

FIRST CUT

Communication for Members of The Guild of American Papercutters

Volume 27

Number 3

Summer 2012



New GAP Museum Show Information Inside



SEAGULLS © 2012 Sue Thriockmorton

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

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

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

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

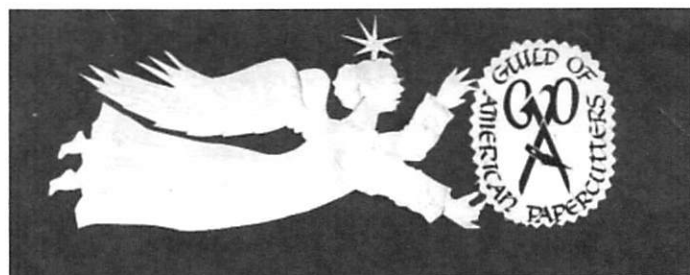
FIRSTCUT reserves the right to edit articles where necessary.

Submission implies permission for guild use according to need and space in *FirstCut*, other GAP publications, and on the official GAP website. Each submission is copyrighted and cannot be reproduced anywhere else without permission of its creator, who owns all rights.

As a courtesy, the author/artist will inform GAP of subsequent publications and request that *FirstCut* be cited as the original source.

Paper Angels

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



You can be a *Paper Angel* by making a **tax-exempt** donation beyond your membership, a Celebration Contribution in someone else's name for a birthday or anniversary, or a Memorial Gift in a loved one's name. Mail a check or money order in any amount payable to

Guild of American Papercutters, Paper Angel Program
P.O. Box 384,
214 South Harrison Ave, Somerset, PA 15530.

(ANGEL© 2009 Sukey Harris)

President's Corner

A Letter from the Editor

As the saying goes, "All good things must come to an end." and so it is with my tenure as Editor of FirstCut. At the end of 2012, I will be stepping down as the guild moves on with enhancing its communications to members by a variety of means.

I have enjoyed the twelve years of my involvement with FirstCut, beginning with assisting Angela Mohr as Editor, then taking on the task myself for the past five years. In that time, producing FirstCut changed with technology, and will continue to change and improve in its function as a communication vehicle for GAP.

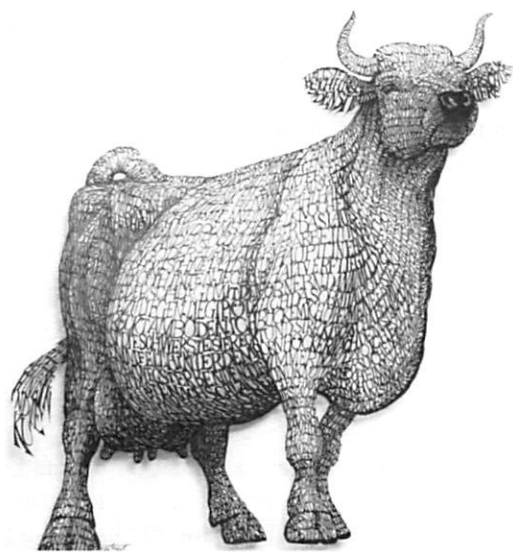
This is a good opportunity for creative people who enjoy contacting people, writing articles, contributing papercuttings, or helping with mailing, to step forward and share their skills with other guild members.

Although I will be stepping down, I will not be leaving my involvement with GAP, and expect to assist with articles, the museum, etc. as needed.

If you are interested in contributing to FirstCut, please feel free to contact me at pstuntz@yahoo.com and discuss which way you might be willing to work to help promote papercutting!

With all good wishes for a relaxing summer!

Pat Stuntz



BLÖSCH © 2012 Ernst Oppliger
See information about Ernst's October Exhibition
in *Dates to Remember* on page 3.

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Front Cover:

ALL HEART © 2012 Gene Toutsi
10½" x 10½"

This papercutting/collage is currently on display at the
GAP museum in the Black, White, and Easily Red Show.

Back Cover:

Left: BLOOMING LARGE IN ORANGE
© 2012 Gail Stan 15" x 31"

Right: BLOOMING LARGE IN RED AND PINK
© 2012 Gail Stan 15" x 31"

These papercuttings show how color can affect the mood of a
papercutting. See Richard Schuchman's related article on page 16.

Member Homework

Autumn: Imaginary creatures, leaves, night scenes

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

Spring: Gardens, spring holidays, musical styles

Summer: Picnics, water, festivals, vacation spots

FIRSTCUT Deadlines

Autumn – September 15 **Winter** – December 15

Spring – March 15; **Summer** – June 15;

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

Guild Business

Minutes of July 1, 2012 Meeting Mercy Center, St. Louis MO

Board Members Present

Marie Helene Grabman	Patty Kile
Carolyn Guest	David Dorfmueller
Dorothy Buchanan	Christine Smith
Joyce Yarbrough	Charlotte Grabman
Andrea Martin	Kathy Reed (called in)
Trudy Kauffman	

Guests attending

Dee McAliney	Ellen Lengel
Peggy Gshaar	Alice Helene Masek
Sarah Graham	

Meeting was called to order at 9:00 AM by President Marie-Helene Grabman.
Reviewed the minutes from the March 31, 2012 meeting

Treasurer's Report

Total Income - January-June 2012: \$15,173.43.
This included most of the money paid by participants for the 2012 Collection.

Total Expenses - January-June 2012: \$5870.83.
This does not include the balance of money owed Mercy Center for Collection, nor the other Collection expenses.
As of June 2012, Total Assets, including 2 restricted CD's (\$4,066.05 and \$5000): \$65,803.79
Income from Gallery Shoppe January-June 2012: \$59.87

Membership Report

Patty reported we have 357 members with 24 who are due to renew. A discussion followed about ways to increase membership. It was suggested:

- Members on Facebook should routinely invite other paper cutters on Face book to join GAP
- Everyone should try to encourage & recruit one new member each year

Note for future needs: Christine Smith likes to make posters (to be used both on and off internet), Peggy Gschaar and Dee McAliney are willing to help others write promotional materials.

Old Business

Vreden German Exhibit Report

Marie Helene reported on the challenges and length of time needed to ship the cuttings. Her recommendation is if we ever consider another international show, we need

to work with a professional art agent. This will increase the cost to participants. Ellen Lengel noted to her it would be well worth the extra expense and everyone expressed gratitude to Marie-Helene for her hard work and persistence, and for Catherine Winkler's work for this show.

Collection

We are waiting for the final bill from Mercy Center. The estimate given by them on Friday was higher than planned. Joyce and Carolyn will review and work with Mercy Center to resolve this as best as possible. (Note, the bill has been received and discrepancies were satisfactorily resolved. Final accounting will be submitted.) We had 43 registered participants and 10 guests.

Insurance

Our annual insurance policy is now \$791. We updated our coverage to comply with Laurel Arts MOU. Laurel Arts is now an "added insured" (\$35) on our policy (\$329) that insures the Permanent Collection, up to the maximum of \$13,355 of GAP owned work,(maximum of \$500 per item;) and a \$1000 deductible and the current exhibition by members in the Museum (Maximum \$6,900 property of others,) which may be changed annually based on value of work in exhibition).

Traveling Show

The group discussed traveling shows vs. one-time events and the importance of finding good galleries. Andrea Martin reminded us many galleries work on two year plans and the importance of promotion, working with a local GAP member to get coverage in local press, collecting shipped items, hanging the show, returning the art work in a timely manner etc.

X-Acto up date was presented at Collection

New Business

Museum Grant application

GAP National Museum: Kathy Reed reported:

Current exhibit has been well received

Concern for dwindling participation in exhibits

Our next Museum theme will be "Inspired by Words".

Kathy has submitted a grant application to The Pennsylvania Council on the Arts Project Stream Grant for a request of \$3,000. The grant results will be announced in September. Kathy's proposal includes:

- Opening entries for the next show to other regional artists

- Workshop after the Oct GAP meeting with Karen Shain Schloss "Copperplate Calligraphy & Calligraphic Papercutting workshop" open to the public
- Purchasing 20 16" X 20" and five 11" x14" frames and glass to have at the museum (similar to how the Vreden Germany show was framed) This would lower shipping costs for participants.
- Replacement of the porch banner and reprinting the tri-fold museum brochure
- Budgeting for related expenses (Promotion materials, postage, workshop and exhibit related expenses)

A lengthy discussion followed concerning how to move forward in a timely manner when funds from the grant are not guaranteed and involving non GAP participants in both the workshops and next museum exhibit. David Dorfmueller suggested a minimal entry fee for GAP members and \$30 fee for non members with a years' "free" membership to non members (covered by the entry fees). Dorothy Buchanan made a motion for GAP to cover the costs for the above if we do not get the grant. It was seconded by David and all voted in favor. This will allow us to move forward in promoting the workshop, getting frames etc and advertising the next exhibit.

First Cut

Pat Stuntz will be retiring at the end of this year. She is willing to work with whomever picks this up.

We discussed different modes of publishing this and use of publication software available. The board will discuss this further.

Other:

Andrea Martin discussed recording meetings/sessions to use on DVD's or as 'You Tube' videos. Peggy Gschaar will set us up with a Twitter account. We need a volunteer to be in charge of publicity.

A public thank you goes to Joyce Yarbrough for her hard work on Collection.

The meeting adjourned at 10:30 a.m.

Respectfully submitted,

Carolyn Guest

FRÜLINGSBAUM
© 2012 Ursula Kirchner



Paper Angels

© 2011 Marilyn Thomson

William Hammann
Marion Nichols
Carol Oceau

Kurt and Margaret Vance
Suzi Zimmerer



Dates To Remember

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

"Inspired by Words"
April 2013-April 2014



Future Meeting Dates

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
Jennerstown, PA
Please see enclosure for registration information.



