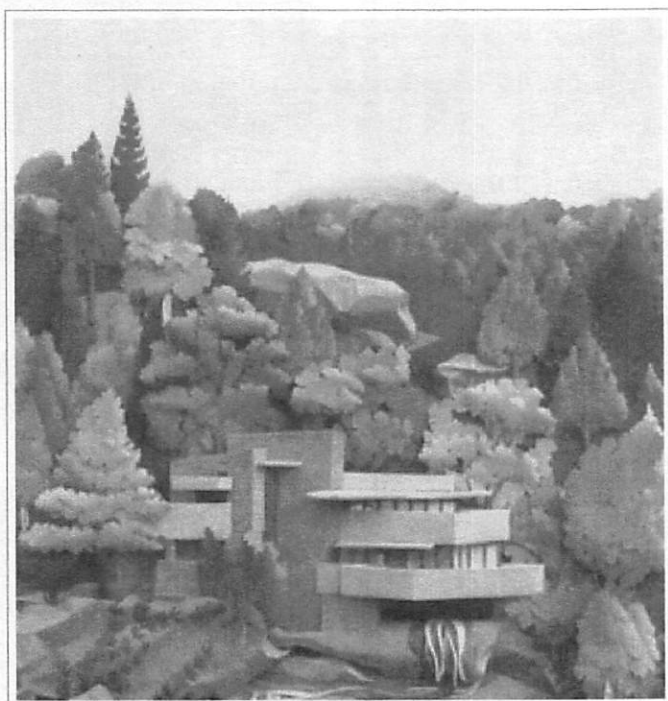
From Don Cook to Patty Kile:

*Susan found this. Thought you would like to see [this]. It is a center piece of a 3 piece work Nancy [Cook] did as a commission for a couple in Bloomington depicting *Falling Waters* in Pennsylvania.*

From Patti Kile to Sue Throckmorton

*Don sent me this from a San Francisco Library. Could any of it be used in FirstCut? I will reply to Don.*

*See Nancy Cook's lovely picture below. Ed.*



**Pennsylvania Woodlands II by Nancy Lenore Cook**



Devoted to wonderful "finds" on the Internet

Check these out:

[www.designsponge.com/2013/10/cut-lace-newspapers-by-myriam-dion.html](http://www.designsponge.com/2013/10/cut-lace-newspapers-by-myriam-dion.html)

[Stunning new artwork cut from newspapers by Myriam Dion, a student at the University of Quebec.](#)

<http://cargocollective.com/sybill/Hansel-and-Gretel-The-Book>

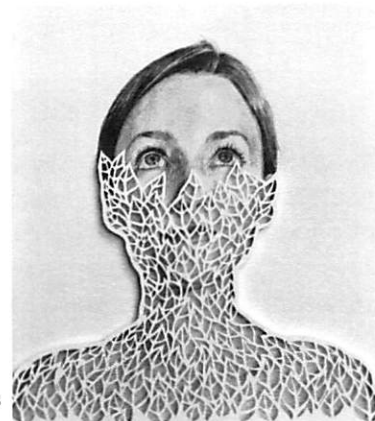
[A wonderful slide show of scenes from a new version of Hansel and Gretel in which German illustrator Sybille Schenker uses cut papers and transparencies.](#)

<http://strictlypaper.com/blog/2013/02/intricate-laser-cut-stained-glass-paper-windows/>

[This has to be seen to be believed! Artist Eric Standley uses hundreds of layers of laser cut color paper to create the most amazing stained glass windows.](#)

<http://www.designboom.com/art/long-bin-chen-makes-recycled-book-sculptures/>

[New York artist Long Bin Chen carves books, magazines and newspaper into incredibly realistic sculptures which look like stone. With them he hopes to "encourage communication about consumption, waste, and the pre-digital era of bound books."](#)



VEIL © 2014 Heather Clements



By Sue Throckmorton

On July 7 a GAP exhibition of its members' work will open in **Highfield Hall and Gardens** in Falmouth, MA.

Highfield Hall is a "magnificently restored historic mansion nestled in the midst of a 400-acre nature preserve. Built in 1878, the estate was home to the Beebe family of Boston and was one of the first grand summer compounds to be built on Cape Cod. Today it honors and celebrates the past and provides a welcoming home for a modern community to explore history, art, and culture and enjoy the splendor of nature." (from the brochure, "Highland Hall: Falmouth's home for history, art and culture")

GAP members showed their willing support by sending in 110 entries for the exhibition!

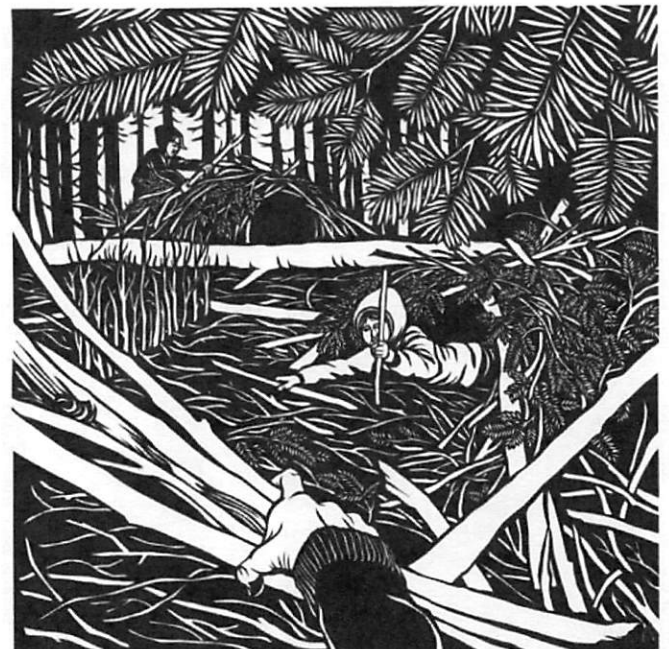
It was an almost impossible task for the Jury to whittle down the entries to the required 40. However, Highfield came through and opened up another room, and so we will be hanging a total of 56 pieces.

It will be a beautiful exhibition in a beautiful place, so if you are anywhere near the Cape this summer (You have until Sept. 2 ), come and see "**The Cutting Edge**" by **the Guild of American Papercutters**. Just take Route 28/Palmer Ave. towards Woods Hole. Turn right at Depot Avenue and continue up the hill where you will find the mansion at the top on the left. It is open Mon-Fri from 10 to 4 and on Sun from 10-2.

Check out their website for a complete list of their summer activities: [www.highfieldhall.org](http://www.highfieldhall.org)



UNTAMED SPIRIT © 2014 Catherine Winkler Rayroud



UNTITLED © 2014 Nikki McClure

# MUSIC IN MIND



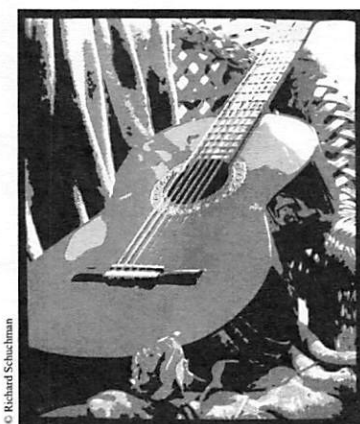
© Sami Brandes



© Richard Schuchman



© David Jenkins



© Richard Schuchman



© Kathy Trexel Reed

First of all, congratulations GAP members on a fantastic Nature Annual for 2013! It was a truly special issue with remarkable artwork from cover to cover and certainly something the Guild should be proud of. Making another book of equal quality will be a challenge, but I think we can do it, which is why I'm appealing to all who participated and all those who WISH they had participated a little bit early. It takes time and effort to design, prepare and execute a masterful cutting, so don't wait! Start thinking and planning NOW!

The theme for the 2014 Annual will be MUSIC. The subject matter may require some to cut outside of their comfort zone, but there's a universal appeal here that we can all appreciate and find something that speaks to us in a meaningful way. Try to think outside of the box if you're stuck. It doesn't have to be only instruments, musicians and composers; ballet, dance and opera all have musical soundtracks. A couple slow-dancing at their wedding would work, as would a scene from the Ring of the Nibelungen by Wagner. Even an illustration of a piece of music would be interesting: consider Disney's Fantasia, or maybe the notes themselves with some lyrics underneath. Maybe consider figures from myth or history, like Orpheus' lyre or a faun playing the pan pipes. Animals have songs all their own, like birds and whales or perhaps a tom cat on a wooden fence. Just keep in mind your design MUST BE ORIGINAL. I mentioned Fantasia, but only for inspiration - the design must be yours alone.

All the other rules are the same. Remember the book is in full color, so now is a good time to experiment with colored papers, layers, and painted backgrounds. If you have a choice between portrait or landscape orientation, I'd suggest going portrait because it fits the page better, but I'll accept any size configuration. Entries must be 300 dpi at 8.5" x 11" saved as a jpeg, eps or tiff. Make sure your photo is crisp and clear! I can color correct and do touch-up on my end, but if your image is blurry or has heavy shadows that obscure small details or is low res, there's not much I can do to improve it. LOOK at the photo you're emailing me before you click "send". Send them to [m.schuchman44@comcast.net](mailto:m.schuchman44@comcast.net). Deadline is September 30th, 2014. I'll accept more than one entry, but I don't want to use more than two by any one artist. Sue will be sending reminders and contacting everybody to encourage participation, but let's make her job easy and GET BUSY! We set the bar with the Nature Annual. Let's surpass it with this Music Annual! Remember, this book was created to represent the best of what our Guild can do. Do something special, get it in print and see what happens!



© Kathy Trexel Reed



© Naomi Shapira

## NATURE INSPIRES Guild of American Papercutters

By Kathy Trexel Reed

A new exhibit of images "Inspired by Nature", original in design and hand cut from paper, features 44 interpretations by 30 paper artists at the Guild of American Papercutters National Museum located within the Philip Dressler Center for the Arts in Somerset, PA.

Depictions of animals and landscapes found in the great wild outdoors or your own backyard demonstrate the diverse subject matter and graphic imaginations of artist guild members. Works by Swiss, Chinese, and German guild members join those papercuttings created by other GAP artists throughout the United States, many of whom are widely known and have been honored for their artistic achievements and skills. An exhibit of this distinctive art form, combined with the number of exceptional, professional level artists contributing works for display here, makes for an experience that does not present itself often.

Traditional folded and cut techniques that result in mirror images are evident in a few of the art works, but most are more contemporary designs ranging from more illustrative and realistic styles to abstract expressionism. Some of the cut paper design elements are continuous and connected, one-paper creations; many incorporate painted surfaces; others use layered colors of paper to develop illusions of depth. The smallest among the collection is four inches by six inches; the largest is nineteen inches by twenty-eight inches.

The love of nature is the common language for this show, and the patient pace of the artists, working with scissors or x-acto knives, is like the gradual evolving pace of nature itself. You are invited to come get lost in "Nature" and see what you find there. Artworks can be purchased through the Laurel Arts office and *The GAP Nature Annual*, a magazine containing many of the artworks featured in the exhibit, is also available for purchase. For more information see: [www.papercutters.org](http://www.papercutters.org)



WILDFLOWER ROW ©Sue Throckmorton

in the  
Galleries

as published in ArtLink,  
LaurelArts Newsletter

### Gallery Hours:

Monday-Thursday: 10 am to 6 pm • Friday: 10 am to 4 pm  
Saturday: noon to 4 pm • Closed Sunday & Monday

New show, *Inspired by Nature*, opens in  
Guild of American Papercutters National Museum

This spring Laurel Arts and the Guild of American Papercutters welcome a fresh, new exhibit, *Inspired by Nature*, to the GAP National Museum gallery on the second floor of the Dressler Center.

Thirty artists have sent 44 papercuttings to offer visitors to the GAP National Museum visual images of creatures, environments, and abstract interpretations of natural phenomenon. Some will be as familiar as honey bees, orioles, zinnias, and spiders; others may test the imagination.

But whether the visitor is one with nature or, like Woody Allen, who once claimed that he was "two with nature," these paper artists have shared nothing ugly in nature. Perhaps they are demonstrating that, "Art is an imitation of nature." (Seneca)

The love of nature, like the love of music and art, has become a common language for this show. The patient pace of the artists, working with scissors or x-acto knives, is like the gradual, evolving pace of nature itself. Visit the gallery get lost in the natural beauty of these pieces of art.

This exhibit will hang at Dressler until April 2015. But, don't delay – a visit to the Dressler Center and the GAP National Museum is worth the trip.



Pictured is the intricate *Gatekeeper* by Swiss-born Lucrezia Bieler of Florida. Peacocks were believed to guard the Gates of Paradise; the eyes on their feathers symbolized awareness and watchfulness; their annually renewed feathers were also associated with eternal life.

