

# FIRSTCUT

COMMUNICATION FOR MEMBERS OF THE GUILD OF AMERICAN PAPER CUTTERS

SUMMER 2015



*GAP: "TURNING CUT PAPER INTO ART"*

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

*Sue Throckmorton (throckpl@gmail.com)  
or Pat Stuntz (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.

**Submission implies permission for Guild use according to need and space in FirstCut, other GAP publications, and on the official GAP website. Each submission is copyrighted and cannot be reproduced anywhere else without permission of its creator, who owns all rights. As a courtesy, the author/artist will inform GAP of subsequent publications and request that FirstCut be cited as the original source.**

***Paper Angels***

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



*Divine Duet* © 2014 Kathy Trexel Reed

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 Sarah Madison at Guild of American Papercutters, P.O. Box 384, 214 South Harrison Avenue, Somerset, PA 15501 or email Sarah Madison at [carvenhook@yahoo.com](mailto:carvenhook@yahoo.com).

**Dues** for new members which include the New Member packet: Individuals \$41 US (\$51 international) and Family \$51 US (\$51 international). Renewal memberships are \$35 US (\$45 international) and Family \$45 (\$45 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 (2017); Interim Vice President – Marie-Helene Grabman (2017); Treasurer – Dave Jenkins (2016); Secretary – Linda Peck (2017); VP Membership – Sarah Madison (2015); VP Museum - Kathy Trexel Reed (2017); and Past President - Marie-Helene Grabman; VP Exhibits – Andrea Martin

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

**Contact Information**

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**Membership Information**

Sarah Madison  
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GAP National Museum  
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214 South Harrison Avenue  
Somerset PA 15501

# President's Corner

Looking over this past year, there have been a number of exciting accomplishments and changes in GAP.

This winter we launched a new website! If you haven't visited the website yet, you should log in and see what the membership area has to offer. While you are there, you can add your artwork to your profile. Then your artwork can be seen by anyone visiting the website. In addition, we can post events that are taking place across the country that feature our members and their work. If you have something to share, please email Sarah Madison at [carvenhook@yahoo.com](mailto:carvenhook@yahoo.com).

You might recall that we had an exhibition at Highfield Hall and Gardens last summer. This show received an extraordinary response from the community and was so successful that we were asked back for the summer of 2015!

I would like to thank Wendy Boyer, our bookkeeper, who is stepping down after a number of years with GAP. She did a tremendous job and we would like to thank her for her service!

This year we are continuing the high level of activities with three big events this summer: the Minnesota Collection, the Banfill-Locke Center for the Arts exhibition and the Highfield Hall and Gardens exhibition. This year's GAP Collection is at Macalester College in Saint Paul, Minnesota. We have an exciting agenda planned including attending the reception for the Banfill-Locke Center for the Arts exhibition. This is a perfect time to share artwork, best practices and stories with each other. I look forward to greeting all those who can attend in June.

It is a challenge to offer so many interesting exhibitions, publications and a collection to our members because it all requires many hours of work by volunteers who give their time and energy. This is where we can really use your help. We always need members to help with exhibitions, website development, publications and to plan gatherings and collections. I would especially like to welcome new members to the board of directors. Please contact me if you can contribute.

I would also like to express my gratitude to all the members who have volunteered many hours of their time so that we can all enjoy our wonderful publications, an updated and informative website and a national museum and gallery shop. It is our volunteers who drive the organization and make it successful so I would like to celebrate their contributions that keep GAP moving forward!

I look forward to telling you all about the Collection in Saint Paul and sharing with you the wonderful artwork that will be exhibited at the member shows this summer. Until then, keep cutting!

Best,

Andrea Martin  
GAP President



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## Front Cover:

RHAPSODY IN BLUE © 2015 Judith Meyers

## Back Cover:

Top: STARCATCHER © Kathryn Carr

Bottom: UNTITLED © Clare Margaret



CHILDREN AND GINKO TREE ©Trudy Kauffman



# *In Memory Of*

**PAUL BEAL (1929-2014)**

by Kathy Trexel Reed



Paul Beal was a multi-faceted artist and teacher whose watercolors of rural life in Somerset County, PA. and, later, his original papercuttings, became admired and collected by many people.

I was in the fifth grade during his first year as a traveling art teacher in the Turkeyfoot Valley Schools of Somerset County. He was a tall, no nonsense man, returning from serving in the army. I looked forward to the occasional lessons he would bring to engage us, followed by exciting student art that decorated our two room, country school.

Later, Paul taught art in the Somerset community and became a demonstrator at the earliest Mt. Crafts Days Festivals for the Somerset County Historical Society. Primarily active as a painter, he was encouraged by the festival director to "learn" papercutting, which was more prominent in the eastern part of the state than in our southwestern Pennsylvania mountains. "The rest is history," as the saying goes.

Paul's patient, artistic skills soon added papercutting to his art mediums which already included painting, signage, serigraphy, chip carving, and gardening (to name a few.) He also designed and built his home near Shanksville where he lived with Claire, his wife of 56 years, and son Ian and daughter Amy.

As a founding member and officer of the Guild of American Papercutters, Paul helped facilitate the Collection 2000 held at Estes Park, Colorado, where he was honored to receive the first Harris Award acknowledging his service to the organization. He also accepted an invitation from Kathy Reed to travel with Claire to Germany where he shared papercutting in several Department of Defense schools and taught high school students at the week- long Creative Connections program.

Paul's involvements with Laurel Arts and our local community, and, as a founding pillar of the Guild of American Papercutters, have inspired many others. He is remembered for often responding to new challenges by asking, "Well, why not? We can do what we set our minds to doing." Paul seemed to live life as a verb, producing and affirming the arts, and raising the consciousness level for it.

**WILLIAM A. OELLERS (1926-2014)**



William A. "Bill" Oellers passed away peacefully on November 15, 2014, at the age of 88. Bill was born in Linz, Germany, and came to the U.S. in 1952 where he became a citizen in 1957. He worked at the Manchester Memorial Hospital for 36 years. After retiring and returning to Germany for 4 years, Bill pursued his lifelong interest in art and drawing by becoming a self-taught papercutting artist.

This passion for art, coupled with the work he had done using the black and white medium of the x-ray pictures he took as an X-ray technologist, was inspirational in the creation of his work. He would often sketch an idea or inspiration as it came to him or use one of the photographs that he had taken in order to capture an image. His resulting pictures could range from designs of utter simplicity and delicacy to those of considerable complexity. All of his finished work was cut out of a single and entirely connected piece of paper, a process which required a painstaking attention to detail.

He was not only a member of GAP but also of the Manchester Art Association, and in 2004 he was inducted into the Manchester Arts Commission's "Arts Hall of Fame." Bill felt fortunate to have been given a "gift", as he called it, and to be able to share this gift with others through sales and exhibitions in both Germany and the U.S. Bill believed strongly in giving back to the community, and was a well-known and loved volunteer in Manchester. He shared his art work with the children of the area by teaching paper cutting in many schools over the years and taught papercutting techniques to adult groups as well.

"Bill is survived by his three children, Karen Oellers, Richard Oellers, and Tammy Tappan; and two grandchildren, Anna Legassie and Glenn Tappan. Bill also leaves behind many beloved friends in the communities at home and abroad. He will be remembered for his warmth, sense of humor and attitude of giving; for Bill, there were no strangers - just friends he hadn't met yet."

Many of us in GAP were the "friends he hadn't met yet," but we felt we knew him through the wonderful talent he shared with us.  
Ed.



## ANNIE MAE "Ann" WOODWARD

By Marie-Helene Grabman



Ann Woodward passed away February 25, 2014 (age 96) at Washington Hospital Center, Washington, DC, from natural causes.

Ann grew up during the depression and "dust bowl" years in Texas, and she worked her way through college and subsequently accepted a series of Civil Service positions serving the Army, Air Force, Navy and Marine Corps. Simultaneously, she modeled and designed travel clothes under the name of "Ann Chapman of California" and introduced the pants suit era. This business was closed when she married Ray Woodward, who was later transferred to Arlington, VA and achieved the rank of Captain in the Marine Corps. There, she became Legislative Assistant to Members of Congress. In 1970, Ann retired and established the Congressional Learning Center where for 10 years she instructed Congressional Staffers on how to set up and operate Congressional Offices.

Following that, Ann developed a hobby of cutting miniature silhouettes and traveled extensively doing profiles of people. Her silhouettes are found in many homes in Washington, DC. In 1988, her book on *Silhouettes, How to Cut for Fun and Money* was published and continues to be sold throughout the United States and restoring this almost-lost art of cutting silhouettes by observing a person rather than tracing a shadow. In addition, she helped establish the Guild of American Papercutters. Her husband Ray passed away in 2006, but she is survived by a daughter Deidre and husband Eric Howard, as well as grandchildren, Brian and Christina Howard. Ann resided at Greenspring Retirement Community, Springfield, VA for the past 14 years. Interment was at Arlington National Cemetery.



FLOWER TAPESTRY © Bill Oellers



UNTITLED ©Katrina Benneck



THE RIVER TRAIL © 2000 Paul Beal

# SHORT CUTS FROM THE GAP BOARD

Highlights from the October 25, 2014 Meeting at GAP Museum, Somerset, PA

**Membership (Christine Smith):** Due to illness Christine Smith will resign her position. Sarah Madison has volunteered as Membership V.P.

It was voted to change the rolling date for dues payment to paying dues once a year. Andrea will send a letter with more information. Trudy Kaufman volunteered to be a contact person if there is a problem about overlapping monthly payments. Andrea proposed making January the once a year payment of dues, and other dates were discussed. Details to be announced.

**Facebook (Charlotte Grabman):** There was an inquiry about the number of people that joined Facebook and then joined the Guild. It was reported at the last meeting that there were 613 members with five new members. More than 800 paper artists are using GAP Facebook now.

**Museum Report (Kathy Reed):** Work was sent to Laurel Arts for a show that was damaged but insured, but through the insurance claim process the claim was denied.

To help promote and get information out to the regional counties through the Art Coalition, GAP has an annual membership to be included on the website. Shared ad space with other arts organizations is also available.

All art works in the permanent collection are donated. We will request clarification about what regulations apply regarding insurance and tax receipts.

**FirstCut (Pat Stuntz):**

Pat and Sue were on track to produce another summer edition of FirstCut with several good articles. There was a discussion about the entire publication schedule for 2015. It was suggested that a calendar of members' cut paper images replace the Spring Review; this would cost less to print and mail and require fewer preliminary layout pages.

**Treasurer (Dave Jenkins):** Current assets as of September 30, 2014: \$63,643.15  
Total income Jan.-Sept. 2014: \$9,908.38  
Total expenses Jan.-Sept. 2014: \$10,850.61 (does not include estimated \$2,760 for printing Annual or associated postage)  
Net ordinary income: Jan. Sept. 2014: -\$942.23  
Gallery Shoppe Sales Commissions Jan.-Sept. - 2014: \$327.05

## OLD BUSINESS

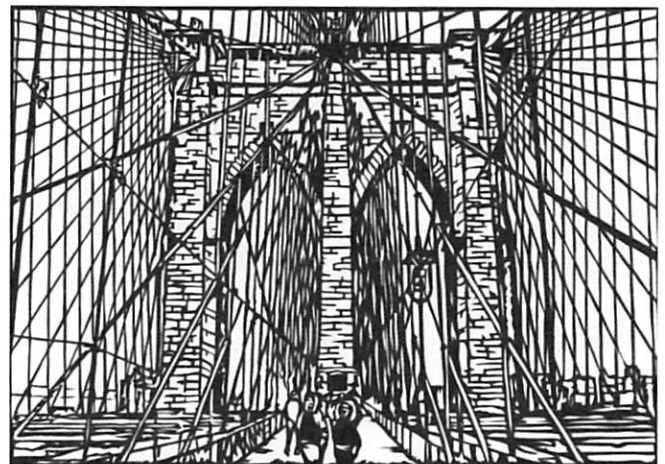
**Hightailed Hall Exhibition:** The GAP show was very successful with 29 pieces sold. They would like GAP to do another show next year. Andrea will contact Carolyn Guest to see if she could help and work out details. More information later.

**Website (Marie-Helen Grabman):** There are some problems with the new web site that need attention. Some suggestions were to send an email with a list of jobs that need to be done, paying someone to host the website, consulting with someone that has knowledge about Wordpress and forming a committee to put contact information on the website. A motion to look into getting a host/information for an alternative website was carried.

**Pay Pal (Dave Jenkins):** About 60 GAP members are still paying the old dues rate because they have continuing subscriptions through Paypal that began before 2012. Now with a single date for dues payments, *all* members who use Paypal to pay their dues will be asked to cancel, then renew their subscriptions. This will result in everyone paying the current dues rate. It was voted to prorate dues for members if they have a problem.

## NEW BUSINESS

There will be a show at Banfill-Locke Center for the Arts north of St. Paul, Minnesota, from June 20th to July 18th with a reception on Friday the 26th to coincide with a GAP "Gathering" on June 26th, 27th and 28th. The gallery will take a 35% commission. Work must be labeled and sent by June 15th.



BROOKLYN BRIDGE © Rob Chambers

# """"NEWS FLASH""""

This autumn we will be starting our **NEW** schedule of GAP publications. There will be three publications spaced equally throughout the year: *FirstCut*, the *GAP Annual* and a ""NEW"" *Annual Calendar*.

You may ask "What is the *Annual Calendar*?" and "What about the *Spring Review*?" Our problem was this: Because the *Spring Review* was planned to be a showcase of the pictures on exhibition in the GAP Museum, and the theme was the same as the Annual which preceded it, it was inevitable that there would be too much overlap between both publications. An annual Calendar will be different, something useful and a lovely gift, as well as a moneymaker for GAP. Our first **Annual GAP Calendar 2016** will be published this autumn which will come in time for you to purchase extra copies as holiday presents for friends and family. It will feature a cover and 12 wonderful monthly pictures of our members' best paper cuttings. (See dates and rules below.)

We will publish the next *GAP Annual* in the spring of 2016 and every spring thereafter. The next theme is "**CELEBRATION!**" Think: religious holidays, national holidays, birthdays, anniversaries, a book published, an honor received, someone you love, a beautiful day! Sadly, **Richard Schuchman** will no longer be able to shepherd our beautiful *GAP Annual* through to its completion. We are grateful to him for 3 years of publications which showed great skill, hard work and dedication. GAP member **Naomi Shapira** has volunteered to take on the editorship of the Annual. Naomi is a professional graphic artist who has illustrated several fine books, the latest of which is a lovely children's book both written and illustrated by her. (See dates and rules below)

One issue of *FirstCut* will continue to be published each summer. Hopefully it will be jam-packed with pictures, interesting articles and the latest news about GAP and its members.

## RULES FOR THE GAP CALENDAR AND ANNUAL\*

1. Send all images at a high resolution of 300 dpi and 2 MB in size.
2. Do not send photos taken of images under glass.
3. Do not send images which are warped in shape, have extreme angles or deep shadows.
4. Send images which are appropriate/proportional to an 8½" x 11" single **vertical** page or 11" x 8 ½" **horizontal** double page for the GAP Annual to Sue Throckmorton at [throckpl@gmail.com](mailto:throckpl@gmail.com).
5. Send images which are appropriate to an 11" x 8 ½" single **horizontal** page for the *Annual Calendar* to **Richard Schuchman** at [m.schuchman44@comcast.net](mailto:m.schuchman44@comcast.net).
6. Images may be in color or black & white, preferably color for the *Annual Calendar*.

\*Contributions will **NOT** be considered for publication unless the rules are strictly followed.

**Remember: These publications can be successful only if members participate. GAP needs you!**

## SCHEDULE OF GAP PUBLICATIONS

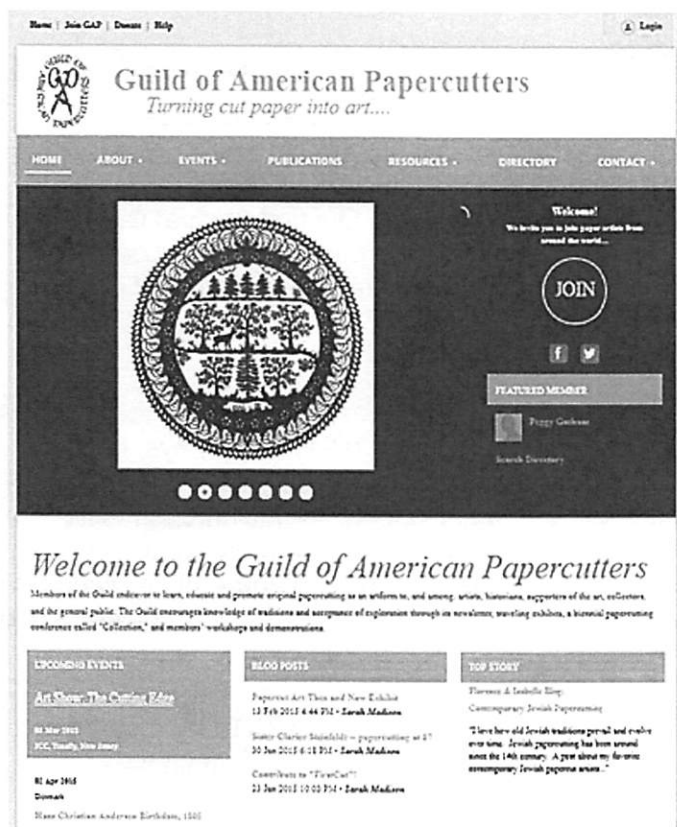
	Date Images Due*	Estimated Publication Date
<b>GAP 2016 CALENDAR</b>	October 1, 2015	November 1, 2015
<b>GAP ANNUAL "Celebration!"</b>	February 1, 2016	April 15, 2016
<b>FIRSTCUT</b>	June 1, 2016	August 15, 2016

\*If possible, please send in images ASAP **before** this absolute due date. A deluge of images at the last moment is difficult for the editor to deal with.



