

First Out

Volume 27 • No. 1

COMMUNICATION for MEMBERS of the
GUILD of AMERICAN PAPERCUTTERS

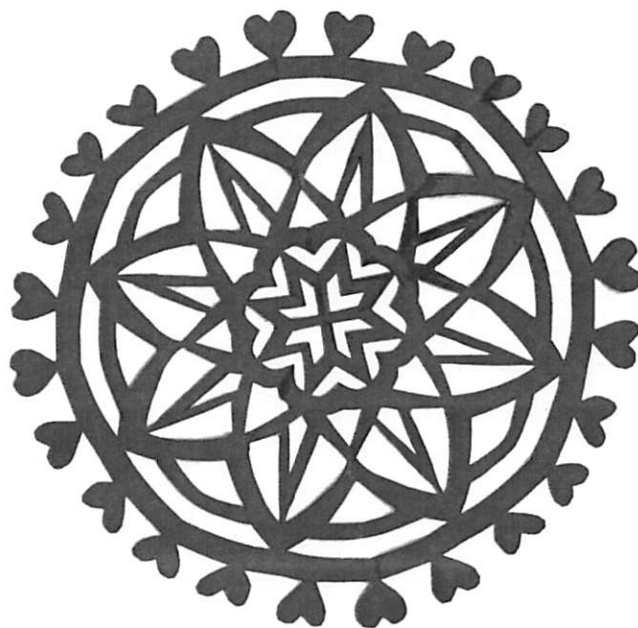
Winter 2012





SWIRLS OF CHAOS © 2012 Angela Mohr

Swirls of Chaos is a recent papercutting destined to be another tattoo. Who knew papercuttings would become tattoos? It's like having bits of myself walking around! – Angela Mohr



REDSTAR © 2012 Sr. Clarice Steinfeldt, SDS

*It's all in the numbers!
Sr. Clarice Steinfeldt tells us, "I have completed my 2,011th framed papercutting in this year 2011!"*

The Guild of American Papercutters is a tax-exempt nonprofit organization dedicated to original papercutting as an art form in all its historical and contemporary styles. The Guild of American Papercutters exercises no artistic or business control over its members other than the encouragement of personal artistic growth and ethical business practices. Membership is welcomed – the Guild has no jury requirements and conducts no contests. For registration, contact Patty Kile at Guild of American Papercutters, P.O. Box 384, 214 South Harrison Avenue, Somerset, PA 15501 or email Patty at [Patty.Kile @ yahoo.com](mailto:Patty.Kile@yahoo.com). Dues for new members which includes the New Members Packet: Individuals \$36US (\$46 international) and Family \$46US (\$56 international). Renewal memberships are \$30US (\$40 international) and Family \$40US (\$50 international). We accept credit card payments for members through the secure online service PayPal indicated on the Guild's website for a small additional charge of \$2: www.papercutters.org. All payments are made in American dollars.

Current Executive Committee: President - Marie-Helene Grabman (2013); Vice-President – Carolyn Guest (2013); Co-VP Membership - Patty Kile (2013); Co-VP Membership and Technical Advisor – David Dorfmueller (2013); VP Museum (2013) and Past President – Kathy Trexel Reed; VP Exhibits – Andrea Martin (2014).

Current Board of Directors: Joe Bagley (2013), Dorothy Buchanan (2014), Don Cook (2013), Richard Schuchman; Christine Smith; Pat Stuntz (2013) (also FirstCut Editor), Sue Throckmorton (2014), Florine Strimel, *Historian Ad Hoc*

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President's Corner

Dear Members of Our Guild,

A very happy 2012 to you and your families! I hope this year will bring you good health, happiness and many pleasant hours of papercutting.

Our Guild will have a very busy year. First on our plate is the GAP Exhibition at the Vreden, Germany Scherenschnitt Museum. Catherine Winkler Rayroud has worked hard to organize this first International Exhibition for us. She reports that our members' work will represent a variety of papercutting styles with excellent design and execution. Thank you to all who are participating. It is certainly a new milestone for the Guild to mount an exhibition in Europe.

We encourage our members to plan a trip to Germany to attend the June 10th Exhibition opening. Maybe some of our International Members will be able to represent us? Let us know if you will be there!

We will also be hanging a new installation at the National Museum in Somerset this Spring. This exhibition will be at the Museum for a year, plenty of time for you to visit and see the work of your fellow members artists. I hope you have been inspired to create something "Black & White & Easily Red"!

Another huge project this year is our 2012 Collection in St. Louis. Joyce Yarbrough has been working on the plans for a year now and all the last details are being finalized. Get ready for a fun, interesting and informative weekend with your fellow Guild members. I hope I will see you on June 28th in St. Louis!

And finally, a big WELCOME to Richard Schuchman, who answered our call to join the Board. Richard has already been working on a project that he will share this Fall. Get ready for some great new energy coming your way with his creative ideas.

We still have a Board opening for you! Please email me (scissorcutter@yahoo.com) if you will join the Board (no prior experience necessary) to help our Guild continue to promote and share the art of papercutting!

Sincerely,

Marie-Helene Grabman

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Front Cover:

UNTITLED © Richard Schuchman 2011
Richard designed and arranged the front cover as well as the pages for his dragons and silhouettes articles.

Back Cover:

Top: NICE SKATING © 2012 Edie Johnstone
Bottom left : WINTER FUN
© 2012 Sr. Clarice Steinfeldt SDS
Bottom right : DECEMBER 2012 CALENDAR
© 2012 Polly Winkler Mitchell

Member Homework

Spring: Cooking and food, Celtic knots, rain and umbrellas
Summer: Pets, boats and lighthouses, vacation spots
Autumn: Imaginary creatures, folklore silhouettes
Winter: To be announced

FIRSTCUT Deadlines

Winter – December 30; **Spring** – March 30
Summer – June 30; **Autumn** – September 30

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

From the Editor

Dear GAP Members,

2012 promises to be an exciting year for the production of FirstCut. With Richard Schuchman joining the Board, we have an experienced graphic designer on staff who also happens to be a creative artist, papercutter, and contributing writer. Richard brings a fresh approach to FirstCut that you will notice immediately as you read through this issue. In addition to originating the articles on dragons and folktale silhouettes, Richard also created the front cover, including the masthead design. He has issued a challenge to all of us with his folktale project. You can read all about the challenge on page 26. Let's all rise to the challenge and produce some papercuts that we can all share in the Autumn 2012 issue of FirstCut!

You will notice that the center pages of FirstCut are in color. GAP member Michael Velliquette has graciously shared photos of his layered papercuts from his *fantasy beast* series. Since color plays such a prominent role in Michael's work, I felt that we needed to feature this aspect of his work in order to appreciate it more fully. We are also able to feature colored images of works contributed by Alice Helen Masek via Sue Throckmorton in "Personal Papercuttings" and a beautiful, historical valentine brought to our attention by Nancy Rosin in her article "A Family Memento Becomes a Leaf of History." "Follow the Star" by Sue Throckmorton teaches us about a wonderful traditional Polish Christmas custom.

Also, be sure to watch for articles related to art elements that will help you to expand your approach to papercutting. In this issue, Bernie Levine shares his thoughts on designing with positive and negative shapes in papercutting. The article "Ideas and Inspirations" focuses on two very different approaches to the use of texture in papercuts.

Please consider the art elements articles as a stepping stone to creating a papercut that focuses on the use of positive and negative space and/or texture. Then send them in so we can all see how *you* interpret these two elements of design.

Pat Stuntz

In Memoriam

Cecelia (Tsirl) Waletzky

Submitted by Kathy Trexel Reed



A PEARL © Tsirl Waletzky is a music inspired papercut used to decorate the cover of Eleanor Mlotek's 1988 "Pearls of Yiddish Song".

Condensed/ adapted partially from Itzik Gottesman

Cecelia (Tsirl) Waletzky died on December 8, at the age of 90, and was a founding member of the Guild of American Papercutters. Tsirl used traditional and contemporary Judaic symbols in her work, and is recognized as one of the major artists of the American Yiddish cultural world, actively innovating the development of the art of Jewish papercutting into a modern art form, distinct from its traditional function and roots. Her papercuttings differ from traditional forms in that they are free flowing and less bound to structure and symmetry.

Waletzky, born Tsirl Grobia, grew up in New York City. A jewelry designer, textile-embroidery designer, painter, muralist, illustrator, and Printmaker, she discovered Judaic papercuts in 1976 and one year later had her first solo show of papercuts - "The Story of Ruth" - at Yeshiva University. Tsirl went on to demonstrate and teach papercutting in classes and workshops along the East coast, including the Smithsonian Museum of American History in Washington D.C. Later, she collaborated with David Nulman to create Judaic stained glass.

Over three decades, her many drawings, paintings and papercuts illustrated book covers, Yiddish children's magazines, primers and textbooks, becoming nearly synonymous with the art of that culture.

Dates To Remember

Gateway to the Midwest GAP Collection 2012!

"Meet Me in Saint Louis"

June 28 – July 1, 2012



GAP Papercut Exhibition 2012

The German Scherenschnitt Museum

Vreden, Germany

June 10th -September 10th, 2012

Deadline for reception of all the information and images is **February 25th, 2012.**



GAP Museum Member Exhibit

GAP Museum, Somerset, PA

"Black and White and Easily Red"

April 2012

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



Future Meeting Dates

March 31, 2012

1:00 PM

Delaplaine Visual Arts Education Center

40 South Carroll Street, Frederick, MD

We are planning a very special program by a well known collage artist, Virginia Rose Kane.

