

# FirstCut

*Communication for Members of The Guild of American Papercutters*

*Volume 27*

*Number 2*

*Spring 2012*





WOMAN IN THE RAIN © 2012 Dave Jenkins

*The woman's lips are a vibrant pink in the actual papercutting.*



KID IN THE RAIN © 2012 Florinda Strimel

**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](http://www.papercutters.org). All payments are made in American dollars.

**Current Executive Committee:** President - Marie-Helene Grabman (2013); Vice-President – Carolyn Guest (2013); Secretary – Linda Peck (2012); 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) Treasurer – Joyce Yarbrough.

**Current Board of Directors:** Joe Bagley (2013), Dorothy Buchanan (2014), Linda Emmerson (2015), Trudy Kauffman (2013), Richard Schuchman (2015), Christine Smith (2015), Pat Stuntz (2013) (also FirstCut Editor), Sue Throckmorton (2014), Florine Strimel, *Historian Ad Hoc*

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## President's Corner

Dear Guild of American Papercutter Members,

Your fellow Guild members have been busy this quarter. Catherine Winkler Rayroud has organized a wonderful exhibition of our member's work that will be on display at the Scherenschnitt Museum in Vreden, Germany. I am preparing to send the big box of cuttings next week. The exhibition opens June 10th and will be there for 3 months. I have heard that some of you are planning trips to see this wonderful museum! Please take pictures and send Pat Stuntz a little critique of the exhibition. I just found an interview with Herr Gebing, the Museum's owner and director, on YouTube that gives a glimpse of the museum's collection (in German):

<http://www.youtube.com/watch?v=umB2NXgCLTc>

Joyce Yarbrough is finalizing plans for Collection 2012. Members are flying in from around the world as well as planning family vacations to meet in St. Louis. I am looking forward to seeing many of you there and learning new techniques in the workshops.

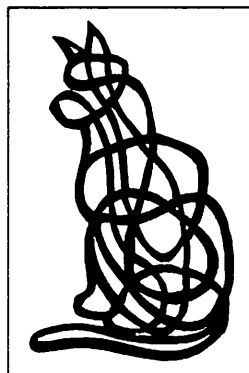
Thank you so much, Catherine and Joyce, for all your hard work on these projects!

Kathy Trexel Reed and a group of volunteers will be hanging a new show at our National Museum. Please plan to stop by and see it during your summer travels.

Have an enjoyable Spring and Summer and send us photos of your new work to publish in FirstCut or post your cuttings on the GAP Facebook page.

Sincerely,

Marie-Helene Grabman



► CELTIC KNOT CAT © 2012  
Edie Johnstone 2 1/2" x 3 1/2"  
Cardstock

### ATTENTION PAPER CUTTERS

Our last collection was 2010 and our next collection is right around the corner. I have received NOTHING from Collection 2010 and nothing in the last two years. I can't record our history if you don't send me the events that are taking place. Please send me news articles with the name of the paper and the dates included. Any openings of galleries, what you are up to, and how you are doing: anything that would be of interest to the rest of us. Please send me any and all of your activities. Thank you.

Florine Strimel, 58 Delia Drive, Broomall PA 19008

## CONTENTS

*President's Corner, Contents, Homework,  
and Deadlines – 1*

*Guild Business – 2*

*Dates to Remember– 4*

*New Faces on GAP Board – 5*

*Collection 2012 Update - 6*

*Guild Museum News – 7*

*Member Commentary - 8*

*Folktale Illustration Reminder - 9*

*Liturgical Papercutting - 10*

*Layered Fog Effect/Aerial Perspective - 12*

*Pondering Paper Portraits:*

*Past, Present, and Future -14*

*Meetings Many Moons Ago -18*

*Personal Papercuts – 19*

*Papercutter Profile – Joli Miller -- -20*

*Papercutter Profile – Svetlana Yavorskaya -22*

*Excerpt from Child Life -24*

*Always a Cut-Up -Linda S. Day - 25*

*Scherenschnitte -26*

*Celtic Knots - 27*

*Ideas and Inspirations – Grace Bricker -28*

### Front Cover:

CIRCLE OF BIRDS © Trudy Kaufmann 2012

### Back Cover:

Top: TWO RABBITS © 2012 Erin Cross

Bottom: UNTITLED © 2012 Alan Sidman

### Pages 2 and 5:

UNTITLED © 2012 Sr. Clarice Steinfeldt SDS

## Member Homewok

**Summer:** Pets, boats and lighthouses, vacation spots

**Autumn:** Imaginary creatures, leaves, night scenes

\* Remember to submit your folk/fairytale cuttings  
for the Autumn publication!

**Winter:** Snow scenes, hearts, cuttings with poems  
about winter, Valentine's Day, March wind

**Spring:** Gardens, spring holidays, musical styles

## 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](mailto:pnstuntz@windstream.net) or  
[pstuntz@yahoo.com](mailto:pstuntz@yahoo.com).

# **Guild Business**

## **GAP Board Meeting March 31, 2012**

The Guild of American Papercutters Board meeting was called to order on March 31, 2012 by President Marie Helene Grabman at Delaplaine Art Center, Frederick, Maryland.

Board Members Present: Trudy Kauffman, Kathy Trexel Reed, Dorothy Buchanan, Patty Kile, Pat Stuntz, Christine Smith, Marie Helene Grabman, Linda Harrill Peck, Richard Schuchman via cell phone.

Other GAP members in attendance were, Sandra Gilpin, Sharon Schaich, Candy McDaniel, Joli Miller, David Jenkins, Marie Schwartz.



### **Minutes:**

Board Meeting minutes were previously approved and published in the Autumn First Cut 2011 issue.

### **Treasurer's Report:**

Total expenses for 1st quarter of 2012- \$2,254.15  
Total income 1st quarter of 2012- \$5,655.92, does not include deposits of members that have made reservations for Collection which total \$8776.00. This income represents yearly dues \$4287.94 and donations of \$1000.00, interest on bank CD's, sales and commissions on Museum shoppe sales. Net income for the 1st Quarter 2012 is \$3401.77.

Total expenses for 2011 - \$9930.76.

Total income for 2011 - \$19,057.49. Net ordinary Income for 2011 - \$9126.73

Copy of the full financial report attached to Secretary's Minutes.

A motion was made to accept the Treasurer's report by Trudy Kauffman: seconded by Patty Kile. Motion approved

### **Membership Report-Patty Kile**

Patty reported that there are currently 347 members so far, members have three months to pay their dues, there is 40 that are due in Feb., Mar. and April. Thirty members have paid \$150.00 for a 5-year membership. There is a list of members who have email addresses on the website. Patty will send a membership list upon request.

## **Old Business:**

### **German Exhibition-Marie Helene Grabman**

There is a total of twenty-six papercuttings in the Vreden Museum exhibition. Twenty-one pieces are from GAP U. S. members: one cutting is currently on exhibition at the Museum from an International Member who is donating the work to GAP. There are 4 cuttings being sent to the Museum from GAP international members. The work will be boxed and shipped by DHL. I will be submitting paperwork for an ATA Carnet, a "passport" for the work, and also getting a bond so we will not have to worry about customs. The work can't be sold at the exhibition due to customs requirements, however if the Museum has a buyer they will inform the artist after the work is returned, the artist can make their own arrangements for a sale. The Vreden Museum will have an opening on June 10th and the work will be on display for three months.

### **GAP Collection in St. Louis-Joyce Yarbrough**

Joyce reports that all is good with 2012 Midwest Collection in St. Louis June 28 thru July 1, 2012 however two Members that were scheduled to do a program for Collection had to cancel because of ill health, Ziphora Ne'eman and Robin Goodfellow. They will be replaced by Michael Velliquette and Dena Levie. Michael will be doing a workshop exploring the range of possibilities of paper through diverse approaches to construction and layering techniques with both two and three dimensions. Dena Levie will be continuing with Ziphora's Judaic theme, but with a three dimensional aspect to the papercutting.

We are fortunate to have the very talented Lucrezia Bieler for our keynote speaker.

Fan Yun from China has gotten her visa and will be giving a talk for us about how she cuts leaves and preserves them. So far there are 35 registrations and more will be coming as the May deadline approaches. Twenty-six people have booked double rooms, seven singles and two commuters. Twenty-six GAP members and guests are registered for workshops.

### **First Cut- Pat Stuntz and Richard Schuchman**

There was a three- page error in the Winter 2012 issue of First Cut. It has been reprinted. Attending members received a reprinted copy; other members will



receive the reprinted copy with the next Spring 2012 First Cut.

Richard proposed a challenge in the Winter 2012 First Cut issue to members and on GAP's Facebook Page to create a folk or fairy tale for publication and include these cuttings in a separate booklet for the Autumn First Cut. Please refer to the Winter 2012 issue for details of Richard's Challenge. The Autumn First Cut would be 2 separate booklets, with no more pages than current issues, but separated into a Business section and the Folk Tale section. Many things were discussed: there was talk of using colored pages and the cost; if contributing artists would get copies, and whether non members could enter, if so would there be a fee. After much discussion it was determined that non-members could submit pieces for a \$15 fee that would go towards a membership if they decided to join GAP. Kathy Reed suggested making the book smaller like the Silhouette and Birthday Calendar books that are half the size of First Cut so they can fit in the card rack at the Museum. Pat Stuntz will research costs for various size formats and email members for their approval with prices and printing costs of these and the printing costs of producing additional Folk Tale Booklets.

A motion was made by Pat Stuntz to modify the 2012 booklet to include illustrations of folktales; seconded by Kathy Reed. Motion approved.

#### **GAP National Museum- Kathy Trexel Reed**

Kathy, Dorothy Buchanan and Linda Peck worked on March 28th, 29th, and 30th, cleaning and organizing the GAP office. Boxes were matched up to work on display ready to be packed up in April when the show will be changing. Birthday Calendars and Silhouette books are for sale, there was some discussion about what to do with extra copies of First Cut.

Kathy spoke about the Arts Coalition of the Alleghenies, a marketing opportunity for GAP. It promotes programs for all regional visual and performing arts agencies in the western Pennsylvania region by making arts information/announcements easily available to visitors and residents through quarterly e-newsletters, website, social media and publications, ACA aims to foster a more cohesive and vibrant arts community, and to successfully communicate the importance of the arts for economic life and quality of life in this region. Membership fee will be based on annual budget of Arts Organizations, \$100 minimum, \$50 includes basic profile page plus unlimited calendar postings for individual artists. Kathy will have more information and details later.

Pat Stuntz made a motion to join the ACA and Dorothy Buchanan seconded. Motion approved.

Kathy reported that ten pieces of work came in for the upcoming show, "Black, White and Easily Red". She requested that an email be sent out about sending return postage. Pat Stuntz volunteered to redo the form that will include sending return postage when entering a show.

There was discussion about a one-man museum show, featuring Israeli papercutter, Archie Granot, whose work is showing in St. Louis at the present time. There would be insurance and transportation expense to bring the show to Pittsburgh/Somerset. It was decided that GAP could not absorb the cost, however there is hope that some sponsors may step forward.

#### **Gap Insurance Update-Marie Helene Grabman**

The GAP insurance premium is due in April. Laurel Arts suggested we obtain coverage for the work in our Collection in addition to our Liability Insurance. An Inland Marine Museum policy will cover up to \$20,000 of our Permanent Collection, in storage, maximum \$5000 on one piece. Every time we have an exhibition we have to let the insurance company know the value of the work in the show that is the property of others because the insurance on that work will need to be adjusted accordingly. Transit limit is \$15,000. A policy that offers a \$500 deductible for \$500 or a \$1000 deductible at \$456 was proposed (based on the current exhibition in the Museum, with work of others that is now valued at \$6992.00 and the schedule of our Permanent Collection in storage.)

A motion was made by Pat Stuntz to accept \$1000 deductible at \$456; seconded by Patty Kile. Motion approved.

It was mentioned that the Memorandum of Understanding is coming to fruition.

#### **New Board Members-Marie Helene Grabman**

Richard Schuchman has joined the Board and is helping Pat Stuntz with articles for FirstCut. Also joining him is Christine Smith from State College, PA; Linda Emmerson, from Ames, Iowa; Linda Harrill Peck from Friedens, PA, who has agreed to be the Secretary for GAP. Don Cook asked to step down from the Board. To complete the 1 year left on his term of office, Trudy Kauffman, from Reading, PA has rejoined the Board. Joyce Yarbrough agreed to fill the vacancy of Treasurer, completing the Executive Committee.

## Virginia Rose Kane Botanist/Papercutter

GAP members who attended the spring meeting on March 31 at the Delaplaine Art Center in Frederick, Maryland were treated to a special papercutting presentation by botanist/artist Virginia Rose Kane. Virginia explained the development of her style of creating botanical cuttings, many of which feature orchids, ferns, crocus, and amaryllis.

As a student of botany, nature has been a consistent inspiration in her work. According to her website, she says "The study of natural history reveals one over-arching theme that I find fascinating. Not one creature or element in nature is strictly one thing or another. A tree is not just a tree: a tree is both solid and liquid; hard and soft; rough and smooth. The more you study nature, the more complex it becomes. Everything is an elaborate combination of opposites."

In the development of her designs, Virginia first creates intricate line drawings of the plant material on archival and acid free base papers. The line drawings are turned upside down and the blank sides of the base papers are used for gluing overlapping layers of specialty papers. These specialty papers include maps, antique comic books, and stamps as well as sheet music and foreign currency. Virginia then turns the paper over and meticulously cuts out the botanical rendering, adding small but significant amounts of colored pencil and gold leaf to add detail and highlighting to the finished piece.