Ernst Oppliger Exhibition

October 6 - October 28, 2012
Im Kutscherhaus Klinik Sudhang
3038 Kirchlintach
Germany

Hours Mr. Oppliger will be in the Gallery
Thursday & Saturday 2:00 - 6:00 pm
Friday 2:00 - 9:00 pm
Sunday 11:00 - 6:00 p.m.

www.ernst-oppliger.ch

Technically Speaking...

by
Peggy Gschaar

Twitter

GAP now has a Twitter account!

If you are on Twitter follow us at: **@GAP_Guild**

If you haven't set up a Twitter account yet it is very easy and FREE! It's a great way to keep updated on the latest GAP happenings.

Sign up for your Twitter account at: <http://Twitter.com/>

Once you have set up your account you can follow us at: **@GAP_Guild**.

It's that easy!

I will be posting Twitter updates daily.

GAP Google Calendar

GAP now has a shared up-to-date google calendar for GAP events, exhibits, challenges, reminders and latest news.

Send your event/show/exhibit information to:

guildofamericanpapercutters@gmail.com

and I will place your event on the GAP calendar and tweet about it from the GAP twitter page.

To find the GAP calendar, post the following into any web browser:

<https://www.google.com/calendar/embed?src=7servi256p5p8ouk1uij19te44%40group.calendar.google.com>

We hope to have the calendar "live" on the GAP website soon!



UNTITLED Old Woman Who Lives in a Shoe
From an October 2002 calendar
© 2012 Polly Winkler Mitchell

Displays in Glass Cases at the GAP Museum

Papercuts on eggs, pysanky, and other ethnically decorated eggs were featured in the GAP case on the first floor at Laurel Arts during springtime. (See pictures, below.) Origami models on loan from the Pittsburgh Origami Club (Squirrel Hill Branch, Carnegie Library) now fill the first floor GAP case at Laurel Arts. This exhibit is courtesy of Sue Neff and Emmeline Silk, active teachers for the Osher Foundation for Life-Long Learning. A holiday exhibit of Origami by children from NYC will be installed in November.



Member Commentary

From Judith Meyers:

I never cease to be amazed at what we call "serendipity" these days or "harmonic convergence", that is, related things coming together in time and space. We, my husband and I, have just finished reading *Peony* by Pearl Buck which has been on my shelf unread for a long time. Well, this book is about that very group of Chinese Jews in Kaifeng that Naomi Hordes writes about in the autumn 2011 issue of First Cut. It's a charming book about a Chinese bond maiden/slave growing up in a Jewish household in the early 1800, really mirroring the demise of the Jewish culture in China. Ms. Buck doesn't mention papercutting, but I am amazed to hear that, of all things surviving from that ancient culture, it should be papercutting with Jewish imagery...a testament to the eternal power of art!

From Linda Emmerson

I am just back from a wonderful weekend in Vreden and am "walking on air", which I hope translates into inspiration for some time to come. I would like to thank all the members of the Guild who made this exhibition possible. I know it was a complicated and frustrating task, but was well worth it. To be sharing walls with the most famous paper cutters of all time, and the best from all parts of the world, is truly an honor. The GAP work fits right in, and some of our members would be stars in any setting!

Vreden is a beautiful little town, not exactly on the tourist maps, but well worth the trip to enjoy the only museum in the world devoted to Scherenschnitte. Really! I'd go again. And my advice is free.

Ed. Note: See more information on the Vreden Show on page 20.

A Question from Lucrezia Bieler:

Lucrezia, who participated in Pat Stuntz's *Painted Papers Workshop* at Collection, was wondering about the acidity level of marbled papers we created using shaving cream as the floating mechanism, as well as possible long term effects on the paper of the softening agents in the cream.

Pat's reply: That was a good question asked by Lucrezia. I went home and tested Barbasol Shaving Cream, which was the brand we used, with pH paper. The numbers came out at 7.6, which is very basic and good news for acidity levels. However, the long-term effects of the conditioners in the cream are unknown. One possible solution might be to spray the papers with Krylon's Preserve It!

From Angela Mohr:

One of my papercuttings made it into the Winchester Old Town Artscape project. Artists were invited to submit original art to be made into banners for the walking mall in downtown Historic Winchester. Each banner is sponsored by a business, and the original is part of a reception and auction held during the Apple Blossom Festival in May. 'My' banner is right in front of the Olde Town Bookstore and Violino's Italian Restaurant...where visitors to the mall start their walk through the downtown area. The original papercutting is 4' x 5 1/2", cut with cuticle scissors from multi-color and foiled wrapping paper, featuring double hearts in the branches and a single heart in the roots.

What a thrill! So, as you can see, I'm still passing the papercutting news around where I can! Give everyone my good thoughts and happy ideas for cutting up!



▲ Angela Mohr's papercutting-inspired banner



▲ A very focused Lucrezia Bieler concentrates on painting textured masa paper at Collection.

By Kathy Trexel Reed

NEW OPTIONS for GAP MUSEUM EXHIBIT "Inspired by Words"

A Pennsylvania Council on the Arts-"Project Stream" application has been submitted requesting a grant award to boost participation in guild exhibitions and reduce costs for shipping. (Grant results will be announced in mid September.) The GAP board has approved new options to begin with the "Inspired by Words" exhibit: a pre-exhibit workshop- October, 2012, twenty-five standardized frames, sales of papercuttings from our GAP Museum, participation by non-member artists, and Peoples' Choice Awards.

A "Copperplate Calligraphy and Calligraphic Papercutting" workshop offered by Karen Schain Shloss will be open to both GAP members and other artists following the quarterly GAP meeting at our Museum, October 27, 2012. All workshop and exhibit details are outlined in the "Inspired by Words-Call for Entries" tri-fold inserted in this Summer FirstCut 2012. (Papercuttings submitted for the April exhibit should interpret the theme, but need not contain calligraphy.)

The "Inspired by Words" exhibit beginning April, 2013, offers the option that **some guild members may send their papercuttings unframed, but matted to fit two standardized sizes of black metal frames and glass.** Twenty 16" X 20" frames and five 11" X 14" frames will be available in the order that requests are received. Contact Kathy Reed, rmreed@shol.com to pre-reserve a frame, which will reduce your shipping costs to and from the show.

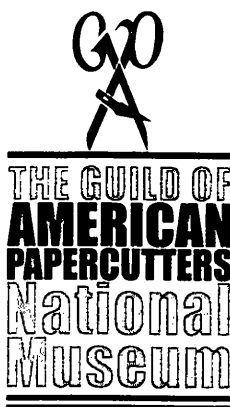
Mat your cuttings by cutting the inner mat window as needed for the artwork, but with the outer mat dimensions as either 16" X 20" or 11" X 14". Support the back of the matted work with either firm matboard or foamcore, in the same size as the frame you've reserved. Protect the front matted papercut surface with paper the same size; suggested papers include clean newsprint, drawing paper, glassine, or tracing paper. Then wrap and secure these layers so they remain a unit, or slip them into a plastic clearbag. When the papercuttings arrive, they will be carefully added to a black metal frame with glass to protect the work during the exhibit. This will be the same procedure used to return unframed papercuttings to the artists when the show closes.

Standardized framing is the same method GAP members used to send unframed work to Germany for the Vreden Exhibition. **Do not send unframed work unless you have requested a frame size in advance, because the supply is limited.** Obviously, highly textured or three-dimensional work is not suitable for this procedure. Of course, guild members may also send framed papercuttings as done before for this next exhibit; plexi is requested for mailing due to the possibility of glass breakage. Note: the US Postal service requires a professional appraisal certificate to process insurance for any damage to Art during delivery.

Western Pennsylvania regional artists will also be invited to submit artworks in any medium that reflect the "Inspired by Words" theme. **All participating artists, including GAP members, may offer works for sale or NFS in this museum exhibit.** A buyer will be able to put a 20 % non-refundable deposit on the retail-price of an artwork, and finalize the sale when the show ends. GAP work will be exhibited April 15, 2013 - April 15, 2014; regional non-GAP artists' works will be shown for five weeks, April 15-May 20, 2013, in gallery rooms beside GAP's Museum.

During the exhibition, visitors to the galleries will be invited to vote to select two People's Choice Awards of \$50 each from the GAP members' papercuts, and two People's Choice Awards of \$50 each from the non-member entries. These award amounts have been donated by the Somerset County Artists Association and will be presented at the conclusion of these shows.

The receiving date of April 10, 2013, and other entry procedures (including the Hold Harmless form with stated value of papercuttings for exhibit insurance) are carefully explained in the tri-fold insert in this summer FirstCut. Please also send typed artists' bios to be displayed in a binder in the gallery. Hopefully, GAP members will respond with pride and enthusiasm by sending works to fit the "Words" theme, and help grow awareness for papercutting and our Museum.



Collection 2012



Collection 2012: An Introduction

(First Experience of Collection as a Real Papercutter (Sort of))

By Charlotte Grabman



▲ Welcome Table with Dorothy Buchanan, left, and Joyce Yarbrough, right *Photo by Patty Kile*

I don't know at what point one can consider themselves a real papercutter. I look at some of the talent and beauty of my fellow papercutters, and I realize that I have a long way to go! Back when I was thirteen, I attended the Colorado Collection at the YMCA of the Rockies. I remember participating in one class, but I'm not sure I really experienced Collection like I experienced it in St. Louis (I was more interested in hiking and horseback riding through the Rockies in Colorado!). So I guess this was my first collection as a real papercutter.



▲ Charlotte Grabman, looking every bit the professional, as she demonstrates in her workshop *Photo by Patty Kile*

I loved the meet and greet craft time. I cut a layered colorful monkey with Stu Copans. I tried my hand at an air vase made of tyvek at my mother's station,

but my vase did not turn out very well! I guess I need to practice cutting straight lines! I learned some really need foldable books that I will bring back to my sixth grade students with Carolyn Guest. I also met Sarah Graham during this time, and was so happy to realize that, not only is she my age, but she also lives just few hours away from me in South Carolina! I did find it a little ironic that I had to go to Missouri to find another papercutter in South Carolina.