# GAP Website Re-Do

By Sarah Madison



In December 2014 the Guild debuted a completely revamped website at [www.papercutters.org](http://www.papercutters.org). Hosted by Wild Apricot, a Canadian company which also provides membership management services, our new site offers a range of features, both for the public as well as behind-the-scenes.

Our revised homepage continues to feature a slide show of members' paper cuttings but also includes highlights from our events calendar, a blog, top story, and a featured member profile. Additional links allow visitors to learn more about the Guild (including viewing a map of U.S. members' locations) and to scroll through collections of paper cutting images from past shows and publications. Newcomers to paper cutting will also find a helpful resources section to get them started.

A new "members only" section of the website (via email address login at the top right of the homepage) allows members to create a personal GAP profile, and to post photos of their work and links to their personal and business websites. Visitors to the site can search a

directory of these profiles to find a specific member or locate other paper cutters in their geographic area.

Choosing Wild Apricot as our website host gave us the additional "behind-the-scenes" benefit of a comprehensive membership management service. GAP members may now check their membership status and renew directly online via their GAP website login. New members may initiate memberships via the "JOIN" button on the homepage. And the Wild Apricot service automatically sends a renewal reminder to each member based upon individual membership expiration dates. Another bonus: an online donation option which facilitates additional support of the Guild via "Paper Angel" donations.

We're very excited about the revised site and hope that it addresses many of the "wish list" items members found lacking in the old site. If you haven't yet taken a tour, please do so! To access the members-only section of the site, remember to login using your email address and the "Login" link at the top right of the homepage. First-time users can generate a password by clicking on the "Forgot Password" link after entering your email address. Also, don't forget to upload your photos and contribute items to the Events calendar, blog or Top Story columns (email link for contributions is at the bottom of the homepage) -- we want to hear from you and share your announcements with other members!

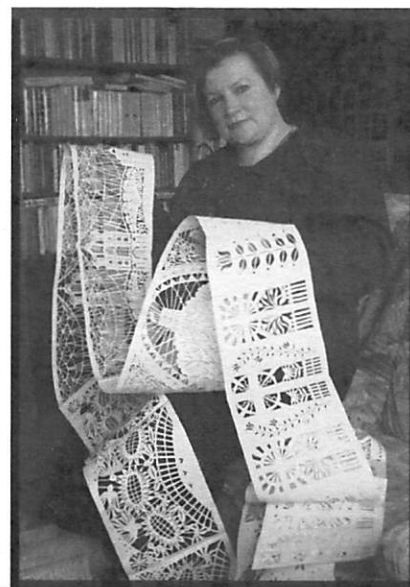
**To access the members-only section of the site, remember to login using your email address and the "Login" link at the top right of the homepage. First-time users can generate a password by clicking on the "Forgot Password" link after entering your email address.**

## Marketing Opportunities for GAP

GAP is looking for a volunteer to help electronically "market" the guild, especially the GAP National Museum Exhibits, to a wide region. Connecting GAP with the Arts Coalition of the Alleghenies would announce the guild's annual themed members shows and other benefits.

ARTSCOA is a regional western Pennsylvania partnership among dozens of other arts and non-profit organizations. It includes an on-line website and optional printed ad notices for visitors to the area and local residents. (How else can people know about arts events?) If choosing to place only one ad per year, the fee for a full group-page of individual "ads" is divided by the number of organizations "partnering" to place an ad at the time.

There is an annual membership (\$150) to be "listed" among all partnering organizations in several regional counties, and an occasional or annual ad would insure that GAP is part of the "arts big picture." The GAP Museum in Somerset, western PA, is located at a turnpike exchange where many people rest or come to ski and visit the Flight93 Memorial. (A free webinar to learn about info graphics will be offered April 7, and other on-line opportunities will follow.) Please reply to Andrea Martin, GAP president, if you are interested.



Odeta Brazeniene

Welcome to one of our new members, Odeta Brazeniene, who is from Lithuania. Her first contribution to *FirstCut* is a **BIG** one----- 22 meters long. That's more than 72 feet long! In our next issue we will find out more about Odeta and explore the world of Lithuanian papercutting. Until then, you can see some of Odeta's work on her Facebook page at <https://www.facebook.com/odeta.brazeniene>.

### Almost a year ago GAP received this message from member Martha Kreisel:

*Let me introduce myself. I am a former librarian, jealous and frustrated papercutter and member of GAP for many years. I am also the author of *Papercutting: An International Bibliography and Selected Guide to U.S. Collections*. As an aside, I just noticed the price on amazon.com is \$1700 which is outrageous. I have several copies I can offer to GAP to sell or raffle off. The book is from 1994, and I do have an update in the works.*

*Anyway, I have always thought *FirstCut* should be indexed, and as far as I know it is not. It would be a labor of love, if you think there is interest. It would be selectively indexed for illustrations, authors, and subjects of articles. When completed it certainly could be uploaded to the GAP website.*

*Martha Kreisel*

We checked to see how she was doing. She reported that she is working on it, but it will take longer than she thought. We've included a sample of the index below, and we're sure you will see why it is such a monumental project. There are around 100 issues of *FirstCut* to index, but when finished, it will be a very useful addition to our website and a great help to those of us who have spent much time going through back issues to search for that one article or picture we needed to read or see again.

Ed.

### Sample Selective Index for First Cut: Communication for the Members of the Guild of American Papercutters

#### Authors and Illustrators

Rosin, Nancy. "A Family Memento Becomes a Leaf of History." *First Cut*. Winter 2012: 16-19

#### How-To

Martin, Andrea and Marie-Helene Grabman. "Tunnel Books." *First Cut*. Summer 2014: 22-24.

#### Book Reviews

Rayroud, Catherine Winkler. "Papercutting Exhibition Château -d'Oex, Switzerland." *First Cut*. Summer 2014:27-30

# Free Spirit

By Kathy Trexel Reed

Would you recognize a *Free Spirit* if you met one? Maybe it would help to experience the person's art! Either way, Harriet Rosenberg, in person or through her art expressions, is my nominee for GAP Free-Spirit Paper Artist of the year.



Harriet Rosenberg demonstrates her "unplanned scissor cutting approach" at the October 2014 GAP meeting

Meeting her more than 20 years ago when she offered a workshop during a GAP Collection at the University of Baltimore, Maryland, I admired her spontaneity, confidence, and sense of good fun in cutting paper. I joined that workshop group immediately, and followed Harriet's guidelines to cut standing paper figures after making a vertical center fold in the paper.

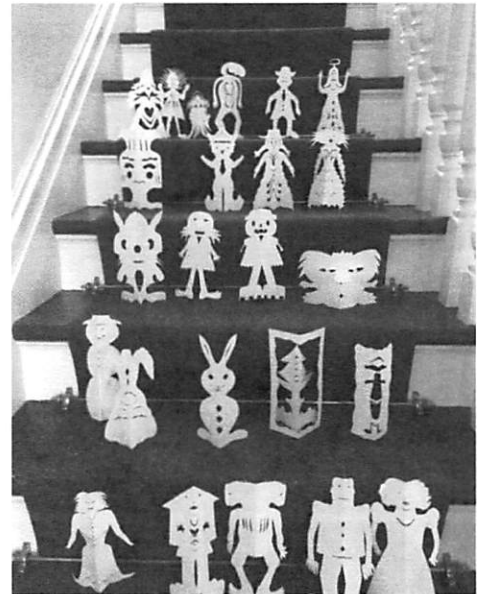
One challenging aspect of her demonstrations was to "draw with the scissors," literally. No preliminary pencil drawing was part of the activity that day. And for Harriet, pre-drawing is never involved in creating her paper art.

At our October GAP meeting, Harriet shared this unplanned scissor cutting approach with GAP board members, some of whom usually cut with Xacto knives after sketching a design. I think it kind of put us all on a beginner's level for this exercise, but soon we were creating serendipitous results. Big feet, odd bodies, silly hats and hair, and funny facial expressions began to stand on the tables and resemble some of Hans Christian Andersen's unconventional cuttings long ago.

The Laurel Arts exhibit galleries in our meeting room were also hung with many of Harriet's large cuttings. Each artwork shows influences of cultural lore that she has experienced from Finland, her birth home, and then years of growing up on the Canadian border with Ojibwa and Uinta native American neighbors.

The shapes, textures, and strong gestural designs of her paper art suggest mythical characters, mystical music, and even opera heroes. Often animal representations and angelic beings are blended in one frame, continuously cut from a single piece of paper. Positive and negative contrasts allow different details to share or draw attention. Many imaginative scenarios could be written about these depictions.

One former art director visiting the gallery exhibit opening described the show, paired with her sculptor friend Jean Stevens Sollman, as "one of the richest" he has seen at Laurel Arts.



GAP members explored Harriet Rosenberg's free form cutting technique. The results are shown above.

Harriet's unrestrained manner of "turning cut paper into art" is a bold example of contemporary expressionism that merges hints of naturalism with fantasy. Henri Matisse and our friend and GAP member, the late Ursula Kirchner, also liberally mixed reality and imagination in their cut paper art. These artists remind us: "To live the creative life, we must lose our fear of being wrong." (quote by Joseph Chilton Pearce.)



# NEWS & NOTES

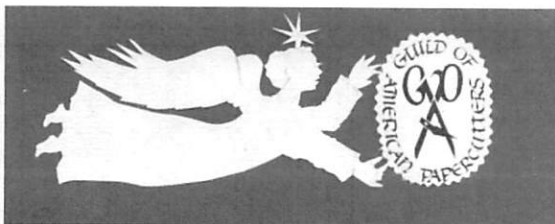
"GAPMap" by Dave Jenkins



**GAP Members in the United States**

As seen on the above map, the Guild of American Papercutters (GAP) has a presence across the United States. Indeed, GAP members reside in 40 states and the District of Columbia (as well as in nine foreign countries, not shown on the map).

That said, the current membership is not evenly distributed across the country. One quarter of the Guild's 229 US members<sup>1</sup> reside in Pennsylvania, in part reflecting the geographic roots of the organization when it started in 1988. Moreover, about half of US GAP members live in those states north and east of the Mason-Dixon Line. In addition, the map shows that 11 states have only one member each, while 10 states—including Georgia, the eighth-most populous state in the Union—have no GAP members.<sup>1</sup> A search on the Internet indicates that a number of papercutters reside in these states, suggesting some targeted opportunities for Guild expansion in future years.



## *Paper Angels*

Kay and Scott Buchanan  
Barbara Falk  
Sandra Gilpin  
Gill Hague  
David Jenkins  
Carvel Markley

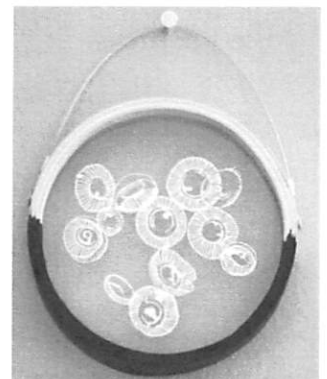
Alice Helen Masek  
Angela Mohr  
Russell Morgan, Jr.  
Alan Sidman  
Sr. Clarice Steinfeldt  
Suzi Zimmerer

## **Can You Spell That?**

For the second year in a row, co-champions were declared in the National Spelling Bee. One of the winners, Vanya Shivashankar, 13, correctly spelled "scherenschnitte."

## **German Guild News**

The German Papercutters Guild celebrates its 20th anniversary this year from Oct. 23-25 at Tuebingen. Lecturers will include GAP members Marie-Helene Grabman and Sue Throckmorton. For a full program of events, check out [www.scherenschnitt.org](http://www.scherenschnitt.org).



AureliaBloom  
© Jessica Alpern Brown

## UNESCO RECOGNIZES DUTCH PAPER CUTTING

*Each year during the month of April, the Dutch Guild celebrates its "Contactdag" or "Contact Day," a day much like our GAP "Collection," attended by paper artists from all over Holland who come together for sharing their talents, listening to speakers, taking workshops and looking at and selling books and papercuttings. Two years ago I shared this day with my friends Joke and JP Verhave. Joke is a paper artist and former Treasurer of the Dutch Guild, and she and her husband collect antique Dutch papercuttings and write about Dutch papercutting in books and in the Guild's magazine **Knip-Pers**. It was an especially notable day for the Dutch Guild that year, for not only was it the 30th Anniversary of the Guild but it was the day the announcement was made that Dutch papercutting, known as Papierknipkunst, had been officially recognized as an "intangible culture" by UNESCO. and, thus, subject to its preservation and protection. This was a great honor for the Guild as well as for Joke and JP because they had worked hard for two years to receive this recognition. I asked Joke to tell us about this and how it was accomplished. Here is what she said:*

*Sue Throckmorton*

UNESCO is a worldwide organization that stimulates the protection of famous places, monuments, buildings, etc. which it calls our "cultural or material heritage." A couple of years ago in Belgium, people started to look at traditions and crafts that were also important to protect and save. Other countries joined in, including the Netherlands. It is important that our monuments, windmills, special buildings, paintings, etc., our "cultural heritage," is protected by UNESCO, but now our traditions, such as *Sinterlaas* (Santa Claus), special processions, the painting of furniture, the making of wooden shoes, and papercutting can be saved and protected too and be put on the UNESCO list of immaterial or "Intangible Culture."

To get there you have to go through quite a process. In the Netherlands we have the Center for Folkart and Immaterial Heritage, the intention of which is to stimulate the old Dutch crafts and traditions and protect and keep them alive. Our challenge was to bring our traditions into the changing, modern times. We had much paperwork to do. We first had to describe the Dutch tradition of papercutting and then the efforts of our society to keep it alive. Our society has rather old members, so we had to look to the future and show how we would update our tradition of papercutting and tell what plans we had to bring people into contact with the craft of papercutting, and, especially, how to attract new, younger people. We included our plans to be present at fairs, organize exhibitions, demonstrate and give lessons at schools, cooperate with Art-schools and train some of our members to become "Ambassadors" of papercutting.

It was really like passing an examination. Why did we do all this work? The Dutch Center of Folkart and Immaterial Heritage gives us access to places where the introduction, "We are the papercutters," is not sufficiently convincing. This UNESCO award opens doors for us despite the the work it will entail. Every two years we must show what we have done to keep our tradition going. It is a kind of quality control system.

Because of our activities on behalf of Dutch papercutting, the Lord Mayor of our village came and we both were honored by him in the name of Queen Beatrix. All our kids and grandchildren and our best friends were there. So it was very, very special!

*Joke Verhave*



Untitled papercutting © Joke Verhave



Joke Verhave

# **The Book Shelf**

## **“Little Rescue Book for Women in Crisis – A Woman’s Journey”**

by Catherine  
Winkler Rayroud

A few years ago I started exploring the theme of women in my work. I made three papercuttings: a bra (Women’s Liberation? What Liberation), a corset (Mama Never Told Me) and a pair of panties (Set yourself free).



These three papercuttings were the beginning of my long journey in exploring what it meant to be a woman, as well as questions I asked myself about issues such as self-esteem, confidence and why a woman always seemed to be drowning under a million chores. All three papercuttings have won numerous prizes and awards and have been featured in newspapers, magazines and books in the USA and Europe. The success of these three papercuttings made me realize how important and sensitive these female issues were all over the world and not just for me.

All my life I seem to have struggled with hormonal problems, and a sense of being out of place, not to mention a feeling of guilt as I had dreams and aspirations that were in contradiction with what was expected of a young girl growing up in Switzerland in the 1960s and ‘70s. In those days even if we had access to education, it was expected that when a woman got married, she would give up her career to look after her family. I somehow felt trapped until 2000 when I moved to America with my husband and discovered that nobody in this country really questioned whether or not women should be educated, pursue a career and have children (and they could do it all at the same time). Of course, it was very liberating for me to discover that after all, for women the sky was the limit, but at the same time there was sadness for all the years I had wasted struggling with this strange feeling of being out of place and choosing art over having children.