# Have You Looked at the New Guild of American Papercutters' Website?

by Marie-Helene Grabman

[www.papercutters.org](http://www.papercutters.org)

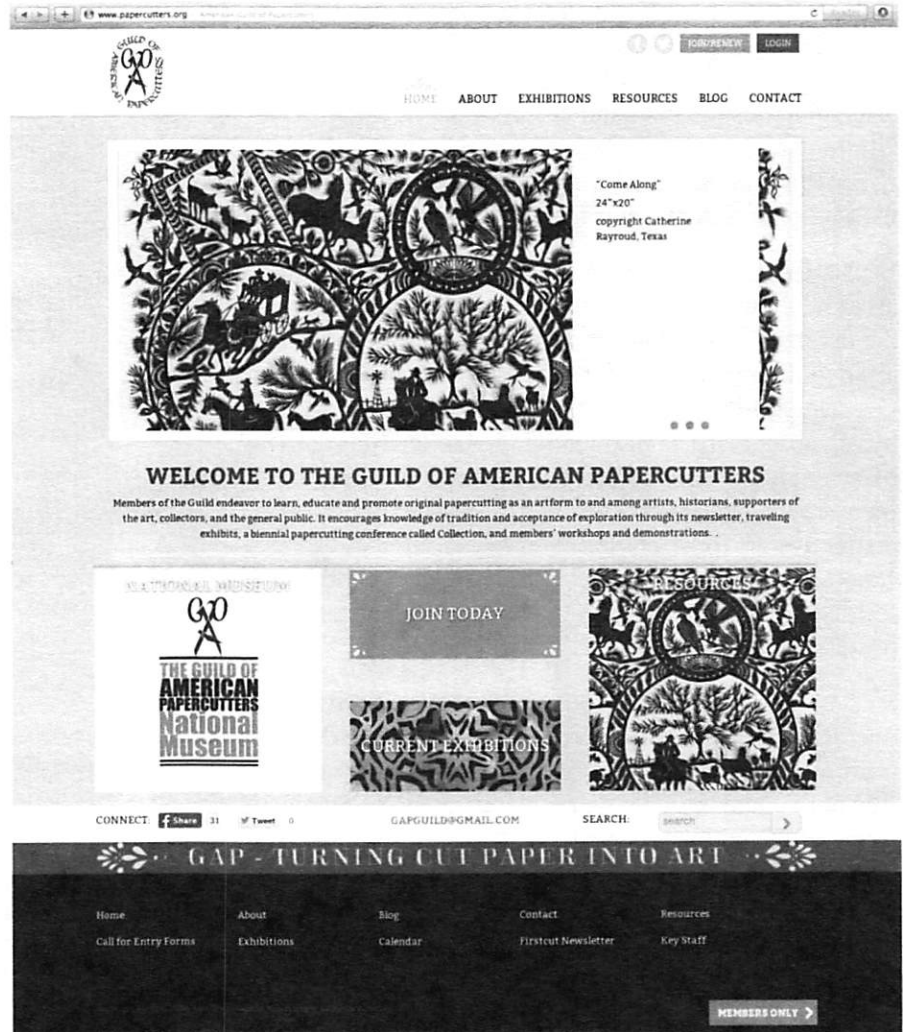
## Let's take a tour!

Click on the logo for **The Guild of American Papercutters National Museum** (bottom left). You will see pictures of the work that you and other GAP members have donated to the Permanent Museum Collection. Right now, that totals 38 works of art! And more come every year. How are they added? From each annual exhibition, the Museum Acquisition Committee meets to see if there are any paper cuttings that may represent a style or theme that is not represented in the collection. From this selection, a letter is sent to the artist asking if they would be willing to donate their work to the Museum.

Now, click on the (center) tab labeled **CURRENT EXHIBITIONS**. You will be directed to the Exhibition hanging in the National Museum as well as past exhibitions. All work that is sent to the Museum is photographed and compiled on CD's and placed in a permanent GAP file. What else can you find on the website? There is a new **BLOG** button. We will be adding some of the excellent articles featured in past *FirstCut* publications as well as new articles of interest. Be sure to check this often.

Very soon the **MEMBERS** button (top of the Home Page) will allow you to see contact information for your fellow members. This is a private button and only the dues paying members will have passwords to access this data. The Guild decided many years ago to save money by not publishing a membership directory.

You will also see the icons for the GAP **Facebook** and **Twitter** accounts. Are you a GAP Facebook member? This very active group is "open to the public" but only the dues paying GAP members are invited to exhibit in the Museum and other venues and only the dues paying members receive the annual publications. We continually encourage all Facebook members to



officially join us and financially support GAP. This is also encouraged by the easily accessed **JOIN TODAY** buttons on the new website. There is a link to our Paypal account as well as information on where to mail annual payments.

Check back often to the Guild website as more exhibitions are mounted and new content is added. We also want to feature your work! More information on how you can have your work uploaded for a "one man/woman" art show as well as links to your personal website will be available in the future as the Guild endeavors to educate, encourage, and promote papercutting as an art form on the website and through its activities and exhibitions.

# The Book Shelf

A recommendation from Sue Neff:

Dear Guild of American Papercutter Members,

I was an Elementary Art Teacher (Grades: K-5) before I retired. I have always been interested in research into how various (fine motor) skills are taught to young children (especially Froebel and his Learning Gifts...which include paper cutting). Now, because of health issues...I'm becoming aware of how the same skills might need to be taught to stroke victims, etc. Here is a new "book" (really a tablet) series I have found interesting. I believe the careful research they did is shown in the way they begin and develop the particular skill (cutting/ folding/tracing/ coloring/pastel/ etc.

The main website is:  
[www.kumonbooks.com](http://www.kumonbooks.com)

Near my home (in Cranberry Twp. PA) I noticed a Kumon Math and Reading Center which I plan to visit. Kumon is Japan's No. 1 workbook publisher. Here are the titles I think you might like to look at and share with grandchildren, etc.:

- 1) My First Book of Cutting (Nos. 3-5)
- 2) Let's Cut Paper (Nos. 1-4)

In the book I looked at (Let's Cut Paper – Ages 2 and up). The only thing I believe they did not address was: Most times, I tell students to cut "into" a corner and let the scrap "fall away". Perhaps this appears in a later book. Please let me know if you have any comments about this series:

[neffsenseis@comcast.net](mailto:neffsenseis@comcast.net)

## **"L'Art du papier découpé, cinq siècles d'histoire" ("The Art of Papercutting – 5 Centuries of History")**

by Felicitas Oheler

**Edition Ides et Calendes, Lausanne**  
**([www.idesetcalendes.ch](http://www.idesetcalendes.ch)), 256 pages.**

Reviewed by Catherine Winkler Rayroud

Felicitas Oheler has studied folk arts and traditions, European literature and social history at the universities of Zürich (Switzerland) and Tübingen (Germany). As the president of the Swiss Papercutting Association, she also has an extensive knowledge of this amazing art. She also edits their magazine *Schnittpunkt* three times a year, besides running a graphic designing studio and a gallery with her husband.

Although people in Switzerland are aware of this papercutting tradition, it was always difficult to find information regarding its history, not to mention photos of old papercuttings. Felicitas' book is the solution to this problem and depicts the entire evolution of this Swiss art over 5 centuries. By publishing so many photos of very old papercuttings, Felicitas offers a tribute to the often anonymous papercutters of that time.



Thanks to her position as president of the Swiss Association, she has had the chance to meet most of the contemporary Swiss papercutters, and they are well represented throughout the book. There is no doubt that this book is a treasure of information, and the quantity and quality of the images will convince the reader that

this art deserves recognition and that the Swiss tradition is thriving and will survive for generations to come.

Unfortunately, the book is only in French and German ("Querschnitt, Schweizer Scherenschnitte aus fünf Jahrhunderten" which is the original version, edited by Haupt in Bern). Even if there is not an English translation at present, any papercutting lover will enjoy looking at her book,

as it is a piece of art in itself.

Moreover, while flipping through the pages, one can only be astonished by Felicitas's extensive knowledge of this Swiss tradition and wonder how on earth a small country like Switzerland has managed to be the home of such an amazing papercutting history. The book is available through Amazon.com.

## *A Paper-Cut Christmas: Legends of the Gift Giver*

By Martha Link Walsh

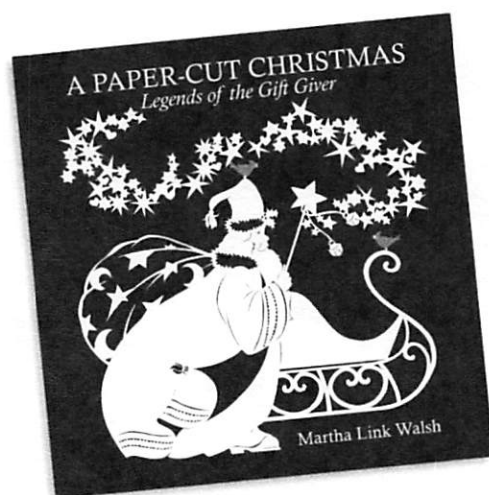
Connecticut paper cutting artist Martha Link Walsh introduces her new book, *A Paper-Cut Christmas: Legends of the Gift Giver*.

Storytelling is at the heart of Martha's art and *A Paper-Cut Christmas: Legends of the Gift Giver*. This collection of endearing stories, accented by Martha's imaginative artwork, shares favorite legends and the origins of Christmas beliefs around the world. Both oral history and written documentation are combined to create joy-filled tales about the miracles of the holiday.

Concerned that the "Coca-Cola" Santa was taking over the rich and varied stories of various characters who annually arrive in December, Martha recounts the fanciful foundations of today's beliefs and celebrations through the art of cut paper. Whether it is Italy's Lady Befana, Sweden's St. Lucia, or Finland's Joulupukki, the illustrations and stories are captivating reminders of folk tales and treasured beliefs that have lasted generations.

As a special gift, a hand-cut original paper cutting is included for those who purchase *A Paper-Cut Christmas: Legends of the Gift Giver* at the Martha Link Walsh Gallery, 188 North Main Street in Branford. Copies may also be purchased online at [www.marthalinkwalsh.com](http://www.marthalinkwalsh.com), Amazon and Barnes and Noble.

For more information, contact Martha at (203) 481-3505, or [marthalinkwalsh@comcast.net](mailto:marthalinkwalsh@comcast.net).



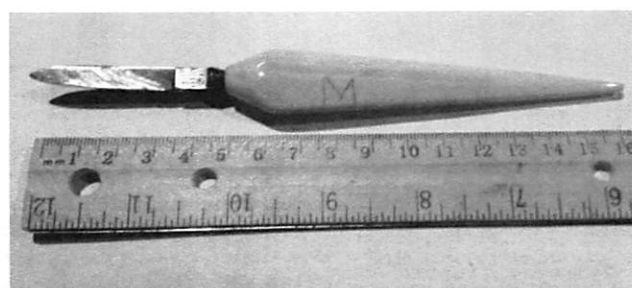
## CANIVETS: MINIATURE MARVELS

Some months ago, an interesting picture appeared on the GAP Facebook page of a 17th century "Canivet" from the collection at the British Museum. Tiny, intricate and looking like a lacy religious valentine, it prompted many responses from the members. "What was it?" "How was it made?" "What was it used for?"

Years ago there were two articles written about these miniature marvels in **FirstCut**, one by Beatrice Coron and another by Nancy Rosin, our GAP Valentine expert. Nancy has kindly sent in a copy of her article, richly illustrated, and here it is again in this issue on page 13.



▲ Canivet, 17<sup>th</sup> century, British Museum



▲ Canivet Knife

### Note:

You can read Beatrice Coron's article on pp 10-11 in the Winter 1996 issue of **FirstCut**. Also see Catherine Winkler-Rayroud's review on *The Bookshelf* in this issue about the new book on the history of Swiss papercuttings. There is a wonderful chapter in that book devoted to Canivets. Ed.

# PAPERCUTS \* SCHERENSCHNITTE \* DEVOTIONALS

*Intimate Celebrations of Love Created by Heart and Hand*

By Nancy Rosin, Valentine Editor

The utter purity of the most simple piece of parchment or paper, delicately cut, carefully made, tenderly executed is exemplified by many incomparable antique tokens of love and affection. Made for love, or for religion, they became treasured gifts, still cherished today. From the most primitive, to the most elegant, the same equipment was used -- a special knife which would originally have been used to sharpen quills for writing, or the scissor.

In the sixteenth century, during the Reformation, and continuing into the mid-nineteenth century, small papercuts known as *Devotionals* were created for the joy of the artists' religious faith, as *Convent Art*. They were sold for the benefit of charity, and signified gifts to commemorate Christening, Communion, Mourning, Wedding, and, naturally, a *Celebration of Love*. People were encouraged to honor a patron saint, instead of a person, as their "Valentine". Beautifully executed miniature works of art, prized today for their exquisite designs and their incredible delicacy, emanated from France, Switzerland, Germany, Belgium, Italy and Holland.

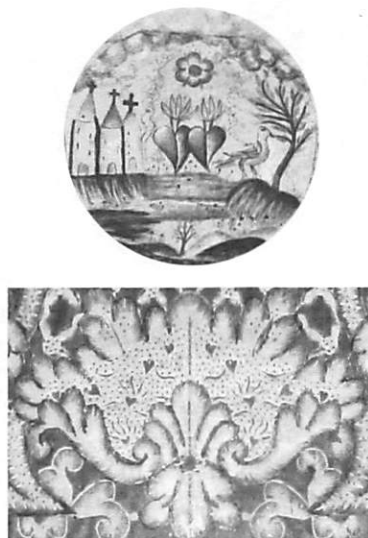
In each country, these lovingly made holy cards/tokens of love had different names: Knipsel, Spitzenbilder, Canivet, Klosterarbeiten, and Devotional.

*Canif* is the French word for the tiny knife - its' handle made from silver, wood, or ivory - which was customarily used to sharpen crows' quills for writing purposes. In France, the objects created with this tool became familiarly known as *canivets*.