Among her many achievements, Virginia has been invited to participate in the Smithsonian and American Craft Council Craft Shows.



*Virginia Rose Kane, center, discussed her technique for layering specialty papers in botanical cuttings at the Spring GAP meeting in Frederick, Maryland.*

Pictured from left to right: Dorothy Buchanan, Kathy Reed, Virginia Rose Kane, Trudy Kauffman, Sandy Gilpin.

## Dates To Remember

### Gateway to the Midwest GAP Collection 2012!

**"Meet Me in Saint Louis"**

**June 28 – July 1, 2012**

Please check out the response form on page 7.



### GAP Papercut Exhibition 2012

The German Scherenschnitt Museum

Vreden, Germany



### GAP Museum Member Exhibit

**GAP Museum**

**Somerset, PA**

**"Black and White and Easily Red"**

**April 2012 – April 2013**



### Future Meeting Dates

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.



### Paper Symposium

Morgan Conservatory

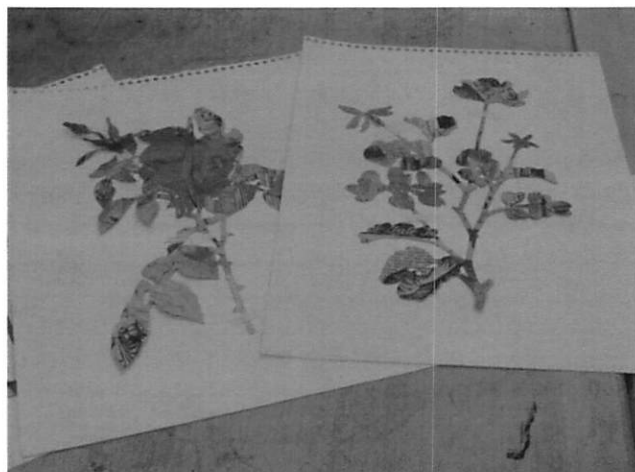
Cleveland, Ohio

October 17 thru the 21, 2012

More information is available by clicking

Watermarks 2012 link at

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



Samples of Virginia Rose Kane's papercuts

## New Faces on GAP Board

**Linda Harrill Peck** has enjoyed art as long as she can remember and works in a variety of mediums. She is a member of several art groups and currently serves as Treasurer for the Somerset County Artist's Association. She is one of the mentors for the Art Seeds Program teaching papercutting to high school students from all of the school districts in Somerset County. Years ago after taking a papercutting class at Laurel Arts from Paul Beal, a founding member of the Guild, she found papercutting to be very fascinating and extremely challenging. She usually uses black silhouette paper but experiments with colored or painted papers and feels most comfortable using a craft knife. She lives in a rural area between the small towns of Friedens and Shanksville.

**Richard Schuchman** started cutting silhouette portraits at Walt Disney World in 1987 or so. He also started cutting scenes shortly after and began getting my own paper and cutting larger, using layers and color using a combination of scissors and Exacto knives to cut. He left Disney in 1994 and got into computer graphics and forgot all about paper cutting until just this year (2011). Now, after donating a bunch of old scenes to the GAP museum in Somerset, he is cutting again and using his computer graphics to help design even more elaborate and technically demanding pieces. He lives in Sorrento, Florida and, besides cutting, is also interested in other mediums like pen and ink and pencils and charcoals. His other hobbies include a love for music (jazz, classical, folk, world, fusion, etc. – he is an amateur classical / fingerstyle guitarist) and craft beer.

**Linda Emmerson** first met Scherenschnitte on a visit to Switzerland in 1976 and was instantly hooked! Before that she was an architectural draftsperson and craft designer for Better Homes and Gardens. She was in the group that started GAP in 1984 (?) thanks to Steve Woodbury, who apparently toured the country looking for odd balls like me. She and Tom have three children who live in interesting places to visit including New Zealand. They lived in London for 10 years in the 60's and 70's and think of it as their other home. Now retired they go there every year for 3 months, where she has a great "job" in the workshop of the Little Angel Puppet Theatre. They are always happy to get back to home #1 in Ames, Iowa where she resumes papercutting, and tennis, golf, biking, reading --- depending on the season.



**Trudy Kauffman** spent hours as a child cutting out paper people and making three dimensional homes and furniture for them. During her years as an art teacher she was fond of using her paper cutting skills to make large cut paper bulletin boards and enjoyed teaching children how to cut. Trudy realized her destiny to be a professional paper cutter when she was encouraged by her husband to try cutting inspired by a book he gave her on scherenschnitte. He started framing her original cuts and they started selling at craft shows. Thirty years later she has continued to cut and has added calligraphy to enhance

many of her pieces. She uses antique white or antique gold acid free calligraphy paper for her lettering and cuttings. Trudy likes to cut with a x-act o knife and Swiss made Hofer Gold scissors. She gives lessons on how to design and cut your own paper cuttings in her studio in Stony Creek Mills in Reading, PA.

**Christine Smith** lives in State College, PA and has been papercutting for about 17 years. She cuts with an X-acto knife and only does original work. With a degree in Environmental Education, northeastern flora and fauna is a popular theme in Christine's cuttings. She is intrigued with the natural flow of our environment and also how humans impact it. She also does many custom orders for special occasions such as weddings, anniversaries and birthdays. Having the chance to be creative and try new challenges is Christine's favorite part about papercutting. To view images of her work, please visit her website at [www.originalpapercuttings.com](http://www.originalpapercuttings.com) or you can find her on Facebook at "Original Papercuttings by Christine A. Smith".

**Joyce Yarbrough's** interest in art originated in childhood. She was drawing people and animals, her favorite subjects, before she went to kindergarden. After graduation from Missouri University, Joyce worked at Hallmark Cards as she continued her studies at Kansas City Art Institute. Throughout her art career, she has worked in the arts, as a graphic artist, illustrator, art director, marketing co-ordinator and gallery owner. Joyce became intrigued with silhouettes 30 years ago while watching someone cut them at Disney World. She has spent many hours cutting silhouettes of visitors to special events at the St. Louis Art Museum, History Museum, Famous-Barr, Anheuser-Busch and elsewhere in the city.

## Collection 2012 Update

Plans for Collection 2012 in St. Louis are being finalized for workshops, presentations, and activities. Friday June 29 will include a special presentation by Fan Yuan from China, who will be talking about her specialty leaf cutwork. Fan Yuan is a guest of Columbia Friends of China and is hosted by GAP member Hsiaomei Wiedmeyer. She will be showing and telling about her work at Collection .



摄影 古玩图库 www.findart.com.cn

▲ Leaf cutting by Fan Yuan from China

In addition to special presentations, a variety of hands-on workshops will keep participants busy on Friday and Saturday. These include:

- **Painted Papers** - Pat Stuntz

We will do watercolor washes and applied textures on parchments, lightweight 90 lb watercolor paper, masa paper, etc. to be used in an applied form elsewhere.

- **Bargello Paper Designs** - Kathy Trexel Reed  
Creating the unique, one of a kind paper-designs involves gluing and manipulating narrow strips of various colors and printed textures of paper.

- **Simple Book Structures, Papercuts as Illustrations, and Collaborative Bookmaking** - Stuart Copans

In this workshop we will learn some simple book structures that can be used for making papercut-illustrated books.

- **Basic Paper Mobiles** - Alice Helen Masek  
Alice Helen Masek will take us through the making of a mobile with simple images, which can be more complicated later, once you have learned the principles of balance.

- **Judaic Papercutting** - Dena Levy

Starting with a short slide show about the works of different historic and contemporary Jewish Papercut artists, we will then create our own Judaic papercut with the words Shalom and Peace in them.

- **Scherenschnitte Ornaments**

- Charlotte Grabman

Try your hand at Christmas tree ornaments! We will be applying paper cuttings to glass ornaments and to paper maché eggs.

- **Tunnel Books** - Andrea Martin

Tunnel Books are cut out scenes aligned one behind the other to give a three dimensional effect.

- **Fold & Cut & StoryTelling Workshop**

- Linda S Day.

Enhancing the art of the papercutter as we fold & cut & tell stories. Friends of Storytelling are invited to share this funtabulous time together.

- **Dzbanuszki or Polish Decorated Egg Pitchers**

- Carolyn Guest

Little egg pitchers called Dzbanuszki are hollow eggs decorated with miniature layered paper cuts, with a paper base and top with spout and handle.

- **Papercutting as Jewelry**

- Marie Helene Grabman

In this Collection workshop, we will take our handcut miniature papercuttings and make 2 beveled glass pins, one to keep and another to give as a gift.

- **Rockin' Paper and Scissors: Paper Crafting Workshop** - Michael Velliquette

This workshop will explore paper's astounding formal range, through diverse approaches to construction and layering techniques. Both two and three-dimensional artworks will be explored.

- **A New Spin on Papercuts – 3D Ornaments- "Spinners"** - Christine Smith

This class will teach methods and techniques of how to transform papercuttings into 3D, spinning ornaments.



By Kathy Trexel Reed

April is a significant transition month for the Guild of American Papercutters National Museum on the second floor at Laurel Arts.

Spring cleaning of the GAP office and archive will begin in late March. Then several GAP committee members will meet in Somerset between April 17-20 to change the museum exhibit. About 30 art works in the current exhibit, "GAP Members' Showcase", will come down and be carefully packed for return shipment to the artists.

Several pieces from the current show were selected and invited by GAP's Acquisition Committee to be donated to remain in the Permanent Collection. Anna Kronick has deeded her "Country Wedding" to the GAP National Museum. Nancy Shelly's "The Snail's Trail" will also remain in the permanent collection. Linda Emmerson's "The Corn Is As High" and Archie Granot's "Jerusalem" are additional new acquisitions to the museum's archive.

The following points are considerations which the GAP Acquisition Committee evaluates before inviting an artist to donate to the GAP Permanent Collection:

- Design - The design must be resolved and individual to the papercutter. Copies of other's work or commercial patterns is not acceptable.
- Excellence in craftsmanship - The artwork should demonstrate a mastery of cutting far beyond the basic technical skill. A mastery of intricacy should be evident in the artwork. Attention to detail and a thorough knowledge of the materials should be evident.
- Style - Each person's style should set their work apart from the work of others. The papercutting should show the distinctive and unique voice of the artist.

GAP's Permanent Collection now includes papercuttings from 39 individuals.



During April new paper-cuttings submitted by guild members will also be unpacked and mounted in the museum gallery for the next show titled, "Black and White and Easily RED". This exhibit will remain open to the public until April 2013. Art works in the museum shows are not available for purchase. Professional photographs of each piece are forwarded as CD's to the acquisition committee which then recommends and invites additions to the GAP Permanent Collection. April also marks the American guild's participation in its first International exhibit in Europe. Paper art works by GAP members will be shipped to Germany for an exhibition at the Vreden, Germany, Scherenschnitte Museum.

## Gallery Shoppe News

The Gallery Shoppe at Dressler opened in July, 2011, and the committee of volunteers is still learning details and time management for the shoppe. Retail sales have passed the \$6000 mark, with commissions to both GAP and Laurel Arts after payment to the artist.

Nine committee members for the Gallery Shoppe @ Dressler met on February 23, 2012, to discuss shoppe procedures and concerns. It was decided that a second jury procedure will NOT be organized at this time, but will be reconsidered in the future. Meanwhile juried local artists and juried guild artists will not need to resubmit work for another jury process; they remain eligible to send new work at any time. A card rack located near the office door is a favorite shopping point for visitors. At this time there is no easy way to display books and publications securely so that people can examine them; most of the art works, except the framed wall hangings, are protected in glass cases.

Shoppe merchandise was rotated in the display cases by replacing specific Christmas and winter art work with mild weather seasonal items. Also, a two hour inventory of the shoppe storage items was conducted. It is anticipated that juried shoppe artists will be contacted by late summer to reply as to whether they want unsold items to be reduced in price, or to be returned.

The shoppe is a welcome addition to the Laurel Arts facilities. Most sales occur during peak holiday months and when other events are scheduled at the art center.



