

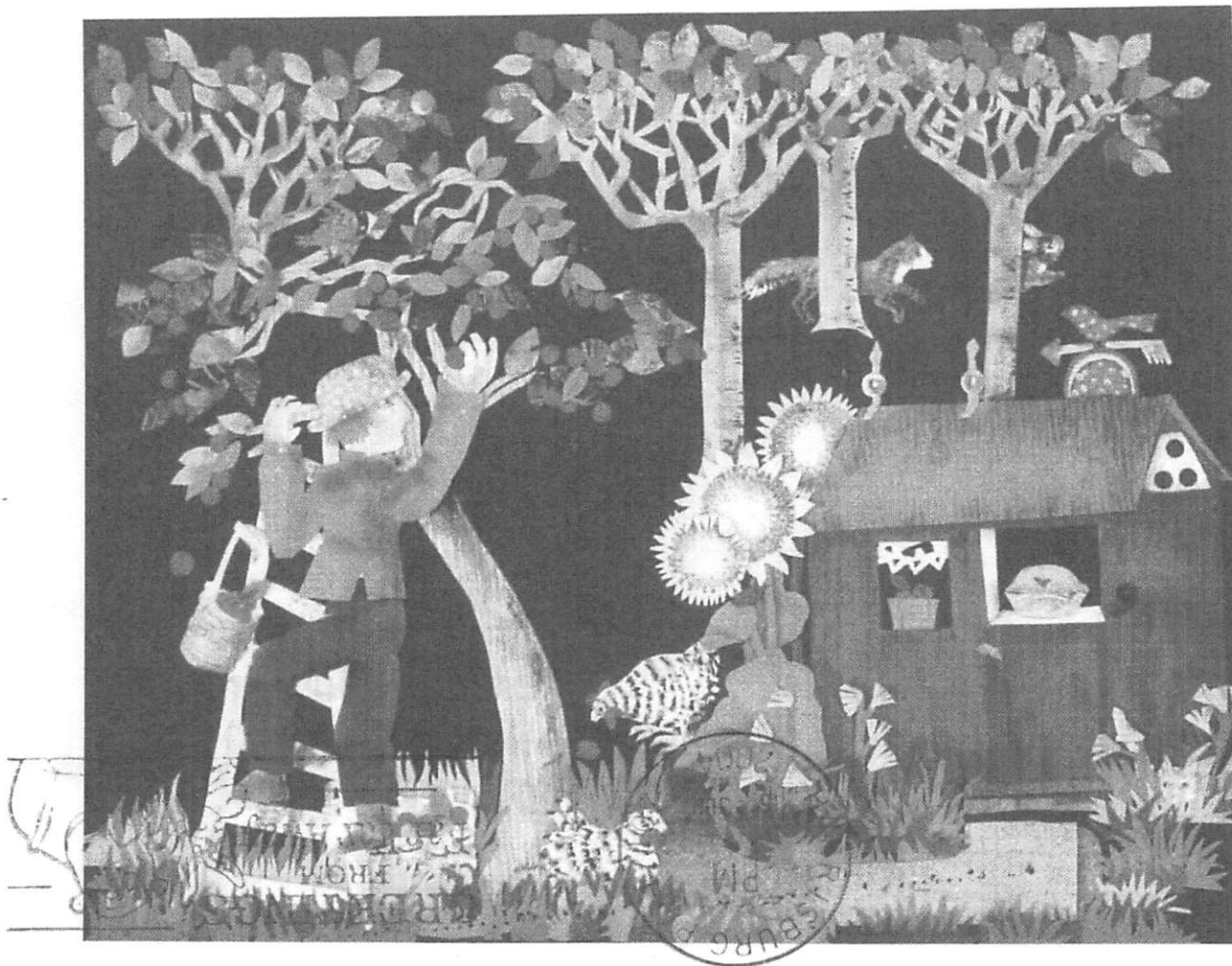
# FirstCut

A Publication of Communication for  
The Guild of American Papercutters  
Volume 18 Number 4 Autumn 2004



Submission Alert Pg.12  
**New Dues Rates Pg. 4**





©Bette Wells, PA

*Postcard image used for the announcement of the Artist of the Month Reception  
at the Perry County Council of the Arts Gallery, in Newport, PA.*

The **Guild of American Papercutters** is a nonprofit organization dedicated to original 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 Merren Booth and Andrew Meserole at GAP Membership, P.O. Box 651351, Sterling, VA 20165-1351. Dues for new members, including the New Member Packet: Individuals \$35US (\$45 International) and Family \$40US (\$50 International); Renewal memberships: Individuals \$30US (\$40 International) and Family \$45US (\$55 International). We accept credit card payments for members through the secure on-line service PayPal indicated on the Guild's website for a small additional charge of \$2: [www.papercutters.org](http://www.papercutters.org). All payments are made in American dollars.

**Current Guild officers** are: Kay-Marie Buchanan-*President*, Kathy Trexel Reed-*Vice President*, Janet Marcus-*Secretary*, Bette Wells-*Reporter*, David Shelly-*Treasurer*, Faye DuPlessis-*VP Programs*, Merren Booth & Andrew Meserole-*VP's Membership*, Don Cook-*VP Exhibits*, Marcia Egan-*Exhibits Assistant*, Angela Mohr & Pat Stuntz – *FIRSTCUT Publication Staff*, Florine Strimel-*Historian*, Bea Coron-*Webmistress*. **Current Guild Board of Directors** are: Paul Beal, Marie Cook, Nancy Cook, Sandy Gilpin, Marie-Helene Grabman, Richard Harris, Trudy Kauffman, Britta Kling, Donna Little, Michael Marcus, Judith Meyers, Dorene Rhoads, Sharon Schaich, Karen Shain Schloss, Gerry Schouten, Sr. Clarice Steinfeldt, and Paul Trattner.

## President's Corner

This is a very exciting time in the Guild. As I write this, Alice Helen Masek is wrapping up the final details for Collection 2004 at Asilomar in California. Several members are researching the possibilities for hosting Collection 2006 in their areas. A "Call for Entries" has gone out for our new traveling show that opens at the Biltmore Estate in Asheville, North Carolina in November. Our Shoebox Exhibit is being displayed throughout Israel.

The Board has begun to implement the recommendations of the Long Range Planning Committee. The Ad-Hoc By-Laws Committee, under the leadership of Bernie DuPlessis, is diligently working to update these by-laws so we can obtain tax-exempt status. Tax exemption is important so we can apply for grants to begin plans to establish a papercutting museum and permanent collection.

GAP's mission is:

- to increase the public awareness and appreciation of papercutting as an art form.
- to provide opportunities for the members to enhance the quality of their art.
- to encourage fellowship among papercutters.

I'm happy to say that the Guild is moving forward in all of these areas.

Kay-Marie Buchanan  
President

## FirstCut's Staff Commentary

In this issue, we are happy to share with you some of the workshops and presentations that are being made at Asilomar. Many of us could not attend Collection 2004, but reading about the projects and enjoying some of the details can be a wonderful way to connect with others in the Guild.

You will also find in this issue some new guidelines for FIRSTCUT submissions. Please refer to page 12 for further details.

Angela Mohr, *Design and Production*  
Pat Stuntz, *Articles and Imaging*

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**Front Cover:** PUMPKIN PATCH GUARDIANS by  
Shannon Reinbold-Gee, Pennsylvania, USA;  
Original Size 11"x14"; Exacto #11 blade and heavy  
acid-free papers often used in scrapbooking.

## Member Homework

**Winter:** Candles, Winter Warmth, Quilts  
**Spring:** Seed Packets, Kites, Babies  
**Summer:** Yard Sales, Attic Stuff, House Flags  
**Autumn:** Leaves, Busy Scissors, Gifts

## FIRSTCUT Deadlines

**NOTE: SEE PAGE 12 FOR NEW SUBMISSION  
INFORMATION AND ADDRESSES**

**WINTER – November 25**  
**SPRING – February 15**  
**SUMMER – May 15**  
**AUTUMN – August 15**

# Guild Business

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Guild of American Papercutters  
**Board of Directors Meeting**  
July 10, 2004 / Annville, PA

The Board of Directors meeting of the Guild of American Papercutters was called to order by President Kay-Marie Buchanan at 10:15 am Saturday, July 10, at the home of Sukey and Dick Harris, Annville, PA. Attending were: Dick and Sukey Harris, Dave Shelly, Bernie and Faye du Plessis, Kathy Trexel Reed, Marcia Egan, Marie Helene Grabman, Dorene Rhoads, Gerry Schouten, Sandra Gilpin, Trudi Kauffman, Andrew Meserole, Merren Booth, and Sharon Schaich.