Devout artisans in convents and monasteries also produced cutwork, which was designed to be treasured souvenirs of religious pilgrimages. While those earliest examples were created as religious mementos, they gradually evolved in intricacy, yet retained their early decorative elements. Devotionals had their own special characteristic writing in Latin or French or German, images sacred or secular, and reflected regional imagery, as was noted by the collector G. Magnien, referring to sea shell border designs from the Breton and Flemish maritime areas.

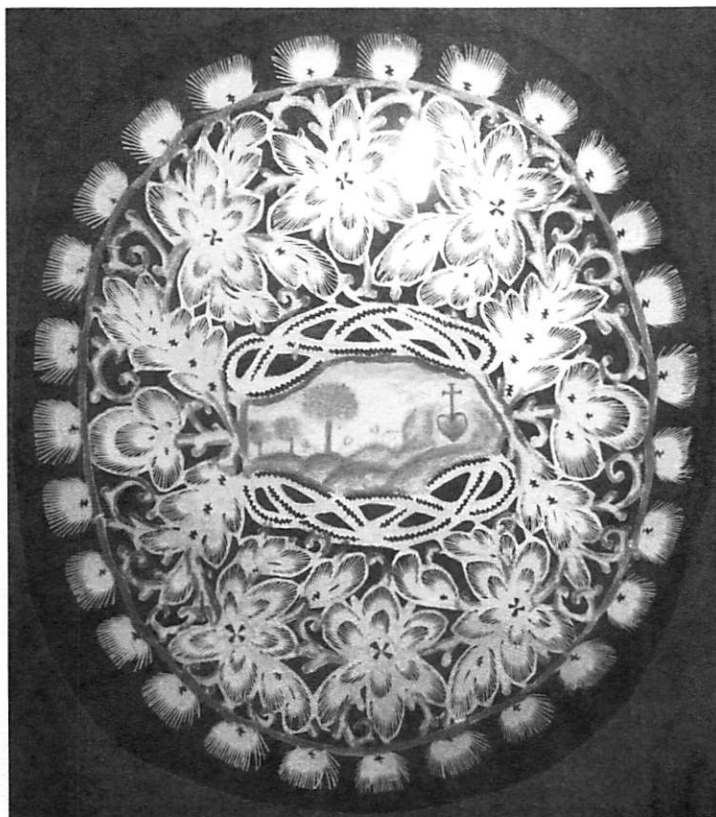


▲ *Hearts and flowers*, a delicate swag, and festive border frame the central cartouche with its' painting of St. Paul. Cut from parchment *circa 1700*. Size 3 1/2" x 5 1/2".



▲ *A very large devotional, 10 1/2" X 14"*, delicately cut, featuring a chair and drapery. The chair may symbolize the church, itself, and the tiny hearts are so beautifully incorporated into the work. The cartouche on the back of the chair includes a tiny gouache painting of dancing sacred hearts; the flower above may signify the Heavenly Father; the churches with their crosses, and the dove complete the symbolic image.  
1700 - 1750

In my own collection, two devotionals feature either *endless knot of love* which, like the wedding hand, has neither beginning nor end. Originally, the *spiritual irrgarten* maze led to the path of enlightenment. More often, portraits of saints or the sacred heart of Jesus were pictures in a central cartouche and, in rare examples, the entire design is pierced. Undecorated papercuts have also been found, indicating that one could have a design customized - even then - for that very special gift.

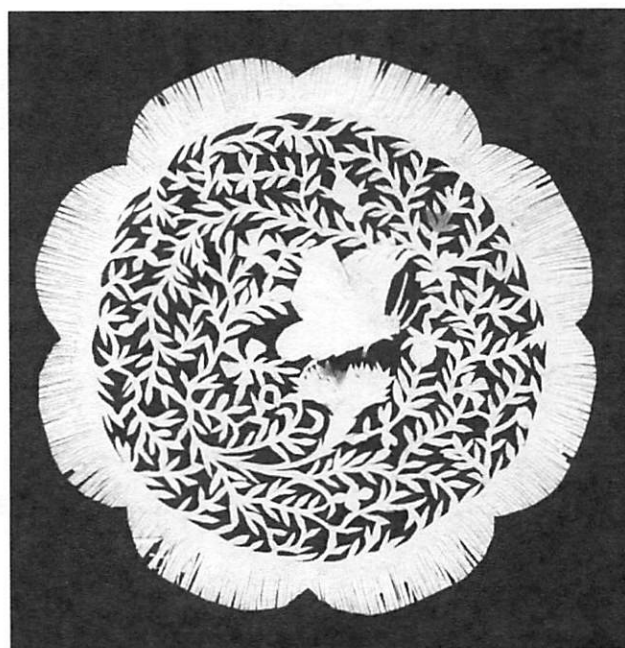


▲ *A delicately fringed paper Devotional*, this treasure was found at a Parisian flea market! The oval cartouche is surrounded, above and below, by two endless knots of love. The motif is derived from the religious *irrgarten*, providing the path to enlightenment and religion. It came to symbolize the eternity of love and marriage in many cultures. France, circa 1750. 4 3/4" x 5 1/4".

The religious holy pictures generally include a heart – the Sacred Heart – in the design, and it is this image, which later became so prominent in our modern Valentines. As a religious heart, it was often positioned on a sacred altar, which evolved into the Alter of Love, regaled over the Hymen, the ancient Greek God of Marriage, and thus, the heart became associated with romantic love. The hearts paired on holy cards signified Jesus and Mary, yet they eventually came to represent two lovers. The heart in those religious pictures of the 17th and 18th centuries was often adorned with flowers, adding to the concept of hearts and flowers together.

In the early nineteenth century, intricate commercially manufactured lace paper was inspired by these decorative motifs – central images, bouquets, pinpricks, and frame-like borders imitating tatted lace. The swags, which were once inscribed with saints' names, became the natural location for tender words of love and affection. The religious imagery of hearts and doves, which have adorned those miniature masterpieces, no combined with secular and mythological designs to create the magical lace confections, which propelled the popular Valentine industry. As the precursor of The Valentine, the Devotional plays a vital role in the evolution of the Valentine.

Delicate papercuts, often in heart shapes, which refer to the Sacred Heart of Jesus, became tokens created for love. Tucked within the pages of a family Bible, or carefully framed, they were not religious, but seem to embody a deeply romantic fervor. Personal favorites are heart-shaped items, as well as a tiny round *watch paper* with a butterfly hovering above a carnation. In a study of symbolism, the butterfly signifies the soul and eternity: the which carnation symbolizes ardent love and devotion. These elements enable one to read secret messages hidden within the artwork — without a spoken or written word. It was a way, in fact, for romantic messages to be shared in an era of restrictive codes of behavior, and was fully utilized throughout the creation of many expressions of love. The *Language of Flowers*, the most important of the many secret languages, provides an interesting adjunct to the subject.



▲ *Scherenschnitte watch paper*. Each time the lucky gentleman opened his watch, this protective, loving gift would be a tender reminder of his beloved. Bought in Pennsylvania. Size 1 1/2" x 1 1/2".

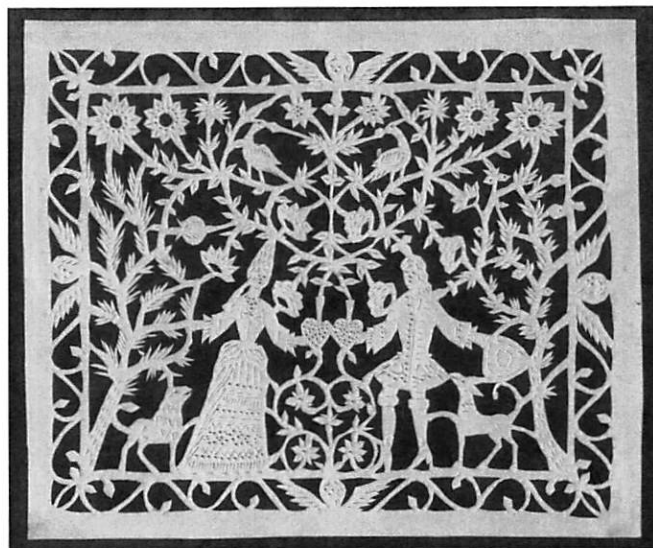
**Scherenschnitte** is the German word used to describe the “scissor cut” work of many immigrants to America, reflecting and preserving the German and Swiss heritage. It was often elaborate, made from folded paper, and artistically cut along the edges, so that, when opened, a magical design would have been created. It could be more fanciful, even cut with a sawtooth border and painted or inscribed. There are a vast number of styles, and the designs overlap in terminology with one we view as Fraktur. As a counterpoint, an early European paper cut, circa 1700, shown here, is not made in that same format, and would be referred to as a paper cut rather than as scherenschnitte.

The special nature of these talismans is demonstrated by the way they were saved – handed down between the page of a family Bible, cherished in a trunk or special album, or displayed proudly on the wall. Some Fraktur found in America may have been lovingly brought here as treasured heirlooms, but much was inspired in the new land by traditional motifs. The Pennsylvania Liebesbrief (Love Letter) is similar to the style of early round, cutwork certificates in Germany; the heritage is preserved in the beautiful style. Their unique forms and beauty make them a significant link to the development of the Valentine, as they enable us to understand their important role in the intimate personal communication between people, so many years ago.

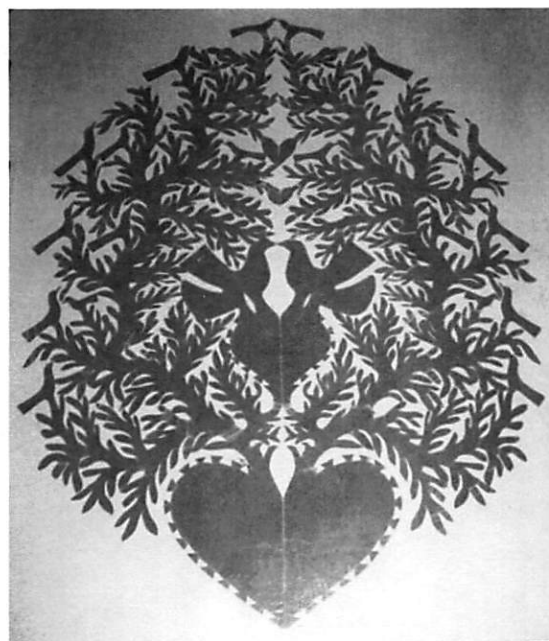
Later cutwork is more familiar to us, with their generally secular themes, but as Valentines, the Devotional was replaced either by commercially manufactured Valentines, or by those created as parlour crafts by romantic men and women of the nineteenth century. Inspired by creations from the past, today’s artists create loving keepsakes to be cherished forever. While the antiques are treasured hallmarks of a different era, the essence of love is timeless.



▲ Our elegant *Queen Anne period Lady* wears an elaborate costume, artistically creaked with pinprick and knife-work.



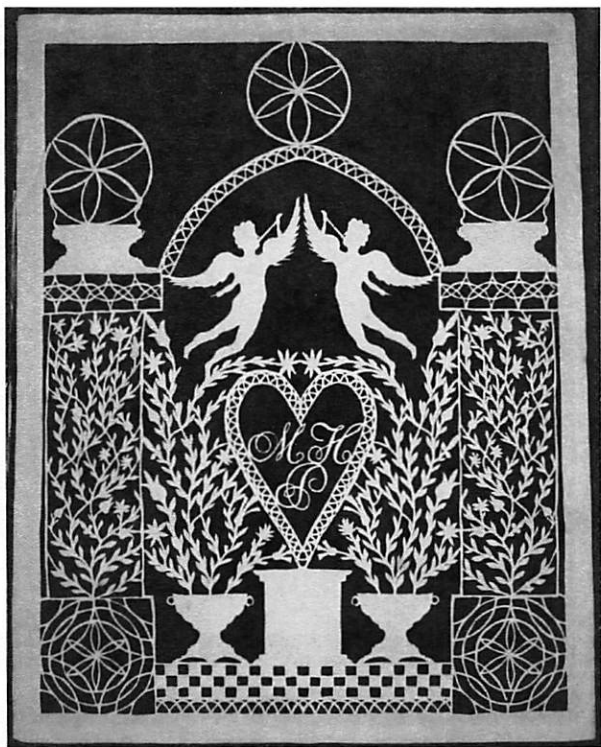
▲ *Continental paper cut, circa 1700.* It may well be earlier. The imagery is reminiscent of the medieval design of the Unicorn Tapestries, and the costumes are incredible – boots, weskit, headdress, and his tricorn – along with the magical animals, the fanciful flora, and the angels. And offering of love. 4¼" x 5¼".