*Congratulations and visits to the GAP Museum have increased since Laurel Arts staff and director created the "surprise" marquee announcement and published it in news media.*

## Member Commentary

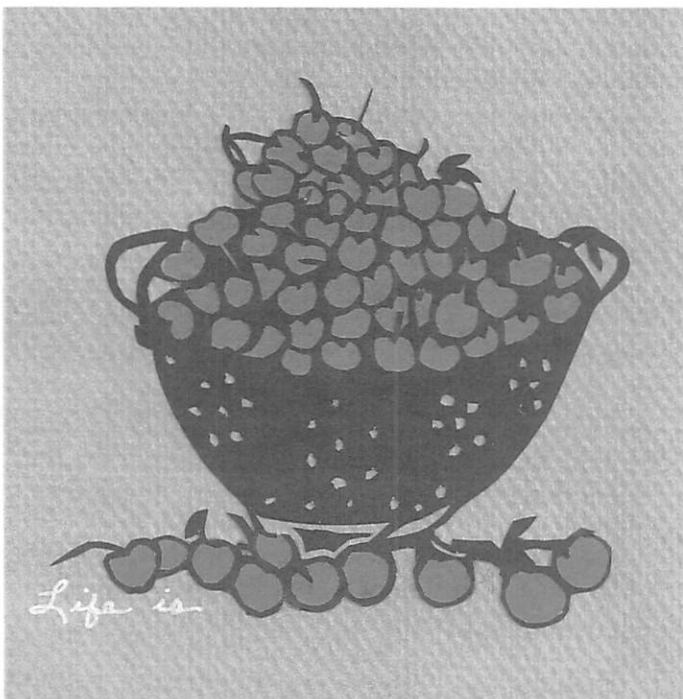
### From Pat Stuntz:

I had the opportunity to introduce papercutting to an art class at the Goggleworks in Reading, PA in a workshop that integrated watercolor with papercuts. The class had prior experience in the technique of creating washes as well as working with landscape paintings. I provided the class with black silhouette paper which was used to create the papercuttings. Two of the results are shown below and right:



MARDI GRAS MASQUERADE © 2012 Jane DeGruchy  
Sheet Music, Watercolor Paper, Black Silhouette Paper,  
Jewelry Embellishment, 8" x 10"

MOOSE © 2012 Nadine Lambariski Watercolor Paper,  
Black Silhouette Paper, 8" x 14"



LIFE IS... 2012 © June Gengler



RUTH'S CAT 2012 © Jill Schimpf





The Princess and the Pea - © David Jenkins

# The Fall 2012 Folk Tale Illustration Issue Submission Reminder Article

It's been voted and decided upon - the Fall issue of FirstCut 2012 will be a folk tale illustration newsletter ONLY. All other articles and GAP business will be printed in a separate booklet. PLEASE send

in your submissions by August 1st to me at [m.schuchman44@comcast.net](mailto:m.schuchman44@comcast.net). This is a great opportunity to get some of your work in print. It's the 200th anniversary since the first edition of Grimm's Fairy Tales was published in 1812, and with all the TV shows and movies coming out this year, folk and fairy tales are very much in the public interest. You can submit more than one design if you wish.

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 or any ethnic myths, nursery rhymes, whatever.

Any style is fine: realistic; abstract; symbolic. Adults as well as children will be looking at this book. If there is a mission statement, I'd put it this way: we were all read to and have been influenced as children by the tales and stories we saw and imagined. We pass them down to our children as second nature - they are part of the human experience; some touch us deeply. Many we know by heart or can recognize from a single line of text or illustration. It is this "heart" of the story we should try to capture, since we are illustrating a story with a single picture. Whether this means a multitude of images blended into a single piece or one image which is the essential part of the tale is up to you.

**B.)** You CAN 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. Grayscales should print o.k., but we probably won't be using any color pages (to keep production costs down). However, if this is the only way your piece can be submitted, go ahead and do so. If we get enough color submissions and the printing costs aren't too bad, we may allocate a couple of pages for color. You should be prepared, though, for a colored piece to be either converted to grayscale or omitted altogether if grayscale doesn't do it justice.

Also keep in mind the book is either 8.5" x 11" or 5.5" x 8.25". 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.



Hey, Diddle Diddle - © Kathy Reed

**E.)** To keep the quality of the book high, PLEASE submit only high res tiffs or jpegs (300 dpi at size) 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.

Again, my email is: [m.schuchman44@comcast.net](mailto:m.schuchman44@comcast.net) Send your story ideas and final scanned pieces to me. Once the book is assembled and we have a page count and artist list, I'll be emailing a Hold Harmless Agreement to give us permission to use your art. The cut off date is some time away, and I think it's in everyone's best interests to really cut loose and show what artists can do with cut paper. It's not just a craft anymore! Let's keep the quality and imaginations high and make something we can all be proud of!

~ Richard Schuchman



Kumpelstilzchen - © Ursula Kirchner

# Liturgical Papercuttings

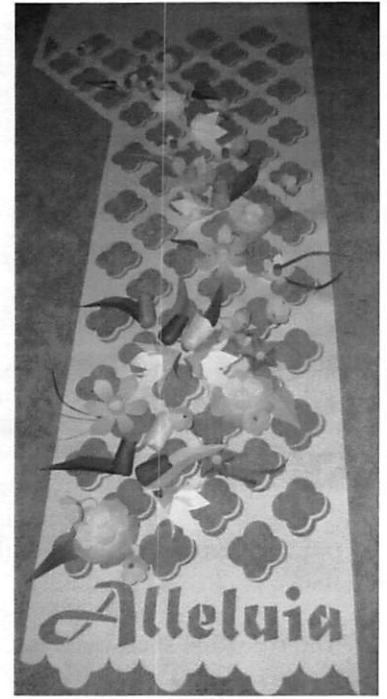
By Kathy Trexel Reed, Martha Ringler, and Carol Sauter

Martha Ringler's liturgical papercuttings have become a tradition at her western Pennsylvania home church of St. Bartholomew's Roman Catholic Church in Wilmore, Cambria County, Pennsylvania.

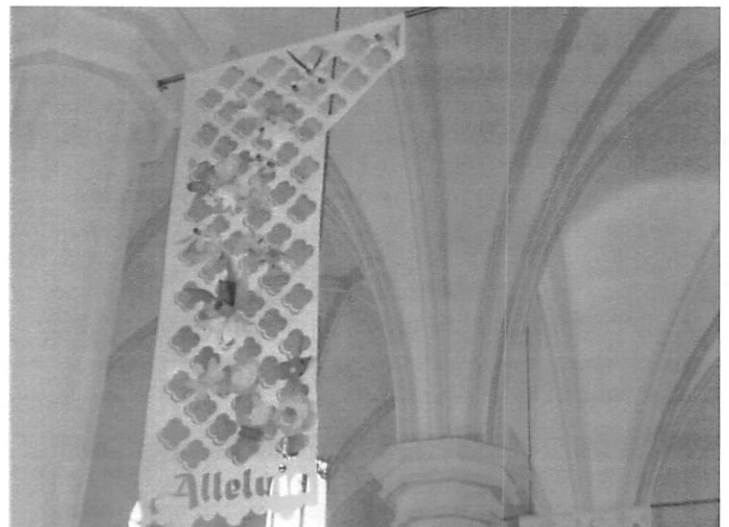
An art teacher in the Richland Area School District, Martha participated a few years ago at a Liturgical Banner Retreat held at Sequanota, Jennerstown, PA. At that time, Alice Helen Masek, from California, was the guest presenter sharing her large scale papercutting techniques, which she calls "Prayerful Papercuttings", with 30 people from many churches in the area at the workshop sessions organized by Kathy Trexel Reed. Martha has adapted the process to create her own original designs which complement the themes of the Christian church year before she cuts them with an exacto knife. Each papercutting requires about 13 hours from design stage to hanging the finished artwork.

She says of the process *"Each cutting was inspired by some detail within the church. From the stained glass windows to the architectural details on the ceiling, the cuttings represent various shapes, images, and stories. For many in the congregation, paper cutting is a new art form which they had never experienced. The addition of the paper cuttings within the church has become a greatly anticipated part of the liturgical calendar. The really exciting part of paper cutting in the church is having members asking to help with the next project. I am so grateful to Kathy Trexel Reed for educating me, inspiring me, and encouraging me to attempt to produce in an amazing art form."*

Other members at St. Bartholomew Church appreciate the images, which help them to visualize and focus on the lessons of the church seasons. Their comments encourage her to continue this enriching addition to their worship space.

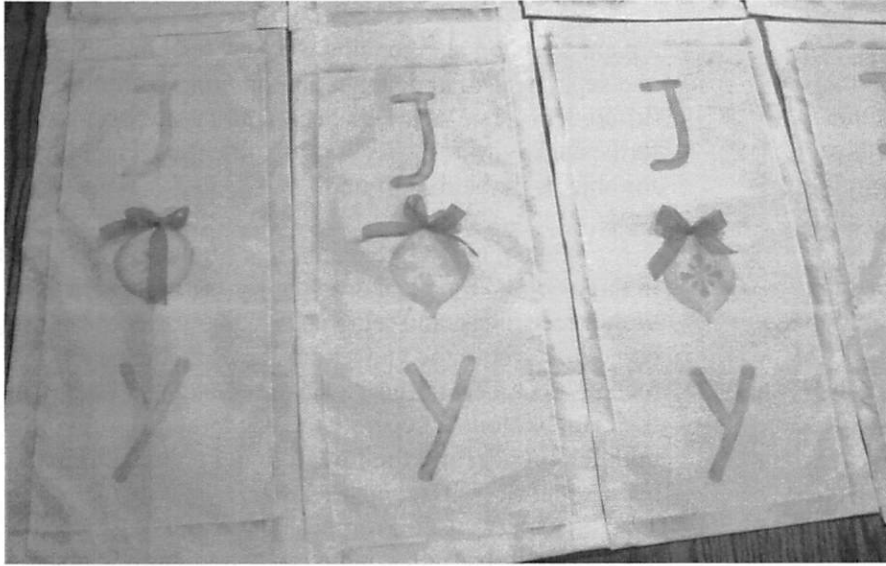


▲ Martha Ringler's artist-teacher skills and enthusiasm are spilling over from her usual high school classroom involvements to her home church. Martha's original paper banner designs are hand-cut with exacto knives with help from other members of the parish. Here, amidst a flurry of intricate snowflakes, a heralding angel announces Christian Advent and Christmas seasons.



▲ The Gothic arches of St. Bartholomew's Roman Catholic Church are graced with paper banners to celebrate the Easter season. Assisted by members of Martha's family of faith, the delicately cut paper banners are suspended from the columns. These seasonal changes help announce that something special is happening.

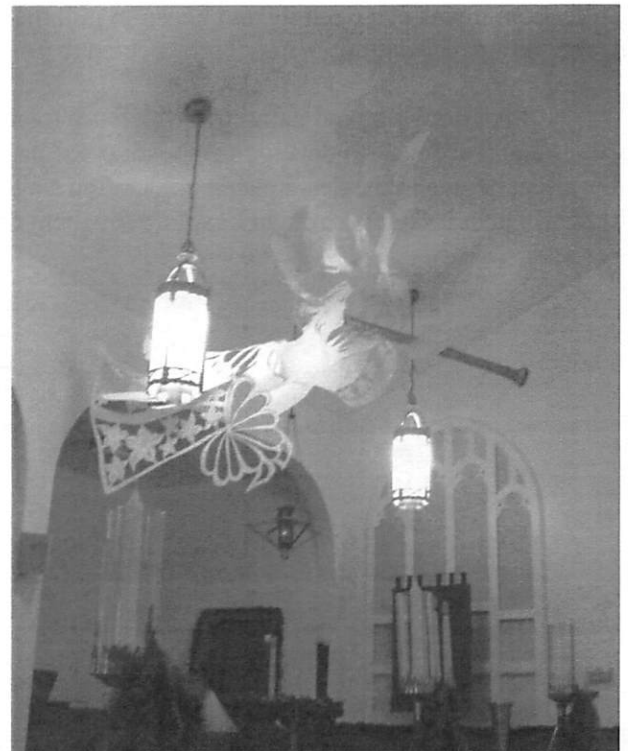
At another autumn church retreat at Sequanota, Kathy Reed shared a stencil technique that made an impression on attendee Carol Sauter. Carol recalls how Kathy motivated her to apply the technique in a project at Trinity Evangelical Lutheran in Sidman, PA:



▲ The cloth JOY banners were made using a technique Kathy Reed shared at a church autumn retreat at Sequanota. The words and bow decorated ornaments were made by cutting a stencil for each letter and the ornament. Then oil stick (craypas) was rubbed along the edges of the stencil against scrap/newspaper before fingers wrapped in paper towel pulled the color into the spaces.

*"From the moment Kathy Reed showed the pictures of the papercutting to enhance worship, I was hooked. I "saw" (in my mind's eye) something wonderful hanging in our little church in Sidman. Now all I had to do was get my enthusiasm transferred to someone else! That wasn't too hard. My long time friend, newly moved back to the area, was my main target! And I had her hooked in no time. Now we had to find someone who could draw more than stick figures!!! Amy Knepper, a young woman from our church, came to mind.*

*So I approached her with the photocopied picture that Kathy Reed sent me of a suspended angel. "How big?", she asked. "BIG!", I replied. Amy is a busy young woman and we had major projects going on at church. So several weeks later Amy said she was finished. I don't know what I expected of her, but the two drawings she did absolutely amazed me. They were beautiful. I bought fabric and the needed supplies and invited some people to come to help. Three people, including me, showed up. Not the cast of thousands I expected. We stapled the fabric to the design and began cutting. We quickly realized that we needed to change blades a lot. A sharp blade is essential! Figuring out how to cut small circles was difficult too. The pain of bending over a work table means one can't work for extended periods of time either. My friend, Carol Wingard and I seemed to show up at the church daily to work on the angel. We were sure that we could get the angel ready for Christmas. The trumpet is a cardboard tube from wrapping paper and it's wrapped with gold ribbon that is pinned into the tube. The funnel end is cardstock paper also covered with ribbon. We started cutting the last week of November and she was ready for suspending 2 weeks later. That was another obstacle. We enlisted the aid of 2 men from church who had access to huge ladders and a mere 4 hours later, our angel was heralding the birth of the Christ Child."*



▲ The floating angel was cut from cloth fused to pellaon, rather than paper, so that it would be more durable, stored easily, and could be used again next year too.



# Layered Fog Effect/ Aerial Perspective

by Kathy Trexel Reed

*We learn from each other...*

I hope this article will simplify for you the stages of developing a layered papercutting, with each layer separated by tracing paper to cause a "foggy", atmospheric effect, or an illusion of aerial perspective.