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

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

Seeking Harris Award Nominations

In 2000, at the Estes Park Collection, Dick and Sukey Harris presented a custom cut papercut award to GAP Founding member Paul Beal to honor him and thank him for all he had done for GAP throughout the years. This award has become known as the "Harris Award", usually awarded at our Collections. Pat Stuntz received the last award in 2010 when we gathered for the opening of the National Museum. Her special papercutting was created by Angela Mohr. Marie-Helene Grabman is asking members to send Pat Stuntz (pnstuntz@windstream.net) nominations for another person who has made a special contribution to GAP. This person will be honored at the St. Louis Collection in 2012.



Paper Angels

© 2011 Marilyn Thomson

Kathryn Meyers
Lynn Askew
Yoo Mi Yoon
Michael and Janet Marcus
Marie-Helene Grabman
Joan Fisher
Alice Helen Masek
Carolyn Guest
Barbara Barrett
David Reichard
Russ Morgan
David & Nancy Shelly
Sandra Gilpin
Pam Cosby-Smith

Pat Stuntz
Phyllis Davidson
Ruth Grabner
Susan Throckmorton
Ingrid Schenck
Gudi Wittgen Gilbert
James Moorehead
Joni Hartsough
Hae Yong Kown
Susan Mertz
Joan Sulecki
Claire Steinfeldt
Eva White

"Black and White and Easily RED" GAP Member Show

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

by Kathy Trexel Reed

Hundreds of people visited our Guild of American Papercutters National Museum during the pre-holiday season when Laurel Arts hosted its annual "First Night of Christmas" and the "Happy Holidays Evening" events for the community. For some, this was their introduction to the art of papercutting, and their reactions and comments were full of amazement, appreciation, and pride that GAP shares the works here. When opportunities arise, I seize those moments to give visitors an impromptu or scheduled tour with some explanations for the works, including some artists' backgrounds, and cultural influences that are present. A binder contains artists' bios and related information for visitors to see. As the museum's reputation continues to grow, sometimes people out in the community tell me that they have seen the current "Members Showcase" and plan to return for future exhibits.

Will you be sending work by April 15 for the next museum show "Black and White, and Easily Red"? Late April will be the time for hanging the new papercuttings submitted by members. All submissions will be exhibited, but must be gallery ready, framed, with wire for hanging. During March, Linda Peck, Dorothy Buchanan, and I will prepare boxes for return shipping pieces from the current "Members Showcase". In addition, we will be busy cleaning and reorganizing the GAP Archive and office area, where artisan items for our Gallery Shoppe @ Dressler are also stored.

GAP and Laurel Arts have been invited to be part of a new art advocacy organization, the Arts Coalition of the Alleghenies. ACOA is currently taking form to assist all the regional visual and performing arts agencies in creating a more cohesive, vibrant and successful arts community; foremost will be communicating the importance of the arts for the economic life and quality of life in this region of western Pennsylvania. It will help with marketing and promoting the programs, and will develop an up-to-date collaborative schedule of events shared through social media and other outreaches. Kathy Reed represented GAP, with Hank Park Laurel Arts Board President, and Mike Oliver, Executive Director of Laurel Arts at the first meeting in December 2011.

The Gallery Shoppe @ Dressler

The eight members of the Committee serving Laurel Arts Gallery and the Gallery Shoppe@ Dressler will again meet on January 26. Our monthly meetings are full of the business details for both areas. One January agenda item includes discussion and initial planning for a second shoppe jury process to allow more artisans to market their works there. The first jury process resulted in 15 GAP members and 15 local artisans being approved to sell their work with 60% of retail price for the artist, 20% for GAP, and 20% for Laurel Arts.

The first signed Memorandum of Understanding between artists and the shoppe agreed that work submitted could be shown for one year, unless the artist withdrew it, and new work would be accepted at any time. Those first juried artisans will NOT need to re-submit work for another jury process; they may continue with the shoppe and will eventually be asked if they wish to reduce prices for unsold work, withdraw pieces, and send new work for another year. When these details and dates have been determined, all GAP members will be informed as before, through FirstCut, the web site, and a mass e-mail. Since opening in July, the total retail of merchandise is nearly \$6000. We will be celebrating that success.



DEEP IN THE FOREST © 2011 Linda Harrill Peck
26" x 30"

From the GAP Members Showcase through March 2012

Member Commentary

From Kathy Trexel Reed:

Laura Martin's article impresses me as she describes turning the science (of little known languages) into visual book-art, to which I am also strongly attracted. Obviously, she was devoted to her language studies and the cultures, particularly of Mocho, but her journey to explore and master the fine points of making art books is also impressive. Her creative applications of the insights she developed during her years as a professional linguist have become a treasure of resources for her in a new role as artist. I especially appreciate the musings of her final paragraph where her tone describes with fondness the Mocho-speaking community, the pleasure of the papercutting process, and the "melancholy fact" that the Mocho language will one day live only in her articles and the Mocho's Abecedarium.

My very best wishes, Laura.

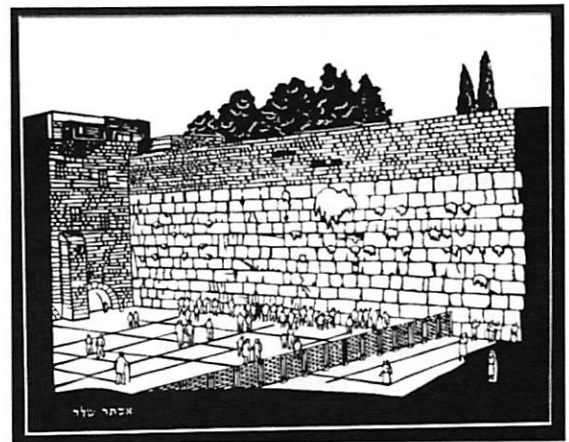
From Angela Mohr:

Receiving FirstCut is always a joy in my house. There's the news I get of various members and what's going on (something I lean on until I can return as a fully active member again!), and the occasional article that tweaks my brain cells into action. This was the case with Laura Martin's article, Mocho's Abecedarium. Before embarking on my newest endeavor, I was a book designer and editor so text and the construction of a body of text are thrilling to me. My letterpress printer husband and I can stand fascinated by books and typefaces for hours, and of course papercuttings are a large part of his printing efforts.

This article details the unique combination of historical context and contemporary art. Books are unexplored, and in some cases under-appreciated, packages of knowledge. The Alphabet Axioms is a brilliant play on words! In Memory of Mocho a lovely way to capture of the concepts of a language. When papercutting is combined to enhance text, the package is precious and, as Laura further demonstrates, needs to be wrapped figuratively and literally in layers of meaning and protection. I am inspired and, Laura, I look forward to more book explorations! I like how you layer meaning and purpose into your work so the individual parts are as valuable (as stand-alone pieces of knowledge) as the final product. Thank you for contributing to FirstCut!

From Ursula Kirchner:

This year, Esther Shilo had a show in the Synagogue in Chemnitz and she sent me an invitation. Chemnitz is a very nice town in the East of Germany and it was quite a journey by train. Not far from Chemnitz is the Castle of Lichtenwalde. (Quarter of an hour by bus.) Esther has a friend there, Frau Wertheim, and I think she organized the exhibition. We also went to the Castle of Lichtenwalde where the German Guild of Papercutters exhibits a number of lovely papercuts of the past and of today. The castle of Lichtenwalde is beautifully situated in an English Garden, with Rococo pavillions and a waterfall. The three of us enjoyed a very nice time together and I hope to be able to organize a show in Stuttgart for her.



▲ THE WAILING WALL © 2011 Esther Shilo

From Angela Mohr:

Christmas is a time for special surprises, as shown in this picture of a present I received from my sister....a winter hat she made. The surprise came when I turned it over and saw the detailing she had added in my honor --- the scissors. She had found this piece of costume jewelry somewhere. It made a special touch to a handmade gift. Unfortunately it's been 50 degrees in Virginia lately, so I haven't had a chance to whip out the snow shovel and make use of the hat, but surely those days are coming!



► Angela Mohr's snow shoveling hat, right, with scissors detail, left

“Meet Me in St. Louis”



By Beth Wunder

Recently I spent a weekend with Joyce Yarbrough in St. Louis in the midst of the World Series, getting acquainted with the city and the location for Collection 2012 and can't wait to go back again! It should be a wonderful time for everyone. The Mercy Center will be a great place for our meetings! The accommodations are beautiful, all accessible and in one building, with beautiful wooded grounds to explore as well (about 70 acres!)

Joyce took us to tour the Eugene Field House, a National Historic Landmark where we learned a good bit of St. Louis history. It's right downtown, almost across the street from Busch Stadium. Fortunately, the World Series had moved to Dallas the day before, but we were reminded of the Cardinals at every turn, I assure you! The house is a landmark because Eugene Field was a famous children's poet, but his father was the key attorney in the Dred Scott Freedom suit. (You might want to brush up on your history before you come.) It will be a place to possibly visit on the way to the riverfront to see the Arch and take the riverboat dinner cruise.

