

FIRST CUT

Communication for Members of The Guild of American Papercutters

Volume 23

Number 3

Summer 2008



**CELEBRATING
20 YEARS OF GAP!**



©2008 Guild of American Papercutters and artists

Four early FirstCut mastheads from top to bottom: top, by Frank Joest, September, 1988; middle left, by Steve Woodbury, February, 1989; middle, right, by Claire Archer, July 1991; bottom, by Paul Beal, Summer, 1989

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 Susan Hahn at Guild of American Papercutters, P.O. 384, 214 South Harrison Avenue, Somerset, PA 15501 or email Susan at membership@papercutters.org. Dues for new members which includes the New Members Packet: Individuals \$36US (\$46 international) and Family \$46US (\$56 international). Renewal memberships are \$30US (\$40 international) and Family \$40US (\$50 international). We accept credit card payments for members through the secure online service PayPal indicated on the Guild's website for a small additional charge of \$2: www.papercutters.org. All payments are made in American dollars.

Current Executive Committee: *President*- Kathy Trexel Reed (2010); *Vice-President* – Trudy Kauffman (2010); *Secretary*- Marie-Helene Grabman (2009); *Treasurer* - Darcy Walker (2010); *VP Membership* - Susan Hahn (2010); *VP Exhibits* – Anne Leslie. (2009).

Current Board of Directors: Don Cook (2010), Nancy Cook (2009), David Dorfmueller (2010), Bernie DuPlessis (2009), Carolyn Guest (2009), Beatrice Goodpasture (2011), Barbara Stoop (2011), Pat Stuntz (2010), and Sue Throckmorton (2011). Florine Strimel, *Historian Ad Hoc*

President's Corner

Ideas sometimes seem like popcorn in a microwave. After things "heat up", there is a flurry of noisy activity as they burst into tempting forms. The aroma and the taste are true pleasures, but I wouldn't want to live on a popcorn diet, not for long anyway.

And ideas alone don't satisfy either, unless they are followed by action; and before action, some prudent evaluation, tweaking, and planning until the most difficult part of all – COMMITMENT to implement and follow through. Ahhh, that's the hardest part.

Some new ideas, actually, **invitations to you** are outlined in this *FirstCut*. Since we all love to create papercuttings, and our mission as a guild is to share and promote it, we are hoping that the new miniature traveling exhibit called "THE BANDBOX EXHIBIT, Plain and Fancy", and the proposed guild publication titled "THE JOY OF PAPER CUTTING, Old Traditions, New Recipes" will appeal to your imagination enough that you will become part of the fun of turning two ideas into forms that continue to interest and excite people about papercutting.

Both of these ideas and many more were introduced in workshops and presentations at Collection 2008. It will be exciting to see how we can each respond by turning ideas into tangible forms.

GAP President, Kathy Trexel Reed

FIRSTCUT'S Staff Comments

The summer issue is a shining example of the multi-talented group of people who constitute GAP. In addition to being creative papercutters, we have artist-photographers like Hyman Cooper, Trudy Kauffman, Patty Kile, Christine Smith, and Dorene Rhoads who shared their skill with the camera in the pages of *FirstCut* and on the Internet. We have artist-authors like Angela Mohr and Randel McGee who are sharing their love of cut paper via the printed word. And finally, we have journalist-cutters like Susan Hahn and Debbie Baird who contribute regularly via their columns in *FirstCut*. And this doesn't count the many hours given by the officers and board members who continually dedicate their time and creativity to the growth of GAP. Hopefully, this will inspire *you* to contribute your talents in some way to "grow GAP" and continue to make it the diversified and creative organization we have become so far!

Pat Stuntz, FirstCut Editor

C O N T E N T S

<i>President's Corner, Editorial Comments, Contents, Homework, and Deadlines</i>	<i>- 1</i>
<i>Guild Business</i>	<i>- 2</i>
<i>Member Reminders</i>	<i>- 4</i>
<i>Bandbox Exhibit and Joy of Papercutting</i>	<i>- 5</i>
<i>Announcing Two New GAP Shows</i>	<i>- 6</i>
<i>Hold Harmless Form</i>	<i>- 9</i>
<i>Member Commentary</i>	<i>- 10</i>
<i>Collection 2008</i>	<i>- 12</i>
<i>International Chinese Papercutting Festival</i>	<i>- 20</i>
<i>Book Reviews</i>	<i>- 22</i>
<i>Cuttings From the Past</i>	<i>- 23</i>
<i>Ideas and Inspirations</i>	<i>- 24</i>
<i>Papercutters Trade Group</i>	<i>- 26</i>
<i>Transitions</i>	<i>- 28</i>

Front Cover: Untitled Collage of Lancaster, PA
© 2008 Gene Touts, cut from
The Lancaster Downtown Guide

Back Cover: Various cuts from the Yahoo trade group

Member Homework

- Autumn:** Pumpkins, squash, harvest,
cuts portraying humor, alphabet letters
- Winter:** Papercut illustrations of a favorite quote,
snow sports
- Spring:** Birds, mythical creatures
- Summer:** Summer sports, tropical rain forest

FIRSTCUT Deadlines

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

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

NOTE: We publish deadlines for the entire year to give members adequate time to plan for submissions.

Guild Business

Guild of American Papercutters General Meeting May 23, 2008 Lancaster Bible College, Lancaster, Pennsylvania

President Kathy Trexel Reed called the meeting to order. **Minutes** of the previous Board Meeting were not read as they had been approved and printed in the Spring 2008 FirstCut.

Membership: A report from Susan Hahn was read. There are 371 GAP members, including 24 international members.

Treasurer's Report: Darcy Walker reported total expenses Jan 1 - May 12: \$5,941.73
Net Income: \$27,447.37 (Collection bills are yet to be paid from this amount.)

FirstCut: Pat Stuntz gave us an update. She has taken over the publishing job of Angela Mohr. Pat took a computer software course, Publisher, to be able to do all layout work. This has resulted in a big cost savings. FirstCut will continue to be printed in black and white this year. Printing costs are approximately \$1150 per issue, including printing, envelopes and first class postage.

Pat requested that anyone who has taken pictures during Collection email the pictures to her to prepare a collage of the activities. Also, a request was made to send pictures of cuttings done in Collection workshops as well as a picture of yourself with a profile of your work for upcoming articles.

A request was made by Steve Woodberry to continue to publicize information on where members see papercuttings...museums, shows, installations, etc., so those living near may visit.

Website: Kathy Reed told us that the official GAP website is still being moderated by Andrew Meserole. Andrew would like some help with our site. He needs someone to feed him images or changes that are ready to go and help to keep the site updated. He also wants to find someone to handle the PayPal account. Currently 30 members pay their dues via PayPal.

OLD BUSINESS:

"Cutting For A Cause": Although "Cutting for a Cause" was previously suggested by some members and briefly discussed at Collection 2008, no one has volunteered to chair the project and keep it within guidelines required by our conditional 501c3 status. So for that reason, and because of other major guild developing projects, we will not include

"Cutting for a Cause" in our project schedule.

Laurel Arts – Somerset, PA: A Memorandum of Understanding will be produced to establish a permanent collection of papercuttings at the museum. Several Board members are working on this project.

NEW BUSINESS:

Traveling Shows:

Band Box: A new traveling exhibit, called "Plain and Fancy", will join the Bait Box and Shoe Box Exhibits. All members can contribute! Cuttings need to be sized to fit on an 8"x 8" rag mat with plastic sleeve. These small scale cuttings are perfect to display in glass cases and libraries welcome them. More information will be in the next FirstCut. The deadline is October 1. Debbie Baird suggested having a traveling exhibit in your area to encourage workshops/classes.

Sharon Schaich reported that the Lancaster Museum of Art was very pleased with the "Plain and Fancy" Exhibition. There were 55 pieces in the show and 11 were sold. The museum provided a very nice reception opening night.

Barbara Stoop was thanked for all her work in hanging the GAP Biltmore shows.

Anne Leslie reported there will be another Biltmore exhibition this winter (November-December) as well as a show at the DelRay Artisans Gallery, Alexandria, VA in December. Prepare now so we have enough work to hang 2 concurrent shows during the busy Christmas season. More information and a Call for Entries will be in the next FirstCut.

We learned from Ursula Kirchner that the German Guild is having organizational difficulty. Dick Harris asked that a letter be sent to Christa Weber wishing them well. Britta Kling will help.

Next Collection: A survey is in the Collection packets asking for suggestions for where and when the next Collection should be held and asking for volunteers. Sharon Schaich and Sandy Gilpin started working on the Lancaster gathering 6 months after San Antonio. A suggestion was made to have regional meetings during the years we don't have a national gathering.

Harris Award: Prior to the start of the General Meeting, the "GAP Harris Award" was presented to Bernie DuPlessis for his many years of work for GAP. The award was cut by Nancy Cook.

A motion to adjourn the meeting was made by Nancy Cook; seconded by Jan Neale.

Respectfully submitted,
Marie-Helene Grabman

Laurel Arts – GAP Partnership Moves Forward

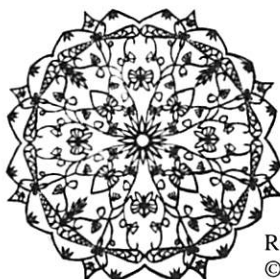
Over the past decade, Laurel Arts and the Guild of American Papercutters have been discussing the possibility of partnering to further the missions of both organizations. Last fall, both organizations agreed to take the next steps in this partnership by approving motions to formalize the relationship. Committees for each organization are developing information for a Memorandum of Understanding that will outline what each can bring to the partnership. The MoU will also outline what each organization expects to receive from the partnership. Marie Helene Grabman, Pat Stuntz, and Kathy Reed are GAP board members working on this MoU.

Last fall, the partners applied for and received \$2,000 in grant support from the Community Foundation of the Alleghenies. Grant funds have enabled the purchase of a scanner for GAP and two exhibit cases for displaying the Guild's artwork at Laurel Arts. Additional funds will be used to purchase archival supplies.

The two exhibit cases were installed in March at the Dressler Center. The first of these features papercuttings inspired by the poem *Trees* by Joyce Kilmer. The second displays the Bait Box Exhibit, which features papercuttings of aquatic creatures inspired by the exhibits at the Monterey Aquarium.

The Guild has established a centralized office here in Somerset. Kathy Reed, the current GAP President, is also a Board member for Laurel Arts. The Guild's bookkeeping, accounting, legal services, and mail are all centralized in Somerset. In addition to the exhibits at Laurel Arts, the Guild also is establishing a small, permanent collection of papercuttings as well as storing past issues of its newsletter and its archival files. The Guild has nearly 400 members from throughout the United States and fourteen additional countries.

Michael S. Knecht
Executive Director,
Laurel Arts



ROUND BUTTERFLIES
© 2008 Christine Smith

From Lancaster County, PA to ???

A CALL FOR COLLECTION 2010 SITE CONSIDERATIONS

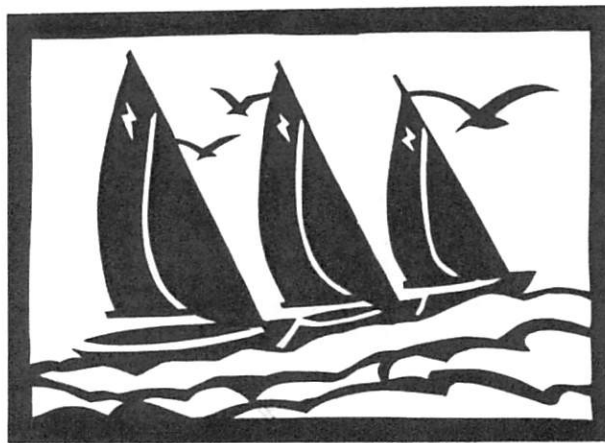
A committee of members will look at the features presented about lodging, food, and workshop/ meeting options and the relative costs, area attractions, and advantages.

