

FIRST CUT

A GUILD OF AMERICAN PAPER CUTTERS' PUBLICATION

Vol. 14 No. 4 Autumn 2001





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Ed. Note: These are some of the thumbnail cut sketches that were lost in the mail (see page 5). I thought we'd have a little fun with them since they are lucky to have arrived.

The **Guild of American Papercutters** is a nonprofit organization dedicated to papercutting as an artform 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 Marcia Egan, P.O. Box 281, Enola, PA 17025. Dues are \$31 for new members which includes the New Member Package; \$25 for renewals.

Current Guild officers are: Nancy Cook-*President*, Bea Coron-*Vice President*, Sandra Gilpin-*Secretary*, Bette Wells-*Reporter*, David Shelly-*Treasurer*, Nancy Shelly-*VP Programs*, Faye DuPlessis-*Programs Assistant*, Marcia Egan-*VP Membership*, Lynn Askew-*VP Exhibits*, Marcia Egan-*Exhibits Assistant*, Angela Mohr-*VP Magazine*, Pat Stuntz-*Magazine Assistant*. **Current Guild Board of Directors** are: Claire Archer, Paul Beal, Marie Cook, Marie-Helene Grabman, Mary Lou (Sukey) Harris, Richard Harris, Trudy Kauffman, Britta Kling, Donna Little, Judy Meyers, Kathy Trexler Reed, Dorene Rhodes, Karen Shain Schloss, and Paul Trattner.

PRESIDENT'S CORNER

Dear Members,

As this newsletter was "magically pulling in Articles and cuttings" with the help of our Editor....I wondered if readers really knew how creative putting information together can be.

If you sit down with an idea to make a cutting, it takes planning, materials, talent, and above all an idea. A publication is many ideas with one purpose, to help you become a more informed and creative person.

Just as you can't finish a cutting without the input of you physically drawing and cutting, so the newsletter depends on all of us to contribute.

In the past few months, I have been traveling on family trips to see our children. In Oregon I met a lovely lady, who spent many years making cuttings, and she shared them with me. They were beautiful. In Washington state, another daughter took us to a Gallery where a very talented artist was displaying illustrations in cut paper for a book she wrote about butterflies. Why do I mention this? Because they never heard of GAP,

had no idea about us, and they were joyously creating art. In Pennsylvania, a young woman was interested in working with young children and cutting paper designs. My daughter-in-law showed her the newsletters I had with me and she was very impressed.

WE need to get the message out for those creative people who love cutting and creating as much as we do. One of the ways is to be included in a GAP traveling exhibit. Whenever there is a call for entries, some people respond right away, others need to consider it. The Queen's Library exhibit needs more entries, have you sent in yours?

WE have Board members across the country now, contact YOUR Board member with Information, about exhibits you think would be of interest to all of us; about artists whose work you've seen. This is a way to share the Joy.

As I close, I'm in the process of moving my studio, and home, and will be settled soon. I will begin another journey of discovery, as I find places to exhibit, art friends and fun. The last journey was amazing and unforgettable.

Sincerely,

Nancy Cook, President

5486 Wellington Drive, Trappe, MD 21673-8911

To.Scheren-art@worldnet.alt.net

TO CONTACT THE EDITOR

Angela Mohr, Editor

P.O. Box 3, 108 Tinoak Drive, Stephens City, VA 22655

tinoak@visuallink.com

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Front cover: ©Sr. Mary Jean Dorcy, O.P.

Back Cover: ©David Reichard

Errata: Summer Issue - **Inside front cover art** was published in IRIS MAGAZINE, University Of Virginia Women's Center Publication, "Women and The Art Of Papercutting" ©Nancy Lenore Cook; **Report of Presentation at Temple Judea Museum**, see Member Commentary

MEMBER HOMEWORK

Winter: Wind, Seed Catalogs, Love letters, Business Cards*

Spring: Spring Blooms, Trees, Spring Cleaning

Summer: Postcards, Splashing Water, Napping

Fall: Holiday Symmetry

FootQuote to finish for Nov. 1: Send an amusing business anecdote.

FIRSTCUT DEADLINES

WINTER - November 1

SPRING - February 1

SUMMER - May 1

AUTUMN - August 1

***NOTE:** We'll be devoting an article in the Winter issue to the business of papercutting. See Member Reminders.

GAP Meeting June 16 2001

Introduction: President Nancy Cook began by thanking Sukey and Dick for hosting the meeting at their log cabin, and Dick for presenting the web page. She then presented the items on the agenda: Montreat and exhibits

Members are urged to sign up for information on Montreat as soon as possible. Nancy asked members to contribute pieces to the exhibits. It was noted that Sister Clarice is asking local cutters who have their own exhibits to add some of their cuttings to our exhibits. Paul Beal stated the need to be flexible, as in the first show where he added a display of his work. Displays to the public are really needed.

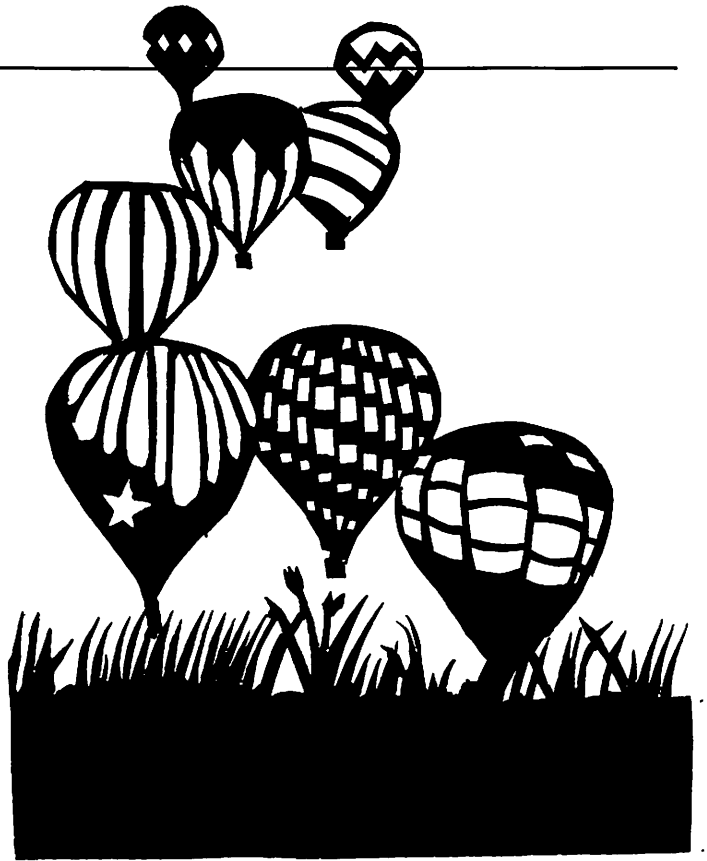
I. Reports were called for from committee chairs.

A. Treasurer's report: David Shelly reported a balance of \$9672.09. This does not include the cost of the spring issue, but it does include the registration for Sister Clarice's show. The traveling show is back. Checks should be sent as soon as possible for the Queen show. Twenty people have paid \$10 for Montreat information.

B. Membership report: Marcia Egan passed out updated membership lists. She has sale items available including stickers, calendars, books, pins, etc. Marcia also noted that Ingrid has donated cards she made for people to buy with the proceeds to go to the Guild. The cards are 7 for \$10 or \$1.50 each. The prints are approximately \$3.46. All were signed. There was a question about Angels to give as gifts for donations of money. People can make them and send to Marcia. There was a brief discussion about applying for non-profit exemption as a 501 (c).3 organization. It was noted that this is not easy to get, and the benefit to the organization remains to be seen.

C. Traveling exhibit: Lynn reported that the schedule is in the latest newsletter. Discussion indicated that the best way to get people to contribute is by individual invitation.

D. Other reports: The schedule of programs during the year was discussed. Fay suggested that our schedule



© 2001 David Reichard

calls for three meetings per year: winter, spring, and fall. For our fall meeting, Marcia and Lynn will report on the California display and paper sculpture. At a future meeting, Sharon and Sukey will present a program on collage.

E. The new Director for Collection 2002 was introduced: Donald Cook has offered to take the job, and plans are already under way.

II. The meeting was adjourned for Show & Tell.

Kathy Reed presented cuttings by her 14-year-old student, Carrie. These were knife cuttings that were to be included in the "Kids" corner, and they were quite good. There was some discussion about changing the name to student or youth. Paul, Marcia, Ruth, Neal, Anne, and new member Ted Clem, all showed recent work. Paul showed a new cutting, Marcia shared her flowers and baskets made with quilling paper, and Ruth showed clippings from a newspaper article on the 300 silhouettes she did for the Junior League. Neil showed a commissioned work of water birds for a customer in Florida, Anne showed a locomotive which was also a commissioned work, and Ted showed the snowflakes he made from photographs of real flakes.

Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

October 12 – November 30, 2001

Octagon Center for the Arts
427 Douglas Ave., Ames, IA 50010

December 2001 – January 2002 ~ available

January 6 – March 24, 2002

Hearst Center for the Arts
304 W. Seerley Blvd., Cedar Falls, IA 50613

Marie Cook will transport from Ames, IA to Cedar Falls, IA. The show will be stored at the Hearst Center until the January exhibit time unless a show can be arranged during December.

April – June 30, 2002

Chalet Landhaus Inn
801 Highway 69, New Glauers, WI 53574
Elda Schiesser and her daughter will transport the show from Cedar Falls, IA to New Glauers, WI.

If you'd like your area considered as a show site, or have questions about the show, contact
Lynn Askew at 908-231-0004 or email
laskew1027@aol.com,
or Marcia Egan at 717-732-2696 or email
eganm@pa.net.

**NEW TRAVELING EXHIBIT –
A PAPER CUTTING ANTHOLOGY**
Mid-November 2001 - Mid-February 2002
Queens Public Library Gallery, Queens, NY

GAP FALL MEETING

October 20, 2001

Memorial Hall – Hockessin, Delaware

COLLECTION 2002

April 15 – 19, 2002

Montreat Conference Center, near Asheville, NC

COLLECTION 2004

Third Week of October - 2004

Asilomar Conference Center, Pacific Grove, CA

MEMBER EXHIBITS AT A GLANCE

Yoomi K. Yoon

49 West Coffee House/Gallery
Annapolis, Maryland
September 1 - 30, 2001

Gudi Wittgen

Frankenmuth Historical Association Museum
613 South Main Street, Frankenmuth, MI 48734.
August and September 2001

If you're having an exhibit coming up, and want to have it mentioned in this calendar, please contact the editor. Now that our annual deadline dates are set you'll be able to judge if there's time to get the word out to others through our magazine.

Business Cards

The winter issue of FIRSTCUT is being planned as a papercutting business issue. One of the articles will focus on promotion. We're asking members to **send their business card** to Angela for illustration purposes (address on page 1). Include bits of business wisdom you want to share as well.

GAP'S Fall Meeting

The meeting will be held on **October 20th** at Memorial Hall in Hockessin, Delaware. Memorial Hall is located near the intersection of Highway 41 and Yorklyn Road. This intersection is the location of the town's only traffic light and the building, which houses the town's fire station, is clearly visible from the intersection.

