

First Cut

COMMUNICATION FROM MEMBERS OF THE GUILD OF AMERICAN PAPERCUTTERS

OCTOBER 2017

ISSUE I

Meet Your New Editor



As far as I can tell, my love of cutting came from growing up in a home filled with antiques. My family wasn't the best at sticking to a period with

their purchases, but I always got the feeling that each new piece that came in the door had been a labor of love for the artisan who made it. I found that while I had no interest in figuring out how technology worked, I did want to know how to embroider a sampler, how to create dovetail joints (In case I ever decide I need to build a dresser!), how to oil paint, and how to darn a sock.

My artistic pursuits were diverse, but they were always driven by a desire to learn. I began papercutting on a whim in graduate school and have been in love ever since. I am continuously challenged by the medium and in perpetual awe of its seeming simplicity. I love that people often mistake my work for drawings or prints. Everything changes when you take a closer look. I look forward to celebrating your achievements, hearing your feedback, and building this community with you. Please, keep in touch!

Happy cutting,

Welcome To The New First Cut

Welcome to the new First Cut! As you can see, we've made BIG changes around here. First Cut Magazine is now a monthly e-newsletter that will be published annually for those of us who prefer to read on good ol' fashioned paper! You'll find profiles on artists who cut a wide variety of materials and information about GAP events and exhibitions. If you have an upcoming show, or would like to have your work featured, please email me at rosaleff@gmail.com.



Instagram

We are also excited to announce that The Guild of American Ppaercutters is now on Instagram at [#first.cut.magazine](https://www.instagram.com/first.cut.magazine)

There you'll find additional images by artists featured in the monthly newsletter, and updates on events. We encourage you to tag your own work with [#first.cut.magazine](https://www.instagram.com/first.cut.magazine) so that we can stay up to date on you. We also ask that you use [#first.cut.magazine](https://www.instagram.com/first.cut.magazine) when you attend events that may be of interest to fellow paper artists and enthusiasts.

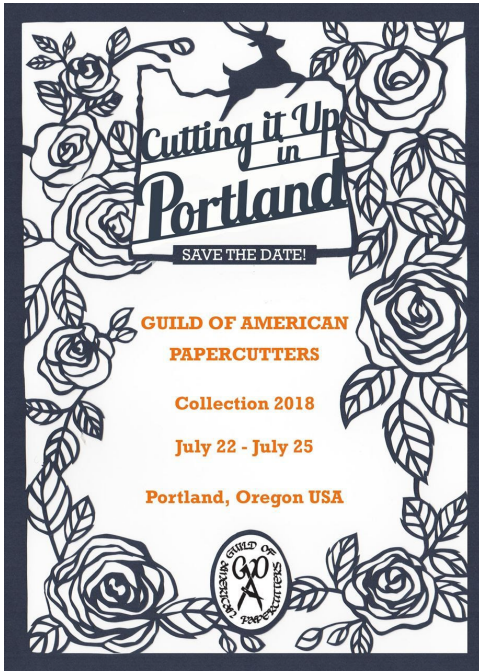
Now Accepting Submissions:

The Guild of American Papercutters is now accepting submissions for the 2018 calendar. Any original works of cut art will be considered. The closing date for entries will be October 9th, so get them in now!

For questions or consideration, please contact Victoria King at enquire@bohemiacreations.com.

First Cut

Cutting It Up In Portland



Every couple of years, the Guild of American Papercutters has a three to four day gathering to get acquainted, see each others' work, share ideas, and be inspired by presentations, lectures and workshops by outstanding artists in the field of paper-cutting.

We have had these conferences all over the United States. This year we are excited to

takeover Portland! As you know, GAP members live throughout the US and we also have many International Members. For past Collections, we have met in colleges, retreat centers and camps to keep expenses for our members as low as possible.

In 2018, we are planning a Collection from July 22-25 at Reed College in Portland, OR. This is an especially important Collection since it will be GAP's 30th anniversary.