The minutes from the last meeting were approved as written in FIRSTCUT. Dave Shelly reported that all monies and expenses from the Traveling Show at Hershey Medical Center and the Lexington, KY show have been organized and reconciled. Six cuttings were sold at Hershey MC and about 15 in Lexington. All money from sales at GAP shows will now be collected by the host venue, the host will retain their commission, and the balance will be sent to the GAP treasurer, who will pay the artists. The Treasurer's Report shows a balance of \$24,333.39 in combined Money Market and Checking accounts. FIRSTCUT costs about \$2500 per issue including mailing.

**EXHIBITS** — Dave Shelly suggested that all shows under our GAP name should be first approved by the Board so that all requirements are met regarding fees, packing, and framing procedures. Marie Helene is preparing framing guidelines for a presentation at Collection 2004 and has written an article for autumn FIRSTCUT. Kay proposed combining existing material with new material in a brochure which would be sent to all who answer a Call for Entries in future shows.

Kay, Faye and Bernie announced an invitation from the Biltmore Estate, Ashville, NC to hang a GAP exhibit in the Deer Park Restaurant building from Nov 6-Jan 4. Dave moved we accept the invitation and also the invitation from the venue in Lexington KY for a show in 2006. There was a

second and the vote passed. We will need 50-60 pieces for the Biltmore. The commission will be 20%. Faye and Bernie do not know if sold cuttings will be removed as they are sold or if they must be picked up at the end of the show. At present they are the liaisons for GAP. Marie Helene offered to help deliver and unpack the work. Members can submit a maximum of 3 pieces. A \$35 registration fee will cover entry fee, transportation costs, hanging and packing supplies and return shipping. GAP members within a reasonable drive of Ashville will be asked to help put up and take down the show.

Dave asked how we might recognize superior cuttings in our shows (awards such as Best of Show, People's Choice, Purchase Award, Lifetime Achievement). This could be done at the Biltmore and might encourage more participation. It was also noted that some organizations charge the venue a fee to host a show. Instead, that fee could be considered a Purchase Award by the venue. Otherwise we would have to find funding for these awards if they are monetary.

Don Cook, Traveling Show chairman, was not able to attend the meeting, but sent a report stating that the *Universal Language* show, now three years old, ended on a high note. Sister Clarice Steinfeldt has been responsible for organizing a Midwest show for several years and encourages involvement from other Midwest members in starting a new show. One hundred guests attended the opening of the Lexington KY exhibit organized by Debbie "Tilly" Baird and Debbie Cox; ten pieces were sold that night. Don asked that we discuss the future of our traveling exhibits and offered to give another member the pleasure of serving as show chairman.

Sharon stated the Shoebox Exhibit is now in a library in Ames, Iowa, and will be sent to Jan Penney in Monterey, CA in early August, where it will go in a library there until after Collection. It will then be sent to Zipora Ne'eman in Israel for several weeks.

**GAP BIRTHDAY CALENDAR** — Trudi reported the calendar is ready for proofing and will be sold at Collection. One thousand copies will be printed at approximately \$1200. It was suggested that the price be \$6 but Trudi feels that \$5 each would encourage sales.



**COLLECTION 2004** — Registration deadline is July 15; 45 members and spouses are registered. International presenters are coming from Israel, China, and Germany. Alice Helen asked for suggestions on presentations to skilled papercutters.

**MEMBERSHIP** — Merren and Andrew presented this report with a statistical breakdown by state, non-renewals, and cost of the new member packet. In the packet they will send one copy of *FIRSTCUT* rather than all of the issues from the current year. After discussion of the cost involved in the new member packet, Dick moved that the regular membership fee be raised from \$25 to \$30 and the new member fee from \$31 to \$45. Sandra Gilpin seconded. After discussion Dick amended his motion to \$30 for regular renewal and \$36 for new members. The motion passed by unanimous vote. These rates will be effective for 2005. (See Member Commentary column for the dues increase rationale, page xx.)

## OLD BUSINESS

**LAUREL ARTS CENTER** — Kathy Reed distributed a synopsis of two books regarding development of a museum site, and encouraged the Board to study them. The Laurel Arts Center in Somerset PA continues to be interested in housing a national papercutting collection. Kathy is on their board and said the site would not be ready for five years. They have recently hired an executive director, Richard Knecht, who will begin August 9, 2004. GAP will need to write a mission statement.

**BY-LAWS** — Bernie reported the need for reviewing our current By-Laws. The committee will meet in late August or early September. Dick suggested contacting other national organizations to see how extensive their by-laws are. He said the attorney who advised him when our first By-Laws were written stated they should be very simple and broad rather than specific. The term of directors is one issue that should be addressed.

**501(c)3 STATUS** — The Board has decided to pursue 501(c)3 status. Dick will contact the attorney who helped with the By-Laws to determine the next step once the By-Laws have been updated.

## NEW BUSINESS

**HARRIS AWARD** — Four members were nominated to receive this award, and it was a unanimous decision by the Board for all to receive the award at Collection. The Harris Award is presented for outstanding achievement or service to GAP.

**COLLECTION 2006** — Kay has received offers from three sources to host Collection in their state: Missouri, Texas, and Michigan. She will ask each to prepare a written proposal so that the decision can be announced at Collection in Asilomar.

**A VISION FOR THE FUTURE OF GAP** — Since some Board members had just received their Summer issue copy of *FIRSTCUT* the day before the meeting, discussion about this article written by Angela Mohr was tabled until the next meeting.

**SALES AT COLLECTION** — A member inquired about selling her leatherwork (scissorcases, etc) in our GAP store online and at Collection. The Board voted 'no' since the store is manned by volunteers, and leatherwork is not a cut paper product.

Sharon moved to adjourn the meeting and Kathy seconded. After the meeting cuttings from the *Universal Language* show were packed to return to the artists or to hold until the Biltmore show is organized. If GAP does not receive enough entries to fill the exhibit space, these cuttings will be used to supplement the show.

*Respectfully submitted,*

*Sharon Schaich, Acting Secretary for Janet Marcus*

## Member Reminders

### DATES AT A GLANCE

#### SHOEBOX EXHIBIT

Monterey Library – Sept/Oct, 2004; Monterey, CA  
(Member Volunteer, Jan Penney)

#### THE FINE ART OF PAPER CUTTING

November 1, 2004 – January 4, 2005

Biltmore Mansion / Asheville, N.C.

January 5 – February 28, 2005

Kearsaw County Art Center / Camden, SC

May – June 2005

The Crossroads Art Center / Richmond, VA

*Requesting recommended sites for March and April,  
then dates after June for the next 2-3 years.*

#### GAP MEETINGS

Collection 2004 serves as the Fall meeting.

#### COLLECTION 2004

October 17-21, 2004

Asilomar Conference Center, Pacific Grove, CA

**GAP Website** – [www.papercutters.org](http://www.papercutters.org)

- we purchase insurance for meetings and events including the Collections

To break it down: we earmark roughly \$2500 for the printing and shipping of each issue of FIRSTCUT. At \$10,000 a year with approximately 500 members, that means \$20 of each member's dues goes to the newsletter. (We have been below a 500 headcount, so per member expense is greater than \$20.)

Website rent and costs, rent for the storage facility, and insurances take about \$3 from the dues of each member.

The expenses of various committees is small but we budget for the Historian's needs, Membership's many postal expenses *including dues reminder* letters and postcards, and FIRSTCUT's Publication Staff postal needs...all of which add another \$2 per member.

These costs add up to \$25+ which was the basic dues level. It should be noted that though sales of promotional items help give the organization a cushion, these sales are irregular and unpredictable. We have invested in a new edition of the Birthday Calendar to bring in some additional money and replenished the GAP Seals.