The meeting will begin at **1:30 PM** but if you want to bring your lunch and eat as a group, we will meet at Faye and Bernie DuPlessis's house at noon. Call Faye at 302-234-1733 for directions. Marcia Egan and Lynn Askew will present the program for the Fall GAP meeting. They'll do a short presentation on their trip to Solvang, CA and then will present a workshop on ways to incorporate your own papercutting designs into Scandinavian style ornaments. Please bring your own cutting tools and your imagination. You may wish to bring various colors and weights of paper although some paper will be provided.

COLLECTION 2002 at Montreat

Montreat, N.C.*, in the Great Smokies near Asheville will be a great place to host Collection 2002. Hope you are making plans to attend and participate in what is shaping up to be an interesting and exciting Collection.

A sample menu of what is in the works: Karen Shain Schloss will be presenting an even better and improved illustrated talk on Judaic papercutting and a workshop on lettering in cuttings. Kathy Reed will present a workshop on 3-D and Playful Pop-up Papercuts. We are planning a "Market Place" for members who can't resist the urge to shop and the always-popular prize table, so be prepared. Judith Meyers will have a follow-up on laser cuts. Round Table discussion groups on marketing and pricing your work, Papercutting for Mixed Media Applications by Anne Leslie. Alice Helen Masek will be attending. Many of us know how enthusiastic and inspiring she is. We hope even more of you will have something that you wish to share in impromptu discussion groups, demonstrations and workshops. Contact Sharon Schaich relative to your wishes. More than 40 have already signed up so "get with it". April 2002 is just around the corner, a short hop, skip, jump, and a few snips away.

***Montreat Conference Center** is 15 miles east of Asheville, NC. The Blue Ridge Mountains should be arrayed in all their spring glory with azaleas and dogwoods in bloom during the week of April 15 thru 19. Collection guests will stay in Assembly Inn overlooking Lake Susan. The historic stone hotel was built in 1929 and has 100 guest rooms and 9 meeting rooms. Buffet meals will be served in the Inn dining room. Montreat has full recreational facilities, 4000 acres of hiking trails, as well as cabins and a family campground. Nearby attractions are the Biltmore House, Blue Ridge Parkway, Penland Arts School, Pisgah National Forest. Nashville, TN. Atlanta, GA and Winston-Salem, NC are only a few hours drive. Visit www.montreat.org



© Yoomi K. Yoon

These are the folks signed up so far:
 Lynn H. Askew, Paul Beal
 Becky Berlin, Marie C. Cook
 Nancy & Don Cook, Stuart Copans
 Bernie & Faye DuPlessis, Marcia Egan
 Sandy & John Gilpin
 Marie-Helene Grabman, Carol Hall
 Neil Haring, Sukey & Dick Harris
 Patsy Harsh, Anne Leslie
 Alice Helen Masek, Judith Meyers
 Angela Mohr, Marian Newton
 Kathy Trexel Reed
 Doreen & John Rhoads
 Gerry & Tilly Schouten
 Nancy & Dave Shelly
 Sr. Clarice Steinfeldt
 Florine M. Strimel, Joan Thompson
 Jill Turner, Betty Valentine
 Darcy Walker, Suzi Zimmerer



© Sharyn Sowell

To be added to the mailing list for this wonderful opportunity to meet others, fill out the form below and send it with a check for \$10 to cover all future mailing costs to Dave Shelly, GAP Treasurer, 45 Wall St, Bethlehem, PA 18018-6012. Lodging for four nights and all meals will be approx. \$275 per person based on double occupancy (plus conference fee, airport shuttle, and transportation from your home)

**Please send info on Collection 2002
 at Montreat, NC April 15-April 19, 2002 to:**

Name _____

Number of persons _____

Email _____

Address _____

City _____

State _____ Zip _____

Phone _____

I enclose \$10 payable to GAP to cover all mailing costs.

I would like to serve on the following committee:

Program _____ Exhibits _____ Publicity _____

Other _____

The Dues Earlybird

Please take a moment to look at the "Paid till" date on your FIRSTCUT mailing envelope before it gets lost or thrown away. If your date is 12/31/01, it is soon time to renew your membership. Taking the responsibility to send your dues early eliminates the expense of putting enclosures in FIRSTCUT or sending out reminder notices. It also ensures you won't miss an issue. Please submit your dues to:

Guild of American Papercutters
P.O. Box 281
Enola, PA 17025

USA, Canada, Mexico - \$31/new membership
\$25 renewal
Addresses other than USA, Canada, Mexico -
\$41/new membership
\$35 renewal

Include your name, complete address, phone & fax numbers, email address, and website address if you have one. **It is important to TYPE or PRINT all information CLEARLY!** This info is used to update the GAP database and create *accurate mailing labels*.

If you have any questions, please contact me at the above address or eganm@pa.net or (717) 732-2696. - Marcia Egan, Membership Director

Sending Stuff in the Mail

Last issue we saw nothing from one of our regular contributors, Suzi Zimmerer. Drat, thought I, she's given up on me! But recently I received my quarterly letter and package of cutting copies from Suzi Zimmerer - several months late. It was in a clear plastic post office bag along a form letter stating the necessity for delivering 'the enclosed unit of mail within a protective bag due to its insubstantial packaging'. Folks, let me tell you, Suzi's unit of mail looked like it had seen better days! Not only was it late, but it had tire marks on it, water blurs, and marker scribbles. Only her distinctive handwriting gave me any clue the envelope was from her. I encourage you to think twice about mailing me original cuts unless you insure the package, because heaven only knows where units of mail go before they land on my doorstep! - Angela Mohr, ED

Looking Ahead to 2004

Alice Helen Masek is working toward a 2004 West Coast Collection at Asilomar Conference Center in Pacific Grove, CA. The buildings of Asilomar were designed by architect Julia Morgan (of Hearst Castle fame), and nestle among dunes and Monterey Pines on the shore of the Pacific Ocean between Monterey and Pebble Beach. Local

touring includes Carmel, the Monterey Aquarium, the Redwoods, Santa Cruz, and Yosemite. The California coast extends north to San Francisco and south to Santa Barbara and Los Angeles.

Spring and summer are foggy much of the day; autumn days are warm and sunny; winter months have many 70 degree days depending on the weather fronts that move through variably with rain and wind.

The GAP Board officers and directors discussed and voted for an Asilomar Collection meeting during the second half October 2004. Specific dates to come. Would you like to be a co-conspirator with Alice Helen (planning workshops, etc.)? Please respond either by email to alicehelen@juno.com or by phone 510-538-7617.

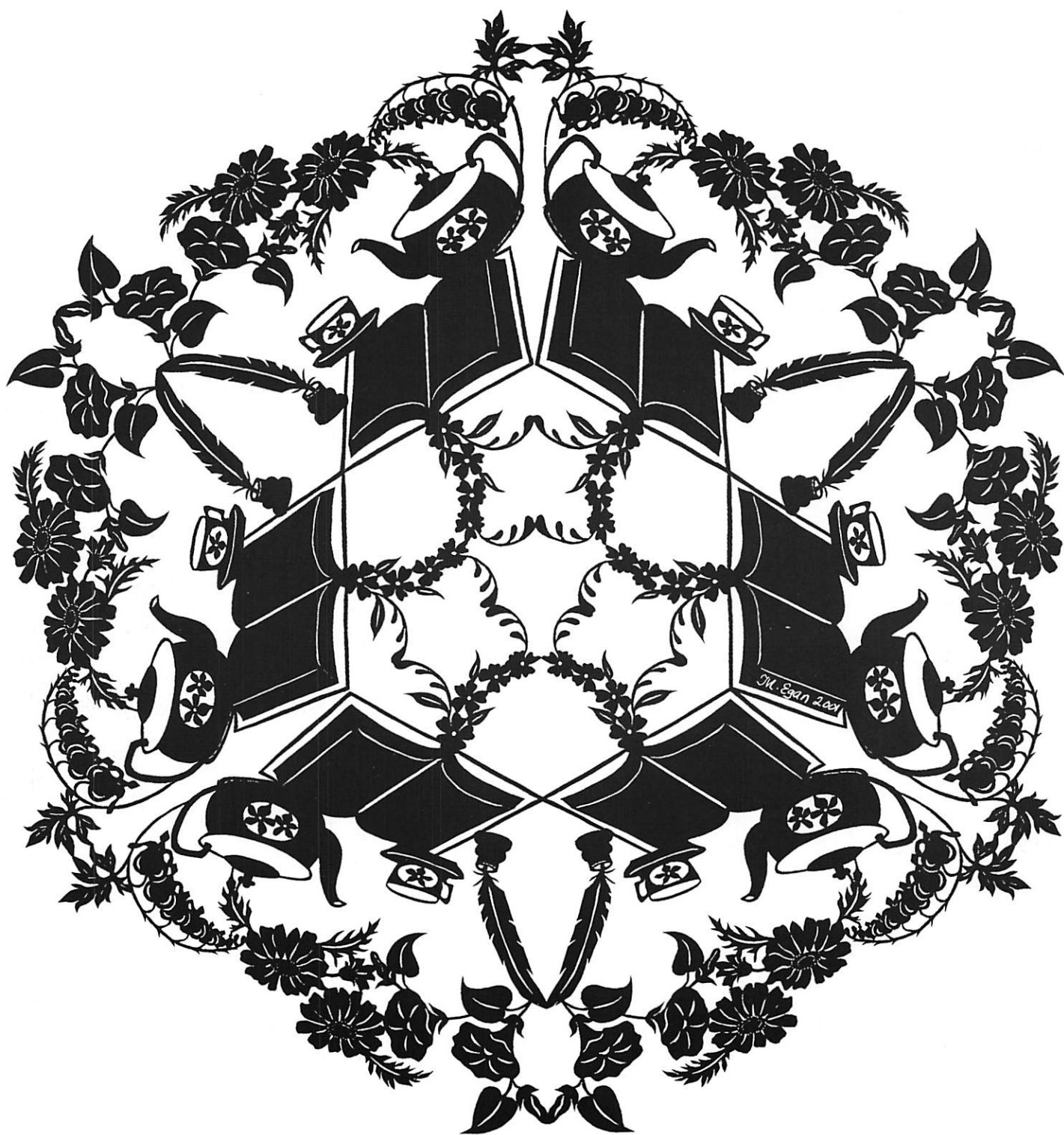
Membership Rosters

New members are sent a current roster of the Guild's membership. If you would like an updated roster, send a stamped, self-addressed business sized envelope to Marcia Egan, P.O. Box 281, Enola, PA 17025.

FIRSTCUT Special Interest Editors

Listed below are our Special Interest Editors; the two shown in bold have contributed to the richness of this issue. Please make a suggestion if you have an idea for an article, or would like to see an issue explored.