Some papercutting friends are mentioned here whose work has been a helpful influence. My initial attraction to paper-cutting has been fueled for years by the encouragement of generous guild members. The GAP artists who have offered workshops and written articles about their techniques have been highly motivational. Yes, seeing their work, too, has inspired new attempts and directions for me, as I aim to find my own paper-cutter's "voice".

I first saw this technique shared by Faye DuPlessis in a workshop at an early Baltimore Collection event (about 1997). I had just moved back home, following teaching art overseas in Department of Defense Schools. My friend (GAP Charter Member) Paul Beal persuaded my husband and me to attend the Collection; it was eye-opening and began to pull me deeper into paper-cutting than I ever expected to go.

Like drawing (and painting), which use tonal values and placement to develop perspective, the paper-fog-effect begins in the design and composition stages. My early pencil sketches roughly explore my theme and

a plan; soon, on another single paper, I begin to delineate and separate spatial distances by drawing with three different colors of markers, using cool gray for objects farthest away, warm gray for a middle range, and black for objects in the foreground.

Then, much like planning a linoleum block print in three colors, I make a drawing for the objects in each of the three areas, and remember to show that those objects closest to the viewer are lower on the paper rectangle; objects farthest away are on a higher plane in the composition. I separate the background, from the middle ground, from the foreground, on three different papers that, if overlapped, make the whole image. Tracing paper is useful for these three drawing steps, or a light-box or back-lit window which will allow placing the details carefully so that important, interesting details and textures are not covered up by the layer on top.

Each of the three areas is then developed as a paper-cutting. I keep a border of one half inch around each design, to help positive areas to remain connected and not fall out. It would work just as well to use three tonal colors, like Richard Schuchman sometimes does in his cuttings (see page 27 of Spring 2011 FirstCut.) In this triptych titled "Winter Woodlands", comprised of three differently designed panels inspired by the views from our windows, two pieces of Canson tracing paper are inserted between the black cuttings, but not on top of the foreground image.



▲ WINTER WOODLANDS © 2012 Kathy Trexel Reed

Using only the center panel as an example the layered three black cuttings are separated before Canson tracing paper is placed between the back and middle, and between the middle and foreground cuttings. The top black cutting has no covering so that its crisp lines and bold black tones seem to make it come forward, and appear closest in the scene.

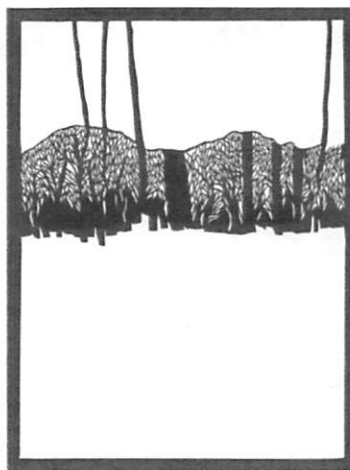
I researched tracing papers and vellum by getting several samples from a local office supply company as well as different brands of small tracing paper pads from art supply companies. I also tried vellum. Most were either too opaque to see through, or the paper fibers gave a very fuzzy look to the design. I chose the clearest I could find. It is important to have the fog-paper make contact with the layer beneath it, but you must be careful that glued places do NOT show. They must be covered up by a black shape in the next layer that goes on top. The gluing is tricky, but don't give up. You need to push/ hold the tracing paper as close to the background shapes as you can get it (to visually connect with the image beneath the tracing paper & allow details to be visible as much as possible)...

SO, put the new, next layer of black shapes ON TOP of the tracing paper sandwich, and put glue underneath the tracing paper only where the NEW black shape will cover up the glue mark.

I use a thin barbecue stick to reach underneath as I apply the glue. Work carefully, lifting the paper to glue as you work down from the top to the bottom edge, (I use YES glue, recommended to me by Sue Neff because it is a clear, water soluble paste, and remains flexible when dry.) The NEW black cut shapes hide any glue marks that may appear because you've glued tracing paper to the pieces underneath. Otherwise the tracing paper floats too high above the dark images that are underneath and the image is too cloudy. (If a bit of glue goes astray, wrap paper towel around your finger, dampen it slightly, and blot the glue spot... it will disappear.)

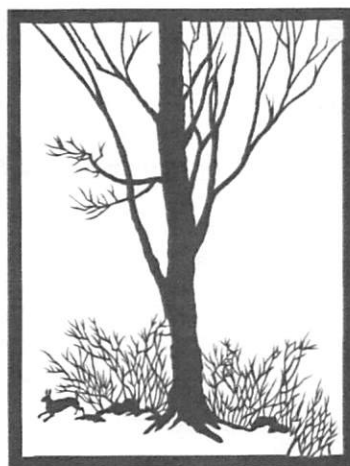
Until now I have never used more than two pieces of tracing paper and three black cuttings. "Winter Woodlands" is not as detailed in all three cut areas as my first triptych "Feathered Fantasy" which appeared in the Spring 2011 issue of FirstCut.

I think I will want to put more interesting details in all three cut layers when I design my next layered papercutting. I'm sure there will be more explorations of this effect because I enjoy it very much.



◀ Bottom layer of the center panel of triptych "Winter Woodlands" with black paper only

▶ Middle layer of the center panel of triptych "Winter Woodlands" with black paper only



◀ Top layer of the center panel of triptych "Winter Woodlands" with black paper only

▶ Center panel of the triptych that shows all layers with vellum sandwiched in between the three black paper layers. The cardinals are a vibrant red in the actual cutting.





# Pondering Paper Portraits

## Past, Present and Future

by Richard Schuchman

caricatures and even places "known" for their silhouette art (like the shop on Main Street in Walt Disney World) have moved them out of the building and into a cart in an alleyway. Those not cutting in a park where there's a great amount of foot traffic often find it necessary to live out of mobile homes for several months out of the year, traveling around to malls and placing ads in the paper to let people know they're coming.

As a former silhouette artist myself, I began to wonder about the future of the art, about those I worked with and, especially, about those who came before me and trained me. Where were they now, how is the business doing for the current group of silhouette artists, and who's going to teach the next generation? Does anyone care if there IS a next generation of silhouette cutters? I wanted to document for history's sake some of those still actively cutting and get their opinions and recollections.

Armed with my questions, I contacted some old friends who worked at WDW or still cut. There's a "trial by fire" approach to cutting at theme parks, where someone can easily do a couple hundred portraits in a single day. **Jim Tidwell** is an artist that was there when I started and is still there today. He's fast, friendly, accurate and a true professional.



Jim Tidwell

**Kathryn Flocken** started a short time after me. She began her theme park career for a short time as cashier while learning, then quickly became an artist in her own right. Kathryn cuts like a girl, and I mean that as a compliment! Her lines are smooth and graceful with nice amounts of detail and flattering. She left WDW for a time to work cutting in Downtown Disney Marketplace, but has since gone the freelance route and has a partnership with **Cindi Harwood Rose**. Cindi is truly one of the original silhouette cutters, of the previous generation that set the bar for all artists to come. What follows hopefully provides some indication of the future of the art and some instruction for those interested in learning it.



Kathryn Flocken

**When did you start cutting silhouettes and how long have you been doing it? Where do you do them now?**

**Kathryn:** I started in the summer of 1989, so I have been doing them for over 22 years now. I cut silhouettes on my online store, and at private events all over the USA.

**Jim:** I started at Rubio Arts in March of 1986, and it's been 25 years so far, located at the Magic Kingdom of Walt Disney World.

**Cindi:** At almost 15 years old (one month from being 16) I answered an ad for portrait artists needed for

Cindi Harwood Rose

the Walt Disney art lease, Jess Rubio, to do portraits at AstroWorld, an amusement park in Houston. I was hired, and given a tour. On tour, I saw a silhouette artist, and for some reason said, "I can do that," although I had never seen it done before, or knew about silhouette cutting freehand, or ever tried it. They handed me black paper and scissors, and immediately I cut a likeness, so good, they fired their silhouette artist, and asked me to report to work the next day. This was my summer job, and at AstroWorld. I tried to train another artist, and she was very slow, she would do 30 silhouettes each day, and I would do a few hundred. I did this in high-school and college which I started at 17. One summer, I cut 400 silhouettes at AstroWorld, more than Disney, so Christmas break, Jess Rubio flew me to Orange Country, and put me up in an employee's home, and I out-produced their silhouette artists there. When I graduated college with degrees in art and journalism (honor student), I went to DisneyWorld to work, and there, I had a 600 person day, a record never beaten. Even the artists, Rico Prosperoso, and Vincent Torterra, had never had close to







Jim in action

those days. I think the difference, is speed, personality, likeness in a flattering way, that brings a crowd, and being able to move energy of others. I transform their energy into my paper, creating more than their profile, it is who they want to be, who they think they are, and that is what attracts people to the silhouette I hand-cut.

**Who trained you or were you self-taught?**

**Kathryn:** I am mostly a self taught artist, but the person that taught me how to cut silhouettes was Alexandria Skordas.

**Jim:** I was taught by artist Carol Wise.

**Cindi:** I am self-taught. However, my mother was a portrait artist, and architect, and was very good at papercutting in the German-Polish fashion, and I was skilled in those arts.

**How long did it take before you felt you nailed every portrait every time?**

**Kathryn:** I think for me to feel proficient and speedy took about 3-5 years of doing them for 40 hours a week.

**Jim:** I was comfortable with my likenesses by 12 months into the training process.

**Cindi:** According to Jess Rubio, my first silhouettes were better than the artists at Disneyland, their silhouette often looked like copycat silhouettes of the 1800's, I captured exact style, as I can also do bronze art, fashion design, and have style. Many silhouette artists don't realize that each person has a statement to make about their selves, even if it that they do not have a statement.

**How long does each portrait take and how much of the face do you "memorize" (i.e. How often do you look from the subject back to the paper?)**

**Kathryn:** It takes me anywhere from 45 - 90 seconds per silhouette, and I find myself looking back and forth from the person to the paper throughout the entire process. I usually look at one feature at a time, then cut that feature. When I am finished, I look at the portrait as a whole to make sure there is likeness.

**Jim:** Between one to two minutes total, and I may glance at the subject's profile ten to twelve times within that time frame.

**Cindi:** For the world speed record, which I have, I did 132 silhouettes in one hour, timed by the San Antonio Express News Paper, the next year, I beat my own record and did 144 profiles in one hour. These were pre-signed, the newspaper had someone else mounting them, and I did not cut out any details other than eyelashes, and eye-glasses, but did the correct hair-styles, but not interior details. I glance and cut, and use the outside vision, we all have, viewing the subject straight-on, looking at my paper, cutting, and glancing, all in mini-seconds.

**Why did you choose paper portraits over, say, caricatures or traditional portraits?**

**Kathryn:** I chose silhouettes over traditional portraits or caricatures because they are so rare, and it is a sweet and enduring artwork. It seems never to go out of style, and really captures the likeness of the person!

Cuttings by Cindi



**Jim:** Because of its uniqueness and an always-classic history.

**Cindi:** I can do all art forms, but am a people person, so I don't take internet orders for silhouettes and hand them to my dear friend, Kathryn Flocken, who is also a great silhouette artist. I like to do museum, store, boutique, fashion openings, and events such as weddings, and business meetings. I chose the art to say more than a reduction, to impact lives and many lives in a larger way.

**Considering the history of silhouettes and the rarity of people still doing them, do you feel a certain pride or push to continue doing them?**

**Kathryn:** Yes, I feel a great sense of pride in continuing the art form, and took considerable personal risk and expense in publishing a book

Cindi Harwood Rose





Kathryn cutting at a birthday party

on how to do it. If that isn't proof of love for the art, and a true wanting to preserve it, then I don't know what is!

**Jim:** Certainly. It's the uniqueness of the craft that keeps me interested!

*What do you enjoy most about doing them?*

**Kathryn:** I mostly enjoy the feedback I get from a portrait well done, when the Mother might have some tears and expresses that it captures the essence of their child and their personality.

**Jim:** What I enjoy most is the speed in which a portrait can be created from start to finish with amazing accuracy. I just wish they were more broadly accepted by all sorts of art lovers and not by just a select few.

*Any advice for those just learning how to do it?*

**Kathryn:** For people just learning, I suggest to practice a great deal, and understand they will most likely not look so great upon your first attempts. Have patience with it, and make sure you get a good pair of scissors!

**Jim:** Be patient, and constantly practice!

**Cindi:** I would say, don't take a short-cut, there are no rules, realize that like finger-prints, no two people look alike. Add a wild-side to your work. If the person wear's polka dots, cut them out in the silhouette, give your work style. Don't copy Edouard, or other artists, make your work speak for itself, like Kara Walker's work does, and really feel who the person is as you look at them, go to the place between your two souls, so that like Lavatar, the scientist, you can do Physiognomy at the same time, interpreting their inner looks, and their outer looks.