**NOTE:** Dues form on page 4 can be clipped and sent to the Membership Directors to avoid some of the billing expenses.

## New Rates Effective with 2005 Dues

**\$30 renewal North America**  
(US, Canada, Mexico)

**\$36 new member North America**

**\$40 renewal International**

**\$46 new member International**

GAP has been extending itself over the last few years so operating costs have risen:

- new members receive a substantial packet of materials of which the cost are greater than the new member dues for the first year
- our website has a monthly charge
- our storage and distribution center has a monthly fee

*Guild of American Papercutters*



*Suzi Zimmerer  
New Mexico*

*Birthday Calendar II*

*The Cover of the New Birthday Calendar! See page 27 for ordering details. ►*



### Member Dates at a Glance

#### Beatrice Coron

Jan. 14 – Feb. 18, 2005 / Solo Exhibition At Quincy Art Center,  
Quincy, IL

#### Nancy Cook

Oct. 5-8 / Chesapeake College Art Show and Sale  
Wye Mills, MD

#### Claudia & Carroll Hopf

Oct. 29-30 / Country Folk Art Festival Royal Plaza Trade Center  
Marlboro, MA

Nov. 20 / The Hopf's Christmas Open House, 10 Mechanic St.  
Kennebunkport, ME

Dec 4 / Traditional NE Artisan's Fair, Sons of Italy Hall,  
Hingham, MA

#### Sandra Gilpin

Nov 20 / North Penn Holiday Craft Market; North Penn H.S.  
Landsdale, PA

#### Anne Leslie

Nov. 20 & Dec. 9 / Elder Crafters; 405 Cameron St.  
Alexandria, VA

Nov 21 / Lemon Drop; 8530 Connecticut Ave.  
Chevy Chase, MD

Dec. 10 & 11 / Kids Corner; 34 B Catoctin Cir.  
Leesburg, VA

Oct-Dec. / Shop appearances in the  
Metro Washington, DC area.

#### Zipora Ne'eman

Teaching in Washington, D.C. in 2005  
(Dates to be determined.)

#### Gene Mason Touts

Ongoing exhibit: The Crossroads Art Center / Richmond, VA

#### Sr. Clarice Steinfeldt, SDS

Ongoing exhibits: Jacksonport Craft Cottage, Jacksonport, WI  
Carriage Haus Shops, Mayville, WI

*Venue dates are submitted to GAP Volunteer Anne Leslie at  
Paperpaint@aol.com*

## 2005 Membership to the Guild of American Papercutters

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Phone: \_\_\_\_\_

Email: \_\_\_\_\_

Check Membership category:

\_\_\_\_\_ **\$30 renewal North America**  
**(US, Canada, Mexico)**  
\_\_\_\_\_ **\$36 new member North America**

\_\_\_\_\_ **\$40 renewal International**

\_\_\_\_\_ **\$46 new member International**

Comments? Or a cutting for FIRSTCUT? Use this space:

## New Birthday Calendar Now Available – \$5

Birthday Calendar are twelve month calendars you use to fill in your own dates. Each month features a large image accompanied by smaller images all tied together thematically. Send to GAP Orders, P.O. Box 651351, Sterling, VA 20165-1351

*Members can request a roster from the Membership Directors  
when renewing their memberships.*

*Cut this form from the page and send it with payment in US  
dollars to GAP Membership, P.O. Box 651351, Sterling, VA  
20165-1351. Renewals may also be made online in the GAP  
website through Paypal.*

## Member Commentary

### Collection 2004 Song

Johnny Daug wrote words about Asilomar and papercutters to be sung to the music of *It Happened in Monterey* (a song from 100 YEARS OF POPULAR MUSIC, published by Warner Bros. Publications, 2003). The words are below and the adapted music is on the following pages 8 and 9:

We gather near Monterey  
on California's coast,  
We'll greet you near Monterey  
doing what you like most.  
Guild American Paper Cutters  
gather in 04,  
Seventeenth October  
for our four days at the shore.  
We meet every two years  
to share and express  
Our feelings with paper cuts  
that bring such happiness.  
Come and discover  
we inspire one another,  
When we meet near old Monterey.

We'll cut up near Monterey,  
You'll mingle with others  
Who cut just like you,  
We'll litter the floor. Compare creations  
and before the days are through  
We'll learn from each other  
You'll know that it's bit ya  
like we've done before.  
when we shout SHERRENSCHNITTE  
When we meet near old Monterey.  
Whether you come cutting  
with a scissors or a knife;  
Creating with your talents  
that make paper come to life.

### Name Change

Gudi has married and is now called Gudi Wittgren Gilbert, formally Gudrun Wittgren Gilbert. Their celebration was July 13<sup>th</sup> with an Open House/Ice Cream Social where everyone attended wearing hats. Unfortunately, the lovely cutting that was on the announcement will have to be published

next spring due to space requirements in this issue. But, we wanted to mention the happy news!

### An Asilomar Workshop: Framing

This is a short version of the class Marie-Helene Grabman taught at Asilomar with more emphasis on conservative framing and more hints on how to do framing yourself to keep it affordable.

#### Basic Guidelines for Exhibition Framing

Many of our GAP exhibitions are hosted by museums and other prominent venues, so here some guidelines that have been developed to enhance appeal and give our work the professional look the hosts expect.

**FRAMING:** A frame should compliment the size, color and style of a picture. Please use either quality wood or metal frames with well-mitered corners. The "Golden Rule of Framing" says if a picture frame is too small, the picture loses significance. A frame should never cramp or crowd a picture and the frame should not dominate the artwork.

**MATS:** There is no magic formula for calculating the width of your mat borders. Three inches is considered standard in the framing business – or twice as wide as the molding. The bottom line is to make your mat borders wide enough so your picture is clearly separated from the edge of your frame. When in doubt – go wider. Since most papercuttings do not have mats over their edges (i.e., the cutting is positioned inside the "mat window"), a mat is used to keep a papercutting from touching the glazing. The mat creates an airspace. This airspace is extremely important because without it the paper would not be allowed to breathe and trapped moisture will deteriorate the paper. If you do not like the appearance of a top mat, use plastic spacers between the glazing and the back mat.

**GLAZING:** You *must* use acrylic glazing – NO GLASS – for all exhibition pictures. This will safeguard their transport. I have found that clear, rather than nonglare Plexiglass, allows the details of my paper cuttings to be better seen. Of course, plastic scratches over time, and occasionally you may need to replace it during the traveling show's lifetime.

**HOOKS:** You *must* use D-ring hanging hardware. No saw tooth or screw eye hooks! Where do framers place the D-ring? Generally they are



placed 1/4 of the total distance down the height of the frame; 1/3 of the distance for a heavy frame.

**DUST COVERS:** A dust cover, such as brown craft paper, is recommended on wood frames. This gives a professional look to the back of your work. A piece of foam core is a good backing for a metal frame.

**SHIPPING:** Wrap your picture in several layers of bubble wrap and tape it securely. Place the picture in a sturdy, several ply, cardboard box that allows 2 to 3 inches around all sides and on the top and bottom. Fill this airspace with crushed newspaper.

**QUESTIONS:** Many of the GAP members who exhibit their work nationally are happy to answer your framing questions or give advice on where to purchase supplies. Email or call them!

## Some Interesting Mail!

Here are some 'envelopes' Stu Copans send to me through the postal system. The aluminum can



has cuttings on the inside and the outside. The stamps and address are intact. The plastic container also has cuttings adhered to both the interior and exterior – the container held a booklet. Both arrived safe and intact, and was the talk in my little town post office where P. O. Box 3 is gaining quite a reputation for interesting mail! From now on, Pat



Stuntz will be getting the interesting mail as you read on page 10.

## Beth Wunder Talks About the Shoebox Exhibit

The Shoebox Exhibit was shown at the Ames Public Library during the month of July. Because it was in the showcase, we didn't have a place to put a notebook for comments, but the librarians we talked with enjoyed it and were impressed, as we were, with the wonderful variety of the work and the originality of each piece. This was a great idea, because the exhibit is so easy to send, to put up and take down, and doesn't require a large space. So glad we're going to do another one! *GAP volunteers hosting this were Linda Emmerson, Lucky Kim, and Beth Wunder*

## Asilomar Presentation About Ugo Mochi

Britta Kling shared her awe and admiration, and brought to life, the personage of the great Shadow Artist, Ugo Mochi. This is the information she discussed:

### Ugo Mochi, 1889-1977

When we think of the origin of papercutting, China comes to mind, or Japan, Germany, Switzerland, Poland e.g., but it came as a surprise to me when I first became aware of Ugo Mochi, who was an artist from Italy.