Antiques - Claudia Hopf
Book Reviews - Steven Woodbury
Contemporary - Regina Scudellari
Collecting - Candy McDaniel
German - William Oellers
Youth Kuts - Lynn Askew
Mexican - Beatrice Goodpasture
Silhouette - Ruth Grabner
Cutting Tips - Stuart Copans*
Judaic - Mindy Sue Shapiro*
Valentine - Nancy Rosin
Polish - Sue Throckmorton
Chinese - Richard Shemultkis
English - Reg Sear
Danish - Rich James Marzullo
Swiss - Sharyn Sowell



THE POET © 2001 Marcia Egan

Member Commentary

GAP Items for Sale

If you're running short of Guild stickers, or would like one of the Guild books/calendars, contact Marcia Egan, PO Box 281, Enola, PA 17025; 717-732-2696 or email eganm@pa.net.

Guild labels

50/\$5, 100/\$10 (pregummed labels to affix to the back of your framed papercuts for gift giving, shows, or galleries)

Birthday Calendar

\$6 (each month features a papercut and has lines for filling in the months dates)

Silhouette Book

\$5 (a fundamental overview)

Show Catalog

\$10 (good way to get a crash course on other members' styles)

Pochoirs

I checked out the pochoir website Beatrice Caron listed in her article in the last issue. The photos of the parisian artist's pochoir on the walls of Paris are really showing a beautiful application of papercutting, however I guess some of them were arrested and jailed for putting the stenciled pictures on the walls. I also took out of the library a book showing Art Deco prints done with pochoir. I might try it myself. - Ben Barker

Review of the Architectural Origami exhibit at the American Craft Museum in NYC

I was in NYC yesterday (June 20th) where I went to the American Craft Museum, 40 West 53rd ST, between 5th & 6th to see what crafts were there. The part I liked best was the gallery on the bottom floor which had "Architectural Origami."Pieces of lightweight white cardboard were cut into various shapes and set on additional pieces of cardboard. There was the Eiffel Tower, various cathedrals, castles, forest scenes etc. —each piece was three-dimensional and precisely cut to look like what the artist was trying to portray—somewhat like a pop up card. It is difficult to describe and no photography was allowed. I wanted to sit down and start cutting in that fashion. Everything was so beautiful and was displayed in an unusual manner on corrugated cardboard that was hung about waist high from the ceiling by heavy weight fishing line. The exhibit seemed to move with the air. It made me dizzy to stand

back and look. Most of the creations were small—no larger than 6-7 inches. Then there were larger ones about 18 inches to 24 inches tall. Many of the designs were cut from a single sheet of cardboard and bend to become a stand up design.

There was another section which had pop up displays manipulated via a crank that would open and close to reveal the design. Most of the designs were geometrical and looked like something a student might attempt to create for a geometry class.

Cutting from Embroidery

Here's a copy of the Imperial Dragon interpretation I cut using the embroidery on a Ming Dynasty robe as inspiration for my pattern. The framed cutting sold the same day I displayed it! - Jill Turner



Getting Venues for the Traveling Show

I tried to see if I could get my library to sponsor the travelling papercutting exhibit that is now at Cedarburg. A member of our Programming Committee went to Cedarburg and looked it over and e-mailed me her observations. I thought these might be useful to others planning exhibits. It sounds like RPL might not host the exhibit. Zoe thinks the pieces are small enough that they would have to be put inside display cases to prevent theft, and we don't seem to have enough of those. I feel that putting framed pictures in display cases would be an additional barrier to recognizing that these items are cut out of paper and are not prints. I'm not sure "targets," inconspicuous anti-theft things that set off the alarms, would do the trick - some customers rip them out of the books. In addition, the artwork

cannot be sold from RPL, and artists might not be happy about that. At any rate, she will discuss it with the committee and let me know the results.

The next step, after Zoe develops her photos, is for me to inquire at the local art museums. - Darcy Walker

On The Fold

Judith Meyers' website, On The Fold, is finally functioning (after a year of work). The internet address is www.onthefold.com. Besides ornaments and trees for year round celebrations, there is a new line of paper masks that hook on eyeglasses for Halloween or Mardi Gras. Judith's designs for this new venture are all original and cut by laser technology.

Traditional Jewish Papercutting

Yehudit Shadur (co-author with her husband Joe - JEWISH PAPER CUTS: A HISTORY AND GUIDE and TRADITIONAL JEWISH PAPER CUTS: AN INNER WORLD OF ART AND SYMBOL) wrote to offer her services for proofing articles involving references to Jewish papercutting. She kindly pointed out some errors in our summer issue's report of the presentation at Temple Judea Museum: Moses removed his SHOES, now hoes, and that the Seven SPECIES (not services) representing fruitfulness doesn't include Cyprus which is an island in the Mediterranean. (oops!)

This is the lovely part of our guild - the wide diversity of our membership and the willingness to work together to learn more about papercutting in all its historical and cultural avenues. I encourage all members to contact me with corrections and comments. - ED

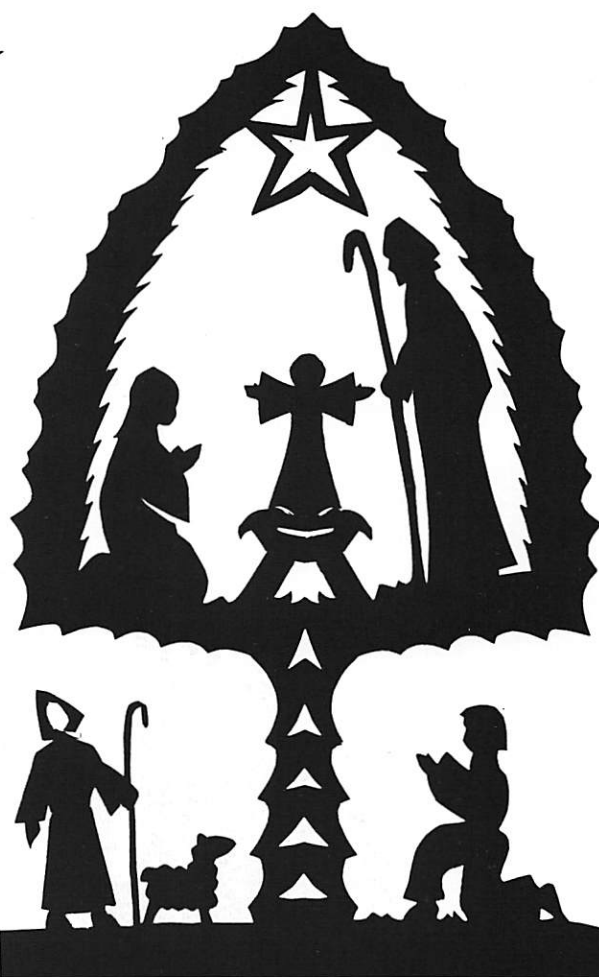


NEUSCHWANSTEIN CASTLE/BAVARIA ©2001 Benjamin Barker

Angels



©2001 Marcia Egan



©2001 Sr. Clarice Steinfeldt, SDS



© Sharyn Sowell

PATTI ROOKS

As a child I spent many hours cutting paper dolls and their clothes. If the scissors were missing I was always the suspect. I am a self-taught scherenschnitte papercutter. I first discovered the art in 1982 while collecting silhouette cuttings. I discovered it was something I enjoyed doing myself. Then I saw an advertisement from Papercuttings by Allison and decided to give it a try. One time and I was hooked! Since then I have taught papercutting and paper-cutting history classes in local craft stores while living in Texas. At shows, I always do demos of my work getting the crowd involved. All my work is done with a craft knife and



© Patti Rooks



© Patti Rooks

scalpel blades. I find that they stay sharp longer and the tips do not break as easily. My subjects are mostly western. Even though I do other subjects, I always go back to western themes.

I also learned to make Victorian lampshades about 20 years ago when I was buying and selling antiques and couldn't find shades that were affordable. I ordered a supply book and figured out how to make them (after much trial and error!).

About 2 years ago I started putting papercutting and the lampshades together. I apply the papercutting between two layers of lampshade material. Now my shades are in sev-

eral stores, ads in some western magazines, and online in my internet business www.allthingswestern.net.

I also do shows with my shades. Going to shows can be both rewarding and disappointing. The majority of the public has never seen papercutting, so it's important to demonstrate the work. Keep in mind even if sales are not good, you can make some great contacts at a show! I've also had good luck selling to gift shops. However, I found I had to be careful about selling on consignment as it was very easy to get a huge amount of art tied up in a very short time. I just stopped doing consignment altogether and found I sell just as much



© Patti Rooks



© Patti Rooks

outright. I do donate pieces of my work for local charities - it's great publicity!

I am originally from Texas but met and married my husband a year and a half ago. He's from Colorado where he works on his family ranch. He is the one who convinced me to do the western and rustic lampshades that sell so well in this area. Through him I contacted western artist Dave Holl and discussed using his black and white drawings as inspiration for the art on my shades. Dave's art depicts the true working cowboy life as he experienced it on several large outfits in Nevada and Oregon. He was familiar with papercutting but hesitant at first to become involved. I did a cutting for him, applied to one of my shades. He loved it and had been great to work with ever since. We worked out a deal for purchase of the copyright to several of his drawings and I always give him credit for his art.

Papercutting in the Deep South

By Mary Davis

It was a year September 2nd that I opened the Hickory Street Gallery featuring contemporary papercutting, folk art, and local Louisiana art. The gallery is in the little town of Abita Springs, Louisiana, located about 40 minutes north of downtown New Orleans. Abita Springs was a once famous turn-of-the-century resort town, an escape for New Orleanians either by steamship across Lake Pontchartrain or by railroad. It was known for its artesian water and pine-scented ozone air. The town reached its peak during the 1920's, but during the

succeeding decades most of the hotels burned or were torn down and Abita Springs became a typical little southern

town with one traffic light, two churches, a few stores and a place where dogs could run free.

In the mid-1970's artists discovered the town. Its proximity to New Orleans, the then-incredibly cheap real estate, lush environment, and easy lifestyle were a great combination. The town now proudly has the Abita Beer Brewery, a few great restaurants, art galleries, a frame shop, several charming B&B's and the wacky little UCM Museum*. Let's not forget to mention the St. Tammany Trace, which replaced the railroad and is now what is called a linear park, used by cyclists, joggers, and walkers.

Now you are asking yourself, "Why is she writing a travel log when she is supposed to be writing about papercutting?" Well, local history and folk art often go together.



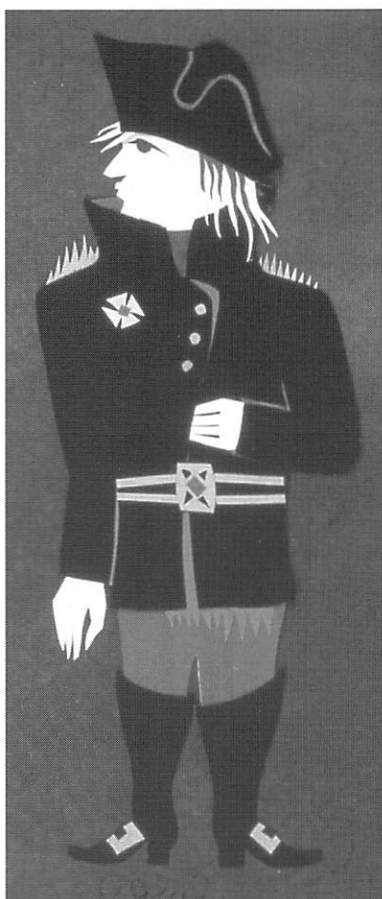
THE FRIENDLY FISH My first paper assemblage and one of my favorite pieces. ©Mary Davis

(I must admit I am also writing a description for a tourist map and walking tour to get all those tourists back to our little town ASAP.)