Travel, accommodations and convenience for participation [eg. rooms, meals and meeting rooms at same location] at the site will help determine the first choice. Colleges and church conference centers are often quite suitable because of reasonable costs and ideal facilities.

On site volunteers for pre-arranging and coordinating Collection details will be an essential part of any submission.

Please submit your request to have a site considered for a 2010 Collection [or later] to Don Cook by Oct. 15, 2008.

Don Cook Email: dcook@chesapeake.net
5486 Wellington Drive
Trappe, MD 21673-1779



Edie Johnstone 2008

SAILING © 2008 Edie Johnstone
3 5/8 x 4 5/8, X-acto knife and scissors, black paper

Member Reminders

Exhibitions

"The Cutting Art"

Through the end of the year, 2008

The Landis Valley Museum

2451 Kissel Hill Rd., Lancaster, PA

This exhibit has work from private and museum collections, international and American paper artists, contemporary and antique pieces.

Miniature Traveling Shows:

The Band Box Exhibit

Deadline to submit your entries for this newest Traveling Show is October 1st.

See information on page 7.

The Bait Box and Show Box Exhibits

are temporarily housed at Laurel Arts, Somerset, PA, home of GAP's centralized national office.

Call for Entries: Two New Exhibits

Biltmore IV Exhibit

Deadline for Submissions:

October 20, 2008

Del Ray Artisans Exhibit

Deadline for Submissions:

November 12, 2008

(See information for both exhibits on pages 9.

Fall Quarter GAP Meeting

October 18, 2008

Don and Nancy Cook will host.

5486 Wellington Drive, Trappe, MD

11am

Attendees should bring a lunch.

Dessert and drinks will be provided.

Please RSVP by Oct. 15, 2008.

410 476 5068

Artist Susan Stewart will present a program on Collage and Paper Weaving. Susan is an Award Winning Paper Collage Artist. A member of The National Collage Society, and an artist who enjoys finding out what paper can be as an Art Form. She started the Collage group at the Academy Art Museum in Easton, it meets once a month and encourages the exploration of paper as an art medium.

Directions to the Fall Meeting at Don and Nancy Cook's

1. FROM THE SOUTH-Take RTE 95 north to RTE 495 N/E .Take RTE 495 to RTE 50 E towards Annapolis/Bay Bridge. Stay on RTE 50E across the bay bridge towards Ocean City /Easton [there will be a fork in the road that directs you to go right to stay on 50] . Stay on RTE 50 E through Easton shopping strip. As you leave this strip [about 5 lights] you will pass a Days Inn on your right. At the next light [Volvo dealer on the right] go left on Landing Neck Rd. Follow Landing Neck to Lloyd's Landing Rd. Go left on this Rd to Wellington Dr. We are the White house with pond at the intersection of Wellington and Danielle's Court. Entrance is on Danielle's Court.

2. FROM THE NORTH IF COMING FROM C PA- follow RTE 83 S to RTE 695 towards Baltimore. Follow 695 to RTE 97 S. Take 97 S to RTE 50 E [Annapolis/Bay Bridge] and follow directions from #1 above from there.

3. FROM THE NORTH NEAR PHILA- Take RTE 95 S to Exit 1A RTE 896 [Middletown Del] . Go E on 896 and follow this all the way S and E ,stay on it. It will change to RTE 301. Follow RTE 301 S to RTE 213 in MD. Take this exit and go L on 213 toward Easton/Wye Mills to RTE 50 E. Take 50 E towards Ocean City/Easton and use directions above from #1 from there.

4. FROM THE WEST- Take RTE 70 E to RTE 695 towards Baltimore. Follow RTE 695 to RTE 97 S Follow 97 S [towards Annapolis] to RTE 50E [Annapolis/ Bay Bridge]. Use directions from #1 above from there

YOU MAY GET BETTER DIRECTIONS AND TIMING FROM MAPQUEST
IT SHOULD TAKE YOU ABOUT 1 HR TO REACH DON AND NANCY'S HOUSE FROM ANNAPOLIS AT RTE 50
Telephone 410 476 5068

Error:

Please note that the zip code for GAP offices in Somerset, PA is **15501**. The zip code listed in the spring issue of FirstCut is incorrect.

BANDBOX EXHIBIT – “PLAIN & FANCY”

GAP members are invited to send papercuttings for a NEW miniature traveling exhibit to be known as “The Bandbox Exhibit”. “PLAIN & FANCY” is the theme.

Traditionally, a Bandbox was used in early America to store men’s starched collars; in Victorian times similar hat boxes were popular. This will become the third exhibit that travels shipped in a “box” to new exhibit sites: the first two are named “The Shoebox Exhibit” and “The Baitbox Exhibit”.

“PLAIN & FANCY” as a papercutting theme allows complete freedom for interpretation and encourages members to enjoy “contrasts” typical in our art form. (Originally a Broadway musical in the 1950’s, the plot depicts the contrasts of the Amish of Lancaster County, PA, with sophisticated New York city folk. “Young and Foolish” was a popular song from this show.) “PLAIN & FANCY” is also the title of the GAP

members’ exhibit which began in May at Lancaster Museum of Art and which will move to Collection 2008.

All of these mini-shows of members’ works are intended to be requested by members for exhibit in a community space near their homes, where they will be displayed in secure glass cases, such as in a library.

To participate:

1) **Design your papercutting to fit inside an 8” X 8” archival sleeve after it is mounted on 8” X 8” acid free mat board. These items were provided at Collection, or can be mailed to you.**

2) **By October 1, send yours to:**

Kathy Reed, 153 Black Bear Run, Berlin, PA 15530

(814-267-3183 rmreed@shol.com)

The joy OF Papercutting

A NEW GAP project is taking form during the coming year, and YOU are invited to participate. The goal of the project is to publish a collection of 50 ways to produce

papercuttings. And just like a cookbook, these will be presented as “recipes”, giving ingredients, tips, and step by step directions which are explained briefly in both words and drawings. There will even be a little Chef (named Pierre, of course) to call your attention to particular things.

We believe that this publication will be a helpful reference source for teaching and sharing papercutting with beginners. It will include multicultural traditions and contemporary variations of the art form. It *will* also reflect the diversity of our members’ papercuttings! During the year that this project comes together, Susan Throckmorton will be in charge of “nuts and bolts”; Kathy Reed will deal with the printing and assembling; Debbie Baird will organize the marketing aspects. You can contribute from your own experience and repertoire in the following ways:

1) Choose a favorite approach to papercutting that you would like to share. Carefully analyze your process from start to finish. Break this down into manageable steps that you can explain and even sketch. What materials/ ingredients do you need?

2) Organize this information, assuming that this lesson will help someone who is new to papercutting. Include: *Title*, Ingredients, steps given as text and illustrations. We will edit all recipes for consistency of presentation, but the more you can provide, the better. (We will get your approval before printing.)

3) Include your personal contact information too: Name, address, telephone number, e-mail.

4) By October 1, 2008, or as soon as possible, send by postal mail or scanned e-mail to:

Kathy Reed rmreed@shol.com
153 Black Bear Run
Berlin, PA 15530

Debbie Baird tilly376@mikrotec.com
3029 Stanford Drive
Lexington, Ky 40517

Susan Throckmorton throck@it.com.pl
ul.Chelmska 42/44 m 103A
00-725 Warsaw, Poland



Announcing Two New GAP Shows

For the 4th year in a row, GAP will be participating in the Biltmore Show which runs from November 3 through December 31, 2008, with the possibility of an extended date of March 15, 2009.

GAP was also accepted to participate in the Holiday Exhibit at the Del Ray Artisans Gallery in Alexandria, VA. This exhibit will overlap with our exhibit at the Biltmore, in Ashville, NC so we will need separate entries for this show. Del Ray pieces can later be combined with the Biltmore entries to go on to Pennsylvania in January. DRA members will also be exhibiting at this show. Marie Helene Grabman and Anne Leslie are members and will handle the required volunteering duties by hanging the exhibit and taking it down, as well as arranging for demos and possible workshops during the Gallery open days. Participants may send one to three pieces of artwork by November 12, 2008. Our show will open with a reception hosted by DRA open to the public and members on Friday, Dec. 12. This exhibit will also introduce the area's residents to the many forms of papercutting used by our members. At the end of the exhibit, it will be moved to Somerset, PA. ***Please be aware that the DRA requires a separate entry/waiver form to be submitted with the artwork.*** This is in addition to the Hold Harmless Form, which is GAP's form.

The artwork, forms, and checks for fees will be mailed to the coordinator of each show. Be sure to indicate the show on the memo line of the check. Further details may be found in the Call for Entries information on page 7.

Framing and Shipping Guidelines for Exhibitions

ELIGIBILITY: Open to all current GAP members with paid 2008 membership.

PRESENTATION: All pieces must be original paper cuttings. Many of our GAP exhibitions are hosted by museums and other prominent venues, so guidelines have been developed that will enhance our works' appeal and give our work the professional look the hosts and our public expect. (If the GAP members who unpack the works determine that a piece is not properly framed, the work will be returned to the artist.)

FRAMING: A frame should complement the size, color, and style of the artwork. Please use either quality wood or metal frames with well mitered corners. The "Golden Rule of Framing" says that if a picture frame is too small the picture loses significance. A frame should never cramp or crowd a picture and the frame should not dominate the work.

MATS: There is no magic formula for calculating the width of your mat borders. Three inches is considered "standard" in the framing business-or twice as large as the molding. The bottom line is to make your mat borders wide enough so that your picture is clearly separated from the edge of your frame. When in doubt - go wider. Since most papercuttings do not have mats over their edges [i.e. the cutting is positioned inside the mat "window"], a mat is used to keep the paper cutting from touching the glazing. The mat creates airspace. This airspace is extremely important because without it the paper would not be allowed to "breathe" and trapped moisture will deteriorate the paper. If you do not like the appearance of a top mat, use plastic "spacers" between the glazing and the back mat.

GLAZING: You **MUST** use acrylic glazing, **NO GLASS**, for all exhibition pictures. This will safeguard their transport and handling. Clear rather than non-glare Plexiglas allows the details of paper cuttings to be better seen. Of course plastic scratches over time and occasionally you may have to replace it over a traveling show's lifetime. **HOOKS:** Use D-ring hardware. No saw tooth or screw eye hooks! Where do framers place the D-ring? Generally they are placed 1/4 of the total distance down the height of the frame [1/3 of the distance for a heavy frame]. Quick Clip from Acorn Art Systems is also acceptable.

DUST COVERS: A dust cover, such as brown Kraft paper, is recommended on wood frames. This helps protect the work and also gives a professional look to the back of your work. A piece of foam core is a good backing for a metal frame.

SHIPPING: Wrap your picture in several layers of bubble wrap and tape it securely with "scotch magic tape" or a similar magic frosted type tape [so we can more easily unwrap the pieces and use the bubble wrap again for transporting work to future locations]. No packing tape, please. Do not use foam "peanuts". Place the picture in a sturdy, several ply, cardboard box that allows 2 to 3 inches on all sides and on the top and bottom. Fill this airspace with crushed newspapers.

INSURANCE: We recommend that you always insure your work.