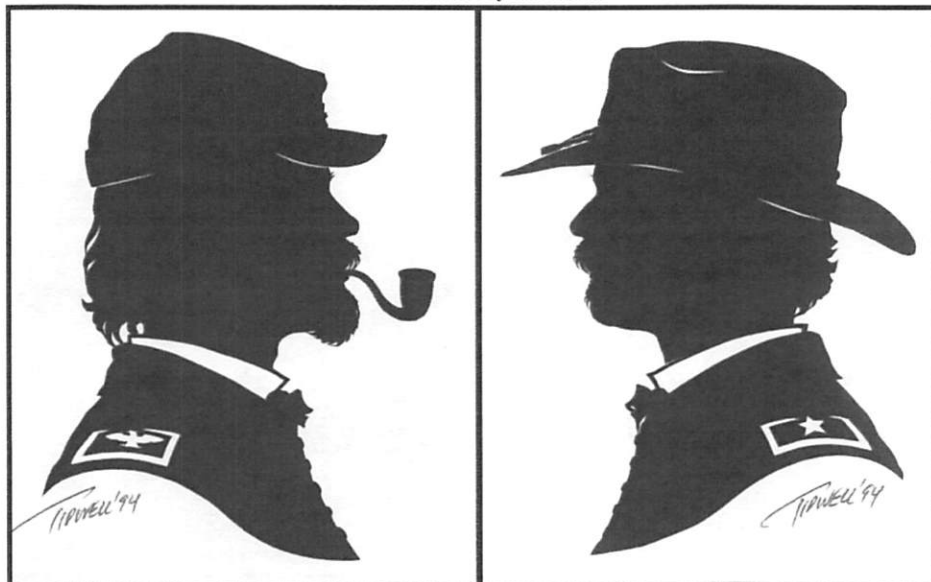
Usually, the best way to acquire this talent is genetics—it is passed down from three to four generations of silhouette artists. It is a natural talent. I tried to teach it to other fabulous artists while I was a student in fine arts at University of Texas. The husband/wife team I taught after hours of training, cannot capture a good likeness, and thus, I have not spent weeks again trying to teach this art, even to top art students. There are books on the internet on this subject, but the books can't guarantee that you can master this complicated, lost art. The best book is by Kathryn Flocken, "Silhouettes Rediscovering the Lost Art".

The silhouettes created by authentic silhouette artists can be only as good as the artist is. In other words, some artists do not see the differences in everyone's face, and may not know style. I would shy away from street artists, and research the internet for the gifted silhouette artists. Make sure the artist you select does not make everyone look old-fashioned or "out-of-style". The best silhouette artists also know fashion.

wedding commission by Kathryn



Civil War soldiers by Jim Tidwell



*What do you feel is the future of silhouette art? Does the younger generation embrace it as did generations before or do you feel it's slowly dying out?*

**Kathryn:** Silhouettes have made a nice resurgence in the last few years, I am hoping it will continue to gain popularity, and that people will learn how silhouettes are truly done...by an artisan hand-cutting them, not a tracing or Photoshopped image!

I feel the younger generation is embracing it, and using silhouettes in very modern and decorative ways. It's lovely to see hand cut silhouettes in trendy colors, cut a bit larger, and used as home decor. It's also great to see them used on save the dates and invitations for weddings, and used all over themed weddings, as cake toppers and printed out on napkins and menus.

**Jim:** I find little in the way of enthusiasm by today's youth...but I could be wrong, and maybe more are genuinely interested in this ancient art than I know.

**Cindi:** I think it is a shame that people who should not do silhouettes do, such as those who claim they are from generations of silhouette artists. My children are attorneys, and one is also a reality-star. Just because a parent can do something does not mean their own child can. The child should be allowed to be who they are. A master silhouette artist can cut the interior details, does not give everyone the same face, and can do groupings. I would say, start by cutting shapes from magazines, that is what I did, but I don't think anyone who is not a good portrait artist should try, as only great portrait artists make good silhouette artists. Also, don't make people look out-dated. Stay current.

I did my first silhouette in the late 60's, over 40 years ago. My sister, Holly Harwood Skolkin also did them, and started even younger than I did. She just passed away in her 50's due to cancer. I love the art, and donate money to many non-profits such as Silhouettes for Survivors—see the story in American Profile Magazine where I donate to cancer survivors. They made me “An American Hero” for it. A person wrote the book “Abandoned” and my silhouette helped his mother have courage to find him after he was abducted to Greece. He has thanked me on Facebook. It reminded her of him and she would talk to it. My silhouettes have soul - I capture more than who you are. They are fourth dimensional. Another man told me his wife died 15 years ago, and no photo looks like her, but my silhouette does.

*\*Author's note: I cut silhouettes at WDW for about 6 years starting around 1987. It was my first real job and I was 21 when I started. My own experiences run the gamut and are filled with screaming kids (at the “happiest place on Earth?”), wet t-shirts, and avoiding trouble whenever possible and only half succeeding. I'd like to share just one story in particular, as it's a cautionary tale and morality play all in one.*

*It was the summer of 1989 (I'm guessing - I have no clue when it was exactly). I had maybe two years on the job at this point, enough to be comfortable cutting, but not overly confident. So there I sit in my pink-striped shirt, blue bow tie and garters, Main St. U.S.A., probably working on drawing a scene, when in walks an “entourage” of four people. Now, a guide can be provided on Main St. who can tell you all about the park, little facts about the castle, etc., and generally only those with money to burn or perhaps a need for a buffer if a crowd should develop get them. A tall stately gorgeous redhead comes around the brass rail and one of the Disney guides asks me to do her silhouette, so I put down my sketch and pick up my scissors and get ready to cut.*

*It is then that I look up into the Crystal Shop, just before I start, and I see EVERY eye staring, not at me, but at my beautiful subject and it finally dawns on me, “This is someone I should know,” but I have no clue who it is. All I see is Dan, the glass blower, setting down his glass rods and giving me two thumbs up and a broad grin. Having SOME capability for forethought, I put an extra piece of paper in my hand so I'll have an extra copy. “Maybe she'll sign it and I can read who she is...”*

*So now I'm thinking, “Better make this one good,” and I take another look and see her auburn hair, which is pooling down into the red velvet chair she's sitting in. Crap. Super long hair is tough because in order to get the effect of it's length, you have to cut the face smaller and further up to allow for it; same for hats. Usually the base is about a third of your paper and the face two-thirds; super long hair usually means half and half or less and different size means different proportions than I usually cut. Plus, now I'm thinking I should do a really cool Victorian costume on her to blow everyone away - ruffles in front, tall collar with buttons and lace at the top. I notice my hands are slightly shaking, but I forge ahead and take maybe 3 or 4 minutes doing this elaborate outfit with white cut out details, fold lines, whole nine yards.*

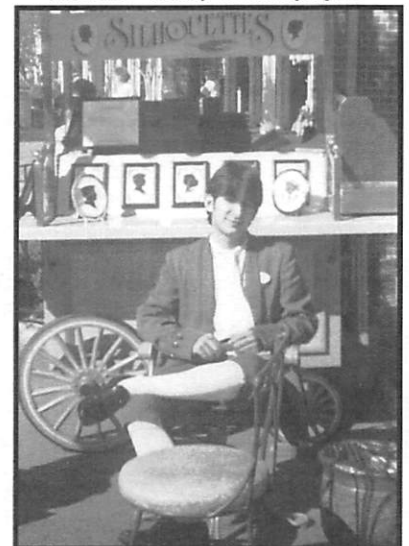
*Now, a whole silhouette should take maybe a minute, give or take, and I've already got a lot invested in this one, but I finally finish her blouse and think, “Whew! Home free, just gotta get the face” so I start cutting and immediately forget my new shorter proportions and cut her jaw too long. I don't notice at first because everyone's still staring and my hands are still vibrating. I finish the face pretty quick and start to round off the top of her head, which I now see is too close to the top of the paper's edge. She's getting a flat top. Not REALLY noticeable, but yeah, it's there, and then I look at the face and compare.*

*With experience, the more face you can memorize at a glance and the faster you can cut. As a beginner and early on, I used to memorize features and add them in order: chin, lips, nose, etc., hopefully everything adding up to a good likeness in the end. In this case, it didn't - I missed. Something about it... she had an unusually long nose and subtle features as is, and... I don't know. It was a human female face, but it wasn't my subject. Ordinarily, I'd trash it and start over, having only lost maybe 30 seconds of my time and a piece of paper. But NOW, I have a line forming (because nothing attracts a crowd like another crowd), I have what FEELS like 30 minutes invested in this and everyone in Crystal Shop is looking at me like a scientist peering at some insect through a microscope. And the insect is sweating...*

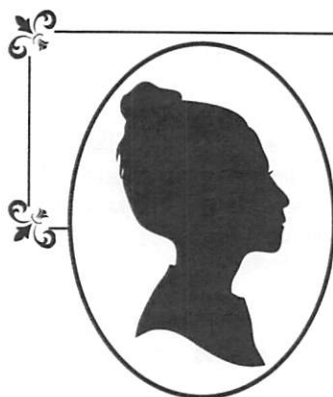
*I'm in damage control-mode now. If I start over, I look an amateur and who knows if I'll do any better a second time around with my hands now shaking like a heroin addict. How bad does it look - is it passable? Maybe if I pass it off and she doesn't like it, I can recut it and it'll give me a few minutes to catch my breath. So, going on the premise that it looks human and “aren't we all the same deep down?”, I finish her hair and put it up on the counter for my salesperson to paste down and ring up. I start cutting the next in line and hold my breath and wait for the sidelong glances, but none come. Instead of doing the only sane thing and insisting on a recut, she buys two frames and completes the transaction. She and her retinue leave by way of the cookie shop and I finish the next few silhouettes as my blood pressure returns to healthy levels. There's an old saying, “If you can't dazzle them with brilliance, baffle them with bulls\*\*t.” I can only assume she was so taken by the detailed costume she didn't notice the other, uh, irregularities. Either that, or she felt sorry for me and didn't feel like spending another hour and a half sitting in front of an obvious habitual drug user with unsteady hands and sharp scissors.*

*Later in the Crystal Shop, I'm informed by Dan that it was Jane Seymour, some movie actress (I think she was currently doing her Dr. Quinn series on TV). I lied and said, “No, I forgot to put an extra piece of paper in,” when they asked to see it. After my salesperson went to lunch, I pulled the extra cutting out of the trash and pasted it down just to see the extent of my sin. I tossed it right back into the trash. Jane, whoever you are, if you're somewhere reading this, I truly apologize for any emotional scarring my portrait may have caused you and I promise I'll cut you a free one next time we meet. Once my hands stop shaking ...*

the author “on duty” in Liberty Square







# Meetings Many Moons Ago or The Serendipity of Scherenschnitte

by Marie-Helene Grabman

Andrea Grabman  
by Marie-Helene Grabman

Petar Lemajic  
by Marie-Helene Grabman



It really is a small world. In 1989, we took the requisite family vacation with our 4 children to Walt Disney World; but that requires more detail. Our youngest daughter, Charlotte, was 4 years old. A few weeks before our "big trip", she was exposed to

the chicken pox in preschool. We were, needless to say, concerned that the trip would have to be cancelled. When departure day arrived and no spots, we devised a plan to go and if need be, take turns sitting in the motel with her if she broke out with the rash.

We had our WDW guidebook, telling us what amusement to ride first, then second, third, etc., to beat the crowds and make best use of time. At the end of day one, we planned to see the Main Street Parade, and we all headed to Main Street. That is where I saw the "Silhouette Cart" with a man sitting there, looking rather bored. I looked at his samples, and was interested in the multi-image style silhouette he could cut, having never seen that style before. I lined up our kids and their lovely silhouettes were cut. The artist and I compared scissors (my German surgical scissors were much better, I thought), callouses on our fingers, and paper. We commented that if Sherlock Holmes ever found one of our bodies, he would identify us as a scissor cutter by that callous. The artist was polite but did not seem interested in talking much about papercutting. It was the end of a long day for both of us.

Today I discovered that this long ago anonymous artist is none other than GAP's Richard Schuchman! Yes, a small world at Walt Disney World and no chicken pox that year for Charlotte.

For the last several years, I too, have been cutting silhouettes at some craft shows and events. I still get butterflies in my stomach until after the first several customers. I think for me, the worst part of the job is the potential for criticism. As Richard notes, that goes along with the territory until you have lots of practice. (By and large, most people like my work and I have very few redo's.) The best part of the job of a silhouette artist? For me that would be eliminating the need for the huge stock of work that I generally take with me when I exhibit my scherenschnitte cuttings.

Sales wise, I find it best when I can combine both my worlds. I have my fine art cuttings on my panels and at a small side table, cut silhouettes. I never will try to be as prolific a cutter as Cindi, Kathryn or Richard, but I find that silhouettes use a totally different part of my brain and the observational skills required are useful in my other design work.

## SECOND AUTHOR'S NOTE by Richard Schuchman

For any aspiring silhouette artists out there reading this, I'll say this: yes, you can probably do it, but Kathryn is right, you must be prepared to be less than fantastic (in some cases, MUCH less) for quite awhile. Just the fact you're interested probably means you have an eye for it. If you can draw an accurate portrait, that's a good sign. A lot of it is getting used to the scissors, which don't have erasers or an undo button. The other part is working so small; on a face 2.5" high, if you're off 1/16" you're done. So control is the key, and it ONLY comes with experience and practice.

That said, YOU'LL know in six months if you can do it. If you keep missing, that's actually GOOD, because it means you still see a difference in your cutting and the attempted face and you'll keep improving. If after six months every 3 year old looks EXACTLY like every other 3 year old, hang it up. There are obvious racial and ethnic physical tendencies, but if every Caucasian child looks like the last one, you aren't looking closely enough.