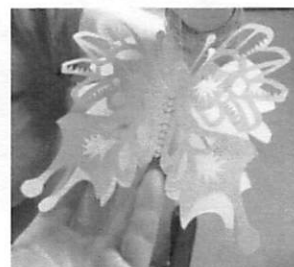


▲ Fan Yun, guest papercutter from China, demonstrates her spontaneous leaf cutting *Photo by Joyce Yarbrough*

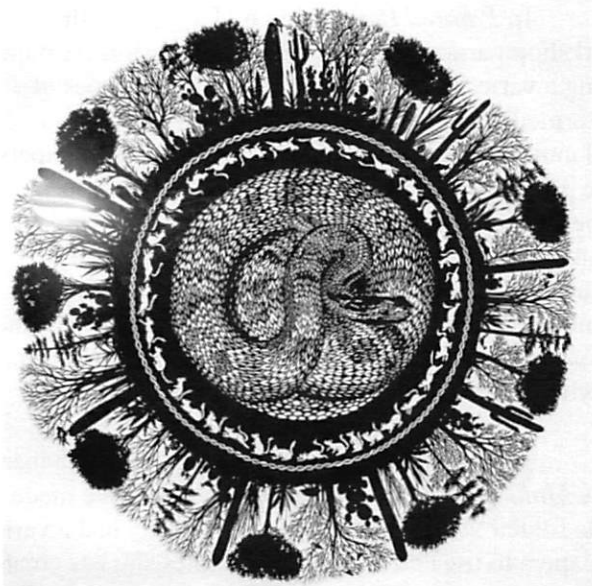
The opening talk by Fan Yun was really interesting. I learned so much about Chinese Papercutting from her. Her work was absolutely beautiful, and her presentation was very interesting. We are bridging the globe as papercutters. Fan Yun is also working to preserve the art of papercutting in China by teaching children. Through her presentation, I gained a respect for the traditional designs of Chinese papercutters.

I loved the different classes throughout Collection. I created two small boxes in Dorothy Buchanan's class. I then taught my class on creating Schenschnitte on eggs and ornaments. I was a little nervous to be teaching my fellow artists who are so very talented, but I think it went ok. Everyone created beautiful works, especially Mindy Shapiro's little Jewish bunny on her Passover egg. The coolest class was the one on Andrea Martin's Tunnel Books! I loved creating the tunnel books, and hope to create some others to give as Christmas gifts this year. I also attended Christine Smith's Spinners class, to which I realized, again, that I can't cut straight lines with a knife! But those who were in her class got one of her lovely spinners which is now hanging in a window in my home.

► Judith Meyer's butterfly spinner, made in Chris Smith's workshop *Photo by Christine Smith*



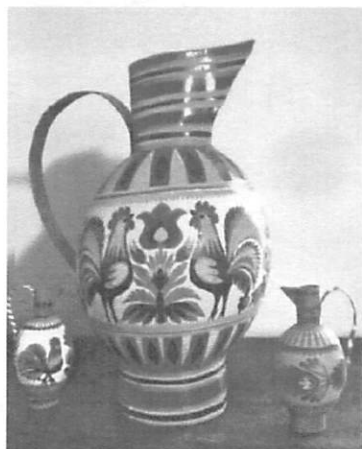
I had a real treat experiencing Lucrezia Bieler's presentation. She is so soft spoken and demure, but she creates some of the most beautiful scissor cuttings I have ever seen. Her work is simply phenomenal. We are so lucky that she is a part of our organization, and her work is truly to what we all aspire. And her work is so symbolic, too! I have a tee-shirt with one of her cuttings on it, and I will wear it proudly.



▲ UNTITLED © 2012 Lucrezia Bieler

And of course, Sue Throckmorton's presentation on Polish papercutting was really informative too. What beautiful pictures she shared with us of her country of residence.

I really enjoyed this Collection. The best part was the sharing of techniques, ideas, styles, and of course, friendship. I met new friends, was inspired by my fellow papercutters, and even tried out Carolyn Guest's sheep shears (although I think I'll stick to my scissors). I am so glad to have joined everyone in St. Louis, and hope to attend many more collections in the future!



◀ One of the slides Sue Throckmorton showed in her presentation on the folk arts in Poland.
Photo by Dorene Rhoads

Event Planner Needed!

Do we have any members who are event planners? Or, any members who would like to become an event planner?

We need an organizer for our next Guild Collection.

- We have a manual of past Collection timelines and details so you will not have to "reinvent the wheel". There have been several requests to hold Collection 2014 in New England, but we will go where you live.
- Generally, we find a location that offers overnight accommodations, classrooms and meeting/lounge rooms, handicap accessibility and cafeteria style dining. These can be YMCA/YWCA facilities, conference/retreat centers or small schools/colleges that are not in session during the summer. Low cost is a priority.
- Know of some place that meets this criteria? Then, you can be our next Collection Coordinator!

Send details to
Marie-Helene Grabman
at
scissorcutter@yahoo.com

Collection Workshops: Something for Everyone

Participants had two productive days, filled with hands-on workshops that presented a wide variety of topics pertaining to papercutting.



▲ Left: Dena Levie paints a diagonal pattern on masa paper.
Right: Stu Copans demonstrates his agility with large scissors.
Photos by Patty Kile.

In *Simple Book Structures*, Carolyn Guest writes "On Friday morning I began my Collection 2012 adventures in a fascinating workshop with Stu Copans. He began us with a "courtyard" book. This is a fold and cut one sheet of paper to become an eight page book. Its folds become the binding. But to make the book purposeful he walked us through seven different cut symmetrical cuttings, giving us folding techniques for each of the different folds. From there we received directions and made a "meandering" book. Again the book is held together by its folds but instead of simple folds, these are definitely for the individuals who love challenges. He ended with sharing his secrets for successful collaboration books and shared examples of books he has written and illustrated collaboratively with another person. Class participants were given the opportunity to do a collaborative book with him. We will have to check back at our next Collection to see the results!"

Carole Behrer also described her recollections of this workshop. She adds that the directions for each courtyard book were printed on the paper, so when you created your book, it could be laid flat and easily copied. In a second little book called "A Little Book of Symmetries" we were given little squares of black paper and we cut out examples for each symmetry using different folds. In another exercise, we paired up and each one had a different color of paper along with black. We cut random shapes, then traded with our "pair", who glued it to black paper and cut out a shape around it. We cut and traded back and forth, ending up with a "mola-like" design. Stu also told us about collaboration in creating books by mailing a blank book back and forth.

Each participant adds to the book which is mailed back and forth until it is finished. I loved that idea. Stu was a great teacher and inspired me by all the examples of little books that he brought. It was a really great workshop!

In *Painted Papers*, led by Pat Stuntz, the workshop participants learned how to customize papers using a variety of techniques and different types of watermedia. Watercolors were used to create graduated and multi-colored washes on different types of papers. The group also experimented with ways to texturize papers. They created visual texture using salt and spattering techniques as well as actual texture by crumpling masa paper (a form of rice paper) then painting, which results in a crackle effect. Perhaps the "cleanest" technique was marbling papers using thinned acrylic inks and shaving cream as a floater.

Marie-Helene reported on Dorothy Buchanan's *Box Making and Decorating Workshop*. "We made little folded two part paper boxes. Dorothy had a variety of papers to use and showed us samples she has created. She suggested we take our old Christmas cards and recycle them into these containers. Also - papers from discontinued wallpaper sample catalogs are perfect for this project, as are beautiful painted, printed or handmade papers. After we assembled our box, we decorated them. I used a paper heart cutting. Others tried stencils. If you fold pretty wrapping paper just right, a small element from the design can be the only decoration you need.

I can't wait to make some more of these little boxes to fill with handmade soaps or my paper cut jewelry when I need a hostess gift. Thanks Dorothy!



▲ Dorothy Buchanan demonstrates how to make little boxes in her workshop. Note the dedicated concentration of the participants.
Photo by Joyce Yarbrough.

Mobiles in Motion is the way that Dorene Rhoads referred Alice Helen Masek's workshop. *Is it Calder??? No. Oh, YES, it is Alice Helen Masek!!* MOBILES or Kinetic Art were introduced to the world by Alexander Calder (1898- 1976). Alice Helen's mobiles are moving in the air. Angels are suspended from one point on a rod, and ships are hanging from another point on another rod. Each mobile is a group of balanced parts that are capable of motion but which never come into contact with each other. Alice Helen had created one MOBILE using bamboo skewers, fishing line, and papercuttings (which she designed from photos of Christopher Columbus' Nina, Pinta, and Santa Maria. They were counter balanced with a group of Tall Ships. At Collection 2012 A dozen GAP members gathered to learn how to construct a mobile.

We chose a theme, using physics we created weights (the papercuttings), picked out a bamboo skewer or a piece of wire, found the fulcrum or balance point, and tied it all together with fishing line. One must start at the bottom. Suspend, balance, and then build upward. A few of us took home extra wire and fishing line to complete the project at home. The time flew by as we worked with **Creative EQUILIBRIUM IN MOTION!!**



▲ Alice Helen Masek does a balancing act in her Mobiles workshop.
Photo by Dorene Rhoads

Joyce Yarbrough related the activities completed by the workshop participants in Dena Levie's **Judaic Papercutting Workshop**. Using a combination of asymmetrical and symmetrical designs, we designed papercuttings using *Shalom, Love, and Hebrew* words. The words were asymmetrical while the rest of the design was cut on the fold. With just a few lines on a 'pattern', everyone was able to create their own individual papercutting designs. Dena also did a presentation of her beautiful Judaic papercuttings.