We spent some time talking about workshops and speakers for Collection as well as other things for spouses to do during our meetings or before or after. We enjoyed seeing another historical town, St. Charles. It sits along the Missouri River and is the spot where Lewis and Clark set off on their great adventure to explore the unknown west. The cobblestone streets remind us of the age of the town, and there are lots of shops and good restaurants for today's visitors to explore.

Joyce took us past museums, galleries and more places than we had time to see, encouraging us to come back again, and we certainly will!

Book Review

Lairs of the Unconscious

By Michael Velliquette

Review by Michael Jay McClure
from *Lairs of the Unconscious*

ISBN-10: 0982982305

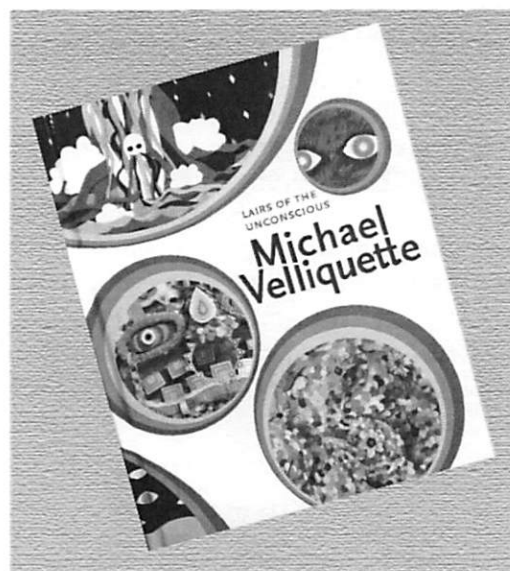
ISBN-13: 9780982982303

Publisher: Devibook (Jun. 30th, 2011)

Lairs of the Unconscious is an early career survey of the contemporary artist Michael Velliquette. Working across varied media such as installation, paper sculpture, drawings, and ceramics, Velliquette takes inspiration from sources that include dreams, spirituality, world myths, and the occult. This 250 page, hardcover book contains more than 200 full color images along with four essays on the narrative themes and formal trajectories in his work.

Michael Velliquette was born in 1971 in Sandusky, Ohio and currently lives in Madison, WI. He is represented by DCKT Contemporary in New York, NY, where he had a solo exhibition in the spring of 2011, as well as the David Shelton Gallery in San Antonio, TX. Velliquette was featured in the group exhibitions "Slash: Paper Under the Knife" in 2009 at the Museum of Arts and Design in New York and "Psychedelic: Optical and Visionary Art Since the 1960's" in 2010 at The San Antonio Museum of Art.

"The apocalyptic, the mythic, and the decorative are spoken through a method that embraces, by turns, compulsion, ritual, and the fanciful."



Follow the Star

By

Sue Throckmorton (via Poland)

Christmas is, of course, one of the most important holidays in Poland. Beginning on Christmas Eve, or *Wigilia*, with its feasting, gift-giving, tree decorating and finally Midnight Mass, it extends over the next 2 days. Caroling is an important part of the Christmas festivities, but unusually does not precede Christmas as it does in the States but begins on Christmas itself. In Polish villages it has been the custom for carolers, often dressed in costume, and sometimes accompanied by musicians, to follow a caroler holding a lighted paper star often decorated with *wycinanki*, or papercuttings, and to sing in return for sweets, food and/or money.



Group of carolers w/star (near Bielska Podlaski, 1906)

Nowhere else in Poland is this custom carried out more enthusiastically than in Podlasie, a part of Poland tucked into its northeastern corner, a meeting point for many regional cultures and religions. The heyday for such caroling was in the 60's and 70's although it is still carried on today in some villages. Within the Catholic church, between the second day of Christmas and New Year's Day, groups of boys and young men, sometimes accompanied by girls, met after dusk or later at night to walk clockwise around their village and even take sleds to neighboring villages.



Above left: Cutting a new central *wycinanka* for star (Piotr Bogacewicz, Krywiatycze, 2009)



Above right: Side view of star (Piotr Bogacewicz, Krywiatycze, 2009)

Preparations for this night, however, started 40 days before Christmas. Gathering in one house, skilled hands worked on constructing the paper star, while less skilled learned the words of the carols. The stars were of a light wooden construction. The base was made of 2 narrow bands cut from used wooden sieves connected with small pieces of wood. From that extended several arms made with sticks in a triangular shape or from natural branches such as willow. Both the base and the arms were covered with paper bought by the members of the group chipping in to pay for it. Each also brought a small glass of linseed oil to saturate the base and arms to make them transparent. The paper, tradition determining whether it would be just crepe or decorated with *wycinanki*, was attached with rye flour paste, and the ends of the arms were decorated with paper pompoms.



Girl with star w/*wycinanka* w/horses and roosters theme (Makowka, 1960-70)

The star was eventually attached to a long stick with a candle at its end and was moved around with a handle and string. Until WW I, the stars had 6 to 8 arms with 1 circle in the middle. After that there were double centers on 1 axis, one side moving and the other stationary, or both sides moving, sometimes turning in a different direction at once. After WW II the stars were bigger and more sophisticated with funerary lamps inside the center and even in the arms.



Children w/star (Pasyнки, 1981)

The star was made to be admired both by night and day, so the centers, or faces, and arms, covered with a light colored paper, were decorated with wycinanki. The star was decorated only by men and boys. The first wycinanki were taken down from the walls but were later made specially by talented, older cutters. The candle inside was used to better display the wycinanki. The caroler chosen to carry the star had to be skilled as it was a mark of prestige not to have the star accidentally burn. As the cutters became more skilled, the stars became more ornamental, and rivalry developed between groups. The stars were often hidden so that rival groups couldn't copy their designs.

The wycinanki designs could be put into categories: 1 color with geometrical or open work; 2 colors; zoomorphic themes such as roosters, deer, geese,

people and angels; round designs with small geometric figures, etc. After WW II many colors were used but no openwork. The more complicated designs were drawn first and then cut with a sharp knife. Scissors were used to cut out very rich and ornamental designs.

Leftover paper was used by boys with the help of their fathers or grandfathers to cut small wycinanki for the arms. They could be 1 color or white, from a few cm to 10 cm., round, square or many-sided, in the shape of stars, crosses, with openwork, etc. but always simple and not complicated.



Young children with star under the "sky" & a lantern at each side (Podalany Duze, 1964)



Young carolers w/circular wycinanka on star (Ploski, 1981)

With the migration of young people to the cities, the tradition of caroling with lighted stars faded. However, in 1982, Cepelia, the state-owned folk art cooperative, revived the tradition and sponsored competitions. Today printed pictures with Christmas themes are often pasted on the faces along with straw ornaments and hand-painted icons, and battery-operated lamps are used. Many older examples were destroyed and few makers' names were documented although names can still be remembered by the villagers. Examples of the older stars can be found in ethnographic museum collections.

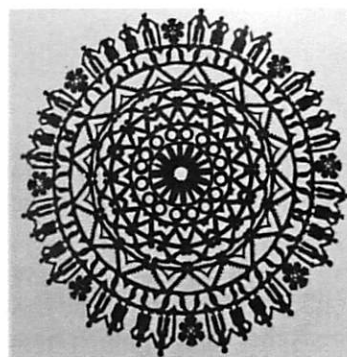


Men & boys setting out (Ploski, 1981)



On the way to the next farm (Grodzisk, 2009)

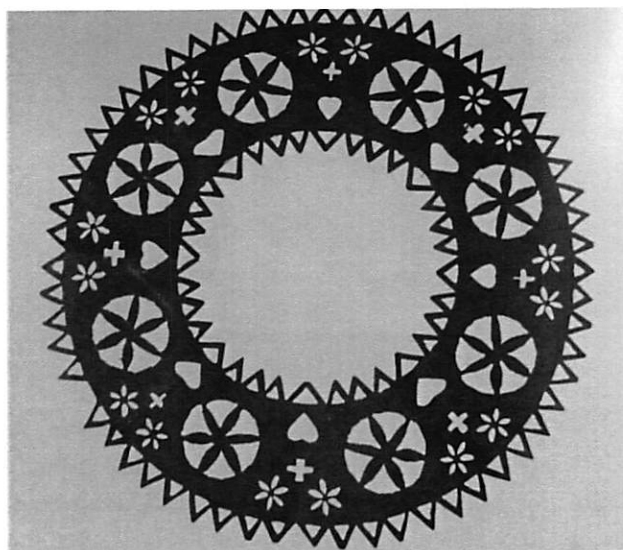
*Most of this information is taken from a wonderful book with beautiful illustrations called *Wycinanka Podlaska z okolic Bielska Podlaskiego i Hajnowki* by Jerzy Cetera and Wojciech Kowalczyk (Muzeum Podlaskie w Białymstoku, Białystok, 2009). It was first shown to me by fellow GAP member Monika Krajewska. I was able to get a copy of my own later from the author, and the text was translated for me by my friend Maria Dabrowska..*



Central circular wycinanka (Aleksander Swientochowski, Tyniewiczze Male, 2009)



Central wycinanka w/ couples (Roscislaw Grygoruk, Holody, c. 2009) Czerniakiewicz, Makowka, 1955)



Central circular wycinanka (Aleksander Swientochowski, Tyniewiczze Male, 2009)

THE USE OF NEGATIVE AND POSITIVE SPACE

IN PAPERCUTTING

by Bernie Levine

There are two types of space in any art form: positive and negative. Both are important components to be considered in every papercut. Positive space is the occupied areas in a papercut that is the primary subject matter that dominates the eye. Negative space is the unoccupied areas that surround the primary subject matter. This is what gives definition to the papercut because it surrounds the edges of the positive space.

