

# FirstCut

*Communication for Members of the Guild of American Papercutters*

*Volume 27*

*Number 4*

*Autumn 2012*





THE LEAF PILE © 2012 Edie Johnstone

4" x 7"

Cut with knife and scissors from scherenschnitte and torn colored papers

**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) (FirstCut Editor beginning 2013), Christine Smith (2015), Sue Throckmorton (2014), Pat Stuntz (2013), Florine Strimel, *Historian Ad Hoc*

#### Contact Information

##### General GAP Information

Marie-Helene Grabman  
[scissorcutter@yahoo.com](mailto:scissorcutter@yahoo.com)

##### Membership Information

Patty Kile  
[Patty.Kile@yahoo.com](mailto:Patty.Kile@yahoo.com)

##### FirstCut Information

Richard Schuchman  
[m.schuchman44@comcast.net](mailto:m.schuchman44@comcast.net)

## President's Corner

Dear Friends of Papercutting,

I hope this finds you well as we end the year for GAP and my term as president. Carolyn Guest will lead the way soon and I hope I can rely on your participation and support for Carolyn. I have enjoyed getting to know so many of you these past three years as we have worked together to invigorate the Guild and promote the art of papercutting.

I hope you have been pleased at the many projects we have accomplished. Our new Museum is off to a great start; our first International exhibition is coming back from Germany soon; and our St. Louis Collection was a huge success with so much fun. Our website continues to evolve and as we try to embrace new technology. Have you joined our Facebook page? Do you follow your fellow artists on Twitter?

Next year begins with a new FirstCut model. We need more members to join us as we all take a role in publishing our newsletter. What can you contribute? Details of the various "teams" are on the following pages. Please let us know how you will help your Guild.

Very best wishes for a wonderful holiday season.

Marie-Helene Grabman

### Dates To Remember

GAP Museum Member Exhibit  
GAP Museum  
Somerset, PA  
"Inspired by Words"  
April 2013 – April 2014

Receiving date: April 10, 2013



*Paper  
Angels*

© 2011 Marilyn Thomson

Ursula Dunnewind

## CONTENTS

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

*Guild Business – 2*

*Future FirstCut Process*

*GAP National Museum – 3*

*Gallery Shoppe Next Jury Process– 3*

*Letter from the Editor – 4*

*What Members Say - 5*

*Catherine Winkler – 6*

*Slipped Images - 6*

*Papercutting at the Hans Christian Andersen  
Museum in Odense, Denmark - 7*

*Personal Papercuts - 10*

*Imaginary Creatures - 12*

### Front Cover:

Kalender January 2012 © 2012 Ernst Oppliger

### Back Cover:

Botanical Collage © 2012 Ursula Kirchner

Top Row, left to right: Bengalische Wiche,  
Dreiblatt, Heiligenkreuz.

Middle Row, left to right: Immergrun,  
Malvenstrauß, Mohmmuhme.

Bottom Row: left to right: Weinraute,  
Keulenbertram, Schopfhazinthe.

We need your papercuttings for future articles. See issues and ideas/themes suggested below in Member Homework:

## Member Homewok

**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  
**Autumn:** "Be-Witching" designs, Seasonal Scenes, Variations on an Apple design

## FIRSTCUT Deadlines

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

Submissions for publication may be sent to  
Richard Schuchman  
34061 Fortunado St.,  
Sorrento, Florida 32776  
or emailed to [m.schuchman44@comcast.net](mailto:m.schuchman44@comcast.net)

## **FUTURE FirstCut PROCESS**

By Kathy Reed

GAP Board Members have brainstormed a plan to restructure the accomplishment of our newsletter issues. This plan will begin as a "work in progress", Winter 2013, when volunteer TEAMS, each with a special focus, contribute and learn how to collaborate to "deliver" quarterly issues. Guild members at large are urged to get involved in this new TEAM effort. GAP members' survey responses, received from Member Questionnaires, will be relevant to forming the new process. (See article: "What Members Say" on page 5.)

Each Board Member will contribute at least one article per year and serve on at least one *FirstCut* Team. Multiple GAP members for each Team will allow flexible responsibilities and back-up as needed.

### **Editor - Richard Schuchman**

"Sees All". Each Team will initiate relevant newsletter input and communicate their available updates for each issue with the editor, and he will relay on-going developments to the newsletter staff. He will need to know assignments/ commitments of writers/ editors/advertising team. He will post deadlines for content submissions; receive proofed, edited, typed articles and images as high resolution. He will design layout of pages as pdf using Acrobat Reader & forward the final layout to the FINAL Proofing Team. The proofed layout will return to Richard so that he can upload FirstCut to on-line storage site, and give the okay to printer to run. (The Printing Company remains to be determined.)

### **FINAL Proofing Team - Kathy Reed, Linda Emmerson, Sue Throckmorton**

These volunteers will proof final layout of pages from editor Richard Schuchman and return them with corrections to Richard to submit to the printer to run the issue.

### **Content Team - Sue Throckmorton - Content Captain, Peggy Gschaar, Dee McAliney, Linda Emmerson, Richard Schuchman**

This group will brainstorm, research new topics, find relevant content from old newsletters. They will contact potential writers, getting commitments *in advance* for submissions of articles and images. They will send deadline reminders and theme ideas to contributors; and request permissions for reprints of old articles, or new images. They will type copy which comes in handwritten.

### **Website Team - Peggy Gshaar, Marie Helene Grabman, Christine Smith**

Peggy will manage GAP's Twitter Account & GAP's Google calendar & the ACOA calendar- Arts Coalition of the Alleghenies. This team will research and recommend improvements for our website, keeping content fresh, and will facilitate development of the GAP "dream website" with a professional webmaster (yet to be determined). They will post business minutes and selected articles/ teasers at GAP website; will update on-line GAP FORMS and announcements; will solicit input/ leads from Facebook and investigate on-line artists and techniques outside GAP for inclusion and to promote their possible membership. Eventually, working with a professional web-provider to keep things organized and humming, GAP's website may include personal artists' links and, possibly, an eventual shopping site.

### **Advertising Team - Joyce Yarbrough, Christine Smith, Richard Schuchman**

It makes good sense to develop the advertising carefully, holding them until we get FirstCut up and running smoothly with our Team approach. Then offering a free "ad spot" to businesses that are patronized by paper artists, may encourage their on-going interest as paying sponsors. This team could sell tasteful space on GAP's website to paper art suppliers and personal artists; sell space in printed issues to art companies; and consider developing selective individual artists-ads for products and services for a fee to GAP. It might also create a shopping section for the GAP website. All advertising payments would be coordinated with GAP bookkeeper Wendy Boyer.