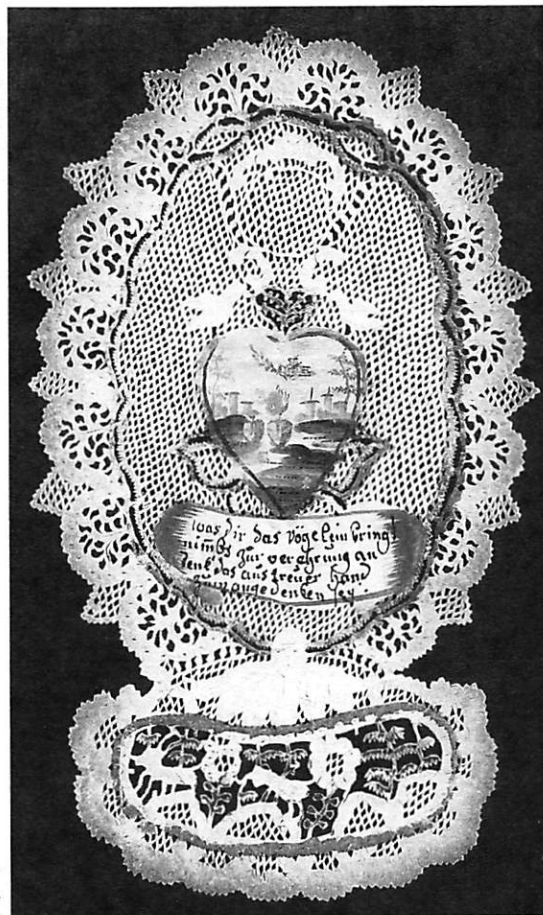
▲ The Pennsylvania “bird tree” is a classic design, suggesting the *Tree of Life*, cut from glazed paper. There are 22 birds perched on branches here and there! 6" x 8½".

#### Resources:

- Creux, Rene, *Arts Populaires en Suisse*. Editions de Fontainemore, Paudex, Suisse, 1970.
- Hopf, Claudia, *Papercutting: Tips, Tools, and Techniques for Learning the Craft*, Stackpole Books, Pennsylvania, 2007.
- Magnien, A. G. , *Canivets de la Collection Gabriel Magnien*, M. Lescuyer, Lyons, France, n.d.
- Schlee, Ernst, *German Folk Art*, Kodansha International, Tokyo and New York, 1980.
- Staff, Frank, *The Valentine and its Origins*, Prager, New York, 1969.
- Schlee, Ernst: *German Folk Art*, Kodansha International, Tokyo and New York, 1980.

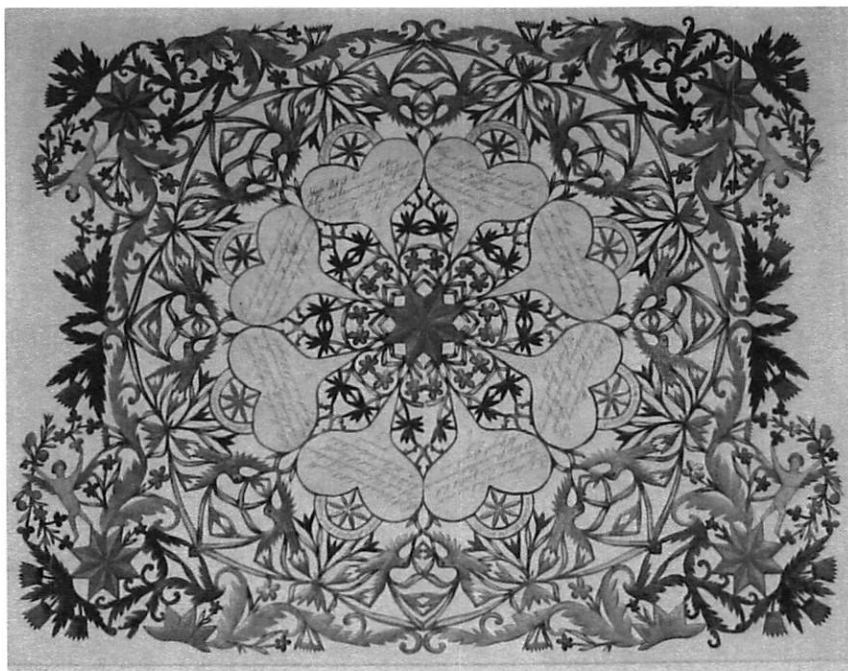


▲ *Exquisite Scherenschnitte* with Victorian urns with vines, Cathering wheels, and winged cherubs within an archway. Complete with initials. Pennsylvania. Circa 1825, 7½" x 8½".



► *Charming oval Devotional* with a poem in German: "Take and honor what the Little Bird brings you and think of it as a keepsake from a joyful hand". Strasbourg, France., Circa 1700, 2" x 4".

► *Unique woven paper hearts and hands.* Circa 1825 -1850, in a heart-decorated tramp art frame, of a later date. 6½" x 9½".



▲ *Bright paint* completely covers this supreme example. Two layers of numbered romantic poetry enhance thistle and cherubs. New York, circa 1830, 13" x 16"



▲ *Scherenschnitte heart* embellished with woven hair, as though it was a ribbon. The delicate hands and hearts rest upon an original base of brown velvet fabric. 1800 - 1825, 5" x 5½".

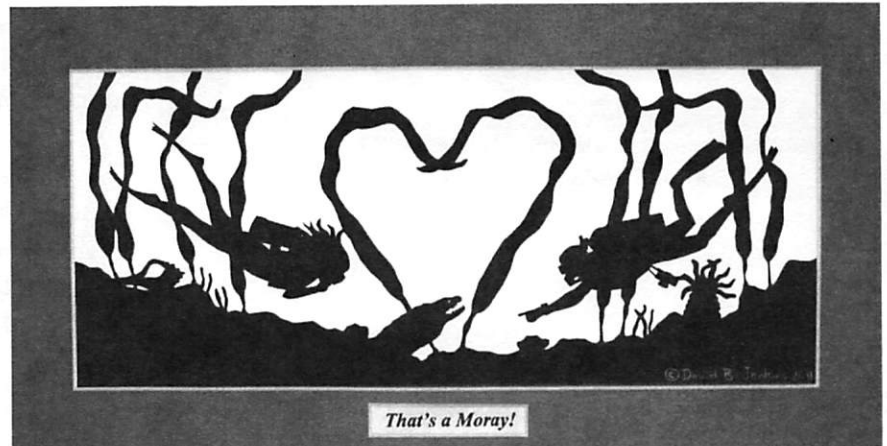
# Papercutting for Pun and Profit

By Dave Jenkins

I have been cutting paper for 25 years, but I've been telling puns for about twice that long. On occasion, my interests in papercutting and punning intersect when I incorporate puns into my artwork. Because not everyone appreciates a pun, pun-related pieces remain a minor part of my portfolio. Nonetheless, I've found that, over the years, many people enjoy and, indeed, purchase such work, and some of my customers return to my various craft show booths each year specifically to see the new pun-based art I've done.

Puns first crept into my artwork a few years after I started cutting. I was working on a papercutting of a young couple embracing behind a set of Venetian blinds, which added an artistic angle (and a cutting challenge) to a somewhat standard image. Pleased with the finished work, I decided to give it a memorable title. I couldn't decide between "Love Is Blind" and "Hello Young Louvers," so I went with both. It sold quickly.

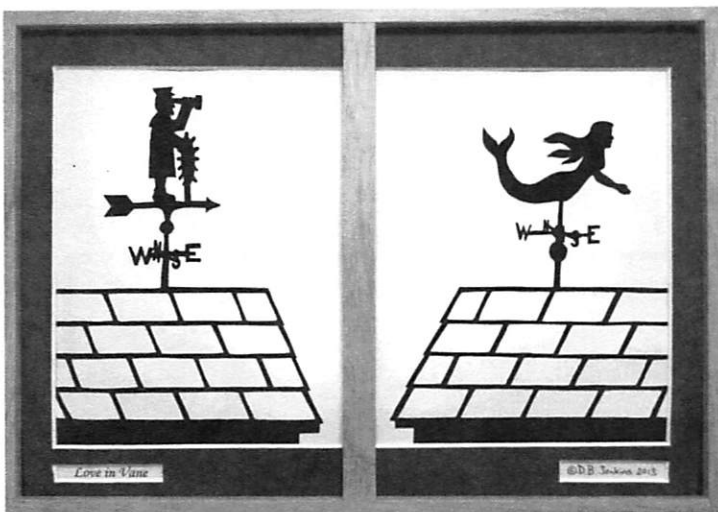
Another cutting is of a man and woman scuba diving, viewing a large eel framed by some heart-shaped kelp. This I entitled "That's a Moray."



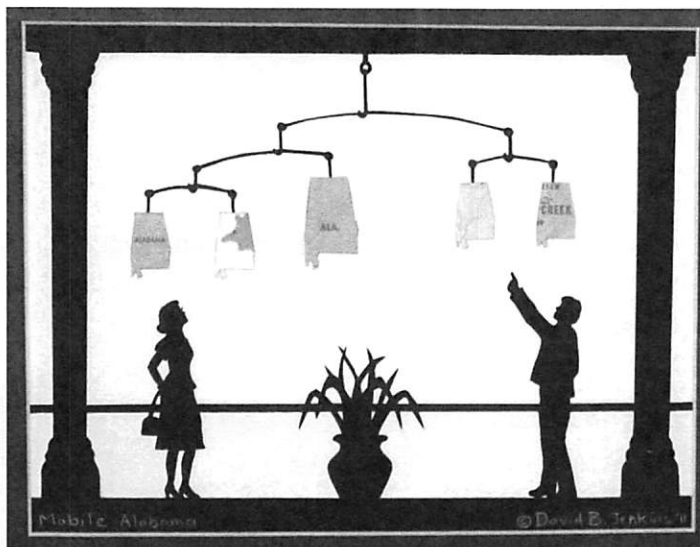
THAT'S A MORAY © 2014 Dave Jenkins

Romance has played a role in some other of my pun-centric pieces. One of my designs that I've executed a few times is that of two weather vane figures—a sea captain and a mermaid—who never see each other no matter which way the wind blows. I title it "Love in Vane."

Since some place names are conducive to puns, I've sometimes utilized maps in my pun-related papercuttings. For example, I once cut out a man wearing medieval pantaloons, a sword, and plumed hat and placed it on a map of suburban Chicago. I entitled it "Romeo and Joliet." I've also done a man pushing a wheelbarrow, in which I placed a small map of the Mountain State cut from an old atlas. This became "Wheeling, West Virginia." Another cartographic cutting was of a couple in an art museum gazing at a Calder-esque ceiling sculpture on which hung several maps of Alabama, all cut from an atlas. This piece received the title, "Mobile Alabama." In each of these cases, a native of the featured state purchased the respective cutting.



LOVE IN VANE © 2014 Dave Jenkins



MOBILE ALABAMA © 2014 Dave Jenkins

While a part of the buying public likes puns, ensuring that the cuttings have otherwise appealing subject matter broadens the pool of potential buyers. For example, my “Ballerina at the Bar,” which depicts a prima ballerina enjoying a bartender-served martini, appeals not only to punsters but to the dancers who spent many hours practicing at the barre. My cutting, “Hamlet,” which depicts a pig in medieval garb looking at a boar’s skull, appeals to the sizable population of



former English majors as well as to the surprisingly large group of pig memorabilia collectors. The pun-lovers also enjoy this piece’s subtitle: “By Sir Francis Bacon.”

If a pun-related papercutting becomes more intricate (and, therefore, more expensive) it may exceed the price threshold that pun-loving customers may be willing to pay. Indeed, I’ve done a very detailed cutting entitled “The Nutcracker Suite,” which depicts a couple of nutcrackers being welcomed into a fancy hotel room. Despite eliciting numerous chuckles, it has never sold, even during the holiday season.

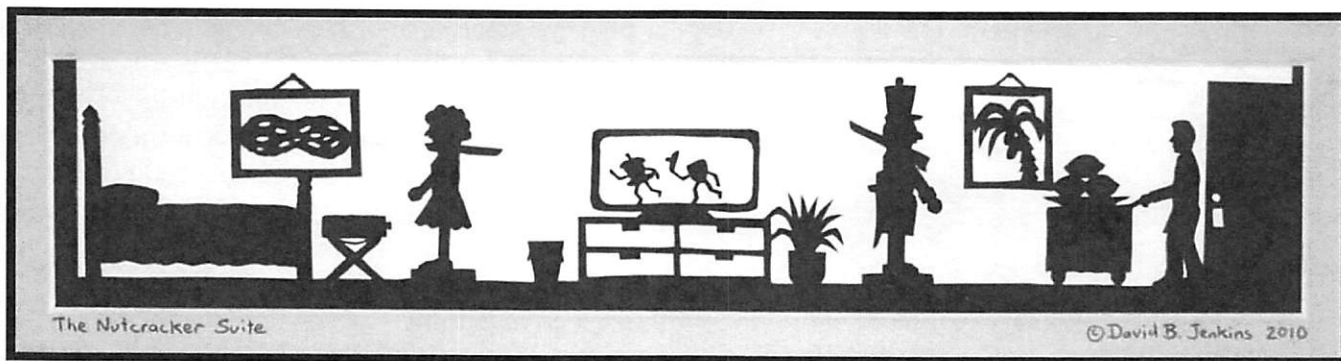
So, to ensure that I don’t go overboard with a pun-related cutting again, I run my ideas by my wife for a sanity check. Recently, I suggested ten puns that I thought she would enjoy as papercuttings. Sadly, no pun in ten did.