*(continued on page 10)*

# WE GATHER NEAR MONTEREY

(TO THE TUNE OF "IT HAPPENED IN MONTEREY")

Words By  
JOHN DAGUE

Music by  
MABEL WAYNE

*Slowly*

*mf*

*p*

*8va*

*F7* *Bb* *F9* *F7* *F9*

We gath-er near Mon-ter-ey on Calif-orn-ia's coast We'll greet you near

*F7* *Bb* *Dm7* *Bb dim*

Mon-ter-ey Doing what you like most Guild Amer-i-can Pap-er cut-ters

*Cm7* *F7* *Cm7* *Bb*

gath-er in '0 4. Sev-en teenth Oct-ob-er for our four days at the

It Happened in Monterey - 2 - 1

Copyright information from original music

© 1930 (Renewed 1958) EMI FEIST CATALOG, INC.  
All Rights Controlled by EMI FEIST CATALOG INC. (Publishing)  
and WARNER BROS. PUBLICATIONS U.S. INC. (Print)  
All Rights Reserved



Cm7 F7 Bb F9 F7

shore. We'll meet ev- ery two years to share and ex- press our

F9 F7 A7-5 D7

feel - ings with pap - er cuts that bring such happ - i ness,

G7 G+ G7 C7 Gm7 C7 Cm7

Come and dis- cov- er we inspire one an- oth- er when we meet near

1. F7 Bb Dm7 Cm7 F7 2. F7 Bb

old Mon - ter - ey near old Mon - ter - ey.

*mf*

† Happened in Monterey - 2 - 2

Ugo Mochi was born in 1889 in Florence, Italy, where he was, in early life, fortunate to enjoy the advantages and influences available to him as a member of an aristocratic family.

At age 17, circumstances forced him to leave his private studies and he attended the Institute of Graphic Arts in Bergamo, near Milan.

Mochi's great love and fascination for living creatures expressed itself in his sculptures, which featured mostly animals. He developed an interest in "Sculpting in Paper" and even after many years of cutting paper did not ever embrace the term "Papercutting". He preferred "The Art of Outline."

His first published book (Italian, Milan, 1925) is called L'OMBRA DELLE BESTIE, Shadows of the Animals.

Mochi also was an accomplished musician and, in the early 1920s, sang as Tenor with the Berlin Symphony. In Berlin he studied under the noted sculptor August Gaul, then lived and worked in London, England, before coming to the United States in 1928.

Here he settled almost exclusively on HIS art, the art of outline. He illustrated a number of books and, especially in the 1950s, countless magazine articles. Among his most prominent and impressive works are 18 magnificent panels, each 8'x2', some of which are installed at the American Museum of Natural History in New York City. Other originals may be seen at The Metropolitan Museum of Art, N.Y.C.; The Wildlife Conservation Society, Bronx, N.Y.; The National Museum of American History, Smithsonian Institution, Washington D.C.; Windsor Castle, England; The Franklin Institute, Philadelphia, PA.

## A Late Tree Arrival

Alice Masek's tree cutting arrived a little late for the last issue (*the theme was trees*). She writes ....*I designed a 9'x 12' tree collaboratively in e-mail communication with Victoria Beatty, a librarian at the Information Department of the University of Washington in Seattle, for their mid-May Conference on Information, Silence, and Sanctuary. I shipped them the pattern and some cutting knives, and Vicky pulled together everything else that was needed from my lists. At the event, the Tree was cut in the participants' free time and displayed for the last day. The purpose of the design was to invite people in this time of an intense*

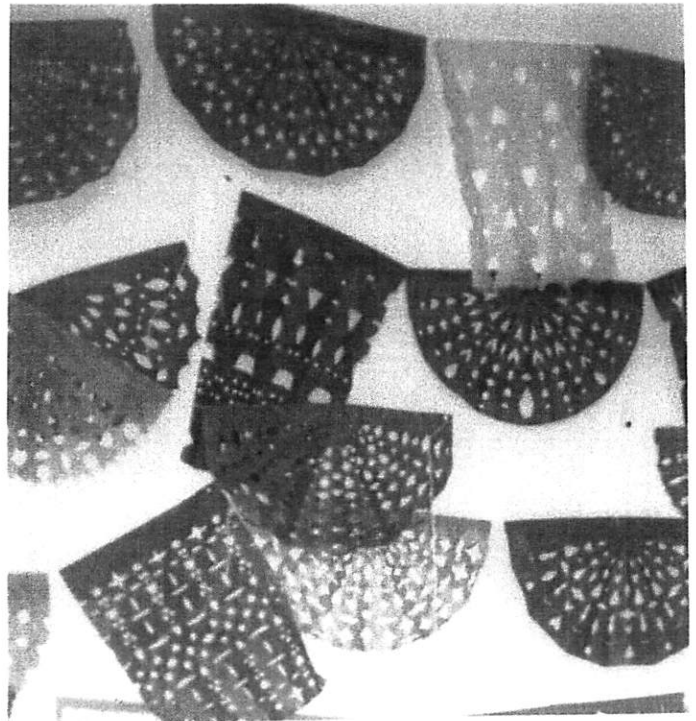
*barrage of information to find time to sit and reflect. The sheltered space beneath the tree, with its garden bench, lotus pond, and labyrinth path, does that.*



SANCTUARY TREE ©Alice Helen Masek, CA  
Original Size: 9' x 12'

## Asilomar Workshop – Papel Picado

Beatriz Goodpasture taught two papel picado workshops:



In Basic Mexican Papel Picado, the students learned the secrets of creating colorful enramadas



(string of tissue paper banners). The history of papel picado was discussed and after practicing three folds, the participants used scissors to cut their own patterns. Beatriz said, 'If kindergartners can do it, so can you', and so they did.



Intermediate Mexican Papel Picado made use of Exacto knives. Participants learned about the selection and placement of designs to create good borders and edges. They learned about the number of tissue papers to use and after cutting, how to string the papers into an enramada. (Directions for this class: FIRSTCUT, Autumn 2003)



*The two papercuttings above are by William Oellers, CT; black paper; Original size: 8 1/2" x 11"*

# FIRSTCUT Staff Update

*By Publication Staff volunteers,  
Angela Mohr and Pat Stuntz*

Creating a high quality publication for the members of the Guild of American Papercutters has always been a top priority for the many years we have been involved with the production of FIRSTCUT. In an effort to further cut costs, and still offer color on the covers, we have taken on responsibilities formerly done by the printer such as scanning, image editing, and layout. Although these activities take time, we have been, and continue to be, willing volunteers for the Guild.

Because of the increasing amount of time spent on FIRSTCUT, and with an eye toward the fact we are volunteers with families and duties elsewhere, we have decided the time has come to streamline production. In the past, we held the positions of Editor and Assistant Editor. At this time, we are re-organizing to make better use of our individual talent and expertise. From this point on, we are the "Publication Staff" for FIRSTCUT. Angela will be in charge of Design and Production, and Pat will be in charge of Articles and Imaging.

As the Articles and Imaging staff member, Pat will receive all photocopies and digital images of papercuttings and pictures submitted for publication. She will receive all text submitted for any issues such as articles, notices, suggestions, comments, etc. *This is a departure from the procedures that were previously in place when information was sent to Angela who then had to send images to Pat anyway.* By having the same staff member responsible for both articles and images, archiving the contents of each issue on compact discs **in one place** will be far more efficient and convenient.

Beginning now, all articles and images submitted electronically should be sent to [jrstuntz@juno.com](mailto:jrstuntz@juno.com). Please be aware this is a dial-up connection, and if

you are having trouble sending images, call Pat at 908-996-6388 and other arrangements will be made. Articles and images sent through the mail should be sent to Pat Stuntz, 1127 County Road 519, Frenchtown, NJ 08825.

As the Design and Production staff member, Angela's responsibilities will focus on designing the arrangement of the finished images and proofed articles Pat sends and working with the printer and shipping company to see that each issue is completed and mailed in a timely manner.

Below are some suggestions to help us create the best-ever issues of FIRSTCUT:

- Send good quality photocopies when possible. Do not reduce images. If they are too large for the copier, copy the images in sections. They can be "merged" in Adobe Photoshop without compromising the original.
- Please write your name, title of cut, and original size on the back of the copy, together with email or telephone number, in the event that we need to contact you.
- If you are sending images by email, please be sure that images are in "jpeg" format. Text should be in Microsoft Word format. In the

message area of your email, please include the same information listed in the step above.

