

## Papercut Landscapes

REVIEW BY ROSA LEFF

Papercut Landscapes begins with a comprehensive exploration of all the tools one might need for paper-cutting including papers, knives, adhesives and more. It is worth noting that King does not cut with scissors and you won't find them mentioned here. Though she shares her thoughts on different options, her advice ultimately comes down to whatever works for you, which I couldn't agree with more. My attendance at Collection 2018 was all the proof I needed that incredible cuts can be made with swivel blades while my own attempts at using them look more like something a 5 year old lacking in fine motor skills might create.

One of the most common responses to papercuts is something along the lines of you must be so patient or I'd just be terrified of ruining it! To quell your fears, King offers a selection of "Half-Hour Templates" specifically designed for practice. The templates offer a variety of line types and shapes to practice cutting, and are quick enough that you won't be upset about having to scrap your whole project. The idea of adding layers and color to my work is usually enough to send me into a panic. Kudos to King for realizing that trying something new can be intimidating for those new to the medium and veterans alike. This is the era of self-care and what better way for an artist to do so

than a half hour template right? I'll report back on how that goes. ....but only if it goes well!

Throughout, King explains not only what she did and why, but how other choices might affect your finished cut. Because of that, it reads more like a

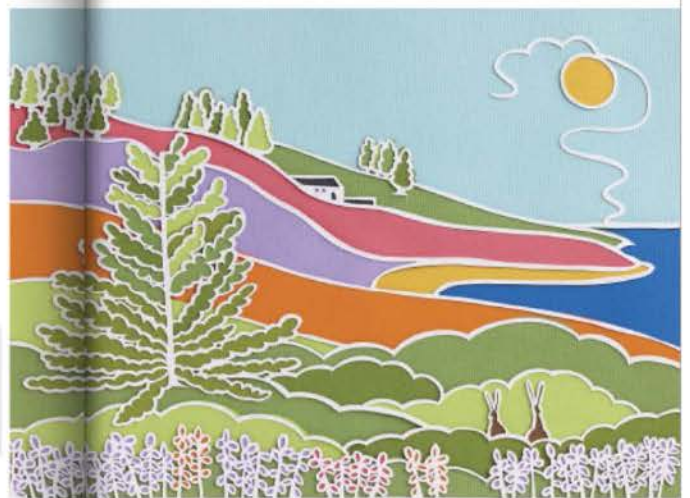
### Focus on... Cutting tiny shapes/filling flowers

On page 65, we looked at colour-filling individual trees within a group. Here we are going to colour sections of flowers from within a bigger group.

While I cut the flower motifs tightly to the template outlines in my finished piece, you could follow the steps below to cut loosely round sections of flowers. This is less time-consuming, easier to manage and will also give the finished piece a more movement.



1. For very small areas (as these individual flower petals, where there is not enough room to draw the knife) use a series of small stabbing cuts that overlap to release the shape.
2. For areas with lots of very small parts close to one another, doing individual motifs would be hugely time-consuming and not particularly effective - better to use larger group motifs, look for natural groupings. In the right of this piece on the template, for example, these are those flower clusters. Cut loosely round the whole group.
3. When doing the closely cut stuff in place, don't be obsessed with keeping it within the lines - as long as there are no gaps within the shapes, some overlap at the edges will add a sense of movement and interest.
4. Continue until the area is filled.



The finished project

The original image was cut out of a piece of paper and then colored. The colors were chosen to match the original image. The finished project is a colorful landscape with a large green tree, a winding river, a small house, and a sun in the sky. The landscape is filled with various colorful elements like flowers and hills.

conversation than an instruction manual. The warm casual style of the text is a perfect match for King's bright, cheerful cuts. And there's no shortage of pictures of these sunny cuts! Continuing her passionate instance that you must make papercutting (from her templates or any other source) your own, the final section is titled "Finding Your Voice."

She offers suggestions on designing your own templates from drawings and photographs, explains how color selections will change the mood of your cut, and gives an important reminder about copyright laws.



# First Cut

## GIVE AWAY

### GET SARAH KING'S NEW BOOK!

To enter our giveaway, send one or more images of a recent papercut project you've created along with your name, the title of your piece, what year it was created, and its dimensions to [rosaleff@gmail.com](mailto:rosaleff@gmail.com). The winner will be chosen **randomly** by a third party website. Winning is not dependant on the quality or style of the work. The winner will be selected Saturday, May 5th. Good luck!