I didn’t know then that these three papercuttings would lead to another sixty- seven papercuttings, all on the same subject of what it means to be a woman. These seventy papercuttings will be published by Dogear Publishing in a book called *Little Rescue Book for Women in Crisis - A Woman’s Journey*, which will be available in the summer. This book was for me a wonderful journey. I found a sense of peace as I was cutting each image and discovered that, in the end, with a touch of humor, a woman can overcome many obstacles. My husband’s reaction to my book was also interesting, as he started having more compassion for the woman/artist who shared his life. I even heard him saying to his male friends that I wrote a book about women, but men should read it too, as they will understand women better! And now when I am having a crisis or feel stuck and critical towards myself, he tells me to go and read my own book!

If my book can make other women laugh, cry or smile (and their husbands understand their wives’ reality better), then this journey (which started in 2007) with a small pair of curved nail scissors and lots of black paper will really have been worth it.

The *Little Rescue Book for Women in Crisis – A Woman’s Journey* will be available through my website at [www.catherinewinkler.com](http://www.catherinewinkler.com), Dogear publishing and Amazon.



Above: DROWNING  
© Catherine Winkler Rayroud



Above right: Detail from  
DROWNING  
© Catherine Winkler Rayroud



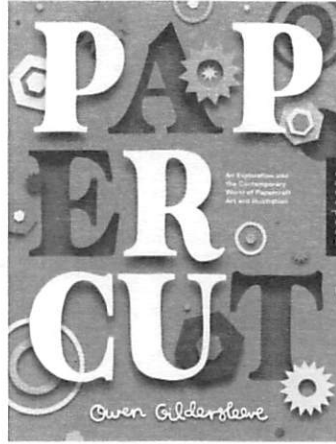
Right: STAND UP NOW  
© Catherine Winkler Rayroud



# The Book Shelf

## Paper Cut: An Exploration into the Contemporary World of Papercraft Art and Illustration

In a digital age which produces perfectly made websites, advertisements on billboards, magazines, and T.V., there recently has been a shift backwards in the world of design toward pictures and sets made by hand. Author Owen Gildersleeve believes that in our digitally faultless world "the importance of human interaction and its inherent imperfections has become hugely important." People want to feel a connection to the images they see, and "even if it's just a photograph of the finished illustration, knowing that it exists as a physical artwork is hugely satisfying."



These final products are, of course, mind-blowing.....detailed paper-cut stop-frame animations, geometric forms made of layered multiple sheets of recycled waste paper, vast paper landscapes and intricate model villages, combinations of collage and stenciling, paper fashions, purses, watches, cameras, cell phones, meals, plants, "frozen" popsicles, a dragon to die for, large-scale installations, a life-sized peacock made of hand-painted Chiyogami papers and embellished with gold foil and Swarovski crystals, a project of 13 original Kirigami buildings based on famous

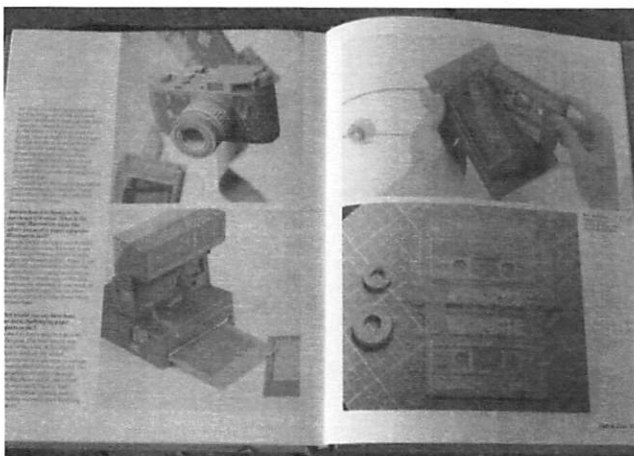
haunted locations from cult movies,, and my favorite: an elaborate paper sculpture mix of people in relief, free-standing 3-D smokestacks, electrical structures, oil derricks, etc., which took 6 months to make and which took 6 minutes to burn to the ground in an ad for a company specializing in fire-proof protective clothing! All of this is made so much more meaningful when we know the story behind them and their makers. So keep looking for examples of paper illustration in advertising as you read magazines, visit the theater, look at websites, T.V., posters and billboards. You will be astounded!

Ed.

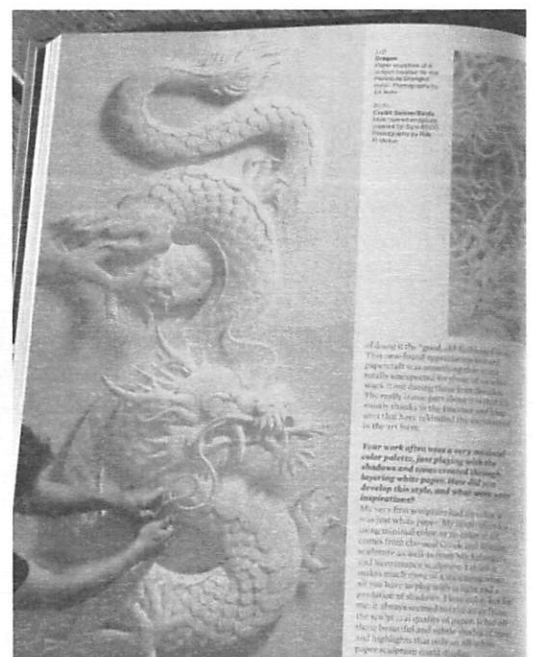
Along with this renaissance has been a shift toward paper-based illustration and countless blogs, books and websites extolling the qualities of papercutting. Why paper? Gildersleeve feels that, as a medium, it is cheap and replaceable, light and durable and can be folded and cut into any shape imaginable, thus, leading to an infinite variety of uses.....the reason why the range of artwork in this book is so broad.

**Paper Cut** features 25 leading paper artists and their works. However, what is different about this book is the in depth interviews Gildersleeve conducts with them which answer the questions: how did they get into the field of illustration, why do they work with paper, what goes into the thought and meticulous preparation of their works, what is it about their work that makes them unique? It's a behind-the-scenes look of artists whose final product is only a fraction of their story.

Below: Select pages from the book by Owen Gildersleeve



Above: Detail of a food-themed cutting

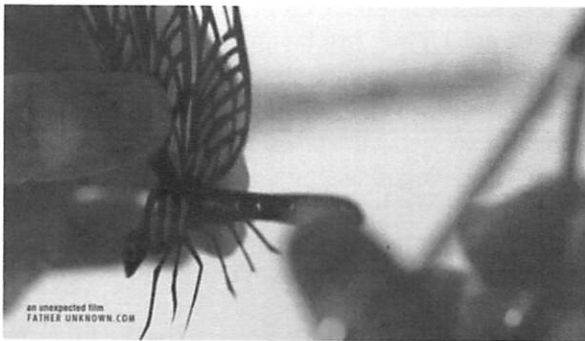


# SCHERENSCHNITTE AND THE FILM, "FATHER UNKNOWN"

BY TRUDY KAUFFMAN

At the end of June 2011, I received a call from a Denver film maker, David Quint, who had viewed my website and asked me if I would be interested in doing some scherenschnitte for a film he was producing. The film is a true story about a man disconnected from the people closest to him. Haunted by secrecy within his family, he journeys to the other side of the world with the father he's never truly known for a chance to change everything. FATHER UNKNOWN is the extraordinary recording of a man's search for connection. After saying I was interested, I was sent a camera to film my hands cutting. The film my husband made of my hands was approved by the director and I was asked to fly to Denver to be professionally filmed.

Before going to Denver I was asked to make some cuttings such as a Swiss chalet, Swiss cows, ginkgo tree, dragon fly and several other cuttings. I was able to e-mail ahead some of my designs. My dragon fly cutting was made into a video showing the cutting flying across the page. David, the director, wanted to bring scherenschnitte to life as a background for his film. Rob Miller at Loophole in Denver accomplished this with a non-traditional animation process which is intertwined into the documentary.



DRAGONFLY © Trudy Kauffman



Trudy Kauffman cutting during filming

On September 11, 2011 I was flying to Denver to take part in the film, "FATHER UNKNOWN." After arriving at the film studio, I felt like a queen since everyone's attention was on me. I was surrounded by lights and had a camera filming over my right shoulder. The filming lasted for the rest of that day and finished up the following morning.



Left: Producer KT! Eaton, and below, Studio Director David Quint and KT! Eaton filming Trudy cutting

Left: The Statue of Liberty cutting made by Trudy



One of the challenges I had while being filmed was that I had to cut on the black side of the paper. To be prepared to do this, I cut two of each of the designs and finished one and left the other partially cut. I worked on the partial cut design while being filmed. Another challenge was that I was asked to cut some new designs at the time of the filming. One of the designs was the Statue of Liberty which I cut from memory.

The film had its world premiere at the Starz Denver Film Festival on November 15, 2014. For a link to a video highlighting my hands in action, go to <http://vimeo.com/fatherunknown/premierescreenings>.

Taking part in this film is one of the highlights of my life. You never know what adventure your cuttings will lead you to, so keep cutting.

For more information and an introductory video go to <https://www.facebook.com/FatherUnknown>

# A MEETING IN ISRAEL

by Robin McElvain

*I have been cutting paper since I was a small child. I'm about 96% German, so I have always felt as though I really didn't have a choice. .... not a big deal to me at all. I usually take my cuttings in Ziploc bags; it works for me. I usually use small scissors, 2 1/2", because I love getting close to my work. Papercutting is just a part of who I am, as I said, not a big deal to me.*

Last summer I was gifted a trip with a group of my Bible Study friends to Israel. It was truly a dream come true. In 2011 I had met Naomi Shapira while in Germany. I contacted her to see if we could visit while there. I packed up some of my cuttings. I cut 2 at a time, one out of silhouette paper and another on computer paper. I took the kept computer paper duplicates and some others that were insignificant.

We made the connections and while there, my closest friend and I took a taxi to see her. She had gathered other women who were also papercutters and a woman to photograph our visit. I apologize that I don't remember their names. But that's not what's important. What was truly amazing was my experience in her home.

The women who had gathered were very interested in how I cut, the materials I use and my technique. (It always mystifies me when others are so fascinated.) I answered their many questions and then offered to show and demonstrate what I do. They had never seen anyone cut using scissors. It was absolutely amazing to see my work through their eyes. I felt swarmed, so we had to rearrange things at the table so that everyone could see what I was doing. The experience of feeling their excitement and hearing the ladies try to translate to others what I was saying was fantastic. I was asked if I was in a gallery or had done a book which totally took me by surprise. They thought I was a professional, which made me laugh as I explained that I work in an elementary school cafeteria serving children. Then they were the ones I surprised.



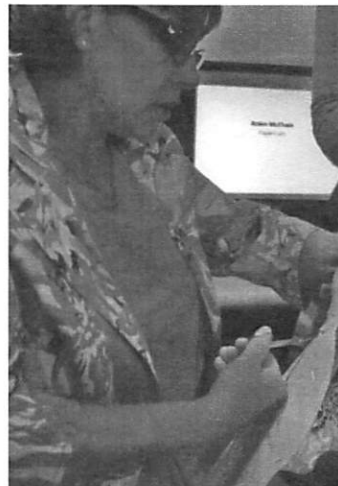
Naomi Shapira and friends meet Robin



Robin shows Naomi's guests how she cuts

As I packed up my things to leave, I was putting everything back into their Ziploc bags, and some of the women who were still at Naomi's couldn't believe that I was doing that. Naomi began advising me how to transport my work, how to keep it safe, etc. She actually took things out of her own portfolio and gave it to me! That was the kindest gift, a part of herself! She then told me how to transport it back on the plane. I was so clueless.... my Ziplocs just lay in the suitcase. I even put my scissors in with a cutting so they won't get lost.

Of all that I experienced while in Israel, and there were so very many, being in Naomi's home and sharing with those women was truly the highlight of the trip. It will forever be my best memory because of the intrigue, wonder, kindness and love shown to me toward my cutting.



Robin demonstrating her cutting style

Perhaps I will write another article about the rest of the experience while visiting Naomi. The evening was so full!







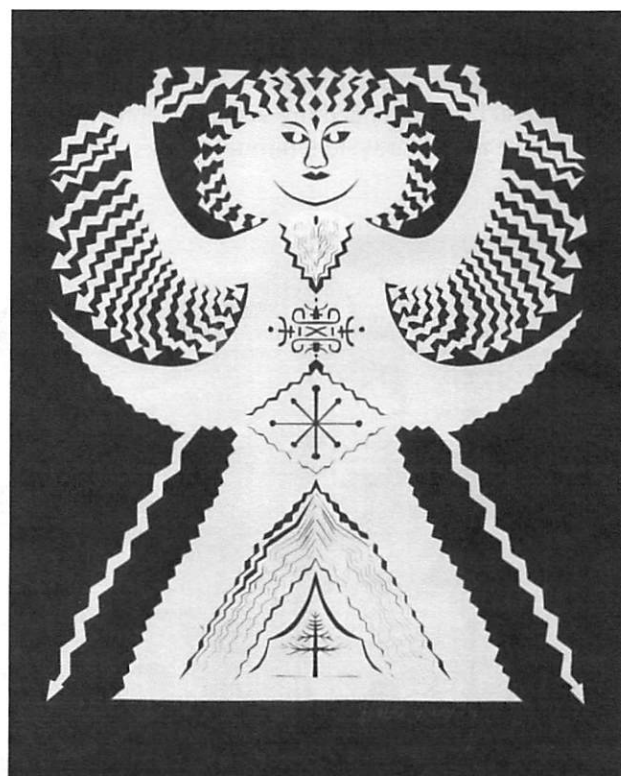
My father worked for a paper company, so there was always plenty of paper for art projects, in our home and.....I grew up cutting and playing with paper dolls. Those two pieces of information ( along with the fact that television was not a part of anyone's life in our little town at that time), were instrumental in my becoming a papercutter, 25 years later.

About 30 years ago on an afternoon in late summer, I sat at the table in the small room at the back of our house, looking over my souvenirs (sticks and stones, postcards and photographs) of our summer vacation in Montana and Wyoming. I remember the moment I unexpectedly picked up the single sheet of white copy paper lying there, to my right, and with fear and excitement, folded it, and quickly, without thinking, cut the eyes, nose and mouth of a miniature mask. (I had seen many inspiring native American artifacts in the museums we visited on our travels; the masks had made a deep impression on me.) As I opened the cutting, I "heard" myself say, unanticipated and like a flash of lightning! "I'm going to do this for the rest of my life, and I'm going to make money doing it!"

I was trained as a musician/singer/teacher (my mother's choice for me) and worked as a musician until my first child was born when I needed work that I could do at home. Fortunate to be able to pursue whatever interested me, I chose the visual arts (Or they chose me.) I worked for 15 years in various mediums and disciplines: weaving, costume design for the theatre, applique (cutting and "collaging" elaborate pieces of clothing and wall hangings) and photography, being the ones I was most interested in. The day I cut that first small mask, I knew I had found the means of expression and the materials that I felt immediately comfortable with, that would continue to interest, challenge, and excite me.

The first papers I used were construction papers, for their colors, size (9" x 12," the size of a paper doll), and cost. I now use 8 1/2" x 11" cardstock. The colors are more stable and the paper is acid free; the size is standard for a copy machine which makes any copying easy, and it is easy to find inexpensive frames for finished pieces. My other "staples" are 5"x8" blank index cards, silhouette paper, 100% rag resume papers and finally, after much experimenting, wall papers, velours, "exotic" stampbooking papers, magazines, metal, old music and photographs, wood veneers. Anything that inspires me, that "works," and I can cut, I will use.

I have scissors of all sizes and shapes, but I use scissors with 4" blades primarily. I used only 4" Gingher embroidery scissors during the first years of cutting, but have since added fly tying scissors, which have short blades and large finger holes, and 4" haircutting scissors ( \$1 a pair, at the Dollar Tree), and I occasionally find good buys in unexpected places. I choose to use scissors rather than a knife, because it is a very familiar tool for me, and I enjoy the freedom scissors give me to cut just about anywhere and to move and look up as I cut. Some of my most "happy" papercutting moments have been in restaurants and trains and parties. I teach papercutting as an artist-in-residence in the schools, where looking up and moving as I'm cutting, are necessary.



