Check In with Randall

October is under way for many members. I look forward to seeing your delightful creations on social media. (Feel free to send in images of your favorites to firstcut@papercutters.org for publishing in the November issue!) I will not participate in most of the October festivities as I am off to Italy to celebrate my 20th anniversary. We are touring Tuscany, including Florence, Central Tuscany (Siena, San Gimì, Volterra, and surrounding areas), the Isle of Elba, and Northern Tuscany (Pisa and Lucca). It should be a wonderful trip that provides lots of ideas for new pieces.

As we enter the final quarter of 2023, the Guild is preparing for year-end activities and events in the New Year. The Exhibition Committee is busy working on two major opportunities in 2023 (see David’s writeup of one exhibition). The Fundraising Committee is applying for additional grant money to help improve programming for members. The Membership Committee is thinking about year-end members’ gifts. The Programming Committee is lining up fabulous new workshop leaders and ideas for end-of-year gift exchange between members.

Member Gift and Gift Exchange: Call for ideas

At the end of every year, the Guild sends out a small gift to membership and organizes a gift exchange between members. The gift is a token of our appreciation of having you as part of our community. A previous gift—marigold seeds in a package adorned with images of member papercuttings—is currently growing wild in my house. (My wife refers to the plant as a “thirsty punk,” as it hoovers up water and grows ever larger.) If you have an idea for a member gift, then please drop a note to gap@papercutters.org.

Similarly, Guild members send each other gifts. The Board and relevant committees organize the effort, but the work is a labor of love of the participating members. We mailed each other angels, birds, and snowflakes in the past. Let us know if you have an idea for a theme for this year’s exchange.
Zentangle® has been described as a spiritual art practice which enhances mindfulness and self-awareness, decreases stress and calms the mind.

In this relaxing, creative, meditative and quite fun workshop, you will learn 4-6 basic Zentangle patterns. Each structured pattern will be broken down into small steps and what results are beautiful, creative and unique images. After completing your Zentangle® tile, you will then transfer the design onto another piece of paper and learn how to translate those tangles into a papercut design.

Mindy Shapiro is a CZT, a certified Zentangle® teacher, a papercut and book artist. Mindy is past president of the Guild of American Papercutters. www.mindyshapiro.com

Non-Members: $35 / Members: $30
Members: use GAP15 code when checking out
Nov 5, 2023 – 4pm EST (1pm PST, 2pm Mountain Time, 3pm CST; 9pm BT; 10pm Europe)

Register Here
November 19 - Paper Conjuring: Storytelling with Confetti Eddie

Confetti Eddie is a member of the Society of American Magicians from Dallas, Texas who believes that paper magic can make the world a better place, and he’s here to show you how to do it. Eddie uses paper to create magic and tell stories. In this workshop, he will be teaching how to make transformative, slowly expanding and metamorphosing paper folding and cutting patterns that you can use to tell your own (or an already favorite) story, for an audience large or small, of adults or children. Attendees will learn various paper folding techniques, and how to make and tell a paper magic story–Eddie will explain elements such as story structuring, timing, what to prepare in advance, and how to engage your audience. His unique form or paper art is both inspirational and magical.

Edward Ruiz, aka Confetti Eddie, specializes in paper magic. He is a professional magician and master of ceremonies who often performs his own solo shows, and also hosts a magic variety show. He has developed special storytelling techniques by using papercutting to support the characters, images and ideas he is presenting. Eddie says: “I love magic because it makes me and others feel good. I believe magic can inspire the world." We’re excited to have Eddie show us how to tell dramatic stories by using papercutting! www.confettieddiemagic.com

Non-Members: $35 / Members: $30
Members: use GAP15 code when checking out
Nov 19, 2023 – 2pm EST (11am PST, 12 noon Mountain Time, 1pm CST; 7pm BT; 8pm Europe)

Register Here
From Marie-Helene Grabman

Many papercutters are lucky to have a support system, such as a framer who can cut a last minute mat for a picture. Some of us have a spouse or partner who tags along with us to art fairs to help erect a tent, sell our work or share the driving.

The support system for Sharon Schaich, one of GAP’s founders in 1988, was her husband Ed.

I was at many fairs where Ed would be helping many of the GAP exhibitors, loading or unloading vans or hosting us in his house for meetings or local shows. Ed traveled with GAP groups to Europe and all around the New England areas as we sought out historical papercuttings. Ed occasionally wrote about GAP adventures in First Cut and he was a gifted artist and professional graphic designer and art director.