- If you are sending a scanned image, the maximum recommended dpi (dots per inch) is 300 - 600. Anything larger than that is a waste of download time, and will choke our systems to a standstill – remember, we're volunteers working on home computers.
- If you are sending a digital image, try to send it electronically. Digital images that are printed on home printers, and then sent to us in the mail are scanned for the cd file. The image loses clarity each step it passes through. Either mail a clear, sharp copy or email the digital image.

All this sounds different and new, right?

Actually, the only change that is going to impact you are the initial submissions addresses. It is our intention to continue providing interesting, informative, and well-designed issues of FIRSTCUT!

*Angela Mohr – Design and Printing*

*Pat Stuntz – Articles and Imaging*

## **New addresses for submissions:**

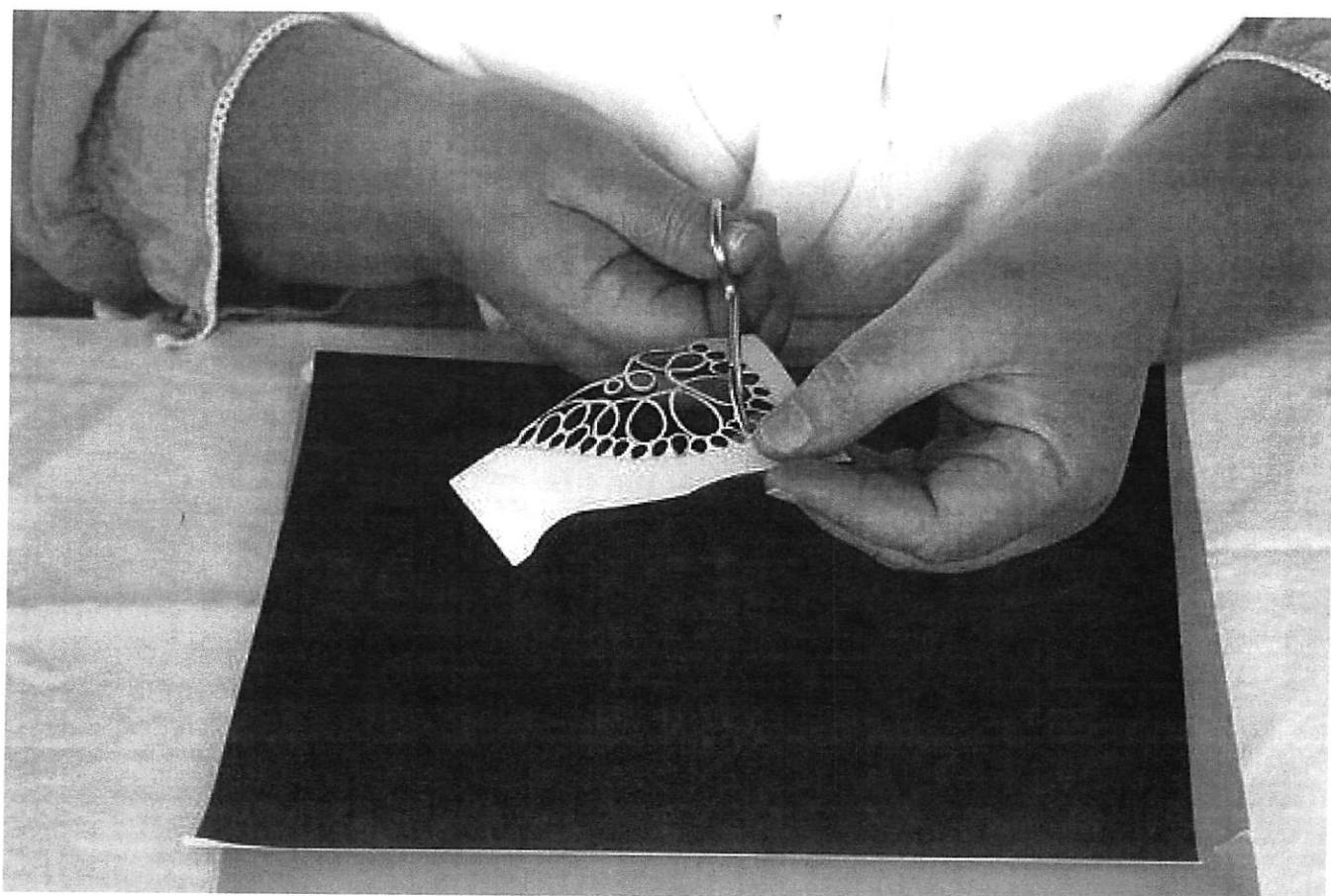
***Mail:***

***Pat Stuntz***

***1127 County Road 519  
Frenchtown, NJ 08825***

***Or Email:***

***jrstuntz@juno.com***



*Angela Mohr cutting a demonstration heart during  
the Newtown Heritage Festival, Stephens City, VA.*

# Silhouette Workshop

By Joyce Yarbrough



*"Come try your hand at cutting a Silhouette!  
Learn what to see and what to forget!  
We will cut people, maybe animals too.  
Mostly we'll cut faces, but you can cut a shoe if you want to!"*

*See what details to accentuate, and which to leave to fate.  
Just bring your scissors, see what you can do,  
and I'll have silhouette paper waiting for you.  
You will see samples of silhouettes that are already done,  
You'll try various steps, and have lots of fun!  
You can practice on your papercutting technique  
for a paper portrait that is really unique.  
You will learn how to start, and how to end.  
Then you can cut a silhouette of family or friend."*



Part of my job, and my joy, is to educate the public about the wonder and history of silhouettes, the unique paper portrait, cut with just scissors and no preliminary drawing.

How does one cut silhouettes? By doing a contour drawing, using only scissors, concentrating on seeing and cutting step by step, each feature, while comparing proportions and shapes, and relationships. Think of simple shapes with mostly curves!

When cutting silhouettes, the length, angle of the neck, length and shape of the chin, and head contour help determine the age of a child or adult. Correctly cutting the size, angle, and shape of a nose is very important in achieving a likeness. After cutting the features, and paying close attention to the proportions and shape of the head, the back of the neck and head are cut last.

Once successful silhouettes are completed, the embellishing fun can begin! Techniques will be practiced for cutting earrings, hairline, bows, and other details, in addition to properly positioning interior cutting in relation to exterior contours. Less interior cutting done well, is better than too much done incorrectly. Cutting silhouettes of several people together, pets and other challenges may be undertaken or refined.

Do not be intimidated by another's work. Sometimes competition challenges us to concentrate, and work harder to do our very best!

---

*Joyce Yarbrough has cut silhouettes for over 25 years. People are one of her favorite subjects, cutting freehand with no preliminary drawing.*

*Joyce was recently honored to receive an award for her silhouette of CAPTAIN CLARK & SACAGAWEA. Her silhouettes of MERRIWETHER LEWIS & SEAMAN and CAPTAIN CLARK were the only silhouettes selected for the Lewis & Clark Bicentennial Commemorative Exhibition, featuring artwork from around the country.*

*You can visit Joyce in her new studio at the Foundry Art Centre in St Charles, MO.*



# Popping-Up at Asilomar

*By Richard Goodall*

I still feel to be somewhat of an interloper in GAP. Although I cut paper, I am not a traditional paper-cutter, and I don't like using scissors! However, I am very grateful to be in the Guild, to enjoy the fantastic skills of the GAP experts, and to have the opportunity to share the pop-up niche with others at Collection 2004 at Asilomar.

I am not sure when the initial spark occurred to me, but my lifelong interests in all things cardboard, in mechanisms, and in the architecture of churches, came together about 9 years ago, following a wonderful vacation in Italy. I realized that some churches (not just in Italy) could be modeled in a novel way by using the simplest pop-up technique, which is what I refer to as the folding box. This involves straight lines and right angles, features which are dear to the hearts of mechanical engineers like me. I started simply, using this technique, and popping-up buildings solely from a single piece of card. As with most things in life, which usually become more complicated with practice, I soon realized that model buildings can look a lot better if the limitations of the single sheet of card are ignored. I now enjoy gluing additional pieces and layers onto the basic pop-up.

In the workshop at Asilomar, I will start by quickly covering the basic principle of the folding box, and how it can be developed for particular uses, including architectural models. There will be simple examples to make, most of them amenable to cutting with scissors. An architectural example, if participants decide to tackle it, will need to be cut with a knife.