In a two-tone, black and white image, a subject is normally depicted in black and the space around it is left white, forming a silhouette of the subject. Reversing the tones so that the space around the subject is black and the subject is left white causes the negative space to pop-out as it forms shapes around the subject.

The use of equal negative and positive space in a papercut can be considered good design because it gives the eye a place to rest and the mind a place to fill in the blank spaces forming the complete image.

Now that I have probably confused you beyond comprehension; please take a look at the image below and the explanation. This should illustrate exactly what negative and positive spaces are in a given composition.



If you are seeing a vase, then you are seeing the white area as the positive space. The black areas become the negative space. If you are seeing faces, then you are seeing the black areas as the positive space and the white area as the negative space.

In choosing my subject matter for papercuts, I look for several elements that would produce an appealing work of art. I look for shadows that dominate the picture. I search for details that would make the image jump out at you. Creating a papercut that is pleasing to the eye and forces you to fill in the spaces to complete the image is the main goal in creating my papercuts.

Most of the time, there is more work in creating and composing the negative and positive spaces of the papercut than the actual cutting of the papercut. Sometimes, I can see the image before I plan the papercut but most of the time I am completely frustrated and need to make several attempts before becoming satisfied with the finished papercut.



THE INNOCENCE OF A CHILD'S LOVE
© 2011 Bernie Levine

In the papercut above, "The Innocence of a Child's Love", the details and shadows played an important role in capturing the essence of this young child's fascination with the chimpanzee. This papercut was created with the permission of a very gifted and amazing photographer, Megan Lorenz, whose wonderful photography I became acquainted with on FLICKR. The photo, "Humanity" which was the inspiration to create this papercut, was a labor of love and I can't thank Megan enough for giving me this opportunity.



FRIENDSHIPS KISS © 2011 Bernie Levine

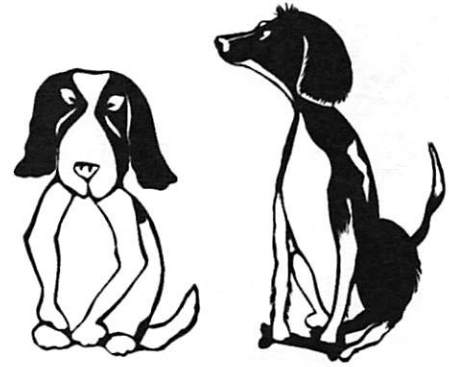
In this papercut, "Friendships Kiss". I was very careful not to overdo the shadows and the details. There is something sacred that occurs between a child and her pet: a love that can be felt for miles. I tried to capture this feeling by using as little negative space as possible and letting your mind fill in the white or positive spaces.



This is my first attempt at papercut portraits using multi-layer cutting with 3 different colors. Thanks to the wonderful photography of Janet McAllister, this papercut would not have been possible. The papercut was taken from her photo "Am I cute or what". This papercut portrait was a little more difficult because there were several colors and the use of positive and negative space had to be carefully thought out.

I hope that you have seen how negative and positive space is used to create my papercuts. It is used as a balancing element and without that balance the rest of the composition would be much less meaningful and appealing.

Pets with Personality



DOGS IN PAPER © 2012 June Gengler

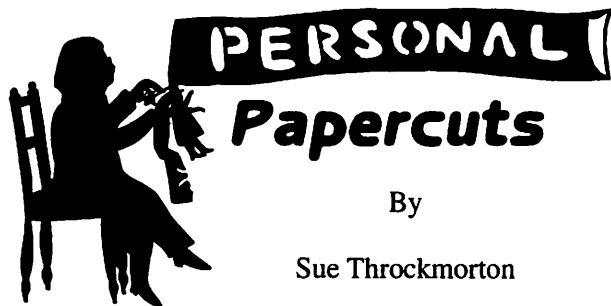
Here are two pictures of our dogs, both pure bred, English Springer Spaniels. They look entirely different, despite their pedigrees. Both were/are great field dogs and hunters. Chili, the white dog was short, slightly bow legged, and had a bulldog's build. She was bossy and had a sense of humor and lived to be 14 1/2, an old dog. Mazo (from Mazomanie, WI) is an 11 month old puppy. She has long legs, the build of a greyhound, and really, really naughty. My sister thinks she is part cat.



CAT 'N DOG © 2011 Florinda Strimel



UNTITLED © 2011 Bernie Levine



By

Sue Throckmorton

CUTTING COINCIDENCES

A little while ago I met with other members of the GAP Board in Washington DC. It was good to see old friends again. One of these was Alice Helen Masek who has slowed up recently in her Christian ministry using huge papercuttings for a kind of religious community papercutting "bee." Alice Helen is a good storyteller (She is presently working on a novel divided into 7 volumes!), so I used the occasion to ask her to share one of her many stories related to her working with congregation "bees." Here's one of her stories:

When I met with a small group of devoted Catholics leading into a workshop to make a set of panels to go behind the altar of their worship space in an art classroom, I didn't know what I was getting into. "Communitas Christi" in the 1950s was a Charismatic Catholic group worshipping in the gymnasium of the school supported by Saint Anselm's (San Anselmo) church north of San Francisco, and 500 people put up a tent inside the gym each Sunday for their joyous worship. With time, the group had declined to about 45 members and instead of putting up the tent, they worshiped in the art classroom next to the gym. They wanted me to design (draw) 3 panels, each 6 feet wide by 8 feet tall to cover 18 feet of the wall behind their altar so they would not be distracted by the schoolchildren's art. The panels would be put up and taken down (rolled for storage) each Sunday, and they were to look like Stained Glass.

In a 45 minute session, the "art planning committee" of nine people gave me about 40 symbols of their community that they wanted me to work into the cutting. Clueless as to how I could do this, I turned to my drawing board and what I drew was so wrong it brought out the rightness from them. (See photo on page 13.) We came out with a "Mother Church" figure on the right (which could also be Mary, the mother of Jesus) who was releasing (as if a child, to walk) a Franciscan Monk (because the group had Franciscan roots) to extend across the bottom of the panels in the earth tones of his brown robe. In the center bottom, a turtle is supporting

the monk, a reminder of Native American Heritage. The monk becomes the trunk and his arms the branches of a Tree of Life bearing many fruits. At the far right, a Spring of Living Water spurts up to start a River of Life which flows upward and carries on it the fruits, which combine at the top to make a rainbow going across the top, with the skyline of Mount Tamalpias (a cherished local sight) in the red of the rainbow. Along the way, in the upper right corner, deer drink from the river (a Biblical reference). On the right side of the rainbow, the colored bands become hands which release birds into the realm of air (now we have earth, air and water) and each of the birds represented some quality of the group. A dove lands on the shoulder of the woman, echoing the baptism of Jesus by John. In the center is a Mandala surrounded by flame (the 4th "element" of fire) with people all around it making gestures of prayer and representing members of the church through the ages. The heart of the Mandala is the Eucharist, the "bread and wine" of the Mass. At the upper right corner is what I drew as Poplar trees, the source of the "Balm of Gilead", a healing ointment of the Old Testament.

In one Saturday, 26 people ages 6 to 93 cut the panels together, turned them over, and worked until 6 PM to finish adding the color (cellophane, tissue paper, and wrapping paper carefully cut to fit the openings and taped onto the back side). With great joy, they decided to use them for Mass the next Day. I had to stay. The next morning, the service was built around the art, and the priest who had rotated in to serve them, not knowing that they were doing this project, had come prepared to preach his homily on "People as Stained Glass Windows for God."



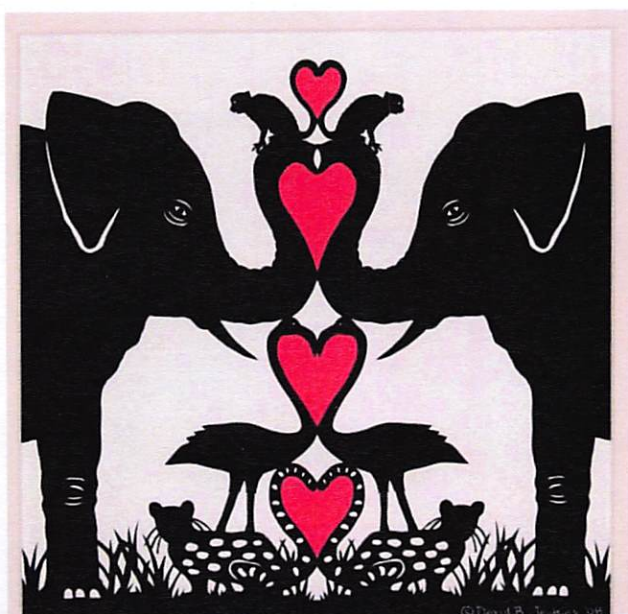
UNTITLED © 2012 Sr. Clarice Steinfeldt SDS

But that was not the only surprise. As the service began, there was a rattling at the door and a group of young adults who were developmentally "different" entered to join in the worship. People of the congregation took them to open seats and welcomed them warmly. They were clearly a cherished part of the community. After the service, I was told the name of their group home was "The Cedars." I ask you, what do those trees look like, up in the right hand corner of the panels? Praise God for the wonderful blessing of this art project to that community!