He passed away on August 31st. He will be missed by all the GAP members who knew him. You can find his obituary here.

In Memoriam: Ed Schaich
Oct. 17, 1937 - August 31, 2023

From Sam Wróbel

This past pride month, I was excited to get a call from queer Polish-American fashion designer Rafal Swiader (of R.Swiader). He asked me to collaborate with him to create a t-shirt to benefit The Warsaw House, a Polish organization that is working to protect Poland’s queer youth from homelessness, disenfranchisement, and danger. Poland has been ranked the worst country in the EU for LGBTQ+ rights and safety by ILGA Europe for 4 years in a row. Rafal asked for a simple design (simplicity is sometimes a challenge for me!) and I came up with a traditional wycinanki bird with rainbow wings. The t-shirt was sold at a fundraising event last month, and is also available to buy online for a limited time. All proceeds go to The Warsaw House so that they can continue to serve and empower queer youth in Poland. As a gay, trans artist of Polish descent living in Louisiana, I know how difficult it can be existing as a queer person in a political environment that is actively working against your right to be yourself. I am so grateful that The Warsaw House is doing such important work to make Poland a safer place for LGBTQ+ people there.
**From Molly McIntyre**

My name is Molly McIntyre, I am a cut paper artist living in Brooklyn. My Instagram is [@brooklyn_rabbit](https://www.instagram.com/brooklyn_rabbit/).

I currently have a show up at The Woodside Heights Art Museum (WHAM)!
I set up in front of a local restaurant (La Flor) for a day and drew people in the neighborhood on black sheets of paper. Then I cut out the portraits, and installed them in the windows of WHAM! The show opened on Labor Day Monday and will be up through the rest of the year. The display is open 24-7-365 because it is in the windows, and I encourage anyone in the area to stop by!

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**From Mindy Shapiro**

Mindy’s Philadelphia area October classes:

- **Fleisher Art Memorial**
  - *Papercutting: Fall Holiday Edition*
  - We will create Halloween and Dia de Los Muertos papercut decorations.
  - Date: Fri, October 20, 10am-1pm EST
  - [Register](https://www.fleisher.org/events/papercutting-fall-holiday-edition)

- **Main Line Art Center**
  - *Papercutting Traditions: Polish, Mexican, & Jewish*
  - Wed. Oct 11-25, 6:30-9 pm EST
  - [Register](https://mainlineartcenter.org/program/papercutting-traditions-polish-mexican-jewish)
Last spring, I was commissioned to make a papercut for the wrap of *Only Murders in the Building*, Season 3. A wrap party is the Hollywood equivalent of a Broadway opening night party, only it comes at the end of filming instead of the end of rehearsal and previews. It’s a tradition to give gifts that commemorate the time shared and the work accomplished - often a tote bag or a thermal mug with the show’s name or, inexplicably, something made from cut crystal. Instead of going the usual route, they wanted this gift to be something bespoke that people would really want to display in their homes.

Laser-cut prints of the finished piece would go to the show’s creators, John Hoffman and Steve Martin (who also plays Charles Haden-Savage), producers Jess Rosenthal, Dan Fogelman, and Kristin Bernstein, and to Martin Short, who plays Oliver Putnam. Producer and co-star Selena Gomez, who plays Mabel Mora, has the original piece.

As exciting as it was to realize that an international pop star and two out of Three Amigos would soon have my art on their wall, I quickly realized I needed to learn how to make a vector file of the final piece and find a laser cutter that could cut paper the width of an eyelash without setting the whole thing on fire. I was spending the summer in my hometown of Bellingham, Washington and luckily found - to the engraver’s surprise - that the giant laser cutter at Bay Engraving could actually do it.

For the design, I was asked to capture the moment when Mabel, Charles, and Oliver first met in the elevator of the Arconia, but the rest of the design was left up to me. I wanted to include as many clues and opening credit “easter eggs” as I could, absolutely filling the piece with as many references to the show as possible to make it fun for the recipients. With Season 3 under wraps to prevent spoilers, the only thing I knew about Season 3 is that it largely takes place in a Broadway theater and that, at some point, Mabel wears a wedding dress, so I added a ghostlight (which graces every Broadway stage at night), and a tiny wedding cake with a miniature Mabel on top. I anchored the piece with the entrance to the Arconia and added Bunny Folger walking a dead rabbit instead of her dog, since she’s killed in Season 2.

For the process, I cut the majority of the piece freehand without drawing beforehand, using the tiny scissors on a mini Classic Victorinox Swiss Army knife, but I’ve learned that I need to actually draft the buildings and architecture, which is a different process. When I was little, I learned how to draft from my dad, who was an architect and builder, and I’ve found it works best in papercutting for me to use a clear ruler and the blade of the Swiss Army knife instead of the scissors.