**Writing and Editing Team - Sue Throckmorton (Polish + more) , Marie Helene Grabman (the "business side" of papercutting), Kathy Reed) GAP Museum, Gallery Shoppe + others) Dee McAliney (quarterly articles/ member profile articles.)**

This team needs additional articles from other members ( e.g. book reviews; exhibit/ show reviews; members comments and letters to editor; information about tools, papers, and the business of selling our art. Trading articles with international guilds, and a question & answer column would also be of interest.

**Labeling/ Stuffing/Mailing Team and Printing company - David Dorfmueller is researching options for these.**

The need for this team will depend on the location of the printing company, and financial feasibility for GAP to contract the labeling/stuffing/shipping (to all members) with a packing/ shipping business. Regardless, accurate and updated lists for labeling are needed for each issue, as members change addresses or new members join.



BLUMCHENTRITSCH  
© 2012 Ursula Kirchner

## Gap National Museum

All members have received a Call for Entries, "Inspired By Words", with generous lead time, to participate in GAP's next exhibit in our museum gallery. E-mail announcements of the details preceded the postal-mailed, printed tri-fold inserted in the summer FirstCut. The advance notice of more than six months, and the exciting theme possibilities, will hopefully prompt many members to prepare one or more papercuttings and to send them to be received by April 15, 2013. Calligraphy is not required in the papercuttings. GAP artists can request standardized frames allowing them to send matted but unframed work in either 16" X 20" or 11" X 14" sizes. Please send your request to Kathy Reed, identifying the size frame you need, as soon as possible; a limited number of frames will be available. People's Choice Awards will be selected by visitors to the gallery. The artworks can also be offered for sale. Review the page 6 article in the summer FirstCut to refresh all information.

**Good of the Order Team - Kathy Reed, Richard Schuchman, Dorothy Buchanan, Linda Peck, Pat Stuntz, Andrea Martin, Trudy Kaufman, Patty Kile, Carolyn Guest**

This team will research and write grants; seek new exhibit venues; build our brand; push formation of regional GAP groups; submit GAP info to national art publications; design Special Projects; prepare GAP Forms for new events; find sponsors for exhibits.

### Members' Responses and Board Planning Shape GAP Goals

- 1) To manage producing our quarterly FirstCut with a team approach, circulating it more online as well as printing hardcopies.
- 2) To improve GAP's online presence.
- 3) To attract membership among contemporary paper artists who see that GAP is a leader in cut-paper-arts.
- 4) To seek and represent fresh, unique paper art forms in addition to the art form's historical and multicultural foundations favoring folk and ethnic styles.
- 5) To increase member participation in GAP National Museum as exhibitors and as contributors of educational materials and activities which share papercutting with the public.
- 6) To grow members' active participation by submitting their images and writing for FirstCut, in responding to "Challenge Activities" offered in FirstCut, in sending work for public exhibits, and in promoting GAP membership and guild events.
- 7) To strengthen our relations with other guilds and professional art groups.
- 8) To build our "brand".

## Gallery Shoppe - Next Jury Process

A second Jury Process for the Gallery Shoppe @ Dressler is being scheduled for April 2013. GAP artists who were previously accepted in the first round of jury process to sell paper art there will continue to be eligible and not need to reapply. Interested members can anticipate sending at least two high resolution images that represent their work to the juror, who will accept it by e-mail in mid April. The images do not need to be pieces that will become shop merchandise, but they should show the typical style in which the artist works. Complete details, including the deadline and e-mail address for submission will be included in the winter issue of FirstCut.



# From the Editor

---

As **FirstCut** moves forward, the biggest and most essential change will be the transition of the newsletter from a task accomplished by a few to a project requiring the volunteer efforts of many. It takes a village to make a newsletter, which means, if you're reading this now, imagine a big finger poking out of this page and pointing at YOU! So the next few issues we will be testing these new methods to see how these teams will communicate, the most effective method of communication and file sharing and finding out what works, what needs tweaking and what doesn't work and can be shelved. We'll also be looking into advertising from relevant suppliers to help pay for the newsletter and better utilize funds for website development and content and more exhibits and shows.

**My email is [m.schuchman44@comcast.net](mailto:m.schuchman44@comcast.net).** You can always send me your articles directly. You can also send articles to

Sue Throckmorton ([throckpl@gmail.com](mailto:throckpl@gmail.com)),  
Kathy Reed ([rmreed@shol.com](mailto:rmreed@shol.com)),  
Marie Helene Grabman ([scissorcutter@yahoo.com](mailto:scissorcutter@yahoo.com)),  
Dee McAliney ([deemc5@yahoo.com](mailto:deemc5@yahoo.com)),  
Linda Emmerson ([emmersonlinda@gmail.com](mailto:emmersonlinda@gmail.com)) and  
Peggy Gschaar ([pgschaar@yahoo.com](mailto:pgschaar@yahoo.com)).

The names above constitute the new staff of FirstCut and we'll be working together to collect articles and content and editing them.

**One of the ways of gathering information** is first identifying what IS appropriate subject matter. Topics in past issues have included: book reports, member profiles, upcoming or continuing exhibits, reworking and updating old previously published articles, common themes in members work, new techniques and tools, contests, humor, the business of papercutting and doing the art and craft show circuit, members websites, historical and ethnic papercutting, new artists and modern styles (including 3-D paper sculpting), plus many more. I'm only going into lists to try to spark an idea someone reading this may have. Eventually, some of the volunteers above or possibly someone reading right now may decide to concentrate on one topic or another so that we always have content in that area.

**We'd LOVE to have regular contributions** from everyone, so please consider doing your part for FirstCut.

In regards to file sharing and communication, obviously the easiest and fastest way is digitally by email and a file storage site. I have an old account I'm converting to give us a place to store and upload photos.

It's at **[www.4shared.com](http://www.4shared.com)**

**User name is: [schuchmanm@bellsouth.net](mailto:schuchmanm@bellsouth.net)**

**Password is: firstcut**

I've created a folder there called Firstcut Winter 2012. Just drag and drop your files in there. I'll create a new folder as needed. All the above staff will have access to this folder and will be able to edit what's already there or upload to it themselves as articles are completed. Please typeset all text and save in realtext or simpletext or Word. Save all black and white photos at 300 dpi at the size it is to print as grayscale jpegs or tiffs. Make the image as sharp and as clear as possible. When sending artwork, scans work better than photos taken with a camera. I will attempt to clean up what is sent to me because I realize most people don't have Photoshop or photo editing software, but if you send me a low res 72 dpi jpeg at .25" high, I can't fix it and your article probably won't run if the photo is essential. If you don't have a computer or a way to send files digitally and will be sending actual handwritten copy and photos for us to scan, you need to send your article to either Sue, Peggy, Dee or Linda. If, on the other hand, you have a graphics background and can provide a print ready pdf file, GREAT! Email me and I'll give you the fonts to use, point sizes, column sizes, etc., so your article matches the rest of the newsletter.