Charlotte Grabman's workshop **Scherenschnitte on Eggs and Ornaments** challenged us all to create small papercuts on a curved surface. Charlotte showed us how to prepare synthetic eggs so that we wouldn't have to worry about them breaking during the surface decoration process. It involved several steps to seal them and make them smooth, but eliminated the angst of possible breakage. She also gave us each a transparent tree ornament to decorate. First we sealed the ornament



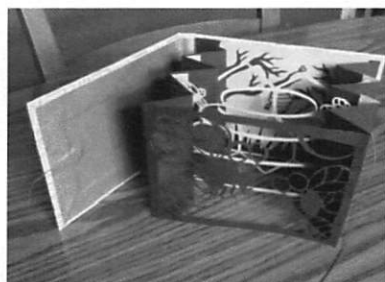
with an acrylic medium. This gave us a surface that would accept the glue for the papercut that would be applied to the ornament. Charlotte showed us how to "tease" a flat papercut into sitting around a curved surface. This was a very relaxing workshop, and thanks to those synthetic eggs, my project lasted through a month of road travel in a camper in 100+ degree temperatures! (Pat Stuntz)

◀ Two decorated eggs completed in Charlotte Grabman's workshop
Photo by Patty Kile

Andrea Martin's class on **Tunnel Books** was very cool! We first designed our tunnel books with Andrea's help. We used two long piece of card stock for each of the sides, and we folded each of the two pieces using an accordion fold. Then we designed the back of the tunnel book on a smaller piece of card stock. I used several sheets of colored paper to create a collage of a red barn. Then, we cut the second and third layers. On the second layer, I cut a horse. On the third layer, I cut a fence, and a girl holding a carrot. Finally, on the top layer, you cut a door or hole to look through at the three dimensional scene.

One problem I ran into with my tunnel book was that the card stock was difficult to cut with my small scissors, and I do not feel comfortable cutting with knives (I don't have the same control). My mother doesn't use knives for the majority of her cutting either. The way that she made her work stand up was to glue card stock reinforcement to the back of her cuttings.

Many of us didn't finish in the hour and a half class time, so we had to create our covers of our book before we were done. They are so professional looking (I think I would have been happy to just create the book covers.) We used wallpapers and neat papers to cover pieces of mat board for the front, and we glued pieces of natural thread under the papers so that the book can be tied together.



◀ Christine Smith's tunnel book.
From Charlotte Grabman:
On the back level, she had a bee hive in a tree. On the next level, she cut a bee hive. On the third level, she cut a honey comb design. On the front level, you look through several charming little bees. I think she gets the "most creative" tunnel book award!
Photo by Christine Smith

Continued on page 18

BLACK, WHITE, and Easily RED

By Kathy Trexel Reed

GAP Museum Shows Its Colors!

What's *Black and White and Easily Red*? If these words remind you of the old riddle about a newspaper that is also "Black, White, and Read All Over", it isn't a coincidence. The word-play is intended to pique the public's curiosity and bring visitors to Laurel Arts' second floor Guild of American Papercutters' gallery to see and decide exactly what these three colors represent.

The fun is more than a riddle for members of the Guild of American Papercutters. The use of black, white, and red as a theme has been interpreted by 15 GAP member artists for their newest GAP National Museum exhibit at the Philip Dressler Center for the Arts, Somerset, Pennsylvania.

Open since May 1, the show will continue until mid April, 2013. Each of the 25 paper-cuttings on display is hand-cut and original in design by paper artists whose cutting tools are x-acto knife, scissors, or even sheep shears (the traditional Polish tool of choice for Carolyn Guest, Vermont). Each artist's imagination offers a unique, personal expression adhering to the three-color theme.

A variety of creatures appear in the designs. Pennsylvanian Trudy Kauffman's "Two Elephants Went Out to Play" suggests a circus performance; while "Mr. Red, a rooster with fluffed red feathers, sent by Carolyn Guest, Vermont, struts and swaggers. Richard Schuchman's "Red Riding Hood", shipped from Florida, includes a menacing wolf, which adds a shiver of apprehension to the scene.*

*Ed. Note: See Richard's papercuts on page 16.



THE ELEPHANTS WENT OUT TO PLAY © 2012 Trudy Kauffman



MR.RED © 2012 Carolyn Guest

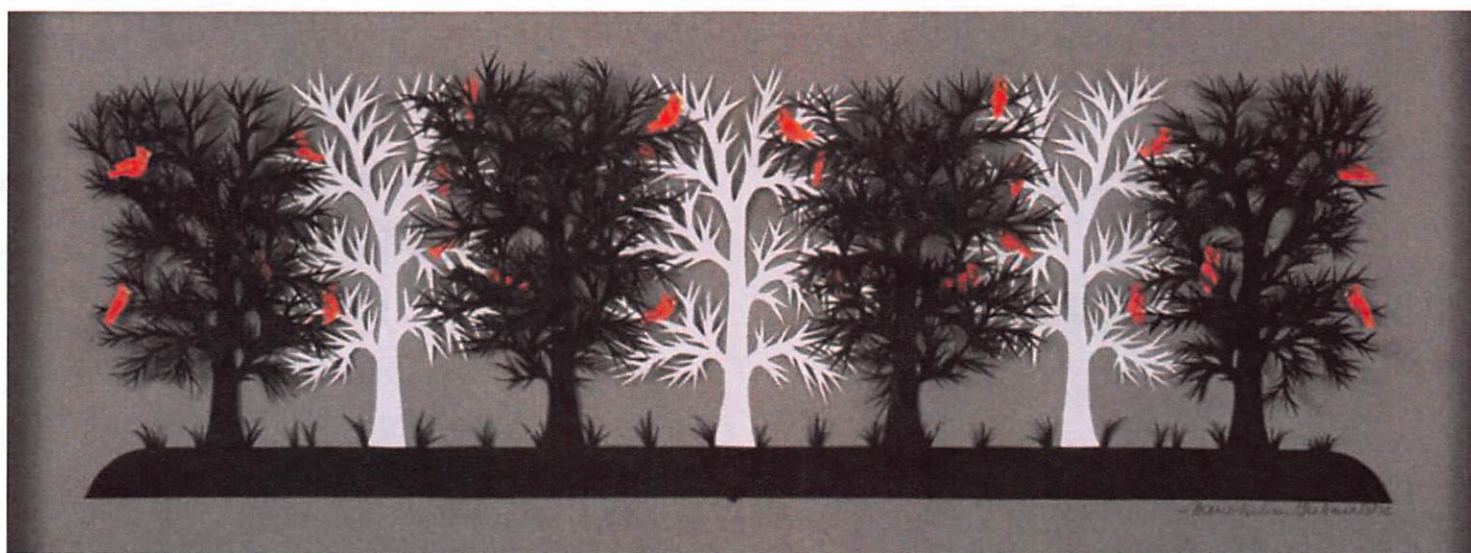
Several cardinals appear in a variety of settings: Patricia Stuntz, Pennsylvania, delicately embossed snow flurries behind her water-colored and paper-cut bird. Virginian, Marie Helene Grabman, added flocks of the red birds to rest in 3-D tree branches, while Pennsylvanian Kathy Reed's "Winter Woodlands" perched only a few on bare branches. Gene Touts, Virginia, applied her signature collage style in a circular, symmetrical "Winter Cardinals" and in "All Heart" using magazine paper and cut paper-dolls collaged together.



CARDINAL IN WINTER © 2012 Pat Stuntz



SANTA © 2012 Richard Schuchman



SEVEN TREES WITH CARDINALS © 2012 Marie-Helene Grabman

Other hearty applications by Linda Harrill Peck, Pennsylvania, include “My Valentine” and “Tree of Hearts”. David Jenkins of Virginia, portrayed “Courtly Love” using different suits from a deck of cards.

Red florals also found their place within the theme: Ellen Lengel, Minnesota, placed “Kitties Hiding in Hollyhocks”, while Christine Smith, Pennsylvania, featured the “Bleeding Heart”. Roses appeared in papercuttings by Patty Kile of Pennsylvania, Robin McElvain, Texas, and in “Flor y Flamenca” by Gianna Paniagua, Pennsylvania. Joyce Yarbrough, Missouri, represented her “Favorite Butterfly”.



UNTITLED © 2012 Ellen Lengel



COURTLY LOVE © 2012 David Jenkins



MY FAVORITE BUTTERFLY
© 2012 Joyce Yarbrough



MY VALENTINE © 2012 Linda Peck



UNTITLED © 2012 Robin McElvain

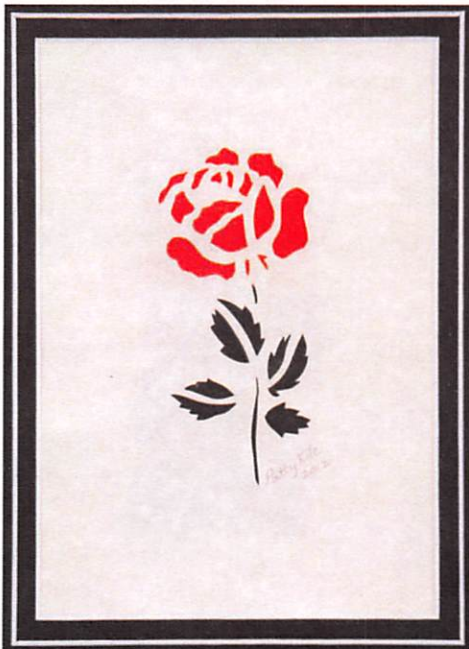
Additional framed “Black, White, and Easily Red” paper-cuttings translate the theme and await the visitor. The large glass museum case is also filled to fit the color theme with a variety of small cuttings of trees based on the poem “Trees” by Joyce Kilmer.