WINTER WOMAN © 2015 Harriet Rosenberg

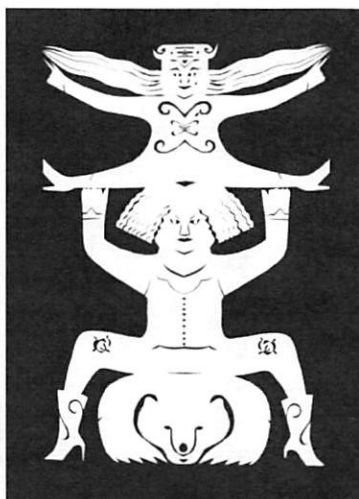
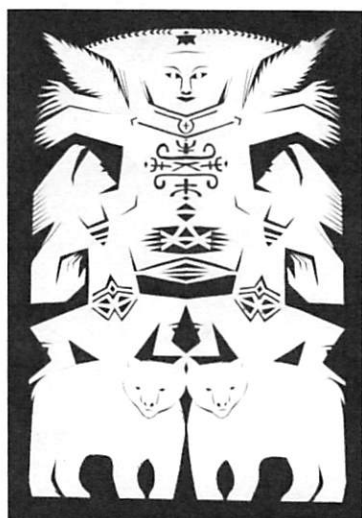
To put my pieces together, I use "YES!, the stikflat glue" that I bought at the May, 1997 GAP "get together." I use a lot of simple inexpensive frames that work can be changed in, quickly and easily, and transported with little or no trouble. Using small easels (usually for displaying plates), I can put up a small exhibit in minutes without having to pound nails into walls. For large pieces, I have begun to use poster frames which are without the added weight of glass, and are, therefore, lightweight, and easy to transport and to hang and relatively inexpensive. I also use 3 ring notebooks with 8 1/2" x 11" acrylic sheet protectors, and 4" x 6" photo albums, for work that is 8 1/2" x 11" or smaller, an easy, inexpensive way to protect and show my work.

Since I am a self-taught papercutter, and one who was not aware that such an art form existed aside from the papercuts I brought back from Mexico in the 1960s, my style is what I have developed over the years. My major influences have been the cultures I grew up with in International Falls, on the Canadian border of Minnesota. I came to I.F. from Finland in 1939 with my parents, (My father had a job with the Minnesota and Ontario (Mando) Paper Co.) Finnish culture and folk art and the life style of the Lake Country, were ever present in my life (then, as now), as well as the native Ojibwe culture of the area, and early exposure to Inuit art and culture through a local woman who, in the 1950s, traveled to Northern Canada and brought back carvings and soapstone prints for her general store in Ranier, a few miles out of town on the edge of Rainy Lake. In my travels to/in Africa, Canada, Australia and New Zealand, Mexico, Hawaii, Europe, and the U.S. (especially the Western U.S.), I have sought out the native cultures and art forms and have extended my visual inventory of places I have not yet traveled, through books, films, and artifacts.

My style has been described as "bold and primal" I cut freehand without any prior drawing. One of the first attractions of cutting was the "drawing with scissors." I drew poorly, in the traditional sense, and found that I could cut more convincingly. I frequently use a copy machine to reproduce cuts. My pieces are mainly 2-D or small, simple sculptural pieces cut to stand. (During the winter holiday season, I cut, and often leave, my 5"x 8" white index card figures wherever I drink coffee. Some friends have collections of these figures that go back years.)



LOVE CHARM © 2015 Harriet Rosenberg



My motifs come from my childhood; the lake country, the animals, birds and fish, the myths and fairy tales I grew up with (the epic Finnish Kalevala, in particular). My subjects include any ideas that interest me: all types of art, literature and music, opera being one of my favorites now.



Far Left: CABIN CUT 5 © 2015 Harriet Rosenberg  
Left: CABIN CUT 3 © 2015 Harriet Rosenberg

I have taught as a PA Council on the Arts "artist-in-the-schools" since the mid-1990s, and do occasional workshops. Recent past projects have included cut set projections for a theatrical musical "Praise the Egg!" (Mary Gage), cut table decorations with operatic themes for Opera Buffs luncheons, and since the 90s, I have cut the yearly design for the local Women's Resource Center holiday fund raising cards. This past October, I showed my work (with Jean Stevens-Sollman) at the Laurel Arts Museum (with the GAP Collection and Headquarters) in Somerset, PA., soon to be (I hope) on my Facebook page along with photos from other exhibits and my latest work. I have recently completed a 15 day papercutting residency with high school students at Central Mountain High School, Mill Hall PA. I am scheduled for a solo show in the Southern Alleghenies Museum of Art in Altoona in the summer of 2016.

I cut to make art, not just decoration, and I believe that cutting paper is a Fine Art form as challenging, intriguing, awe-inspiring, and significant as painting or sculpture, drawing or printmaking.

--Harriet Rosenberg

Last, and not in any way, least.....I cut for my own enjoyment and the enjoyment of others. I cut as therapy; as meditation and the exploration of ideas and those parts of me that are not obvious; as a means of self-expression, and to understand and appreciate myself and, in turn, others. I cut to make art, not just decoration, and

I believe that cutting paper is a Fine Art form as challenging, intriguing, awe-inspiring, and significant as painting or sculpture, drawing or printmaking. I believe that my papercutting is a gift, to be used and shared to educate and be

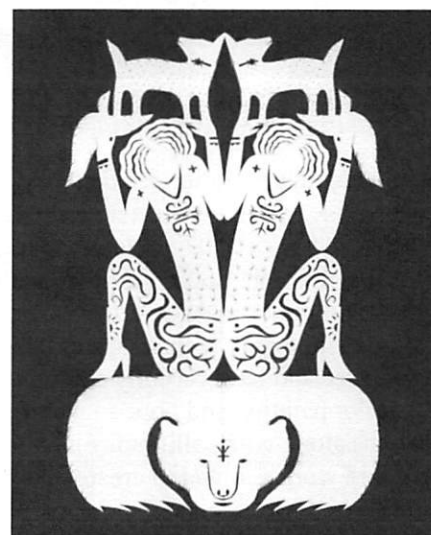
enjoyed by any age group that is interested. And.....as the way I do it, it's pretty inexpensive and I can carry my materials with me in my purse, and purchase what I might need, just about anywhere. Which means I can always be Working, Always be Making Art.



Above: *CIRCLE OF LIFE, SQUARED* © 2015 Harriet Rosenberg



Upper Right: *THE STORYTELLERS* © 2015 Harriet Rosenberg  
Right: *CABIN CUT 1* © 2015 Harriet Rosenberg





## Meet New GAP Member

## ELIZABETH BAGWELL

**who wrote.....** "I enjoy creating hand cut silhouettes that employ classic silhouette paper, a variety of recycled materials and often include bold colors and patterns. I like to incorporate snippets of social history, creating imaginative stories around the individuals I create, and pushing the boundaries of the traditional art form all with the use of simple, clean, primitive lines in an inventive manner. With hand cut silhouettes I work to keep traditional arts alive with a modern touch for future generations.



Elizabeth Bagwell

I want to push the art form of silhouettes to the next level. I want people to recognize the importance of the silhouette and how it affects many aspects of our daily lives in a quiet, yet subtle way – so quiet in fact that many people do not even recognize their presence. Silhouettes and paper cutting are a rare art form that still maintains an important role in our past, present and future.



EVIE AND HER TWIN SISTER ADELINE, NEVER LEFT A GLASS FULL OR A PARTY EARLY © Elizabeth Bagwell

I am an eighth generation resident of Spartanburg, South Carolina, located in the Upstate Region of South Carolina and am a 2007 graduate of Presbyterian College in Clinton, South Carolina, with a degree in History and minor in Arts Administration. I have been crafting and playing with scraps of paper since the age of three and have recently started learning watercolor painting and hope to incorporate the two mediums along with calligraphy and hand lettering in my future works. I plan to create in every medium I come across!

**She also added some comments about the pieces of her work that she contributed to First Cut.....**

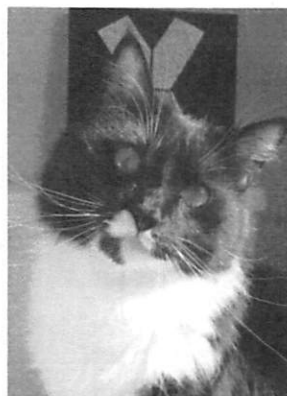


"I love to read and love to create titles that help the viewer (or causes them to!) use their imagination and see past the piece in front of them and imagine about the people/ animals lives past the piece on the wall in front of them.

I also often insert little "secrets" into my titles, too, or by the use of certain letters that have meaning to myself, family and friends.

SHE WILL WHAT SHE WANTS © Elizabeth Bagwell

The cat silhouette -- Mr. Fancy Pants -- is after my own shelter, rescue kitty. Thumper's a long-haired, tuxedo cat so I joke he is always ready for a black tie affair. He also loves to 'help' me in the studio in his own way which often includes lying all over whatever I'm trying to work on, ripping paper and scissors out of my hands, etc. He's quite the character but a wonderful muse!"



THUMPER BAGWELL



MR. FANCY PANTS © Elizabeth Bagwell



# It's Only a Paper Wedding



## Chinese Wedding Symbols:

The "Shuang Xi" (Double Happiness) symbol stands for a doubled or twin version of the Chinese character which means delightful, merry or joyful. This symbol is usually used in weddings as a decoration or as a gift to newlyweds. It is given to the bride and groom as a sign of best wishes for their happiness.

This double happiness paper cut is accented by a dragon and a phoenix bird. The dragon and phoenix are symbols for male and female in China. The dragon is used to stand for the emperor and the phoenix for the empress. This paper cutting is a wish for a couple's double happiness in love and marriage.

See more Chinese double happiness papercuts in traditional red on page 24.



## Latino Bridal Shower (*Despedida de Soltera*):

A papel picado dress (*Vestido*) is cut for the bridal shower. This is a new Mexican tradition in which "each part of the dress is placed on the bride as the 'dresser' offers special wishes or advice for a successful marriage, a serious and loving opportunity for family and friends to express their joy and prayers for an enduring marriage." Finally a crown of paper flowers (*corona de flores*) is placed on her head. At the end of the ceremony the dress is packed in a memory box for the girl to keep.

(from *FirstCut*, Autumn 2006, pp. 10-11)



ASSORTED WEDDING FAVORS  
© Carolyn Guest



ROUND BARN AND COUPLE SKIING WEDDING INVITATIONS

© Carolyn Guest

## Invitations and Favors:

According to **Carolyn Guest**, the bride chose two cuttings, the "Round Barn" and the "Couple Skiing," from several samples she made as designs for her wedding invitations. The first was laser cut and the second was cut on an electronic cutter by fellow GAP member Chris Smith. An additional 150 hand-cut favors with many different themes suggested by the bride were mounted on textured paper, put under blank glass paperweights and then into shear gift bags. The heart design was imprinted on the gift tags as well as on gift bags for overnight guests. In the end, the barn was also reproduced on a limited edition of note cards for the bride to use. This last fall Carolyn was approached at a show by a couple wondering if she did the cuttings for this wedding....they had been guests and loved their invitation and favor!



SANTA MONICA PIER KETUBAH ©Jerise Fogel

A Jewish **ketubah** is a special kind of prenuptial agreement and outlines the rights and responsibilities of the groom, in relation to the bride. There are many styles and designs, both modern and traditional, but each usually follows Jewish tradition that dictates that ceremonial objects be made as beautiful as possible.



WEDDING GIFT © Sue Throckmorton



## Pennsylvania German symbols used in marriage certificates

- Four-legged Animals- Protection
- Rose- Love, beauty, purity
- Tree- Life and knowledge
- Berries- Fruitfulness
- Mourning Dove - Eternal love
- Flowers- Fulfillment
- Heart laced for love in marriage
- Heart - Eternal love

(via Trudy Kauffman)

MARRIAGE CERTIFICATE © Trudy Kauffman







Left: Bride Charlotte Grabman with rose bouquet



Above: Paper rose made by Marie-Helene Grabman  
See instructions for making roses on page 24.



Right: Ketubah Persian motif wedding certificate also shown with corner detail © Ruth Mergi



Left: Gold wedding table runner by Bianca Levan

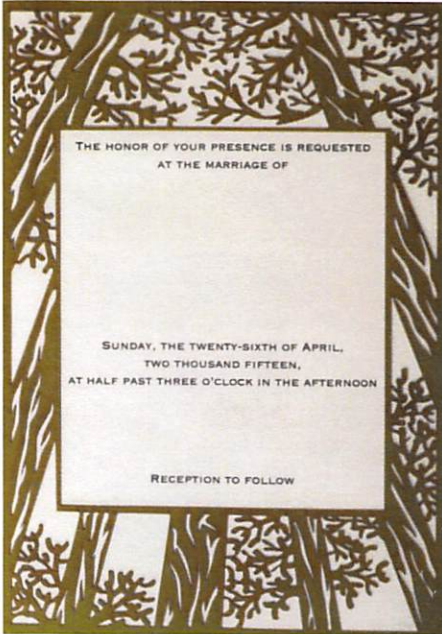
Below left: Tree of Life Ketubah with Charlotte Skyline © Jerise Foge

Below right: Cake (Babylon the Bride) © Tahiti Pehrson

Above center: Detail from Cake © Tahiti Pehrson





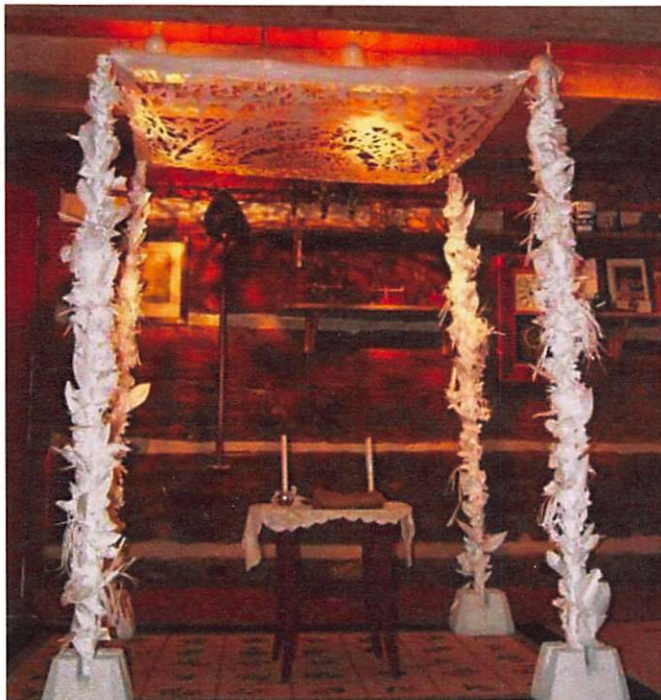


Top left: Wedding Table Menu © Bianca Levan

Top Center: Wedding Cake Topper © Randel McGee  
*At the wedding reception of Randel McGee's son and new daughter-in-law, the bride and groom topper wasn't finished in time, so he pulled out his tiny pair of fold-up embroidery scissors, grabbed a black styrofoam plate and cut their silhouettes out of that to put on their cake. He said it was difficult to cut the styrofoam plate as it didn't "give" as much as paper. Concluded this actor, puppeteer and paper artist after putting it on the cake: "Not bad for an improv!"*

Left: Wedding Invitation © Bianca Levan

Top right and right: Wedding Invitation Borders  
 © Kathy Trexel Reed

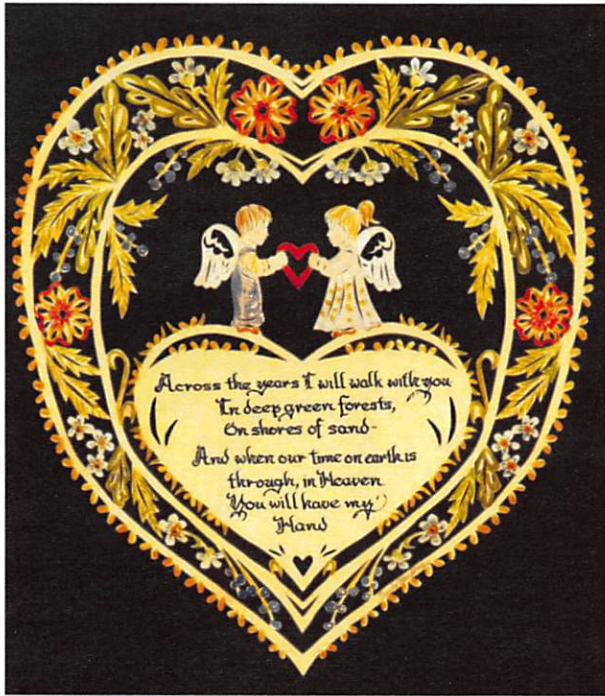


JEWISH CHUPPAH Photo courtesy of Dena Levie

A *chuppah* is a canopy under which a Jewish couple stand during their wedding ceremony. It usually consists of a cloth or sheet, sometimes a tallit, or prayer shawl, stretched or supported over four poles, or sometimes manually held up by attendants to the ceremony. A *chuppah* symbolizes the home that the couple will build together.