Call for Entries

The Biltmore Show

November 3, 2008 to January 1, 2009

Deadline for Submissions: October 20, 2008

Entry Costs and Procedures:

- \$20 for the first piece and \$10 each for up to 3 additional pieces (*not to exceed 4 pieces total*)
- The return postage cost per piece. (*For return postage, determine out how much it costs to ship the pieces, add that amount to the registration fee, and mail check and paperwork in a separate envelope from artwork, if more convenient.*)
- Check **made payable to GAP with Biltmore Show on the memo line; include amount of return postage in check.**
- **The Hold Harmless Form** is now required by GAP. A copy of the form is on page 9.
- **Mail check, artwork and Hold Harmless Form to:**
Barbara Stoop, Westminster Presbyterian Church, 2310 Augusta Road, Greenville, SC 29605-1745

Size: No limits, but large pieces are hard to hang.

Theme: Open.

Label: Please include a label on the back of every piece with the title of the piece, your name and address, and the price [The Biltmore will keep a 30% commission on sales, so price your work accordingly].

Deadlines: Send ASAP (!!), but certainly ship so your work arrives by October 20 at the latest.

Eligibility: Open to all current GAP members with paid 2008 membership.

Presentation: All pieces must be original papercuttings. The framing guidelines are listed on page 6.

Questions: Contact Anne Leslie, Exhibit VP and Coordinator: Email: paperpaint@aol.com, or call 703-960-0095 or (cell) 703-395-5394.

Call for Entries

Del Ray Artisans Gallery

Nicholas A. Colasanto Center
2704 Mount Vernon Ave., Alexandria, VA 22301

“THE WORLD THROUGH THE BLADE
OF SCISSORS”

December 12 – January 4, 2008

Deadline for Submissions: November 12, 2008

Entry Costs and Procedures:

- Entries must be original, designed and cut by the artist.
- \$20 for the first piece and \$10 each for up to 2 additional pieces (*not to exceed 3 pieces total*)
- The return postage cost per piece. (*For return postage, determine out how much it costs to ship the pieces, add that amount to the registration fee, and mail check and paperwork in a separate envelope from artwork, if more convenient.*)
- Check **made payable to GAP with DelRay show on the memo line; include amount of return postage in check.**
- The Hold Harmless Form is now required by GAP. A copy of the form is on page 9.
- Del Ray also requires the signed waiver form on page 8.
- **Mail check, artwork, Del Ray Artisan Entry Form and Hold Harmless Form to:**
Marie Helene Grabman, 5862 Governor's Hill Drive, Alexandria, VA 22310

Size: Suggested size: larger than 12x12 inches, but no larger than 20x24 inches. Please note framing standards on page 6.

Labeling: Mark the piece on the back with Title, Artist's Name and Address, Phone, Email, Size, Price (or Value if NFS). Del Ray Artisans will take a 20% commission.

Questions: Contact Anne Leslie, Exhibit VP and Coordinator: Email: paperpaint@aol.com, or call 703-960-0095 or (cell) 703-395-5394

Summary of Del Ray Artisans Rules

1. Generally, exhibitors or their representatives participate with gallery sitting or other duties. ***However, for out-of-town exhibitors, the Gallery sitting requirement is waived.***
2. All work must remain in the Gallery for the duration of the show. Purchasers may pick up purchased items at the close of the show.
3. All arrangements for works sold are the responsibility of the *artist's local representative*. Artists' *representatives* are responsible for drop-off and pick-up arrangements as well as delivery of sold artwork. Marie-Helene Grabman and Anne Leslie are GAP local representatives.
4. Neither the Del Ray Artisans nor the City of Alexandria can be held liable for any damage or loss. Insurance for artwork is the responsibility of the exhibiting artist.
5. Permission to photograph any work for publicity purposes is considered granted unless otherwise stated in writing by the artist.

Entries cannot be accepted without the DRA waiver immediately below, signed by the exhibiting artist.

DRA Waiver:

I hereby release the Del Ray Artisans, the Officers, the Board of Directors, and the City of Alexandria from any responsibility or personal liability to me for any damage, claims, or loss in connection with this show.

I have read and agree to abide by the policies and conditions set forth in this Call for Entry.

Signed _____ date _____

ENTRY FORM – THE WORLD THROUGH THE BLADE OF SCISSORS

Send to Marie Helene Grabman, 5862 Governor's Hill Drive, Alexandria, VA 22310

NAME _____ EMAIL _____

ADDRESS _____ PHONE _____

CITY _____ STATE _____ ZIP _____

INVENTORY INFO

TITLE _____ SIZE _____

MEDIUM _____ SALE PRICE _____ VALUE _____

Signature _____

Guild of American Papercutters

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



RESPONSIBILITY FOR THE LOSS OR DAMAGE OF ARTWORK WHILE IN GUILD SPONSORED EXHIBITIONS

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

I affirm that the following works are my own personal design.

Artist's Name _____
Address _____

Telephone _____ Email _____

	Title of Work*	Dimensions	Price
1.	_____	_____ in. x _____ in.	\$ _____
2.	_____	_____ in. x _____ in.	\$ _____
3.	_____	_____ in. x _____ in.	\$ _____

*Some venues limit the number of pieces per show. Please check for quantity limitations.

Artist's Signature _____ Date _____

Please send the above signed agreement to the Guild contact person identified on the
"Call for Entries Form" for each show.

Member Commentary

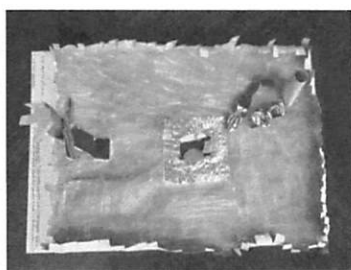
All in the Family, Episode Two:

Ed. Note: Since printing the article "All in the Family" in the spring issue of FirstCut, we have found that budding family papercut artists are "blooming" all over the place!

Nancy Cook sent a copy of the picture of the Mother's Day gift her granddaughter gave to her mother, Susan, who is Don and Nancy's daughter. Granddaughter Fiona is 10 and loves working with paper. In the picture her papercut is in the bucket of flowers her preschool-age sister, Quinley, painted.



In addition, granddaughter Sara, age 8, created the paper sculpture, ANT'S PICNIC", below:



Faye and Bernie DuPlessis sent in the following papercut of a lion, cut by their granddaughter, Sadie, age six.



Catherine Winkler writes about the role of modern women and how she interprets that role in her work: "I am always impressed by women and the challenges they have faced during their lives. When I work on a cutting, I love the idea of using a story, or a person and always work around a very specific theme."



WOMEN'S LIBERATION © 2008 Catherine Winkler

From Sandy Gilpin:

Three GAP members made the Early American Life magazine's Directory of Traditional American Crafts list for 2008: Marie-Helene Grabman, Jan Zimmerman, and Kim Frey. Congratulations!

From Susan Hahn:

I cut these while performing in our community production of Oliver! last year...The tavern wench is me and 'Cap'n Jack' was Peter Greene, my acting partner.. The originals of these are about 2 inches in length...cut from 20# paper and hand painted.



Dorene Rhoads is making available a movie she made of Collection. If you are interested in seeing it, contact her at dorene_rhoads@mac.com.

From Dianne Peterson, who participated in Trudy Kauffman's workshop at Collection:

I am partly German and grew up in a Norwegian community of Decorah, Iowa. I married a full blooded Norwegian and we participate in a number of Sons of Norway activities including folk dancing and *rosemaling*. You may understand then why it appealed to me to gain knowledge of and participate in an activity that connects me to the German culture, also. So, I chose to make a *haus segen* "God Bless our Home".

My design included two cardinals, flowers, and a heart enclosing the *haus segen*. The next step was to cut the design out of the paper. Trudy was a helpful and encouraging instructor to all. She moved from one side of the room to the other answering questions. The last step was the painting step. I used red, yellow and blue gouache paints {They are brighter than watercolor}. This step I did not finish until I arrived home. Now, I am enjoying my completed project. Trudy, thank you for sharing this activity with us at GAP.



From Katrina Benneck:

When a group of papercutters came together in New York (2000) at Beatrice Coron's home, Kathy Reed showed us some of her creations. I liked them a lot and later my students enjoyed the little June bugs. I thought you could use this simple and effective cut for FirstCut. Kathy impressed me this year, too, with her folded postcards.

Collection 2008 was a joy, meeting old friends and making new ones, and learning a lot. Thank you.

Design for a June bug

1. Cut the June bug out of red paper.

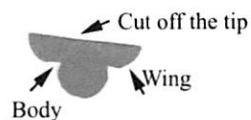
2. Fold the design in half.

3. Fold the wings down. Cut off the tip.

4. Glue the bug on a card.

5. Using a black, fine point marker draw the feet, head, and the dots on the wings.

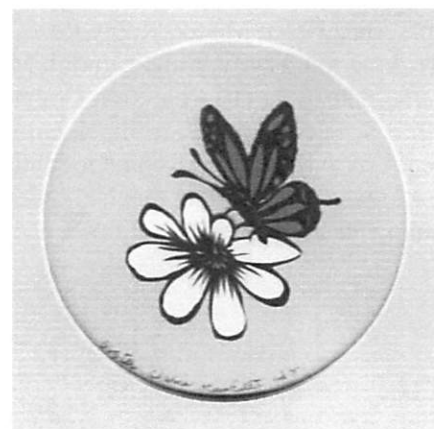
6. Leave the wings loose.



BUTTERFLY © 2008 Christine Smith



Untitled © 2008 Britta Kling



Untitled © 2008 Sr. Clarice Steinfeldt, SDS

Guild Teamwork Coordinates COLLECTION

By Kathy Trexel Reed

Many months of planning prepared the way for the successful series of Collection activities. Co-Chairpersons Sharon Schaich and Sandy Gilpin, and Committee Members Marie Helene Grabman, Don Cook, Sukey Harris, Lynn Askew, Judith Meyers, Patty Kile, Kathy Reed, and Trudy Kaufman all contributed to the organizational details that made it happen. Individual workshops, evening presentations, and side trips followed one after the other, with a special Saturday morning "Paper Caper" open to the public.

"Paper Caper" demonstrations and hands-on participation were located in the Landis Valley Yellow Barn and were organized by GAP Vice-President Trudy Kauffman.

Festive paper art forms were suspended above many artists, and tables were crowded with busy hands and earnest participants bent over projects taking form. Occasional whimsical flute tunes by Robin Goodfellow wafted through the busy room where bookmarkers, banners, silhouette profiles, scissor cuttings, calligraphy, Polish Wycinanki, Chinese papercuttings, origami, quilling, old traditions and new paper surprises were taking shape. Claudia Hopf autographed her recent book, *Papercutting: Tips, Tools, and Techniques for Learning the Craft*. It was a smorgasbord of paper arts!

Artists and volunteers for this Paper Caper included: Joan Sulecki, Marie Helene Grabman, Carolyn Guest, Sister Clarice Steinfeldt, Kim Frey, Pat Stuntz, Faye DuPlessis, Anne Leslie, Sandy Gilpin, Claudia Hopf, Alice Helen Masek, Kathy Reed, Sue Throckmorton, Darcy Walker, Judith Meyers, Jan Zimmerman, Sukey Harris, Ruth Grabner, Debbie Baird, Sharon Schaich, Florine Strimmel, Brita Kling, Mr. Chen, Trudy Kauffman, Robin Goodfellow, Nancy Cook, Joyce Yarborough, Sue Neff, Gene Toutsu, Marcia Egan, Ester Shilo, Zipora Ne'eman, Lynn Askew.



Sr. Clarice demonstrates a cutting at the Paper Caper.