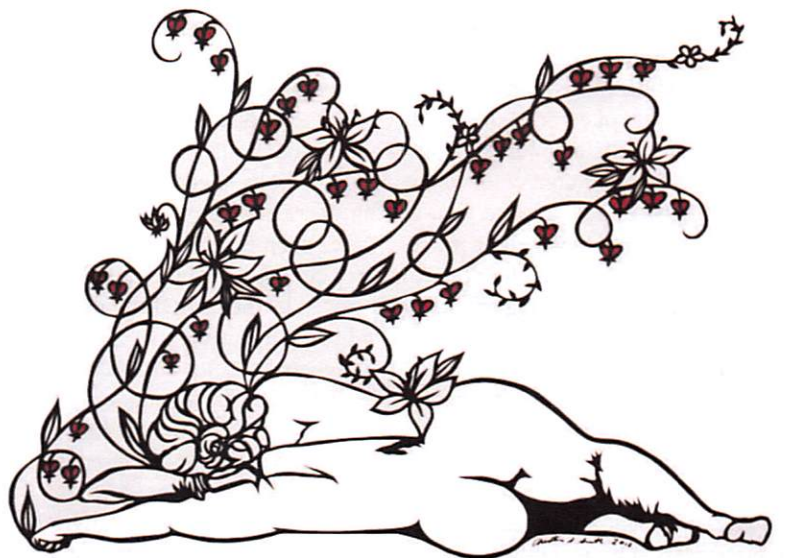
SOUND OF WINGS © 2012 Kathy Trexel Reed



FLOR Y FLAMENCA © 2012 Gianna Paniagua



ROSE© 2012 Patty Kile



BLEEDING HEART © 2012 Christine Smith

A Question of COLOR

by Richard Schuchman

I think for many, the whole concept of cut paper and silhouettes conjures up images of black and white designs - shadowed objects and the patterns they create that suggest weight and 3D solids or just the intricate interplay of line and light and dark balance. I, too, kept with the black and white theme for many years. To use colored paper seemed to venture into the area of kindergarten crafts and safety scissors. Any color use would be static and primitive, inferior in application to the more appropriate realm of brushes and blending; oils and watercolors.

Used sparingly and appropriately, however, colored paper can be an effective tool in an artist's arsenal of techniques. Effects you can achieve can range from duotone and sepia-tone type photos to subtle spot colors that enhance and focus attention in certain areas to bright birds and carnivals. You may even want the kindergarten-type look! Look at Matisse! The key is to make intelligent, informed color decisions. Finding an art supply store with a large range of colored paper is essential. After that, a basic knowledge of color theory would be helpful. We all know color can affect people's feelings and different colors used together can be effective in accentuating the mood of your piece.

Color theory can be complex, but with the limited use of it in paper, we can narrow it down to a couple of simple ideas: analogous and complementary. Analogous color schemes use colors that are next to each other on the color wheel. They usually match well and create serene and comfortable designs. They are often found in nature and are harmonious and pleasing to the eye.

In practice, I generally use a black or



darker color for the majority of the design so it's easier to see, and then use one or two other colors that are similar, yet different tonally, so that one creates a mid-tone and the other a highlight.

Colors that are opposite each other on the color wheel are considered to be complementary colors (example: red and green). The high contrast of complementary colors creates a vibrant look and can be effective when you want something to "pop" or potentially be unsettling and disturbing if used with red or orange (the "warning" colors). It's still important, no matter which color you choose, to pick different tones so that the colors don't blend into each other - so there's plenty of contrast in your piece. There are plenty of sources of color theory online if you wish to investigate further. Here's one to start with:

<http://www.tigercolor.com/color-lab/color-theory/color-theory-intro.htm>

As far as HOW to add color to your cutting, there are many methods and finding your own way may be part of your creative process. Some people stack it and build it up in many layers. I personally treat it like another black layer; I cut so everything remains in one piece. Often the designing and organizing of a color piece can be the most difficult part. Using Illustrator and Photoshop help me a great deal. Depending on the piece, sometimes you have to cut into all the different layers. In these cases, if you choose a color and it doesn't turn out well, all you can do is recut with another choice, so I tend to be more cautious. I TRY to organize my color pieces so that the color in question remains as a solid on the bottom and your neutral colors (black, white or beige) sit on top. This way you can try different possibilities without recutting. Just don't glue it down until you're decided!

I also usually cut at least three copies of my work at once. Economically, it also helps to bring the price down a bit by cutting multiple copies. If it takes 12 hours to cut out a single piece, you don't have to charge an outrageous amount for it to make it worth your time because now you have three to sell. Change the colors around so that each is unique and you don't even have to number them! Personally, I just like the variety of color options it gives me. Perhaps



the only negative aspect to multiple copies is that you can't cut as fine detail when doing several layers as the bottom layers have a tendency to shift a bit, especially when cutting thin symmetrical lines. It's something to keep in mind when deciding how to setup your project; if you're cutting a pattern of lace or spider webbing, maybe multiple versions isn't the best route, though you can choose to add color.

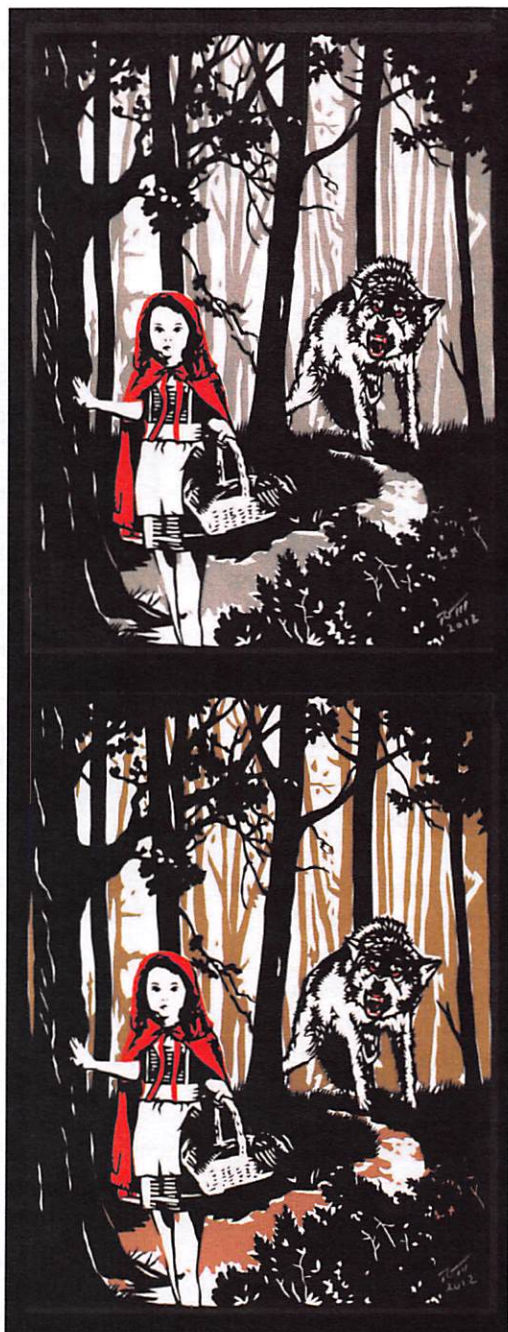
- For Red Riding Hood, the background color was a solid underneath the black and white, so I went a little nuts. Jo-Ann's had a sale on papers, so I spent \$2 and had around 10 different backgrounds to work with! It took me days to finally pick just one, and the other two I kept with the grayscale and red only! If my color layer had been some elaborately cut piece, I would have been less adventurous with my color choice because I wouldn't want to have to recut it. I chose complementary because I wanted the viewer to feel she was in serious trouble, so while the red highlights signaled the "DANGER!" color, the misty green helped to create that jarring color clash that makes a viewer uneasy.

- For the cutting of my dog, Diamond, it was a complicated piece (a second solid dark brown is the final layer), so I kept everything more sepia-toned and analogous. Besides, I wanted to be true to his actual coloring since it was a portrait, but I was still able to play around a bit with the second color. Duotones can create a dated or relaxed thoughtful mood. I cut this several months after Diamond had passed away and this was the idea I was going for.

- The cutting of my cat Loki was based on a photo my daughter took. The background is a solid piece (all the detail is cut out of the black and white), so I was able to experiment a bit. I didn't want to go too crazy with the colors and in reality, he's a gray cat, but the blue adds a neat cool color hue that seems much more lively than the basic gray. The orange, on the other hand, makes him look more like a Maine Coon cat and makes it a warmer. Any of the three are plausible choices and, since I cut several at once, I was able to utilize all my choices!

- I took the photo of the ships in Tarpon Springs at mid-day, but the blue cloudless sky in the picture seemed to suggest something else when I started to design a cutting around it. As usual, I couldn't decide if I wanted a morning scene or evening scene, so I did both. The evening color was an easy choice, and I just added some stars to help out. For the morning/sunset scene, I got a few opinions and knew I wanted a vibrant orange, but I also wanted some contrast with the ocean to keep it lively and tropical. The green I chose, while a bit jarring, is actually closer to analogous than complementary because it has a lot of yellow in it which it shares with the orange.

So, keep an open palette and an open mind and give your old black and white cuttings a dash of color or start a new venture with a color or mood in mind! They'll thank you for it and you'll add a new expressive technique to your cutting vocabulary!



Linda Day's Fold and Cut workshop might also be titled "*Linda Day Storytelling Extraordinaire!*" as Alice Helen Masek describes her experience as a participant. "Linda shared with us the art of telling stories to children by letting us be the children, enjoying her enthusiastically told tales and at the end of each, cutting a string of figures of the most important character, be it a leaping frog or a scuttling crab. Linda has created designs to be cut by beginners in the art of scissor cuts, on themes of seashore, pond, heraldry of the time of knights in shining armor, and more. She provided packets of

materials and instructions for our art (as she does with the children) and sent us home with more patterns to enjoy! We got to see how she blends papercutting with the fun of stories and draws kids and adults alike into her magic! Wearing her big storytelling hat, sparkling eyes peeking out from beneath the rim, this happy and dramatic Grandmother made us members of her storytelling family! Books of patterns, stories, and ideas from Linda are available at www.grandmasmagic.com



▲ Linda Day wears her signature hat of flowers as she tells stories and cuts paper
Photo by Joyce Yarbrough

Michael Velliquette's workshop on Paper Crafting was an adventure in paper-as-dimensional-medium. Michael introduced us to several of his highly colorful and creative projects and explained his method of layering up cardstock and other medium to heavy weight papers to produce a relief design. Many of Michael's designs feature textural forms that he creates using scissors. Michael also demonstrated his process of creating three dimensional forms using twisted papers as an armature.