WEDDING CANOPY, cut Tyvek, 60" x 60" © Beatrice Coron





Above: Wedding Certificate © Trudy Kauffman

Below: Pennsylvania German style wedding certificate  
© Mary Lou "Sukey" Harris

Below right: Corner details from Mary Lou (Sukey) Harris' wedding certificate







Left: KETUBAH Moroccan Multi-layered design with corner detail shown above  
© Ruth Mergi



ANNIVERSARY PRESENT © Dave Jenkins  
*This cutting was a commission for a first-anniversary present. Since the groom was Indian American, the bride's parents who commissioned the piece wanted some Indian themes included; hence my design of marigold garlands surrounding the couple's names. I added Indian, US and other international postage stamps behind the flowers to give it color.*



Above: Chinese double happiness paper cuts



Above: Cheap-Chic Contest- Toilet Paper Wedding Dress (anon)



Above: JEWISH WEDDING INVITATION © Mindy Shapiro



Left: ANNIVERSARY PRESENT © Dave Jenkins

*This was also a commissioned first-anniversary piece that incorporates the wedding invitation. For this piece, I extended the silhouetted Chinese lantern lines that were already on the invitation itself, then added several other Chinese lanterns that incorporated images relevant to the couple's interests (like Africa, volleyball, and their cat) or to the wedding itself (a Chinese gateway in Boston, an old mill nearby). I also echoed the invitation's use of birds on the lantern lines by adding some new birds from both North America and West Africa.*



# MAKING PAPER ROSES

by Marie-Helene Grabman

This is **Marie-Helene Grabman's** story: *My daughter Charlotte, also a papercutter and GAP Board member, asked me to make her a paper flower wedding bouquet. I had never made paper flowers, except for those pompom kinds for a high school parade float, but I said I would and started to look for ideas. There are a lot of patterns that you can buy from paper supply stores and on the web. I was not happy with any of these, as I thought they looked similar to the pom pom variety. After some more digging on the web, I found my model! These were the paper roses designed by a lady who called her company Mommy Makes Roses. Martha Stewart had her teach a segment on her old TV program. These roses were made from coffee filters and then watercolored. They look exactly like the real thing! But, they are NOT easy or fast! In fact, after I made Charlotte's bouquet and the bouquets, corsages and boutonnieres for all the attendants, I thought "Never again!" If time is money, we could have filled a whole church with fresh flowers! Then a few years later our daughter Andrea asked me to make her wedding bouquets, and, of course, I did. The nice thing is that they will have these bouquets forever, as long as they remember to keep them away from the dust.*

Here are the Martha Stewart website instructions. As mentioned, you need a lot of practice to get the roses to be a nice shape and the watercoloring has a bit of a learning curve also. One mastered, you will never look at a real rose the same again!

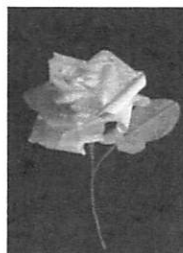
(<http://www.marthastewart.com/article/paper-roses> Click on "Coffee filter rose templates" to download patterns.

## INTRODUCTION

Resources: "Van Gogh" brand water color paint. Green fibrous paper used to make sepals and leaves is from paperzone.com. For the Princess Diana rose base color, we used a diluted cream (a mix of "white" and "yellow ochre"); for the tips and edges, use diluted "permanent rose." for the Peace Rose base color, use diluted "cadmium lemon yellow" and "titanium white"; for the tips and edges, use diluted "permanent rose;" Recommended filter brands include Connaissance and Western Family.

## MATERIALS

- |   |                   |
|---|-------------------|
| Box of disposable cone coffee filters     | Floral tape       |
| (8 filters will make one full bloom rose) | Water color paint |
| Scissors                                  | Flat brush        |
| Coffee filter rose templates              | Bamboo skewer     |
| 16-gauge floral wire                      | Glue stick        |



## STEPS

1. Trace and cut petal shapes through both layers of filters, as per templates.
2. Form rose. With coffee filter No. 1, take four connected petals and poke an 18-inch length of 16-gauge floral wire down through the center of the bottom of one end petal so 1/2 inch of the wire remains sandwiched between two opposite petals.
3. Wrap adjacent two petals tightly around first two petals; wrap with floral tape around base, then 1/2 inch down wire, to secure.
4. When working with floral tape, pull it as you work to expose the sticky part of the tape.
5. With coffee filter No. 2, take four connected petals and sandwich "flower bud" between two opposite petals. On the adjacent petal pair, gently tear the perforation of the base so that you have a strip of 2 side-by-side petals. Wrap this petal strip around the other two petals and secure with tape.
6. With coffee filter No. 3, take four connected petals and gently tear the perforation at the base to create a strip of four petals. Wrap this petal strip around flower bud and secure with tape.
7. With coffee filter No. 4, gently tear the perforation at the base of petal shapes to create a strip of five petals. Wrap this petal strip around flower bud and secure with tape. (The folded petal gives rose stability and a more rounded form.)
8. With coffee filter No. 5, place three petals, overlapping slightly on rose and wrap just once (to avoid bulk) with floral tape to secure.
9. Wrap remaining three petals opposite the first three. Repeat for shapes cut from filters Nos. 6, 7, and 8. Use finger and thumb to separate petals, creating air pockets and making petals curve outward from the base. Use 3 or 4 extra single petals to fill in holes and give a rounded shape.
10. To paint the roses, use watercolor paints, mixed with a bit of water. Paint the base color, first doing the bottom, then the top, working from the inside out. Accentuate with a darker color on the tips. Use a flat brush to apply a third color of undiluted watercolor to edges. Let dry overnight.
11. Once painted roses are dry, curl left and right sides of outer petals around a bamboo skewer to create a point. Work your way from the outside to the inside of rose. Curl inner petals just slightly by wrapping top straight down around bamboo skewer.
12. Add five paper sepals secured with floral tape to short stem. Wrap floral tape in a spiral down wire stem several times to create a thick roselike stem. Burnish stem with skewer to smooth tape. Cut 6 paper leaves and sandwich a 4-inch wire between. Use a glue stick to stick 6 leaves together with a 4-inch wire stem.
13. Secure leaves to stem with floral tape.

# KATAGAMI

## Japan's Cut-Paper Legacy

By Nancy Rosin (NancyRosin@aol.com)

My passion for the artistry of cut paper, and a specific interest in Asian art, has led me to the treasures known as Japanese **katagami**, or stencils. For over a thousand years, these were tools for the creation of dyed fabric, and the patterns, largely based on nature, including falling water, rain, trees, flowers, birds, and calligraphic poetry, became representative of the Japanese aesthetics of costume.



Above left: Delicately-cut design of iris blossoms and leaves. 5"x7" Netting is made of hair. Circa 1850 © Nancy Rosin



Above right: Fish jumping in an idyllic stream. Human hair netting, 5"x7". Circa 1850 © Nancy Rosin

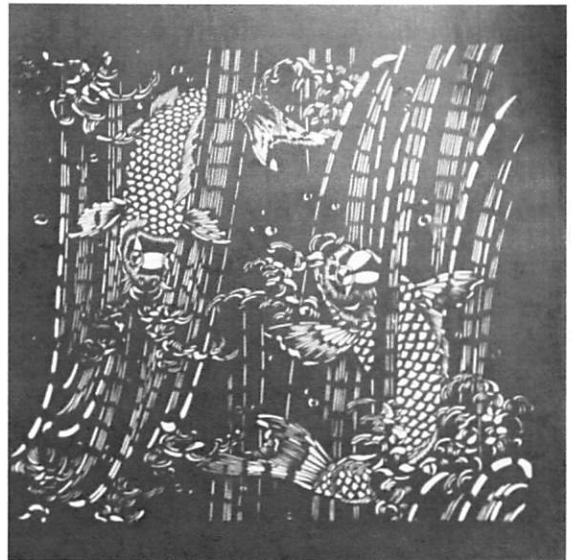
Beyond the obvious enchantment of beautiful papercutting, there is history, purpose, and function that draw historians to them, and it is that artistry and historic significance that has established them as one of the most important intangible cultural properties of Japan.

These were not intimate emotional icons, like the sacred vellum cuttings, or canivet, in fifteenth to eighteenth century Europe, because the Japanese katagami were integral to the actual commerce of producing decorative textiles. Both intricate handmade treasures were created with a specific purpose, which was painstakingly achieved. While the canivet merged romantic lace designs to enhance a saintly image; the katagami was pure and functional "graphic design." The patterns printed by ink resist, or paint, were sometimes popular renditions of the voluptuous woven and embroidered textiles of the era. Stencil designs on cotton and hemp were used for all purposes, some examples being kimono robes, bed coverings, and furoshiki - wrappers for carrying packages.

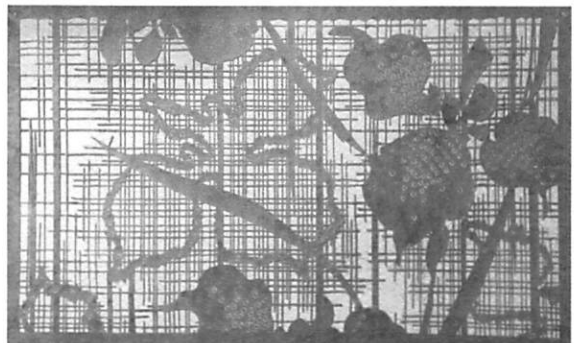
Originating in the Nara Period (710-794), katagami were first used for applying designs in dye to leather goods such as stirrups and Samurai armor. They later

came to be used for dyeing textiles and made great advances with the development of the kimono culture. In the mid- to late- eighteenth century, with the opening of Japan to the West, they were exported to Europe, where their motifs had a huge impact on the Arts and Crafts movement. The beautifully patterned fabrics became sought after by artists, designers and wealthy European patrons alike.

The Japanese patterns of this period are often quite rhythmic, featuring large motifs such as family crests, umbrellas, boats or birds, but especially flowers, joined by flowing branches and leaves, floating over a background fill of dense, small-scale pattern. The same flowing lines, rhythmic spacing of motifs and background fill can be seen in many of the Arts and Crafts designers from around that time, such as Walter Crane and William Morris.



Large *katagami* of two fish swirling in the water, 15"x15", human hair netting, circa 1850.

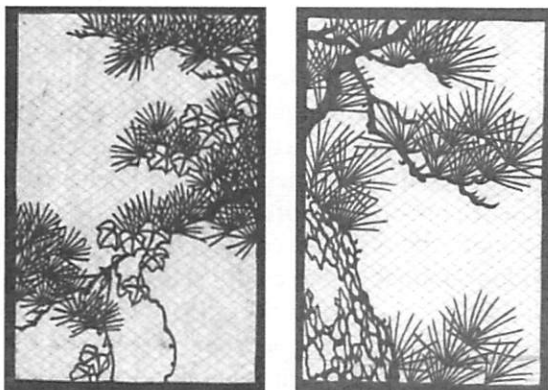


Iris. Note the registry holes in the four corners – pins would guarantee a perfect match of the layers.



## Technique

Designs could be complete, on one stencil, or they might be created with matching edges, enabling the designs to be continuously repeated to create a long strip, or matched on all four sides, to create a larger, perfectly registered, “wallpaper” effect, dependent upon need. Designs could be linear and graphic, in a modern aesthetic, or might be scenic, as with today’s interpretive creativity, for multiple impressions.



A pair of small stencils with pine trees. Human hair reinforcement, 5"x7", circa 1850.

Today, stencils for dyeing are still created, basically, in the ancient manner. The paper utilized for this work is a kind of Japanese washi, made from the inner bark of the mulberry tree, stiffened with persimmon juice, and waterproofed with hard-drying oil. The resulting effect of the tannins in the juice is a brown, durable, flexible material. Interestingly, it is said that some of the paper used in the earlier times was, for the sake of thrift and availability, repurposed disused documents.

The design is cut from a stack of at least two pieces of paper, using tools specific to the art. There are four cutting skills — Hiki-bori (long stripes cut towards the artist), Dogu-bori, (figurative carving using a number of cutting tools), Kiri-bori (circular holes) and Tsuki-bori (shaped punches) — that each artisan must master. The process is painstaking and requires intense focus of mind and hand.

Once cut, each stencil is dampened, so it may expand and contract, and covered with an adhesive material. Fine threads, put in position one by one, are placed across, in two directions for strengthening, and stretched to stick to the margins. An exactly matching stencil is delicately and precisely sandwiched on top. The oldest netting was made from human hair strands but, by mid-nineteenth century, they were replaced by stronger and more stable silk fibers. The finished, dried stencil can then be used, and reused, in the katazome technique of resist dyeing with rice paste, or painted.



Majestic birds in flight with wisteria – photo taken through glass. Human hair netting, circa 1850.

Tenderly described by the English collector, Andrew W. Tuer, in 1892, one can almost feel the artist’s brush in your hand, and your gentle application of paint, as the stencil fulfills its destiny:

*“We know intuitively that in transferring or printing, the Japanese stenciller must use a large soft brush giving readily to the slightest pressure, otherwise the frail stencils would soon be torn to pieces; and we feel certain that he charges his brush with a sufficient quantity of pigment to give a full impression but not sufficient to get under the edges and blur the sharpness of the design.”*

GAP artists will observe that the 2015 Spring Review, “Inspired by Nature,” contains similar imagery. The significance of the ancient katagami technique is inspirational for today’s artists.

Today, katagami are occasionally found in antique shops, and are enjoyed as home décor, and as contemporary design motifs for fabrics and carpets.

Accessible museum collections:

The Cooper-Hewitt Design Museum in New York City has one of the largest collections of katagami in America, with almost 400 examples.

The Kunstgewerbemuseum (Museum of Decorative Arts) in Dresden, Germany has rediscovered an archive of 15,000 Japanese kimono stencils, untouched in storage for 125 years. They are now being displayed.

A bibliography can be found on page 41.

Nancy Rosin is President, The Ephemera Society of America, and President, National Valentine Collectors Association.

# Papercutting and Zentangle®

by Mindy Shapiro  
([www.personalizedpapercuts.com](http://www.personalizedpapercuts.com))



It is hard to believe that I am in my 20th year of papercutting. It seems that the possibilities of what one can do with paper has expanded so very much. Every time I look at the GAP Facebook page, I learn something new. Every time I buy a new papercutting book, I see something new. It is all so inspiring. About three years ago I felt the desire to do something different with paper, but instead of cutting it, I wanted to draw on it...that is where Zentangle comes in.

Some of you might be asking "What is *Zentangle*?" It actually is all in the name. It is a meditative, relaxed and very fun way to draw structured patterns. Micron pens work great for their thin point, and sometimes designs are enhanced using a pencil and a stomp to shade which results in three dimensional looking designs. You can also introduce color into tangles as well. There are no erasers; there are no mistakes. It is about the process and not the product.

If you are a doodler, then you have experience mindlessly drawing, maybe while listening to lectures, talking on the phone, etc. And this is what differentiates doodling from Zentangle because Zentangle is a mindfulness practice. Each stroke is deliberate- just like each cut in a papercut is deliberate. In fact, the tag line for Zentangle is "Anything is possible, one stroke at a time." There are hundreds of tangle patterns inspired by everything under the sun - -historic floors and ceiling tiles, shapes, etchings, wood carvings, old wall paper, flowers, trees etc.

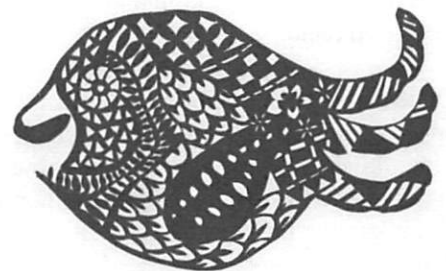
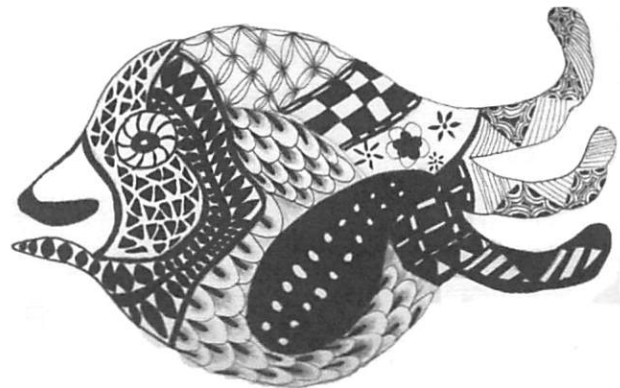


Left: ZENTANGLE 3 © Sue Throckmorton

Initial letter "I" and Zentangle squares on page 29.  
also by Sue Throckmorton

The founders of Zentangle are Maria Thomas and Rick Roberts. She is a world-renowned letter artist and calligrapher who described to her partner Rick how creating patterns around her letters made her feel good, that it was timeless. Rick, who had been a monk for 17 years, told her she was describing meditation. They wondered together if they could create a system to teach so that others could have this experience. Together they created the Zentangle System.

