

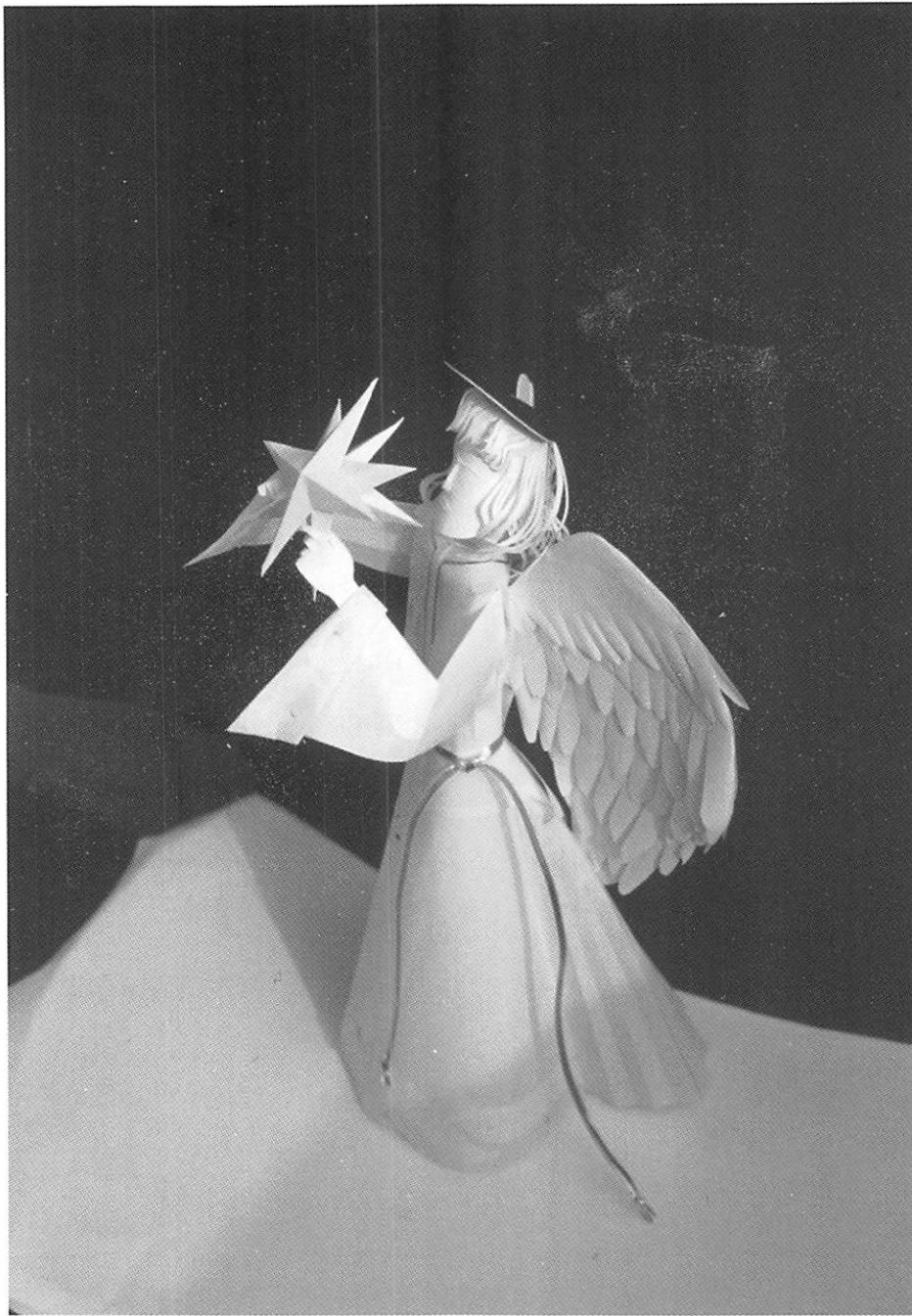
FIRST CUT

A GUILD OF AMERICAN PAPER CUTTERS' PUBLICATION

Vol. 15 No. 4 Summer 2002



See Page 10



ANGEL OF THE STAR ©1993 Nancy Lenore Cook
This was the angel Nancy created for the Blue Room tree at the White House, 1993.

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*, Faye DuPlessis-*VP Programs*, Marcia Egan-*VP Membership*, Don Cook-*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, Judith Meyers, Kathy Trexler Reed, Dorene Rhoads, Karen Shain Schloss, and Paul Trattner.

PRESIDENT'S CORNER

Dear Members,

We, as a group, are spread across the country, and communications are very important.

Our guild is very fortunate that so many members have computer connections and access to email. With this medium we can get instant access to and response from our members. The Board of Directors have email, and discussions can occur and decisions made by many people in various parts of the country. This is necessary because each part of the country has different perspectives about Art and Papercutting. We have board members in California, Colorado, Iowa, Maryland, Michigan, Pennsylvania, New Jersey, and Virginia.

We can all discuss issues that concern the future of the guild, without leaving home. As a result of recent virtual Guild Board decisions Bea Coron our Vice President has been able to set up our Web Site www.papercutters.org. If you don't have email access at home or at your workplace, this site can be accessed from Library computers, you can see what is available. Recently the Board approved a central storage spot for our HISTORY. As all of you know History accumulates rapidly!

We need to send Angela Mohr, our FIRSTCUT Editor, information about events and accomplishments. She will list them, and it will encourage interest from other members. Communications bring us all closer together, and help us know the creative efforts of others.

Sincerely,

Nancy Cook, President

EDITORIAL COMMENTS

Many of our members do papercuttings in color. You don't get to see them because we print in black and white, but I get to see some of them and it fuels my fire to figure ways to include some color pages in our publication from time to time.

That fire is what the front cover is all about. It is a brainchild of nighttime thinking when I've awoken and can't get back to sleep. Right now, our 500 (+ or - a handful) memberships and a WHOLE bunch of volunteer hours afford FIRSTCUT as it is now. A membership of double that amount would afford color issues on a regular basis. To afford some color sooner, several papercutters have agreed to do papercuttings for the tree we used for the front cover. The tree will be auctioned on Ebay this fall as a fundraiser. It's an experiment and who knows how it will turn out! You can see the full sized cuttings on pages 10 - 14. If you'd like to join this merry bunch of members, please do!

Angela Mohr, Editor

CONTENTS

| | |
|--|-------------|
| <i>President's Corner, Contents, Homework, and Deadlines</i> | <i>- 1</i> |
| <i>Guild Business</i> | <i>- 2</i> |
| <i>Member Reminders</i> | <i>- 4</i> |
| <i>Member Commentary</i> | <i>- 8</i> |
| <i>Front Cover Papercuttings</i> | <i>- 10</i> |
| <i>Pop-Up Papercutting</i> | <i>- 15</i> |
| <i>Some Tips on Using Loupes</i> | <i>- 16</i> |
| <i>Birds of Fancy</i> | <i>- 18</i> |
| <i>Papercutter Profile/Cook</i> | <i>- 20</i> |
| <i>Sr. Mary Jean Dorcy/Papercutter</i> | <i>- 22</i> |
| <i>Cutting Stars</i> | <i>- 27</i> |
| <i>Tree of Life Design</i> | <i>- 28</i> |

Front & Back Cover:

Front: Several Guild members joined forces to cut cuttings for the front cover tree. See full size ornament cuttings on pages 10 - 14.

Back: Peasant Madonna by Susan Throckmorton; Original size-23cmx29cm. Cut from silhouette paper with scissors.

Errata: Pg. 15 - Papercutter Profile Wendell King should have read KLING; Pg. 24 - Jill's name is Turner, not Turn; Pg. 31 - Original papercutting by Erika Hausler was printed horizontally when it should have been vertical as shown in the photo right above it.

MEMBER HOMEWORK

Winter: Wind, Seed Catalogs, Hearts

Spring: Herbs, Trellises, Yard Equipment

Summer: Flags of Many Kinds: Patriotic, Multi-national, Front Porch

Fall: Celebrating Autumn and Spiritual Holidays

Cutting Edge: Discussion of recycled paper usage.

FIRSTCUT DEADLINES

WINTER - November 1

SPRING - February 1

SUMMER - May 1

AUTUMN - August 1

FootQuote for the next issue: *When I'm cutting in the winter*

Guild Business

Guild of American Papercutters June 15, 2002 – Easton, MD

The meeting was called to order by president Nancy Cook. The fourteen members introduced themselves. The minutes were read. Faye DuPlessis moved and Florine Strimel seconded that the minutes be accepted as read. Motion carried.

An inquiry was received from the Netherlands concerning the purchase of extra issues of FIRSTCUT by the editorial staff of KNIPPERS. Our recommendation was for them to become members of our guild, which would be more cost effective for them. Marcia and Angela will discuss this issue and contact them.