Trudy Kauffman created an awesome bird with the application of the twisted paper armature and colorful papers. Michael also demonstrated his explorations in creating his own papers with India ink in wet-on-wet process. Michael challenged us to try creating our own dimensional and textured papercuts. He brought a HUGE box of cardstock papers and we all delved in! The workshop was over too soon and many of us took our partially completed projects home, with intentions of continuing to explore this fun-filled and relaxing project at a later time.
(Pat Stuntz)



▲ Above: Michael Velliquette introduces his colorful papercut imagery.
Photo by Patty Kile

Carolyn Guest welcomed us to her Dzbanuski Workshop on a warm, lovely, Saturday morning in St Louis MO Collection 2012. Dzbanuski is a little pitcher created from an egg, with overlaid paper spout, neck, base, handle and decorations. Preceding the workshop we had seen Sue Throckmorton's slides of the very colorful folk art made throughout Poland. Carolyn shared the story of how she was selected into the International Four H program to live and work on a Polish government farm, soon after she completed her first year of teaching.

Colorful papercutting is an important element of Polish folk culture and tradition. Each color and each form of layered paper represent symbols of many aspects and qualities of life. Paper Flowers, wall art, paper curtains, and paper shelf decorations abound. Upon returning to Poland four years later she was enrolled in an Ethnographic Folk Art Program. She began using 13 inch sheep shears to cut paper and create Wycinanki, layered Polish Papercuttings. Here she Always we'll prepared, Carolyn shared her beautiful Dzbanuski examples. She brought a tin container full of cleaned, hollow eggs packed in cotton balls, a notebook full of paper for each of us explaining the method of decorating the eggs; a pattern; bright colored paper; scissors; and glue. The egg is an important symbol and has played an important role in many customs and traditions in Poland. Lowicz is a town west of Warsaw and is especially known for its Dzbanuski. The miniature egg pitchers are decorated with a spout

attached to a slender paper neck, a base, and a handle. There may be birds, flowers, and designs made from overlays of paper glued on the egg. We enjoyed working the project to completion, with Carolyn's assistance. Wrapped in bubble wrap, cotton and a cup it was ready for transport. We were delighted to create our own Treasure, our very own Dzbanuski.



▲ Carolyn Guest explains the construction of a dzbanuski pitcher. Photo by Patty Kile

In Marie-Helene Grabman's **Scherenschnitte Jewelry Workshop** it was great fun to actually make two pins using our own papercuts during this well prepared and presented workshop. Marie-Helene gave us all the materials needed--1 1/2 inch pieces of beveled glass, backing cardstock in black and white, papers to use for our cuttings, copper or aluminum foil for the edge wrap, pin backs and glue (E-600 or 527 from Eclectic Products), plus well written instructions and even a few design ideas. Cutting a design small enough for the 1 1/2 inch pin size proved to be the biggest challenge for some of us who are not used to cutting such little pieces!

We learned that a variety of materials are available online including round pendants, several kinds of glass, as well as kits. To explore the possibilities, google photojewelrymaking.com. Marie-Helene showed us some beautiful examples of her work--pins, pendants, earrings. She did tell us that she is not allowed to sell the jewelry in some of the juried art shows she enters because the jewelry is considered a "craft", not "art". Now I need to practice, practice, practice making some tiny cuttings before ordering materials for creating Christmas gifts! (Beth Wunder)

► Examples of Christine Smith's spinners
Photo by Joyce Yarbrough

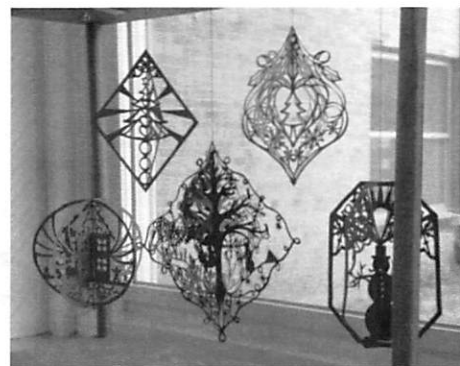


▲ Marie-Helene Grabman guides the participants in her jewelry workshop. Photo by Joyce Yarbrough

Christine Smith's workshop **A New Spin on Papercuts** was a literal as well as figurative twist on the word *spin*. Christine first showed us examples of her work that were displayed as hangings in the window and explained her process for creating and cutting the four-part designs. Many, but not all, were symmetrical cuts, with complex interior details. She explained the pros and cons of using the different weights of papers and gave us a choice of several types. Her well-organized handout gave us several ideas to help kick start the creative brain waves.

Christine also introduced us to the Cricut® machine as a tool for producing papercuts that can be reasonably priced. As a papercutter in business, Christine was searching for a cost-effective way to sell her work and came upon a creative way to use the Cricut® machine. By creating templates of her own designs, and using special software, Christine is able to use the Cricut® machine instead of the costlier laser cutter to produce her work.

I really came to appreciate the intricate cuts in Christine's work when I tried to cut my own spinner. I started with cardstock but quickly realized I would have more success starting out with a lighter weight paper. (Pat Stuntz)



OUR FIRST INTERNATIONAL GAP SHOW!

by Sue Throckmorton(via Poland)

Vreden is a small, historic town located in the west of Germany, not far from the Dutch border. It was here on June 10 on a beautiful sunny day that the Erstes Deutsches Scherenschnittmuseum Vreden (The First German Silhouette/Papercutting Museum Vreden) opened our first GAP international exhibition. I had met the Director of the Museum, Herr Hermann Gebing, several years ago at a folk art museum outside of Warsaw, Poland, where he was collecting papercuttings for an exhibition of Polish papercutting in his museum. The director, Dr. Marion Pokropek, had called me and invited me out to the museum to meet him and asked me to bring some of my Polish-style papercuttings.

It was a wonderful visit. It was easy to see that Herr Gebing's passion was papercutting. From a one silhouette acquired in 1971 in Montmartre in Paris, his collection in the Museum now holds more than 14,000 examples of modern and traditional papercuttings and represents the history of papercutting from 1700 to the present. It is administered under the umbrella of the Community Foundation of the City of Vreden, a group of public-minded citizens who support worthy historical and cultural projects.

Herr Gebing took three of my papercuttings which he later bought for the permanent collection of the museum. From that day on I was eager to visit the museum. Little did I know then that I would be traveling there for the opening of the GAP show and that I would see two of

my pieces included along with the works of 29 other GAP artists.

It had taken months of planning and cooperation with GAP and the Museum, and finally, due to the efforts of Herr Gebing, GAP's Catherine Winkler-Rayroud and Marie-Helene Grabman, whose story of sending the exhibits is a herculean story in itself, the concept of a GAP exhibition became a reality. The setting for the exhibition couldn't have been better. The museum was housed in a lovely old Town Hall right in the middle of the town square. On the ground floor, along with the main exhibition rooms of the museum, was a cafe around which some of the GAP cuttings were displayed. The pictures ran up the wall of a staircase to the first floor on which there was a room and a hallway exhibiting our pictures also. It looked very fine, and the variety of styles showed well the diversity of our members.

There was an introductory meeting at which several people spoke, including Herr Gebing, who, I think (because he spoke in German!), traced some of the history of the relations between him and GAP. Asked to represent GAP, I was presented with a lovely bouquet of

flowers, and then the large crowd mixed and mingled and looked more at both our pictures as well as the exhibits in the main museum. Overheard comments were extremely appreciative of our work, even prompting a Dutch papercutter to ask me for information about joining GAP!



◀ Photo collage by
Sue Throckmorton



◀ Photo collage by
Sue Throckmorton



▲ Scenes from Vreden, Germany
Top left, Vreden town square, Top, right: Sculpture in front of museum,
Bottom, left: Old Mill, Bottom, right: Naomi Schapira, Robin McElvain, Linda Emmerson
Photos by Linda Emmerson



MIRROR, MIRROR ON THE WALL

You may remember a story Naomi Hordes sent in a few issues ago in which she wrote about the importance of lettering in Hebrew on Jewish papercuttings. She answered my desperate call for sending me papercutting anecdotes and relayed this one to me. It's one in which her lettering on a gift papercutting came out unexpectedly!

Many years ago I made a papercut as a gift for friends' son's bar mitzva - the "coming-of-age-ceremony" for Jewish boys when they reach the age of 13. The happy teenager's name was Daniel and I found a great quote in the Book of Daniel (1:19) "And among them all, none was found to excel Daniel". I used the quote, cut in Hebrew, on a banner, held by two Lions of Judah, suspended over the boy's name in jaunty, free-hand lettering.

The parents decided to reproduce the papercut on white porcelain mugs which would be on the table of a celebratory luncheon and serve as souvenirs for the guests. They spent a lot of time finding a vendor able to reproduce the artwork in time for the fall event and contracted for several hundred mugs. They received the first box just before going to visit their son at parents' weekend at a sleep-away camp. They took one of the mugs with them to show Daniel the finished product.