In the winter of 2000, I retired from 20 years as a graphic designer and decided to find another track that was more self-centered and interesting. I took stock of my assets: No. 1- I own one of the remaining charming Abita cottages, which was once part of a resort hotel and No. 2-I started paper-cutting in 1979 and by sheer determina-

tion continued to cut despite general skepticism in the local art community. I did have a small loyal following of supporters who would buy my work. I also managed to have a one-woman show at the George Ohr Museum on the Mississippi Gulf Coast, which to me, says something for our sister state of Mississippi.

Considering our country's booming economy, I put my assets together and joined the legions of small business entrepreneurs and opened my gallery of contemporary papercutting and folk art. The difference between a fool and a successful entrepreneur is in the end result, so since it's not over, I won't be calling myself any names just yet, although I must admit, it has been a rough first year. I had a truly "grand" opening, and generally had a really



THE YOUNG NAPOLEON Napoleon was on his way to New Orleans to live in exile before he died on the Island of Elba. The home built for him is now a famous Chartres Street restaurant and bar in the French Quarter, The Napoleon House. ©)Mary Davis

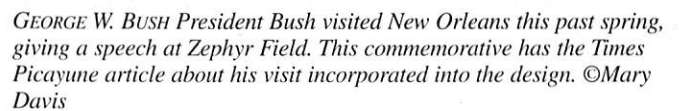
great September. After that business was slow until the Christmas season set in, and once again I was feeling pretty good about my new investment. The rest of the year has been a series of peaks and troughs. I also started giving classes. One group of little girls stuck it out for three months. Right now in my adult class, two have joined the Guild, Cile and Tom Bailey from nearby Covington.

My work is non-traditional. Because I worked for years without any traditional influences, my style developed under the influence of my environment. Louisiana is very lush and I spent many of the early years cutting four-fold images (love the multiple joined images idea) of plants on the roadsides and then coloring them with airbrushed inks. Then of course this is the land of Mardi Gras where colorful and gaudy images are the norm. Over the years I went from folded images to single cuts and then most recently to assemblages made with hand painted paper. I have had



MARIE LAVEAU Voodoo Queen of New Orleans, is a very famous New Orleans legend. Her tomb, which can be found in the old St. Louis Cemetery, is still visited and marked with X's. ©)Mary Davis

As I mentioned before, I am now hand painting paper. Although I still do use an airbrush, I really have enjoyed hand painting paper. I use a Strathmore Bristol 100 lb. smooth paper. For a long time I had a huge supply of d'Arches 70 lb. which was perfect for cutting and airbrushing, but they have stopped making it and now I'm running out. Both papers are acid free. After some really embarrassing events with ink and glue, I had to solve a few problems. First it was the inks. I thought I was using high

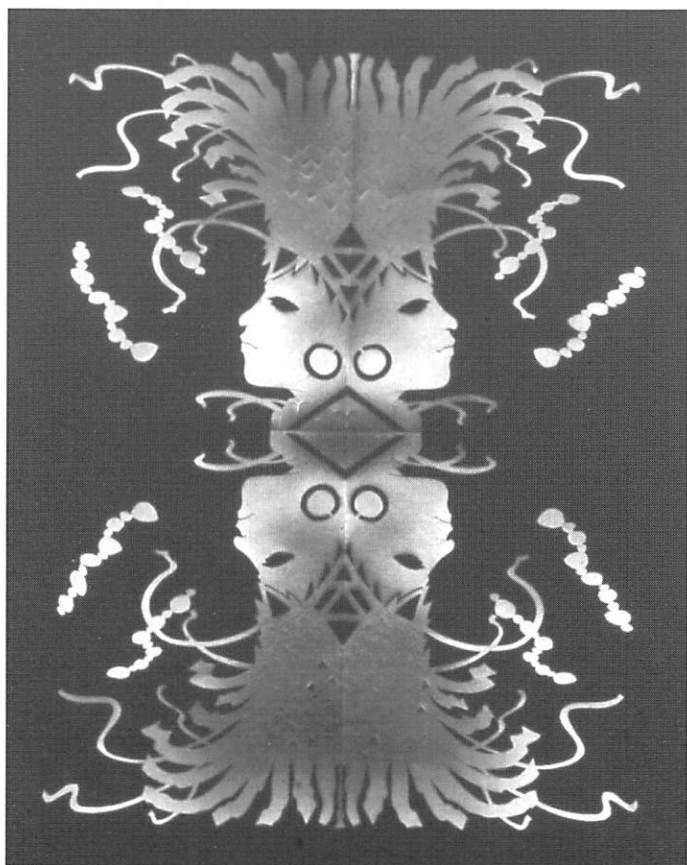


The image displays four black and white cutouts of stylized faces, arranged in a 2x2 grid. Each cutout represents a different hairstyle or character. The top-left cutout shows a girl's face with long, wavy hair. The top-right cutout shows a boy's face with spiky, messy hair. The bottom-left cutout shows a girl's face with two pigtails. The bottom-right cutout shows a girl's face with a large, spider-like headpiece that has multiple legs extending outwards. All faces have simple, smiling expressions with large eyes and a small mouth.

from 20-30 years. Eventually they turn yellow and crumble, causing no damage to the paper.

For many years I decorated my frames. One reason was economy. I could buy interesting used frames and repaint them in all kinds of interesting ways, and did some wood-burning too. A woodworker friend of mine would also give me great deals on simple wood frames made to my specifications. I don't do as much frame decorating as before; I realized people were initially more impressed with the frames than with the papercutting! Although, if done right it is really personal and wonderful and adds a great deal to the overall effect.

The frames that have come through my gallery range from very inexpensive (most serious buyers will reframe anyway), to decorated folk art frames, to expensive high quality frames. Recently I have started framing mine with



BELLE DUMAN IN MARDI GRAS HEADDRESS Belle Dumas is a young woman who visited New Orleans from the African country of Cameroon. ©Mary Davis

plain wood frames and larger than usual white mats, then putting white decorative cut borders on the white mats. It's very subtle and adds a surprise for the viewer.

I made an interesting discovery recently. I have been doing little heads, mostly children that are folded in half then cut, creating a frontal portrait. An older friend and customer was in the gallery looking at a group of them called GOOD BOYS AND BAD BOYS. She told me that as a child growing up in New Orleans she cut little half-fold cuttings that were basically the same thing. They called them "Ginkies", (pronounced "Jinkies"). If anyone knows more about them or has heard of the name "Ginkies," please let me know. I thought it was my brilliant idea?

Although this first year has been rough, I still feel optimistic about the future. On September 1st I will open the "Contemporary Fiber Artists of Louisiana" show here. The show will consist of quilted wallhangings. They are a new group, actually they remind me of the Guild. We have decided to get together since the "Fiber Arts" include paper (fiber, yarn and paper). They will become a permanent part of the gallery, which will add another draw to the gallery.

I am always looking for more contemporary papercutters. To me contemporary has a broad range, so if you think you might fit give me a call at 985-892-8618. My e-mail address is hsgal@bellsouth.net. A web site is going to appear sometime this fall.

Thank you for your interest! Mary Davis

**UCM MUSEUM — The YOU SEE EM MUSEUM, is a folk museum consisting of a gift shop with books and funky fun stuff, folk art, bird houses, and toys, etc. The museum is a collection of Americana, paint by number paintings, mechanical dioramas of Louisiana culture (a jazz funeral, French Quarter scenes, trailer parks and country roadside stands etc.). A bike collection is one among many collections which inspired a bike festival held here last month. There's an Art Studio where they teach classes. They also host cultural events and parties.*

Flow

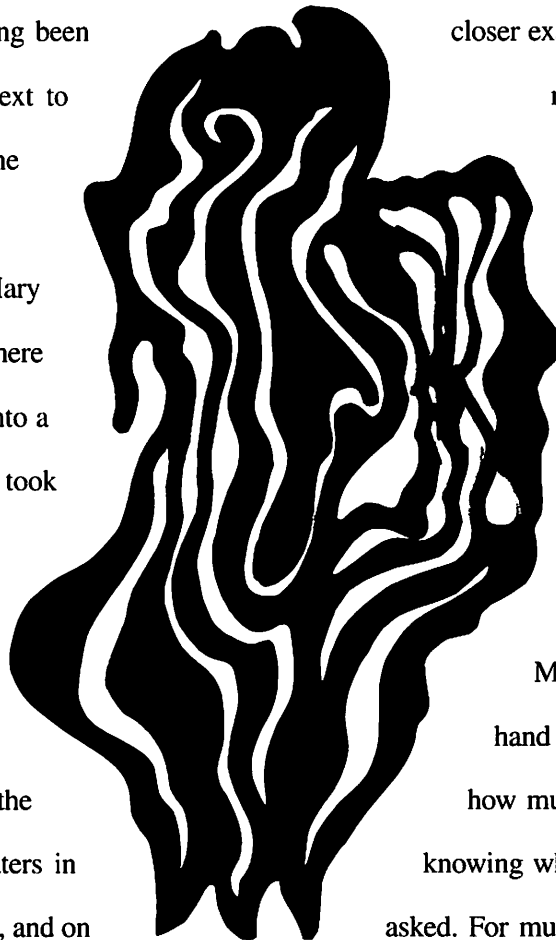
By Stu Copans, Cutting Edge Editor

Years ago my wife and I and our four children built a small lean-to high in the green mountains, away from the traffic, telephones, electricity or water. When it is hot down below it is wonderfully cool up there. When it is cold down below, we have wear gloves to bed at night.

We bathe in a nearby mountain stream, always cold, but on hot summer days pleasantly so, at least for a short while. On cold days the water is so cold

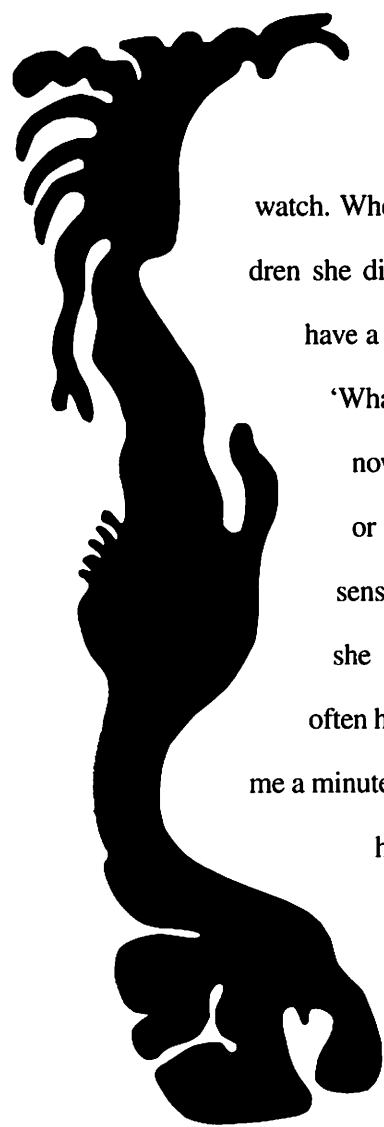
as to be painful. Mary, my wife, having been raised to believe that cleanliness is next to Godliness, bathes every day never the less.