The final result is a New York-inspired tangle of clues, watched over by a little pigeon framed in the moonlight. If you’re a fan of the show, I hope you enjoy discovering all the hidden references... and if you
haven't seen the show yet, I hope you check it out on Hulu! It’s really fantastic! (And watch for my friend Joel Waggoner in his role as “Tom,” the pianist and conductor on Oliver’s new musical Death Rattle Dazzle. It’s his television debut! I just wish I’d known he’d be on the show so I could’ve included him in the piece somewhere!)

You can see a time-lapse of the creation of the piece here.

You can see some of my pieces for Broadway opening nights here: www.hannahkohl.com

**From Marcia Jeglum**

Since it is October, here are some pieces, present and past, for the annual Day of the Dead group show at Guardino Gallery in Portland, OR.

The red cut, LA Catrina with Spiders -26x18, is in the current show. The 2 black cuts are from past shows.

Happy Halloween!

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**From Hazel Glass**

I am in a paper art exhibition opening this month, “Sustainability in Chaos: The 2023 Juried Exhibition by the North American Hand Papermakers,” Opening Reception: October 20th, at the SPROUT Gallery in Providence, RI. You can find more about me and my work at my website www.artbyhazelglass.com.
From Ann Chadwick Reid

On the Edge: Living the Anthropocene
October 7 - November 11
Grants Pass Museum of Art,
Grants Pass, OR
Lecture by Alan Journet, co-founder and now co-facilitator of Southern Oregon Climate Action Now on Saturday Oct. 7

This is the fourth venue to exhibit this show about the impacts of the climate crisis. Although this exhibition focuses on issues in the Pacific Northwest, the information and dialogue pertain to regions across the country that recognize the ever-evolving challenges to our communities.

Surge: Mapping Transition, Displacement, and Agency in Times of Climate Change
October 14 - January 19, 2024
Museum of Northwest Art
LaConner, WA
Opening October 14

In this exhibit, artists are linked with scientists to collaborate and present new ways of thinking about the climate crisis. Working with a plant pathologist and a climate consortium biologist, I created a piece about the destruction of wetlands in the Skagit River Delta in Skagit County, WA, where I live.

Vanished, hand cut paper and pencil, 27" x 19", 2023
Tideflat Plunder, hand cut paper and small quilt, 2023, 69" x 70"

From Isaac Brynjegard-Bialik

"Heroes & Legends" is an upcoming show of new papercuts by Isaac Brynjegard-Bialik inspired by the words of prophets, the mystical creatures and strange goings-on in holy texts, and (somehow) his recent trip to Scotland — all made out of cut-up comic books. Opening night is Tuesday November 14 (open to the public and free) and the show will be open through February 2024. Details will be posted to www.NiceJewishArtist.com and on Instagram @nicejewishartist.
From the GAP Exhibition Committee

The GAP Exhibition Committee is working on several opportunities in 2024 and 2025 for members to exhibit their talents in new and different areas of the country. The first upcoming exhibition will be held at View Arts Center in Old Forge, NY in New York’s Adirondack Park, a unique wilderness preserve larger than the state of Vermont.

The dates for this exhibition will be June 8 to July 28, 2024. While the official call for entries is several months away, GAP members can begin now to consider creating works that reflect the exhibition theme of “Paper Trails”. Such creations could include anything one might experience on an Adirondack trail, including flora and fauna, lakes and rivers, hiking, canoeing, and rustic Adirondack lodges, etc.

While GAP members consider how to interpret the Adirondack environment in their art, they can also feel good about supporting a venue that takes its own environmental impact seriously.

In building its center for the arts in Old Forge, View sought to demonstrate a commitment to environmental stewardship that resulted in:

- A state-of-the-art Geothermal Energy System that is used to heat and cool the building.
- Geothermal pumps powered in part by photovoltaic panels on the roof.
- A 50% reduction in cost from conventional oil and gas systems.
- Silver LEED certification in 2011.

The interior of the building features a two-story exposed timber reception area with large, bright galleries featuring hardwood flooring throughout. View partnered with the New York State Energy Research and Development Authority (NYSERDA) to develop the project to register it under the U.S. Green Building Council’s LEED (Leadership in Energy and Environmental Design) Green Building rating system.

The Exhibition Committee encourages GAP members to participate in promoting the art of papercutting from the Adirondacks to the west coast of the USA through several important exhibits in 2024 and 2025.