Of course, there are several other techniques for making interesting pop-ups. These usually involve cuts and folds at odd angles, and more glued-on pieces. It takes more imagination, and much trial-and-error, to successfully apply these techniques. There are a few real experts in this field, who have combined and developed some of these techniques to produce some spectacular pop-up projects. I am continually in awe of Robert Sabuda, whose studio in New York was included in a tour during an earlier GAP Collection (unfortunately that was before I had heard of GAP). He has produced some wonderful children's books, guaranteed to hold the interest of children and adults. It is not possible to reach Robert Sabuda's level of expertise in one short workshop. However, I will be using some fairly simple examples of the type of techniques used by the professionals, and there should be some satisfying results. Again, I will try to use examples which can be cut with scissors. All the workshop participants should come away at least with some designs for producing personalized pop-up cards, together with some idea of how to make them. And somebody else's imagination may be sparked.

# 3-D Sit-On-The-Shelf Papercut

*By Beth Wunder*

I don't really know what name to give this "thing", but it's fun to do and quite unique in the papercutting world. It requires either four or five postcards or postcard sized pictures that can be layered in height from back to front or a scene you draw yourself, such as mountains that show color changes in depth. (Those eastern mountains would be great.)

The first step is to create two accordion pleated side pieces made of some kind of paper that has good body and can be sharply folded repeatedly without breaking or tearing. I use a 10" by 13" Tyvek envelope, which I cut open, color wash (with cheap acrylic paint and water) the desired color, let dry, then cut into two strips the width of the cards to be used.

Each fold should be 1" to 1 1/8" wide and care must be taken to keep them straight and even. Accuracy is important here! Two folds are needed for each layer of the picture.

With the sides completed, the fun begins as you decide how to layer the postcards or choose colors for your own design. A word about weight of the pictures. Postcards are the right weight and Canson papers also work well for your own design. I also use a lightweight cardboard for the back piece on my own design, and because it's likely to be sky, may cover it with a rice paper or mulberry paper.

It is important that each layer can be seen, and that each layer comes to the bottom to give it stability, even if that means gluing a piece to the bottom edge where it won't be seen from the front.

An example: My first piece used Iowa postcards. The background is tall corn growing. In front of that is the Iowa state capitol building with

the sky cut away. In front of that is a farm scene, again with the sky cut away, and placed so that the capitol shows behind. In front is one of those funny cards with a farmer on a tractor pulling a huge ear of corn through the field. To give the top stability, I used the lettering at the top of that card-Iowa-and glued that on the top front of the piece. If doing your own design, the entire front could be a frame; e.g., a window being looked through.

Once the arrangement is satisfactory, begin gluing the side pieces to the cards beginning with the background. The back card should fit snugly inside the last fold, and be glued on the back side. The next card fits into the next fold and one or two (depending on how tall that second piece is) small semi-circular "hinges" are cut on the back side of the fold and those are glued to the picture. Repeat this step coming from back to front. If the front piece is too short for a hinge to be safely cut from the side piece, add a small hinge cut from the leftover Tyvek. The top stabilizer or front frame is added last. And, that's it!

I've sold several of these, and especially enjoy the one I did using Canson Mi-Tienes papers of Ghost Ranch with Pedernal in the background, the red rock of New Mexico, green trees, and adobe. The colors are fun to work with.

# Hans Christian Andersen: The Man, His Tales *and* His Paper Cuttings

By Randel McGee



Hans Christian Andersen (2005 is his Bi-Centennial Anniversary) is arguably one of the most well-known and beloved storytellers of all time. Many of his characters and story themes have become part of our global culture. His stories have been translated into as many languages as the Bible. Yet to the royal families of Europe and to his friends he was almost as well known for his amazing paper cut designs as he was for his stories.

He probably picked up the folk art of Danish *papirklip* or papercutting from his grandmother or mother. It was a simple and popular art form at that time, and still is. His father gave him a toy theater when he was young. He would make small paper and cloth puppets and scenery and present plays and original stories to his doting parents.

He was very creative as a papercutter. His technique was folksy and somewhat unrefined, but he showed a great deal of understanding of complex fold and cutting designs. His designs could be very intricate. He had certain themes and characters that were common in his cuttings, some rather bizarre, such as: thieves hanging from gallows for stealing someone's love (represented by a heart held in their hands), strange gnomes and trolls, dancing ballerinas and Pierrot clowns, castles with doors that opened and swans and storks. Though he would tell stories while he cut, the finished designs had little to do with the stories he had told. This is where my portrayal of Andersen differs from the real person, in that my cutting is directly related to the story.

How did I come to portray Andersen? That's a circuitous tale. I have been a professional ventriloquist and puppeteer since the early '80's. In 1987 I added traditional storytelling (meaning without a puppet partner) to my repertoire. Due to my work in shadow puppetry, I became rather adept at creating designs using scissors and paper, so I added paper cut pictures to my storytelling act to bring some intriguing visual elements to my performances.

In the mid '90's, I was in Solvang, CA, the Danish colony settled at the beginning of the last century, to perform my ventriloquist act at the local library. While there, I visited the Book Loft Bookstore with its H.C. Andersen Museum. In the museum, I chanced upon a newly published book, *The Amazing Papercuts of Hans Christian Andersen*, by Beth Brust. It detailed how Andersen, the world beloved storyteller from Denmark, had made elaborate paper cut designs as he told his stories in the parlors and palaces of the rich and aristocratic of Europe.

It was an epiphany for me! A bolt out of the blue! Here was one of the world's favorite storytellers! He told stories in a lively, humorous way...So did I! He would make elaborate paper cut pictures to illustrate his tales...So did I! I determined right then and there to study his life and stories, and then to portray Andersen and perform his stories as he might tell them. I felt that this would re-introduce Andersen, the man and his life, to those who only knew his stories.

In my portrayal of H.C., as his friends called him, I try to show him as a self-absorbed, witty, and slightly eccentric fellow. However, it is his great creativity and spontaneity that I try to convey with

the retelling of his witty, poignant stories and his ability to make beguiling designs from cut paper as he told his tales. Unfolding the cut paper at the end of the story to reveal the picture always elicits gasps of amazement from the audience.

One of the highlights of my work as Andersen was to perform at the Donnell Children's Library in New York City. In their archives was a paper cut design that Andersen himself had made. I was honored and thrilled to be able to see it and hold the framed picture in my hands. Another honor is to be chosen to represent Andersen at the Danish Days Festival in Solvang, CA since 2002, thus bringing my Andersen experience full circle.







Den Klipping her er noget dyr,  
 Den er sat til en halv Rigsdaler.  
 Men det er et heelt klippet Eventyr,  
 Og dit Hjertelag betaler.

This paper cut is somewhat dear  
 A half rix-dollar would not misbecome.  
 Though all a fairytale is here,  
 And your kind heart's the one to pay the sum.

# Making Pictures From Painted Paper

By Anne Leslie

You've cut paper, and you've painted paper cuttings, but have you tried cutting painted paper? At Asilomar we played with abstract designs and learned about interesting ways to use papercuttings based on a fabric project I have done. For those who were not able to attend this workshop, I give the following description of how the attached images were made, and what they were used to decorate.

First, I used ordinary 20# copy paper and colored several pieces with acrylic paints. The object was to decorate the paper using sponges, fingers, or spatters of different colors, and make a number of 8 x 10 pieces of paper of varying color schemes. These papers were hung or laid to dry and ironed flat when dry.

The dried and ironed painted papers got an adhesive backing applied to the back with an iron. (Buy this backing by the yard at fabric stores. It comes under many different names and strengths.) Once the sheet of adhesive was ironed-on, the paper backing was peeled off before the designs were cut.

Then fun of cutting and designing began! From the painted papers, I used sewing scissors to cut geometric or abstract shapes of various sizes, repeating the same shape freely. Try placing the cutouts on a template of the size of *your* project until you arrive at a design that is pleasing. It should be abstract enough that it doesn't really matter whether the finished piece is displayed vertically or horizontally. (See examples) Once you get a design you like, carefully iron each piece, one at a time, in its place on background fabric.

The project that initially inspired this workshop was making a piece of decoupage on fabric. For that project, I used was a piece of synthetic silk or sateen cloth for the background which I then sponged a pale blue with diluted acrylic paint. The cloth was

stretched onto a frame and secured. I used the artists' pre-stretched canvas on a frame as a support. I found this to be somewhat difficult to manage in making the design and keeping it perfectly smooth, so there may be an alternative way to apply the design and secure it afterwards.