People, even kids (that's a joke, son), are like snowflakes or fingerprints - everyone is different. Quick story: a mother sat a pair of identical twins down in front of me once (thankfully, this was my later years) and left to go explore the Crystal Shop. Her not knowing when each was cut was part of my "challenge". I did the first one and when the second one sat down I knew I was in good shape because, to me, there were obvious differences. I set both down on the counter, pasted them down myself and mixed them up, then held them up to my salesperson and asked him to tell me which I'd cut first. Obviously, he had no idea - he didn't know what to look for. I called the mother over and posed the same question and her face lit up in a second. "Oh my God! This one is "Jeffery"! You can tell by the..." whatever it was, I forget. But the point is, did the mom "know" ahead of time how to tell them apart? Hell, yes. Mom sees them every day from every angle, upside down and inside out. So you have to have the experience to see the details as a mother would see them, which is what you get after, not hundreds, but thousands of portraits of children.

Adults are easy - gravity and age does things to your profile silhouette artists love, and you of course, hate. I had a woman sit down once and tell me, "Take off my double chin" (we get it ALL the time). Well, a lot of people want to look good, but I get paid to make you look like you, that's MY challenge, so I left it in. We pasted it down, she looked at it and said, "That looks JUST like me" walked away and threw it in the trash on her way out. I figure, if you don't want "you", buy one off the wall. But that's me. I also took her portrait out of the trash, framed it and put it up on the wall on Main Street, because that's me, too!

Speed at cutting comes later, too. Everyone cuts different and improves at different rates. For me, it was probably about 2 or 3 years before it "came together" both speed and accuracy, for better or worse. But for sure, the first 3 or 6 months I SUCKED! I trained for two days in a little room over Main Street using slides with two other artists (one went on to pastel portraits and management; the other lasted about 2 months). We started in EPCOT in the French Pavilion which was SLOW, so when I got moved after a couple months to the "big leagues" in the main park (they closed the French cart down) I freaked out! So many PEOPLE, one after the other! And having two silhouette locations (Liberty Square and Main Street) meant I KNEW how bad I was because people kept showing up at the other location asking for recuts! But gradually I got better. Luckily, they were willing to give me a little time to improve. It's much better if you can train with some artist as a salesperson/paste-up person for awhile and the artist can give you tips. I trained a few in my day; I still remember Jeff Schantz (who's head of a big 3-D animation department these days) who used to cut postage stamps - little silhouettes 1/2" high! So I used to cut his bases for him; his eye picked up on the larger scaled proportions and it worked.

Yeah, I know, blah, blah, blah. In a nutshell: Be ready to be BAD (and not the good "bad"), but be observant for areas to improve and remember everyone's different. Experience is the best teacher and it's only after countless cuts of "the same" 3 year old white kid before you start to notice, "Oh, he's got a pouty lower lip and a heavy brow" or "He's got a sunken chest, but he's digging for treasure in his nose". Best of luck to you! And remember, everyone who's picked up a scissor has gone through this. Which is why I'm in computer graphics!

the cutting of Marie-Helene's children by Richard





by Sue Throckmorton  
(via Poland)

## IT'S A SMALL WORLD

In 2008 I met with Carolyn Guest who was selling her papercuttings at the annual Lupine Festival in Sugar Hill, NH. It's a time when beautiful purple, pink and white lupines line country roads and cover hills and meadows each New Hampshire spring. Later she shared with me this story from another Lupine Festival:

*Frequently at shows I will meet someone who knows an acquaintance but at this year's Lupine Festival I had one of my best meetings. We were honoring at the Lupine Festival this year the National Guard troops who are being deployed from our area. I decided to teach cutting five point stars as a demonstration and conversation starter. I had my stacks of paper and scissors ready for people to try their hand at these when a mom and young girl came over to my area. I struck up a conversation and found the mother and daughter were on a road trip together and that they were from Kansas. The mother was a high school teacher. As they were trying their hand at five pointed stars, I talked about my International 4-H Youth Exchange (IFYE) experience in Poland which had four or five other young people on the same program from Kansas. I was asked where they were from....it was over thirty years ago when I went....I had to think quickly of names/locations. The first name I came up with was my friend Linda from St. John, Kansas. The women's eyes got big and she exclaimed. that St. John was just a little cow poke town. She continued that no one outside of Kansas knows where that is....her best friend teaches there! We exchanged friends' names and continued to chat as she practiced her five pointed star cutting. The next name I came up with was Carl....I couldn't think of his last name but I knew it began with G....Her eyes widened even more as she said his last name...."He's my cousin!" and, yes, she remembered he had gone to Poland on the IFYE program. We marveled at how small the world is and exchanged updates and e-mail address as we wrapped up our conversation. Talking to people and sharing together always opens up such bright spots in a day.*

Carolyn ended with a comment that it would be fun to hear other similar "small world" stories. I filed Carolyn's story away until this last October when I received an e-mail from a high school friend of mine. Here's partly what she said:

Well, Susan, do I have a story for you! I was at a craft show in Littleton, NH, 2 weeks ago and met a lovely lady, Carolyn Guest. I admired her work, and we had a nice conversation about her art. We continued talking, and I mentioned your name. Well, at that point, we both started grinning and the conversation went from my memories of you from elementary school through high school and her more recent memories of you and your family in NH, Vt., and Poland. I think we ended our visit talking about your bad knees!! .....

What was extraordinary about this was the fact that I hadn't seen or heard from this friend in 50 years and that some weeks later we saw each other for the first time at our 50th high school reunion!



◀ Banner from the Lupine Festival



▶ Carolyn Guest demonstrates the use of sheep shears as a tool in papercutting

**GAP members, there is only one more story in my file, so this column will discontinue unless I receive your input. I'm sure all of you have had more than one story involved with papercutting that is funny, poignant, embarrassing, etc. Please share your story by sending it and a related photo if you have one to me at: [throckpl@gmail.com](mailto:throckpl@gmail.com).**

# Papercutter Profile

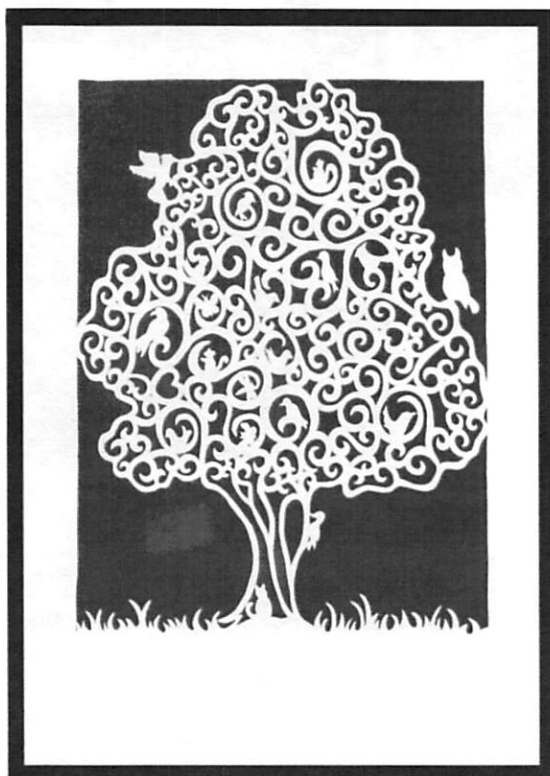
## Joli Miller

### Artist Bio

Joli has lived in Abbottstown, PA and surrounding towns all her life. She is married and after raising three children she ventured into the workforce. She volunteered for the Girl Scouts for many years and is currently involved in Youth Ministry. She was first exposed to scherenschnitting at a Girl Scouting craft event over 10 years ago, and ever since then she has been passionate about papercutting. She has accumulated a multitude of books on the subject. She entered a picture in the Adams County, South Mountain Fair and won Best of Show. Joli recently won an award of Distinction and Excellence for an emerging artist from "Yorktown Craft Guild. Joli is a member of the "Guild of American Papercutters/" "Pennsylvania Guild of Craftsmen," "York Town Craft Guild," and "Hanover Area Arts Guild." She has exhibited in four "Artisan Marketplace" of York County, and at City Arts in York, PA. Currently she has some art work displayed at "The Frame Shop and Gallery" in Hanover, PA, and at "Hanover Area Arts."

### Artist Statement

I have always enjoyed crafts of many different mediums. In Girl Scouts I was always known as the "Craft Lady." I thoroughly love the intricate and detailed art of paper cutting. It was very therapeutic for me after the deaths of my in-laws. I found out that paper cutting is calming and serene for me. It put me into a peaceful and tranquil place therefore, I was able to cope. I find potential designs all around me: a pattern on the floor, a mural on the wall, a tree with no leaves, shadows, silhouettes, stain glass windows, patterns on clothing and the list goes on. I enjoy designing and cutting out objects of nature, and I have a fascination with swirls. I prefer to use white paper on a black background, this dramatic contrast captivates me. Scherenschnitting is not expensive, but it is a time consuming craft. The necessary equipment that is needed: acid free paper (I prefer 60 lb. text weight, white or antique white parchment paper), pencil (I use a #3H pencil to draw my designs, it makes erasing easier), and I like to use Scotch permanent glue stick to glue my designs to a matt of contrasting color. As far as cutting goes, I started out using very tiny scissors with a one inch blade with bigger thumb holes that made cutting more comfortable. Then I experimented with x-acto knives and I prefer a #11 blade to cut long straight lines. My favorite knife to use is the swivel knife, because it's perfect for all the swirlies that I like to draw. Once the design is finished it is ready to be put into a nice (black) frame.



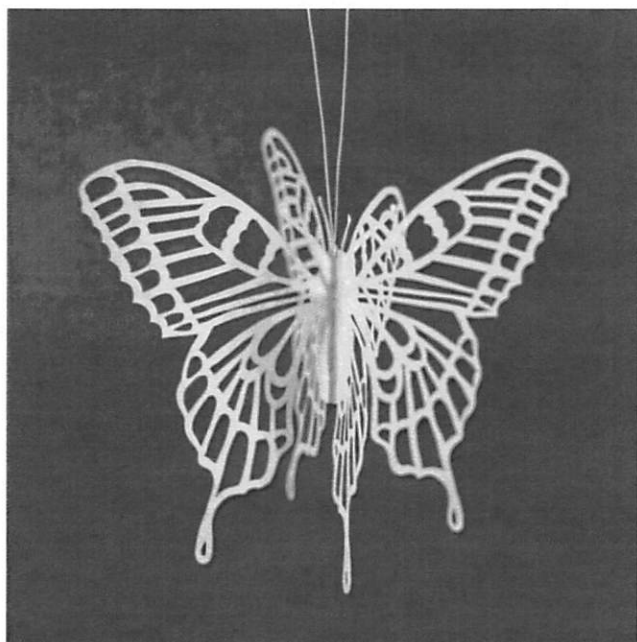
SWIRLY TREE © 2012 Joli Miller



GARDEN CATS © 2012 Joli Miller



I turned my hobby into a business about two years ago with the help of The Institute for Entrepreneurial Studies at the Harrisburg Area Community College in PA, with a lot of networking, workshops and business counseling. Sandy Gilpin, also a GAP member, has been my mentor from day one. She has been such an inspiration to me and has helped me to get started on this magnificent journey. I am amazed at what I have accomplished in the business part of this adventure. I was very scared about venturing into the business world, because it was unknown to me. I was an at home mom and a volunteer of all sorts. I was apprehensive about stepping into the workforce too. Girl Scouts really has helped me to grow into the person that I am today. I have learned a lot of skills, right along with my girls, and now I am putting them to use in a totally different way. I think Girl Scouts has given me the courage to take this step forward.



SWALLOWTAIL BUTTERFLY © 2012 Joli Miller

One day, after my children were all grown up and I had an empty nest, I was thinking about my future and who am I? I realized that I needed a plan; I needed to do something meaningful in my life. Then the craftiness in me took over. And here I am, a papercutting artist, at least by my standards. I know I am new in the business, but there is plenty of time for improvements. I was accepted to 6 shows my first year and the compliment that I got the most was "You must have the patience of a saint". I have completed 32 designs so far, and my first several designs were religious in nature. So maybe they were right. I think I will accept that as a complement and continue cutting while I am armed with patience. I try to portray my love for God through my

religious designs and my love of nature, which my dad has taught me, through various other designs. I also like to preserve history through some personal heirloom pieces by preserving memories like weddings, births, family trees, college graduations, anniversaries etc. The tiny cuts, to form a delicate design are intensive and repetitive for most people, but however, I tend to lose myself in my creation and when it is finished and I feel a great sense of accomplishment.



HOLY SACRIFICE © 2012 Joli Miller



LIFESAVER WEDDING © 2012 Joli Miller

# Papercutter Profile

## Svetlana Yavorskaya

Contributed by Ursula Kirchner

Svetlana Yavorskaya was born in the ancient town of Panevezys in Lithuania which is famous for its cultural and theatrical traditions. She left Panevezys art school in 1971, and after that she graduated from the arts college in Sergiev Posad. It was T.Pereverzintseva, the leading expert of the museum of the toy, and G.Dayn, the author of dozens of books on history of toys, who were her scientific advisors. As far as teachers are concerned, luck always was with Svetlana, her lecturers at the college were talented and proficient artists. She left Moscow State University, where she majored in fine arts in the historical faculty, in 1988 (her scientific advisors were M.Yablonskaya and V.Vasilenko, a leading scientist in the field of folk art). She has lived in Domodedovo, a small town south of Moscow, since 1975. She worked as an artist in a toy factory for many years and created more than twenty new models of toys. Svetlana has been in the teaching profession since 1990s. At first she taught in a state school, which all three of her children attended. She has been teaching in the Centre for Ecological Studies for a few years now.

world tree. They were cut with scissors out of black paper. The theme is still her favorite one. Her surname may be a reason for that. (The Russian “yavor” means the sycamore. In Russian folklore it is a happy tree, mead streams down from the branches to the roots. Near its roots beavers leave, and on the top leaves a falcon). She loves cutting out bouquets too. Sometimes among Svetlana's works one could find those reflecting themes of Christmas, the Flight to Egypt and folk festivities. As an artist and teacher she often uses materials of the papercuts collection, displayed at the Museum of Local History and Arts in Domodedovo. At the beginning of 2004 A.Petrichenko, owner of the collection, and S.Yavorskaya came up with an idea of convening an international symposium on the art of papercutting. The symposium took place in Domodedovo in 2006. After that two more symposia were held.