## Member Events:

### **Papercutting: Reviving a Polish, Jewish, and Mexican Folk Art**

Main Line Arts Center in Haverford, PA

Class begins Wednesday, May 15th

Taught by GAP Member Mindy Shapiro

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



**pa•per**

Paradigm Gallery, Philadelphia

Featuring hand cut paper by GAP member Rosa Leff

April 26 - May 18, 2019

Opening Reception: April 26, 2019

5:30 – 10pm



Lorraine Bubar is excited to share that she will be an Artist in Residence at Petrified Forest National Park in Arizona for two weeks in May. Following that, she will be an Artist in Residence at Lassen National Park in California for two weeks in July/August. Artists have created art in national parks since the late 19th century when famed Hudson River School painters captured the majestic views of our nation's western parks. Today, the sights and sounds in national parks continue to inspire artists in more than 50 residency programs across the country. These programs provide artists with unique opportunities to create works of art in varied natural and cultural settings. Lorraine will be able to immerse herself in the park environment by hiking and taking photos and then she will translate her experiences into her colorful and complex papercuts. Prior to these residencies, she has been fortunate to have residencies in Denali National Park, Alaska and Zion National Park, Utah. These experiences are a perfect blend for her of art and the outdoors.

-Congratulations Lorraine!

# First Cut

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## **St. Paul Art Crawl**

St. Paul, MN

April 26-28, 2019

Single-layer, hand-cut paper by  
Featured Artist (& GAP Member)

Damian Schaab will be on view at  
Flat Earth Brewing Company.

688 Minnehaha Ave E, St Paul, MN 55106



## *Submit!*

OPPORTUNITIES SUBMITTED BY GAP MEMBERS:

### **Brand 47 Annual National Juried Exhibition of Works on Paper**

Glendale, CA

Entry Deadline: May 20, 2019

Any artwork on or of paper, including collages, drawings, paintings, photography, prints, and 3-dimensional works. Paper must be a visible component of the artwork.

Cash awards total over \$4,000 including a Juror's Award. All accepted artworks will be included in a printed exhibition catalog.

All submissions must be made via CaFE.

<https://artist.callforentry.org>

-Thank you Lorraine Bubar for sharing this opportunity!

### **Paperworks 2019**

Huntington, NY

Entry Deadline: 5/10/19

Paperworks 2019 is a national competition juried by Hillary Reder, Curatorial Assistant, Department of Drawings and Prints, Museum of Modern Art, N.Y.

Artists must live in the United States. Winners will have up to six pieces included in a one month exhibition at the b.j. spoke gallery in Huntington, NY from August 1-28 2019. Accepted media include works made of, on, or about paper: cut paper, folded paper, woven paper, glued paper, drawings, paintings, photographs, pastels, prints, bound books, collage, paper sculptures, mixed media, video, and installations.

All submissions must be made via CaFE.

<https://artist.callforentry.org>



# First Cut

## Triangle for "Never Again" Project

*The Stitching Institute for Collective Memory*, based in Jerusalem, announced a project to solicit 10" equilateral triangles, with original needlework, on the theme of "**Never Again**", with the objective of displaying them in a major exhibit beginning on Holocaust Remembrance Day, 2019. I saw this as an opportunity to combine my papercutting skills with my sewing interests.

My contribution, executed in felt on wool, began with drawings turned into papercut patterns, to cut colored felt segments for hand stitching to a quilted background. The photo below shows the finished triangle. In the background, the iconic image of a make-shift gallows, in brown and black tones, with the remains of two martyred Jewish partisans hanging on either side. Their anguished cry "**REVENGE**" ("**N'KAMA**") in Hebrew, appears at the bottom.

Superimposed on the grim World War II scene is a map of the State of Israel in white, overlaid with a heartwarming message in blue, the colors of the flag of the new state which arose out of the ashes of the Holocaust. The message reads "**THE PEOPLE OF ISRAEL LIVES**" ("**AM YISRAEL CHAI**") in Hebrew.

The best "revenge" is the blossoming and regeneration of the survivors and their descendants in their ancient homeland, against all odds.



If you would like more information about this project, check out the website <https://holocaustwitness.org>.