During one of the recent cold spells Mary was bathing in our favorite spot where seven small waterfalls cascade down into a deep pool, and while she was bathing I took out my scissors and tried to capture the feel of the flowing waters. As I soon discovered, it is difficult to capture movement in a stationery cutting. While cutting, I noticed that the rocks were carved by the flowing waters in patterns that captured the sense of flow, and on



closer examination, I saw that the rocks were made of twisting layers suggesting that they too had been liquid at one time and flowed, eddied, and cascaded. As I studied the rocks I saw how well the patterns in the rock conveyed that same sense of flow and movement as the water rushing down the stream and over the waterfalls. As

Mary was drying off she asked me to hand her, her watch, and commented on how much she enjoyed having a watch and knowing what time it was. 'What's changed?' I asked. For much of the thirty years we have been



married I had unsuccessfully tried to get her to wear a watch. When we had four little children she did indeed seem to always have a sense of what time it was.

‘What it is’, she said, ‘is that now when I’m in the garden or horseback-riding I lose all sense of time.’ I knew what she was talking about. How often have I said, ‘it will just take me a minute to finish this cutting,’ and

had Mary call up to tell me twenty minutes had passed and I was still cutting away with no sense of the pas-

sage of time. It always amazes me how it feels like just a few minutes when I am working on a cutting that may, when I check the clock, turn out to have taken an hour.

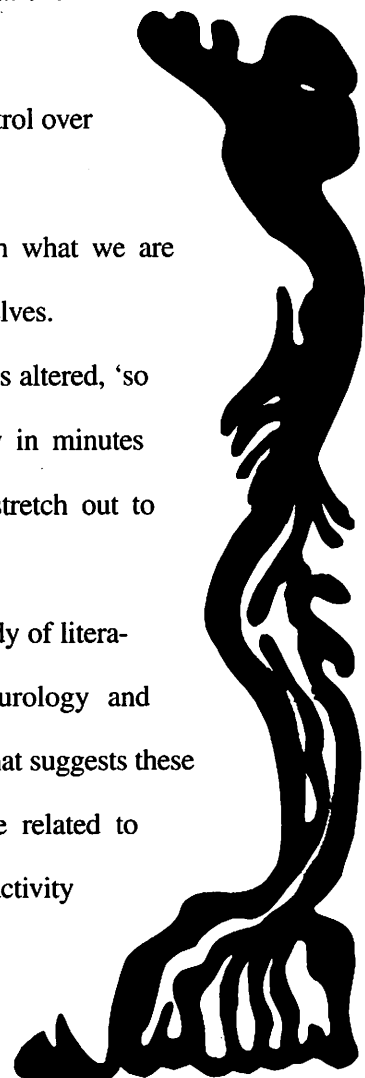
Mihaly Csikszentmihalyi, Professor of Psychology with the University of Chicago has talked about that state of mind in his book called *Flow**. In this state of mind Csikszentmihalyi reports that people feel ‘strong, alert, in effortless control, unselfconscious and at the peak of their abilities. ‘Both the sense of time and emotional problems

seem to disappear and there is an exhilarating feeling of transcendence.’

Csikszentmihalyi suggests eight components to these flow experiences:

1. We have a chance of completing the task that we are working on
2. We are able to concentrate on what we are doing.
3. The task has clear goals.
4. The task provides immediate feedback.
5. We act with a deep but effortless involvement ‘that removes from awareness the worries and frustrations of everyday life’.
6. We have some control over our actions.
7. We are focused on what we are doing, not on ourselves.
8. Our sense of time is altered, ‘so that hours pass by in minutes and minutes can stretch out to seem like hours.’

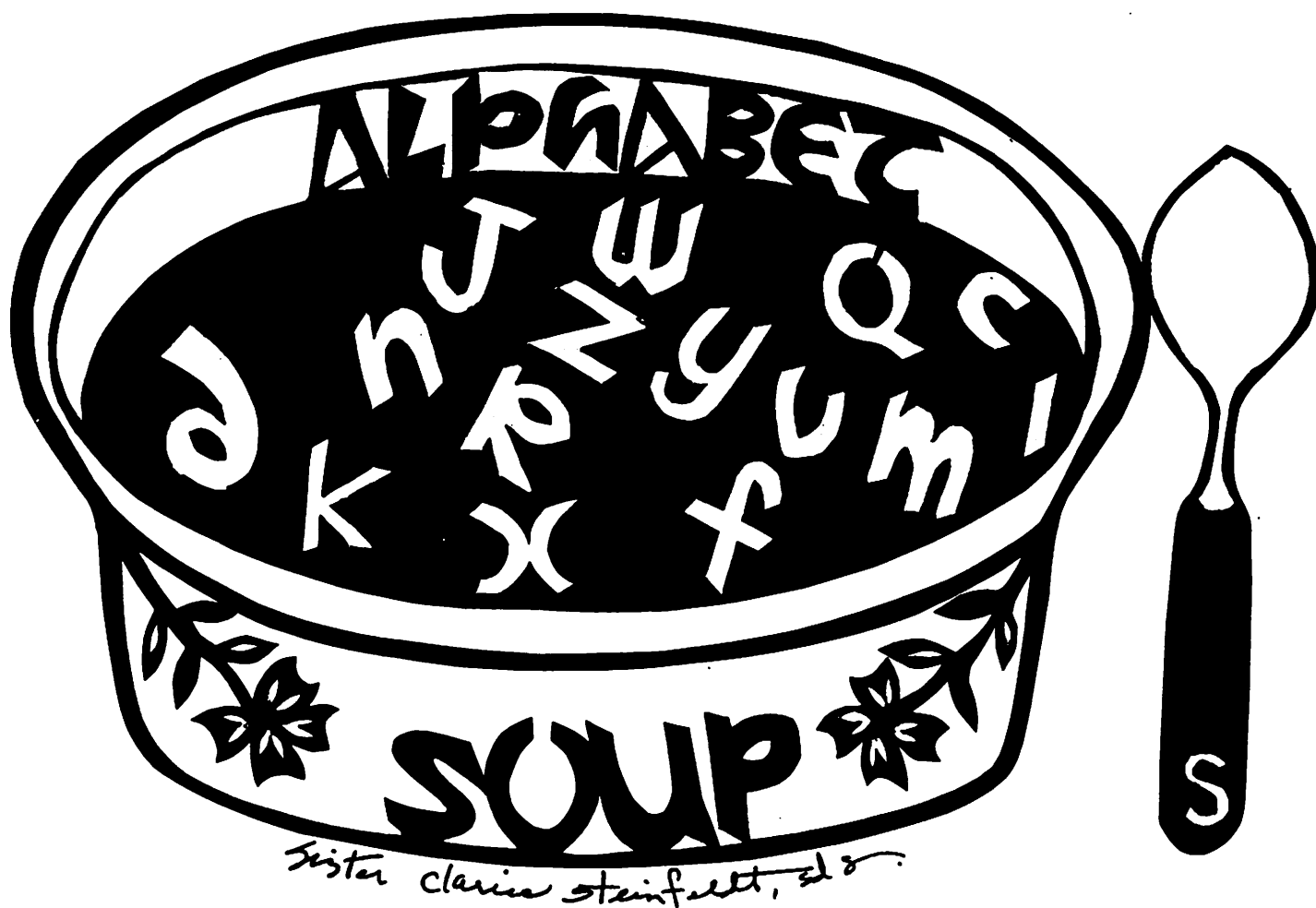
There is a separate body of literature in the field of neurology and electroencephalography that suggests these flow experiences may be related to certain kinds of brain activity that can be measured and quantified.



**FLOW: The Psychology of Optimal Experience by Mihaly Csikszentmihalyi, Harper & Row Publishers, 1990*

Wherever you live, I would encourage you all to go out somewhere in the woods and find a nearby stream and watch the water flowing and try to capture the feel in your cuttings. Failing that, pick up your scissors and a piece of

silhouette paper. Think about what you would like to cut and do your best to lose yourself and to find yourself in your cutting.



©2001 Sr. Clarice Steinfeldt, SDS

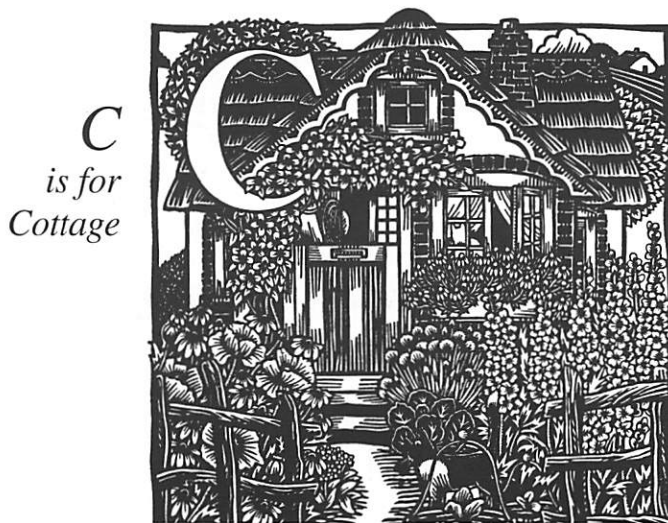
Papercut Rubrics by Andrea Wisnewski



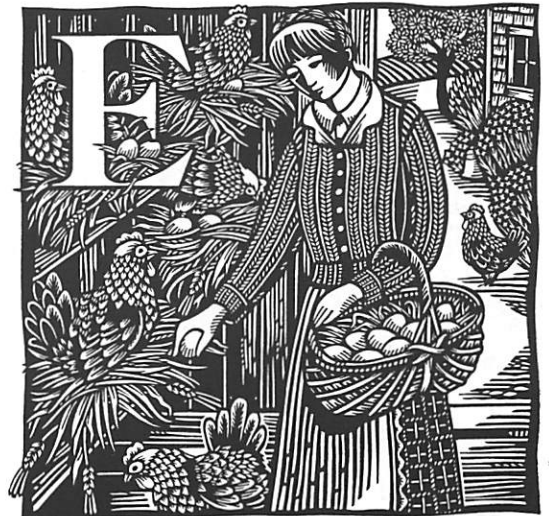
A
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Arbor



B
is for
Beehive



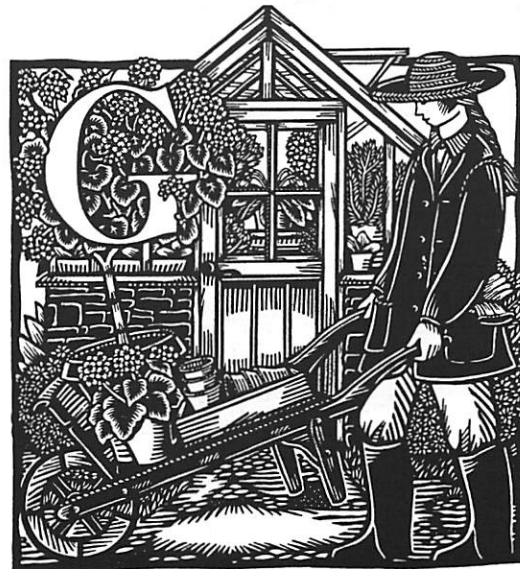
C
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Cottage



E
is for
Eggs



F
is for
Foxglove



G
is for
Gardener

Rosh HaShanah & Yom Kippur

A PAPER CUTTING REMEMBRANCE

- by Mindy Shapiro, Judaic Special Interest Editor

As a child, I remember going shopping for new clothes to wear to synagogue for *Rosh HaShanah*, the Jewish New Year, and for *Yom Kippur*, the Day of Atonement. While shopping for something special to wear initiated the High Holy Day season, it was the sound of the *shofar* (rams horn), heard in the synagogue, the eating round

challah (egg bread), and the dipping of apples in honey at the family dinner table, that I really looked forward to ...and still do.