**Lastly, we'll be trying to offer select vendors** to our trade (X-Acto, Canson Papers (and other paper companies) and some art and frame supply companies we recommend ad space in the newsletter. If you have any connections or would like to help this team, please contact Joyce Yarborough ([jayart16@sbcglobal.net](mailto:jayart16@sbcglobal.net)) or Christine Smith ([christinesmith@originalpapercuttings.com](mailto:christinesmith@originalpapercuttings.com)). Since we have such a small circulation, it may be difficult at first. We're collecting data on pricing, but we can offer a free one-time shot if they want to supply the ad. Likewise, if you're a member and want to advertise your willingness to accept commissions or your store on Etsy, send me your ad. Not all members cut, some are collectors, and many don't do commissions so it's good to know who's out there doing what.

*Richard Schuchman*

# What Members Say

By Kathy Reed

Thirty seven of GAP's 347 members replied to the Member Questionnaire sent by e-mail and as an insert in the summer FirstCut, 2012. This survey summary counts preferences as "many, most, some, or few" instead of specific numbers, because individuals answered items selectively, with thoughtful comments for some, but skipping others that did not apply to them.

Accolades for FirstCut were frequent; many responded affirmatively: "Yes, they would accept an on-line newsletter version, IF" some parts continue to be printed, or if there is a way to reproduce portions since members often refer to past issues, rereading them. Most say they do examine it immediately, noting titles, images; some readers even focus on dates, event details, and mark their calendars.

Many thanked Pat Stuntz for her "great work", and appreciated the variety, tips, bios, and, especially, images of papercuttings. Some suggested including more non-traditional paper cut art and innovations in the medium, more about artists' experiences and thoughts, and more challenges. Many commented that Board Minutes should be reduced or only printed on-line. A few others wished to minimize articles reporting on foreign activities and asked to stress American paper artists. One artist-educator, who works in many mediums, expressed the need for more basic design and life drawing experiences, so that papercutters can realize "the wonderful possibilities of cutting spontaneously and freely."

Although a few dropped their GAP membership, most responders considered fellowship with other papercutters, feeling part of the supportive papercutting community, good reasons for maintaining membership. Seeing original papercuttings and learning "how-to" were inspiring to many. One said, "GAP has made the public take a new look at papercutting."

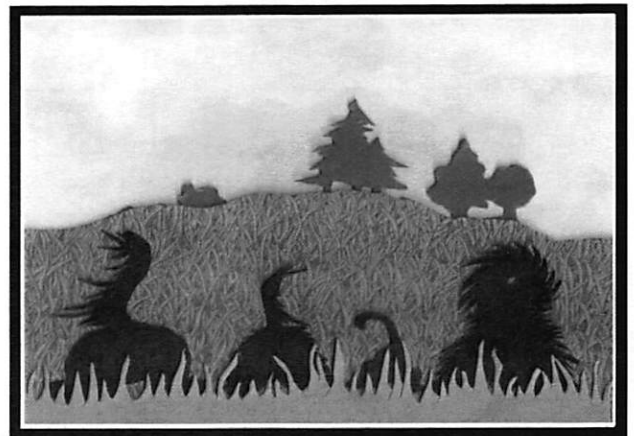
Dues were considered fair by most people, but many indicated they would be willing to pay more, especially to contract a webmaster to create and update our site. Some voiced discouragement because the website is not updated and password problems are "confounding". Some thought more on-line presence could save hard copy costs. Looking for grants and sponsors as ways to

finance shows, and sponsoring well-known artists in the museum were endorsed by some. People were cautious about adding member pages, or sales online, but generally agreed: "It's worth a try. Why Not?" One said she would rejoin if pages with links became available.

Many indicated they frequently produce original designs, exhibit work, give it as gifts, and have already submitted items for FirstCut, but few have sent work for the Museum exhibits, primarily because of framing and shipping expenses, the time element, and needing reminders about deadlines. A few have numerous other obligations, find the directions too complicated, only work from patterns, or do not like creating work for themes. Some admit, however, they would welcome "a good swift kick" or other encouragements like local chapters to become more involved. Standardized frame sizes, plus inviting handmade books, miniatures, holiday ornaments, and 3-D paper art for exhibits were cited as ways to promote additional museum participation.

Papers favored by members included: silhouette paper, mien-tientes, Canson, fadeless Bemis-Jason, Strathmore, parchment, 60# paper, Japanese papers, handmade and watercolor papers, and printmaking papers personally surfaced by the artist.

Optimism outweighed worries about GAP's future. Members hoped that it will continue being stable financially; will grow with more young, non-traditional paper artists to become recognized nationally (with ads and articles in Art magazines); will develop local chapters and a stronger on-line presence. "GAP can go anywhere... there's so much vitality in the cut paper art world currently," said one. Another emphasized, GAP must NOT "miss the boat as the field expands and grows into new dimensions."



PUPPY TAILS © 2012 Ellen Lengel ►

## GAP Member Catherine Winkler Featured in Three Shows in Texas

Papercutting is alive and well in Texas, thanks, in large part to Catherine Winkler. She will be participating in the following three shows listed below:

### **CraftTexas 2012, Houston TX**

One of her pieces "Capitalism at Work" was accepted at this year CraftTexas 2012 at the Houston Center for Contemporary Craft, Sept. 29 to Dec. 30, 2012.

.For more information about opening hours, please check the HCCC website at [www.crafthouston.org](http://www.crafthouston.org)

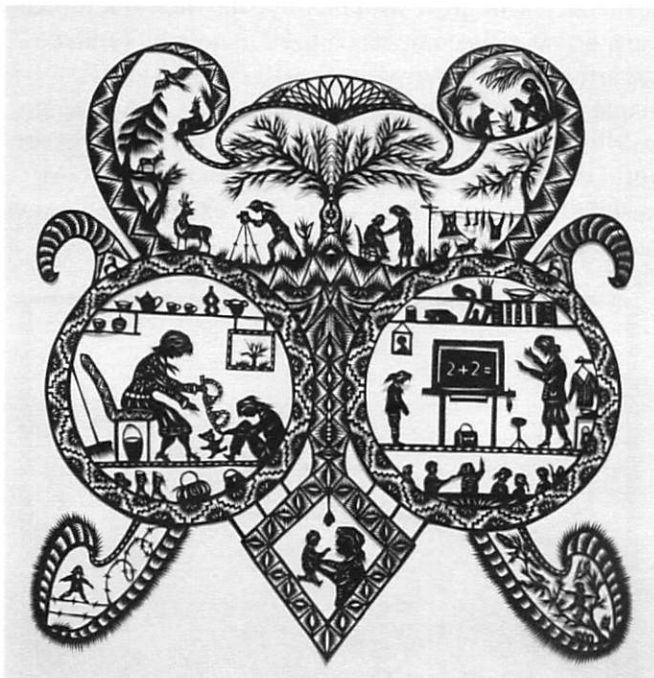
### **Plurality Paperworks, Lone Star College Kingwood Art Gallery, Kingwood, TX**

This show is all about paper and is curated by Mari Omari. The show starts on October 4th and will last until October 30th, 2012.