TREASURER'S REPORT – Dave Shelly sent his report. As of May 31, 2002, our assets total \$16467.73. Final accounting for Montreat is incomplete at this time. Paul Beal moved and Donna Little seconded that we accept the treasurer's report. Motion carried.

MEMBERSHIP – Marcia reported that twelve new members have joined since Montreat. Some have joined through the website. Our membership is still under 500. Due to increased responsibilities, Marcia announced her resignation as membership chairman. Pat Stuntz has volunteered to accept the position. Marcia will help with the transition. [*Ed. Note: Pat Stuntz tentatively volunteered, but after review of her schedule had to withdraw her offer.*] A new shipment of GAP seals has arrived. Some of Ingrid Schenk's prints are still available. Angela and Pat will develop a marketing plan for our products.

NEWSLETTER – The [printing] company that prints our newsletter received an award for publishing FIRSTCUT. Because of this honor, Angela was able to get a reduction in our printing cost. The fall issue will be a holiday/"how to" issue. Angela stressed the fact that this is a newsletter and she needs news about members concerning awards, exhibits, etc. The deadline is August 1 [the deadline for the next issue is November 1].

HISTORIAN – Florine plans to have three

years worth of history in each album. She would like members to send her personal information for the book.

TRAVELING EXHIBITS – Don reported our schedule extends until June 2003 at this time. The exhibit committee will develop exhibition guidelines. Gypsy Hill Gallery in Lititz, PA will host a separate exhibit in October. Details will be in the next newsletter. When Marcia was in Seattle, she visited Sharyn Sowell and the Washington State Convention Center where there will be an exhibit in the summer of 2003. More information will be in the newsletter. Sister Clarice is in charge of the current mid-west exhibit.

COLLECTION 2002 and 2004 – Don announced that Collection 2002 was very successful and Montreat would like us to return. Alice Helen Maseck is still working on the dates for Collection 2004. A trip to Yosemite, following Collection, is being researched.

WEBSITE – Judith Meyers sent information about her website, but the cost would be beyond our budget. Bea Coron has done an excellent job of maintaining our site. Following the meeting, an email vote by the officers and directors authorized Bea to spend \$11.95 per month for our own website. [Visit our new website at www.papercutters.org

ARCHIVES – Paul noted that Scott Buchanan took a many digital photographs at Montreat. We now need to gather information about papercutters who preceded us. Keeping an historical record will be an ongoing project.

NEW BUSINESS

The fall meeting will be Saturday, October 26 in Villanova, PA. Evelyn Polillo will share her collection of cuttings by Margaretha von Glenn Luther and stories from their long friendship.

Paul moved and Nancy seconded that we reimburse Dick Harris for the cost of the special transport boxes purchased for our traveling exhibits. Motion carried.

Sandy inquired about the progress of the Long-Range Planning Committee. They have not met as of this date.

Monica Steward, Ingrid Schenk's granddaughter, would like to know what will happen to this art form in the future. How are we reaching younger people? Donna suggested that high school art teachers be informed about our organization and encourage art students to include papercutting in their college application portfolios.

ANNOUNCEMENTS

Gail Mishaw will teach a papercutting workshop for children at a summer art program in Chestertown, MD. She is also seeking someone to demonstrate and sell papercutting on September 7 at Art in the Park in Chestertown, MD.

Faye DuPlessis will conduct a papercutting workshop from August 4-11 at the Augusta Heritage Center in Elkins, WV.

Meeting adjourned.

*Respectfully submitted,
Sandra Gilpin, Secretary*

PROGRAM

Nancy Cook and Marcia Egan presented a joint program on sculptured paper. The most interesting aspect was how they addressed each topic jointly. For example, Nancy became involved in papercutting in high school through assignments, while Marcia's career began with quilling for a Bicentennial program. They talked about the different papers, glues, and tools they use.

Marcia is now doing more paper sculpture than quilling because she wants her flowers to be more realistic. Since meeting Marcia, Nancy has begun to make smaller sculptural pieces.

Both gave a brief demonstration of how they make a flower. When creating her sculptures, Nancy prefers to make all the elements and then assemble the piece. Marcia likes to work on several pieces at one time so she can make four watering cans and four flower pots at a time. She then assembles the items to produce four finished pieces. Marcia also creates her own shadow box to fit in a frame. Both agreed that the most fun is seeing the result of all their planning and engineering.



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Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

*Sister Clarice Steinfeldt, SDS/GAP Contact Volunteer
Requesting new venues*

UNIVERSAL LANGUAGE:

THE ART OF PAPER CUTTING

August 9 – September 17

Philip Dressler Center for the Arts, Somerset, PA
Kathy Reed/GAP Contact Volunteer

SHOEBOX EXHIBIT

September 2002

Marple Public Library
Rt. 320, Broomall, PA 19008
Florine Strimel, GAP Contact Volunteer

GAP MEETINGS

Fall Meeting

Saturday, October 26–Villanova, PA
(See directions this page.)

Winter Meeting

Sunday, February 16th, 2003–Harrisburg, PA
at the home and studio of Jupi Das. We will meet at 12:30pm. Jupi will provide some foods from her native culture to be supplemented by your contributions. There will be more about this in the next FIRSTCUT.

Meetings are usually held the 3rd weekend of the month, alternating Saturdays and Sundays. The dates, places, and directions to the Fall and Winter guild meetings will be announced in the next issue of FIRSTCUT to allow ample time for attendance.

COLLECTION 2004

October— 2004

Asilomar Conference Center, Pacific Grove, CA

their miraculous escape from Eastern Europe after World War II. Evelyn also has antique cuttings and paper dolls to show us.

We will meet at 12:30pm. Lunch will be provided. Bring a dessert if you wish. The meeting will follow lunch.

Directions:

In general, head for the intersection of I-76 (the Schuylkill Expressway) and I-476 (the Blue Route) and take the Conshohocken exit. Specifically:

From New Jersey From either the Ben Franklin or Walt Whitman bridges get on I-76 (the Schuylkill Expressway) heading west.

From the West Take the PA Turnpike (I-76) to the Schuylkill Expressway heading east.

From North or South Take I-476 heading to I-76.

Take the Conshohocken exit from either I-76 or I-476 to PA Highway 23 East. Once on 23E, travel about 1 mile to a light at Spring Mill Road. Turn right onto Spring Mill Road and continue for 1.6 miles to Old Gulph Road. Turn right on Old Gulph Road and go 3/10's of a mile to Mt. Moro Road. Turn right on Mt. Moro Road and go 7/10's of a mile to a stop sign. Go straight across. Mt. Moro Road then becomes Stoke Road. Turn left at the 6th driveway to the white house at the end of the driveway (two other houses share this driveway).

Please R.S.V.P. to either Faye DuPlessis (302-234-1733) or Evelyn Pelillo (610-525-5169).

GAP Membership Director Sought

Over the next year, I will need to pass along the membership responsibilities to someone else. I love having the contact with guild members and I will miss it. All you need is a computer. Knowledge of the Access database program would be helpful, but can be learned (I'll work to make this a handholding transition, so don't fear being left to hang in the wind!) Access to a photocopier is advised. If you are interested or would like to know more, please contact me: Marcia Egan; 717-732-2696 or eganm@pa.net

Membership Roster

Looking for phone numbers and addresses of members near you or want to contact someone mentioned in FIRSTCUT? All members can request a roster from the Membership Director, Marcia Egan (see above). This is how to contact others regarding new venues for the Traveling, Midwest, or Shoebox Exhibits. Also, periodically gathering with others in your state is a worthwhile way to promote papercutting interest and awareness – a roster makes that easier!

Fall GAP Meeting

The next GAP meeting will be held October 26th at the home of a new member, Evelyn Pelillo – 933 Stoke Rd. Villanova, PA. Evelyn has a superb collection of Margarethe Von Glenn Luther's papercuttings. As a close personal friend of Margarethe and Fred Luther for nearly 40 years, she learned, and will share with us, fascinating stories about this dynamic and talented couple including

Papercutting Show at Gypsy Hill Gallery Music Is

The Guild of American Papercutters is having a special exhibition of papercuttings during the month of October at the Gypsy Hill Gallery in Lititz, PA. This is a wonderful opportunity to see Guild papercutting exhibited and demonstrated. Gypsy Hill Gallery has hosted the previous traveling show and will be hosting the current East Coast traveling show in February 2003.

Gypsy Hill Gallery is located in the historic district, a half block east of the square. Caryn Griffiths, owner of the Gypsy Hill Gallery, does extensive advertising and provides an opening reception for the show. The reception will be held on October 6, 2002 from 1 to 4. Guild members are encouraged to demonstrate papercutting at the gallery throughout the month of October. Contact Caryn if you would like to demonstrate.