What are these holidays and what do these symbols mean? In Hebrew these Holy Days are called *yamin norain* - Days of Awe. There are ten days between Rosh HaShanah and Yom Kippur during which time Jews reflect on how we have failed ourselves, others, and God. This is a time of year for introspection and soul-searching. We ask for forgiveness, we pray for forgiveness. The New Year is an opportunity to wipe the slate clean and begin again.

Rosh HaShanah literally means "head of the year". It marks the anniversary of the creation of the world. This two-day holiday, as with all Jewish days, begins at sunset and ends at sunset. Customs include:

- * Attending services in synagogue - liturgy includes themes of judgment and repentance
- * Hearing the *sofar* blown - represents a call to God to hear our prayers
- * Eating apples and honey - an expression of the desire wish for a sweet and healthy year

* Eating round *challah* to represent the fullness of life and the cycle of the year

* Participating in special meals which include eating sweet foods continuing the theme of bringing sweetness into the year

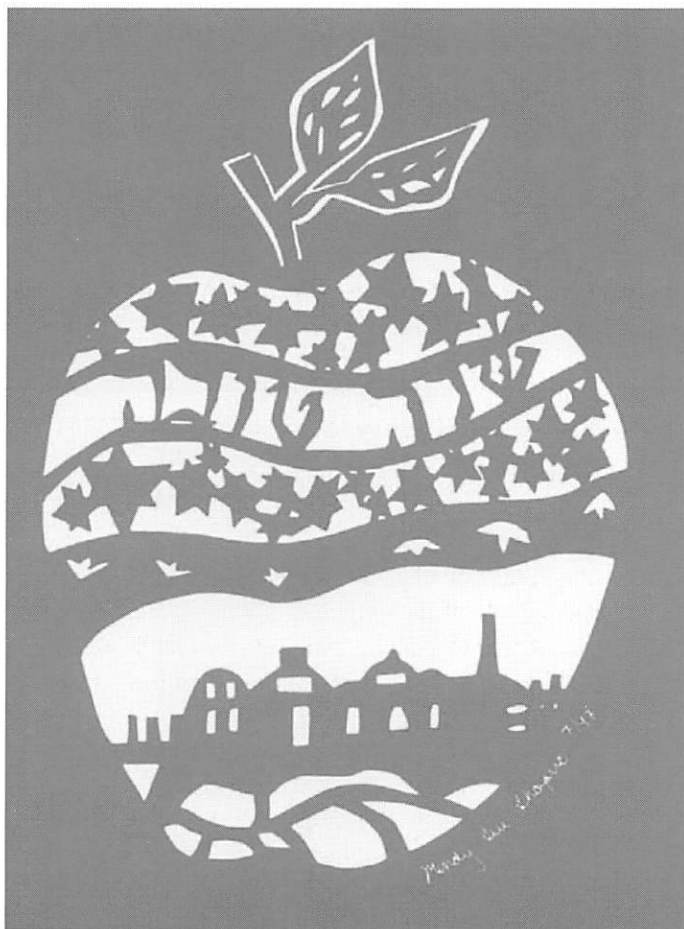
Yom Kippur brings to a close the ten days of repentance begun on Rosh HaShanah. It is a one-day festival and is the holiest day of the year. Since there is to be no physical pleasure on Yom Kippur five restrictions were instituted by the rabbis as commanded in the Torah: 1. no eating or drinking; 2. no bathing; 3. no anointing the body with oil; 4. no wearing leather shoes; 5. no sexual relations. The day is spent in synagogue and after the 25 hour fast, it is customary to attend a break-the-fast.

NEW YEAR'S CARDS

The tradition of sending Jewish New Year cards dates back to the 1880's. Also known as *Shana Tovah* (literally translated as good year) cards, these greetings are mailed to friends, relatives, and even business associates to wish them

a happy and sweet year. In Europe sending *Shana Tovah* postcards was the craze from the 1890's until WWII as this was an inexpensive way to keep in contact with relatives in America. Reproduced postcards from Poland dating 1912-1918 depict the actual sending of postcards, emigration to America and Israel, love between couples and holiday themes.

The Jewish New Year card industry is big and profitable. Most card shops will have a variety from which to choose. They are sold in packs and individually. Today, themes on the cards are not dramatic like the ones from pre-WWII Poland. What follows are my card designs which reflect traditional themes.



The outline on this card is an apple. This is to represent the tradition of dipping apples in honey and before eating reciting the phrase "May it be Your will to renew us for a year that is good and sweet". Inside the apple are the Hebrew words "*Shanah Tova*" (good year). The buildings represent the walls of the Old City in Jerusalem which surround the Dome of the Rock, site of the First and Second Temples.



In this card, a girl is climbing the apple tree to pick her apples. It includes the New Years greeting "good year" in Hebrew and in English.

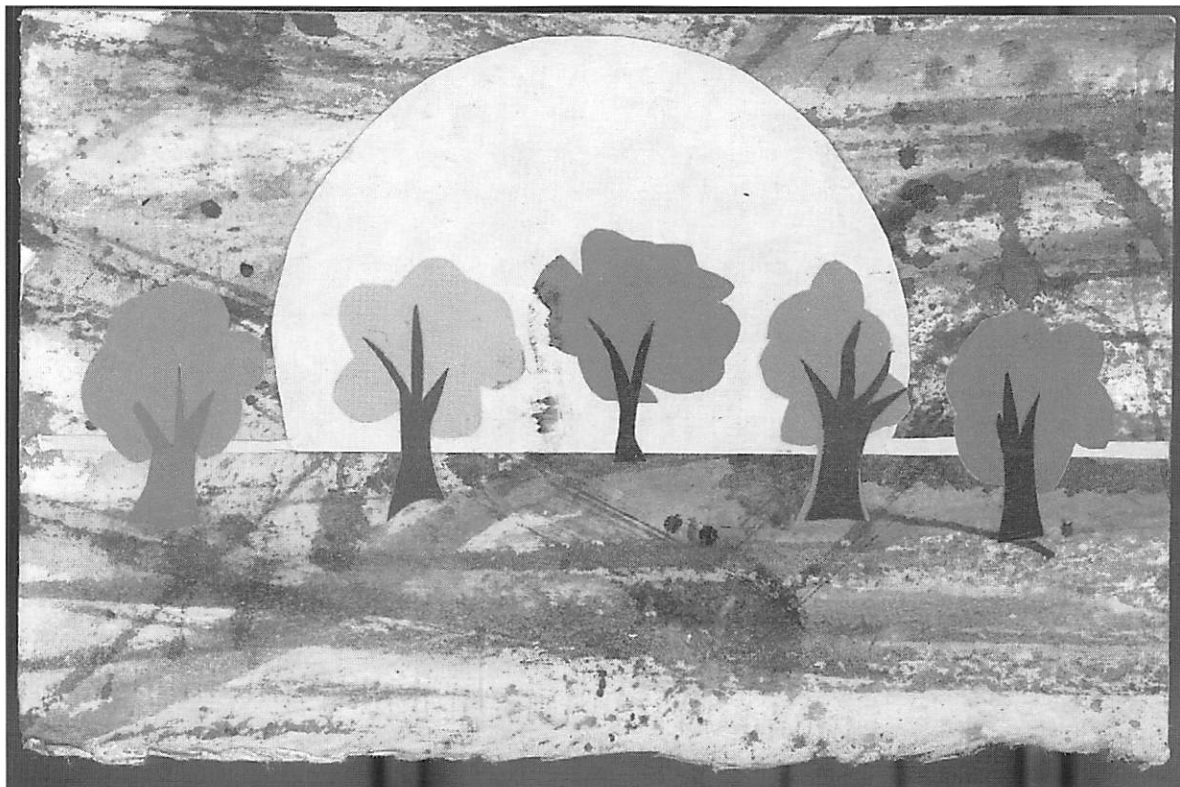


The outline of this card is a *shofar* (rams horn). The shofar is blown during the Rosh HaShanah service and at the end of the Yom Kippur service. Included inside the shofar design are several symbols: 1. the crown represents the theme of God's kingship; 2. the weights or balance representing judgement; 3. the holiday table where special blessings are said before eating the festive meal over candles, challah, and wine or grape juice; 4. the fish

symbolizes the custom to eat the head of fish so that we will live life in front or at the top not at the tail-end; 5. the jar of honey is surrounded by apples representing the custom to sweet food; 6. the words say *Le-shanah tova tikatevu* "May you be inscribed for a good year".



In this card a woman is sitting in the apple tree blowing the shofar. Around the perimeter of the oval are shofars. The traditional greeting *Le-shanah tova tikatevu* "May you be inscribed for a good year" is inscribed in the tree.



PAPERCUT POSTCARD © 2000 Jack White

A Surprising Pop!

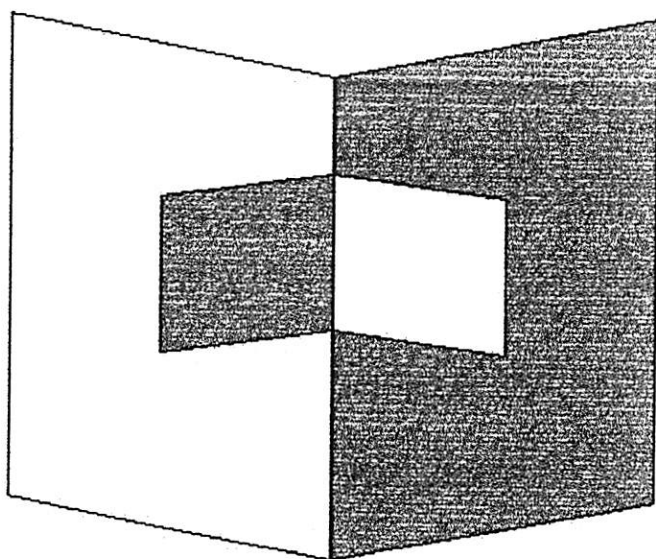
By Pat Stuntz, *FIRSTCUT* Assistant Editor

Everyone likes to receive cards from relatives and friends, especially in this age of electronic do-dads. Further, the pleasure of receiving is greater when the card itself is created especially for the recipient and has the surprising component of a pop-up feature. There are a number of different techniques for producing handcrafted cards, but the pop-up feature adds the element of the unexpected to the design and lends itself very well to the art of papercutting.