LSC- Kingwood Art Gallery, PAC 114  
20000 Kingwood Drive  
Kingwood TX 77339-3801

### **Governing Bodies, Gallery Nord, San Antonio, TX** Oct. 6 to Oct. 27, 2012

Gallery Nord. This show is curated by Kathy Armstrong and sponsored by Planned Parenthood Trust of South Texas. I will have 13 papercuttings (all about women) in this show.



▲ LIFE IS A LEARNING PROCESS © 2012 Catherine Winkler

## Slipped Images How-To

By Edie Johnstone

### Materials Needed

Background Paper

Paper for Cutting (half of size of background paper)

Cutting a slipped image design is something like making a jig-saw puzzle.

Cut your design on paper about half the size of your final design (you won't need the bottom half). Cut the design as one piece, carefully putting aside the small cut out pieces (such as the space between the pony's legs, the child's legs, branches of the tree, etc.). Save these sometimes tiny pieces in the order they were cut so that you can find them when you put the puzzle together.

When the positive design is cut out carefully place it on the bottom half of whatever background you choose. Put the negative at the top of your background. When you have placed them the way you want them glue them down. Then take those small cut out parts (between the pony's legs, child's legs, etc.) and glue them where they belong in the negative section. Tweezers help!

No question that the slipped-image designs take patience--especially that last part when you're trying to find that little piece that belongs between the child's legs, or whatever .



▲ Two samples of Edie Johnstone's slipped images  
© 2012 Edie Johnstone



# Papercuttings at the Hans Christian Andersen Museum in Odense, Denmark

By Dave Jenkins

Papercutters traveling to Northern Europe should consider including a visit to the Danish city of Odense, birthplace of famed papercutter and fairy tale author Hans Christian Andersen. Odense, a 75-minute train ride west from Copenhagen, boasts a scenic river walk, thriving pedestrian mall, and St. Canute's Cathedral, where the bones of King Canute IV—Denmark's patron saint murdered in 1086—are displayed. But of particular interest to papercutters are the city's many sites associated with Andersen, the large museum devoted to his life and work, and the many manifestations of his papercuttings that appear throughout the city. In July 2012, my family and I stopped in Odense to see these sites.

Hans Christian Andersen was born in Odense in 1805. His father, a poor cobbler, died when Hans was 11, leaving Hans and his mother to fend for themselves. Hans worked at various odd jobs and apprenticed as a weaver but, at age 14, left Odense for Copenhagen to work as an actor and singer in the theaters there. He later became an author and poet, ultimately achieving international recognition for his fairy tales such as *The Little Mermaid*, *The Ugly Duckling*, and *The Princess and the Pea*. He died in Copenhagen in 1875.

Today, Odense's principal tourist attractions are those associated with or honoring the city's most famous favorite son. Sites include the house where Andersen lived from age two through 14, a marble plaque in St. Canute's Cathedral marking his confirmation in 1819, and several large statues in the city's parks.

But the main attraction is the Hans Christian Andersen Museum, which also incorporates the house traditionally identified as Andersen's birthplace.

Hans Christian Andersen's probable birthplace, which has been incorporated into the museum.

The museum, established in 1908, features well-organized exhibits of Andersen's life and times, a library of his fairy tales and other works in more than 100 languages, an outdoor theater for staged presentations of Andersen's fairy tales, and a large room devoted to his art—papercuttings as well as sketches.

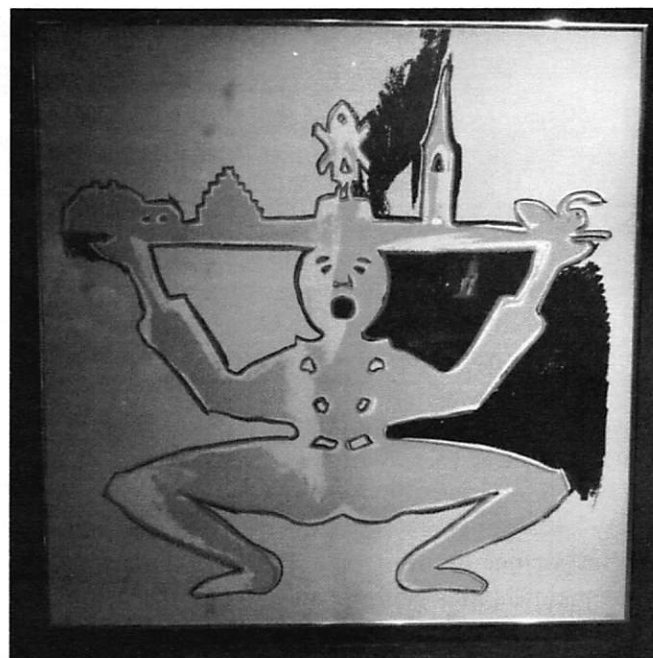
As noted previously in *First Cut* (vol. 26, no. 1, Winter 2011), Hans Christian Andersen produced papercuttings to amuse his friends and their children. He would often cut folded paper while telling one of his stories, revealing the finished papercutting to the enraptured audience at the end of the tale; in many cases, the cutting had nothing to do with the story he was telling. Andersen cut all sorts of paper; some he left unmounted; others he glued in notebooks and on various background papers. Popular subjects for his cuttings included clowns, ballerinas, swans, and monstrosities.

The Hans Christian Andersen Museum has dozens of Andersen's papercuttings on display. Most are located in the central hall devoted to his artworks; others are incorporated into the extensive series of chronologically arranged displays that showcase his life. Among the latter works is Andersen's final papercutting—an intricate work featuring many of Andersen's frequent subjects—done a year before his death for Dorothea Mechior, a friend who helped care for the writer during his final years. An image of this piece, as well as others in the museum, appeared in the Winter 2011 *First Cut*.