For further information contact Caryn Griffiths, Gypsy Hill Gallery, 47 East Main Street, Lititz, PA 17543; 717-732-2696 or at gypsyhillgallery@dejazzd.com. The Gypsy Hill Gallery website: www.gypsyhillgallery.com

2003 Northwest Exhibit of the Guild of American Papercutters The Diversity of Papercuts

This exhibition will be at the Washington State Convention Center in Downtown Seattle, during July, August, and September 2003.

The exhibit space can accommodate approximately 32 frames sized up to 20" x 26" maximum for each piece. There is a \$25 exhibit fee. The title of the show will be: **The Diversity of Papercuts**. Art may be for sale but not required to be. For those interested in selling their work, the prospective buyer will be directed to contact the artist directly. There will be no commission. The artist must assume full responsibility for insurance.

Interested participants need to send slides, photocopies, photographs, or digital images of the pieces planned for entry (or a very similar item.), along with name, address, telephone, and Email address to Lucretia Bieler-Beerli, 7724 37th Ave NE, Seattle WA 98115 or Sharyn Sowell, 14922 Valley View Drive, Mount Vernon WA 98273.

Deadline: December 31, 2002. Digital images and information can be sent to Sharyn Sowell at sowell@fidalgo.net. If you want your slides or photos returned, please include a self-addressed, stamped envelope.

Questions? Phone Lucretia at 206-527-9906 or Sharyn at 360-424-5846. After we receive your information, we'll send you further instructions on when and where to mail the actual artwork.

MEMBER DATES AT A GLANCE

Barbara Buckingham

Two White House gates

Agora Gallery, Soho, New York City, NY, Aug. 22 – Sept. 10

Beatrice Coron

4 papercut artist books at

The National Museum of Women in the Arts

Washington D.C.

TEMPTATIONS, March 4, 2002 – Jan. 5, 2003

Marcia Egan

Sandy Gilpin

Traditional American Crafts Show, King of Prussia, PA –

Sept. 27-29

Waterford Homes Tour and Crafts Fair, Waterford, VA – Oct. 4-6

North Penn Holiday Crafts Market, Lansdale, PA – Nov. 16

Marie-Helene Grabman

Art in the Park, Birmingham, MI – Sept. 21-22

Traditional American Crafts Show, King of Prussia, PA –

Sept. 27-29

Waterford Homes Tour and Crafts Fair, Waterford, VA – Oct. 4-6

Lang Folk Art Show and Sale, Lang, WI – Oct. 18-20

Folk Art Show and Sale, York, PA – Nov. 22-24

Patti Rooks

Display of lampshades with papercut western silhouettes

WESTERN DESIGN EXHIBITION, Cody, WY – Sept. 17-21

Nancy Shelly

Fine Craft at Kingston Pottery, Middletown, PA – Sept. 21-22

Traditional American Crafts Show, King of Prussia, PA –

Sept. 27-29

Waterford Homes Tour and Crafts Exhibit, Waterford, VA

Oct. 4-6

North Penn Holiday Crafts Market, Lansdale, PA – Nov. 16

Sr. Clarice Steinfeldt SDS

Jacksonport Craft Cottage, Sturgeon Bay, WI – April 26-Oct. 13

Harvest Moon Over the Bay Art & Craft Fair, Whitefish Bay, WI
– Oct. 26

Midwest Cutters!

The Midwest Traveling Show is looking for new exhibit venues – universities, community colleges, banks, folk art galleries, libraries, etc. Are there other creative ideas available? Contact Sr. Clarice Steinfeldt by email at steinfeldt01@dsha.k12.wi.us, or by the good ole telephone 414-453-1871.

GAP Website

Beatrice Coron has done a lovely job on the new website **www.papercutters.org**! Take a few moments and visit. See the traveling show, back issues of FIRSTCUT, and samples of papercuttings.

If you don't have a home computer, ask your local librarians to help you locate the address on the library's computer. They may want to share the address with others visiting the library!

Taking On the Traveling Show

If you know of a gallery or exhibit area in your area suitable for our Traveling Show, or the smaller Shoebox Exhibit, contact Don Cook, our new Exhibits Coordinator.

German Papercutter Meeting at Sebnitz

September 28, 2002

Invitation for the Members of the
"Dt. Scherenschnittverein e.V."

by Frau Dr. Berta v. Böventer.

The meeting will be held as described in previous issues of FIRSTCUT.

Meeting Agenda

1. Opening of the meeting.
2. Address of the mayor of Sebnitz.
3. Welcome speech of Frau v. Böventer
4. Election of the keeper of the minutes.
5. Report of the President.
6. Report of the Treasurer.
7. Free discussion of the members about the numbers 19 and 20 of "Schwarz Auf Weiß".
8. Discussion of the proposal.
9. Election of the Board of Directors.
10. Miscellany.

Additional Program

Saturday, Sept. 28th

Outing on a bus to the surroundings of Sebnitz

9 a.m. Departure at the Children and Youth Center

9.15 a.m. Departure in front of the Hotel "Sebnitzer Hof" to return at about 12 a.m. Walk through Sebnitz, guided by Mr. Schober, Director of the Museum.

1 p.m. Dinner for all, who are in the Youth Center
Coffee at 2 p.m.

3 p.m. Punctual beginning of the meeting. (See agenda!)

6 p.m. Ending of the meeting.

6.30 p.m. Supper for all.

7 p.m. Meeting of the board of directors.

8 - 9 p.m. Scissor-Cut-Films by Lotte Reiniger and by the Guild for Psaligrafie Dresden.

Sunday, Sept. 29

9 a.m. Speech of Mr. Schober about the Papercutters Tannert and Grünwald. Visit of the Museum, guided by Mr. Schober. (Quite interesting)

1 p.m. Dinner in a restaurant, down town.

2.30 p.m. *House of Artificial Flowers*: Manufacture of Silkflowers, demonstration of an old craft.

4.30 p.m. Short Organ-recital in the interesting city church by the Organist.

Miscellany.

Applications for the bus-outing to Frau v. Böventer. The bus is ordered. The price for the members depends on the number of participants.

There is an hourly bus from Dresden to Sebnitz. Those who come by bus are requested to inform the Director of the youth-center about their time of arrival. A small bus will take them up to the center.

Payment in the Children and Youth Center will be individual. A small gift for the organ recital will be welcomed.



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PEASANT MADONNA ©2002 Susan Throckmorton

Member Commentary

Paper Angel Program

Donations from members interested in contributing to the support of the Guild beyond membership are gratefully accepted and appreciated. The newest Paper Angel since the last issue is:

Reg Sear, England



A Review of Stu Copans' Workshop at Collection 2002

Can you imagine a vacationing psychiatrist coming to teach a class at Collection 2002 in Montreat? Crazy? Stu Copans was the man! And he opened the book on *Altered Books*. His goal was to help the class have FUN! Break the rules! Cut up the pages! Create poetry from random words on the page. Make a cut out of two pages. Cut beyond the page! Pick a theme and use the book to develop that theme. And he succeeded in his mission with enthusiastic grace.

The class had a great time expanding its horizon line. It was so good that we made a commitment to continue the challenge in a Round Robin Altered Book Club. Joy! Not a little bit crazy!

Reviewed by Dorene Rhoads

GAP Items to Sell

Marcia Egan discovered that when she took GAP Exhibit Catalogs to shows, she not only sold them to the Guild's benefit, she also generated interest in the paper-cutting...maybe even inspired new papercutters. If you are a professional papercutter on the show circuit and would like to volunteer to sell GAP catalogs or calendars, please contact Angela Mohr for arrangements.

Papercutting Images in FIRSTCUT

When submitting a papercut image to FIRSTCUT for publication, please include your name, the title of the papercut, and the cut's original size. Digital images sent through email should be at least 200 dpi – lower dpi makes the piece appear ragged when printed.

Professional Members!

To our professional members: When you are on the show circuit, remember to post a small sign labeling yourself as a Guild member, and perhaps mentioning the new website. We are our own best advertising!

It's a Small World

The last newsletter was great, and it's arrival VERY timely. I told everyone at Collection that Irene Kirchner, Ursula's granddaughter, was an exchange student in Ames during this last year staying with a family who are church friends of ours, so we saw her frequently. The newsletter with her grandmother's cut on the front arrived just a few days before she left for Germany. I took it to church on her last Sunday to show her. She was SO excited! She showed it to everyone she could find during our fellowship hour. She was so proud of her grandmother, and it is indeed a most unusual, creative cut! What fun these "small world" stories are!

– Beth Wunder



©Luise Wabmann-Kanning

The Shoebox Exhibit

It's NEVER too late to enter a papercutting in the Shoebox Exhibit, a new GAP exhibit that travels in a container the size of a shoebox. This box of 5x7 papercuttings, each sheathed in a protective cover, is available to GAP MEMBERS who can find a venue to hang the exhibit, preferably behind glass.