Collection Field Trip to Landis Valley Museum, "The Cutting Art"

By Sharon Schaich

Since the focus of Collection 2008 was the German/Swiss roots of papercutting in America, our field trip on Thursday afternoon took us to Landis Valley Museum, an open air museum with over 20 buildings near Lancaster Pennsylvania. Landis Valley Museum focuses on rural German life between 1750 and 1940 and has a large collection of artifacts in the decorative arts field. Our members were shown the new Collection Galleries by Curator Bruce Bomberger and Preparator Donna Horst and were given free rein to stroll through the display areas, which are normally not open to the public. We were shown state of the art storage areas and works on paper exemplifying many forms of fraktur, calligraphy, tokens of affection, etc.



The Landis Valley collection of scherenschnitte was on display in the Visitor Center Gallery along with pieces borrowed from other Pennsylvania museums and private collections. This exhibit, "The Cutting Art", came about as a result of GAP's decision to hold Collection 2008 in Lancaster and to focus on the museum and its collection of cut paper. Dr. Irwin Richman, a researcher on Landis Valley's staff, Bomberger and Horst headed a committee (including GAP member Sharon Schaich) which began working a year or so earlier to begin the borrowing process. The museum held a lovely opening reception on May 2 and many of the owners of the one hundred-plus pieces in the exhibit were in attendance. The exhibit was funded by The Shelley Pennsylvania German Heritage Fund of Schwab Charitable Fund, as well as other private sources, including The Guild of American Papercutters. "The Cutting Art" runs through December 31, 2008.



One of the historic buildings at Landis Valley Museum.
All photos on this page by Hyman Cooper

Plain and Fancy: Collection 2008 Overview

By Kathy Trexel Reed

Guild of American Papercutters members from 23 states and 5 other countries gathered May 21-25, 2008, in Lancaster County, PA, to celebrate GAP's 20th anniversary as a Guild, to experience motivating workshops, and to learn about the origins of papercutting in America. They brought scissors, exacto knives, and obvious enthusiasm. Most individuals were attending a Collection event for the first time.

Because historic examples of PA German Scherenschnitte traditions dating as early as the 18th century are well represented in the Lancaster area museums, attendees visited Lancaster City's Quilt and Textile Museum, the Cultural History Museum, and The Farmers Market., as well as the Landis Valley Museum and Visitor Center, where a curated exhibit of scherenschnitte from private collections and other museums was mounted for our convention,. This exhibit will continue for visitors through December 31.

A popular mingling place was the dormitory lobby where collection attendees hung examples of their own papercuttings on exhibition panels along with those pieces brought from the earlier April 5 – May 5 "Plain and Fancy Exhibit" at Lancaster Museum.

The 105 participants experienced new paper art approaches in several workshop sessions. Informative evening presentations were also given each day.

Throughout the event, a silent auction table in the dining facility was a busy "shopping" site, as members hopefully raised previous bids to acquire donated books, cuttings, and publications. All proceeds were deposited in the GAP treasury.

A Round Table Forum announced the possibilities of a new "how-to" publication called "The Joy of Papercutting – Old Traditions, New Recipes", which will feature members' favorite papercutting approaches. A General Meeting also allowed time for sharing business items as printed in the minutes of this issue.



Photo by Hyman Cooper

See details for another new mini traveling exhibit "Plain and Fancy" which will travel in an old fashioned "Bandbox". See the guidelines and details in this *FirstCut* issue for submitting your own ideas for both projects on page 5 .

The guild honored Bernie DuPlessis with the Harris Award for his many years of service in the areas of finance, IRS forms, and tax exempt status.



Bernie DuPlessis shows off his Harris Award which was designed and cut by Nancy Cook.

Photo by Patty Kile

A Pa German picnic at Landis Valley's Yellow Barn introduced many members to some new tastes like Cracker Pudding and Shoo Fly Pie.

On the final evening, the diverse schedule included a Valentine Friendship Exchange among attendees. Through these days of broadening the love of cut paper, and celebrating the foundation and progress of our guild, new friendships were forged from the fellowship. New voices were heard as members worked and played together. The GAP mission invited new perspectives. What better reasons to continue the tradition of Collection!



Trudy Kauffman poses in front of the Yellow Barn where the Paper Caper and PA German style dinner took place.

Workshops

Susan Throckmorton's Leluje class was a sit-on-the-edge-of-the-chair to not miss anything sort of affair. She shared a bit of Polish paper cutting history and told us how to pronounce leluje. (Like allelujah, without the initial "A")

This is the traditional "Tree of Life" form from the Kurpie district of Poland. She showed us how to cut the outside "crown", the inside and the base with birds or animals. The booklet she created for each of us students included a beautiful full page leluje, a map of Poland showing the Kurpie district, costumed people of Kurpie and lots of illustrated directions for cutting lelujes from the easiest beginnings to more complicated variations.

The most ornate patterns of borders around the crowns suddenly lost their mystery and became do-able in a series of well defined steps. Roosters became unintimidating and the whole new form became cut-able, do-able, and definitely habit forming!

Robin Goodfellow

How did we like the class? Here are a few comments from participants:

"Great, I'm a first timer - very clear instructions," said Gill Hague from London, England. Linda Miller from NC commented, "Stress-free, well taught and challenging our imaginations." Jan Zimmerman from PA found the class "very interesting, with good handouts and very useful techniques, and it was FUN!"

And what did our teacher think? "Nice results - it's always gratifying for the teacher" as she held up various cuttings of the class. Thanks, Sue, for just a "super" class!

Sister Clarice Steinfeldt, SDS

Zipora Ne'eman's workshop on "A Unique Approach to Teaching Large Classes" started our session with an admission that she does not like to provide patterns to beginners, even partial ones, if there is plenty of time to get a beginner started, defining their own shape. However, when there is quite limited time, a good way to get folks started is to offer a pattern with a basic shape with spaces in the outline so interior and some exterior elements can be added, connected into the primary structure. She also draws in a small part of the image (like a bird in the heart design she passed out to us) to help folks over the first little hump of confidence. She passed out the designs to us on two sheets of paper folded in half together, so as we cut, there would be two copies of our work. In her classes with children, she keeps one copy of their work to share in another setting (like in their classroom or on the wall of a shelter) and the child can take a copy home.

I was amazed, as the GAP cutters started to work on the hearts, at the variety of designs that came out of the exercise. To give people a little structure to overcome their shyness can support creativity and the discovery of talent!!!

Zipora has used similar approaches in an ascending scale of challenge with thousands of people in Jerusalem, in Haifa bomb shelters, in Boston and other cities in the USA, and in Europe, and has facilitated both the enjoyment of traditional Jewish cutting and the discovery of talented artists. Perhaps some GAP

members who took Zipora's workshop will be able to use this approach to enable some new cutters in our home towns!

Alice Helen Masek



Dena Levie and Zipora Ne'eman at Zipora's Workshop.
Photo by Patty Kile

Carolyn Guest's workshop entitled "Plan and Cut Polish Wycinanki" inspired multicolor stars" was informative and fun. Each participant received a folder of helpful, illustrated suggestions, many sheets of colored papers to use as background star cuttings, plus an envelope of smaller contrasting papers to cut into shapes to decorate the cut stars. Carolyn demonstrated using sheep shears, but I think all of us used various types of regular scissors or knives to cut our designs. The stars themselves are created by folding a large square piece of paper into quarters, sixths, eighths - or whatever - and cutting decoratively mostly into the edges of the folded paper. A great variety of star styles resulted. Then we were instructed to cut and paste smaller colored papers onto the larger design resulting in

an even greater variety. Many of us, myself included, did not finish our stars in the time allotted. Some finished after class, and I finished mine at home. This is a project that can be picked up and worked on in one or many sittings.

Phyllis Davidson



Carolyn Guest demonstrating papercutting with sheep shears.
Photo by Patty Kile

Kathy Reed's Pop-up and 3-D Workshop

was an adventure in precision cutting and folding to achieve pop-up and sculptural structures that could be used as the basis for a wide variety of works in paper. Kathy began with some basic foundation cuts and folds such as the single rectangle pop-up. The class proceeded to more complex groupings of cuts that produced a pop-up that challenged even the most advanced cutter. These initial explorations culminated in the production of a mask using angled as well as straight cuts. Finally, Kathy provided the class with resources for further reading as well as a glossary of fold types, complete with diagrams. This was an enjoyable workshop that provided something challenging for all levels!

Pat Stuntz



Kathy Reed demonstrates a pop-up flower at her workshop.

Photo by Pat Stuntz

Robin Goodfellow's workshop on Black and White challenged my creativity in new ways, starting with a small rectangle of black paper, we were asked to cut a shape from the edge; we glued the cut-out piece next to the void, and instantly had a striking design. Next we flipped the cut-out piece. Then cut pieces out of both edges. We went on to more elaborate designs: reflected, mirrored, stretched, and inspired by all the others in the class, our creativity went wild. Robin provided each attendee with a copy of her small 30-page instruction book *In and Out: Adventuresome Black and White* which she published in 2001. If you didn't get to attend the workshop, get a copy of *In and Out*, and amaze yourself with the striking designs you can create.

Note from the Bibliophile, Steve Woodbury
'Notan' is a Japanese word meaning dark/light. But more specifically, the principle refers to "the interaction between positive (light) and negative (dark) space." Notan is behind much of what we did in Robin's Black and White workshop. A more extended introduction can be found in the book Notan: The Dark-Light Principle of Design, by Dorr Bothwell and Marlys Mayfield. Originally published in 1968, it was reprinted by Dover in 1991 [ISBN 0-486-26856-X]. It is still in print, and available from Amazon.com.

Providing spiral bound booklets, *In and Out – Adventuresome Black and White*, and the necessary white and black Eclipse Astro Bright papers from which to work, Robin challenged participants to see both the positive and negative shapes in designs.

"Experiment, experiment, experiment", Robin reminded us as our cuts became more complex and involved all sides of the black rectangles. Mirror reversals and non-symmetric reversals, human forms, swapping pieces of same size from one side to the other, reflections, stretching and twisting and pulling black shapes apart... What fun and what unique surprises with each variation!

Kathy Reed

We climbed the Chapel stairs at LBC and were welcomed to **Gene Touts's Classroom!**

It was bright, and airy, and many of Gene's prize winning collages were on display. We sat down and took a breath. She shared her history as a Teacher in Virginia, and her love for the art of papercutting and collage. Years ago a Polish Papercutting Workshop had attracted her attention. She loved it! Today she often puts her collages in a round format with a black rim. Gene has been a member of GAP since 2002. Her husband encourages her to enjoy retirement doing what she loves... teaching, papercutting and collage! Gene provided us with an exciting array of textured and colored papers. The papers, glue, and scissors were all ready for us to try to create a quick collage.

Dorene Rhoads

I signed up for **Trudy Kauffman's workshop entitled "Haus Segen"** and I am really glad I did. A *haus segen* is a house blessing. To explain it in the best way Claudia Hopf's new book PAPERCUTTING tells about The Pennsylvania Dutch of the Reformed and Lutheran faiths who produced a variety of documents, which were embellished with beautiful cuts. Trudy challenged us to get started right away to make a blessing that was personal to us. (See the results of Dianne's efforts in Member Commentary.)

Dianne Peterson

Trudy's two sample patterns were a heart & dove, and a steep-roofed house with trees with space for a one-phrase blessing, such as "The road to a friend's house is never long" or more traditionally, "The blessing of God crowns this house."