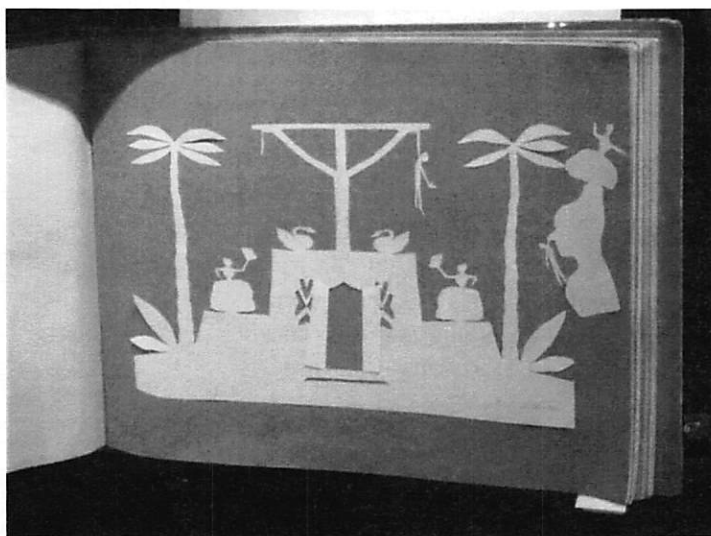




Cutting of fantastic monsters, affixed to sheet music

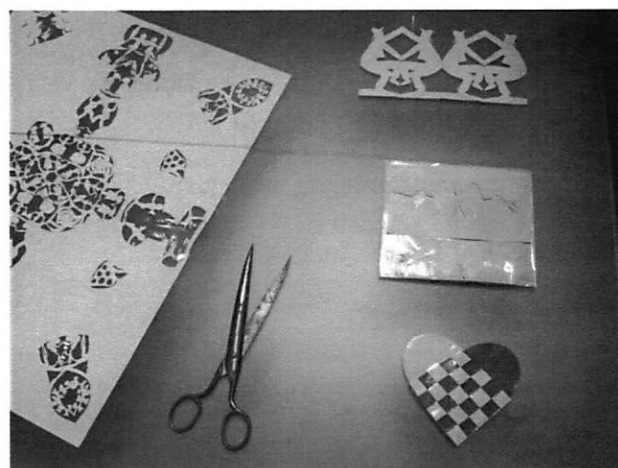


Andy Warhol print based on an Andersen papercutting of a plasterer/clown holding a tray with a swan, windmill, church, and other buildings. Warhol also did several prints of Andersen's portrait around the same time.



Andersen papercuttings, glued into a scrapbook. The main cutting features ballerinas, swans, palm trees, and a man hanging from a gallows. The smaller one to the right is of a woman's face with a ballerina in her hair and a man hanging from her nose.

The papercuttings and other artworks, some of which are more than 150 years old, are well protected from the sun and other bright light sources. Adjacent to Andersen's own artwork, the museum also displays two screenprints that Pittsburgh artist Andy Warhol made in the mid-1980s based on Andersen papercuttings. (See above, top right.)



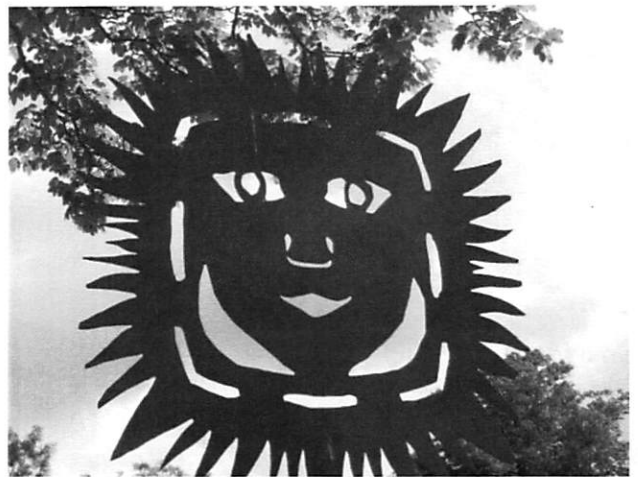
Andersen's scissors beside several of his papercuttings and a traditional Scandinavian woven paper heart.

The museum makes creative use of some of Andersen's papercutting images throughout the facility. The entrance hall features a plaster statue of Andersen,

behind which is a large version of a cutting he did of two ballerinas on a curtained stage. Another cutting of large clowns with hoops and smaller ballerinas and swans appears on one of the museum's doormats. One of Andersen's designs, "The Sun as a Face," has been reproduced in metal as street art near the museum; elsewhere in the city, the same image has been etched in granite squares and placed in the pavement near 13 locations associated with Andersen.



The museum entry hall. Behind the statue of Andersen, note the large version of his papercutting of ballerinas on stage.

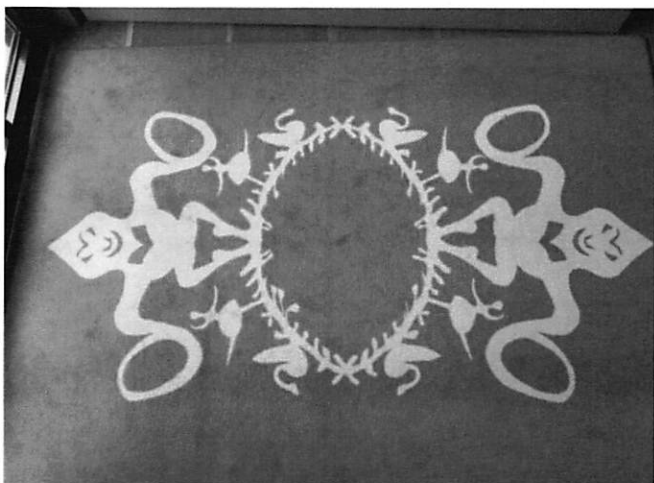


"The Sun as a Face," reproduced as metal street art.

Finally, the museum affords visitors an opportunity to create and display their own papercuttings. In a small room off of the main display areas, children and other interested museum-goers can use plastic scissors to cut designs from copier paper of various hues. As a papercutting artist who uses an X-Acto® knife almost exclusively, I found working with the plastic safety scissors to be particularly challenging. Nonetheless, my son and I free-cut some interesting pieces and pinned them to a bulletin board where they joined the artwork of hundreds of other visitors inspired by Hans Christian Andersen.



Papercuttings done by museum visitors.