At present there are approximately 30 pieces in the box. All GAP members, even our new members, are encouraged to create a cutting inspired by Joyce Kilmer's poem, *Trees*, to fit on a 5"x7" matboard. Sharon Schaich will mail you the matboard (archival and cut to size) if you call her at 717-626-4330 or send a SASE large enough to accommodate the mat.

The exhibit is hanging in the Marple Public Library, Broomall, PA through September and will be open for other venues thereafter.

Trees

By Joyce Kilmer

*I think that I shall never see
A poem as lovely as a tree.
A tree whose hungry mouth is prest
Against the earth's sweet flowering breast;
A tree that looks at God all day,
And lifts her leafy arms to pray;
A tree that may in Summer wear
A nest of robins in her hair;
Upon whose bosom snow has lain;
Who intimately lives with rain.
Poems are made by fools like me,
But only God can make a tree.*

Silhouette Supplies

Ann Woodward, author of *SILHOUETTES, HOW TO CUT FOR FUN AND MONEY*, is selling supplies for those interested in cutting silhouettes:

- 4"x 6 1/2" silhouette paper – 200 sheets/\$12
- 20"x 30" silhouette paper \$0.75 in orders of 10
- 5"x 7" Becket India antique mats – 200 mats/\$20
- Pakistan-made "iris" surgical scissors - \$15
- Complete Silhouette Kit – her book, silhouette paper, mats, scissors, and glue - \$29.95 (the book alone sells for \$15).

Doing Your Part...

We're trying to afford color in FIRSTCUT on a regular basis. If you can pay next year's dues without being sent a notice, please do! Saved budget in one area goes to work in another – in this case, to FIRSTCUT. **Send \$25 renewal fees to GAP Membership Director – Marcia Egan, P.O. Box 281, Enola, PA 17025.** Include name, address, phone number, and email address (email is optional, but handy for consistent and timely questions and answers around the FIRSTCUT deadlines.)

Thank you!

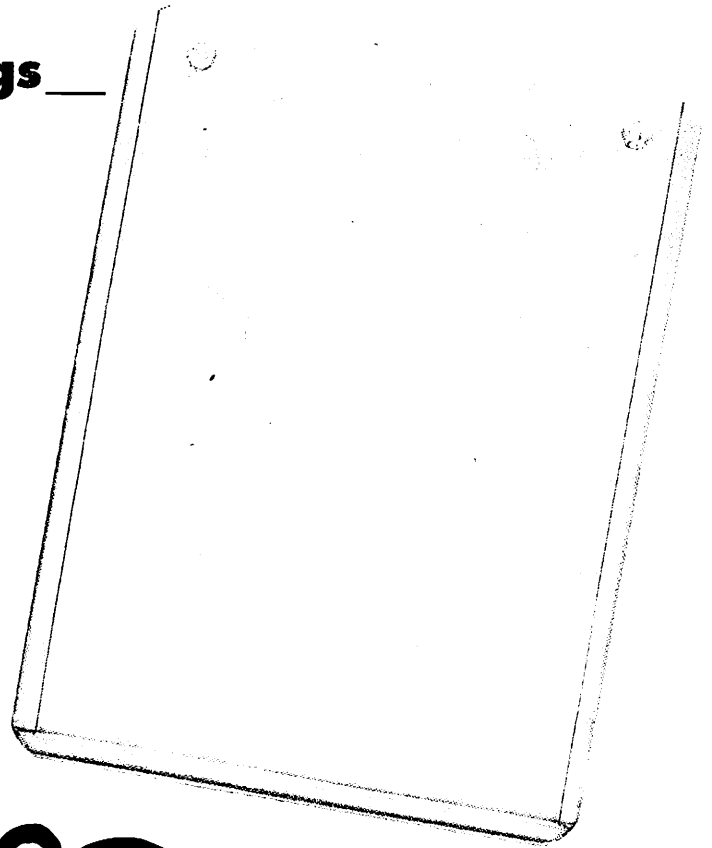


©2001 Lucrezia Bieler
Original Size: 15"x5 1/4"
Scissor cut.

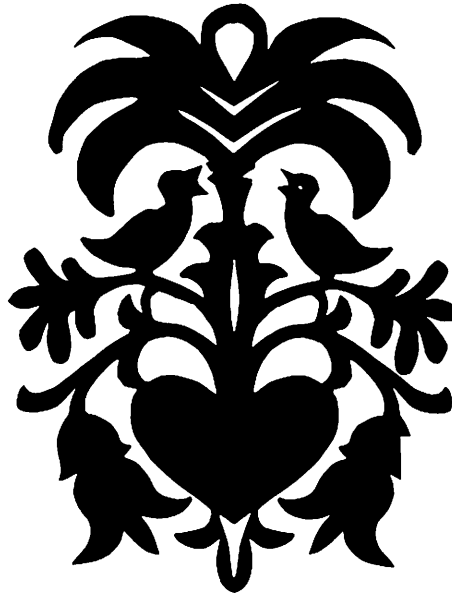
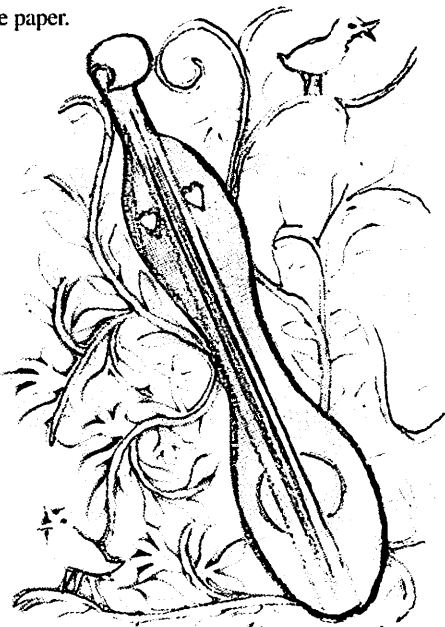
Front Cover Papercuttings

These are full-sized images of the papercuttings on the front cover Christmas tree. Most have been slipped into hard plastic baseball card sleeves and hung with ribbon. The holes were drilled into the sleeves by wiggling a pair of scissors back and forth until a smooth opening was formed. Baseball sleeves (good ones, not the flimsy vinyl ones with no sub-

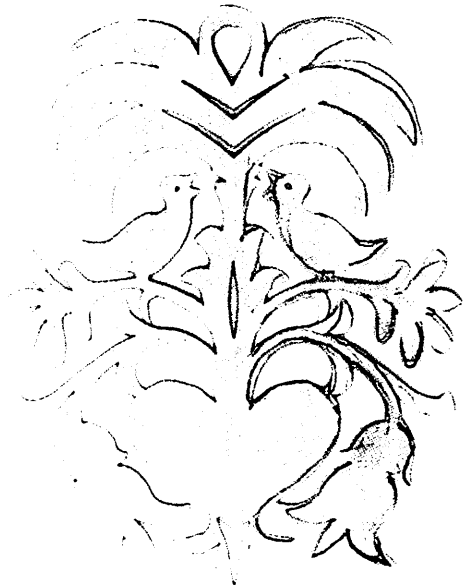
stance) are sold at baseball collectibles shops. These have the brand name Ultra Pro – a box of 25 for \$1.99. They are an inexpensive way to display



©Katrina Benneck
Front/Back—Cut from blue paper.

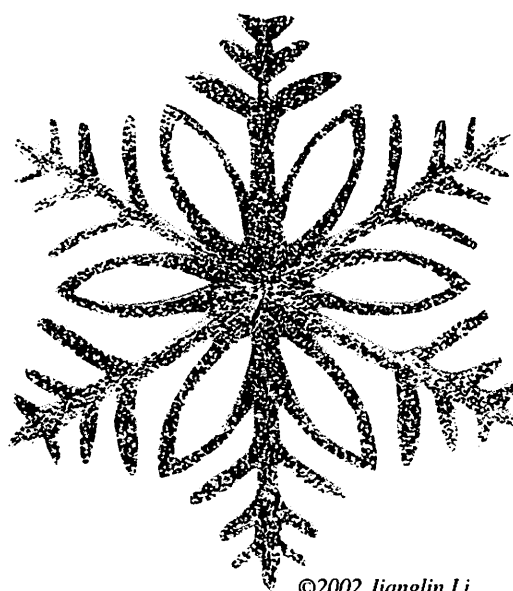


©Katrina Benneck
Front/Back—Cut from red paper.





©2002 Jianglin Li
Cut from 2-sided paper-red/green



©2002 Jianglin Li
Cut from pearlescence paper.

papercuttings, front AND back (where the pencil lines are!). Paul Beal's birds are described on page 18.