To create our own designs, participants were audibly delighted to receive Trudy's one page summary of Pennsylvania Dutch symbols and their meanings, such as baby birds, oak leaves, the *distelfink*, 4-legged animals, baskets, 8-point stars, and (of course) tulips. Another design consideration was the light/dark

ratio, as we needed to leave sufficient space for color embellishment.

Trudy warned us to do the calligraphy first, so that mistakes would not spoil a cutting, and showed us how to use a light box to center the phrases and space the letters on the large yet-to-be-cut paper.

The class especially wanted to learn more about applying watercolor to their cuttings. Trudy demonstrated for small groups of us at a time, showing how she selects 3 - 5 colors, then mixes in a dab of color X into each one – thereby unifying her palette. She brushes on just a wash of color here, a thin line or spot of solid color there, preferring to keep it understated so that the cutting design remains prominent. We left with our efforts in hand, happy to have spent an hour adding color and blessing to our day.
Jenny Beer

Sukey Harris and Lynn Askew teamed together to teach a workshop on **Puzzle Purses and German Folded Stars**. The class divided into two groups, and immediately went to work folding paper! Sukey showed her half of the class how to make Puzzle Purses, which were used as Valentines or tokens of remembrance. To make a Puzzle Purse, a square sheet of paper is folded diagonally and then into a grid of nine squares. Each fold is refolded in the opposite direction so the paper will bend easily either way. The paper is then opened flat, the corners are pinched, and with a bit of twisting and pushing, the purse seems to magically fold upon itself! The four remaining points are tucked in to close the purse. Sukey had many examples of Puzzle Purses... some were photocopies of antique ones, and some she had made herself... all filled with verses, drawings, and tiny tokens of affection.

Lynn, along with helpers Harry Mertz and Chris Frey, taught the other half of the class how to fold German Stars, which make beautiful ornaments and gifts. The stars are folded from four long strips of paper, with 8 flat points around the outer edges, and four three-dimensional points on each side. Lynn had the participants use four different colors of paper, which was helpful for instructional purposes, but also made a very bright and pretty star. German stars are often dipped in wax and glitter to add a little sparkle.

The class was so involved with their tasks that we nearly forgot to switch so we could learn the other project! However, participants could be seen teaching other GAP members how to make both projects throughout the remainder of Collection 2008!

Kim Frey

The intent of **Alice Helen Masek's Design Principles and Drawing Techniques for Large Scale Group Papercuttings** workshop was to share techniques for direct, large scale drawing of designs, and the first question was "Do you do a smaller sketch first, and enlarge it?" So Alice Helen shared her approach to large designs, by doing a smaller scale (say, two inches to a foot) layout drawing (placement only, no detail) and folding it in half and in half again to define a loose grid so for example, a human figure could be drawn in accurate proportions even if 16 feet tall. If the piece is wide as well as tall, the folding would go in both directions (vertical and horizontal.) Lines faintly pencilled on the large paper mark out the halves and quarters so the parts of the sketch that cross those lines can be correctly placed in the large design. Use of a pencil on the end of a stick helps the artist keep a better sense of the whole piece of paper, as viewed from standing instead of kneeling position, allowing flowing guidelines for the basic elements of the design. Later detail can be filled in and those guidelines erased ("Magic Rub" erasers are wonderful) with the original directional flow caught in the design (such as branches or wing feathers.) If a piece will be freely hung, supporting itself from a dowel pocket across the top, vertical support must be maintained each 6 to 8 inches. We looked at some samples of patterns to see how vertical support had been built into the rendering of a flowing river by breaking the line with clumps of trees. For Alice Helen, the detail comes flowing out as she sketches large scale lying on her stomach on the big paper on the floor. The final step of drawing is the "articulation" of what must be cut away or partially released so the design can be cut from paper by a group. Parts to be removed can be marked with an "X" to help beginning cutters. Fortunately, most GAP members have the gift of positive-negative vision, so are a step ahead! Darcy Walker enlarged one of her bookmark dragons to great effect. If anyone is enabled to do their art in a

new way to be cut by groups, the workshop's goal will have been achieved. And yes, it is always OK to enlarge things at a copy store or architects blueprint shop if you prefer!



Alice Helen Masek demonstrates focused concentration abilities as a workshop participant.

Photo by Patty Kile

Presentations

Dena Levie's presentation about Judaic Papercuts on Thursday morning revealed the wide variety of designs she creates for her clients. She has been creating Judaic papercuts for many years and has completed hundreds of pieces. She enjoys working with clients to create personalized, one of a kind artwork. Each piece is intricately cut from one piece of paper. The artwork usually encompasses names in Hebrew and/or English as well as important symbols relevant to the client's life. The backgrounds can be hand painted in a color chosen by the client. Everything in the cutting has a meaning, and each becomes a treasure for the recipient.

Dena's presentation showed a sampling of some of her works. In addition, she has created numerous baby announcements, bar/bat mitzvah logos and wedding invitations. Papercutting has a long history in the Judaic tradition, and Dena's approach was to give us a better understanding of the art form.

Patty Kile

Our Friday evening presentation by internationally acclaimed papercutting artist, **Beatrice Coron, From Papercutting to Public Art**, was truly inspiring! Beatrice was born in Lyon, France but has made New York City her home and studio since 1984. Beatrice describes herself as a silhouette papercutting artist – but her work is so much more! She creates books, book covers, stage-bill programs, animations, scrolls, and of course, paper cuts – some 9 yards long! Many of her original Tyvek cuttings are then fabricated in aluminum and stainless steel for public art installations. Beatrice showed us a power point presentation of some of her public and private commissioned works found in cities across the US and France. Her talk gave us insights on how an artist enters competitions to design and create public art. Beatrice – the Guild is so proud to have you as a member!

Marie-Helene Grabman



Beatrice Coron wears her tyvek "paper" jacket at her presentation.

Photo by Dorene Rhoads

Claudia Hopf's evening presentation to Collection attendees shared the influences and milestones of her highly successful involvement with papercutting. She shared examples of her own work as well as papercuttings from her personal collection which have marked her personal journey with the art form, and which preceded her latest book, **PAPERCUTTING, Tips, Tools, and Techniques for Learning the Craft**, published by Stackpole Books.

Claudia's earliest association with Landis Valley, when her husband Carroll was Curator of Collections, introduced her to a historical birth certificate, PA German Fraktur style, and that ignited her interest in producing and researching papercuttings. As her deepening interest in subsequent years refined her art, it also immersed her in writing and speaking about it. Claudia became a respected source of scherenschnitte articles for national art and historical magazine publications. Her writings, lectures and workshops at

national museum centers, premier art schools, and public school in-service days all helped spread the popularity and techniques of papercutting, so that it is now recognized as an acceptable, serious art form.

Kathy Reed



Claudia Hopf gives her presentation Friday evening. Photo by Patty Kile

Following a delicious and delightful Pennsylvania Dutch Dinner in the Landis Valley Museum's Yellow Barn we gathered in the Auditorium. **Dr. and Mrs. Robert Kline** shared some slides and the history of *Fraktur* and *Taufshein*. Fraktur and Taufshein, Pennsylvania German naive art forms, are rooted in family, folk art and American values. 'Fraktur,' the word, comes from the Latin word meaning 'broken', or our word 'fracture.' Gothic and Old English lettering is angular and appears to be broken in the middle of each letter. Each Fraktur is a blend of text and art. Some fraktur include cutwork or scherenschnitte. There were many purposes for fraktur. Schoolmasters would create them as a teaching tool, or for good students, as a reward for good work. Some were Bookmarks. House Blessings (Haussegen) were popular. Taufshein (the birth and baptism certificate) is the most popular form of fraktur. Most fraktur is a family record of a special

event. The art was made with pen, ink watercolor, and pinpricks. The tulip was the most popular flower design. The Cross-Legged Angel was another design. The green Carolina parakeet, the turkey, and the Bald Eagle were often included. Imaginative design was welcome. They are personal and meant to be enjoyed and displayed at home. Though most were created for German-American families in the second half of the Eighteenth Century and throughout the Nineteenth Century, they are still created today.

Dorene Rhoads

Steven Woodbury's presentation, Is It Cut by Hand or Technology, was very interesting and informative. He discussed the diagnostic features of a hand-cut papercutting, German die cuts, and laser cuttings. German die cuts, intended to imitate scherenschnitte, were sold in the 1920s and 1930s. They featured landscapes, forest scenes, and ladies in fancy dresses. The 1920 die cuts are more finely cut than the 1930 die cuts. Catalogs, for ordering die cuts, were available with a code number assigned to each design and some designs had a signature, acknowledging the artist. Die cuts were presented in sheet form with connecting bridges between the die cuts. The edges of a die cut are rounded and some have shiny rounded edges. Sometimes little pieces remained in the die cut when the cut was not complete. A hand cut piece exhibits sharp points on inside and outside cuts. A hand cut piece can also exhibit overcuts. Now, a laser can cut the design almost like a scissors cuts paper. Ted Noas, whose cards are featured in museum catalogs, uses a knife blade method. He inserts a knife blade into a woodblock, which is then placed in a printing press. The pressure of the press forces the blade through the card stock paper. A clean cut rather than a punched cut is achieved. Steven had examples for us to examine to see if we could identify whether they were hand cut, die cuts, or laser cut.

Sandy Gilpin

Sukey Harris, founder, past officer, past GAP editor, "Jill of all skills" entertained the GAP group on Wednesday evening with tales of growing up in a Pennsylvania German household in Central Pennsylvania. With husband, Dick's attention to the computer, Sukey shared precious photos of her extended family - parents, four children and grandchildren. Sukey donned her innovative cardboard hat to demonstrate another use for cardboard and seed packets!

In 1979 Sukey had noticed a run-down log house on the Main Street of Annville in Lebanon County. She approached the real estate agent about its price and availability. The agent was shocked when Sukey agreed

to buy it. Sukey could see beyond the ill designed additions, the non fitting doors and windows, the lack of modern plumbing. Sukey showed the evolution of her log house studio from a shambles into an authentically restored pre-Revolutionary dwelling. She told of working and selling her fraktur-influenced papercuttings to pay for the restoration, searching for old treasures to fill the home with appropriate antiques. Just as the log cabin was completed, disaster struck: a truck plowed into the front of the building. Having been at the site my first reaction was, "How could this ever happen?" but happen it did, and the cabin had to again be repaired. Sukey has used the site as a studio creating imaginative folk designs complete with tramp art style frames which she also makes. When the weather becomes too cold for her studio in the log house she returns to her house for the winter months. The log cabin has seen many joyful parties using the large walk in fireplace as the cooking source.

Nancy Cook



Pennsylvania "belle" Sukey Harris dons her wonderful paper hat as she gives her presentation.

Photo by Pat Stuntz

After three and a half days of snipping, folding, pasting and finding new ways to development our craft and discovering the charms of Lancaster, PA, it was time to check out on Sunday morning. Some of us elected to stay another day and found our way to the Annville log cabin of Sukey and Dick Harris. After visiting awhile, the living room became packed with Guild members. Someone started a sing-a-long. Everyone joined in hymns, folk songs, and "Amazing Grace" in wonderful harmony. Then Christian and Hebrew prayers were offered for wellness and safe return. Camaraderie was everywhere! Soon we all headed for our destinations, taking with us the warm closeness of our paper-cutting friends from all over the globe.

Betty Guzniczak

Our sincere thanks go to Sharon Schaich and Sandy Gilpin for coordinating this wonderful event!