Museum floor mat, incorporating one of Andersen's papercut designs. papercutting of ballerinas on stage.





by Sue Throckmorton  
(via Poland)

#### A Note from Gail Stan:

*Here I am, back in Pennsylvania, but GAP Collection 2012 is still churning in my mind. I'm attempting to fulfill a commitment to Sue Throckmorton who at breakfast one day at Collection was lamenting the lack of submissions of snippets of news, thoughts, happenings, etc. for her FirstCut Personal Papercuts articles. Interpreting lack of submissions as lack of interest in that section of our magazine, she is about to abandon the effort – UNLESS she hears from members. Now I didn't think I had anything to contribute, but when Sue heard me describe my method for taking photographs of my pieces, she declared that that was exactly the type of thing she wanted to hear from us all. It's hard to believe that it's going to take my photography antics to keep a section of FirstCut going, but maybe my confession will encourage others to realize we don't have to have a profound submission to make Sue happy – she just wants to hear from us all about anything that relates to our singular paper cutting world. So, in an effort to make your day, Sue, here goes.*

#### Gail's Method for Photographing her Art Pieces

First of all, I lay out a lot of my work on a pool table – what can I say, it has a lovely big empty space in its middle and it's in my workroom – what would you do? A pool table is lovely not only in its spaciousness but in its sturdiness and its distance from the floor. I take advantage of these qualities and stand the three-legged base of an old easel on top of the pool table and prop piles of books behind each leg. This is necessary (I've learned) to avoid watching my art work and easel legs plunge backwards over the edge of the pool table once art work is leaning against the easel legs. Then in front of the easel legs I stand a large piece of grayish mat board (I don't know a thing about photography, but somewhere I heard that grey was good. If a different color would be better, I'd appreciate enlightenment.) I attempt to stand the mat board as straight as possible without having the back legs of the easel encroach on the front one to the point that I get the aforementioned

plunge off the back of the pool table. Next I sit a file box on top of the table in front of the mat board. I use this particular file box because it often raises the work to be photographed to a height from which I can capture the image of the art without a degree of stooping or stretching that would cause such wobbliness on my part as to totally undermine the stable support of the pool table. Admittedly, some pictures that range too far from my norm in height do require me to place a box of mat board corners on top of the file box or, alternately, to remove the file box completely and replace it with the box of mat board corners only in order to achieve optimal height. To the top of whatever height-augmentation arrangement I've constructed in front of the easel legs I add a second piece of gray mat board (gray again for the same reason as given for the vertical piece of mat board), this time laying the mat board horizontally across the height-augmenting arrangement. Now I'm ready for the art work which I place upon it's greyly supported and surrounded perch. I then whip out my camera and capture the image that confronts me (assuming I've remembered to recharge the batteries.) And that's how I photograph my art work.

*So now that I've shared my way of working and am sitting here cringing a bit to think you are all going to know my dirty little secret, maybe it will encourage others to share some of their habits, interests, thoughts, ideas, whatevers, with the rest of us and make Sue happy in the process.*



# IMAGINARY CREATURES

By Pat Stuntz

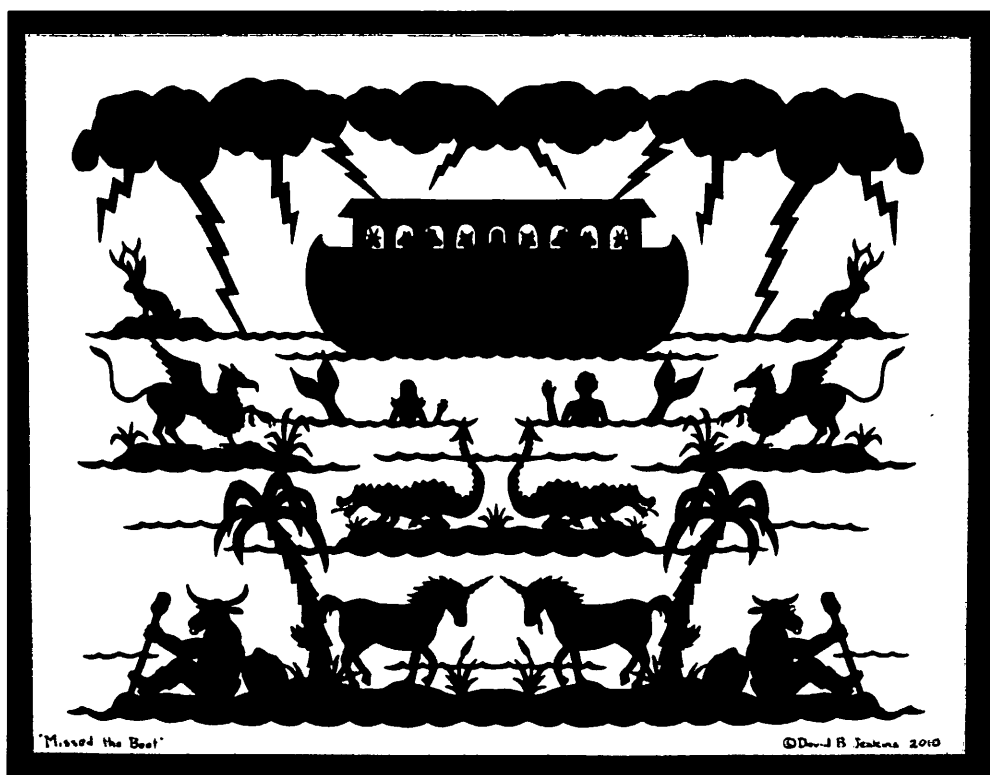
Legendary creatures abound in various historical mythologies and appear to be a feature common to all cultures. Often mythical creatures are hybrids, a combination of two or more animals or hybrid beings with human components. In the book: "The Little Mermaid", a famous fairytale written by Hans Christian Andersen, the half woman, half fish creature fell in love with a human prince. She died broken-hearted after the prince married another woman but soon she returned as a spirit to regain her soul.

Some mythical creatures are gentle and symbols of grace and purity, such as the unicorn. Others also have positive characteristics such as the Smurfs, who are identified as being small, blue, and fuzzy, with an industrious personality. Fairies, another light-hearted imaginary creature, are small pixie-types with wings and beautiful, but impish, temperaments. Before Victorian times, they did not have wings, but flew by magic on leaves, twigs or even on the back of birds.

The mythologies and legends of ancient and modern cultures also teem with an enormous variety of monsters and imaginary beasts. A great number of these are composites of different existing animals and of human beings and animals. Among the animal composites are the Babylonian winged bulls and leopards; the Hindu winged elephants; the Greek three-headed dog Cerberus; the Western European griffin, with a lion's body and eagle's wings; and the Chimera, with a goat's body, lion's head, and lizard's tail.