In papercutting you either have to know how to draw to some degree or use copyright free designs. Some people have the amazing talent to cut based on imagination. Every year I go to the Chinese New Year celebration at the Philadelphia Museum of Art just to see the Chinese papercut artist do just this. You tell him what you want and within a minute he has cut it out and handed it to you. In fact he has a sign indicating just that! "*Designs in 60 seconds or less.*" His papercuts are primarily animals but I bet he could do other things as well. In Zentangle, you do not need to know how to draw at all. And the beauty of this is that by using your instinct and following the directions for the Zentangle patterns or creating ones as you mindfully draw, you create beautiful art.



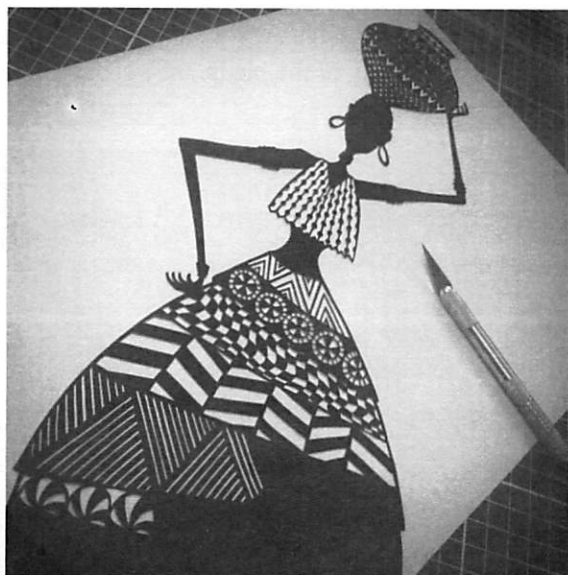
Above, Top: ZENTANGLE FISH © Mindy Shapiro

Above: PAPER CUTTING FISH © Mindy Shapiro

While you can tangle anything as long as you have the right pen, Zentangle students are taught on 3.5 square art paper tiles. The official tiles are imported from Italy on beautiful paper. Water color paper works nicely as well. but, really, you can tangle on anything. The 3.5 square is the standard size because it takes less than an hour to complete one and sometimes you want to be able to complete what you start.

When one starts a Zentangle the first thing you do is:

1. Appreciate the 3.5 tile for a moment.
2. Take a pencil and draw one dot in each corner and connect them to create a border.
3. Draw something called a string. This is a shape that can be a zigzag, and X, a circle or anything the creates sections. The string becomes invisible as you draw and connect the patterns. It is not erased and becomes part of the design.
4. Using the black Micron pen draw a different tangle in each section remembering to rotate the tile as you draw in each section.
5. Shade your tangles.
6. Sign and date on the back.

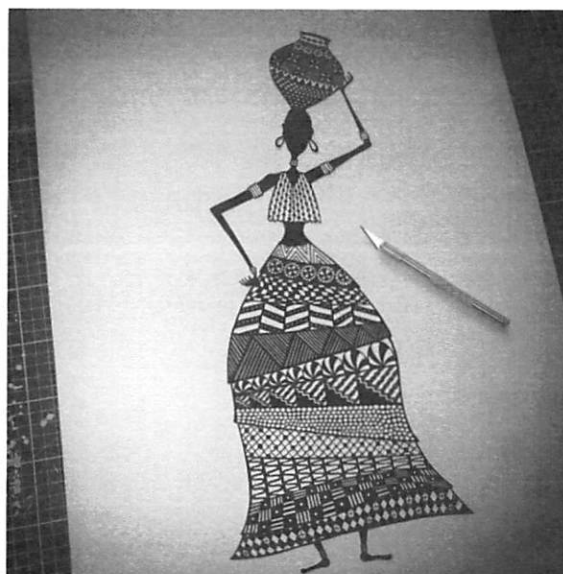


Above: Cutting ZENTANGLE WOMAN © Suzy Taylor  
Right: Completed ZENTANGLE WOMAN

## Connections between Zentangle and Papercutting

1. Both are meditative experiences. Time passes by without realizing it because one is so present with the process. Or as my 10 year old says "Mom, I'm in the zone."
2. You can create a paper cut snowflake that can then be used as a mandala pattern for tangling. Make multiple copies of the snowflake to create different Zentangle mandalas.
3. Papercutting is about negative and positive space. Zentangle is about empty space (negative), colored in space (positive) and sometimes shading.
4. When you first learn to Zentangle, you do it as nonrepresentational art. Sometimes you might decide to tangle inside a recognizable shape like an animal, a heart, a vase; it then becomes representational but it never has to.
5. Both are inexpensive art forms requiring paper, pen, pencil a knife or scissors, and paper.

You will likely find more connections as you explore this art form and experiment with how it can invigorate your papercutting. For now enjoy the samples and may they inspire you to draw and cut your own.



**Note:** There is a lot of information about Zentangle® on the Internet. Take a look at the website by its creators [www.zentangle.com](http://www.zentangle.com). Another one by Linda Farmer where you can find ideas, downloadable books and free PDF templates is at [www.tanglepatterns.com](http://www.tanglepatterns.com).

Ed.



# Art is the Universal Language: PAPER CUTTING IN AFRICA

By Dena Levie

This past summer my husband Mark was given the opportunity to teach medicine at a Rwandan hospital. He thought it would be a wonderful and life changing experience and volunteered to go for 10 weeks. I wanted to join him and as my youngest was in sleep-away camp, I had 3 weeks in which to go. I wanted to make the most of my time, so I set out to look for volunteer opportunities. Most places wanted a much longer commitment than 3 weeks, so I decided to look for opportunities to teach papercutting. I wasn't sure what to expect, but I hit the internet and sent emails to every orphanage, art center and women's center I could find that was near Kigali, the capital city, where Mark was working. Surprisingly, I made connections with a few people and had appointments set up before I left.

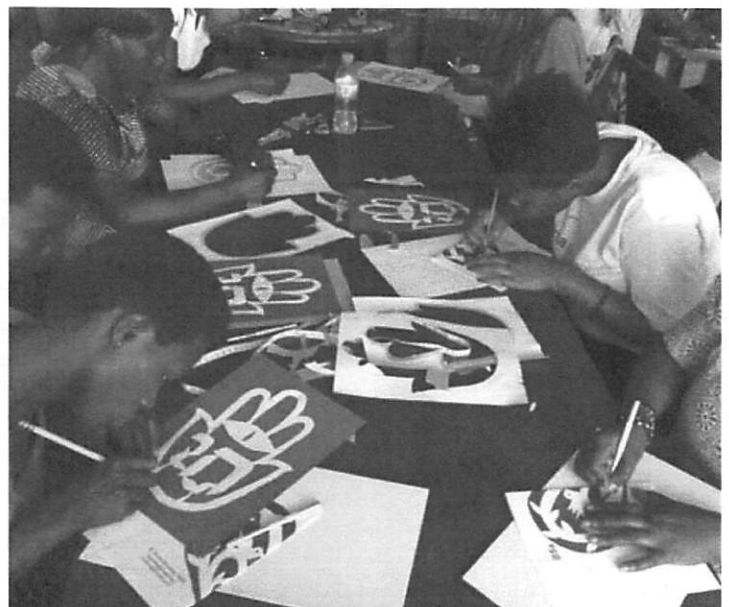
I wasn't sure what materials to bring. I didn't think I would have more than one class with any particular group, so I didn't think they would be designing their own papercuttings. I had a few simple designs that I had used for a children's workshop in a museum. I brought those, but I wanted more. I called my friend and GAP member Zipora Neeman to ask if I could use some of her designs to bring with me. She was delighted and she e-mailed me a bunch of beautiful designs. I had weight limitations so I brought one copy of each design, (I assumed there would be copy machines at the places I taught. Ha ha!) 25 Xacto knives, cardboard to use as cutting mats, glue sticks, pencils and a few copies of FirstCut. I assumed I could get construction paper there (again Ha ha!).



Dena Levie teaching at Hope Shines summer camp

My first class was taught at **Inema Art Center**. The day before the workshop I walked the streets of Kigali in search of a copy machine and construction paper. I found neither. I did find a store that would sell me a few sheets of light blue paper. I felt like I hit the jackpot. No such luck making copies. The next day, together with my daughter, Ariella (who accompanied me on all my workshops and was a wonderful help), we went to Inema Art Center.

Innocent, the Center's founder, picked us up and I told him we needed to find a Staples store. We went to two copy stores before we found a working machine. Innocent brought us into the new art center he founded with his brother. On the side of the center there was a converted garage. In it were 20 women working on sewing machines. These women come daily to sew things, and Inema Arts sold them at the gift shop. We pushed the fabric aside and got to work. Not more than a minute later I looked for Innocent and he was nowhere to be found. My Kinyarwanda, the official language in Rwanda, was not good. After "Hello," "Goodbye" and "Thank You" I was in trouble. I guess Art is the universal language because Ariella and I gave out the designs, knives and cutting boards, and after a few minutes of charades where I tried to explain to them not to cut with the blade sideways and not to cut put their thumbs in the way of the blade, they got straight to work.



Inema Art Center- women who usually sew and sell their wares trying their hand at papercutting



It was incredible to see them work. One woman was working while standing with a baby in a papoose on her back. There were no more chairs. Another woman was sitting on the floor. A few had no knives and were using just the blade to cut. I am sure the blunt end was digging into their fingers. No one complained. They were loving it. They finished one and we glued it on the colored paper I had brought. They wanted more designs. I gave them more. When they needed a second backing I had none to give them. They simply pasted it on the back of the other one. A two sided paper cutting! Some people used the cardboard mat as a backing. When Innocent came back, I even made him try it.



Left: One woman was working while standing with a baby in a papoose on her back. Right: At the Inema Art Center children can cut!

As we were winding down, Innocent told me that there was a group of kids coming in next and asked if I would mind staying. The ladies left and asked, through an interpreter, when I was coming back. Boy, did that make me feel good. The group of kids were very young but were happy to try cutting. They did a great job. I asked one of them how old they were and they said 8 years old. If I would have known that, I never would have let them cut with a knife! It was a wonderful day.



Generation Rwanda, Kepler University students with Dena Levie

**Hope Shines** is an organization that runs a summer camp for orphans. Ariella and I went one Friday morning to their camp to teach them how to make "Thank You" cards for their donors (We stopped at a hotel on the way to make copies!). When we got there, 30 kids were waiting excitedly in a classroom to start the project. Ariella and I had made the design and a few prototypes the night before. The classroom had no electricity and it was a little dark and hot in the room. I showed them pictures of papercuttings on my iPad. This time I had a translator. I showed them FirstCut. They made beautiful cards for their American donors and wrote nice thank you notes inside. They had a huge container of scissors, construction paper and glue sticks that had been brought from the US. These kids were all orphans and some walked over an hour each way every day to go to this camp. Although we call it a camp, they teach them English and life skills so that when they grow up they can be self-sufficient. They tutor them in math and science so they can do well in High School. It is amazing to see how many volunteers go to Africa to help.

**Kepler University** was an unusual sight in Kigali. I walked into a room with 100 college-age kids, each with their own laptop working on an SAT essay prompt. Was I in Africa? This school takes its syllabus from the University of Southern New Hampshire. When they graduate, they have a US college diploma. Their English was wonderful and they were so happy to make papercuttings. Because of budget cuts, art and music were no longer part of their curriculum. These kids were talented. The group was 50 kids and I only had 25 knives. Some used their own box cutters and some scissors. Some of the people there started to make their own designs. By that time a doctor who was working with Mark had come from the US, and I had asked her to bring construction paper. She brought me two packages of brightly colored paper. Everyone loved picking their colors. They wanted this as a weekly class. I told them that I would leave them designs, email them more and told them where they could buy similar knives in their local naakumat store.



A Kepler University student with Sylvia, who was the lady in charge there

**The Nyamirambo Womens' Center** is a center in Kigali that helps women with all aspects of life. They teach reading, English, sewing and crafts. We had a wonderful time teaching the women papercutting. Again no one spoke English, but Ariella and I were getting good at sign language. When we were finished, they sang me a song and did a dance to thank me.



Women Cutting at the Nyamirambo Women's Center

**Agahozo Youth Village** is an orphanage for HS students. I had heard so much about it that I didn't mind traveling an hour each way for the visit. It is a beautiful High School campus which looks like a cross between a camp, school and a kibbutz (a kibbutz is a collective community in Israel based on agriculture). The village, started by Anne Hyman, was modeled after an orphanage in Israel which had to deal with a lot of orphans after WWII. Rwanda too, 20 years ago, had a genocide where almost one million Tutsis were killed in three months' time. There were a lot of orphans in Rwanda after the genocide. They learned from Israel how to build the orphanage. I got a wonderful tour of the village, presented them with a papercutting I had made before I left (complete with their logo), and had lunch with the 500 students. After lunch we got to work. There are 20 students in the after school art club and I had a workshop with them. They loved it, and after a short while they wanted to learn how to make their own designs. I was sorry I couldn't leave the knives with them to continue cutting. I was also sorry I wasn't coming back for a second class. These kids were very motivated. While I was in Rwanda, I heard that one of their graduates got into University of Pennsylvania.

Unlike the US, when a patient is hospitalized in Rwanda, he/she is not provided meals. **Solid Africa** is an organization that delivers food and medication to people in hospitals. Ariella and I spent many mornings giving out food to patients. Giving out food means pouring porridge into a plastic cup to patients who stand on a long line. It looked like a soup kitchen from Europe in

the 1900s. They have a playroom in the pediatric ward, and we spent a lot of time doing puzzles and playing games with the kids who were well enough to hang out there. One day we took out the papercutting designs and scissors and taught them how to cut. They were happy to hang the finished products on the walls. I left them paper and scissors and all my construction paper so they could create their own designs. Most of the children were happy making snowflakes with scissors, but the director and her husband and a few volunteers loved cutting the designs with knives.



Agahozo-Shalom Youth Village after school art club



Above: Student papercutting

Left: Dena demonstrates papercutting to students.

My three weeks there were full of volunteering, sightseeing and teaching papercutting. Most of the children and adults I taught had never seen anything like this before. Although I couldn't communicate with them, their smiles and willingness to cut and cut until I had to leave showed me that they were enjoying themselves. These three weeks made me appreciate how lucky I am and made me appreciate all that we have. It also made me realize how art is a great connector allowing people from different worlds to connect without a common language. A special thanks to Montefiore Medical Center for giving me and my husband and daughters this experience of a lifetime.

# UNBE-~~LEAF~~-ABLE ART

by Sue Throckmorton

*"Anyone can love a rose, but it takes a lot to love a leaf. It's ordinary to love the beautiful, but it's beautiful to love the ordinary." (Unknown)*

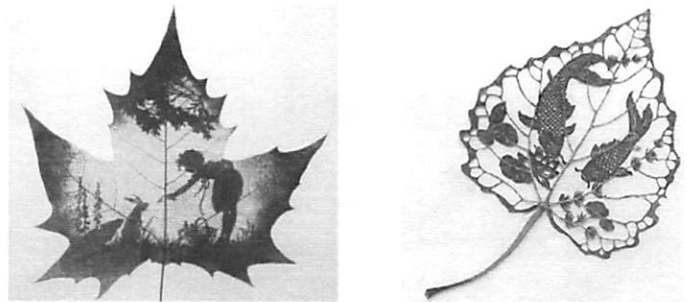
GAP members who attended Collection 2012 in St. Louis will remember **Fan Yun**'s fascinating talk about and demonstration of leaf cutting art. Unique to most of us, leaf cutting or carving is popular in China today and actually mass produced by several companies.



Left: Fan Yun cutting a leaf at Collection 2012.  
Right: Fan Yun's completed leaf

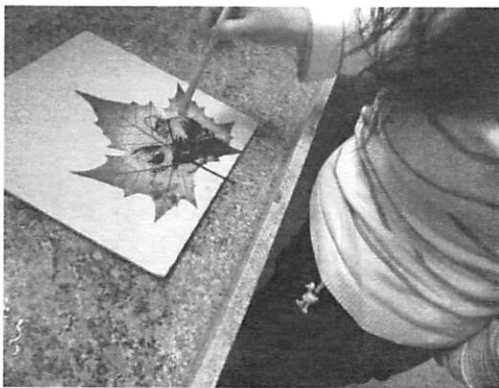
all bacteria and small worms are dead. The boiling also strengthens the leaves, and when the surface of the leaf is removed, the carved part and leaf veins are very clear.

After the carving work is finished, the leaves are dried carefully. This step is very difficult to control, and 60% of the leaves will be broken in this process. Then they are waxed so that they can be preserved for a long time.