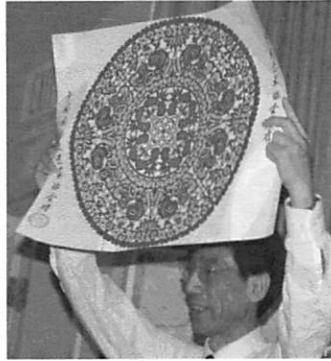
A Chinese Delegation Comes to Collection

By Alice Helen Masek

GAP takes note of three special attendees at Collection. We were honored to have them in our midst.

Mr Chen is a professor of Folk Arts at the University of Nanjing, but also a highly energetic and enthusiastic promoter of Folk Arts in China (among them Papercutting, Shadow Puppetry, and the traditional Chinese Folk Opera). GAP members first met him as they attended the 2nd and 3rd International Festivals of the Art of Papercutting in 2006 and 2007, and through translators our communication was intense. His eager interest in the papercutting styles of America shone through, and Alice Helen Masek and Jupi Das invited Mr Chen to attend our Collection 2008. What a joy that he was able to attend! Because many who were having a difficult time understanding his intensity discovered, as we had in China, that above all, Mr. Chen has a generous heart and is the consummate gentleman.

Mr. Chen has extended an invitation to GAP members for a month in China in 2009, which would include classes on Papercutting (Chinese styles from various provinces) attending the 5th International Festival of the Art of Papercutting, and some travel in the southeastern part of China. For more information interested members may contact Marie-Helene Grabman at scissorcutter@yahoo.com.



Photo, left: Mr Chen
Photo by Hyman Cooper

Ms. Duan is also a professor of folk art in the Shanxi province town of Taiyuan in central China. She was a delighted participant in every class she attended (sometimes two in one session) and an eager cutter everywhere she was. I saw her "cutting up" at the fountain lunch in Lancaster, at the "Paper Capers", and in the homes of Dena Levie and Jupi Das as we visited them after the Collection. Whether cutting with a knife on my designs or using scissors on her own, she was full of joy.

Photo, right:
Jing and Ms. Duan
Photo by Patty Kile.



After her return to China, Mrs Duan sent me photos of her time here, including one with Mike Masek in the short back door of Sukey Harris's little log cabin.

Both Mr Chen and Ms Duan expressed their gratitude for the hospitality of GAP and its members. They hope to arrange opportunities for American cutters to be hosted in the homes of Chinese cutters as well, in the future

Liang Jing ("Jing", the translator who accompanied Mr. Chen and Ms. Duan on their days with us) is a graduate student of physics working towards her PhD. at Penn State University. She comes from the same area of China as Ms. Duan, and since Jing's mother is a teacher of English, she learned English quite well while growing up in China! She was an excellent companion for Mr. Chen and Ms. Duan in their travels, and her gift of two languages was a great blessing. Jing did her undergraduate study in China, and is able to come to America for her graduate work. While she was with us, she discovered she likes to cut paper! She is living in college housing in the PA town of State College, is working as a teaching assistant this summer, and will be starting her intense graduate study work this some snowboarding in California over a winter break, and if PA GAP members might be interested in hosting her for a break, she may welcome some "home away from home" experiences. You can get Jing's contact information from Alice Helen Masek at e-mail: alicehelen@juno.com.



Group photo by Hyman Cooper

International Papercutting Festival in China

By Marie-Helene Grabman

We have received an invitation from Mr. Chen Jing, President of the Association of Folk Artists in Nanjing, China, inviting us to attend the the 5th International Papercutting Festival next year. Susan Throckmorton, Joyce Yarbrough and I went last year and Alice Helen Masek and Jupi Das attended the Festival in 2006. All of us would highly recommend you consider this wonderful adventure!

At last year's festival, we were housed in a 4 star hotel with banquets noon and night and taken to see several tourist sites near the Datong festival site. The 3 of us (Marie-Helene, Joyce and Susan) were in China a total of 3 weeks, traveling before and after the festival. 2 college student translators traveled with us. (We paid their expenses.)

NEXT YEAR the plans are a little different. Prior to the 5th International Festival, we are invited to attend workshops to learn the various Chinese papercutting styles of Yangzhou, Nanjing (and also the famous knife cutting skills of that area), Junhua, YueQing and the Tuorong papercutting in Fujian Province. (Bet you didn't know there were so many different Chinese styles of papercutting!)

They would like us also to teach classes in our paper cutting styles to the Chinese students (in English, as most Nanjing University students speak English.) Site seeing trips will be arranged to visit the Zhongshan cemetery, the Fuzi market (where you find the best silk and crafts – not expensive), and the ZheJiang “West Lake” area. Classes will also be offered to us to learn Chinese language and culture.

For these workshops, we will be housed at the Institute of International Students at Nanjing University (west of Shanghai). Double room rates (2007-8) are RMB 60-80 per person per night (about \$8-\$11) and meals are even less, RMB 450-700 per month (about \$2 to \$3 per day).

The artwork completed during the workshops will be collected and displayed at the Nanjing University Museum for International visitors/students, with certificates of graduation awarded and elite students given the title of “International Paper-Cutter” by Nanjing University. After these workshops, we can stay for the 5th International Papercutting Festival, with all expenses paid by the Festival. For more information interested members may contact Marie-Helene Grabman at scissorcutter@yahoo.com.



SUMMER BUTTERFLIES

© 2008 Edie Johnstone , 4" x 10"

X-acto knife and scissors on black paper

Maile, the Hawaiian Healer

By Alice Helen Masek,
Prayerful Papercutting

Named for the fragrant welcoming leaves of the green lei, Maile is a young Hawaiian woman with a peaceful face, surrounded by many of the healing plants and fruits of the Big Island. My source for these plant images is book titled *Plants in Hawaiian Medicine* by Beatrice H. Krauss, The Bess Press, Inc., Honolulu, 2001, and it offers more information on healing uses for those who are interested. Below, I will identify the plants in the cutting, starting at the right top and going in a clockwise direction.

Over Maile's shoulder on the right is the Niu, the Coconut Palm, used for both nourishment and healing. Below the coconut fronds is a branch of Kukui nuts, also known as candlenuts, and the polished nuts used in leis and the tree bearing them are useful in many ways.

Beneath the Kukui is a branch of Noni or Indian Mulberry, whose overripe, pungent fruit pulp is used as a dietary supplement, and which has medicinal uses both alone and in conjunction with other plants. Under the Noni, to the far right as viewed, grows the Awapuhi Kuahiwi, wild Ginger, the roots of which bear medicinal gifts, especially as aids to digestion. Rooted next to the Ginger and growing up alongside the basket held by Maile is a Beach Morning Glory known as the Pohuehue. You will have to check the book for its uses. (*Ed. Note: in Brazilian folk medicine, beach morning glory is used to treat inflammation and gastrointestinal disorders.*)

At the center front, before Maile's knees, is a large Aloe plant, known in Hawaiian as Panini 'awa 'awa, and the use of its sap for soothing and healing cuts and burns is widely known. To the left of the Aloe grows the Uala, the sweet potato, and I am so enamoured of its tuber's edible qualities that I was surprised to learn of medicinal ones as well. At the far left, the Kalo, or Taro, grows, its roots and leaves used for many purposes (but be careful to cook them well or they will bite!)

Above the Kalo is the 'Ulu, or breadfruit, which provides both sustenance in poi, and medicines both ancient and modern. The tree's sticky, milky sap is a treasure.

At the top left, again over Maile's shoulder, grows the Ko, also known as sugarcane. In her basket, Maile also holds Ti, or Ki, leaves, Hala fruit, Kuawa, or guava, and Mai'a, bananas.

*May your healings be of the spirit
as well as physical.*



MAILE THE HAWAIIAN HEALER © 2008 Alice Helen Masek

Maile is about 5 feet wide by 7 feet tall, drawn on the living room floor of the Hilo, Hawaii (Big Island) home of Sandra and Nelson Hayashida, friends of the Maseks, when Alice was there for a conference in Nov. 2006. Maile was partly cut by attendees of the Big Island Liturgy and Arts Conference in Volcano, Hawaii, and was finished by Sandra, Nelson, Mike and Alice so Alice could leave behind the second copy, cut from YUPO, a moisture and mildew resistant polypropylene "paper" better for the Islands (used for the dove at the Landis Valley Yellow Barn so it would not tear if the wind blew). Alice wanted to bring the top layer (shown at the Collection) home, rolled into a tube for the airplane ride, to trace it for a pattern. The pattern has been made and copies of the image have been cut in several Hawaiian churches. The paper original continues to travel to represent Prayerful Papercutting in new places.

Book Reviews

If you think you have seen it all with papercut snowflakes, then Creating Snowflake Art: Designing Original Papercuttings by GAP member Angela Mohr will take you into new applications for the art and geometry of snowflake design. Using beautifully photographed examples and a casual, friendly approach, the book gives a variety of tips to ensure success each step of the way.

The book begins with background information, and then proceeds to chapters on equipment, folding and cutting paper, putting together a design, project suggestions, and finishing techniques. Chapter one discusses tools and materials, followed by clearly defined and demonstrated folding and cutting techniques in chapter two. Using readily available materials, chapter three explores a variety of creative techniques to produce original designs and motifs. With helpful hints along the way, the cutter learns ways to adapt and change shapes and proportions to suit individual cuttings. Chapter four supplies a wide array of projects for the papercutter while chapter five gives practical instructions for assembling, hanging, and framing.

A gallery of projects at the end of the book serves to motivate beginners and experienced cutters alike with inspiration to incorporate snowflake design into future artwork at a variety of levels. Creating Snowflake Art: Designing Original Papercuttings is published by Schiffer Publishing Ltd, 4880 Lower Valley Road, Atglen, PA 19130. You may visit the publisher's website at www.schifferbooks.com or contact bookstores and online sources for more information.

"Paper craft fun for holidays" aptly describes a series of books that offers holiday-themed crafts for children centered on papercutting. Authored by GAP member Randel McGee, there are four books in the series: Paper Crafts for Valentine's Day, Paper Crafts for Day of the Dead, Paper Crafts for Kwanzaa, and Paper Crafts for Chinese New Year, with Christmas and Halloween coming soon.

Each book begins with a history of the origins of the holiday and explores interesting facts surrounding the changes in traditions over time. The books continue with a series of projects and relate the symbolism behind each. A materials list of "What You Will Need" is itemized in an easy-to-see box format. "What to Do" follows, with images and clearly defined directions in a step by step process. The activities include two- and three-dimensional work as well as patterns for each project. These books are arranged to give parents and teachers a starting point for projects but also provide creative departures for individual expression. Additionally, a list of books and Internet addresses is provided for further research.

The attractive layout will make these books appealing to children and adults alike. The books are published by Enslow Publishers, Inc, 40 Industrial Road, Box 398, Berkeley Heights, NJ 07922. The publisher's website may be visited at www.enslow.com. The books may also be ordered through bookstores and online sources.



Cuttings from the Past

By Susan S. Hahn

Ever dream that some long-lost family treasure would suddenly appear and present itself to you as a wonderful gift? Once upon a time in March 2005, I was visiting Ebay, the online auction site, and happened upon a set of silhouettes being offered up for bid. To my surprise, no one had bid on the items. It was an unusual set because the family genealogy was transcribed on the back of each. Intrigued, and always on the lookout for this type of thing, I bid and won them, and promptly mailed off the brilliant sum of \$33.00.

When I received them a week or so later, I was pleased to find they were actually in better condition than I thought they would be, and sure enough, there on the back of the frames, was a written history of each person and where they had lived. The set included four silhouettes, including that of a 'Handsome Cab' (an original cut by Milton Tucker.) From the note on the back, it apparently was a memento of the way the Lester family had often driven to the Horace Mann School, located at W 120th Street in New York City, 1899-1902. (According to this note, the only thing missing from the silhouette was the long whip held by the driver!) The other silhouettes were of Edith Lester Seely, aged 10 1/2 years; Lydia Owen (Holbrook) b- 1764, D- about 1783; and Agnes Leigh Pennington, B-1864, very fanciful in a frilly hat and lace collar!