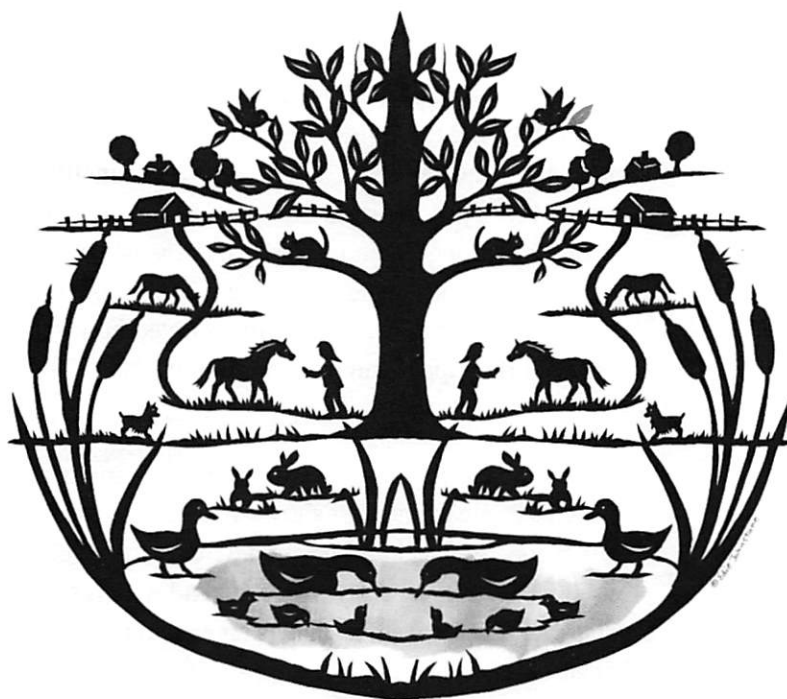
When they excitedly unveiled the mug for his inspection they were confronted by silence. "Don't you like it?" they asked. "We thought everyone would love this as a memento!" Daniel looked at them and replied "They would, if you also give each one a mirror!"

The vendor had contracted with a company in China, which of course was unfamiliar with Hebrew. The company had inadvertently flipped the artwork, thus printing the lettering backwards! My friends, who do not read Hebrew (or Chinese) had not noticed. But fortuitously their bar-mitzvah-prepared son did! Needless to say, on their return home, they contacted the vendor to have the mistake corrected, luckily in time for the party - but they still have a number of mirror-mugs that they take out for fun whenever we visit.



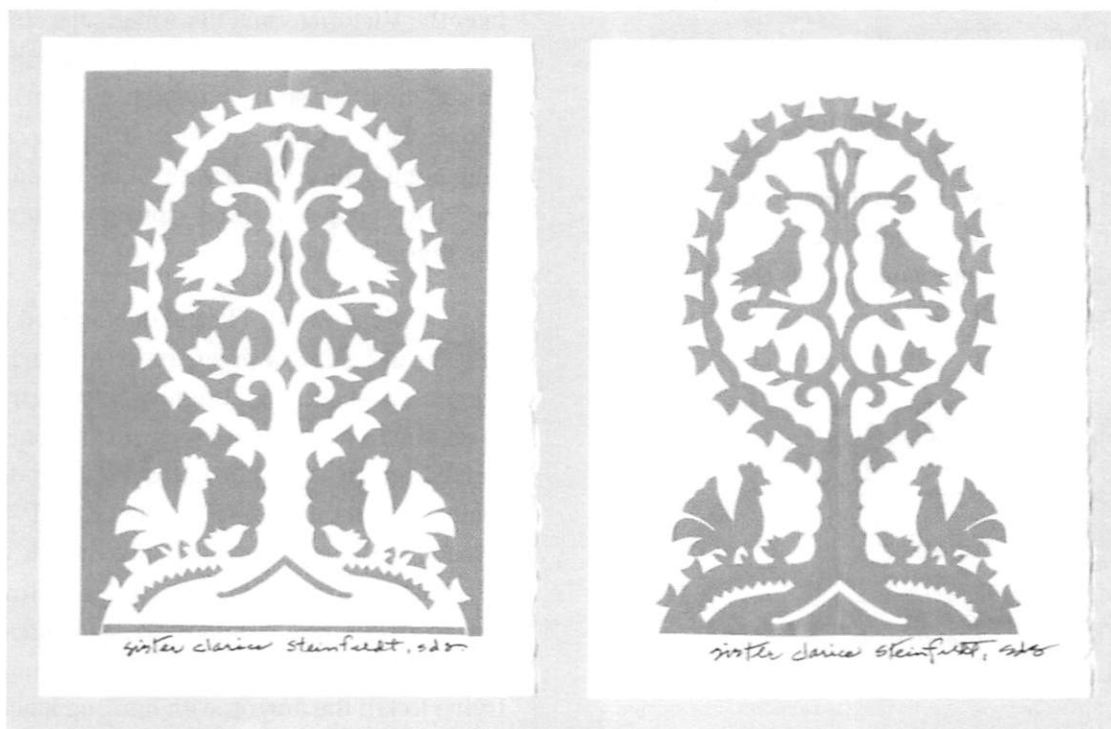
▲ Photo of the corrected mug

Papercut Potpourri



▲ PETS © 2012 Edie Johnstone
Scherenschnitte cut paper and blue-green torn paper
7½" x 8½"

▼ SLIPPED IMAGE - CATS © 2012 Edie Johnstone
White paper and fabric
5" x 4"

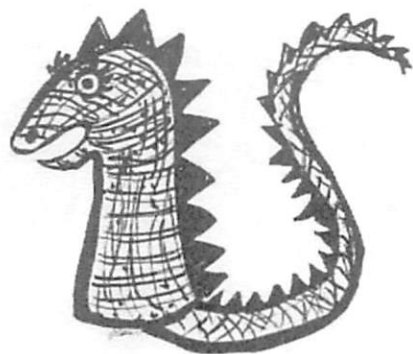


▲ UNTITLED positive and negative tree of life images for cards © 2012 Sr. Clarice Steinfeldt SDS

Dragons and Me: Another View

By Judith P. Meyers

The articles about dragons by Richard Schuchman in the Winter 2012 issue of *First Cut* revived in me a heap of memories as I realized my own long history of using such beast in my work. At one stage of my life, in the 1970s, I was a puppeteer establishing a puppet troupe in Greeley, Colorado where I live. We called it Meadowlark Theater, and we produced our own puppets and performed at local Elementary Schools.



Dragon # 1 "Funny Thing" hand-mouth puppet made from green striped double-knit fabric

Now there's a saying amongst puppeteers that the first puppet you choose to make says something about your character and personality. The first I made was a dragon! Does that make me the Dragon woman? Anyway, that was in the late 60s when my firstborn daughter was 3 or 4, and I volunteered to tell stories to preschoolers at the library. I soon began to use sock-type puppets to help me and I found a great story by Wanda Gag titled *The Funny Thing*. Now this funny thing was a dragon.



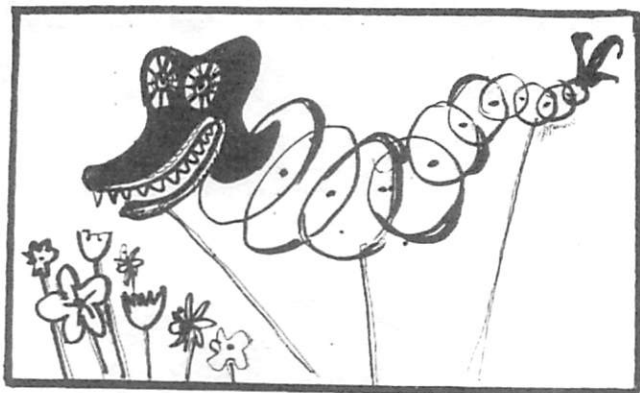
Dragon # 2 Alligator dragon with a huge head that ate Punch

I made a hand-mouth puppet from green striped double-knit fabric, adding blue felt spikes down his back and a very long tail. The problem in the story was what to feed this very hungry and demanding creature. It was not easy to find the right thing. The children helped. He didn't like cabbage salad at all. Yuk! But finally they (we) did find just the right thing and as he gobbled it up his tail grew longer and longer. I had the tail tucked up into the body and would pull it out a bit at a time as the Funny Thing gobbled. The children loved him, so he was my first puppet and my first dragon. See illustration #1.

When the Meadowlark Puppet group got going in the 70s, one of the first shows we did was a traditional Punch and Judy. The Punch character is the original rebel, bashing everybody over the head with his "slapstick", a device that makes an exaggerated crack because of its clever construction. He throws his baby out the window, conks his wife, bashes the policeman, hangs the Hangman in his own noose, and terrorizes the Devil. In the early days, probably during the 16th and 17th centuries, Punch got away with this outrageous behavior as the delighted crowd cheered him on. But later the Victorians and the Americans objected to this lack of discipline and created his final come-uppance by having an alligator, i.e. a dragon, eat him! So my next puppet was a huge head, made from egg cartons and ping pong balls covered with cloth, big enough so that the Punch puppet would disappear into his gaping maw. See illustration #2.

Meadowlark Theater then moved from hand puppets into shadow puppetry, so my next dragon puppet was made from brightly colored, transparent sheet vinyl operated with long sticks from behind a lighted screen. See illustration #3. This dragon was the main character in an original play called "The Dancing Dragon". He lived in a dark cave outside of which grew a multitude of lovely flowers. What he loved most to do was to go out, smell the flowers, and dance. But there was this knight on a horse who kept galloping through trying to kill the dragon with his long lance, so the dragon had to keep scaring him off by breathing his fire upon him. Now, this takes a lot of energy, as you can

imagine, and the dragon, he was after all a wise dragon, thought there must be a better way of dealing with this pesky knight. So he thought and thought, scratching his dragon head with the hook on the end of his tail, and he finally had an idea! He proceeded to eat great mouthfuls of those flowers by his cave door, and the next time the knight galloped in, instead of being shot with flames he was showered with flowers. Surprise!! Whereupon, he jumps down from his horse and the two of them, knight and dragon, dance together.

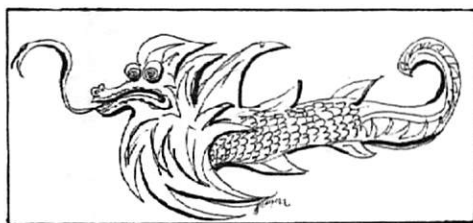


Dragon # 3 The Dancing Dragon

By the 80s the puppet troupe quit performing, and I move on into papercutting , doing the three-dimensional, free-standing or hanging ornaments that you know about. In 1995 I rediscovered dragons in the course of a trip to China, so a dragon ornament appeared in my oeuvre, and I did a group of Chinese-style dragons cut from thin brass sheets to be offered as holiday tree ornaments. See illustrations #4 and #5.