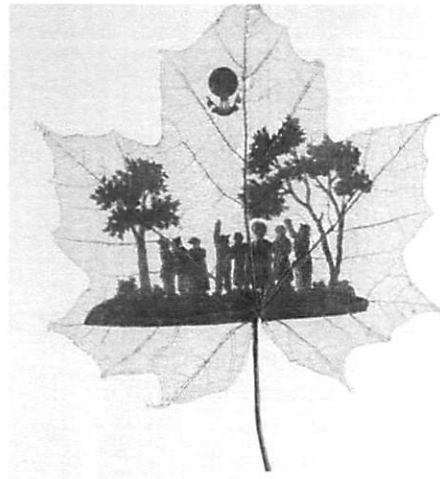
Above: Chinese cut leaves, anonymous

Many Chinese artists not only cut away part of the leaf but carefully remove the surface without cutting or removing the veins. This is called "skeletonizing" of the leaves. The veins, they believe, add details to the subject matter of the carving.



Left: Chinese "skeletonizing" process

Below: Leaf from the British Museum, c. 1835



There are several amazing artists also working in this genre today. The first is **Lorenzo Duran** who, today living in Guadalajara, Spain, is a self-taught artist who rediscovered his two passions in life, art and nature, when he was 36. In 2006, however, the sight of a caterpillar eating a leaf, inspired him to change from oil painting to leaf cutting. Looking for information about

leaf cutting, he was able to find only a skeletonized leaf dating from 1835 which can found in the Victoria Museum. He, thus, spent many years developing his own process by trial and error. He recognized that the techniques used throughout the world in cutting paper were similar, and he applied them to creating his leaf masterpieces. He experimented with different types of leaves and noted which ones provided the best "canvas" and took the most precise cuts.

Mature leaves of a good size and shape with no breaks or insect damage are selected in the autumn. The most common leaf is from the Chinara tree which is native to India, Pakistan and China and closely resembles the maple leaf. Then the leaves are kept in a dry and shady place for at least ten months.

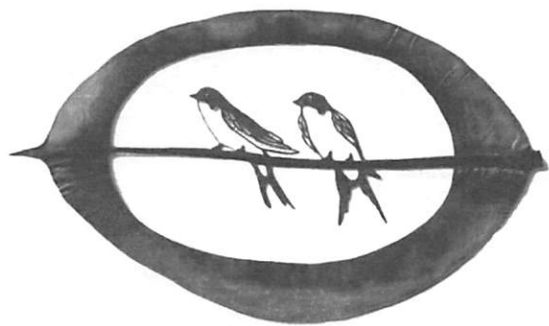
Before the carving work, the leaves are boiled in water for more than five hours to make sure



After selecting, washing and drying his leaves, Duran places them in a press. While they are being pressed, he sketches an original drawing for each of the leaves. These drawings are taped to the freshly pressed leaves and are used as templates to guide him in his cutting. He uses a surgical scalpel and a pointed dental tool to help him remove the cut parts. Removing the drawings from the leaves is a tricky process as the leaves are extremely delicate and can be ripped easily. Hours and hours of work can be lost in a second if he is careless during this step.



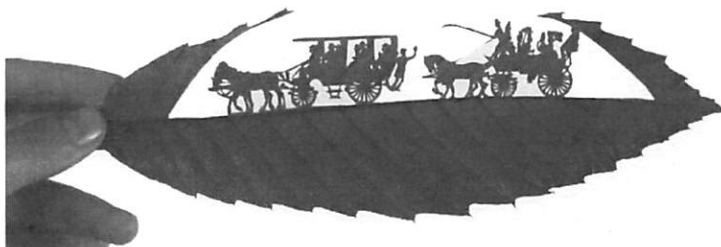
LIRONES (Dormice) © Lorenzo Duran



Top: GOLONDRINAS (Swallows) © Lorenzo Duran  
Above: IMAGINE © Lorenzo Duran



The second great leaf artist is **Omid Asadi**. Originally from Iran, Asadi lives now in Manchester in the UK. As a child he remembers drawing on the back of rose petals and leaves with a needle. He was always attentive to beautiful fallen leaves, but one day while strolling through the park with his wife, he stopped just looking at them, but, instead, really “SEEING” them. Later they pressed some beautiful leaves in a book, and at about that time he visited a gallery with an exhibition on papercutting. He soon wanted to give leaves a new life and create art from them.



CARRIAGE © Omid Asadi

His wife is a professional artist and paints Persian miniatures, so she taught him how to use the leaves, and for the first year he practiced for two or three hours each day perfecting his methods.

Like Duran he has created his own carving and cutting techniques but feels his art is not exactly like papercutting because he exerts a certain pressure on each part to cut it. A mistaken cut may destroy hundreds of hours of work. His tools of choice are a craft knife or scalpel, a magnifying glass and a needle. His favorite leaves are maple leaves because he can find them easily in the area where he lives. He takes from one or two days up to a month to carve each leaf.



Omid Asadi at work

“I just press the leaves. I don’t use any chemical things or anything like that; after I’ve finished I simply use wood glue and press them on the paper.”



Asadi's goal is not just to create art which is beautiful but art which has a message. He says, "Too many people just see the beauty of this art, but I am also trying to tell a story with each leaf." Some of these messages or ideas come from his "world view, poems, stories, global problems and philosophy." He is also "inspired by other artists' and designers' works."



DANDELION © Omid Asadi

His philosophy is best summed up by this: "Isaac Newton had the apple falling from the tree. For thousands of years nobody made this connection. The most important message around my work is to look better at the world around us."



LEAVE'S MIND © Omid Asadi

See more of Omid Asadi's works on his website:  
<http://www.omidasadi.artweb.com>

<http://www.boredpanda.com/leaf-cutting-omid-asadi/>

<http://www.dailymail.co.uk/news/article-2722851/Artist-Omid-Asadi-creates-designs-using-leaves-scalpel.html>

<http://www.lorenzomanuelduran.es/english/about-leaf-art>

<http://www.naturearts.en.made-in-china.com/product/RepEFJILqBYt/China-Hand-Made-Leaf-Carving-Art.html>

<http://www.neatorama.com/2010/09/28/leaf-carving>

## A SNIPPET:

### TAX COURT RULES IN FAVOR OF ARTISTS

If you say you are an artist, but you make little money from selling your art, can your work be considered a profession in the eyes of the Internal Revenue Service?

Yes, says Judge Albert G. Lauber of the tax court. In a case involving NY artist Susan Crie, he ruled that she had "met her burden of proving that in carrying on her activity as an artist, she had an actual and honest objective of making a profit" and therefore under tax law should be considered a professional artist. The IRS was attempting to prove that Ms. Crie, could not take deductions for her art as it couldn't be considered a profession but part of her job as professor of studio art at Hunter College.

Robert Storr, dean of the Yale School of Art, who testified on Ms. Crie's behalf, said later that the ability to deduct art-related expenses in art careers that might earn little money was "one of the last remaining areas where the federal government cuts artists any slack to allow them to do what they do," and that its protection was crucial.

For more information about this ruling read the full article from the NY Times at <http://nyti.ms/1CPNR34>



TOWER OF ANIMALS  
 © Sr. Clarice Steinfeldt SDS

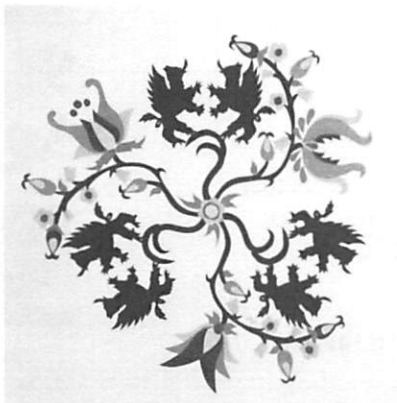
# The “New” Wycinanki

by Blanche Krbecek

I became interested in Polish traditions including wycinanki when our children were in grade school and we moved to Minneapolis. My special interests include folk music and dance, folk dress and folk art and designs, but I did not experience these traditions growing up. Unfortunately I was part of a generation that was raised by parents who left the old and wanted their children to be ‘American,’ so I had to learn about the traditions of my ancestors on my own when I was older. It was then that I discovered my family heritage was actually Kaszubian. The Kaszubs were a proto-Slavic tribe that settled in the northern part of Poland west of the Vistula River. The Kaszubian region, like the many other regions of Poland, has their own customs, music and designs. Kaszubs even have their own language which is quite similar to the Polish language.

But the Kaszubs did not make the paper cutouts called Wycinanki. Wycinanki fascinated me and I began copying designs from other Polish regions and cutting them out. (As an aside, I must thank Donald Jackson, the chief calligrapher of the Queen of England and the head of the Saint John’s Bible project who said approximately in a lecture I attended, “It is alright to copy. Copy, copy, copy and when you feel you have it under control, take off on your own.”)

The Kaszubs made beautiful embroideries based on centuries-old embroidery done by Norbertine nuns in the convent in Żukowo. The original work, done on ecclesiastical vestments, was worked in gold and silver thread. In the XIIIth century, the nuns began teaching wealthy young students to embroider designs adapted from the gold and silver work, but using contemporary material and colors. Kaszubian embroidery is traditionally worked in seven colors: three blues for the sea, lakes and sky, black for the ground, green for the forests, gold for the sun and red for the blood of the people.



ZDJECIE  
© Blanche Krbecek

Then it occurred to me—why shouldn’t we have our own wycinanki? To me, folk art is an evolving art form, variations worked within a traditional framework. I could see no reason why Kaszubs could not have wycinanki, so I began making the cutouts using design elements from the various regions of Poland and substituting the Kaszubian-style flowers for other ones and substituting the griffin (the emblem of Kaszubs) for roosters, peacocks and other birds. After a few of my pieces were on exhibit in a local museum, there was a newspaper article talking about my cuts and announcing that now the Kaszubs had their own wycinanki.



ZDJECIE © Blanche Krbecek

I went a step beyond tradition. I play Polish bagpipes. One day I needed a house gift and it came into my head to make a hoopoe bird playing the bagpipes. This is a pun in Polish: the bird is *dudek* and the bagpipes are *dudy*. And having fun with the cuttings did not stop there. The griffins have little griffins who make all kinds of mischief. This summer, at the museum in Brusy-Jaglie (Poland) there is an exhibit of ‘Griffins at Play,’ forty small cuts of many happenings, like ‘Trouble,’ a little griffin with a kite tangled in a tree, griffins playing baseball, and griffins gathering mushrooms.

So now there is Kaszubian wycinanki with traditional Polish wycinanki design elements and incorporating Kaszubian flowers and the griffin emblem.

# Preservation in Paper: Remembering the Civilian Conservation Corps

By Pat Stuntz

*Note: In the summer of 2014, while camping at Promised Land State Park in the Pocono Mountains of eastern Pennsylvania, I visited the Masker Museum which featured, among other things, artifacts from the era of the CCC camps. On one of the walls, there hung a poster depicting a variety of silhouettes, with the commentary: "These silhouettes (aka Scherenshnict [sic] ) were completed by George "Bud" Bush, a cook enrolled in Camp Pocono. They told the daily story of life in a CCC camp, sometimes with humorous undertones."*

## Historical Background

In 1932, America was searching for an end to rampant unemployment and economic chaos that emerged during the Great Depression. President Franklin Delano Roosevelt presented plans for utilizing the unemployed in national conservation activities to fight against the massive soil erosion and declining timber in the country. Although not without its critics, one of the measures enacted was the Emergency Conservation Work Act, more commonly known as the Civilian Conservation Corps or CCC. In addition to the Army, the Coast Guard, Marine Corps, and Navy temporarily commanded the work camps. By 1933, the Departments of Agriculture and Interior were responsible for planning and organizing work to be performed in every state, while the Department of Labor was responsible for the selection and enrollment of applicants. By design, the CCC worked on projects that were independent of other public relief programs and were not intended to compete with those programs. The CCC recruited thousands of unemployed young men to fight against destruction and erosion of the nation's natural resources. By the conclusion of the program, 3,000,000 young men had been mobilized to improve federal and state lands and parks.

By 1934, the Corps had great public support and near universal approval. The young, inexperienced \$30-a-month work force had met and exceeded all expectations. The impact of mandatory, monthly \$25 allotment checks to families was felt in the economy of cities and towns across the nation. New roads were built, telephone lines strung, and the first of millions of trees that would be planted had gone into the soil. By the end of 1935, there were over 2,650 camps in operation in all of the states.

The Emergency Conservation Work Act had not officially introduced education or training until 1937. These programs varied considerably from camp to camp, both in efficiency and results. However many workers were taught to read and write, which was done on the enrollee's own time.



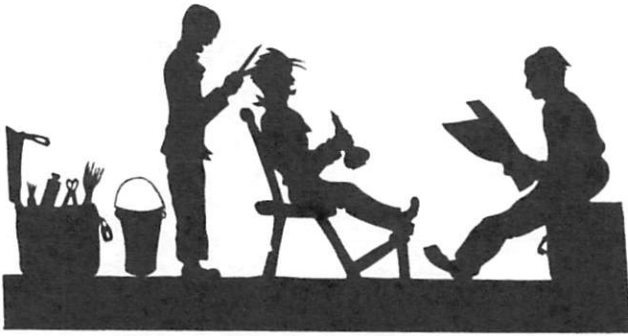
Above: Men Building a Stone Wall

Few records were kept of the sociological impact of the CCC on the enrolled young men. Life in the camps became routine, with work the order of the day, every day except Sunday. After the evening, sodas, and occasional beers fostered friendships that lasted many years.



Above: Man Walking Into Camp  
Note the tents used for housing prior to permanent structures built later.





Above: Man Cutting Hair

Throughout its history, the CCC was regarded by Congress as a temporary relief organization with an uncertain future. In spite of this, in a vote of confidence in 1937, Congress extended the life of the organization as an independent, funded agency for an additional two years. But by 1939, with the storm clouds of war in Europe impacting the economy of the US, as jobs became more plentiful, applications for the CCC declined. In addition, government policy changed and the CCC lost its independent status and was brought into the Federal Security Agency.

In 1940, the death of the CCC's dedicated head, Robert Fechner, was a severe blow. At this time, Congress was mainly focused on the defense of the country, and inevitably, the priority of the CCC suffered. In 1941, a major report recommended that the CCC be abolished by July 1, 1942. A full Senate confirmed the report by voice vote, and the Civilian Conservation Corp moved into the pages of history.



Above: Men Playing Instruments  
Right: Men Cooking

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*Roosevelt's Tree Army*, Fred E. Leake and Ray S. Carter. National Association of Civilian Conservation Corp Alumni, St. Louis, Missouri, 1987

<http://www.justinmuseum.com/oralbio/frantzbio.html>  
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## Camp S-139, Camp Pocono, Promised Land, PA

*Prior to the dedication of the new CCC Statue at Camp Pocono in Pennsylvania, on Saturday, August 21, 2004, Tom Frantz, who was one of the young enrollees, recalled his "desire to learn and my dream of becoming a Forest Ranger. So I enlisted in the CCC in 1935 at the age of 18. I left home to be sent by rail to Cresco, PA. Army trucks awaited me and other enlistees that came from many other parts of the country.*

*We hopped into the trucks and my journey and home began at a place called Promised Land. We were fortunate we could move into established barracks; earlier men arrived and moved into tents. We were sent to the supply barracks to fill duffle bags with all necessary olive drab gear. We became an army without guns.*

*We soon found out we had to settle down in our new surroundings. Army officers, the Top Sergeants, kept us busy working around camp and we had to respect and obey given orders. This was tough for some kids, two or three days were enough! They went over the hill. Homesickness also took its toll. The Sgt. blew the whistle it seemed, all the time, to fall out for duty and each morning and evening to show our respect to the flag.*

*The work projects of the Forest Service became our daily task. Local experienced men called "L.E.M.s" in the trades of carpentry, masonry and road building were brought in to teach us. We began building campsites, cabins, did timber stand improvement, etc. Each day the trucks took off to do a day's work from 5AM to 4PM out in the field. There comes to mind the burning brush, log peeling, the chipping of stone, the forest fires, the bitter cold, the deep snows, the use of axe and saw, tree planting. In due time the skills of the LEMs were passed on to those willing to learn. Truck drivers had pride in maintaining their trucks and knowing how to become mechanics. There comes to mind the recreation, sports, liberty to Scranton, movies in the Rec. Hall, and Camp S-139 had a great hockey team! We held dances for local girls to learn of these CCC Boys.*

*I remember skyhooks, bed sheets shorted, a pet cub at camp and lots of rattlesnakes, bushes, beavers and boxing gloves that settled disagreements."*



# JOYCE YARBROUGH GETS TANGLED UP

I participated in Fine Arts Day at an all girls' Catholic school, and taught 60 7-12th graders how to make "Tangled Hearts". This project came from Angela Mohr in the Winter 2005 *FirstCut*.