Being an avid genealogist, I couldn't resist doing a little online research using the information from the silhouettes. A bit of public information on this family was indeed posted to the web, and so, I decided, if possible, to try and locate any interested family members who might be lurking out there in cyber-space. I posted online notices at several of the main genealogy sites, and waited. (Of course, part of me hoped that no one would answer, because I was so taken with these lovely silhouettes! However, I was determined to 'do the right thing.' After all, wouldn't I want someone to do that for me?)

Within just a few days, I received a tentative inquiry from Rachel Bell in New York. After a flurry of emails, the delighted woman was ecstatic. Lydia Owens, the hollow-cut style silhouette in the group, was her 4th great grandmother (Lydia's father, Daniel Owen, had long ago been the Deputy Governor of Rhode Island.) She also recognized the others and never even knew any silhouettes of her family existed. An email to the seller revealed that the silhouettes came from a 'high end' estate sale in Vero Beach, Florida - relatives of Rachel's who happened to be distant cousins of the

family. Rachel couldn't believe they had been sold! I readily agreed to return these to her for my purchase cost at Ebay. She promptly reimbursed me, and also gave me generous permission to re-cut and use the silhouettes for my own use. She was very grateful to receive these items back into her family, and I was very happy to see them 'go back home again.'

Sometimes, papercutting can, quite happily, lead to so much more. (And I check my email all the time in hopes of one day being on the receiving end next time!)

If you would like to learn more about the lives of Lydia, and the Warner-Seely families, please visit the following websites:

<http://familytreemaker.genealogy.com/users/r/o/s/Rachel-Rosenberg/PHOTO/0028photo.html>

<http://www.angelfire.com/ny/newenglandgenes/index.html>

Rachel would be honored to have you!

(Many heartfelt thanks to Rachel Bell for graciously allowing me to share this story of her family silhouettes!)



Original silhouettes in their frames

Ideas & Inspirations

Architectural structures that are integrated with water usage have been a theme of interest for many papercutters. Whether it is the interplay of light and dark contrasts in the interior of a lighthouse by Susan Hahn, a complex series of shapes in a cityscape by Gene Touts, or a bath structure called a mikva in Judaic culture by Naomi Hordes, each artist has utilized the theme of architecture and water in dramatically different formats and perspectives.

Susan Hahn chose an unusual perspective in her papercut of the stairs in the Fisgard Lighthouse on Vancouver Island, BC Canada. Many cutters might have featured the exterior of a light house, as Susan has done in other lighthouse cuttings, but this time she chose the interior stairs as the focus of the cut.

Built by the British in 1860, when Vancouver Island was not yet part of Canada, Fisgard's red brick house and white tower has stood faithfully at the entrance to

Esquimalt Harbor. Once a beacon for the British Royal Navy's Pacific Squadron, today Fisgard still marks home base for the Royal Canadian Navy.

Inside the building are two floors of exhibits, dealing with shipwrecks, storms, far-flung lights, and the everyday working equipment of the light keeper a century ago. As Susan has said, "I do have a thing about lighthouses! They also make great cuttings. I have done a whole series of them."

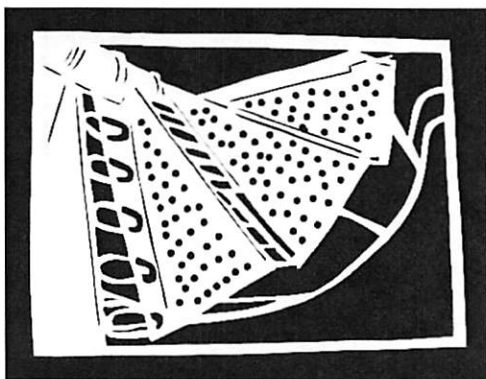


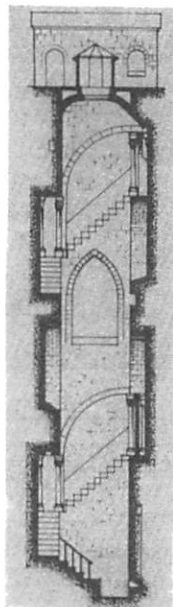
Photo of Fisgard Lighthouse © 2008 Susan Hahn
LIGHTHOUSE STAIRS cutting © 2008 Susan Hahn

Naomi Hordes chose a *mikva* as the topic for her papercut of a structure related to water. A *mikva* is a ritual bath structure which incorporates collected rain water. Immersion in the waters is an essential part of various Jewish life cycle and holiday rituals. Every Jewish community has a building which contains a *mikva*.

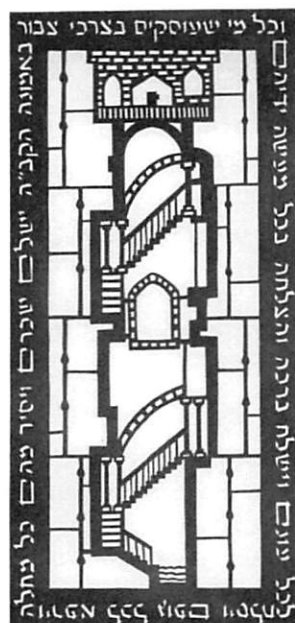
This papercut was inspired by a medieval *mikva* built and used by the Jews of Friedberg, Germany. The *mikva* pool is at the bottom of the 60' architectural structure in the cross section drawing from an article in the *Encyclopaedia Judaica*, below.

The papercut (15" x 7") was designed as a presentation gift for a volunteer who raised funds for the maintenance and functioning of a *mikva* for many years. The Hebrew surrounding the artwork is taken from a synagogue prayer for such volunteers. Liberally translated, the quotation states:

"May He, who blessed our ancestors, bless all those ... who are involved in meeting the needs of the congregation. May the Holy One, Blessed be He, reward them, shield them from all afflictions, heal them, forgive their sins, and bless all their endeavors



◀ Cross section drawing of the medieval mikveh of Friedberg, Germany, dug more than 60 feet below ground. Courtesy J. Schoenberger, Jerusalem



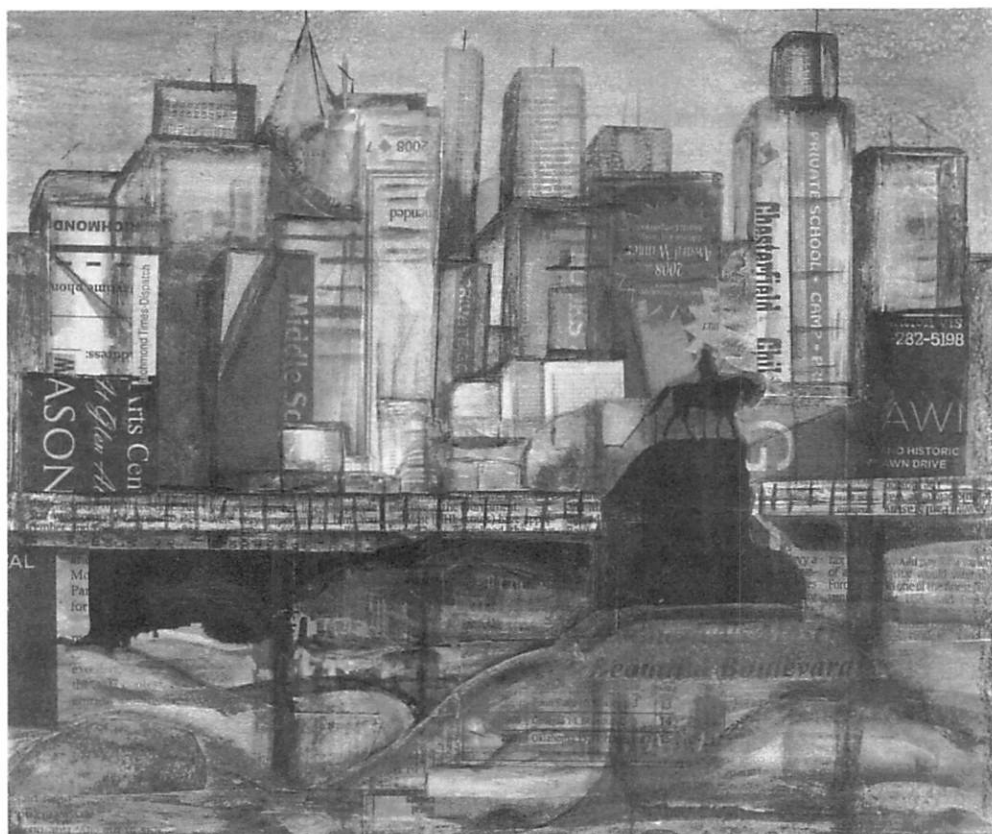
▶ MEDIEVAL MIKVA
© 2008 Naomi Hordes

Gene Touts, known for her collage approach to many papercuttings, created the cut of the Richmond, VA skyline as it appears from the James River in the foreground. Gene says that Shockoe Bottom, which appears near the lower edge of the piece, is the lowest point in Richmond and floods at times. In spite of a new flood wall, it did flood two years ago during hurricane rains. Notice the yellow cab floating in the water in the water. Gene says that when she drives through farms toward the city, she goes around a curve and suddenly

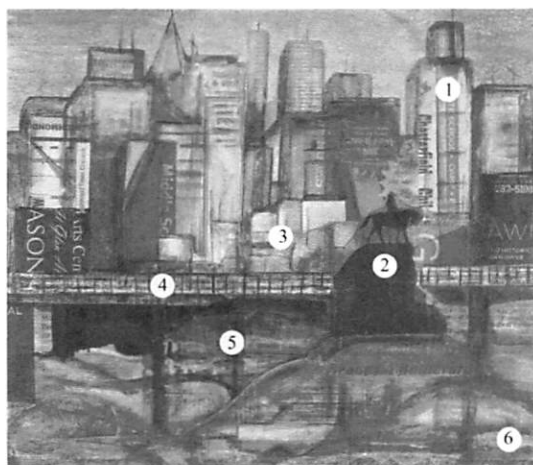
sees the James river and the skyline of the city. It is a beautiful, surprising scene.

Gene used newspaper and water color as the media for this piece. She says she got the idea from Gretchen Bierbaum, founder and president of the National Collage society, who conducted a three day workshop in which local newspapers were used to create a "city collage." Gene says they are fun and non-threatening to artists and students.

(Ed note: Those of us who participated in Gene's workshop at Collection had the opportunity to view the Richmond cutting in full color.)



RICHMOND © 2008 Gene Touts



KEY

1. Shapes, etc cut out of the *Richmond Times Dispatch* Newspaper
2. Robert E. Lee Monument on Monument Avenue.
3. Part of an actual photo of the skyline
4. Many bridges cross the James River to Southside Richmond.
5. Another Richmond skyline photo
6. Shockoe Bottom

Happenings at the Papercutters Trade Group Yahoo Site

by Susan S. Hahn (Moderator)

Greetings from the Yahoo Papercutters Trade group! I thought everyone would like to see what we've been doing lately. Our most recent 'group' project was for the Guild's Collection 2008. We made 77 ATC's as gifts for the participant gift bags at Collection in May in Lancaster, PA. It was a huge task, but we did it!! (For anyone who doesn't know what an ATC is, they are Artists Trading Cards, about the size of a baseball card.) Since we are papercutters, our ATC's use small designs of papercut scenes based on the many themes we have going on each month at our group website.