▲ BALLERINA AT THE BAR © 2014 Dave Jenkins

◀ HAMLET © 2014 Dave Jenkins

▼ THE NUTCRACKER SUITE © 2014 Dave Jenkins

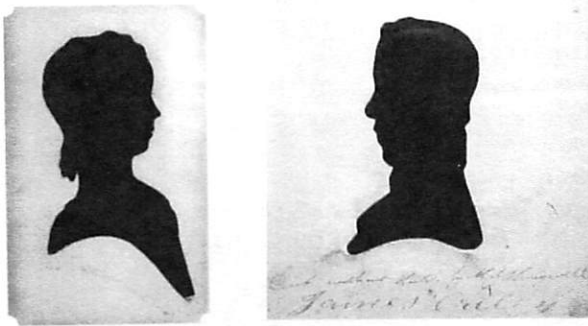


# CUT WITHOUT HANDS

By Sue Throckmorton

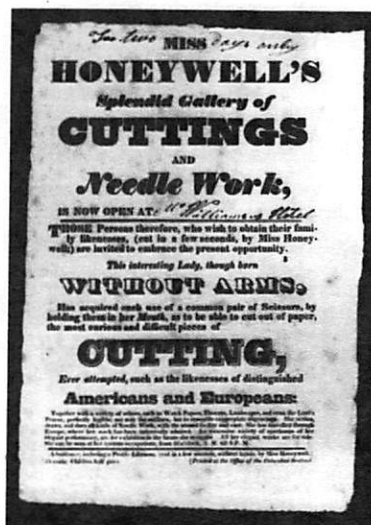
Sounding like something from "Ripley's Believe It or Not," there were actually three known itinerant silhouette artists in the 19th century who cut out their silhouettes with scissors held in their teeth or hands because they were born with no arms.

The first of these three is the most well-known and best documented. **Martha Ann Honeywell** was born ca. 1787 probably in Maryland with only the first joints of her arms and one foot with only three toes. The first account we have of her is in the *Columbian Centinel* of June 21, 1806, where her features are described as "regular, handsome and expressive of a great deal of sensibility, resignation and good-nature." (Carrick, p. 105).



Portraits of Lucyanna Z. Greene, left and James Crilly by Honeywell

Disabilities in those days required that an artist offer an entertaining "performance." (Rutherford, p.204), and, hence, on her journeys through the eastern U.S. and Europe from 1806 to 1848, various broadsides and newspapers advertised "To the Benevolent and Curious."

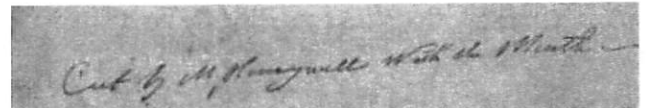


Honeywell Broadside

Besides her silhouettes, Honeywell offered to the public finely stitched needlework (being able to thread a needle

and tie a knot!), paintings and drawings, and tiny written verse, an example which still exists and exhibits the Lord's Prayer written on less than three-quarter's of an inch of paper and requiring a magnifying glass to read.

Holding the paper on the table with the short stump of her arm and the scissors with her teeth, she cut each silhouette with her teeth for 25 cents, children half price. (Jackson, p. 116). She signed each piece with "Cut without hands by M.A. Honeywell or "Cut with the mouth by M.A. Honeywell." Alice Van Leer Carrick calls her silhouettes "clumsy miracles" (Carrick, p. 108), and they are simply cut and plain, but she later admits that it was marvelous that they could be done at all!



Honeywell Signature

Remarkably, present at the same venue as Honeywell in 1806 was another silhouette artist named **Sally Rogers**. In an ad in the *New York Commercial Advertiser* on April 15, 1807, she is described as being "deprived of both hands.....[but] her person and features agreeable and extraordinary." (Jackson, p. 139) She reappears with Honeywell in Charleston, South Carolina, in 1808, but after that she seems to disappear and there isn't a single clue to her life other than a mention of her paintings being shown at the Pennsylvania Academy in 1811 and 1813.

We know she was born in Lempster, NH which is often mistaken as the birthplace of Honeywell. Genealogical records also indicate that she may be the same Sally Rogers who was born there ca.1789 and married Thomas Lamb in 1816. Perhaps her marriage may be the reason she disappeared from the itinerant circuit. Those same records show she died in 1871 and was buried in Hartford, Michigan. (Jones, 1/26/2006)

She cut silhouettes with the scissors held in her mouth, and like Honeywell, cut them in the cut- and-paste method. However, there is not one silhouette or painting of hers extant today.

The third wonder is **Saunders Ken Grems Nellis**. He was born a little person (called a "dwarf man" in one account) in Stone Arabia, NY in 1817. He started touring as a teenager as Master Nellis, "a lad without arms." (Nevill, p. 132) He made his debut in 1829 in Washington, D.C., as "the Saunder's Circus & A.L. Nellis Armless Wonder."



Above, Photo of Saunders Ken Grems Nellis  
Right, silhouette of Charles P. Leonard cut by Nellis

A newspaper account of his "astonishing and novel exhibition" in Charlottetown, Canada, in 1857, detailed the many feats he could accomplish with his feet!:

"Mr. Nellis will cut with scissors Valentines & Profile Likenesses, write legibly, fold puzzling letters, make boxes, open & wind a watch, take out & replace the crystal, load & discharge a Pistol, shoot with Bow & Arrow at a three cent piece held between the fingers of one of the spectators. Mr. Nellis will play several Marches, Waltzes Etc., on the Accordion, Triangle, Drum & Violin cello. Mr. Nellis will shave any one of the audience. He will also sing a favorite song, & close his singular & wonderful Entertainment by dancing a Hornpipe." (Jones, 1/26/06)



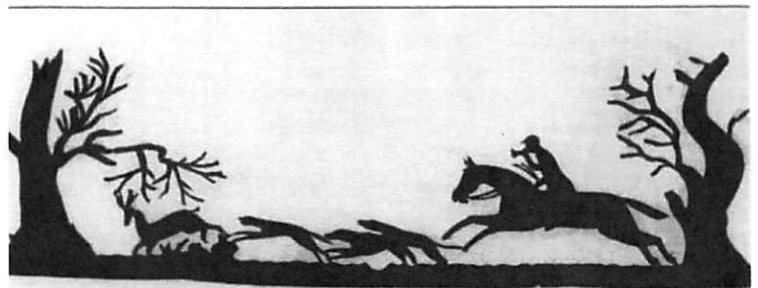
Nellis Broadside

It's no wonder Mr. Nellis was popular and kept a busy schedule from 1829 through the 1860's. A broadside states "Likenesses &c. cut by him day and evening," but until recently there were no examples of his silhouette cutting. Finally, found among a lot of stampless letters of the same family, was a silhouette with the inscription, "Charles P. Leonard when he was a small boy, the above was



cut by Nellis, a no arm boy with his toes, Aug. 1839." Pencil marks seem to indicate that it might have been drawn first by Mr. Nellis or by a pantograph machine and cut from semi-gloss machine-made paper, unlike earlier artists. (Jones, 1/18/06)

Another rare silhouette scene of "Hunter and Hounds Chasing a Deer," by Mr. Nellis and executed in 1845, was auctioned in Canada in 2004. (Jones, 8/17/06)



Completed for the Hon. T. B. Fugate by S. K. G. Nellis, Aug. 1845

Known to have married, multi-talented and well-traveled, he died in Bolivia in 1865.

Carrick, Alice Van Leer, *A History of American Silhouettes: A Collector's Guide - 1790-1840*, Rutland, VT: 1968

Guyton, William Lehman, Mary B. Guyton & James M. Koenig, *A Basic Guide to Identifying and Evaluating American Silhouettes*, GAP: Annville, PA, 1999

Jackson, Mrs. E. Nevill, *Silhouettes: A History and Dictionary of Artists*, N.Y., Dover: 1981

Jones, B.M., *Silhouette Artists Born Without Arms*, bornwithoutarmsblogspot.com

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Jan. 18, 2006, "The Only Known Portrait Silhouette of Nellis"  
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Rutherford, Emma, *Silhouette: The Art of the Shadow*, Rizzoli: NY, 2009

# Creating a Paper-Cut Poster for *The Miracle Worker*

By Dave Jenkins

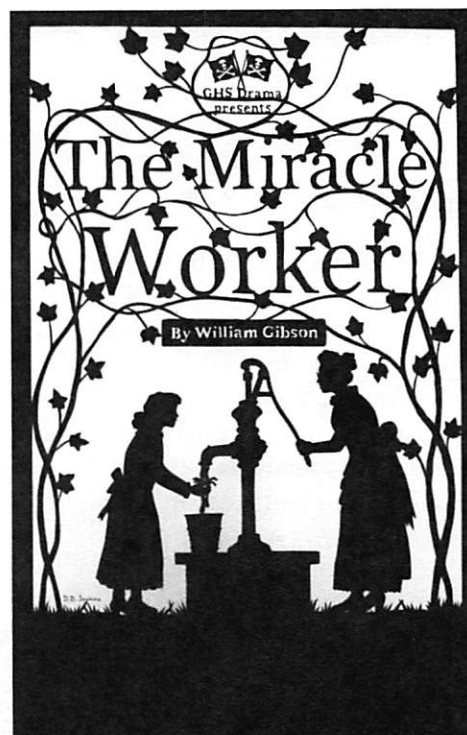
In summer 2013, my brother Ron, a drama teacher at Galena High School (GHS) in northwestern Illinois, asked me to create an original papercutting that could serve two purposes:

- The basis for a poster advertising the forthcoming high school play, William Gibson's *The Miracle Worker*, the inspirational story of Helen Keller and her teacher, Annie Sullivan (who was to be played by my niece).
- The centerpiece for the GHS Drama Club's associated fund-raising raffle to benefit local residents with vision and hearing impairments.

Drawing on my brother's specifications for the poster, I created a design focusing on the two main characters—Helen and Annie—in profile on either side of an old water pump, an object that plays an important role in the story when Helen first associates actual water with the word “water.” I then added the play's title, the name of the playwright, and the GHS Drama Club logo. I connected these elements with twining ivy—since the play is set in Helen's childhood home, Ivy Green—which would allow me to do the cutting as a single piece of paper. I left blank about three inches at the bottom so that my brother could overprint the additional performance information such as show venue, performance times, and ticket prices. The overall design was 11x17, the same size as the printed poster would be.

After completing the design, I began cutting with my knife—a #11 X-Acto X-Life blade set in an X-3000 handle. As a member of GAP's X-Acto Master Class last year, I was happy that one of the test items we received from X-Acto was an 18x24 self-healing mat. This proved to be better than the smaller mat I normally use in accommodating the poster cutting. When the cutting was done, I glued it to an acid-free off-white piece of paper.

I emailed a digital photo of the cutting to my brother, who then sent it, along with the additional performance details, to a local printing company, which made hundreds of copies of the poster. In addition, the school printed a smaller version of the papercutting on the playbill, and for several months, the Drama Club used a thumbnail photo of the cutting as its Facebook profile picture.



Meanwhile, I matted and framed the original cutting and sent it to Galena, where it was to be the focal point of the Drama Club's raffle to benefit the local Lion's Club work for the vision and hearing needs of residents of the Galena community. To generate interest in the raffle, the Galena Gazette ran a timely article about the play and the creation of the poster; it included a group photo of the students, each holding a copy of the poster. Throughout the show's run, the framed original cutting was displayed outside of the performance hall, where those who were interested could purchase

and submit raffle tickets. After the winning ticket was drawn and announced during the final performance on November 23<sup>rd</sup>, the students gave the raffle proceeds to the Lion's Club. Indeed, it was Helen Keller who first encouraged the Lions Clubs International to become "knights of the blind in the crusade against darkness."

Photo captions:

Photo A: The completed papercutting.

Photo B: Galena High School drama students holding copies of the poster.

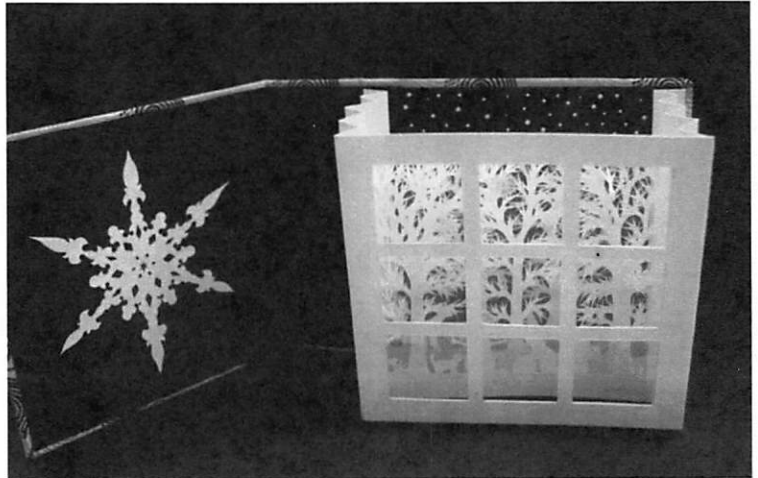


# TUNNEL BOOKS

By Andrea Martin and Marie-Helene Grabman

Tunnel books are unique book structures that can easily incorporate papercuts. They are sometimes called visual narratives but they may tell a story or not. When you look into a tunnel book, you are looking through an opening into a 3D world. The book is made up of layers of pages or panels that are parallel to each other. There may be a few pages or many pages. The completed pages are attached to accordion folds or concertina binding by hinges, which allows the book to be folded up or opened up for viewing.

Tunnel books have been around for a while. They have also been called “peepshow” books. In the past they were made for souvenirs or as commemorative gifts for special events. In many cases they can be like small theaters. There are many examples of tunnel books on the web and in bookstores. The pictures in this article are Marie-Helene’s tunnel books that she made after taking Andrea Martin’s workshop at the St. Louis Collection.