▲ Svetlana Yavorskaya shows a curtain cut out of a newspaper in the Papercuts Museum in Domodedovo. Poor peasants made such curtains after the Second World War because they could not afford fabric.

She was interested in papercutting even in childhood and reverted to it in the early 90s. The first works were symmetrical compositions depicting the



◀ The papercut at the top of the picture is entitled “Winter Birds”; the papercut at the bottom of the picture is called “Christmas”  
© 2011 Svetlana Yavorskaya



▲ PUPPET SHOW © 2012 Svetlana Yavorskaya, two views

Svetlana has taught papercutting to children of different ages since 1993. For that purpose she developed syllabi aimed at various levels. It was Domodedovo and Moscow that hosted the First International Children's Papercutting Festival "Black on White" in 2010. Quite a few exhibitions have been organised in Domodedovo, Moscow, Pskov and Sochi in recent years.



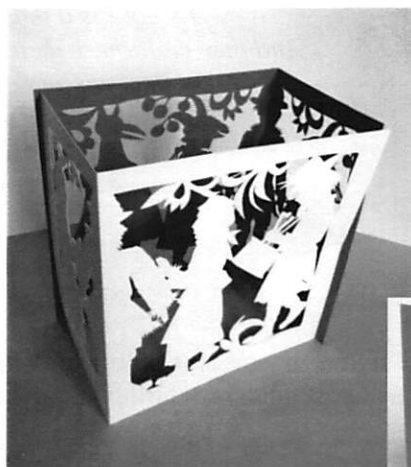
▲ Papercuts by Alexsey, 6; Varvara, 7; and Ekaterina, 10, created at a seminar taught by Svetlana Yavorskaya

Svetlana worked out a series of seminars on papercutting. The seminars may be adjusted to the level of the audience taking into account their professional interests. There are seminars for small children, primary-school and secondary-school teachers, social workers, artists. Every seminar consists of a theoretical and a practical part. During the theoretical part the learners are acquainted with the history of papercutting and papercuts from different countries. Then common motifs and themes of the art are discussed in the context of the visual and performing arts (carving, weaving, drawing, theatre, painting, etc.). The theoretical part is well illustrated. The next part begins with practicing cutting skills. Thereupon a subject for creative work is offered. The seminar concludes with the learners creating their own compositions.

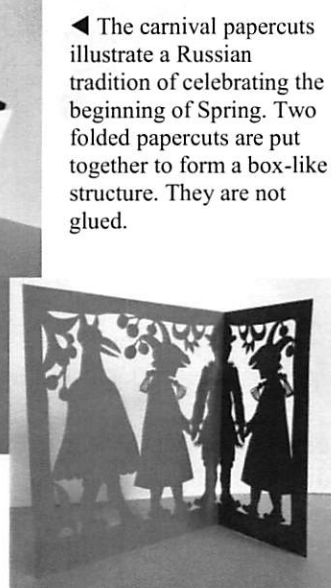
The Centre for Ecological Studies together with the Museum of Local History and Arts in Domodedovo hold winter and spring festivals, entitled "Christmas festival" and "Looking forward to Easter" respectively. During the festivals one always can attend seminars and master classes on papercutting. Thus, parents and teachers can receive basic training necessary to teach their children and students or to improve their skills further.

However, Svetlana's interests are not limited to teaching and creative work. She is also engaged in research work which embrace such subjects as Russian 17th and 18th-century sculpture, cross-crafting, iconography of crosses, hierotopy (study of sacred spaces), New Jerusalem. Svetlana Yavorskaya has participated in many conferences. Her works have been published in scientific magazines and books.

At present Svetlana is busy organizing the forth symposium as a member of the organizing committee. Such questions as the development of papercutting, discovering new authors, teaching the art of papercutting, psychological aspects of papercutting, techniques of papercutting, materials and practical implementation of papercutting will be covered. Many artists from Eastern European countries will participate in the symposium. We will be glad to invite you and other American artists but we cannot pay for travel expenses including meals and lodgings.



▲ CARNIVAL  
© 2012 Svetlana Yavorskaya



◀ The carnival papercuts illustrate a Russian tradition of celebrating the beginning of Spring. Two folded papercuts are put together to form a box-like structure. They are not glued.



▲ BEAR WITH SHE-GOAT © 2012 Svetlana Yavorskaya

# An Excerpt from “Favorite Pages from Child Life”

by Patty Kile

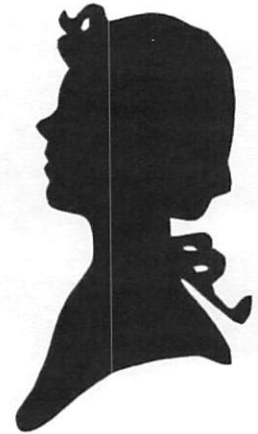
Silhouettes by Patty Kile

*Child Life* was a magazine published from 1921 to 2007. This poem comes from a book published in 1931 called “Favorite Pages from Child Life 1921-1931” a Tenth Birthday Anthology.

## *Silhouettes* by Rachel Field



*Great-aunt Prue and her brother James  
Have left their shadows in black edged frames,  
Each of them turning a sidewise face  
Left and right of our fireplace.  
Her hair is looped behind her head,  
He has a tasseled cap instead;  
His nose is a pug; her neck a V,  
And they end where their shoulders ought to be.  
Queer that scissors could snip them so,  
Dear knows how many years ago,  
This boy and girl I never knew,  
Great-uncle James and his sister Prue!*



The book published stories, poems, songs for children from ages 9-13. It contained a selection of the most popular stories, poems and features published during the first ten years of CHILD LIFE

Compiled by Marjorie Barrows  
Editor, Child Life  
And Frances Cavanah  
Associate editor, Child Life

Rand McNally & Company  
New York, Chicago, San Francisco

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Marjorie Barrows (Ruth Marjorie Wescott Barrows) (1892-1983) was born in Chicago IL. She wrote and published stories for children—probably the most well-known is “1000 Beautiful Things: A Collection of Prose & Poetry.” A google search finds many books, stories and poems listed with her as author. Included is a book of Pulitzer prize poems compiled and edited by her.

Frances Cavanah (1899-1982) was a writer and editor of Children’s books. She was born in Princeton, Indiana, received her education at DePauw University. Cavanah was interested in the theater as well as active in various organizations. She worked as a member of the editorial staff, associate and contributing editor at various publishing companies including Row, Peterson, and Rand McNally. She was biographical editor of World Book Encyclopedia and an anthology editor for the 1949 revision of Childcraft.



# ALWAYS A CUT-UP

## THE MAGIC SCISSORS OF LINDA S. DAY

Let me introduce myself. I am a retired early childhood educator/director and teacher, K-6 drama and art teacher, the mother of 8 children, grandmother of 23, Grandmama to 11 great grandchildren and affectionately known to thousands of children across America as 'Grandma Linda'. As missionaries, my husband and I researched the 1856 explosion and sinking of the steamship Saluda there in the icy waters of the Missouri River. For many years it was on display in Lexington and at Liberty. The artist in me had to bring the story alive, so I cut and created the paper sculpture and we told the story of that historical event many times.

As an author and illustrator of many books, and a Storyteller for 45 + years, there have been Library and school concerts, In-service programs, Paper Cutting Workshops, Seminars, Museums, Historic Landmarks, Hands-On Workshops, Storytelling, Plays, Readers Theatre, TV and Lectures from coast to coast. I believe in nurturing language skills and encouraging good literature through storytelling, papercutting, poetry, prose, plays and books, and more books... for all ages. By weaving fantasy and fable through the legends, fairy tales, folk tales and stories of the world, I use the skills of a lifetime of imagination and creativity at every opportunity to lift my listeners to new heights of understanding with an "Aha" and an "Oooo" as I fold and cut and tell." Any piece of paper can become a work of art with a little imagination and a good pair of scissors."

Any piece of paper  
can become  
a work of art  
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scissors.

- Linda S. Day

### OUR TOWN



This is a model of the Saluda created by Linda Day as a memorial to the 179-foot-long Missouri Riverboat. The 24-inch-long and 18-inch-high model is made out of index white paper. It is now in the Independence Family History Center of the Mormon Church in Independence.

## Residents research explosion of Saluda

By Frank Knight Jr.  
The Examiner

Remember the Saluda? Few do, but Robert and Linda Day of Independence are the exception. As public affairs directors of the Missouri Independence Mission of the Church of Jesus Christ of Latter-day Saints, the Days have done considerable research on the Saluda, a Missouri riverboat propelled by two side paddle-wheels and powered by two steam boilers.

The 179-foot-long vessel was docked at Lexington, Mo., on April 9, 1852, when it exploded and sank. The force of the blast blew the boat's 600-pound safe 200 yards upstream and disintegrated the hull of the Saluda. The explosion killed many of the Mormon passengers, who were en route to Council Bluffs, Iowa, to begin the long overland trek to Salt Lake Valley, Utah.

The story about the nation's greatest riverboat disaster is now included in a pictorial history book about historical Mormon sites, compiled by the Days. The sites highlighted in the book are located in parts of Missouri, Kansas, Iowa and Nebraska.

Copies of the book were given to the Mormon Visitors Center, 937 W. Walnut St.; the Independence Family History Center, 517 W. Walnut St.; the Historic Liberty (Mo.) Jail and Winter Quarters at Omaha, Neb.

The Saluda disaster might have been overlooked by the Days in their extensive research if they hadn't received a letter from Ruth White of Ogden, Utah, a descendant of one of the 49 survivors. In her letter, White said she and other descendants of the Saluda disaster planned to establish a monument at Machpelah Cemetery in Lexington. Of the estimated 175 to 300 passengers aboard the Saluda, at least 80

**The 179-foot-long vessel was docked at Lexington, Mo., on April 9, 1852, when it exploded and sank.**

were buried in a common grave at Machpelah Cemetery. The others were lost in the river.

White also asked for assistance in coordinating a memorial service in Lexington, and the Days volunteered their services.

"We wrote her and told her that we were willing to help in any way," Robert said.

After receiving information on the Saluda from White, the Days began their own research of the disaster in August 1991.

They took "bits and pieces" of data from White's collection and combined it with their own research. The result was an abbreviated overview of the Saluda that Robert read at the ceremony on Sept. 18, 1991.

Following the ceremony, a reception was held in the Hall of Honor at Westworth Military Academy, where a paper replica of the Saluda was used as the centerpiece.

Linda Day was the creator of the 24-inch-long and 18-inch-high model, which she made out of index white paper. It is now in the Independence Family History Center as a memorial to the Saluda.

But Linda's creativity didn't stop with making the Saluda model. When she and her husband were asked to speak at the annual banquet of the Lexington Library and Historical Society on April 23, 1992, Linda decided to paint a pic-

ture of what she thought the Saluda might have looked like.

"All the pictures that I had seen were of the explosion," she explained. "I wanted people to visualize the steamboat as it was before the explosion."

After looking at pictures of steamboats propelled by two side paddle-wheels, Linda painted a composite of what she thought the Saluda looked like.

The 24-inch by 36-inch acrylic painting shows the Saluda either leaving or docking at Lexington, with the dock in the foreground.

In the background, is the steamboat Isabel, which docked the night before the fatal explosion.

"Three hours after the explosion, the captain of the Isabel offered free passage to the survivors who wanted to continue on the trip," Robert explained.

The canvas painting, which Linda says took about a week to paint, was presented to the Lexington Historical Society, along with a pamphlet the Days had prepared on the disaster.

The Lexington community "outdid itself in Christian charity" when the explosion occurred," Robert said, recalling the Saluda memorial service "was also to honor the residents of Lexington for their kindness, generosity and Christian love."

The whole town turned out to lend assistance, he said.

The Days will complete their two-year church assignment in September, but before they go they still have another historical project to finish - making a video on the historical sites featured in their book.

From Independence, the Days will return to Tennessee to work on some family genealogy. And when the family tree has been completed, "We'll go from there," Robert said.



▲ SALUDA PAPER SCULPTURE © Linda Day

## Scherenschnitte by Gary Lee Schaefer

Recently Trudy Kauffman was contacted by an area teacher, Gary Lee Schaefer, who wanted to learn about papercutting for a faculty art show. When it comes to teaching papercutting Trudy has this to say:

*"It has given me great pleasure to introduce and expand the knowledge of students in the art of paper cutting. I try and start the class with making a design of their own. This is quite a leap for many of the students and at first is a little scary for them. In all my classes the end results of been quite exciting and has given each person a greater satisfaction of creating something of their own. Recently I went to Landis Valley Farm Museum to work with a group of nine who will be surprised to find out they will be designing their own Tree of Life. Because of time limitations I have a design that is ready to cut so everyone will be successful.*

*I prefer to give lessons in my studio to small groups or a private lesson. Gary was a very receptive student. I am anxious to see what is his latest cutting will be.*

*- Trudy Kauffman*

A faculty art show! That's how it started. The art instructor told us to come up with a piece that reflected our ethnic background. Scherenschnitte! A German man teaching German! It was a perfect idea.