When I used the fabric stretched on a canvas with a wooden frame, it was difficult to keep it flat without puckering. An alternative backing that worked better was a canvas stretched on a piece of composition board. I still had to be careful to get the fabric tightly stretched. I did this by stapling on opposite sides, working from the middle towards the ends and neatly folding the corners under.

When the design is properly applied, there should be no loose edges, and no glue showing around the cuttings. The finished piece can be framed. I mounted mine first on a larger board which had a black suede-type cloth attached to make a black border around my design. As a bit of whimsy, one of my designs has a spiral piece that is only attached at the outer edges so that it rises above the surface.

On the next page is one of the pieces I made—try looking at it turned sideways, as it was shown in the GAP newsletter last fall. ►



Here is a second example, actually the first one I made.



UNTITLED © Anne Arel, MA  
Original size: 4" x 5"

Without the iron-on fabric, you can paste the design onto any flat surface—a paper background or a painted tray, wooden or metal, or even onto a glass plate or in a glass cylinder to make a lamp base. I can imagine with some stiffening, they could even be made into a raised design in a shadow box.





CUTTING HANDS © Benjamin Barker, NY  
Original size: 7 1/2" x 6"



UNTITLED © Barbara Klausmeier, WI  
Original size: 6 1/2" x 7"



UNTITLED © Polly Winkler-Mitchell



CAT-O-LANTERN © Shannon Reinbold-Gee, PA



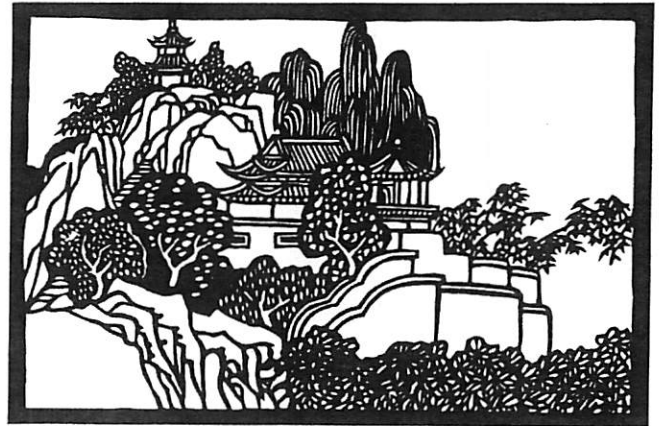
# The Art of Chinese Papercutting

*By Richard Shemetulskis*

In my presentation about Chinese papercutting, I began with a brief history of papercutting in China. The Chinese call many of the papercuts Window Flowers. Various kinds of papercuts are made with animal, character, and cultural themes from the Chinese culture and history. My talk was supported by a video I shared explained in detail many of the types of papercuttings and their origin.

One specific item of interest involves the differences in papercuttings from the north and south of China. When describing the types of Chinese cuttings, I explained that the major difference in the cuttings from North of Beijing and those done in Southern China is the colors. In the north, many of the cuttings are watercolored in as many as 21 colors and in the South the tendency is to use a colored paper where red or black is dominant. The subject areas for symbols such as dragons, etc... are generally the same in both areas though it is common for the cuttings of animals in the North to be more fanciful.

I showed theme books of papercuttings at the end: a Santa book of cuttings, a floral set of cuttings, Chinese New Year cuttings. Some of the cuttings are available for purchase such as the package/book of papercuts from Beijing which are \$4, or 3 for \$10 (the Santa papercuts are \$2.50). Other papercuttings range in price from \$10 – \$25.



YUHSIEN PAPER—CUTS



# How to Make a Paper Christmas Tree

By Hae Yong Kwon

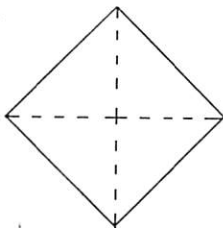
*This is the workshop Hae Yong Kwon presented at Asilomar. When Kwon sent me this tree, I thought 'Awesome!' Pat Stuntz scanned the drawings Kwon made and we prepared the written instructions.*

*Let me assure you, it works better as a hands-on project than if you try to follow the text word for word. Just start, and you'll see how it comes together while handling it along the various stages.*

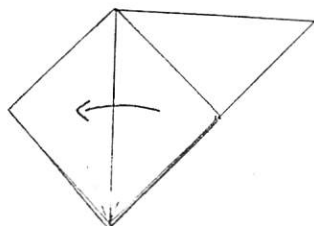


## Part 1: The Trunk

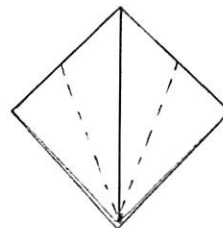
1. Fold in half from top to bottom. Fold in half from left to right.



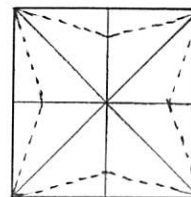
2. Place finger inside opening of triangle and flatten by pressing on the top into a square. Turn over and flatten other side the same way.



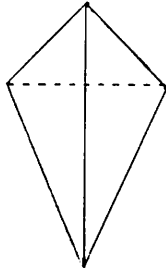
3. With the opening on the bottom, fold left and right side along the dotted line to meet in the middle. Turn over and repeat.



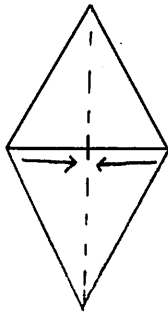
4. Unfold the entire piece of paper. Fold along the dotted lined along the crease on all four sides until you have a kite shape.



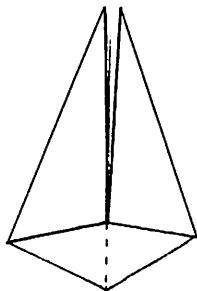
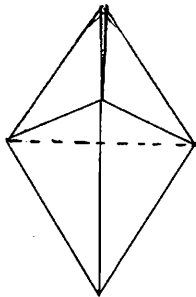
5. Fold front flap along the dotted line. Turn over and repeat.



6. Bring front left and front right sides together by folding in the middle. Turn over and repeat on back side.

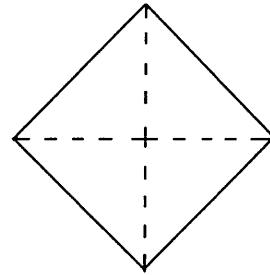


7. Fold the diamond in half along the dotted line. Turn over and repeat the back side.

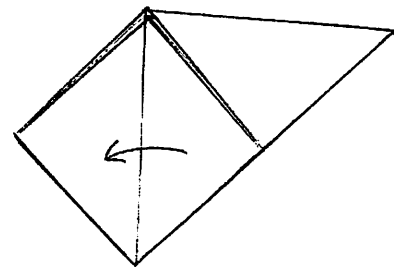


## Part 2: The Tree

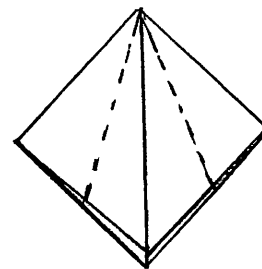
1. Fold in half from top to bottom. Fold in half from left to right.



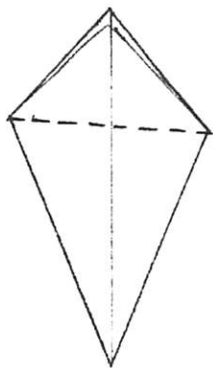
2. Place finger inside opening of triangle and flatten by pressing on the top into a square. Turn over and flatten other side the same way.



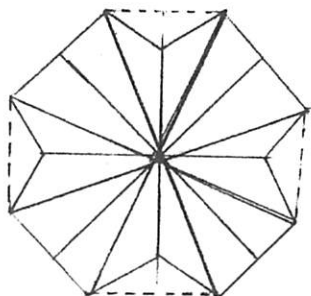
3. With the opening on the top, fold left and right side along the dotted line to meet in the middle. Turn over and repeat.



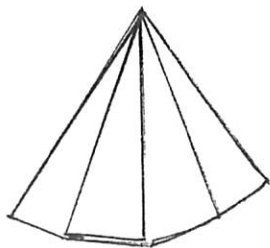
4. Fold the entire top portion of the kite shape along the dotted line.