Dragon # 4 Papercut ornament



Dragon # 5 Chinese style dragon cut-out brass ornament

The latest dragon cutting was a huge paper hanging (3' by 8') inspired by Alice Helen Masek at Collection 2000 which I organized in Estes Park, Colorado. This dragon was done to decorate the chancel of my church celebrating change, spring, and renewal, a part of the Chinese philosophy about dragons: powerful, positive, and benevolent. So this is the largest and perhaps the last of my dragons, but who knows? Dragons are eternal. They live forever as Peter Yarrow says in his much loved folk song, Puff the Magic Dragon, which has recently come out as a wonderful pop-up book.

Long live Dragons, I say!!



Dragon # 6 Knife cut hanging measuring 3 x 8 feet

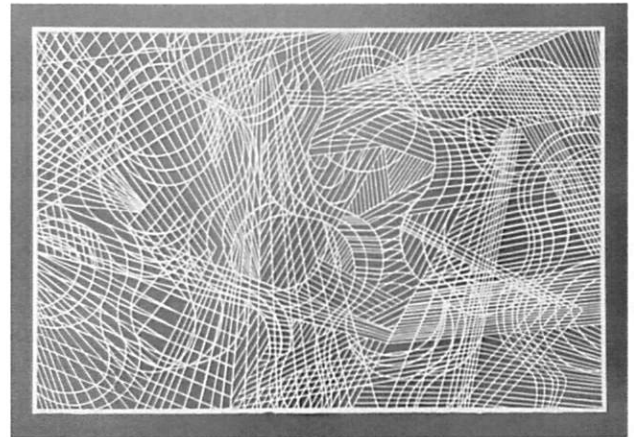
LIGHTHOUSES in PAPER

By Pat Stuntz

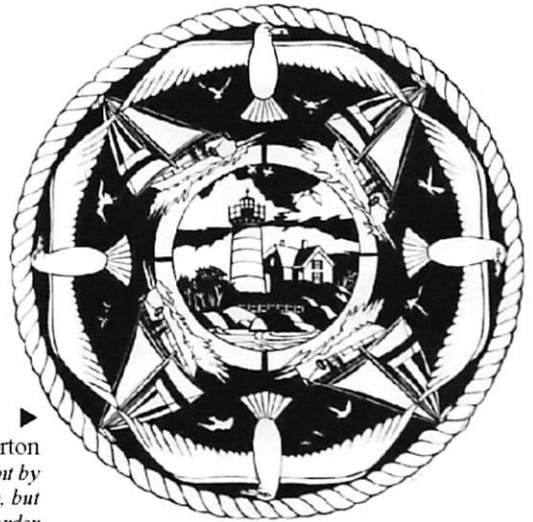
Lighthouses have long held a fascination for artists. Lighthouses mark dangerous coastlines, hazardous shoals, reefs, as well as safe entries to harbors. Dramatic stories of heroic rescues and bravery in the midst of threatening storms have created an aura that emanates from their remote and mysterious locations. Whatever the reason, lighthouses have served as topics in all forms of the arts, not the least of which is papercutting.

Each lighthouse has its own distinct color pattern painted on the tower. They are painted different colors and designs to make the identification apparent to someone at sea during the day. If you were off the coast of North Carolina, for instance, and you saw black and white stripes swirling down the lighthouse, you would then know that you were by Cape Hatteras. (For nighttime identification, each lighthouse also flashes a different sequence of light for the exact same reason. Cape Hatteras flashes a white light every 7.5 seconds. (The light actually rotates, but it gives the appearance of flashing from a distance.)

But it is the shape, pattern, and particular landscape features that are a mark of interest for artists. On these pages we see five very distinct interpretations of the lighthouse theme, some which feature the lighthouse front and center, while others use the lighthouse as a subtle background feature.



▲ UNTITLED lighthouse inspired cut © 2012 Alan Sidman
Note how the straight lines evoke the beams emanating from the lens while the curved lines might be interpreted as reflections of light, fog, or clouds



▲ UNTITLED © 2012 Sue Throckmorton
Sue keeps the lighthouse as the focal point by placing it in the middle of the composition, but develops a symmetrical and complex border using nautical themes, literally tying it all together with rope.



▲ UNTITLED © 2012 Marie Schwartz
Here is the picture of the lighthouse that I cut last year. It was used by my sons on the fronts of the invitations and place cards for my special birthday last year which was held at the Hopkins Club in Baltimore.



▲ LIGHTHOUSE AND GULLS © 2012 Florinda Strimel
Note how Florinda identifies the pattern on the lighthouse by the diagonal stripes on the sunlit side.

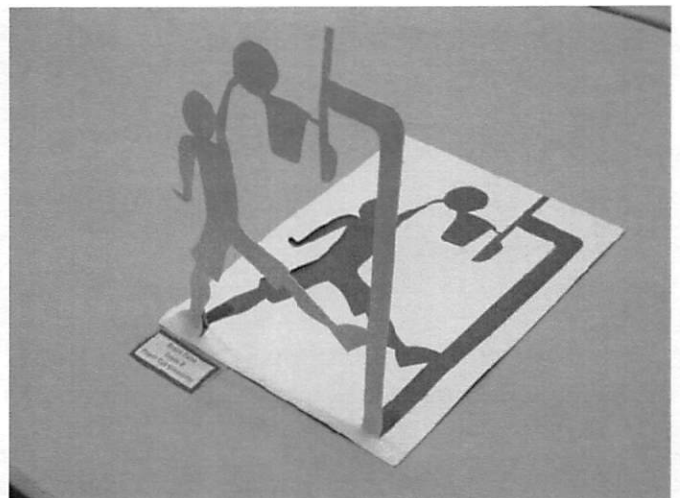
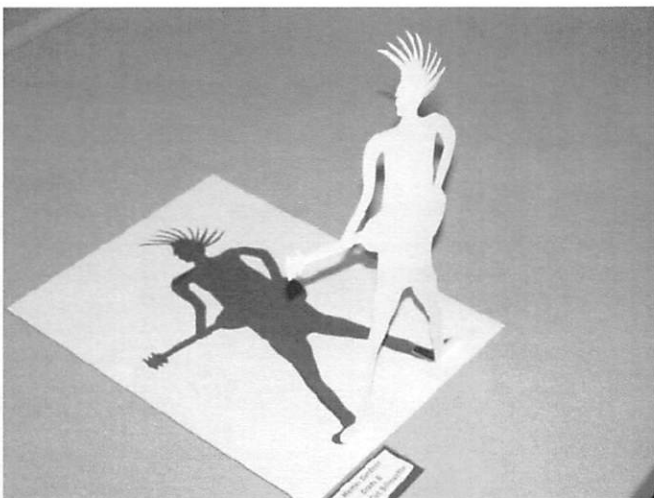


▲ MAINE HARBOR SCENE © 2012 David Jenkins

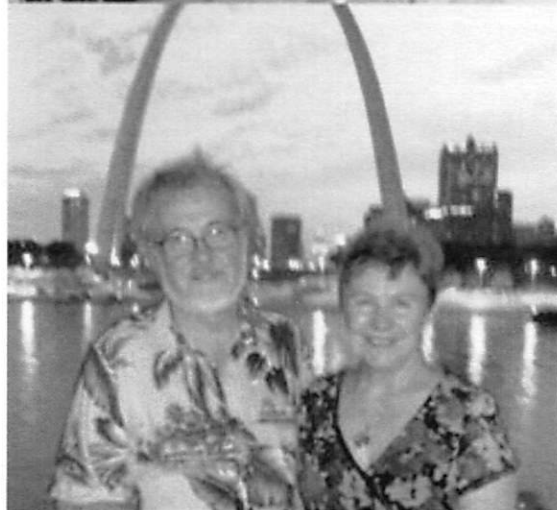
In this cutting, note how Dave draws the eye upward from the collection of boats in the harbor, across the distant landform to the lighthouse and sailing ship. By placing them alone, without distractions, they are small, yet are clearly a focal point.

STUDENT CUT PAPER ART SPRINGS TO LIFE

Though not Olympians, eighth grade art students in western Pennsylvania's Somerset School District combined gesture drawing and papercutting during Kathy Reed's spring artist residency there. Each standing figure has been cut and lifted up out of the paper, but remains connected at the base of the figure. The negative space looks like the shadow of the cut positive forms.

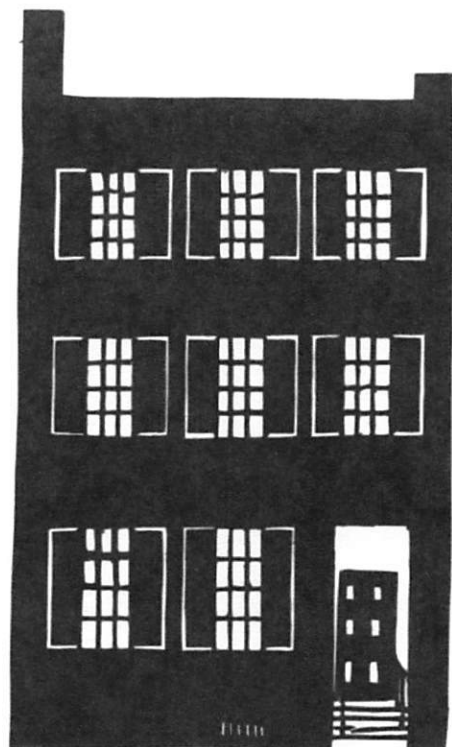


And a good time was had by all...





BABY DREAMS © 2012 Erin Cross



HOUSE © 2012 Peggy Gschaar

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 Kile at Patty.Kile@yahoo.com. Dues for new members which includes the New Members Packet: Individuals \$36US (\$46 international) and Family \$46US (\$56 international). Renewal memberships are \$30US (\$40 international) and Family \$40US (\$50 international). We accept credit card payments for members through the secure online service PayPal indicated on the Guild's website for a small additional charge of \$2: www.papercutters.org. All payments are made in American dollars.

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Visit the GAP website
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