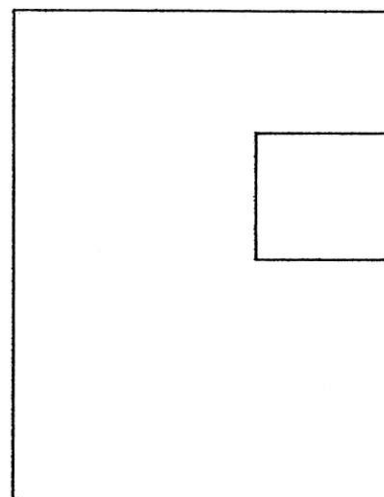
The basic materials needed to build a pop-up card are: card stock paper, a sharp craft knife, scissors, a scoring tool, white craft glue, drawing tools, a ruler, sketch or graph paper, and tracing paper. Since the card must eventually fit into an envelope, standard sizing should be considered if it

is to be mailed. (Packages of envelopes sized for cards are available at office supply stores.) When measuring for the base card, remember the card should be slightly smaller than the envelope to make a good fit.

Beginning designers might want to consider using the



Parallel Fold When Open



Parallel Fold When Closed

parallel fold or the ninety-degree angle fold as a first project. For both folds, the card is in full dimension when the base page is at a ninety-degree angle. The parallel fold is most effective when the card opens from the bottom. The ninety-degree angle fold is often viewed when the card folds like a book.

Both folds may be cut as shown with the base card folds themselves intricately cut to form the design or a separate papercut applied to the parallel fold area with glue.

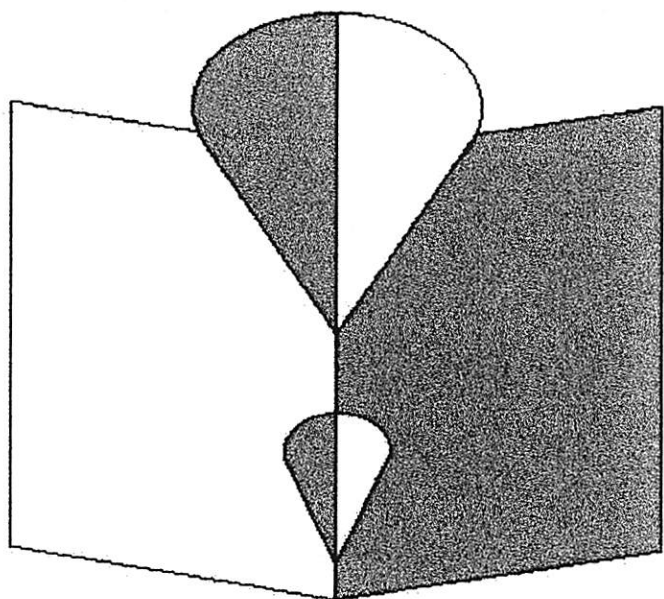
In his book *Pop-Up Greeting Cards*, Masahiro Chatani (Ondori/Japan Publications) demonstrates how the basic parallel fold can be applied as one technique among many in a variety of beautifully detailed motifs, including flowers and plants, words, and architectural forms. Mr. Chatani provides patterns and a key to the cut and fold lines, with a solid line for the cut, a heavy dash line for the valley or concave fold, and a light dash line for the mountain or convex fold. He, as well as other paper engineer artists, recommends that a sample should be made on graph paper prior to the final cut on card stock. In this way, the designer can check to see if the sample works well. If there are problems at this point, corrections can be made until the desired effects are achieved. Once the cut has been completed on

the base card, backing paper can be added. When the card is closed, the backing paper becomes the front of the card as well. Depending on the application, the backing paper may be plain colored or contain artwork and/or text.

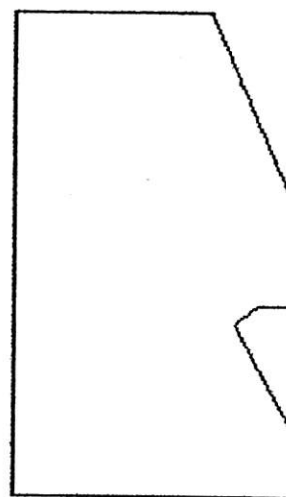
In the book *The Elements of Pop-up* by David A. Carter and James Diaz (Simon and Schuster), the writers demonstrate how a pop-up card is made using several angle folds. A tipped-in extension is shown as a final example at the back of the book. A simpler example of the ninety-degree angle fold can be found in figure 20, in the section on angle folds. Experienced designers can choose from a number of variations on the parallel and angle folds. These folds are explained and demonstrated in great detail in the book.

For those wishing to see further examples of pop-up cards on the Internet, two possible sites are www.origami.no and <http://members.homenet/gstormer> show a variety of beautifully cut pop-up cards.

There are many celebrations in the year to cut appropriate designs with known symbols but allowing greater freedom in the choice of subject matter based on the interests of the recipient can open new paths or creativity. Extend the pleasure by creating a handcrafted card with the added surprise of the pop-up feature.



Angle Fold When Open



Angle Fold When Closed

PAPERCUTTER PROFILE

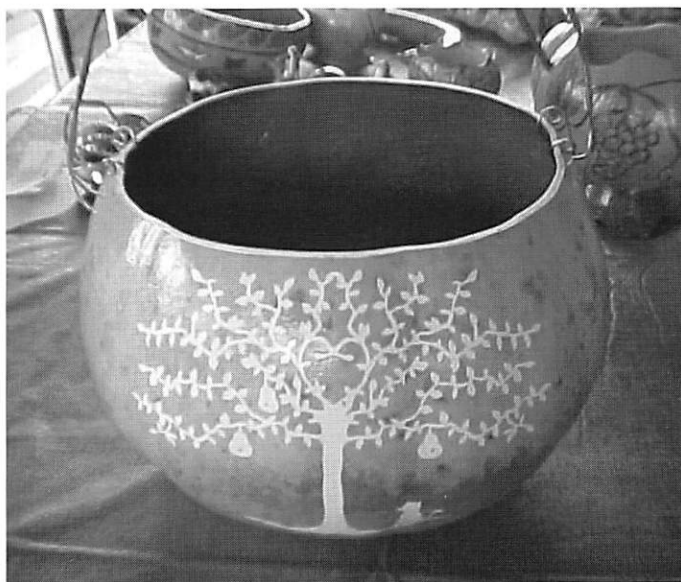
ANGELA MOHR

Just who is this person who comes out of nowhere to be editor of FIRSTCUT? Not a particularly active member, Angela has been a member since 1995 when she first heard of the Guild through some vague source that even now escapes her powers of memory. She joined with the usual fanfare of paying the new membership dues and mailing it to Anneville with the registration form. Then basically she sat back awaiting the arrival of FIRSTCUT issues to land in the mailbox.

The background to this drama began when Angela got her design degree from N.C State University School of Design where she hoped to become an advertising great like Darren Stevens in the series, BEWITCHED. She eventually had a reality check and become a book designer and pushed on to design the publications at the Institute of Government, UNC-Chapel Hill. Love and wonderlust led her to Connecticut where she worked for Kirchoff-Wolhberg Publications and ultimately, Weekly Reader. In 1995, a spousal transfer took her back to the southland where she and her family settled in Virginia....but, the spouse had a job, and Angela had none.

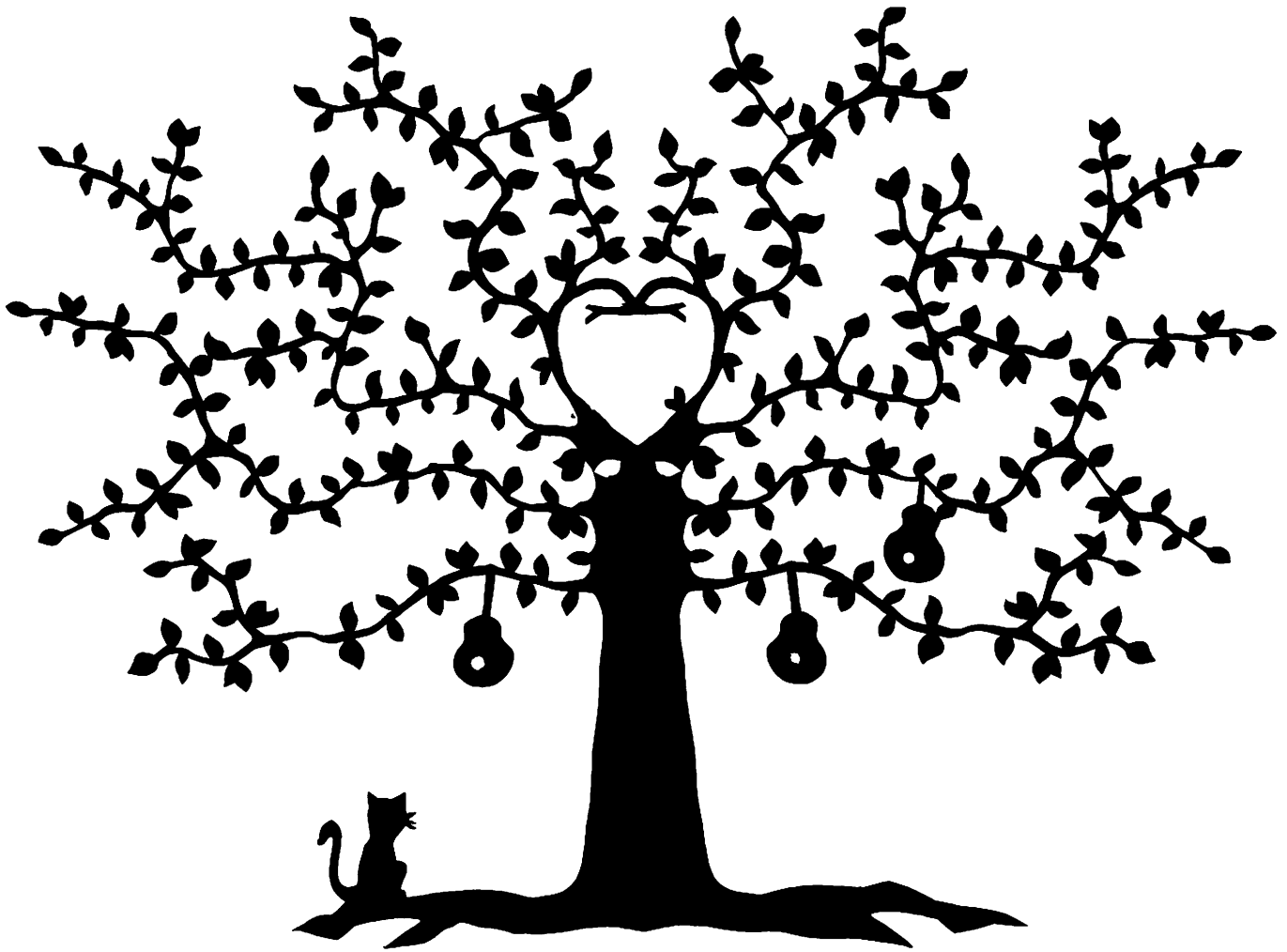
What to do? Enter the Guild and then gourds - an unlikely combination on the surface, but a winning duo when handled in the Gourdgall fashion. Angela took two loves, papercutting and gourds, and married them with a

clever business strategy now known as Gourdgall Gourds. Her trademark papercutting is the Gourdgall tree with gourd birdhouses hanging in it. Although original woodburned peacock and humorous bird designs are popular on her gourd buckets, salad bowls, and art objects, the papercut trees applied to a gourd are always showstoppers.