Included here are some of the stunning designs traded over the last several months by a few of our members. Keep in mind that these are approximately 3 1/2 " X 2 1/4" in size!! (All featured here were created by GAP members and used by their permission!) (For more information on this group, or information on how to join, contact Susan at behssh@olypen.com, or visit <http://groups.yahoo.com/group/Papercutterstrade>)



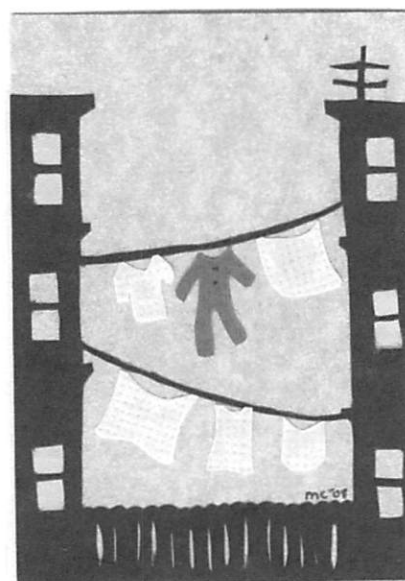
Edie Johnstone - 'Clothesline' trade, April '08



Edie Johnstone - 'Music & Flowers' trade, February '08



Florinda Strimel - 'Sportsman's Paradise' trade, Fall '07



Melissa Clark - 'Clothesline' trade, April '08



Melissa Clark - 'Clothesline' trade, April '08

Perspective – From a Middle School Point of View

By Angela Mohr

Teaching art to middle school students can be challenging. They are too old to be art-inspired without some advanced concepts, yet can have trouble wrapping their minds around ideas they have no experience with in their young lives. This is the situation that arises when trying to convey perspective as an art technique, specifically aerial perspective.

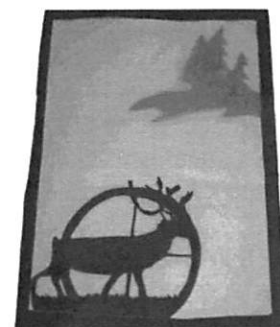
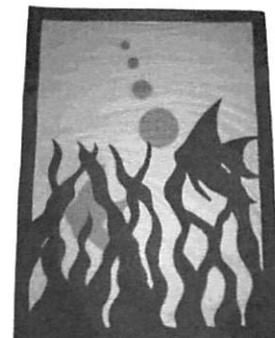
At some point in life, an adult has driven along a long road or sat on a porch for an extended period of time, noticing how colors fade as the view extends to the horizon. Here in the Shenandoah Valley of Virginia, a simple car drive on I-66 during early morning hours is a lesson in remarkable aerial perspective as the mountains fade behind themselves, layer after layer as the miles rolls along! However, talking about that phenomenon to 11-13 year olds usually garners several deer-in-the-headlights looks from students who were just recently chattering and happily gathering art supplies. Not many young people notice the visual excitements that nature offers on a daily basis – life is just too full of cool things to slow down!

This is why I was so taken by the art projects displayed in my local middle school showcases recently. Not only had they worked with perspective, but they had used black and white papercuttings to achieve their goal of showing foreground and background. Naturally, I was taken with the work and stopped in to visit Mrs. White, the art teacher at Aylor Middle School. She explained the project:

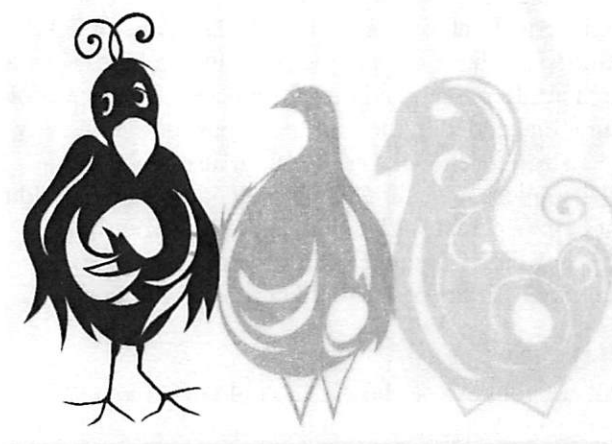
“I use this project to teach students aerial perspective. Using a silhouette for the foreground, a layer of tissue paper for the middle ground, and another silhouette for the distant back-ground, produces an actual middle-ground...making the idea of air as middle-ground easier to grasp. The layers are sandwiched together and anchored to a piece of white drawing paper for support. The effect is stunning and the kids understand how aerial perspective works...”

Returning home, I used several layers of baking parchment to separate some chickens I had been cutting. You can see how each successive layer of parchment faded the cuttings from left (on top of the layers of parchment) to right (third chicken behind two layers of

parchment). I have included some of the students' papercuttings here for you to see; unfortunately, another teacher photographed them on the wall instead of flat so they are distorted, but you can see the idea executed and the unique results. I hope you can try this with some of your papercuttings!



Samples of student work from Aylor Middle School. ▲



CHICKENS © 2008 Angela Mohr

Transitions- Summer 2008

"Humor and Papercutting"

By Debbie Baird

A few years ago Debbie Cox (Frankfort, Ky.) and I attempted to form a state chapter of papercutters. We toyed with names for our invisible group for a while. I suggested the Kentucky Kutups. I liked the alliteration and the spelling twist (not original). My husband vetoed the name saying it was "too frivolous." But isn't there a place for "frivolous" in art? While I want the viewing public to take my art seriously, I don't want to be overly serious about creating my art!!

I wonder if any of you have the same mindset that I do. The precept that art **MUST BE BEAUTIFUL** is deeply engrained in me. This precept is so strong that it actually inhibits my design process. To help me move beyond this, I decided to be intentionally playful while creating designs. One exercise that I use is adapted from the Notan book (mentioned in an earlier column). The original exercise has two parts, but the second component is what I will use for my immediate purposes.

Study the accompanying illustrations. Find the set that has a papercut of an exacto knife. I first drew the picture of the knife as realistically as I could with as much detail as possible. Then I started modifying the shape, proportions, etc. Each successive rendition was altered gradually until the knife morphed into a fish. The second illustration uses a hole punch as the beginning image. In this series, I am more successful in creating a spontaneous, exaggerated final picture. This process is the same that a caricature artist uses only their subject is human faces, and ours is tangible objects.

I am familiar with three papercutters who use humor effectively in their artwork. They are all GAP members (or have been in the past) and include: Ursula Kirchner, Reg Sear, and Suzi Zimmerer. The aspect of humor embedded in their art heightens the spontaneity and energy for the viewer. It might also make the finished piece appealing to a broader audience (wouldn't that help papercutting!!). Search through your back copies of First Cut and look for their submissions. Studying their artwork should help you with yours.

CHALLENGE #1

Pick any tool in your house. It could be a tool used for sewing, cooking, woodworking, mechanics, gold, etc. The more interesting the shape of the original object, the more interesting the shape of the "morphed" object will be. After you have drawn a realistic version of your

selected tool, start modifying it. Draw four successive interpretations of the object, selecting different characteristics to modify each time. The last version may only minimally resemble the original. Cut your drawings, collate them and then share them with other First Cut readers. This way we help everyone grow!

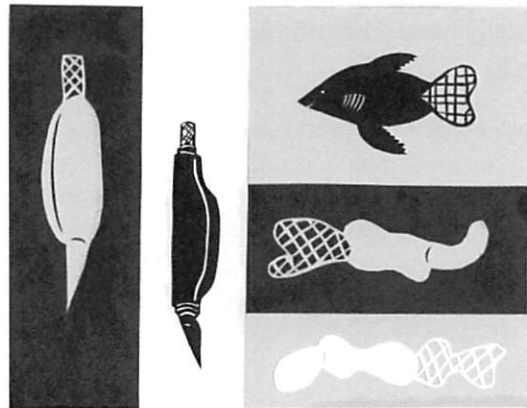
CHALLENGE #2

Use a picture that you have cut previously. Be playful with it, alter it, and see if you can't increase the "humor factor". Be sure to send First Cut a copy of both your **BEFORE** and **AFTER** pictures to post. Let's see if we can find some other papercutting clowns in our midst!! Here's to chuckles, chortles, guffaws, and giggles while cutting!

FUTURE COLUMNS

Dear Readers,

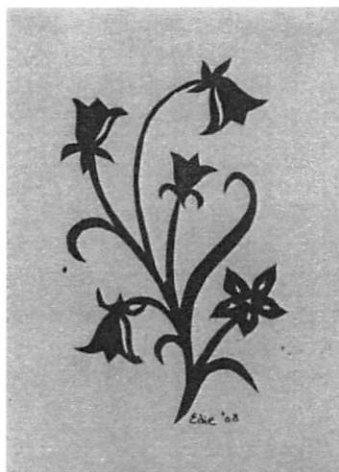
If you have questions or suggestions for topics for me to use in upcoming columns, please email me at tilly376@mikrotec.com. Send me a story of an event or an experience that had an impact on your design process. Maybe a new tool or new material greatly enhanced your creativity – let us know. Your feedback shapes the content of this journal.



Untitled © 2008 Debbie Baird



Untitled © 2008 Debbie Baird



Spring Challenge 1-B ▲
Flowers with Initials EMJ
© 2008 Edie Johnstone
4" x 2 1/2", X-acto knife and scissors,
Black paper on blue paper

Meeting the Spring, 2008 Transitions Design Challenge



UNTITLED © 2008 Cynthia Herrick ▲
Challenge 1 A & B
5" x 6", X-acto knife, common pin, silhouette paper



▲ Spring Challenge 1-B
Design expanded to include garden
tools and patio furniture
© 2008 Edie Johnstone
4 1/4" x 3", X-acto knife and scissors
Black paper on blue paper

The Guild of American Papercutters' publication, **FIRSTCUT**, welcomes and encourages its members to submit artwork, articles, commentary, and Papercutter Profiles for publication.

All submissions should be sent to
Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522
pnstuntz@dejazzd.com

To submit artwork: Clear black/white photocopies of an *original* papercut may be mailed to the above address. Digital images may be postal mailed via CD or emailed. Label each item with identifying information (name, address, title of work, dimensions, date cut, tools and materials used).

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

Submission implies permission for Guild use according to need and space. **FIRSTCUT** reserves the right to edit articles where necessary. Any submission is copyrighted and cannot be reproduced elsewhere without the 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



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 Angel Program
P.O. Box 384
214 South Harrison Ave, Somerset, PA 15501

(ANGEL© 1999 Kerch McConlogue)



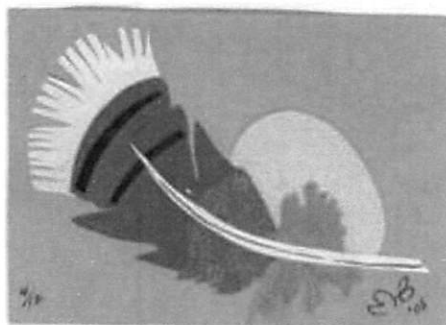
Susan Hahn - (open theme)



Susan Hahn - (open theme)
Lady Diana



Joan Sulecki - 'Feather' trade,
March '08 'Power of the Pen'



Marilyn Hutchinson - 'Feather' trade,
March '08



Florinda Strimel - 'Feather' trade,
March '08



Marilyn Hutchinson - 'Moon, Leaf &
Skeleton' trade, October '07

More from the Papercutters Trade Group...



Visit the updated GAP website
at www.papercutters.org and join
in the various discussions in the **Community** area!