From Edward DeMarsh

A busy month for me as I have a Meet The Artist show up for the month of October at the Central Library in London, Ontario, Canada. After the month showing the works, I’ll be giving a talk about paper in art historically as well as present practices, including my own.

I also have works going up in a local gallery for a 2 week show, and I’m prepping for a 3rd show at the end of the month going into November. I feel tired, busy and excited in equal measures! edwarddemarsh.com
Interview with Cindi Rose

Please introduce yourself and tell us what you do in your day job.

Hello, my name is Cindi Harwood Rose. I have loved cutting shapes in paper since I was 6 years young, alongside my mother, who taught me simple European paper cut arts, as well as portrait drawing, and cutting Barbie-style paper dolls, chickens, birds, hens, flowers, fish, butterflies, and profiles. I also loved to paint, and watch my mother do architectural drawings, or work with my father, an attorney, as a 12-year-young legal assistant, filing documents, and meeting people from many walks of life. My father was a writer, his father a rabbi, and my aunt was in Who’s Who in Journalism. Writing and reporting was also a love of mine. I was president of the art club in high school, as well as being a writer for the school newspaper. I liked illustrating my articles and giving the stories a beginning, middle, and end. In art there often is not an “end” as all artists know they can add a little more detail, change a proportion, or color, or take something out.

As a teen, I got a job drawing portraits for an amusement park, called Astroworld, the art concessions of which were also owned by the same person who owned them at Disneyland.

How did you get interested in papercutting?

At the amusement park, there were many portrait artists and we were only paid a percentage of what we did, so many of us made only a few dollars per 60 hour week. I saw one man cutting profiles, which were called silhouettes, and he was treated better than the caricature and portrait artists. I asked if I could try this art, and was laughed at, since they claimed there were only about 6 silhouette artists in the world, of which none were girls. Then something special happened. I watched the man cut a profile, without a shadow, sketch, light, camera, and although I thought it looked nothing like the subject. I was given the scissors and black paper and was mocked and the art manager said, “You do mine”. I cut something out, and he looked at it, and then the prior artist’s work, and said to me, “You are better than him”, and he was fired on the spot. I was the new silhouette artist. I was told to come the next day at 9:30 AM and I would work until 12:00 AM, with 2 15-minute breaks, and 1 30-minute break, and would earn 30% of what I was cutting. The next day, I cut more silhouettes than the prior person, thinking my youth and Texas charm would help. No one knew what a silhouette was, but I assured everyone that if they did not like it, they did not have to buy it. I just cut profiles, and stayed busy. I looked at magazines at home from 1 to 2 am, and cut the shapes, to learn about cutting live and human shapes. That is how I learned to cut accurate live portraits. My job was 14 hours, 5 days a week. I did not mind the 5 hours
of sleep, as soon I was cutting 200 to 400 silhouettes a day, enough to earn my college degrees! This was more than the Disneyland silhouette artists did (there were 2 there), and they flew me to Disneyland to see if my skills and Texas charms worked there too, and it did! I had my summer job at both parks, throughout college, and after college at DisneyWorld. I graduated UT Austin with honors in both Fine Arts and Communications, now called Journalism, but it included film writing and production, as well as advertising, and public relations. I also won “Miss Austin Beautiful” because my talent was silhouette cutting, and I answered the questions well, and was in great shape. After Disneyland and Disneyworld, I saved enough to buy a 3 bedroom townhouse in Houston, Texas at 23 years old. I did get a journalism job at our main local newspaper, and won a few beauty contests, all getting me magazine covers and an “agent” who represented my silhouette art for events, as well as listing me as a TV, Film, commercial talent. I was on magazine covers, and was also given the paid side job of writing monthly celebrity articles for our only Houston City Magazine, which I was the cover girl 3 times, with articles written by the publisher, of my art and other hobbies. I wrote “Profile in Introspect” which was about celebrities I interviewed, and I also did their profile silhouette, including such greats as Mama Cass Elliott, Peter Fonda, and our local news reporters.

One of my odd hobbies was exercise, and soon, after work, I was filmed once a week to be the TV exercise hostess in Houston, and another evening to do a comedy TV show that aired during commercials of old movies. None of these jobs paid enough, so I would set my silhouette supplies up on weekends in malls, and make more money in 2 days than my journalism, acting, and modeling jobs paid.

After a few years, Astroworld asked me to own the art concessions, and I had 40 artists working for me each summer (the park was only seasonal), and I supplied them with their wardrobe (got it cleaned for them daily) and supplies, and their stands where they worked. I did this for many years, until I married, and I gave the business to my young manager that I had hired.