Above: the wonderful papercutting in color which resulted in Alice Helen's story. It's full of gorgeous blues, purples, greens and other colors which really do look like a 3-paneled stained glass window.

---Sue Throckmorton



ANIMAL LOVE © 2012 David Jenkins



FOUR RED HEARTS © 2012 April McLaughlin

The FANTASY BEASTS

of Michael Velliquette

by Pat Stuntz

From the mists of time, legendary beasts and monsters have strolled or crashed their way through the folklore of cultures worldwide. In recent history, many are making their appearance as bizarre extraterrestrial robotic beings from outer space. Regardless from which time frame the topic is explored, beasts and monsters all seem to share distinctive characteristics, one being extraordinary strength. The Cyclops of Greek mythology are represented as being gigantic in size and with one eye located in the center of the forehead but otherwise as having human characteristics.



▲ *Lil' Pinky*, 2008
© Michael Velliquette
Cut card stock and glue
12" x 12"
Collection of Claire Stigliani, Columbia, MO

Other beasts in Greek mythology were based on animals. The myth of the Minotaur, for instance, centers on the image of a white bull with a distasteful appetite, who was sometimes portrayed with the head of a bull and the body of a man or, conversely, with the body of a bull and the head of a man.

Michael Velliquette has interpreted the theme of the beast in a highly creative way, at times using mythology as a springboard for his papercuts, but each with a distinctive "take" on the theme, combining commonly known characteristics with polar opposites. The two papercuts on this page show his individual portrayal of the Cyclops and Minotaur features. "L'il Pinky" takes the otherwise soft furry animal into an entirely different terrain with his penetrating one-eyed gaze and toothy snarl. In "The Happy Minotaur" Michael gives a traditionally dangerous bull a pleasant, welcoming countenance.



► *Happy Minotaur*, 2008
© Michael Velliquette
Cut card stock and glue
16" x 20"
Private Collection, Key Largo, FL

Michael also has moved beyond the confines of traditional representation into highly personal interpretations of the character of the beast. In "The Peace Beast" we see the familiar hand in the peace sign gesture while the beast rises from behind a surreal landscape of plants. There might be much food for contemporary thought in this papercutting. In "Sleepy Bunny" and "Humbaba", Michael employs the creative use of color, carefully layering the various open and closed shapes, sometimes in repeating patterns, to create his own definitive style. Regardless of the type of character Michael chooses to explore, we can be sure that it will be colorful, highly personal, and thought-provoking!



▲ *The Peace Beast*, 2008
© Michael Velliquette
Cut card stock and glue
24" x 24"
Collection of Lori and Joel Dunlap, San Antonio, TX



▲ *Sleepy Bunny*, 2008
© Michael Velliquette
Cut card stock and glue
16" x 20"
Private Collection, Key Largo, FL



▲ *Humbaba*, 2008
© Michael Velliquette
Cut card stock and glue
20" x 16"
Private Collection, Key Largo, FL

A Family Memento Becomes a Leaf of History

By Nancy Rosin

As a collector, joy is found in many wonderful things that tempt my passions. The search, the acquisition, the ownership – are all aspects of a genetically inspired quirk, it seems – one, which provides a kind of personal gratification like no other. That ownership becomes a focus for pride of possession, personal accomplishment, enjoyable research, and the ultimate reward – sharing with others. The desire to write about my treasures is about sharing stories – for fascinating tales are so often a part of the pleasure. A recent acquisition piqued my interest, from the way it found me, to the intricacies of its design and history. It definitely deserves a receptive audience—for how often do history, design, and provenance come together to create something so fundamentally exciting?



Paper-cut Valentine, made by William Bryan, Ridley, Delaware County, PA, 1774 for Sarah Price. 12" x 12".

Contemporary motifs, borrowed from traditional designs, created a fanciful love letter. Framed and cherished, it celebrates a magical romance, for the childhood couple married, had seven children, and lived happily ever after.

This story begins with an unexpected correspondence. Last year, an Oregon man read some of my annual Valentine's Day publicity, and embraced my comment that "I collect stories, not things..." The relic he cherished was the last remaining memento of his entire family, and he wanted it to be saved by someone who would respect it. He wanted me to be that person. As you can now imagine – as "the repository" of his treasure, I feel not only obligated, but honored, to share such a significant piece of history. A tender, handmade Valentine, it has origins earlier than our nation, designs of artistic merit, and links that make it unique.

For the accomplished paper cutter, the design appears basic, and not at all complex. However, when you discern that a child created it, it becomes even more charming. This pre-Revolutionary American handmade paper gift from Pennsylvania is dated 1774. The giver, William Bryant, would only have been seven years of age, and an adult may have inscribed it, to assist in the creation of an important holiday gift. It was a tradition to teach such craft to children, and would not have been at all unusual to have more than one person involved in the entertaining process.



▲ Quadrant detail of William Bryant's folded and cut Valentine. A symbolic potted Tulip grows, like the Tree of Life; the heart-shaped leaves symbolize both the romantic and Sacred Heart, while the Bird imagery provides religion, luck, and fertility. The entire composition reflects faith, hope, and love, and was used as decoration on all manner of contemporary objects. .

A large piece of handmade paper would have been costly, and the finished creation was obviously so revered that it was displayed in the family home for more than two hundred years. This scherenschnitte definitely bears similarity to the Fraktur forms. Works of this style were popular in Pennsylvania at the time, reflecting the Germanic tradition of the area, as well as the Swedish heritage of the mother, Barbara Boone and her husband, Captain John Bryant.

The writing in the center was a popular Valentine poem found on many creations of the eighteenth and nineteenth centuries. The location, Ridley Township, is still a town in Chester, now Delaware County, Pennsylvania, approximately twenty-five miles from Philadelphia. Research shows that it was presented, as a Valentine gift, to young Sarah Price, who became his bride eighteen years later. Nearly one hundred years ago, her descendants presented it to the Bryan family.

Ridley 1774

*When Lots were cast this I drew
Fortune said it must be you
I chose you out from amongst the rest
The reason was I lov'd you best
The Rose is red the Violet is blew
Carnation is Sweet and so are you
If you take it in good part
It is a token of my heart
But if you take it in disdain
Pray return it to me again*

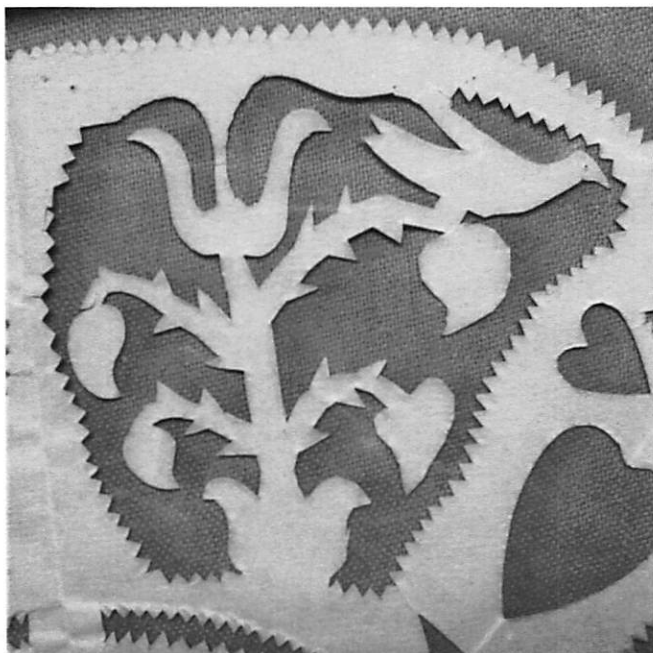
William Bryant

▲ A classic 18th century Valentine poem, inscribed in black ink

This papercut is a touchstone to American history and its' connections have made it an adventure in research. We are fortunate to be able to view this in the unique context of who created it, who cherished it, and, especially, the historic facts and timeline surrounding it. An analysis of the Valentine will guide readers to recreate their own tokens using these time-treasured motifs.

In researching the ornamentation, I found excellent references in books of German, Swiss, and American Folk Art. The same imagery decorated utilitarian objects of wood and pottery, textiles, and furniture; seeing them cut from costly paper establishes our designs as important aspects of a cultural heritage. This fanciful, romantic version of traditional Fraktur incorporates the elements of that eighteenth century artistry.

In this basic style, one that a child could have mastered, a paper square is folded, corners to corners, in eighths, and cut -- probably following a faint pattern - - with a pinking shear, scissor, or knife. The evolving border images are a variation of the popular and eloquent design forms of the era. The suggestive stem, growing from a flowerpot, is a version of The Tree of Life, surmounted by a tulip -- symbol of love, and bearing heart-shaped leaves, with both romantic and religious symbolism. Perched upon a branch, the bird completes the symbolic imagery of luck, fertility and happiness.