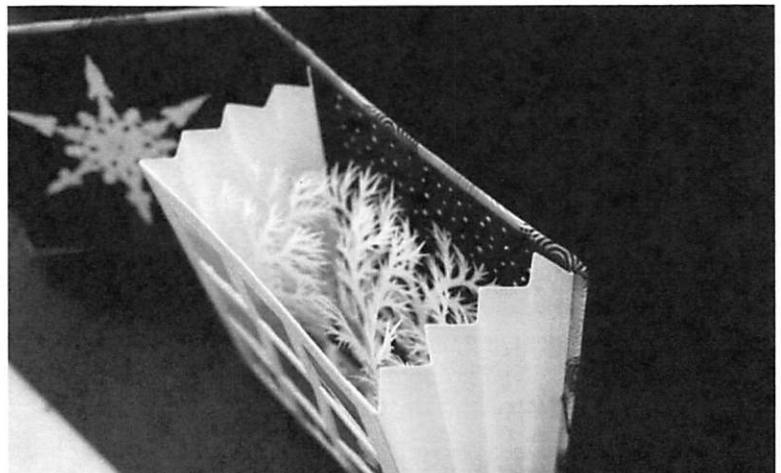
LET IT SNOW! © 2014 Marie Helene Grabman

The tunnel book viewed from the front



LET IT SNOW! © 2014 Marie Helene Grabman

The tunnel book shown when closed



LET IT SNOW! © 2014 Marie Helene Grabman

The tunnel book viewed from the top

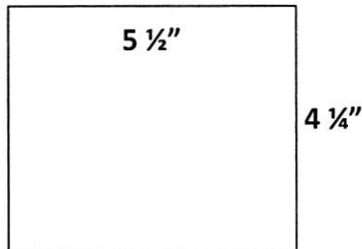
How about trying your hand at making one of these?

*Before you begin, please note that a tunnel book may have a hard cover but doesn't need one. It is optional. The directions for making the cover are included, but it may be a little confusing unless you are familiar with bookbinding techniques.*

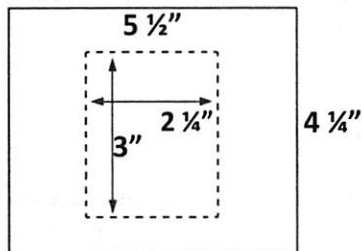
## Materials:

**For the Front and Back cover:** 1 piece of 8.5" x 11" 60 or 65 lb. cardstock. Cut the piece in half the long way so that you end up with two 4.25" x 11" pieces. Then cut one piece in half so that you end up with two 5.5" x 4.25" pieces. These will be your back cover and front cover.

Back Cover



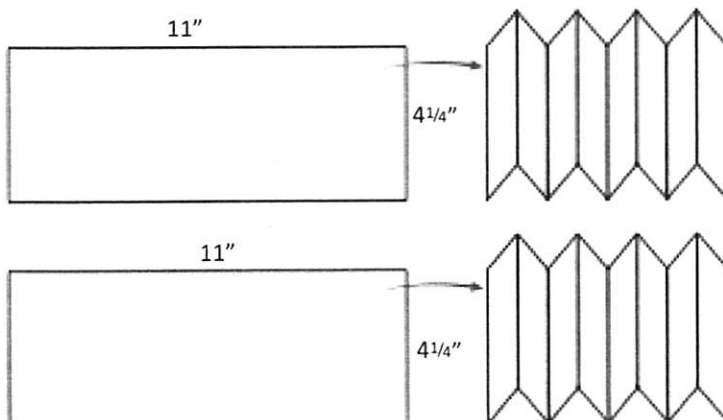
Front Cover



Cut a 3"x 2 1/4" rectangle from the center of the front cover, leaving a 1 1/2" border on the sides and a 1/2" border on the top and bottom.

**For the inside panels:** Now you want to cut the two inside panels. The inside panels should be 6.5" wide and 4.25" high. Each panel will have a 1/2" border on each side.

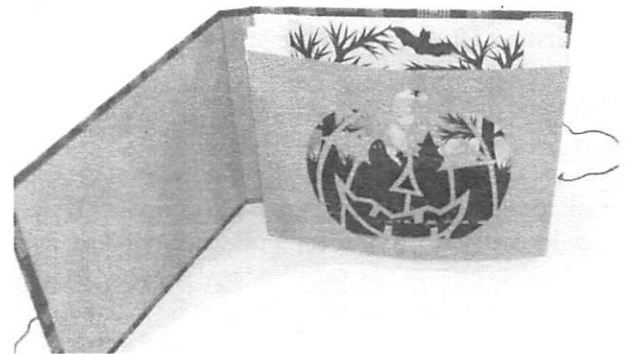
**For the sides (concertina spine):** Cut 1 piece of 8.5" x 11" cardstock in half so that you end up with two 4.25" x 11" pieces. Fold each side into an 8-panel accordion or concertina. See diagram below:



**Cover Board / Bookboard, Spine Insert** - for the hard cover. You will need two boards for the front and back covers, each a quarter of an inch wider and taller than the inner panels. For this 5.5" x 4.25" book use two 5.75" x 4.5" mat boards or bookboards. The spine insert can be made of bookboard or thick card stock. It needs to be the same height as the cover boards, and the width depends on how wide the tunnel book is when closed/at rest. For this book it is .5", but it completely depends on the thickness of your papers. You should probably wait to cut the boards down until after the tunnel panels have been put together.

**Cover Paper** – Decorative paper to cover the outside of the book. One long sheet is needed for the outer covers and inner spine. When you do cut it, add up the length of front cover + spine + back cover and then add 2 inches. The height of the cover paper will be the height of one cover plus 2 inches. So for this 5.5" x 4.25" book, the cover paper should be approximately (5.75+.5+5.75+2) 14" by (4.5"+2) 6.5". If you want to make your book look and feel really nice, you can use book cloth instead of paper.

**Inner Cover Paper** – a sheet of decorative paper to coat the inner front cover and inner spine. Should be as tall as the tunnel panels, and as wide as a tunnel panel + spine + 1 inch. The inner cover paper is 4.25" x 7.25" (5.75"+.5"+1")



*HALLOWEEN* © 2014 Marie-Helene Grabman

The accordion pleats can be seen in Marie-Helene Grabman's tunnel book, above.



Fold each side into an 8-panel accordion. For directions on folding refer to the Accordion Book instructions.

## Putting the book together:

First plan your book and design your panels. For the inner panels (exclude first and last), pencil mark 1/2" in from the sides. Leave at least a 3/4" border all the way around to keep the structure strong. You can cut images into the panels or use watercolor or other materials to make your designs. The front panel should have a hole or opening so that you can view the other panels.

Now it is time to glue the panels onto the concertina spines. Starting with the last panel, brush glue on the inside of the last panel of the concertina spine. Paste it down to the back of the last panel, and use your bone folder to smooth out any wrinkles. Repeat on the other side with the second concertina. (You could also use double stick tape.) Then move to the second-to-last panel, where the glue is applied to the panel, not the spine (as is the case with all the inner panels). Apply the glue to one of the 1/2" flaps on the side of the panel, and place it into the fold of the spine, making sure corner meets corner. Repeat on opposite side, and with each of the middle panels. For the front panel, place glue on the outer side of the first inch of concertina, and place it behind the first panel. While gluing, try to make sure everything is as straight and lined up as possible. Be sure to place the entire thing under a very heavy book for a while, to keep it flat while the glue dries. You can either stop here or add a cover.

## Accordion Book Instructions:

Take one piece of paper and fold in half. Take the top layer of paper, flip the edge back to meet the fold, and crease. Turn the paper over, flip the edge of the paper back to meet the fold, and crease. Your paper should now look like a fan. Repeat with the second sheet of paper.

## Cover:

An inch from the bottom, make a straight line all the way down the length of the paper. This will help you line up the boards when you glue them down. Start with the front cover. Using your glue brush, put glue on the entire front side of the front cover. Make sure it is still very wet when you place the board down on the paper. You want to place it down about an inch from the left end of the paper, and along the drawn line at the base. When it is in place, use your bone folder to smooth any wrinkles.

Repeat the gluing with the spine. Place spine down about one board width away from the front cover, making sure

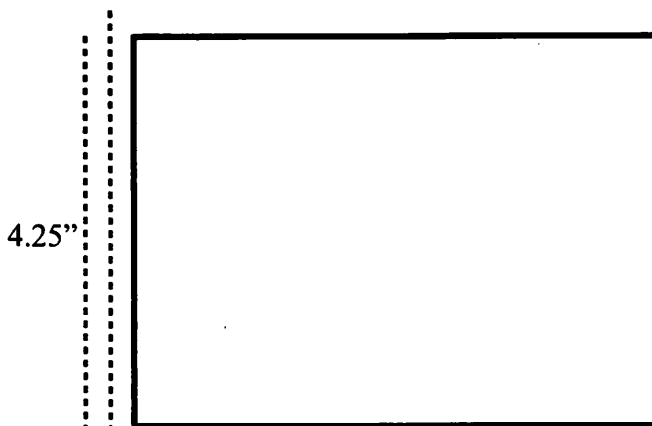
it also runs along the penciled line at the base. Use your bone folder to even out any wrinkles, and also to define the line between the front cover and the spine. If you have a spine label, use your bone folder to define it. Then repeat with back cover, placing it about one board width from the spine. Make sure to define the line between spine and back cover with your bone folder as well. This will help with the crease/folding.

Cut off the paper corners about one board width away from the board's corners. Place glue on one of the inch-wide paper flaps around the boards. Make sure the entire thing is completely wet with glue. Fold it over and flatten with bone folder. Make sure to define creases and edges, and to smooth out all wrinkles. Repeat with the other three flaps.

Glue the inner cover paper down to the inside front cover and the spine. Use the bone folder to smooth it out and create spine creases. If you want to have something to close the book with, you need to add it now. Place a ribbon on the cover before gluing the paper down.

Now glue a piece of ribbon on the back cover before gluing down the book. Now it's time to attach the tunnel! Brush glue onto the backside of the last tunnel panel, completely covering it. Then place it down in the center of the inside back cover.

*Finished! Enjoy your new book!*



Websites with tunnel book information and examples:

<http://www.pinterest.com/lgirbino/tunnel-books/>  
<http://wonderopolis.org/wonder/what-is-a-tunnel-book/>  
<http://www.youtube.com/watch?v=GuimGCOjW-c>

# Therapeutic Dioramas

By Kathy Trexel Reed

As a child, Margaret Lockwood was intrigued by dioramas she would see in museums and store displays. Enjoying their depth and the stories they evoked, she would amuse herself by duplicating them at home with a miniaturist's eye for details.

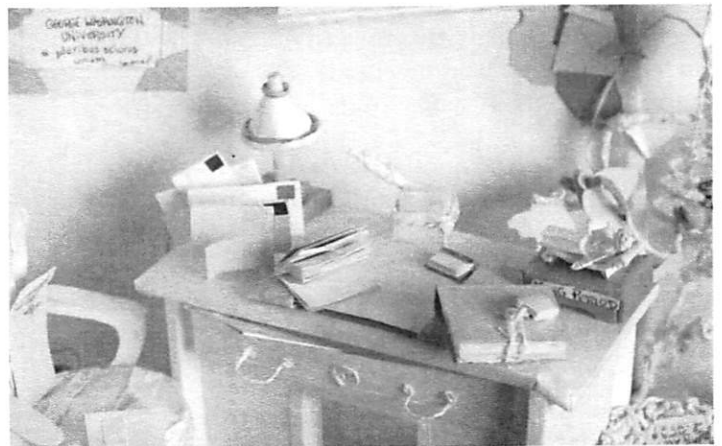
An introvert by nature, she developed a habit of interpreting awkward situations in a humorous way. After she became an on-going patient of Dr. Bob Erickson, a Montclair, NJ physician, whose skills and manner she appreciated, she felt drawn to somehow "apologize" that her condition was not a simple remedy, but an involved, challenging process. That's when their mutual drollery became part of the visits to his clinic.

About a week before her appointment with Dr. Erickson, she would begin constructing a diorama depicting a view of his office area. Usually she visualized the idea (while showering), but made no sketches. With her high school art background, and using all paper for her models, she created the medical equipment, charts and notes on the desk, filing cabinets, and all, as part of the scene.

Numerous squirrels in the area became a subject of many jokes between them. She gave him a doormat decorated with squirrels; Dr. Erickson gave her a book describing how to get rid of squirrels. Having been a children's librarian at a large public library, it was easy for Margaret to imagine an alternative, exciting life for the squirrels as patients and medical specimens in her dioramas.

Throughout these treatments and also during rehabilitation from a stroke, Margaret discovered that her art activities aided significantly in the return of her confidence and physical abilities; she felt some control over the art at her table, despite the health conditions that were so daunting.

She still enjoys her art and finds it relaxing, but also has returned to gardening, volunteering at a charity shop, and visiting museums again with her husband.



# A Kogut Connects

Here's proof again that GAP is about "Connections." Some time back, Carolyn Guest posted a lovely rooster she was in the process of creating on the GAP Facebook page.



The rooster is a popular theme in Polish papercuttings. In the Lowicz area papercutters use the rooster in their circular multi-colored, multi-layered pictures as a mirror image or as a repetitive pattern around the circles. Papercutters in the Kurpie region often cut a pair of roosters at the bottom of their leluje or trees of life.