How did you find out about the Guild and what inspired you to join?

I found out about the Guild of Papercutters through the internet, and loved learning the history of papercutting, and how it has many dimensions, is peaceful work, and is healing to do. I was honored to serve on the board for a few years, and like to renew my membership five years in a row at a time. I cut silhouettes worldwide, and find myself meeting unique people worldwide from Queen Elizabeth to Golda Mier, to Liberace, or a child with cancer. I especially liked meeting our current vice president, LeRoy Neiman, Mickey Rooney, Barbra Bush, George W. Bush, Ashley Judd, Tony Bennett, Elvis Costello, and interviewing them. I also like doing silhouettes at weddings, school fundraisers, Halloween parties (where I am actually great at reading personality as well), corporate events, children’s hospitals, and birthday parties.

My website is SilhouettesbyCindi.com. I donate most of my income back to various charities.
Many papercutters create their designs by drawing on paper. Some will use computer programs to enhance their designs. How do you create designs?

I do not use a computer, I use my higher powers and imagination to create my art, computers distort, drawing and cutting, distort faces, a great silhouette artist can see more than a camera and will not do trite generic work. I see soul. I feel the 4 dimensions. I can read people, and often do psychic readings with the silhouettes. A good silhouette artist will never let a 2-dimensional camera or computer express 3 to 4-dimensional work. I put the spirit of the person into my artwork. I use G-d.

Where do you look for inspiration?

My inspiration is from G-d. He lets me know how accurate I should be, if the person wants their double chin in the silhouette, wants different clothes, or if I should tell them something that will inspire them so that my little silhouette will “speak” to them about our meeting. It will tell them that they can move forward, and love themselves more.

What else do you want us to know about you?

I have a SAG-AFTRA card, have founded a non-profit called The Holly Rose Ribbon Foundation, and co-produced a film about silhouettes and papercutting arts. I am a wife, mom of 2 children, and a grandmother of 5. I love to cook, and still bring food to many people. I was the first female in the world to be featured in an all-male bodybuilding magazine, called “Muscle”. It compared my silhouette or figure, to the art of silhouettes, that our body is our temple, and our mind is a temple. If we have art and use our talents for the good of the world, we are improving the temple G-d gave us. We are being creative, and are not gossiping, or letting silly things take over our mind. We are free, and are seeing the light. A silhouette is about seeing the light, not the shadow. G-d says, “Let there be light”. We are not a distortion, we shine.
From Benjamin Feinstein

I have a bit of an unconventional showing to report - I just recently completed my entry into an annual Halloween digital storytelling / interactive fiction contest, the 5th Annual Spooktober Visual Novel Jam. Having recently joined the GAP, and finding more time to work with paper this year, I chose to create my entry using digitally-arranged cut paper dolls for all the main characters. The story, Trashwing Crowchild, revolves around a young crow, built of scraps and trash and brought to life on Halloween, trying to get back to the nest and figure out what it means to be a living collage of all that went into them.

It was an incredibly fun process to combine my digital and physical work this way, and seeing the figures begin to animate and take on life as the story-making process continued was an unexpectedly great feeling. And being an artist based out of the Sleepy Hollow area, working with autumn and Halloween themes always feels especially satisfying! My entry itself can be viewed (and voted on) here, and I'd encourage checking out the other incredible entries in this year's Spooktober competition.

From Petrina Case

I just love October as it gives me another reason to make more themed pop-up cards. Designed and handmade in my studio for my holiday section. This card is perfect for any HALLOWEEN / GHOST / SKELETON / BAT / WITCH / PUMPKIN Lover.
From Valerie Macaraeg

After a year of putting the scalpel down, I'm trying to get back at it with help from the Cutober and Birdtober challenges. I'm using the Birdtober prompts to cut. Here's day 1 and 2 in the bag.

From Daniela Yew

I'm very excited to have my first solo show at the Helen Crocker Russell Library of Horticulture at the San Francisco Botanical Garden. I'm showing my papercuts of California birds and plants. The exhibit will be on view until the end of January.

My papercuts are based on personal observations of the birds and plants depicted, many of which can be found in the San Francisco Botanical Garden and the Bay Area in general, as well as research done online and through published nature guides. My aim is to be as scientifically accurate as possible as well as artistically creative.

www.sfbg.org/yew

Want to be included in next month’s First Cut? Send your submissions to editor Sam Wróbel at firstcut@papercutters.org