▲ Detail of bird and tulip design on the Bryan Valentine

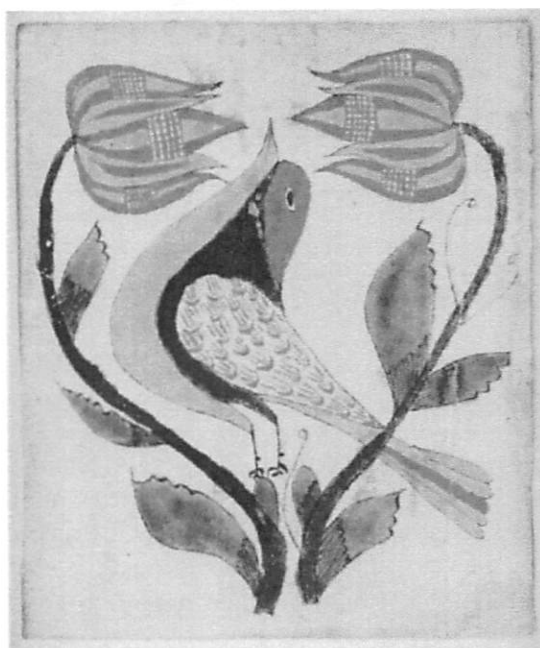


▲ An example of the bird and tulip design detail in a Pennsylvania papercut, 1854

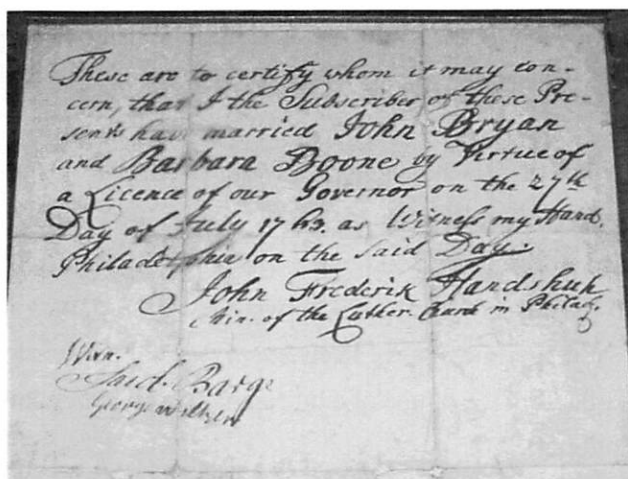
The tulip in early artwork is a frequent religious symbol of trinity: faith, hope, and charity. Historically, The rare tulip bulb was renowned for extraordinary monetary value in Holland in the mid-seventeenth century, and, in the Language of Flowers, the red tulip is recognized as a declaration of “perfect love”. Applied in any artwork, the imagery always carries great significance.

The Tree of Life signifies “God’s plentiful fruit”, and is a representation of the universe. The bird was a popular image associated with rebirth and renewal, and was regarded in some mythology, as a carrier of the golden keys to open the universe. It was often drawn perched upon a branch, and was popularly used by teachers as a design for Rewards of Merit, for it was felt that such images would be more inspiring than reprimands could ever be. The popular Pennsylvania motif of the distelfink bird is a reference to happiness, luck, and peace.

▼ Bird and Tulip Gift drawing, Montgomery County, PA, circa 1800. Cover illustration for *The Gift is Small, The Love is Great*, by Pastor Frederick S. Weiser, York, PA, 1994.

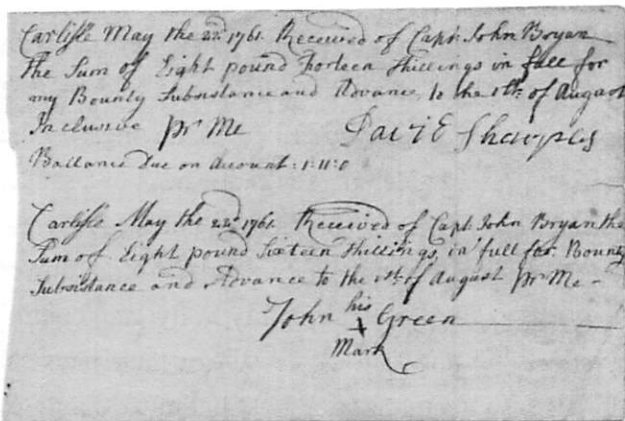


It is easy to get distracted by the delight of this Valentine, but among the wealth of paper relics is the actual marriage certificate of the parents, dated July 27, 1763, at the original St. Michael's Church, at Fifth and Arch Streets, in Philadelphia. Historic images from their present-day Old Zion Lutheran Church website help to capture that moment, but holding the original, cherished handwritten paper certificate, makes this experience utterly incomprehensible. This church was home to ninety percent of the German and Swedish immigrants of the area, and their followers are said to have produced most of the Fraktur of the period. While the kind organist, Mr. J.P. Meyer, is researching more, it is unclear if they were parishioners, or simply chose to marry in a place of importance, within carriage distance via the Chester Pike.



▲ Marriage Certificate of Barbara Boone and John Bryan dated July 27, 1763

There are even treasured bounty receipts issued by Captain John Bryan, in the Continental Army, near Fort Mifflin, PA, dated, Carlisle, May 22, 1761. This fort in western Pennsylvania was designed to protect the American and British during the French and Indian War. The young leader of the Virginia Regiment was Colonel George Washington.



◀ Continental Army Bounty Receipt from Captain John Bryan, May 22, 1761

Gathering facts adds extra delight to the research process, and I have benefitted from saved newspaper articles, incredible mementos, and generations of family photographs. The patriotism and military history associated with John and Barbara Bryan, parents of William, as innkeepers of the famous White Horse Tavern, add another thrill as recorded accounts are absorbed.

In 1777, following the Battle of Brandywine and during the aborted Battle in the Clouds, also known as the Battle of Whitehorse Tavern, this tavern, and stagecoach stop, became General Washington's headquarters. The United States of America was created during this decade; in fact, a close friend, tavern patron, and Ridley resident was John Morton, a signer of the Declaration of Independence.

While it has been noted that Barbara Boone was the sister of the Kentucky frontiersman, Daniel Boone, my research does not substantiate that information. They may well have been related, but I have not proven any connection beyond an article published in August 1905. That article, in the Latrobe (PA) Bulletin, also mentions the family Valentine, by then, 130 years old.

We do know that Captain John Bryan's family was an important patriotic presence in the area, and records show that their child, who crafted this special Valentine, William Bryan, fulfilled this love story by marrying his beloved Sarah in Philadelphia, in 1792. As residents of Easton, PA, their own Inn became an army headquarters during the War of 1812. The Valentine hung on the wall, and history had come "full circle".

There is work ahead to answer all my questions, but it is gratifying to see the connections between this token of love, and the details of the actual lives. Making small discoveries has been a joyful experience. This emblem of love is meant to be embraced for all it has taught and shared; it was cherished by people like us, who just happened to live at another moment in time.



Traditional growing tulip design ▶



Dragons: in history and fiction

by Richard Schuchman



Of all the many mythical creatures in history, folklore and legend, none have appeared as often and in as many different countries and cultures as the dragon. From the Greek Cadmus fighting the Ismenian dragon (which dates to before ca. 560–550 B.C.) and tales of the Nemean dragon; the Aztec feathered serpent god Quetzalcoatl; sea serpents from the Age of Exploration; the Chinese tale of the rain god Yu, a spectacular golden dragon; the medieval English story of



St. George and the dragon; the Norse myths of Jörmungandr, the Midgard serpent; the Japanese dragon Yamata no Orochi, an immense beast with eight heads; to today's stories from J.R.R. Tolkien and J.K. Rowling, dragons seem to show up wherever and whenever legends and fanciful tales are told.

True to their seemingly all-encompassing origins, they change to fit the storytellers designs. Whether it's a treasure-hoarding monster to slay or a kindly beneficial old man who is actually a Lóng Wáng, one of the Chinese Dragon Kings in disguise, the dragon will dutifully play its part. Each different role and every change of locale often means a change in appearance, which is why fantasy artists love to portray them - there's no wrong way to depict a dragon! Designing one is like having an empty Mr. Potato Head and the body parts from every animal on Earth available to use. Take your average frilled lizard and mix in the head of a lion, the talons of a bird, maybe a dash of goat and bat, and "Voilà!", you have a beast fit for a fable (fiery breath optional)!

Smaug - 5" x 7"



When looking for dragons for inspiration, you don't have to look much further than the Chinese. Dragons appear quite prominently in their folklore and culture and are a symbol of wisdom, power, and luck in Chinese culture. Unlike western dragons, oriental dragons are usually seen as benevolent and kind. Temples and shrines have been built to honor them. They control the rain, rivers, lakes, and sea. They can ward off wandering evil spirits, protect the innocent, and bestow safety unto all.

They occur often in art ranging from huge ancient tapestries with serpentine forms twisting amid a sea of clouds to jade and marble sculptures. In appearance, they've been described as having, "...the horns of a deer, the head of a camel, a demon's eyes, the neck of a snake, a tortoise's viscera, a hawk's claws, the palms of a tiger, and a cow's ears, although it hears through its horns, its ears being deprived of all power of hearing." Most do not have wings, as their ability to fly (and control rain/water, etc.) is mystical and not seen as a result of their physical attributes. The dragon has also acquired an almost unlimited range of



Tianlong - 5" x 7"

supernatural powers. It is said to be able to disguise itself as a silkworm, or become as large as our entire universe. It can fly among the clouds or hide in water. It can form clouds, can turn into water, can change color as an ability to blend in with their surroundings, as an effective form of camouflage or glow in the dark.