Ed.

**This was Israeli member Zipora Ne'eman's response to her picture:**

*Dear Carolyn,*

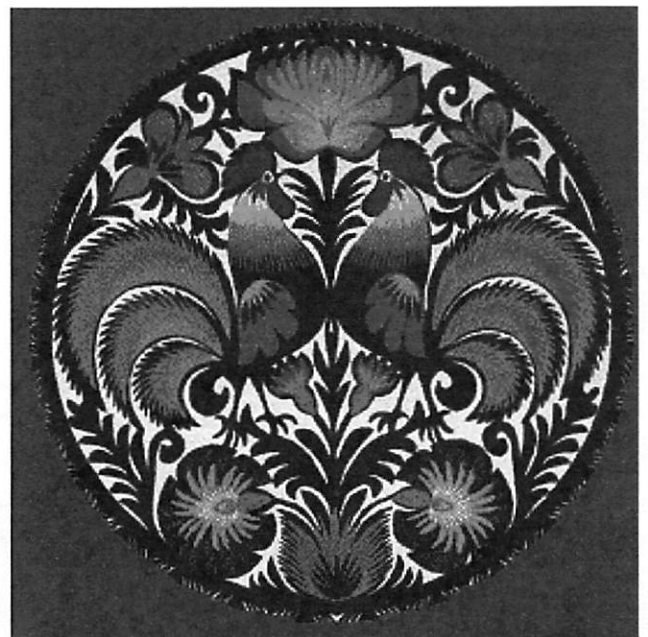
*The rooster is beautiful! Actually you just gave me a great idea to start a new collection of roosters. You see, my mother's maiden name was Kogut which in Polish means rooster.*

*Since almost all her family were murdered by the Nazis and only 3 Koguts survived, each had 2 kids, so we are 6 cousins who call ourselves "the Koguts."*

*One of my cousins chose a rooster as his business logo, and I adopted it. I would like to adopt your rooster too and it will be no. 2 in my collection.*

*I will always keep your name on the image. Is it o.k. to put it on messages to my cousins and friends?*

*Zipora*



# Papercutting Exhibition in Château-d'Oex, Switzerland

By Catherine Winkler Rayroud

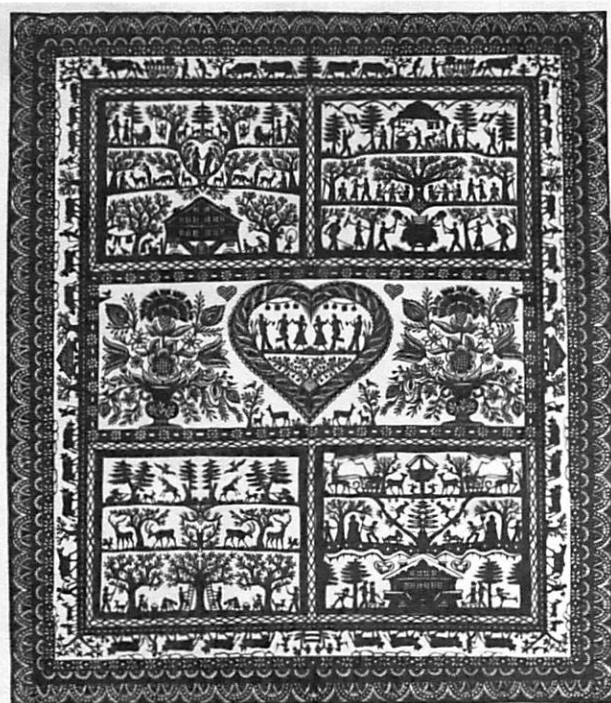
In December 2013 I traveled back home to Switzerland to take part in a group exhibition at the Museum “du Vieux Pays-d’Enhaut” in Château-d’Oex, Switzerland, where my parents live. Château-d’Oex is the cradle of the Swiss papercutting tradition, and the 15 local papercutters who were invited to exhibit their work were in good company, as the museum has an extensive collection of the two local master papercutters Johann Jacob Hauswirth (1800 – 1875) and Louis David Saugy (1875 – 1954) as well as the work of many other well-known local papercutters. It was in Château-d’Oex that I made my first papercutting 32 years ago, and so it was very humbling for me to be able to exhibit alongside artists that I have admired all my life.

Jean-Frédéric Henchoz, the museum director, was the curator of the exhibition and when he contacted the papercutters living and working in the valley today, he was surprised by the enthusiasm of all the artists who immediately agreed to participate. Mr Henchoz has been the director of the museum for 7 years now and is the grandson of Emile Henchoz, one of the museum’s founders. Over the years the museum has put together an extensive collection of artifacts which not only tells the story of the people who have lived in the valley over the centuries, but it also has become a center for the Swiss papercutting tradition which safeguards this art for generations to come.

For those who travel by train from Montreux, located along Lake Geneva, to Château-d’Oex in the mountains, it is not only the stunning beauty of the area that will catch their attention, but if they are papercutting fans, they will, of course, notice the one that is printed on the locomotive of the little train that will take them up to the Pays-d’Enhaut along a very winding track. This papercutting is from J.J. Hauswirth and it is thanks to Mr Henchoz’ hard work (sponsors had to be found) that it appears on the locomotive.



Locomotive with J.J. Hauswirth papercutting



The papercutting tradition is alive and thriving in the Pays-d’Enhaut (translated as the High Country), and Mr Henchoz wanted to present an exhibition that would put the work of the well-known papercutters of today alongside the work of those who have been more discreet (names that come to mind are Nicole Duperrex, Yvette Rossier-Henchoz, Anne-Marie Vallotton–Saugy and Pierre Mottier), but, nevertheless, have mastered this unique craft with elegance. A new generation of papercutters (Véronique Jaquillard and Corinne Karnstädt-Bruhlart) were also present in the show and is the proof that this tradition is here to stay.

© Yvette Rossier-Henchoz

Château-d'Oex, is, of course, the home of the famous Swiss/Belgian papercutter Anne Rosat whose recognition has travelled well beyond the Swiss borders. Anne arrived in the valley from Belgium in 1958 and has been cutting since 1969. It is difficult to look at Anne's work without being stunned by the beauty and the balance of her colorful papercuttings as well as her unique style. Beside her art, Anne is also a great humanitarian with projects in Belgium and Burkina Faso (Africa). She was recently awarded one of the highest distinctions by the Belgian Government for her work as an artist and a humanitarian.

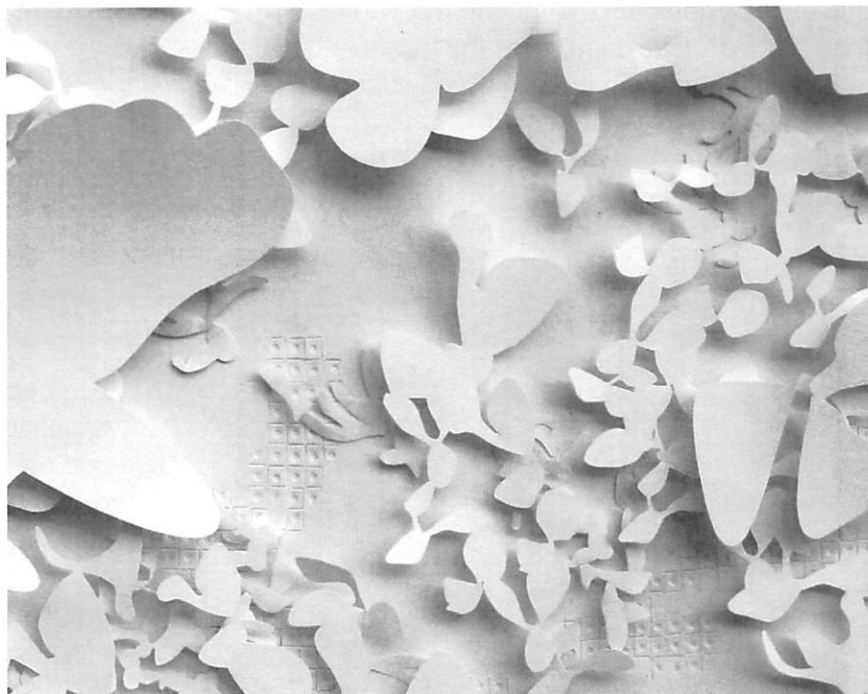
© 2014 Anne Rosat



An interesting aspect of the exhibit is, of course, the diversity of all the different papercuttings, whether they are black and white or enriched with various colors, symmetrical or non-symmetrical. My attention was caught by the work of two artists who seemed to have moved on from the traditional alpine scenes, although they were inspired by them. Françoise Ostermann, who is the sister of Mr Henchoz and who was also the director of the museum for many years, mixes the art of papercutting with watercolor and embellishes her work with different materials such as old maps, music paper and other interesting artifacts. Her pictures show that papercutting can easily be mixed with different techniques to convey a personal message. Jean-François Jaquier, who has also been working at the museum for 8 years and who only recently started experimenting with paper, found his inspiration in some of J.J. Hauswirth's pictures that he had plenty of time to admire during his working hours. He developed 28 different shapes that he uses as someone would use an alphabet to produce some interesting 3D white papercuttings.



© Françoise Ostermann



© Jean-François Jaquier

Other well-known Swiss papercutters were also present in the exhibition: Marianne Dubuis (she too used to work at the museum) who uses black and white paper mixed with areas of colored pieces to produce superb pictures. Doris Henchoz, whose work is so intricate that you wonder if it is, indeed, a papercutting or a piece of lace and Jean-Pierre Ramel, the nature lover, who spends hours observing the wildlife of the Pays d'Enhaut, which he translates beautifully into his papercuttings which are a precise rendering of the animals he observes.



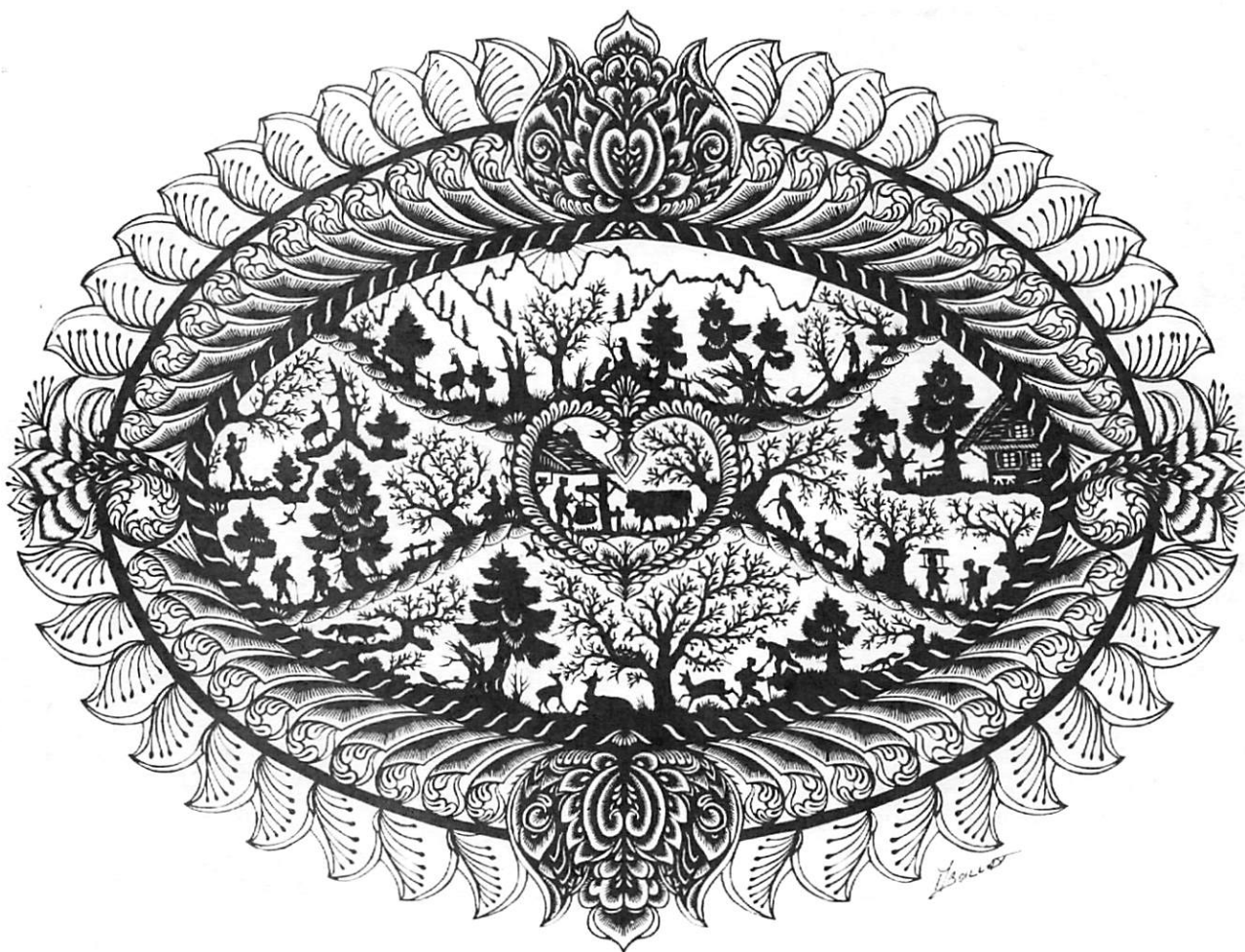
© Jean-Pierre Ramel

Two other famous local papercutters are dear to my heart. The Twin Sisters Christiane and Jacqueline Saugy who are actually the sisters of Anne-Marie Vallotton–Saugy, are also present in the show. I was 14 when, with my mother, we visited their Chalet/studio in Rougement, a village located 20 minutes away from Château-d'Oex. Not only was I totally fascinated by the fact that they were identical twins but that their work was a joint venture in creation. Christiane draws the pictures and glues them and Jacqueline cuts them. It is, perhaps, thanks to this special encounter that one day I dared to take a pair of nail scissors that were hanging on the wall of my grand-mother's chalet in Château-d'Oex and produced my very first and clumsy papercutting. Thirty-two years later, many miles away from the valley and still using the same type of small curved nail scissors, my passion for this art has never left me, so it was a very special moment for me to meet those two sisters after so many years.