A friend gave me the book *Papercutting: Tips, Tools, and Techniques for Learning the Craft* by Claudia Kopf and I was off. Scherenschnitte scissors is the key to the craft and were not to be found in any of the local arts and craft stores. Imagine that! I searched the Internet and came across the Pennsylvania Guild of Craftsmen, the Reading-Berks Guild of Craftsmen chapter, and found Trudy Kauffman listed under "Paper, Scherenschnitte."

Trudy's web page gave me her contact information and a very friendly, "...or just give me a call." So I did! And how fortunate I was. I ended up making an appointment with her for a two hour private lesson the following Saturday.

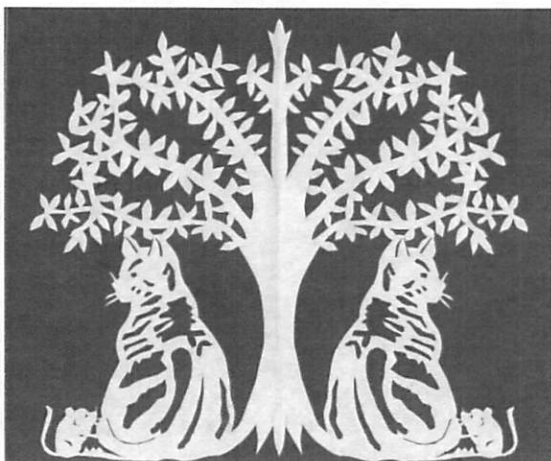
And how wonderful was that? The time flew by and I was hooked. First she insisted that I had to sketch randomly for a bit and then put things together in an original design. Once I had finalized my design, traced it onto tracing paper and transferred it to parchment paper, I started to cut. Trudy offered much insight and a multitude of tips based on her years and years of cutting. She also allowed me to use her scherenschnitte scissors, the ultimate in a paper-cutting tool. Trudy not only gave me tips on cutting techniques and scissors, but also tips

on books, secrets of the trade (how to make "paper band aids; there are no such things as cutting mistakes, only design changes!), designs (better to make your own, then you are "invested" in the work), matting, framing ideas, etc. It was truly a start to finish lesson and the two hours flew past!

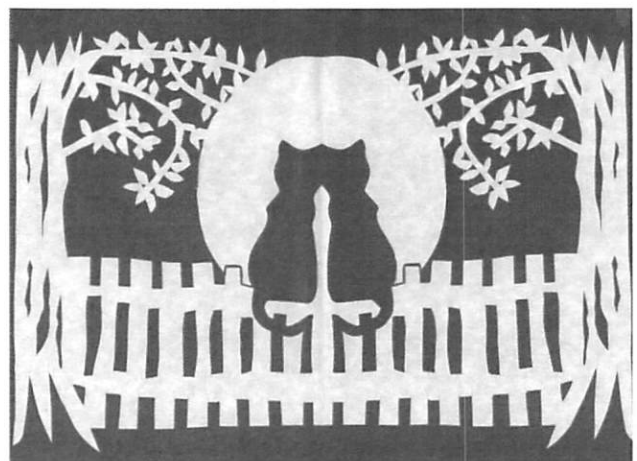
Trudy made my experience so positive that I felt her passion. It has been one month since that lesson and I have since purchased my own pair of scherenschnitte scissors, completed two 8x10" pieces and I am working on my third design. (Designing is the toughest part for me at the moment!) All three pieces have a related theme and will be displayed in our school faculty art show.

With Trudy's encouragement I am determined to make my own designs and have started to develop my own cutting style. The scherenschnitte scissors have made a big difference but I also find that I am more comfortable using the Exacto knife. (Trudy suggested changing the blades frequently when using an Exacto knife and I purchased a box of 100 blades so I don't run out!) In my limited experience and expertise I look forward to my time spent cutting and seeing the results. I am pleased to have found another hobby I can pursue, one that helps me relax and expel my stresses from my daily life. I have Trudy to thank for her patience, encouragement, and passion in teaching me about her world of scherenschnitte.

Now I can create my own!



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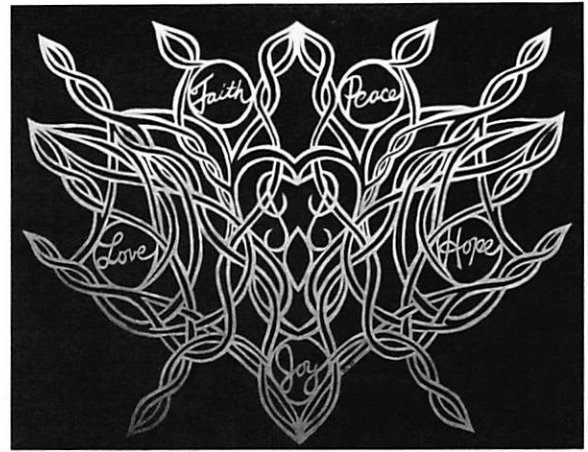


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CELTIC BUTTERFLY © 2012 Florinda Strimel



CELTIC WEDDING © 2012 Christine Smith



IRISH WEDDING © 2012 Trudy Kauffman

## CELTIC KNOTS IN PAPER

By Pat Stuntz



CELTIC CROSS © 2012 Florinda Strimel

**Celtic knots** are a variety of knots and stylized graphical representations of knots used for decoration, used extensively in the Celtic style of art. These knots are most known for their adaptation for use in the ornamentation of Christian monuments and illuminated manuscripts, such as the Book of Kells and the Lindisfarne Gospels. Most are endless knots, and many are varieties of basket weave knots. Stone Celtic crosses are a major source of our knowledge of Celtic knot design.

The use of interlace patterns had its origins in the artwork of the late Roman Empire. Knot patterns first appeared in the third and fourth centuries AD and can be seen in Roman floor mosaics of that time. Spirals, step patterns, and key patterns are dominant motifs in Celtic art prior to the Christian influence on the Celts, which began around 450 A.D. These designs found their way into early Christian manuscripts and artwork with the addition of depictions from life, such as animals, plants and even humans. In the beginning, the patterns

were intricate interwoven cords, called plaits, which can also be found in other areas of Europe, such as Italy, in the 6th century. A fragment of a Gospel Book, now in the Durham Cathedral library and created in northern Britain in the 7th century, contains the earliest example of true knotted designs in the Celtic manner. Examples of plait work (a woven, unbroken cord design) predate knotwork designs in several cultures around the world but the broken and reconnected plait work that is characteristic of true knotwork began in Northern Italy and Southern Gaul and spread to Ireland by the 7th century. The style is most commonly associated with the Celtic lands, but it was also practiced extensively in England and was exported to Europe by Irish and Northumbrian monastic activities on the continent. J. Romilly Allen has identified "eight elementary knots which form the basis of nearly all the interlaced patterns in Celtic decorative art". In modern times Celtic Art is popularly thought of in terms of national identity and therefore specifically Irish, Scottish or Welsh.

# Ideas & Inspirations

By Pat Stuntz

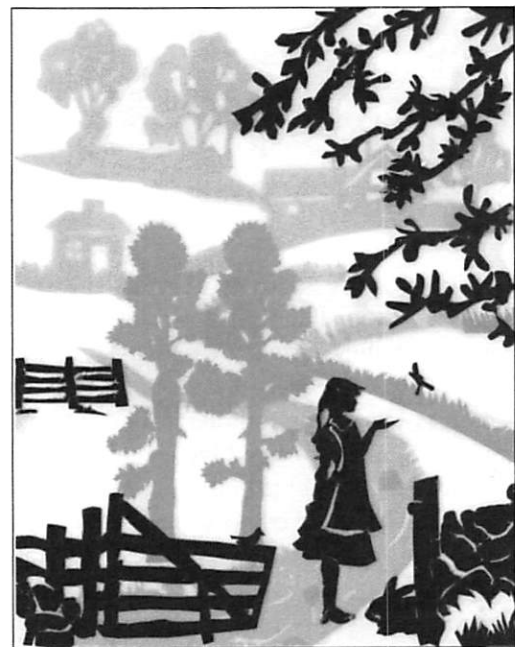
In the Spring 2011 issue of *FirstCut*, Sue Throckmorton told the story of a unique trade between Kathy Trexel Reed and a friend in Florida, who loved needlework. The article *Personal Papercuts: "Birds for a Bell"* tells how Kathy had an unfinished needlework bell pull begun by her mother, now deceased. Kathy asked her friend if she would be interested in exchanging the completed bell pull for a papercutting featuring Florida birds. The friend *was* interested, and thus began the papercutting that emerged many, many hours later as a layered triptych entitled "Feathered Fantasy".



▲ Detail from FEATHERED FRIENDS, Panel 3  
© 2011 Kathy Trexel Reed

Meanwhile, however, another papercutter and GAP member, Grace Bricker, was inspired by Kathy's papercutting. Although Grace resides in Pennsylvania (a long way from Florida!), she, nonetheless, explored the process of designing layered papercuts of her own. Grace develops her ideas by first arranging preliminary pictorial elements on paper. By doing this, she is able to move the elements around on a background or between the different layers until she is satisfied with an overall design suitable for cutting.

The two papercuts featured in this article show the results of Grace's efforts. Distance is clearly shown by the different values of grays and black. These values are achieved by the use of two layers of translucent vellum sandwiched between three black papercuts.



▲ UNTITLED layered papercuts, 4 1/4 x 5 1/2 inches  
© 2012 Grace Bricker

It is clear (no pun intended!) that Kathy's and Grace's papercuts each contain their own individual designs, but that "Feathered Fantasy" was truly a source of inspiration for Grace's papercuts.



GEISHA © 2012 Dave Jenkins



RAINY DAY 2 © 2012 Edie Johnstone  
3 1/2" x 4 3/4", wallpaper

All submissions should be sent to

Pat Stuntz, 10 Cardinal Drive, Fleetwood, PA 19522

Email: [pnstuntz@windstream.net](mailto:pnstuntz@windstream.net) or [pstuntz@yahoo.com](mailto: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).

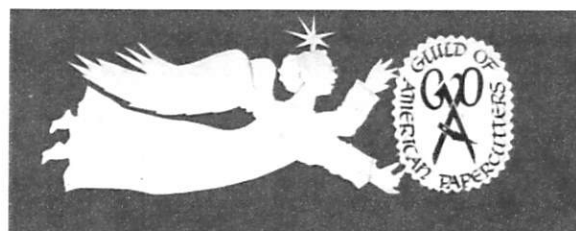
**To submit articles:** Send articles in Microsoft Word format via email or on a CD. If that option is unavailable, articles may be mailed as a typed manuscript. To submit a Papercutter Profile, send a one page typed essay about the member including information about how papercutting became an interest,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

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## Paper Angels

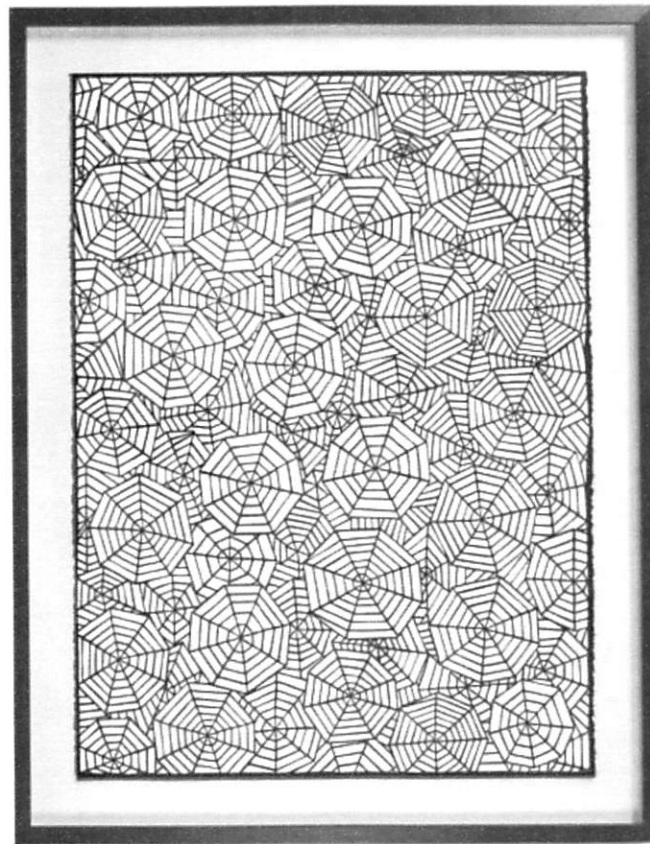
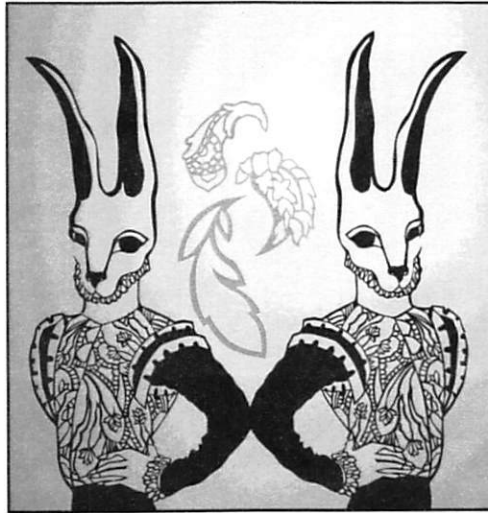
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