Chinese dragons are considered to be physically concise.



Shenlong - 5" x 7"

Of their 117 scales, 81 are of the yang essence (positive) while 36 are of the yin essence (negative). Initially, the dragon was benevolent but the Buddhists introduced the concept of malevolent influence among some dragons. Just as water destroys, they said, so can some dragons destroy via floods, tidal waves and storms. They suggested that some of the worst floods were believed to have been the result of a mortal upsetting a dragon.

What is perhaps a more common Western vision of the dragon is what appears as heraldic symbols on medieval crests and flags. Norse myths tell of Fafnir, a son of the dwarf king Hreidmar, who transformed himself into a dragon to guard a vast treasure cursed by Loki and is eventually killed by Sigurd. This tale was made famous by Richard Wagner's cycle of music dramas *Der Ring des Nibelungen* (written between 1848 and 1874). The Sigurd legend is the basis of Siegfried and contributes the stories of *Die Walküre* and *Götterdämmerung*. Another famous dragon tale is that of St. George, patron saint of England, and his slaying of a dragon with his sword Ascalon. The myth actually has its roots in eastern Libya, though in a tenth-century Georgian narrative, it takes place in the fictional city of Lasia.

Quetzalcoatl and Aztec Ruins Diptych - 5" x 14"





Dragon vs Pegasus - 5" x 7"



Greek Temple Dragon - 5" x 7"

My own personal interest in dragon-lore began with Smaug, from J.R.R. Tolkien's "The Hobbit". Far from just a mindless beast, he was an intelligent and cunning villain, capable of speech and trickery, as well as being immense, powerful and ancient. In his own words, he

describes himself as, "... old and strong. My armor is like tenfold shields, my teeth are like swords, my claws spears, the shock of my tail a thunderbolt, my wings a hurricane, and my breath death! I am armored above and below with iron scales and hard gems. No blade can pierce me." When Bilbo, the hobbit of the story, first encounters him, his breath is taken away. He can hear his snoring - "like the noise of a large pot galloping in the fire, mixed with the rumble of a gigantic tom-cat purring" long before he actually sees him and can feel the heat given off by his exhalations. When he finally finds his lair he's awestruck by "...a vast red-golden dragon, fast asleep; a thrumming came from his jaws and nostrils, and wisps of smoke, but his fires were low in slumber. Beneath him, under all his limbs and his huge coiled tail, and about him on all sides stretching away across the unseen floors, lay countless piles of precious things, gold wrought and un-wrought, gems and jewels, and silver red-stained in the ruddy light."

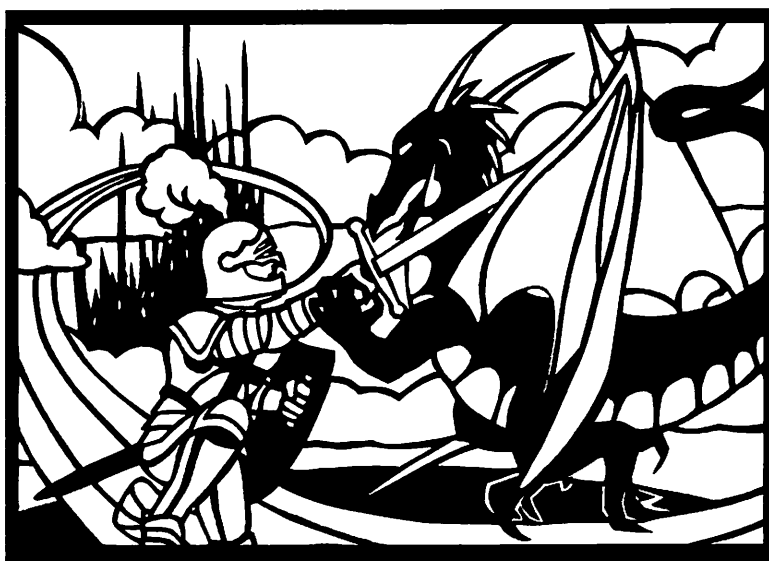
"Smaug lay, with wings folded like an immeasurable bat, turned partly on one side, so that the hobbit could see his underparts and his long pale belly crusted with gems and fragments of gold from his long lying on his costly bed. Behind him where the walls were nearest could dimly be seen coats of mail, helmets and axes, swords and spears hanging;

Flying Dragon - 5" x 7"



Cave Dragon 1 - 5" x 7"





Heimdallr defending Bifrost - 5" x 7"

and there in rows stood great jars and vessels filled with a wealth that could not be guessed." When Bilbo steals a small token from his treasure hoard, it sends him into a murderous rampage and he destroys the nearby village of Lake-town. Only a secret Bilbo discovers involving a bare spot in the dragon's armored scales and a lucky shot with an arrow manage to bring down this nearly invincible creature.

Rankin & Bass created an animated version of "The Hobbit" in 1977, as well as another animated feature, "The Return of the King" in 1980, based on Tolkien's "The Lord of the Rings". Also in 1977, a role-playing game called Dungeons and Dragons started to become popular, which was based heavily on the characters and creatures in Tolkien's Middle-Earth. Not long after in 1981, dragons hit the big screen in Disney's live-action "Dragonslayer" (which is heavily based on the St. George story) and soon after the same year, John Boorman's retelling of the King Arthur legend

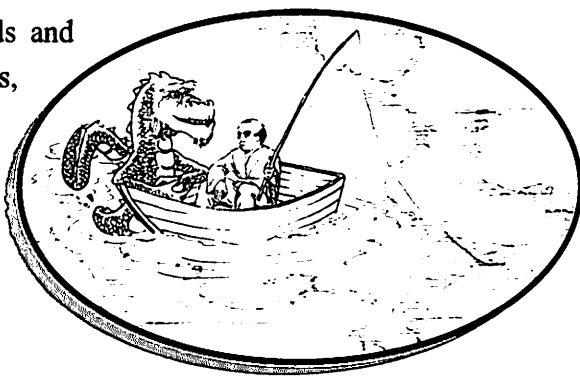
St. George and the dragon - 5" x 7"



in "Excalibur". Fantasy and fairy tales had become big budget entertainment!

More recently, J.K. Rowling fired the imaginations of a new generation with her young wizard in training Harry Potter, first as books (June 1997) and later as a succession of movies. Other recent movies include "Dragonheart" in 1996 (with Sean Connery as the voice of the dragon and Dennis Quaid), and Peter Jackson's live action retelling of "The Lord of the Rings" and, to be released December of 2012, this live-action version of "The Hobbit".

As long as there are fantastic stories to tell of heroic deeds and maidens in distress, authors, artists and movie directors will need dragons to threaten them.



Hic Sunt Dracones - 5" x 7"

Silhouette Illustrations in Folk and Fairy Tales

by Richard Schuchman



©Lotte Reiniger

Silhouette art is in many ways ideally suited to illustrate folk and fairy tales. Both are simple, and yet may still contain hidden meanings or suggested details. It also requires a bit of imagination to fill in the details to bring them each to life. Many of the stories by the Grimm brothers, for example, are only a



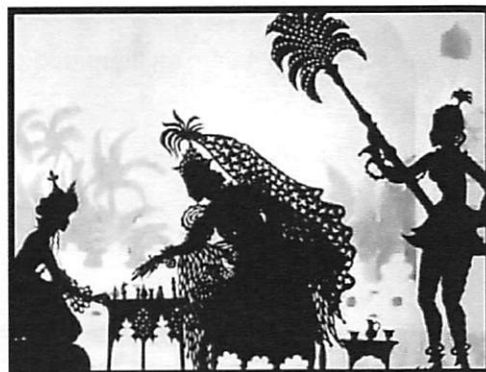
©Lotte Reiniger

few paragraphs long, but could contain odd inanimate talking objects and animals, violent plot lines and bizarre magical transformations which might necessitate, not only a large helping of imagination, but perhaps a shot or two of a strong beverage (or “fairy tale enhancer”).



©Lotte Reiniger

One of the best proponents of cut paper illustration was Lotte Reiniger (1899 – 1981), who created films using animated silhouettes. In 1926, she completed what is today the oldest surviving animated film, “The Adventures of Prince



©Lotte Reiniger

Achmed”. She devised the first multi-plane camera for certain effects and many of the scenes have stunning, dreamlike details. She continued to animate a great many folk tales (most based on the Grimm’s Fairy Tales), especially in 1953 to 1955 for Primrose Productions, an American TV company.



©Lotte Reiniger



designer who has certainly taken the silhouette medium to new levels with his multi-colored backgrounds and elaborate fanciful renderings. He's done many childrens books including "The Fairy Tales", "The



Kingdom Under the Sea", "The Thousand and One Nights" and "The First Christmas", all in silhouette style. His illustrations for "The Nutcracker" ends with a 3-D multi-layered cutting as the final page.

Other silhouette artists taking their own turn at folk tales include Cate Simmons, Laura Barrett, Cindy Ferguson, Rae Baker, and Kathryn Carr.