UNICORNS © 2012 Trudy Kauffman ►

*Trudy's cutting features design elements, such as the flowing botanicals and calligraphy that enhance the gentle image of the unicorn.*



◄ MISSED THE BOAT © 2010  
Dave Jenkins

*Dave says his "... cutting depicts some animals/creatures that didn't get on the Ark. I've done several versions of this design. This is the most recent and features dragons, gryphons, unicorns, minotaurs, and a mermaid/merman; it's also the first time I included a pair of jackalopes." 11" x 14"*

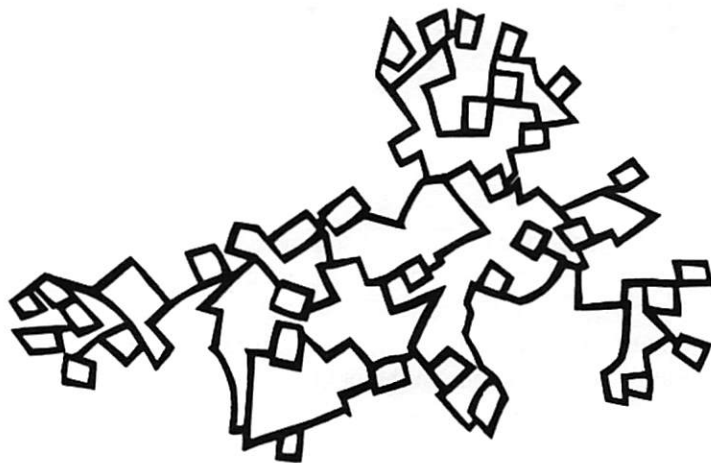


The dragon, with a winged reptilian body and fiery breath, is possibly the most well-known of the animal composite types. Known in both Europe and China, the dragon is the national emblem for Wales and can be seen in various street parades throughout Asia. Examples of human-animal composites abound in Greek mythology as well; the Triton, with a man's head and torso and a sea-serpent's tail; the Siren, with a woman's head and a bird's body or a woman's head and torso and a fish's tail; the satyr, with a man's head and torso, a ram's horns, legs, and hooves, and a horse's ears and tail; the sphinx, with the body of a lion and a woman's head and bust; and the centaur, with a man's head and torso and a horse's body. Most such creatures represent evil or at least mischievous forces.

Imaginary creatures have also been accepted into many facets of popular culture, most notably in fantasy role playing games, comic books and novels, video games, and Hollywood movies. It appears that these characters will be around for a long time, to delight and fascinate readers and viewers with their larger than life personas.

#### References:

<http://www.factmonster.com/ce6/ent/A0833784.html>  
<http://www.funtrivia.com/en/subtopics/Imaginary-Creatures-346899.html>  
[www.lizaphoenix.com/encyclopedia/types.shtml](http://www.lizaphoenix.com/encyclopedia/types.shtml)

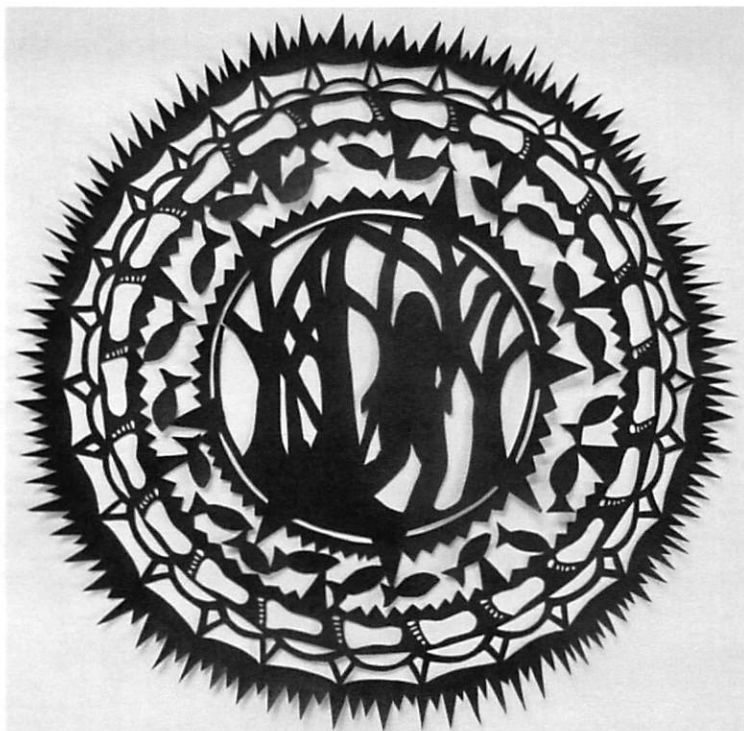


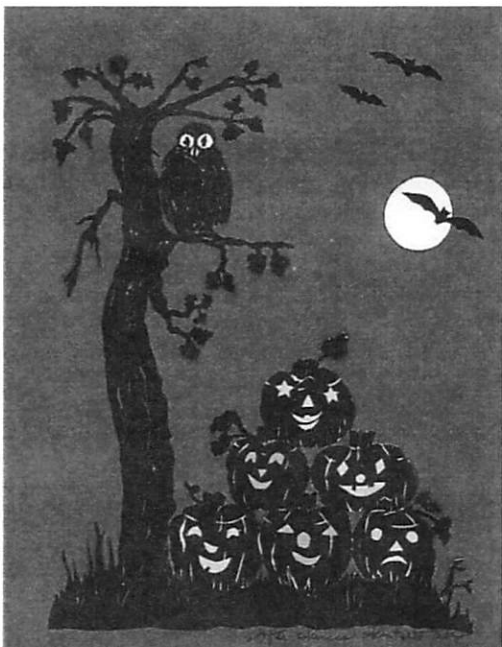
▲ UNTITLED Dragon © 2012 Alan Sidman

*When Alan was asked about his cutting he said, "I made this papercut for George, my most recently born grandson. I presented one to each of my four previously born grandchildren soon after their births, so I wanted George to have one too. Filled with sweet love for George's plump pleasantness, I began to wonder what life would have in store for him as he moved through the world. My starting idea was to create small squares and connecting lines, but not much more than that. It morphed as I cut, shaped, and reshaped the design and motion. As with all my artwork, I didn't know what I'd end up with until the very end. It turned out to be what we have, a grounded creature pausing from motion and poised for more. Interestingly, George's mother saw the creature's head facing right, while his dad saw it facing left. But, who knows? Even I cannot say for certain. My wife thinks the creature is actually George with an imaginary animal persona."*