© Christiane and Jacqueline Saugy

The exhibition wouldn't have been complete without the work of Monique Boillat. She, unfortunately, left us on September 16<sup>th</sup>, 2013, just two months before the opening of the exhibition after an amazing artistic career. Her papercuttings were so intricate and full of details that one started to doubt that there was actually a hand behind each of her pictures. Monique wasn't born in the valley but in a village 30 minutes down the road called Broc and located in the canton of Fribourg. Although the two places are close by, the mentality of the people is totally different. It seems that the mountains separating the two valleys are invisible borders. She arrived in Château-d'Oex in 1954, where she married Jean Boillat, a local young man, with whom she had 4 children. Together they developed a passion for papercutting, and Jean, influenced by his wife, also ventured into the papercutting world and made some very interesting pieces until he died in 1981. Monique, who made her first cutting in 1977, was self-taught. She first started cutting with a pair of scissors but eventually moved on to use a scalpel, as she found that this tool allowed her to work with more precision. She remained faithful to the use of black paper and sometimes added little touches of color. Some of her cuttings are very large; she produced a papercutting that was almost 6 feet long for a special commission. She was 80 when she died and worked almost to the end of her life. There is no question that Monique will leave a lasting impression in the fields of papercutting, and that for years to come her work will influence other artists.



© Monique Boillat

The exhibition was an amazing success for the museum and many pictures were sold. People came from all over to see it, and it seems that papercutting today catches people's attention more than ever. Grouping so many local artists creates a show that is not only diverse but also proves that a younger generation is following in the steps of their forerunners. J.J. Hauswirth and Louis Saugy probably never imagined that almost two centuries later they would be considered the forefathers of an entire generation of Swiss papercutters and that their work still inspires so many artists. Although both artists were very humble men, I am sure that they would be proud of their legacy.

For more information about the museum, please visit [www.musee-chateau-doex.ch](http://www.musee-chateau-doex.ch)  
Catherine Winkler Rayroud – [winklerart@hotmail.com](mailto:winklerart@hotmail.com) – [www.catherinewinkler.com](http://www.catherinewinkler.com)



Healing Doves, © 2013 Kurt Vance

### A SNIPPET:

"Would you like to offer solar lanterns with your personally-designed shades to people living in areas without electricity?" Japanese company Panasonic is asking for online designs to be submitted, 100 of which will be selected on an online poll, to be produced in its "100 Thousand Solar Lantern Project." 500 designs have already been submitted, and the winners have been chosen for lanterns to be sent to Sumba Island, Indonesia. The company, however, is sponsoring a second round of submissions.

Look at some of the beautiful papercutting designs submitted by checking the project website "Cut Out the Darkness": <http://cotd.panasonic.net/>

# HAVDALAH - SEPARATION

by Naomi Hordes

Time, in Jewish reckoning, begins at night! A new day commences at just before sunset and ends officially the following day, in darkness, when stars are visible. Thus, the Sabbath begins on Friday evening and ends on Saturday night.

The religious ceremony which marks the Sabbath's conclusion - *havdalah* - "separation" - often takes place in the home. Blessings are chanted over wine and spices, symbolic of the special nature of the holy day and over a multi-wick candle, symbolic of the ever repeating cycle of light and darkness.

I have always been interested in applying the craft of papercutting to beautify the objects used to perform holiday rituals and life cycle events. This clear lucite container and brass fittings to hold the ritual candle, encloses an appropriate papercut, wrapped around a dowel stick.



The design is cut from a piece of papyrus, the famous writing "paper" of ancient Egypt. I particularly enjoy using papyrus for such creations because the medium itself recalls that in antiquity "we were slaves in Egypt," where we were prohibited from worshiping freely, but now, especially in this wonderful American democracy and in our reborn Biblical homeland, we are free to do so.

The papercut is a partial quotation from the *havdalah* ritual plus representations of the other accoutrements of the short ceremony: a wine goblet, a spice container in the shape of a multi-flagged tower and the twisted candle. The phrases, blessing the Almighty, (starting at upper right, moving right-to-left through the six panels) read:

***The One who separates / between  
the Holy (the Sabbath) / and the ordinary (days of the week)  
between light/ and darkness"***

Gold foil backing (right) symbolizes light and holiness; deep blue/dull gold (left) symbolizes night and darkness.

This twisted candle is made of beeswax. It is lit and then extinguished at the end of the ceremony and unlike Sabbath candles, which must burn down completely, can be reused multiple times.

To watch a candle being braided go to:  
[youtube.com: How to make a havdalah candle](http://youtube.com: How to make a havdalah candle)  
Kosher Fest 2010 . Enjoy!

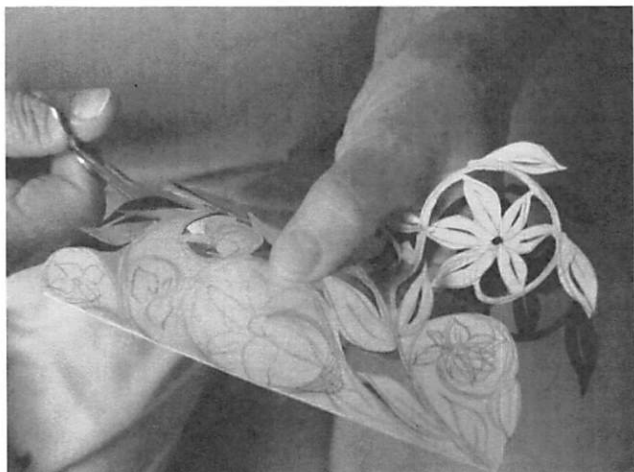


Havdalah Candle

# PAPERCUTTER PROFILE

## Annegret Goehring

Annegret Karoline Goehring was born in Friedrichshafen, Germany, in 1928. She moved to Akron, Ohio, with her family when she was two, where she learned to speak English, and, at six, was encouraged by a neighbor to draw a tulip for Mother's Day.



Annegret Goehring cutting

When she returned to Germany in 1935, she continued to enjoy drawing, painting, and working with paper. She learned scissor cutting, Scherenschnitte, for decorating gifts and notecards, and was introduced to bookbinding at age 12. After World War II, Annegret spent three years at the Muthesius Werkkunstschule in Kiel, Germany, where she studied bookbinding and design, became a journeyman bookbinder, and worked in a bindery.



THE BIRCH BARQUE LEAVES THE DOCK © 2014 Annegret Goehring

She immigrated to the United States with her family in 1950 and worked as a draftsman for a boiler factory in Ohio. In 1954, Annegret married Gordon Goehring, a studio potter and teacher from Akron. They moved to the Les Cheneaux Islands in the Upper Peninsula of Michigan, raised two children, and produced earthenware pottery made of local, hand-dug clay. Annegret did much of the decorating, inspired by the natural forms of plants, shorelines, water, and woods.

During the late 1970s, these exciting forms and contrasts in nature drew Annegret to create silhouette cuttings for gifts, greeting cards, and annual calendars. She sold originals and prints at local art shows and in galleries, and published a daily memory book in 2002, *From Nature to Paper*, Scissor cuttings throughout the year, which includes prints of more than 90 original scissor cuttings.



TRILLIUMS BLOOM IN THE HARDWOODS © 2014 Annegret Goehring

Annegret continues to be inspired by the surrounding beauty of sunlight and shadow in Michigan's pristine Les Cheneaux Islands, where she lives year-round and enjoys creating inspired silhouette, watercolor, and fabric art.

Information about her artwork and about her book, *From Nature to Paper*, is available by contacting Annegret at [annegret.goehring@gmail.com](mailto:annegret.goehring@gmail.com).

# Guild of American Papercutters

P.O. Box 384  
214 South Harrison Avenue  
Somerset, PA 15501



## RESPONSIBILITY FOR THE LOSS OR DAMAGE OF ARTWORK

The artist/owner assumes all liability of any type related to the use of artwork stored, in transit, in display, or otherwise assigned to GAP and agrees to hold the Guild of American Papercutters, its officers, directors, members and agents free and harmless of any and all claims in the case of any loss or damage to the artwork, including but not limited to loss related to copyright infringement. Insurance coverage for damage or loss of the artwork is the sole responsibility of the artist/owner.

I certify that the work submitted is original in design and execution.

\_\_\_\_\_  
(signature)

\_\_\_\_\_  
(date)

Name of Show \_\_\_\_\_

Artist's Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

Telephone \_\_\_\_\_ Email \_\_\_\_\_

Title of Work*	Dimensions	Price/Value
1. _____	_____ in. x _____ in.	\$ _____
		<input type="checkbox"/> For Sale <input type="checkbox"/> Not for Sale
2. _____	_____ in. x _____ in.	\$ _____
		<input type="checkbox"/> For Sale <input type="checkbox"/> Not for Sale
3. _____	_____ in. x _____ in.	\$ _____
		<input type="checkbox"/> For Sale <input type="checkbox"/> Not for Sale

Return Shipping  
Amount

Artist's option: Prepaid  
Return Insurance or NA

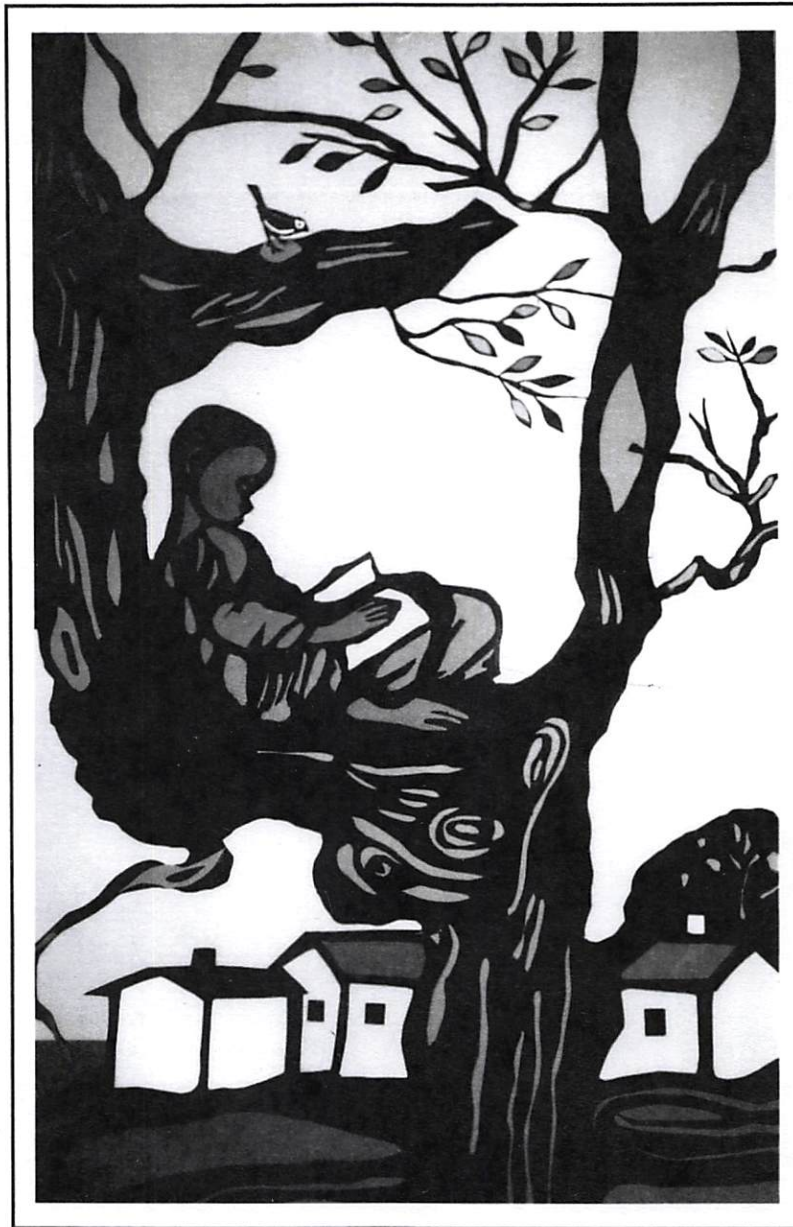
Total

\$ \_\_\_\_\_ \$ \_\_\_\_\_ \$ \_\_\_\_\_

☐

Prepaid Label Included in Place of Return Shipping Amount

**\*Different exhibit venue requirements may vary; please check the details of each show's "Call for Entries".**



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