If you would like to participate, make a 10" equilateral triangle, consisting of 3 layers " front fabric, interfacing for body and back fabric. The front fabric is for thoughts, memories, expressions of courage or optimism and hope for the future. Use quilting, embroidery, applique, glue, beads, markers. Zig zag all layers together around all three layers and send the finished product, with your name to:

The Stitching Institute  
POB 10638  
Jerusalem 9110501  
Israel.

-Thank you Naomi Hordes for sharing this opportunity!



# First Cut

## Featured Member:

A LETTER FROM TAMAR SHADUR



Dear Rosa,

...I myself am not much of a papercut artist; however, as the daughter of the former artist and scholar who gained wide recognition as the foremost exponent in the revival of the centuries-old, almost forgotten, Jewish folk tradition of papercutting, I do offer workshops in papercutting as a way to pass on this wonderful folk-art prevalent in many cultures. My mother, Yehudit Shadur, was a member of GAP. I have donated some of her work to the GAP museum in Somerset, PA and have contributed several articles about her remarkable work, and about our collaboration in the production of tapestries woven by me after her designs.

I have given many papercut workshops and related talks over the past decades to children, adults, seniors, mixed groups in Jewish centers, galleries, schools, community centers, and in my home. In 2017 I was an artist-in-residence at Smith Academy High School in Hatfield, MA guiding the art students (about 50) in collaboration with their excellent art teacher in the creation of papercuts. The results are stunning, and they hang in the hallways of the school.

My recent workshop was held at Temple Israel in Portsmouth, NH on March 17. There were about 17 participants who tackled my chosen theme of "Tree of Life," one that lends itself beautifully to symmetrical designs and colorful papercuts that participants can complete in 2.5 hours or so.

....Continued



# First Cut

## Featured Member:

### A LETTER FROM TAMAR SHADUR

In conjunction with the papercut workshop, I hung an exhibit together with a Temple Israel Culture Committee member, Deborah Levine, of some of my mother's papercuts, drawing, painting and my tapestries. They are currently displayed at the synagogue's social hall/gallery until the end of April.

Here are some testimonials by the participants: What I learned:

"I learned a new art form, Jewish history of this art. Very interesting!"; "How to connect each part so it holds together well"; "encouragement to borrow from the tradition"; "...about papercut,... to papercut,... that I can do it"; "I am proud of this Jewish heritage"; "I loved it! I am amazed that in just a few hours I had a beautiful finished product of papercutting"; "Themes within a piece, intricacy of the art, importance of keeping the art alive"; "Great introduction – wonderful to see a daughter loving and honoring her mother the way Tamar did".



TAMAR (BACK, WEARING WHITE)  
AND STUDENTS AT A WORKSHOP

Please see my website: [www.shadurarts.com](http://www.shadurarts.com) which features some of my mother's Jewish papercuts and my tapestries, including our collaboration. In the Exhibits and Workshops page there are other images from a papercut workshop I gave in Montpelier, VT in 2016 as well as a link to RMichelson Gallery which has a selection of Yehudit Shadur's papercuts and prints for sale.

## About Tamar:

### A BIOGRAPHY

Tamar Shadur of Florence, MA has been weaving fine tapestries since 1978. She was initially trained at the Jerusalem Tapestry Workshop in Israel in the Aubusson technique on a large low-warp loom working on fine mural size tapestries designed by well-known artists, Jean Lurçat among them.

In the 1980s and 90s Tamar collaborated with her mother, Yehudit Shadur (d.2011), a renowned Jewish papercut artist, producing several tapestries with richly ornate symbolic imagery and Hebrew text that distinguish Y. Shadur's exquisite papercuts. The Holocaust Memorial Tapestry Project is the last and largest tapestry to emerge from that collaboration. Tamar uses portable upright metal looms to weave her smaller tapestries. Tamar has a BFA in Art Education and an M.Ed/ESL from UMass, Amherst. For many years she has taught ESL, Adult Basic Education, and Hebrew as well as given tapestry weaving and papercut workshops and lectures in the community. Her work has been exhibited in galleries in New England, the Southwest, the Midwest, and in Israel. She is a member of TWiNE (Tapestry Weavers in New England), ATA (American Tapestry Alliance) and GAP (Guild of American Papercutters).