When Sukey was looking for a new editor, Angela volunteered. She knows not why except 'the time had come', she says, '...everyone does their part when the time comes, I suppose. And for me, it was time. Hopefully, it'll all work out!'

Angela uses Revlon cuticle scissors to cut any paper that's handy - usually one of her shopping bags that say 'Help! I got my hands on a gourd, now what?' or 'I bought a gourd, so I'm happy!' How can someone resist a gourd-



head cutting up a shopping bag? She's even had folks buy the tree right out of her hand after making the final cut.

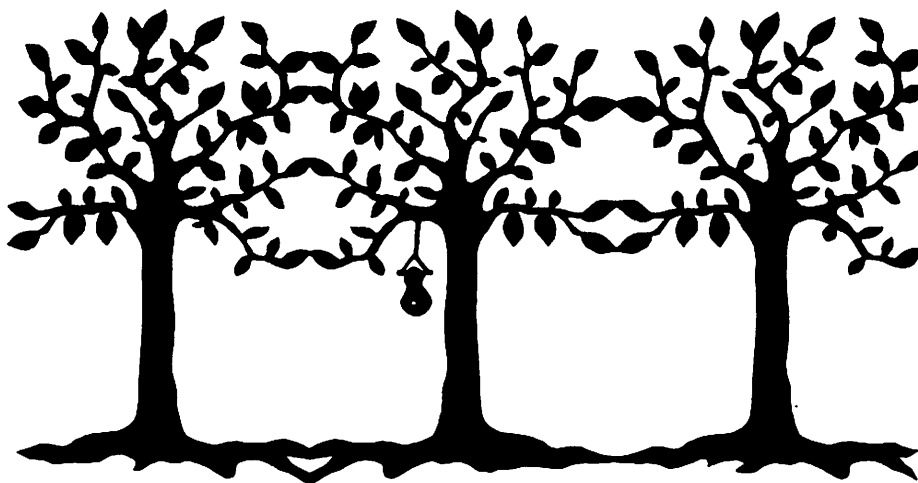
She says she's not a great cutter, and will never be. She's just a gourd-
fool doing what she likes, and hopefully others like it too.

Her newest interest is an online club for folks doing origi-

nal papercutting. The address at yahoo is <http://clubs.yahoo.com/clubs/originalpapercuts>.

It's currently a small club of folks learning how to do

original cutting in various styles....you are welcome to join if you want to enter messages, or just drop by and read the posts.



Cutting Edge

New Knife

....I am using a small knife I bought from the Japan Woodworker. They advertise in their catalog a narrow blade of steel (about 3 thirty seconds of an inch wide) so I purchased the blade and mounted it in a wooden handle which I carved out of 3/4 inch pine. I had to regrind the blade to have a proper edge and sharpen it. It works fine and is stiff so delicate cuts can be easily made. There is also a piece of steel about 1/8th wide advertised in the Woodcraft catalog which is stiff and can be set into a hand made handle. I don't like Exacto blades because they are not stiff and the handle is not comfortable for me particularly when making curved cuts. Now for curved cuts I just rotate the handle between my index finger and my thumb and it makes a smooth curved cut. - Ben Barker

NOTE: Stu Copans will be doing an Altered Book workshop at Montreat - here are some samples of the workshop:

Papercuts and Altered Books

One of the things that papercutting and altered books share is the prospect of making something out of nothing (or perhaps more accurately, making something out of not much). In the case of papercuts we start with a simple piece of paper and end up with a work of art. In the case of an altered book we start with a used book headed for the trash or discard table, and turn it into something with renewed interest, as well as turning it from one of hundreds or thousands of identical copies to a one-of-a-kind creation. The following are two simple techniques for altering books. Find a book you are planning to discard, or buy one in a used bookstore, a remainder table, or a yard sale. Then begin to alter the book. Cut designs in the pages, paint pages, paste papercuts in the pages. The following are two papercuts in altered books using the two techniques described below. For more information about altered books go to alteredbooks@yahoo.com

Papercuts

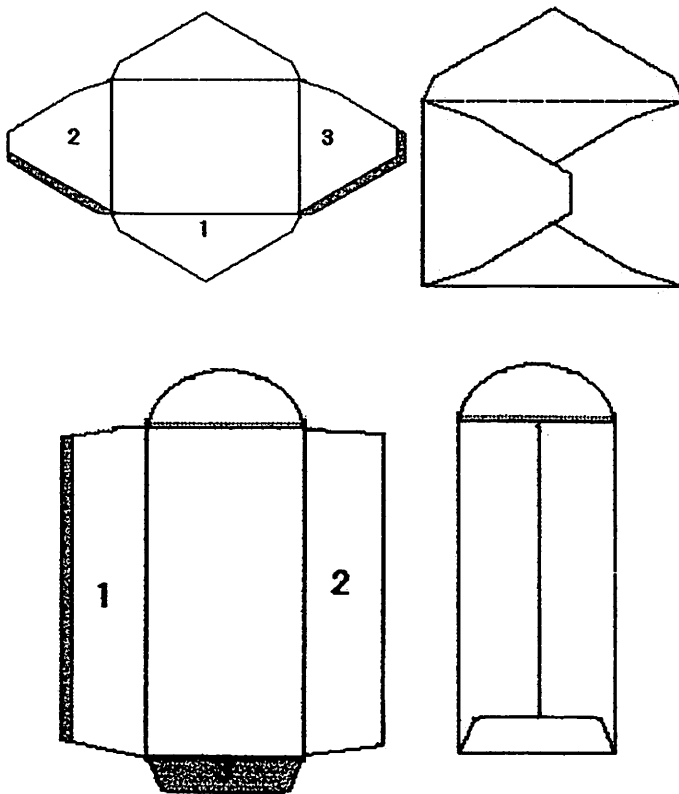
Glue papercuts to created on preexisting white spaces in the book being altered. Sometimes papercuts can be just design elements, but often the cutting can be done so it is related to the theme of the book or of the page. At times, and with effort, papercuts can be designed to be placed over text with the opening revealing key words or phrases. Papercuts can also be used to create rubbings or stencils throughout a book as a recurring design element. -Stu Copans

Found Poems

Make several copies of a page. Then experiment with creating a poem, a word-web, or a few sentences on a given theme by crossing out most of the words on the page and connecting those you have left. Now go back to your book and alter the selected page using India ink, white out, or acrylics to hide the crossed out words. Your new literary creation can be related to the theme of the book or of the page, or can simply stand as an independent work of art. - Stu Copans

Making Your Own Envelopes

If you wish to make hand crafted envelopes, using the diagrams below will serve as a guide for two basic envelope shapes. The envelope will be cut from a flat sheet of paper. The dotted lines indicate the outside edges of the final envelope so these lines should make a rectangle slightly larger than your card. After cutting out the outside edge, half fold in the flaps, using the edge of a metal ruler to help get straight folds. Apply glue to the shaded areas, then fully fold and stick down the flaps in the numerical order indicated. One hint to prevent excess glue from the flaps from sticking to the envelope itself is to insert a ruler into the envelope as a temporary "spacer" while the glue is drying. - Pat Stuntz



Gluing Hints for Pop-up Cards

When attaching a separate papercut to the pop-up portion of the base card, it is sometimes best to "dry fit" it in place. Attach it in the correct position to one side of the gutter only and allow to dry. Flatten the pop-up, then add glue to the other side of the papercut or glue tabs. - Pat Stuntz

Surviving Traffic Jams

Stu Copans (prolific fellow that he is!) submitted this little article to the Glovebox Chronicles:

Directions for Surviving Traffic Jams

1. Using rubber bands, attach a pair of silhouette scissors and several sheets of silhouette paper to your visor (see Fig. 1)

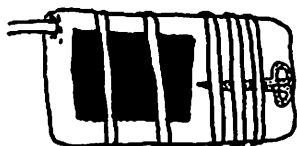


Fig. 1

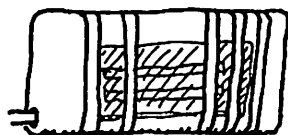


fig. 2

2. Next time you eat at MacDonald's or Burger King, ask for a plastic disposable bib.

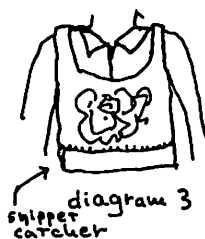


diagram 3
snipper catcher

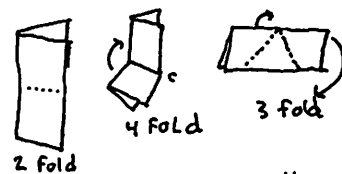


diagram 4

3. Store the bib on the other side of the visor using the same rubber bands (see Fig. 2)
4. Once you get stuck in the traffic jam, tie the bib around your neck, folding out the bottom edge to catch paper clippings (see Fig. 3)
5. Then take down a piece of silhouette paper and fold it in half (or thirds or quarters or fifths) (see Fig. 4)
6. Cut carefully, allowing the waster snippings to be caught in the little well at the bottom of the bib (see Fig. 5)
7. Once the cutting is complete, send it to the Glovebox Chronicles! (*and* to FIRSTCUT - ED)

(from *The Glovebox Chronicles*, PO Box 963, Havre de Grace, MD 21078)



THE GUILD OF AMERICAN PAPERCUTTERS

The Guild of American Papercutters works towards promoting and enhancing the art of papercutting in all its various formats. We encourage you to join us for the knowledge and fun of papercutting from America and around the world. The Guild's magazine, FIRSTCUT, is published four times a year and invites submission of articles exploring historical and contemporary papercutting issues, talents, and techniques.

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IN YOU THERE IS NO FLAW © Sr. Mary Jean Dorcy, O.P.

The Guild of American Papercutters' magazine, *FIRSTCUT*, welcomes and encourages its members to submit artwork, articles, and Papercutter Profiles for publication. **To submit artwork:** send a crisp, clear, black and white photocopy of an original papercut. Label each item with identifying information (name, address), title, dimensions, date cut, tool(s) utilized, and type of paper. **To submit articles:** send a typed manuscript; articles may be submitted on a floppy disk in Microsoft Word Format or sent to editor through email as Word document attachment. **To submit a Papercutter Profile:** send a one page types essay about the artist or member – include information about how papercutting became an interest, what tools and techniques are used, any personal papercutting advice or tips for other members, and examples of the papercutter's work (follow artwork submission requirements). Send materials to *Angela Mohr, FIRSTCUT Editor, P.O. Box 3, 108 Tinoak Drive, Stephens City, VA 22655, or email: tinoak@visuallink.com (note that visuallink has two l's)*. Submission implies permission for use according to need and space. *FIRSTCUT* reserves the right to edit articles when necessary.

Paper Angels

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



If you'd like to be a *Paper Angel* by making a 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 to
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