The front cover tree with papercuttings will be auctioned on Ebay during Thanksgiving week, November 17 –24. This project will facilitate our goal of printing FIRSTCUT with color on a regular basis. If you'd like to contribute, send a 2 1/4" x 3 1/4" papercutting to Angela Mohr before Halloween: P.O. Box 3, Stephens City, VA 22655. Angela will donate and prepare the sleeves to be added to the tree.



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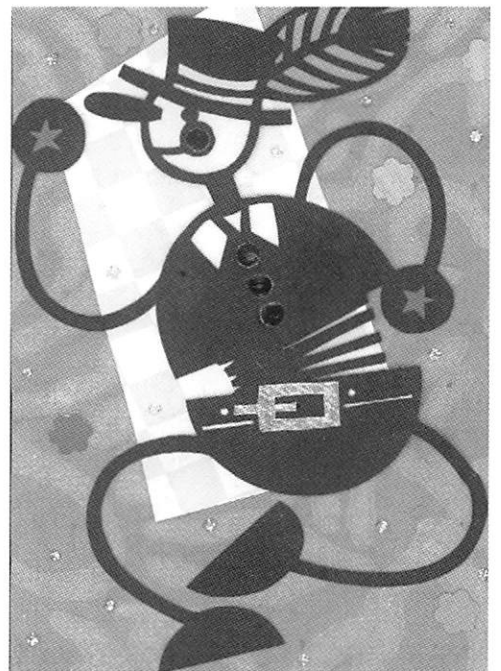
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3-D ORNAMENT
©2002 Judith Meyers



©2002 Suzi Zimmerer
Four color cutting



©2002 William Oellers

POP-UP PAPER CUTTING

by Kathy Trexel Reed

Watch papercuttings pop-up and move with twirls and pirouettes and you immediately know these aerobic creations will charm even the touchiest critic. Both young and old creators and receivers respond with awe and pleasure to the fascinating workings of folded, cut, and interdependent paper parts that become 3-D from flat beginnings.

Kids (of all ages) love making pop-ups, letting one form lead to another, adapting basic techniques to suit their own fantasy. It is a whole-brain playground – lots of right brain spatial maneuvers and imaginative imagery coupled with left-brain logic and reasoning.

Want to begin? Start by looking at the growing numbers of pop-ups available as cards and books. Try disassembling some simple pop-ups to see how the magic happens. Easier avenues are available in the form of numerous how-to pop-up guidelines. Here are some sources from my bibliography.

Robert Sabuda, my personal hero of pop-up artistry, calls himself a “paper engineer”. I would hasten to add *patient* before his chosen professional label. When GAP members visited Sabuda’s NYC studio a few years ago, he modestly referred to his approximately fifteen published books. Still only in his thirties, Sabuda has since printed others. He is well known for his all-white papercuttings in *CHRISTMAS ALPHABET* and *THE TWELVE DAYS OF CHRISTMAS* in addition to numerous children’s books. Even more notable was his age at the time of his first pop-up book, made as a gift for his parents when Robert was just eight years old.

Joan Irvine was one of the first to write a basic how-to book about pop-ups, *BASIC POP-UPS*, and has

recently added another step-by-step picture book on the subject, *HOW TO DO SUPER POP-UPS*. David Carter and James Diaz collaborated on an organized presentation of the mechanics of pop-ups in *THE ELEMENTS OF POP-UP*. Paul Jackson also offers *THE POP-UP BOOK*, and Keiko Nakazawa’s *BEST GREETING CARDS POP-UP* will get you moving (paper). Anything by Masahiro Chatani, creator of *ORIGAMIC ARCHITECTURE*, will inspire your own efforts. Use old printed copy paper, 4 X 6 cards, or larger cardstock to practice. It is a promise one step will lead to another, especially if you allow the activity to percolate over extended sessions.

Remember you are doing this for FUN. It doesn’t need to be perfect right away. Most probably, when you apply the seat of your pants to the seat of your chair for the purpose of playing with paper pop-up possibilities, you will get somewhere. Somewhere you’ve never been before! And getting there will be as much fun as the final product you invent! Pop-up papercutting is such a deal for anyone seeking inexpensive entertainment with non-toxic materials. **But caution:** Be forewarned that papercutting of any kind is a highly addictive activity capable of life-altering consequences. *Want to risk it?*

Some Tips on Using Loupes in Modeling

*By Alan Frenkel, O.D.**

I've noticed, as years go by, I have had an increasingly difficult time seeing what I'm doing close up. Just cutting out parts accurately requires a closer viewing distance than I can accomplish with the reading portion of my glasses. Several years ago I started wearing an old pair of reading glasses (with a viewing distance of 30 inches or so) combined with a clip-on pair of binocular prism loupes when building my models. The glasses themselves afford a good view around the working area,

while the loupes allow me to work at about 8-10 inches on my model. I do own one of those visor magnifiers that fit on the head, but loupes are much more comfortable for eyeglass wearers. The loupes I use stand away from the eyeglasses by about 2 inches (5 cm). They can be adjusted to a higher or lower position according to preference.

Why would you want a pair of loupes rather than a pair of less expensive magnifying glasses? First, you may need to wear them in addition to your own prescription. This is especially true if you have astigmatism or are significantly farsighted. Second, the prisms allow the muscles that turn the eyes inward to relax. The total effect is to see a close object just as if it really is larger and further away.

Four Insights

1. If you are sufficiently young or nearsighted, you can probably achieve a really close and comfortable working distance with your glasses off. Please be certain that you use a pair of nonprescription safety glasses. The tip of a #11 blade can cause a severe eye injury if it breaks off. Trust me, you don't even want to know what can happen.

2. I have found "progressive" bifocals do not work well in combination with loupes. These are the lenses with continuously varying power often mistakenly called trifocals. It is easy to tell the difference - trifocals have two visible lines. The power variation across the reading area in a progressive lens seems to mess up the image.

3. Don't let the magnification number throw you, just figure out how physically close you want to be to your work and be guided by that.

4. For your eyes to be most relaxed using loupes, or any magnifier for that matter, keep the object you are observing as far away as is possible. Ideally, you should move it away until it just blurs and then move closer until it just appears sharp

Other Considerations

Consider the working distance stated by the manufacturer and how it is only true when looking through the loupes and the distance part of your prescription, assuming you are not accommodating. (Frankly, if you could accommodate adequately you wouldn't need the loupes.)

So, if you are pre-bifocal age or looking through the non-bifocal part of your glasses the working dis-

tance will be the “nominal” distance (provided that your Rx is reasonably correct). Younger modelers will be able to accommodate through their loupes for closer work, but may suffer eyestrain if they work too close or for too long a time. If you are looking through a combination of loupes and bifocal or trifocal, the working distances will be shortened. For a typical 50+ year-old modeler the “14 inch” (35 cm) working distance will be around 10.5 inches (27 cm) with the trifocal (if you wear one) and 8.5 inches (22 cm) with the bifocal. For younger modelers who wear bifocals the working distance will be 1 to 2 inches (2.5 to 5.0 cm) greater.

Remember you can switch loupes to your next glasses if your Rx changes. The above is only a general guide. You will have to experiment a bit. If your vision problems go beyond the ordinary, you should speak with your eye care practitioner. It is impossible to give medical advice [long distance] and this article in no way attempts to do that. However it should arm you with some good information so that you can make appropriate choices for yourself.

The brand of loupe I use is called Opticaid. They are available to fit over prescription glasses or even mounted on non-prescription frames. Here are some sources of information on the Internet. Interestingly, it is the needlepoint and electrolysis web sites that offer these tools.

<http://www.instantron.com/files/40.html>

– has both types (Clip-on and Spring Clip) in a range of powers. They currently price them at \$24 US.

<http://www.nordicneedle.com/Merchant2/merchant.my> (Click the Search link and search for Opticaid)

– offers the Opticaid Spring Clip at \$29.95 US for the 10 inch, 14 inch, and 20 inch distances.

http://www.stitchers-paradise.com/Lamps_Magnifiers/Opticaid.htm

– has a whole range of magnifications and a very good table of their capabilities at \$29.00 to \$31.50 US.

<http://www.instantron.com/files/40.html>

– has both types (Clip-on and Spring Clip) in a range of powers. They currently price them at \$24 US.