We hope all GAP members as well as artists interested in paper cutting will join us! We are lining up workshop presenters now and will get more information to everyone soon. Is there a workshop topic you would like us to include? Let us know!

We can't wait to see everyone because when we get together, we have so much fun, learn, and enjoy the creativity of our fellow papercutters!

The 2018 Collection Committee:

Marie-Helene Grabman (scissorcutter@yahoo.com)
Elizabeth Gross (lizabethgoss@gmail.com)
Cindy Stinson-Chennell (cindystinson2@gmail.com)
Mindy Shapiro (mindysue39@gmail.com)

Member Profile:

BETH MAGNUSON

For Beth Magnuson, work is play, making it hard for her to know when to quit. Her constant experimentation has lead her through a myriad of styles and mediums with results that have even surprised her. While the animals on her Bishop Hill, Illinois farm may be hoping she gets out to the coop, we hope she keeps on playing with that drill!

Those of us who can barely crack an egg without getting some shell in the bowl can't help but wonder how on earth one actually carves an egg. Magnuson must first empty the eggs, then clean them, sanitize them, draw out her design, carve them, clean them again, and sanitize them again before shipping them to their new homes all over the world. As for the carving itself, it "goes fast-like a hot knife in butter."

Magnuson often gets requests for swan eggs, which in addition to being rare and beautiful, have many thin spots and break easily, so she prefers to cut duck eggs. Duck eggs create the least amount of dust, making it easier to achieve the intricate designs that have brought Magnuson such recognition. The eggs also come in a surprising variety of colors and sizes. She works with her clients to select the best type of egg for the piece they commission. But, searching for the right type of egg is just the start of the process once an egg is commissioned.



Peek-a-boo Lace Egg

First Cut

Member Profile: BETH MAGNUSON

Because eggs have such diverse symbolic meaning in different cultures and faiths including rebirth, potential, new life, and good fortune, she has been commissioned to create eggs for weddings, births, funerals, and many other major life events. She has also been asked to carve eggs celebrating man's best friend, "dogs, lots of dogs!" As you might expect, Magnuson is frequently asked to include names and significant dates into her designs. The relationships Magnuson is able to develop with her clients have a direct effect on their satisfaction with the finished product. When she knows exactly why an egg is being commissioned and just what value it has the potential to hold for someone, she is able to approach the design with greater intentionality.



Commissioned Pair of Scottie Dogs

While Magnuson loves to push the limits of her medium and talent, she must be equally willing to recognize commissions that just won't work. When this happens, Magnuson works with her clients to find out what their priorities are. She then balances the essential design elements and themes with the limitations of the medium. "Like painting a house with a toothbrush- it can be done but it won't look good..."

Of course, even the best plans can go awry, so Magnuson always has a backup. All eggs can have unexpected thin spots, with the result that the drill fractures or chips them. She holds on to sections of broken eggs that are too beautiful to abandon

and uses them in pendants, pins, or other small art pieces. If she is able to find an egg of the exact same size in the same color, or even a contrasting color, she layers the two to create a unique style that mimics applied lace.

Left to her own devices, Magnuson likes to work from a relaxed vine and flower pattern she developed. She aptly describes her style as Victorian because, as she puts it, "during that era, attention to overstated ornamentation was the height of fashion." Although she has sought inspiration from period books and the wealth of images available online, Magnuson is "more moved by 'things' than printed stuff." To develop her craft she surrounds herself with natural items collected from her property, and looks to favorite artists who worked in completely different mediums including members of the Arts and Crafts movement and Pre-Raphaelites.

Magnuson's first attempt at egg carving was inspired by an article in her local paper about a woman who used a dentist's drill to carve eggs. Luckily for us, she decided to stick with it through all its challenges. What will Magnuson inspire you to create?



Beautiful fragments from broken eggs are used for pendants, pins, and other small pieces.