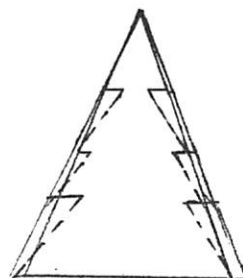
5. Unfold the entire piece of paper. Fold the four corners along the dotted line.



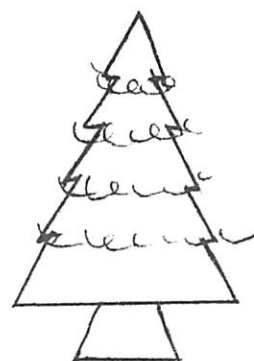
6. Turn over. Beginning with a folded corner, make four pleats on the right side and four pleats on the left side, like an accordion, until you end up with a triangle.



7. Following the ruler provided, mark three points on the left and right side of the triangle. Make  $\frac{1}{4}$ " cut on the three points, through all the pleats. Fold triangles at each cut, on each pleat, following the diagram.



8. Attach the tree to the trunk.





# Birthday Calendar II

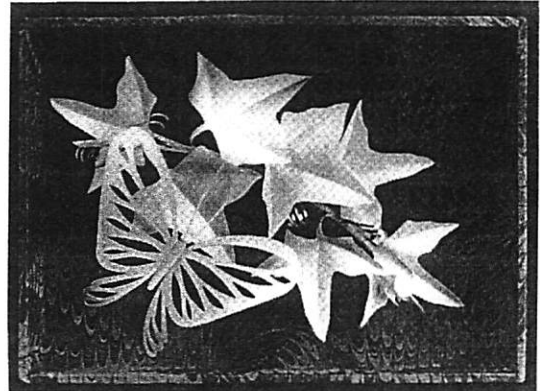
*Guild of American Papercutters*



*Suzi Zimmerer  
New Mexico*

*Birthday Calendar II*

Front cover (1/2 size)



*Nancy Cook  
Maryland*



*www.papercutters.org  
2004*

Back Cover (1/2 size)

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## GUILD OF AMERICAN PAPERCUTTERS BIRTHDAY CALENDAR II ORDER FORM

Name \_\_\_\_\_

Quantity (\$5 USA each) \_\_\_\_\_

Address \_\_\_\_\_

\_\_\_\_\_

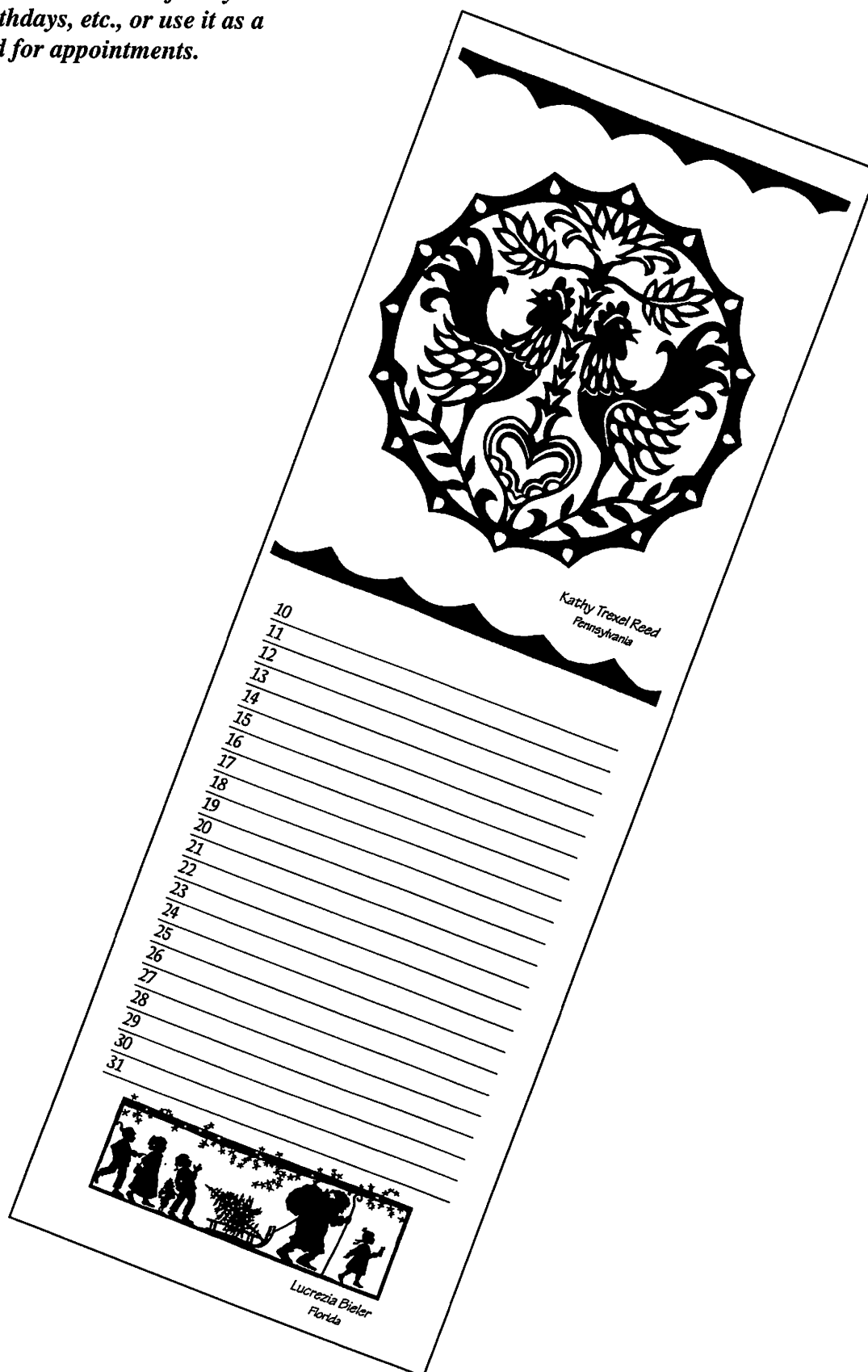
\_\_\_\_\_

Phone or Email (case of question) \_\_\_\_\_

Payment Enclosed \_\_\_\_\_

*Send this form and payment in US dollars to GAP Orders, P.O. Box 651351, Sterling, VA 20165-1351*

*This is the interior of Birthday Calendar II. It opens vertically to reveal papercutting images from various artists and numbered lines for filling in annual personal dates such as family anniversaries, birthdays, etc., or use it as a reminder date pad for appointments.*





© Kathy Reed, PA  
*One of the images in the New Birthday Calendar (see page 4 for further details about buying a calendar)*

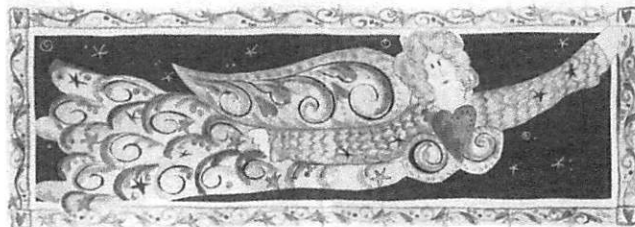
The Guild of American Papercutters' publication, **FIRSTCUT**, welcomes and encourages its members to submit artwork, articles, and Papercutter Profiles for publication.

**All submissions for publication are sent to Pat Stuntz, 1127 County Road 519, Frenchtown, NJ 08825 or email to [jrstuntz@juno.com](mailto:jrstuntz@juno.com).** *To submit artwork:* send a 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:* articles can be sent as a typed manuscript, a floppy disk in Microsoft Word Format, or as a Word document attachment to an email. *To submit a member's Papercutter Profile:* send a one page typed essay about the member including 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).

Submission implies permission for use according to need and space. **FIRSTCUT** reserves the right to edit articles when necessary.

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You can 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,  
 Box 651351, Sterling, VA 20165-1351.

(ANGEL@ 1999 Kerch McConlogue)





NIGHTTIME IS MY TIME © Bernie Levine, NY  
Original size: 10" x 15"



Carolyn Guest using sheep shears to do her papercutting.



AUTUMN LEAVES © Micki Jenkins, UT  
Original size: 8 1/2" x 11"



COUNTRY MOUSE © Claudia Hopf, ME  
Original size: 5" x 5"



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