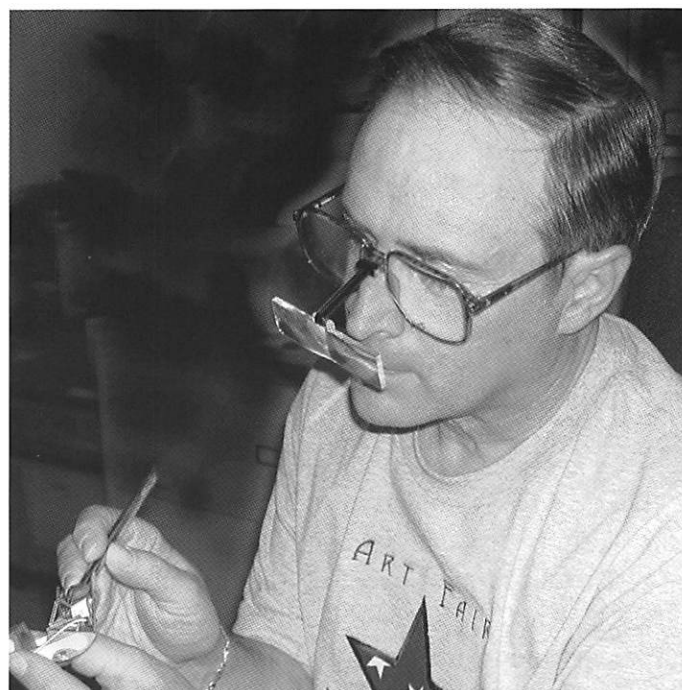
* Alan Frenkel is an optometrist that Marie-Helen Grabman came across in her travels. An avid builder of paper models, Dr. Frenkel wrote the article for his web site:

http://homepage.mac.com/mac_maven/

Some of the links on the page are now out-of-date. The correct information is above.



Loupe



Author using loupe

Birds of Fancy

By Paul Beal

About 30 years ago, after I had quit teaching, my high school art teacher (who was also a good friend I remained in close contact with) came to visit one evening with something to show me. It was woven birds. We sat at the dining room table while she showed me how to cut and make them. I have used them many times since. I was involved with our church a lot then so there were many times when I

was called on to do something 'special' in the way of a decoration. I made them out of white drawing paper to represent white doves sometimes hanging them in a streamer with evergreens, depending on the season.

Penn West Conference (the Western half of Pennsylvania) had a meeting each year for the whole membership. I made a stage backdrop several years: 60' wide and 20' high. It had to be very lightweight because it hung on a curtain that was already in place. Well, when I showed the custodians *THIS* idea their first question was "how heavy?" I told them maybe the whole thing would weigh about 10lbs. I used a lot of paper; foam core sheets (4'x8') from which I made cutout lettering or silhouettes and of course those birds. For color I hung vertical sheets of crepe paper 36"x60'. Most of these supplies came from Stumps catalogue, the same source that Alice Helen [Masek] uses for her large papercuttings.

Then when I moved, lost my memory of how to make them, I mentioned this bird to Marcia Egan. She found them on the Internet, made a copy of directions for me, and we had birds at Montreat! They look simple but are somewhat difficult to weave since there are so many pieces to hold and negotiate at the same time. Once you get the hang of it, you'll be making them a LOT. I hope you enjoy this as a dove of peace in the upcoming holiday season!

Want to try it?

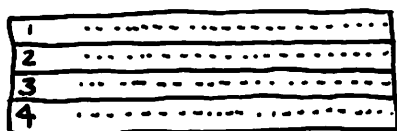
In the illustrations, the darker shade is the bottom side, the lighter shade is the top side of the paper strip. The paper drawn with uneven end means the whole strip is not shown (a cut-off view).

Materials:

- 4 - 12" lengths of ?" strips of paper slit along its length to within a couple inches of the end
- tape

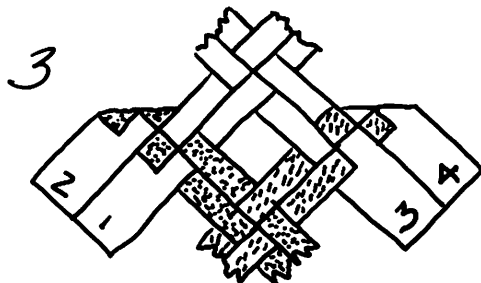
Directions:

1. Tape the ends of 2 strips of paper together, side by side and cut each toward the taped end leaving 2 inches intact.

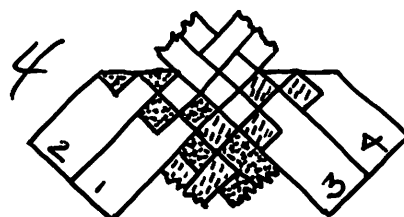


2. Fold and weave the length-wise strips as shown.

Note: The strips will be unwieldy and doesn't show in this image since the long single strips are shown cut short for illustration purposes.

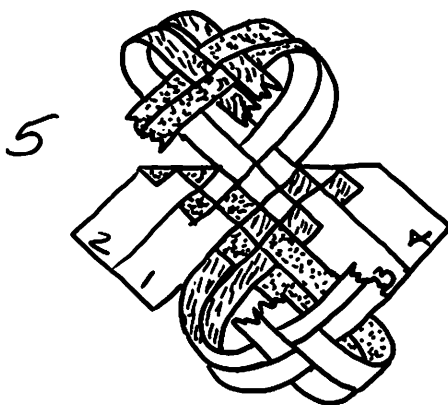


3. Position wings as shown and weave strips. **Note:** Spread out on a large table because handling the long strips is infinitely easier with space.

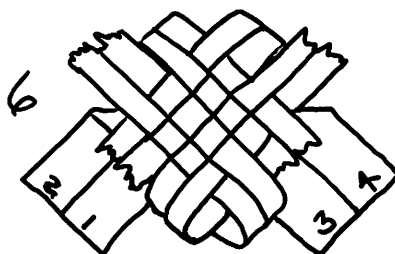


4. Gently pull the strips together until tight.

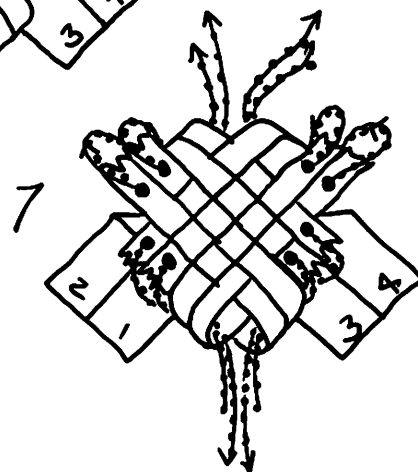
5. Bring the two sets of strips at the top together and continue the under/over weaving patterns. Do the same weaving with the bottom sets of strips.



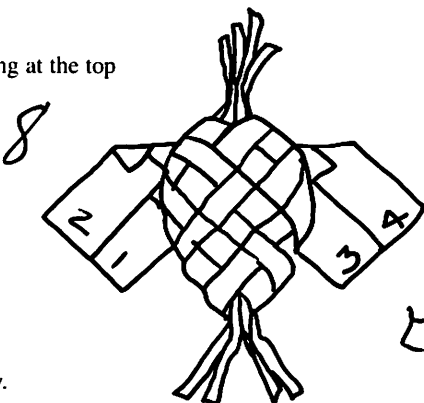
6. Then weave the top and bottom sets together by continuing the weaving pattern. Gently pull on strips to tighten the body into shape.



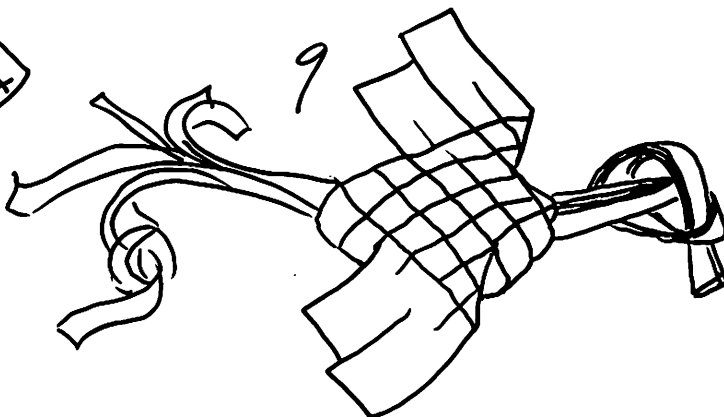
7. You'll notice an opening at the top and bottom of the body. Thread the strips into the body and through the holes as shown starting with the ones closest to the hole.



8. Tighten slowly by gently tugging on the strips at the top and bottom of the bird's body.



9. Tie a knot for the head. When it looks the right size, gently crease it to hold shape and trim the beak. Curl 'tail feathers'. Remove tape from wings.



PAPERCUTTER PROFILE

MARIE COOK

Thirty-four years ago, Lorene Rose Diehl, who carried the title *The Silhouette Lady*, appeared at a meeting of the Waterloo Art Association saying “*Somebody should learn the art of cutting silhouettes before it dies out in this part of the world with my retirement.*”

I responded to this offer. She reviewed basic principles with me, and then I cut my attempt at a silhouette at the same time she cut hers. Afterward she critiqued my efforts. Though she said I would need some experience, Mrs. Diehl taught me to have a special cut at the bottom of a profile by my signature – I cut an *M* in mine.