Michel Ocelot is a French writer and TV/film director who also animated silhouette folk tales for the TV series Ciné si. Although the show was cancelled, even after winning multiple awards, several episodes were edited and included in a film called "Princes et Princesses". More recently, he did another collection in the film called "Les Contes de la Nuit", released in July of 2011.

Another artist who used silhouettes on occasion was the famous Golden-Age illustrator Arthur Rackham (1867 - 1939). He created 60 silhouettes to illustrate Cinderella in 1919, and 65 to illustrate The Sleeping Beauty in 1920. That such a master of watercolor, ink and pencil techniques would use cut paper to illustrate two popular stories shows he thought the medium a serious consideration for artists, and indeed, his cuttings opened the door for other paper artists to come.



©Arthur Rackham



©Arthur Rackham





©Jan Pieńkowski

So, in the spirit of keeping the fires of imaginative cutting going strong, I'd like to issue ...

A CHALLENGE

... to all GAP members and those participating on Facebook (where I will post this as well). Simply put - create your own folk tale or fantasy illustration, or two or three. If we get enough submissions, we may turn one

of the upcoming FirstCut issues (perhaps Fall 2012) into a fairy tale illustration issue that could be sold to benefit the GAP Museum in Somerset, PA (a non-profit, donations only museum). But I'm getting ahead of matters.



©Jan Pieńkowski 2000

The rules for submission are pretty simple.

A.) The folk or fairy tale you choose should be in the public domain (no copyright issues), but other than that, whatever sparks your imagination is fair game. Not just fairy tales, but myths and legends as well. Robin Hood, Nordic myths, whatever. The more interesting and obscure, the better. Any style is fine: realistic; abstract; symbolic. Adults as well as children will be looking at and buying this book.

B.) You should include a paragraph telling what you're illustrating and why you chose it and, if applicable, the specific lines from

the text. Please include any authors and publishers names, page and edition numbers, etc.

C.) Your art must be totally original. Rendering an existing illustration or using familiar characters is not allowed (i.e. Disney's Snow White, for example).

D.) Your art **SHOULD** be black and white. Grayscale should print o.k., but we probably won't be using any color pages (to keep production costs down). Also keep in mind the book is 8.5" x 11". You can create something larger or smaller, but it will be sized proportionally to fit the page including your text. If you create a long and narrow piece, there will be lots of white space on the sides.





©Cate Simmons

E.) To keep the quality of the book high, PLEASE submit only high res tiffs (at least 300 dpi) and get as good a photograph or scan as clean and crisp as possible. I can do some editing and touch-up work if needed if you don't have Photoshop, but I'd like to minimize as much of it as possible.

F.) Just so we don't have a book with 27 illustrations of the same passage from The Arabian Nights, if you're doing something less obscure, send me an email and let me know your folk tale. I'll let you know of anyone's sent me an email with that particular one yet.



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G.) The deadline is Memorial Day, May 31st. If we're short on submissions, expect a Spring reminder in FirstCut! My email is: m.schuchman44@comcast.net Send your story ideas and final scanned pieces to me. Just to keep things on the up and up, I would refrain from posting any completed pieces on Facebook, but that's me. The last issue of FirstCut was 38 pages, so I don't think any judging will

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be necessary.

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Let's keep the quality and imaginations high and make something we can all be proud of!



Ideas & Inspirations

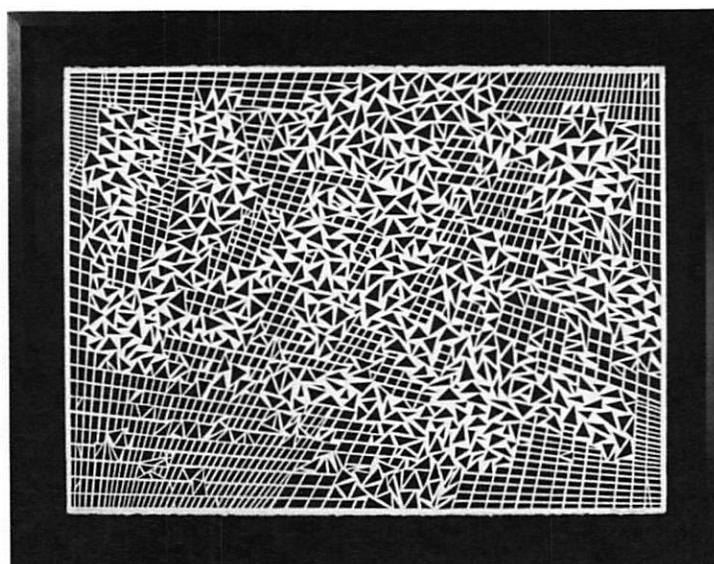
Creating Feeling in Paper

By Pat Stuntz

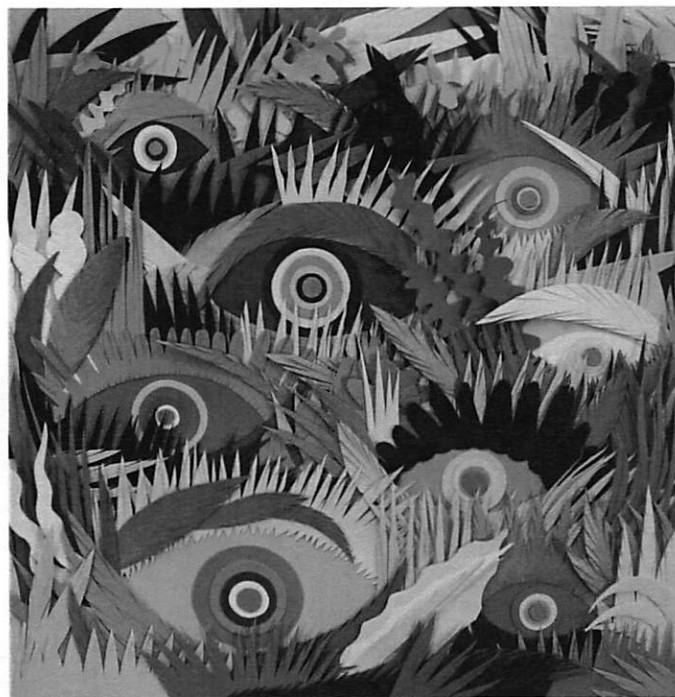
When we think of *texture* in our everyday lives, we think of the way things feel. Everything, including works of art, has a texture or surface. Texture can be rough, bumpy, slick, scratchy, smooth, silky, soft, prickly: the list is endless. In art, textures are "surface" designs which support the illusion of real substances or present invented composites. There are two types of texture. *Actual textures* refer to surface illusions of wood, water, glass, clouds, fabrics, metal, etc. while *visual textures* are linear, shape and color patterns invented for specific areas of a composition.

In works of art many viewers understand how painters and sculptors create the illusion of texture with paint, wood, stone and clay. With paper artists, the application of the art element of texture may not be so apparent, and can be quite subtle. We will look at two different approaches to texture as applied by GAP members Alan Sidman and Michael Velliquette.

In his untitled papercut, Alan Sidman uses line and shape to create the illusion of texture. Looking closely at his abstract composition, we observe how the mesh-like lines create the feeling of wire screening while the triangular shapes give the illusion of sharp, pointed objects. The illusion is so convincing, it seems as though we would experience the bumps and prickly points if we could rub our hands over the cutting.



In his papercut *Jungle*, Michael Velliquette demonstrates how he creates subtle low relief texture patterns: that is, they are raised from the background surface by the use of poster board and overlapping shapes. He also creates contrasting textures by juxtaposing rounded forms, suggesting eyes, with the sharp pointed shapes- above and below them. Looking more closely, we see feather-like forms interspersed here and there, adding yet another dimension to his work.



▲ JUNGLE © 2012 Michael Velliquette

Both compositions encourage us to think about the possibilities of applying texture to our work. Do you use texture in your papercuts? If so, let us know how you cut, crumple, and create texture in your own work!

◀ UNTITLED © 2012 Alan Sidman



CHILI AT THE BEACH © 2006, 2012 June Gengler
4.5" x 3.5 "



LITTLE SKIERS © 2012 Edie Johnstone , 3.5" x 5 "

All submissions should be sent to

Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522

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

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

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

FIRSTCUT reserves the right to edit articles where necessary.

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Paper Angels

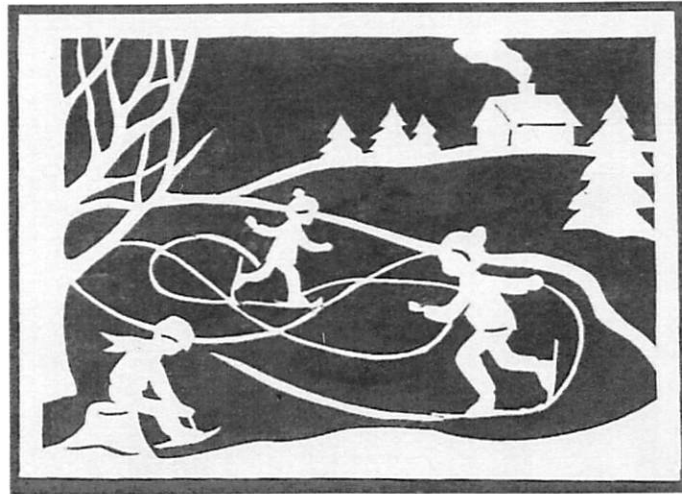
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—Paper Angels



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