#### BIGFOOT © 2012 Peggy Gschaar ►

*Notes from Peggy: "First you should know that I am slightly obsessed with all of the Finding Bigfoot shows. My grandkids live with me so naturally they have become addicted to watching them too. In June I attended the GAP conference in St Louis as a commuter driving home each night. My granddaughters waited up for me each night to hear all about the conference and look at the pictures I had taken. On Friday evening our featured speaker was Lucrezia Beiler. She showed us her amazing circular animal cuttings and I told the kids her stories behind each cutting and how everything around the animal somehow related to the center design. We had already decided that my obvious imaginary creature should be Bigfoot so while talking about Lucrezia's cuttings the kids said you should do Bigfoot in a circle! They came up with the center design after they had me sketch a few variations then they each added ideas. Jayda (7) wanted teeth, Jorge (4) wanted fish, Isabel (3) wanted feet and Hailey (9) wanted fur around the outside. They approved each part of the design making me change it until it was what they wanted. This one makes me smile and think of the fun we had designing it."*





HALLOWE'EN NIGHT  
© 2012 Sr. Clarice Steinfeldt SDS



WINTER TREES © 2012 Joyce Yarbrough

*To submit artwork, photos, and articles, send to:*

**Richard Schuchman**  
34061 Fortunado St.,  
Sorrento, Florida 32776  
or email to [m.schuchman44@comcast.net](mailto:m.schuchman44@comcast.net)

You can also send articles to

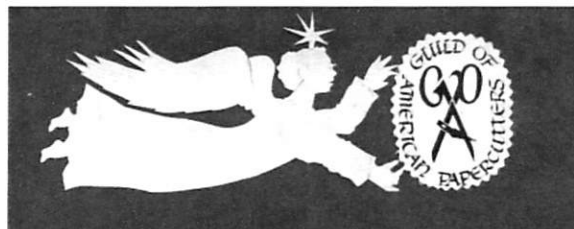
Sue Throckmorton ([throckpl@gmail.com](mailto:throckpl@gmail.com))  
Kathy Reed ([rmreed@shol.com](mailto:rmreed@shol.com))  
Marie Helene Grabman  
([scissorcutter@yahoo.com](mailto:scissorcutter@yahoo.com))  
Dee McAliney ([deemc5@yahoo.com](mailto:deemc5@yahoo.com))  
Linda Emmerson ([emmersonlinda@gmail.com](mailto:emmersonlinda@gmail.com))  
Peggy Gschaar ([pgschaar@yahoo.com](mailto:pgschaar@yahoo.com))

See more specific submission information on page four. 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***

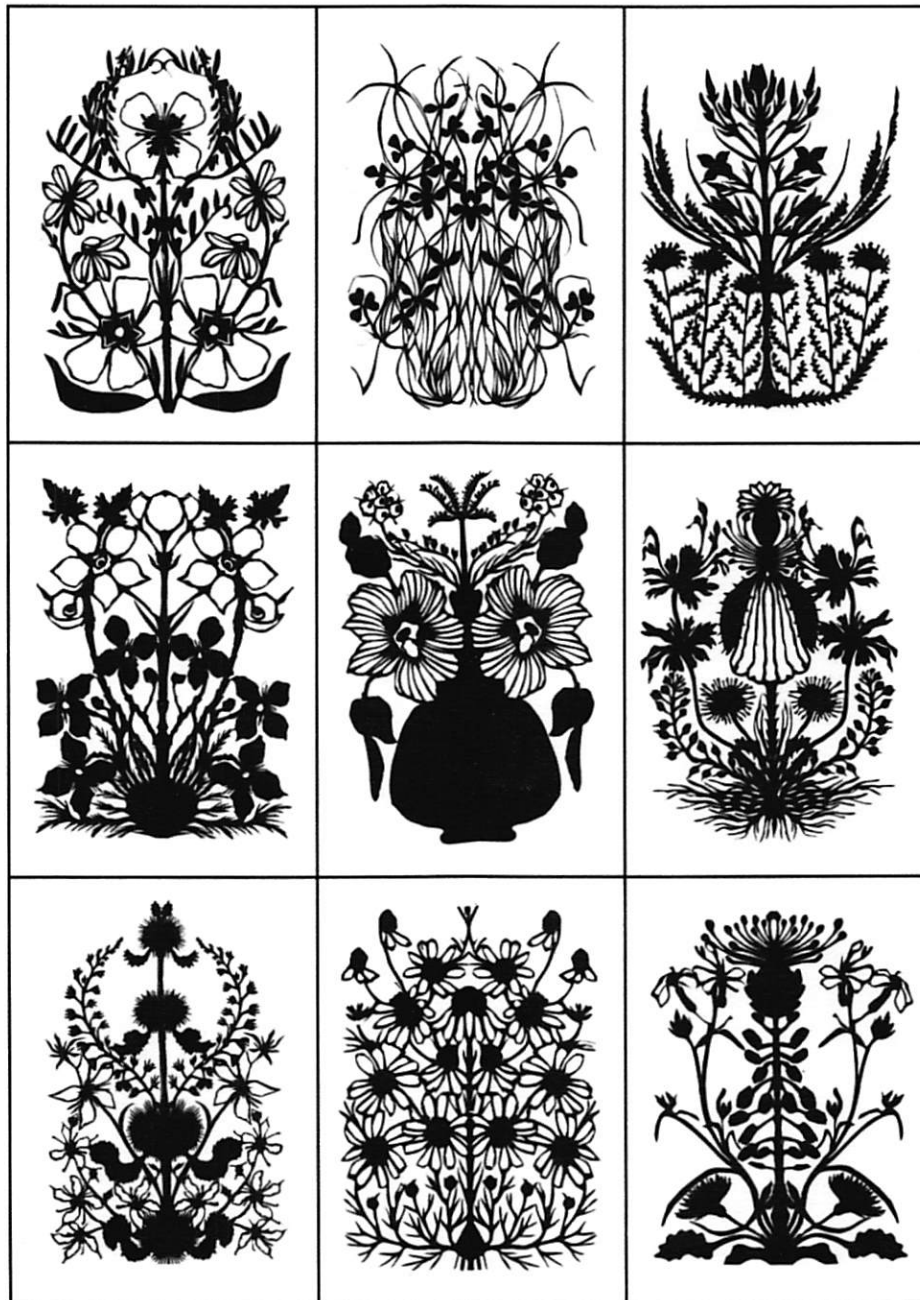
Members and institutions contributing financial support to the Guild of American Papercutters are welcomed blessings  
–Paper Angels



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)



Be sure to check out the GAP website  
at [www.papercutters.org](http://www.papercutters.org)

Visit: [www.laurelarts.org](http://www.laurelarts.org)

Laurel Arts houses the GAP home office and GAP National Museum  
@ the Philip Dressler Center for the Arts, 214 S. Harrison Avenue, Somerset, PA 15501