At first I started cutting alone, with no fee, at Head Start and church groups. Eventually I moved into payment on the Fair circuit and six shopping centers with corporate sponsors and invitational appearances. At peak performances I would cut 200 silhouettes on a holiday weekend or as many as 80 per day. My black art took me to the various cities of Iowa, Minnesota, Wisconsin and Oklahoma. My equipment consisted of a step stool, two folding chairs, a card table, easel, a frame of silhouette samples, wastebasket, a bag of supplies, and boxes of oval frames.

In addition to profiles, I cut images of people’s homes (finished with India ink for details), note cards, and cards for Christmas, First Communions, graduations, anniversaries, and weddings.



Note: Marie’s son made this business sign using his daughter’s silhouette.

How did I come to the Guild? I began watercolor painting under Jessie Loomis’ tutelage and would meet with other artists weekly at the Hearst Center where two of the Mid-West GAP shows have been displayed. A newspaper clipping from a friend was my introduction to GAP. Six years later I

attended a collection – Collection 2000 in Colorado – and met other GAP members. I found it so exiting and learned so much that I signed up early for Collection 2002 in North Carolina. I hope I can attend Collection 2004 in California!

At this point in time, there are only a couple of commitments in my yearly schedule but I try to do whatever comes up locally when asked. Several years ago I had a group of three women who learned to cut silhouettes – two have been cutting regularly. Much of my work is now done in my living room when those whom I have cut in past years bring their children to carry on the tradition. I glue the silhouettes on my white cards at the kitchen table while they play with the toys that are kept in the closet.

Silhouetting has certainly added another dimension to my life.

Marie's background: "I was born in Cedar Falls, Iowa to John Casey, a blacksmith, and Ruth Livingston Casey. (Pioneer flyer John Livingston, a pilot in the 1920s and 30s, was my uncle. By 1931 he had won over 80 races, making him the winner of more air races than any other pilot. It's a point of family pride that he's represented on a wall in the Smithsonian!) After graduation from Cedar Falls High School, I majored in Kindergarten-Primary Education at Iowa State Teachers College and taught one year in Waterville, Iowa before marriage to Herman Cook. We raised four children who produced seven grandchildren and three great-grandchildren. (The walls of my home are covered with my collection of papercuts and silhouettes – one wall is just of my family and relatives!)"



CASEY ©2002 Marie Cook
Original Size: 2 1/2" x 3 3/4"

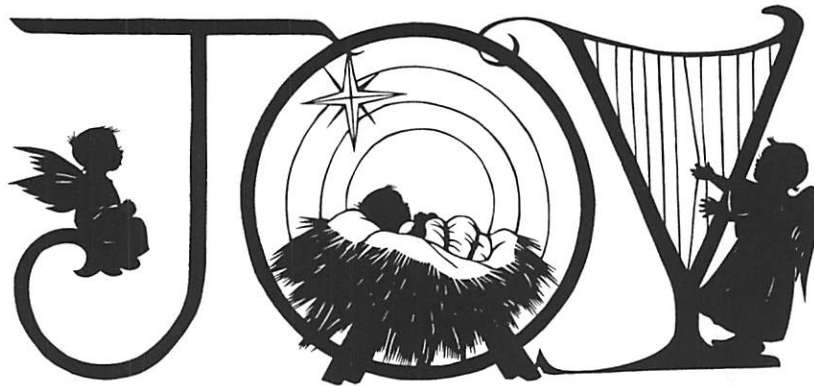


GRANDCHILDREN ©2002 Marie Cook
Original Size: 3 1/4" x 4 3/4"

Sister Mary Jean Dorcy, O.P.
(1914 - 1988)

Papercutter

By Dan Paulos



JOY ©Sr. Mary Jean Dorcy, O.P.

In 1962, at age twelve, I mustered up the nerve to ask the good Sisters at my Catholic grade school in Sioux City, Iowa, how I could reach the American nun who cut the beautiful black-and-white silhouettes. They chuckled and explained there were only a hand-full of famous nuns in the world, and she wouldn't have time to respond to my missive. They also told me there were far too many "branches" of the Dominican Order, and doubted if they'd ever be able to locate her address.

A week or so later, one of the young sisters handed me a small piece of paper with Sister Jean's address in Oakland, California, written in typically pristine penmanship. Immediately I sat down and typed a fan letter to the artist, describing how her intricate cuttings had affected me at an early age.

Sister Mary Jean not only responded to my letter, she also sent me an assortment of silhouettes I had never seen. It was this initial letter of introduction that set the stage for both of our lives. Over the years we not only became best friends, we also became art partners. To quote Sister Jean: *God has long arms, and He placed us exactly where He wanted us to be.*

Before I was born, Sister Mary Jean was already considered the best-loved silhouettist in America. Being American-born, she was placed in a very unique category since most of the famous cutters originated in Europe. As Sister Jean's career flourished, her silhouettes were pilfered by well-meaning clergymen for use as book and newspaper illustrations. Thus, the black-and-white "miracles" began to travel across the world, spreading themselves far and wide to cultures completely unknown to the artist. When Sister Jean began receiving letters of appreciation from across the world, she realized her paper-cuts were far more important than she could comprehend. Rather than feeling proud, this realization prodded her to become even more humble than she already was.



THE THREE KINGS
©Sr. Mary Jean Dorcy, O.P.

Art lives through many forms, and papercutting was but one of Sister Jean's talents. She was equally famous for authoring twenty-six books, some of which were intended for children. Many of these books were illustrated with her cuts. During her thirty-year career, Sister cut more than three thousand silhouettes – serious works and simple profiles. She had the great privilege of cutting the profiles of President and Mrs. Kennedy and their two children. Though she was exceptionally gifted in the field of producing good likenesses, she felt in this case, test cuts were required. More than thirty years later, I have to admit I'm happy she felt a bit insecure when cutting the Kennedy family's profiles. The test cuts are in my personal collection, while the approved set was gifted to America's First Family.

Though Sister's career blossomed brilliantly, her health offered little hope for the future. In the late 1960s she began having all sorts of problems with acute arthritis and with her lungs. It wasn't until 1971 we met for the first time. Though we had been corresponding for nearly ten years and knew each other very well, to see her in the flesh was a true manifestation. She had just undergone the removal of three-quarters of her lungs, and was recuperating at an Albuquerque convent of Dominican Sisters. She was weak, and discouraged. She felt her life as an artist was becoming a bit meaningless, especially when she looked into the faces of the poor of neighboring Mexico. So, she decided she no longer wanted to be an artist. She wanted to become a missionary. After she regained strength, Sister set off to Mexico where she spent her last "workable" years at Father Wasson's orphanage where more than a thousand children lived. What she mostly wanted to do was teach the children how to be useful. So she decided taught them how to sew. It was amazing how both girls and boys took up the call and the challenge of learning to mend the other orphans' clothing as well as making new pieces for

the young ones who were in need. Before Sister Jean's health demanded her return to the states, and because she was so awed at the faith, traditions, and customs of the Mexican people, she recorded her emotions by cutting a set of six scenarios depicting life in Mexico. These joyous papercuts were her final works of art in the field of papercutting. The cuts are some of the smallest she ever did. Her hands were too deformed from arthritis to cut her very intricate designs, but still, these cuts are pets in my treasured holdings.

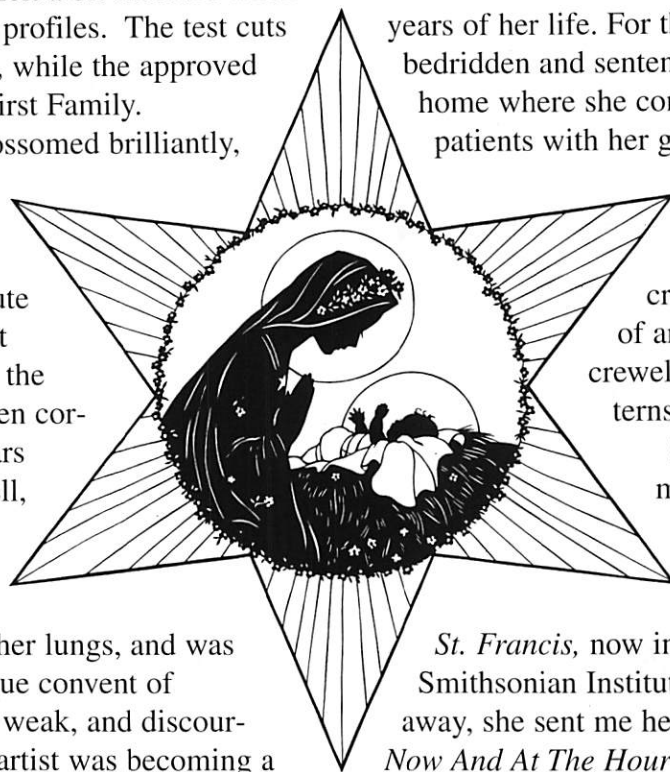
Sister Jean ceased cutting in the late 60s. She suffered from acute arthritis throughout the final years of her life. For the last five years she was bedridden and sentenced to a secular nursing home where she continued to edify fellow patients with her genius, even while her own spirits had plummeted.