I am always challenged to come up with different papercutting ideas for these girls. In the past we have made masks, mobiles, name designs, and boxes etc. Their teachers were even intrigued and came to see what "Tangled Hearts" were and how they were created.

The girls have said they didn't know paper cutting could be so much fun!

We need to continually enlighten the youth to the joys and challenges of the art of cutting paper."



*Ed. For those of you who would like to get entangled in this project, we have included a reprint of Angela Mohr's article from FirstCut (Winter, 2005).*

## Tangled Hearts

By Angela Mohr, Production Staff



I am not a papercutter primarily, but a Gourd artisan. In the gourd world, I am known for curlicue swirls of steam, girlie hairdos, and ocean waves. When I started my yearlong papercutting experience, I found I was transferring my familiar curlicue motifs to paper. Throughout the year, I learned that many folks are *cross-artisans*, and move among multiple media transferring their personal style from one art form to another. In fact, customers can recognize an artist's work, no matter what the end product, based on his or her personal style.

In this article I will show you how to cut a TANGLED HEART, a papercutting technique that evolved from a gourd jar motif. This was the happy result of messing up a couple of cuttings one day when two different steamy cuts got tangled up in the wind while I was cutting paper at an art show.

A TANGLED HEART papercutting is a base cutting placed on top of another cutting and then interlocked. The result is a sturdy papercutting that can be framed or sprayed with polyurethane for an ornament.

1. Make a sketch of a heart complete with some interior details on the back of a folded piece of paper. This will be the base cutting. Adequate interior details are important since these will be the lines that give the second cutting (the tangler) something to grab.



2. Cut out the base.



4. Cut out the folded tangler.



5. Place the base cutting on top of the tangler cutting and flip the curlicue tips through the base's interior lines. This will resemble weaving.



3. On another piece of folded paper (I use giftwrap,) sketch some curly lines using the folded and cut heart base cut as a guideline device. Your sketch lines will show how the curled lines will move around the base lines. This second cutting will be the *tangler*. Make sure the sketch lines are rounded curly lines because the roundness is what eventually makes the interlocking weave of this cutting onto the base cutting.

6. Voilà! A TANGLED HEART.

# PAPER: MY INSPIRATION

by Clare Lindley

I haven't been cutting paper for very long, about 5 years I should think, but the thought of going back to painting never crosses my mind. I found using paper as a medium very challenging at the beginning, and had to change my whole way of thinking and working. Many bins have been filled with failed pieces and it keeps on happening.

As I got used to working with a scalpel rather than a paintbrush, my style and subject matter changed. I've always created detailed work but I was never before inspired by my surroundings, I left the depiction of nature to others. As I look at my work now, it is almost as though another person had done it. There is barely a picture in my studio now that doesn't include nature in some form or other. Becoming a papercutter has had such an impact on the way I look at the world, or at least my little part of it.



Clare Lindley at work

After I first picked up a scalpel, my work was originally all done in black and white. Being scared of tearing paper, I chose thin black card, and that is what I have stayed with. Getting used to working with paper I realised that I was looking at the world differently. My eye was following the flight of birds, I was taking more notice of trees, and it didn't take long for me to realize that these were ideal subjects for my work.



SPECTACLED CORMORANT © Clare Lindley

My growing obsession with detail was reflected in bird's feathers and the intricacy of leaves and branches. "Realism" isn't something I would have associated with the way I work, but it is more present in my papercuts than it ever was in my paintings. As much thought, however, goes into the overall style and design of a piece as it always did.



Detail from Bird and Nest, shown in color on the inside back cover

This observation of nature led me towards experimenting with colour. Many of my current works consist of several layers, some cut into, some not, giving a depth that isn't always present in the monochrome pieces. I work entirely by hand, no computers as I find them far too technical! So I draw straight onto the card, very sketchily and messily, and working out the coloured layers can take quite a while.

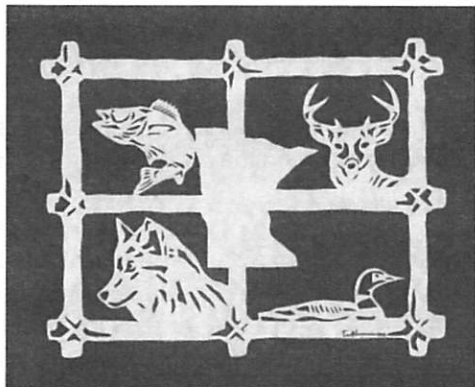
This interest, in birds, especially, led to me being involved in my first show in London last year. I have always followed Ghosts of Gone Birds, an organization formed to promote the plight of birds under threat, and when they put out a call for artists to spend a whole day creating extinct bird pieces for a live art event, I applied. 12 artists were selected and I was so glad to be one of them. It was a chance to show my work in the capital and to have papercutting included in a mixed show. Over a day that ran from 10am until 10pm (I was kept supplied with cups of tea!), I produced 3 finished pieces. It was great to see my papercuts sharing wall space with paintings, prints, collage and graffiti art. What a mix, and what a worthy cause!

In recent months my papercutting has evolved even more, I am producing a range of jewelry made entirely from paper, and have opened a small gallery with a painter friend, in Ripon, North Yorkshire, where we work, sell and will be holding workshops.

At a time when my work was feeling rather stale, papercutting renewed my interest in art and put me in touch with so many talented people working in the same medium. I never knew that there was so much I could create with just a piece of paper, and luckily I'm in such good company.

See Clare's work at: [www.papercuttergirl.co.uk](http://www.papercuttergirl.co.uk)  
[www.ghostsofgonebirds.co.uk](http://www.ghostsofgonebirds.co.uk), [www.arttarts.co.uk](http://www.arttarts.co.uk)





WILD MINNESOTA © Tom Hammann



SUMMON © Nikki McClure

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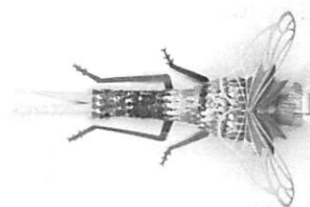


## THE CUTTING EDGE

### Crafting Paper Bugs

Belgium-based ad agency Soon uses paper as the medium for an unexpected product—beautifully crafted insects. Each sculpture was handcrafted out of recycled materials, photographed, and used in a brochure to advertise company IGEPA Benelux's new line of recycled papers.

Check out this website to see how the artists flipped through old magazines and printed materials and selected a wide range of colorful paper to form the incredibly detailed legs, body, and wings of each creature. Layer upon layer, they cut, shaped, assembled, and transformed the paper into these delicate sculptures. Included is a video which shows the making of the project.



<http://www.mymodernmet.com/profiles/blogs/soon-igepa-paper-insects>

### Money is Art-----Really!

To many of us the idea of cutting up money for artistic purposes seems unusual, even crazy! But Mark Wagner saw something more when he first cut up a dollar 15 years ago. Now he cuts up thousands of one dollar bills and assembles collages entirely from the pieces that can sell for tens of thousands of dollars. His money masterpieces are amazing. Watch this video to see how he does it.

<http://www.cbsnews.com/videos/art-thats-made-of-money>

### Quilling as You've Never Seen Before

Quilling is not strictly papercutting, but this is just too wonderful not to see. Artist Lisa Nilsson's latest quillwork, Tapis Series, is "incredibly detailed, almost to the point of making observers shake their heads in disbelief." Lisa uses densely packed coils of quarter-inch mulberry strips, and crimped and shaped gilt paper, all of which she cuts by hand, to make absolutely gorgeous miniature carpets which she then mounts in beautifully hand crafted frames and boxes. See her fantastic work at the following website:

<http://www.allthingspaper.net/2014/11/tapis-series-lisa-nilsson.html#more>

# FROM MY COLLECTION

by Sue Throckmorton

A few years ago I attended the Dutch Guild's annual "Contact Day," an abbreviated form of GAP's "Collection" and stayed with Joke Verhave, the Guild's treasurer and her husband J.P. Covering the walls of their house was an amazing collection of antique Dutch papercuts. I was so entranced that I started collecting old, mostly American papercuts myself. My collection is very small, but from time to time, I would like to share with you one of my prized pieces.

The one I've chosen first is a lovely 19th century scherenschnitte love knot. Cut from either late laid paper\* or early wove paper,\*\* its serrated edges form a 7 1/2" square which frames the knot inside. Each of the outside corners is cut into a fleur-de-lis. In one of the larger inside corners is a smaller, simpler knot, the ends of which are held by two birds and a woman holding out a piece of paper with writing (a love letter to her true love?). Next to her is a chain and an anchor which is a symbol of hope. Inside the opposite corner are two hearts, pierced by two crossed arrows, the feather tips of which are cut to show their texture. The hearts are joined by what looks to me like a pair of clasped hands. Above sits another bird with wings spread and holding a banner with its feet. On the banner is the inscription: "Join'd by Friendship, Crown'd with Love." The woman's hair and dress and all the birds are embellished with pinpricking. The remainder of the inside of the square is filled with an intricate foliate design. The knot, banner and outside square are outlined with red ink which has turned reddish-brown, and all the inscriptions are written in iron gall ink\*\*\* which has turned a darker brown.

The inscription running within the knot reads:

*Love is a Virtue that endures for ever  
A link of matchlefs [matchless] Jewels None can sever;  
They in whose breast this sacred Love doth place,  
Shall after Death the fruits there of embrace;  
Amongst the many plea-sures [sic] that we prove,  
None are so real as the Joy of Love;  
Sure is the that knott which truest Religion ties  
Love that's right grounded never dies;  
This Love and worth commending,  
Still beginning never ending~*

The inscription around the edge reads:

*Love is a Virtue that can never cloy;  
We covet more when we do enjoy;  
Behold your Phyllis now anxious to forgive  
Demophoon return and with me ever live*

A computer printed explanation on the back of the picture states that Demophon was "a king of Athens,



who married Phyllis whilst on his return from the Trojan War. He departed the following day, promising to return for his bride and took away a sealed casket that his wife charged him not to open. But Demophon settled in Cyprus and forgot all about Phyllis. She meanwhile stood on the sea shore each day

waiting to see her husband's ship appear on the horizon. It is said that she eventually died of grief or hanged herself. Legend also has it that when Demophon out of curiosity opened his wife's casket, what he found prompted him to jump on his horse and ride so recklessly that he fell and impaled himself on his own sword."

One can only wonder what it was in Demophon's wife box that drove him to such recklessness and whether the writer and cutter of this love know still waits endlessly for her lover to return.



Above: 19th century scherenschnitte love knot

Right: Detail of inside corner

\* Laid paper- A type of paper made from the 12th to 19th centuries with a ribbed texture imparted to it by a wire sieve being dipped into a vat containing diluted linen pulp.

\*\* Wove paper- A type of paper made from the 18th century until today which is smooth and without a ribbed texture.

\*\*\* Iron gall ink- A type of black-brown ink made from iron salts and tannic acid extracted from oak galls or the galls of other trees.

Thanks to Peggy McClard of Peggy McClard Antiques: Americana & Folk Art for sending me much of the information in this article. ([www.peggymcclard.com](http://www.peggymcclard.com))

# A SNIPPET:



*Paper artists come from many professions, but here is an unusual one, to say the least!*

The story of Ahmed Pasha al-Jazzar (1720-1804) sounds almost biblical. He was a Christian slave from Herzegovina who, after committing a murder, escaped to Constantinople where he sold himself into the slave markets there. He was bought by an Egyptian ruler who converted him to Islam and appointed him his chief executioner. He quickly rose to the position of Governor of Cairo and defended Beirut against the navy of Catherine the Great, was promoted, as a result, as Governor of Sidon, and sometimes Damascus and set up his capital in Acre where he defended the city against Napoleon in 1799. He gained a reputation for ruthlessness, cruelty and hostility to non-Muslims and was known as the "Butcher."

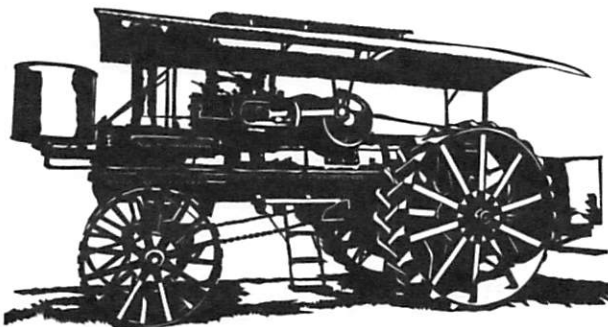
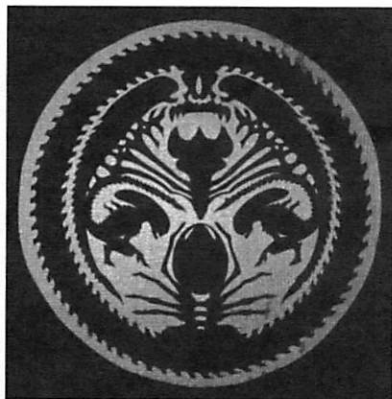
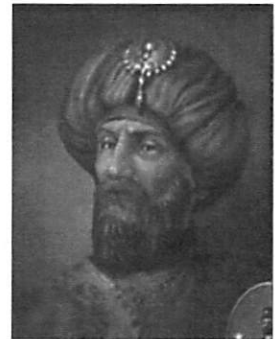
[http://en.wikipedia.org/wiki/Jezzar\\_Pasha](http://en.wikipedia.org/wiki/Jezzar_Pasha)

However, even his detractors admitted that he could demonstrate an amazing intellectual ability, alertness, courage, astuteness and even compassion. He had considerable engineering skills and did much to improve the city, showed an interest in gardening, **"and in his later years he showed a talent for making paper cutouts, with which he entertained his guests and his harem."**

Visitors to his home would note his ability to converse on many subjects with precision and clarity. He would often amuse his listeners with stories, parables, anecdotes, **"while at the same time keeping himself busy with paper cutouts."**

**"The Butcher impressed Europeans with his long white beard, his simple robe, the bejewelled dagger at his belt and his rather delicate habit of cutting flowers out of paper which he liked to give as presents."**

*\*Contributed by member David Reichard from Jerusalem: A Biography by Simon Montefiore, p. 329*



Top left: XENOMORPH MANDALA © Gail McCormick, Top right: CASTLE Cutting from the film "Father Unknown" © Trudy Kauffman;  
Bottom left: STEAM THRESHER © Amy Birnbaum; Bottom right: SUNSET THROUGH THE THORN BUSHES © Bernie Levine



## *A Letter to Sue Throckmorton...*

Hi Sue,

I'm Katrina Benneck's husband, and double as her goad; and go-fer...

For years I have told her to send some of her lovely work to GAP so that you could publish it, but she doesn't consider herself an "Artist" but rather is just a "hobbyist".

Years ago, I saw an article in our Hartford, Connecticut newspaper asking for art submissions to the New England Commission on the Arts. I literally forced her to send in some of her scherenschnitt work; and at the conclusion of the judging, Katrina was awarded a prize of \$5,000 for her art work.

What I am attaching to this email are some of her smaller pieces, where I have copies in my computer, that she has made. Her large scherenschitts depicting the City of Hartford as seen from the East / and the companion piece is the City of Hartford as seen from the West, were cut to further demonstrate to the New England Commission on the Arts what one can create with a large piece of paper, a pair of scissors and lots of imagination and patience.

Katrina is the one that literally gave Bill Oellers, an old friend from the Hartford Saengerbund chorus, a kick in the pants to get him to start selling his paper cutting work professionally. Over the past few years his success has been growing.

Katrina had some of her work printed as greeting cards which I could send you, but black and white cards didn't sell very well.

We both attended the GAP meeting in Lancaster, PA a few years ago, but increasing age has curtailed our traveling.

Last year, after Katrina had a stroke we decided to move to Dallas to be closer to our daughter and son-in-law. In Glastonbury, CT we had no family members nearby. Our daughter lives in Dallas and our son and his family in Germany. So, we bought a house in Dallas via the Internet, and in November 2013 stopped being New Englanders and became Texans instead.

Please give our best regards to the GAP members. Being together with kindred spirits was always such an enjoyable occasion for Katrina; and I got to explore new corners of the USA I hadn't seen before, with other go-fer husbands.



UNTITLED © Katrina Benneck



Above: HARTFORD FROM THE EAST 1995 © Katrina Benneck  
Left: HARTFORD VIEWED FROM THE WEST © Katrina Benneck

From sunny and hot Dallas,

Hasta luego y'all

*Connie & Katrina Benneck*

5968 Encore Drive  
Dallas, TX 75240  
Tel: 214-774-9032



Top left: REDWOODS © Jan Ziegler; Top right: From “*The Art of Wycinanki*” article on page 35, ZDJECIE © Blanche Krbecek

Center right: From *Katagami – Japan’s Cut Paper Legacy* article on page 26, Fabric printed with stencil

Bottom: From *Paper: My Inspiration* article on page 40, BIRD AND NEST © Clare Lindley





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