She continued to write – her last manuscript was a craft book instructing victims of arthritis how to create beautiful crewel embroidery work using patterns she designed.

Sister's art can be found in museums and private collections across the world. Her favorite installation was her

Madonna and Child With St. Francis, now in the possession of the Smithsonian Institution. Just before she passed away, she sent me her all time favorite cutting, *Now And At The Hour Of Our Death*, which she begged me to gift to the Vatican.

Just months before God called her to eternity [May 5, 1988], Jean and I worked on several books and art projects. Though I haven't yet been inspired to publish them though one day before God calls *me* home, I will do so. I would hate to see Jean's work fade away. She was the godmother, the inspiration of so many of us who cut paper. My prayer is that the cuttings chosen to offset this simple tale will edify and delight all who read it. I call upon Sister Jean to send celestial blessings upon each of you! And I send these thoughts with my own deepest respect and warmth!



OUR LADY OF THE STAR
© Sr. Mary Jean Dorcy, O.P.



CHRISTMAS ROSE
©Sr. Mary Jean Dorcy, O.P.

A Word About Dan Paulos

By Pat Stuntz, Assist. Editor

Dan, a GAP member, is best known for his Madonna images in magnificent full-length gowns and transparent veils. Cut from black silhouette paper with sharp scissors and honed razor blades, the Madonnas are often depicted in scenes reflecting thoughts on grave social issues of our times. Dan says he gets his ideas for his cuttings from reading, listening to stories people share, and from spiritual conversations. He uses much of the monies derived from his work to benefit others.

Dan runs the Saint Bernadette Art Institute established in Albuquerque, New Mexico in 1993. The Institute was formed out of an ever-growing need to encourage artists of all religions to carry-on the centuries-old tradition of creating sacred images. Though the Institute is attached to the Roman Catholic Church, each aspect of the organization is open to all individuals who share similar interests, regardless of their religious affiliations.

The Institute's latest book is *IN THE MIDST OF CHAOS, PEACE*, which contains selections from the writings of Sister Wendy Beckett, art program host on PBS, and artworks by Sister Dorcy and Dan Paulos. Sister Wendy speaks about the art of paper-cutting in her foreword.

Further information about Dan Paulos and the Saint Bernadette Art Institute can be found on the internet.



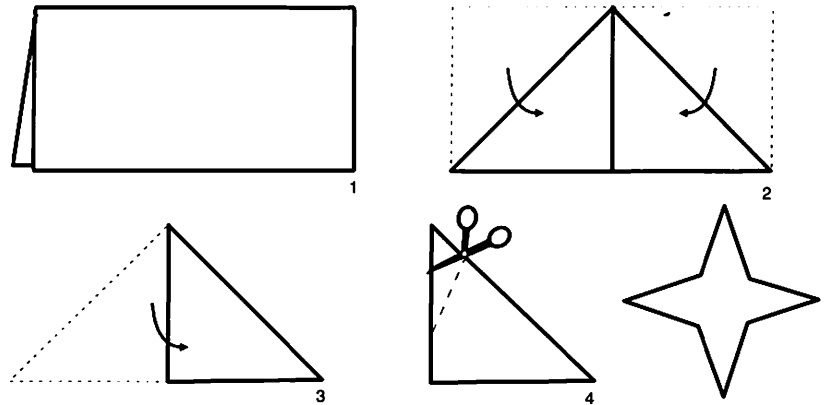
ST. BERNADETTE ©Dan Paulos

SHEPHERD'S SONG
©Dan Paulos

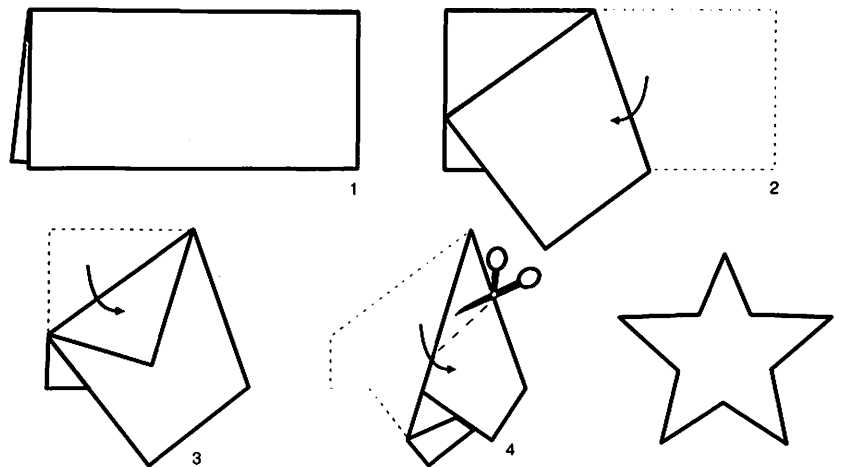


Cutting Stars

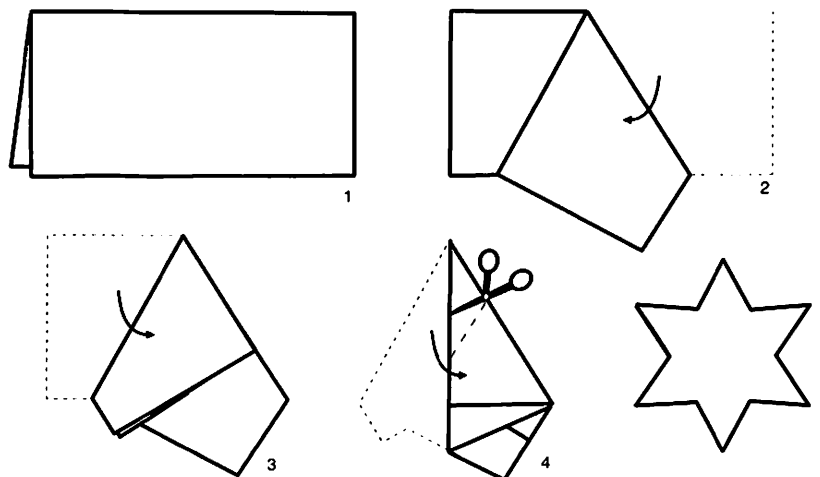
Four-Point Star – 1. Fold a square of paper in half to form a rectangle, and place it on your work surface so that the crease is at the top and the open end is at the bottom. 2. Fold the two top corners down and toward the center to form a triangle. 3. Fold the left corner over so it meets the right corner making a smaller triangle. 4. Cut diagonally from the right edge of the triangle to just below the midpoint on the left edge. Unfold.



Five-Point Star – 1. Start with the folded rectangle. 2. Bring the upper-right corner down to a point on the left edge of the rectangle, about 1/3 of the way from the lower-left corner. 3. Bring the top-left corner down and to the right so the top of the paper looks like a triangle bisected by a vertical line. 4. Using the topmost point for reference, fold the paper in half vertically. Cut from the right edge of the shape down to the midpoint on the left edge. Unfold.



Six-Point Star – 1. Start with the folded rectangle. 2. Bring the upper-right corner down to a point on the bottom edge of the rectangle, about 2/3 of the way from the lower-left corner. 3. Bring the upper-left corner down and to the right so that the top edge of the shape meets the right edge. 4. Using the topmost point for reference, fold the paper in half vertically. Cut diagonally from the right edge of the shape down to about the midpoint on the left edge. Unfold.



Tree of Life Design

Submitted by Katrina Benneck

Top Flower – fulfillment

Bird – free spirit

Seedpod – fruitful/profitable

Flower – happiness

Bow – friendship

Closed Rose – to keep a secret

Curved Ribbon – talk/words/communication

Evergreen – truthful/endurance/eternity

Basket – blessings

Container – soil

Heart – love

Roots – settlement





O TOWERING PILLARS OF FREEDOM © Dan Paulos

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/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 the editor through email as Word document attachment. **To submit a Papercutter Profile:** send a one page typed 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, 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

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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

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



*My FOUR CATS © 2001 Susan Throckmorton
Original Size: 23cm x 29cm
Black silhouette paper/cut with scissors.*



Visit our website at www.papercutters.org