

## Guild of American Papercutters' May 1993 Meeting

The GAP, Mid-Atlantic Chapter, met on May 2, 1993 at the home of Walter Von Gunten in York, Pennsylvania. Twenty six people attended the meeting.

The main program featured Walter Von Gunten who has been doing papercutting for forty years. He began his creative career as a goldsmith. Walter works with rather heavy paper and cuts single thickness only. He also uses only scissors to cut. Using thinned Elmer's Glue he spends almost as much time gluing as cutting. His pieces begin as lightly sketched line drawings. He does not follow a theme in his cuttings but rather by what inspires him. He works on only one cutting at a time. Sigrid Gottmann-Werdnik will sponsor an exhibit of Walter's work in October. The exhibit will be in her home.

Mary Lou Russell talked about her 40 years' cutting portrait silhouettes. Glenna Pearson from Massachusettes shared some of her material that she has collected from her research of papercutting.

Dick Harris reported that the GAP has 260 members and that he has corresponded with four papercutters in Mexico. Dick also shared that he has received a packet from the Pennsylvania Council of the Arts on how to apply for grants. If anyone is interested in working on this project, please contact Dick Harris.

Kerch McConlogue shared her experiences of attending the Dutch Contact Day. About 418 attended the meeting. The Dutch have 1000 members! Kerch spent a day with To who taught her how to conduct a workshop. Kerch would like to share this information with other interested members. She gave some of our mugs, calendars, and pins to her Dutch host.

Ed Hopf reported that a new chapter was recently formed to cover the Maryland and Virginia area. They will be having a meeting on September 12. Contact Ed for details.

And lastly, a big thank you to Walter for opening his home to the guild and allowing us to experience his extremely beautiful papercuttings. Walter is an inspiration to all of us.

\*\*\*\*\*

I want to thank those who have sent their beautiful mastheads for use in the FirstCut newsletter. We will use all of them, although it may be awhile because we try to match up the artwork with a seasonal theme or upcoming GAP meeting. So if you have been toying with the idea of cutting a masthead, do it now before the shows and busy season is upon us. Keep in mind holidays and seasons. I am in need of winter themes now, so think cold and snow! And when sending your artwork, please include a biographical sketch.

Also, refer to the insertion deadlines on the back page of FirstCut when mailing in your news items. Send your articles, cutting tips and information well in advance of the cut-off date if possible. Information on exhibits and art shows should be sent months in advance, if possible, so our membership will have the opportunity to participate.

Send your news items directly to:

Ellen Haberlein  
Editor, FirstCut  
3504 Farm Hill Drive  
Falls Church, VA 22044

I am currently living in Germany (near Trier) and would really appreciate hints on where to find resources here. I don't speak much German yet, but I am interested in learning more about German, Swiss and Polish papercutting. My husband teaches at a U.S. DoDD School and I have the opportunity to teach papercutting on the U.S. base.



Any information will be greatly appreciated. Thank you.

Cynthia Stinson-Chennell  
36 DoDDS, PSC 11, Box 4013  
APO AE 09132

\*\*\*\*\*

I would like to buy some silhouette paper from Ann Woodward but don't know prices or what is available. Did I miss this article? Does Ann Still do it?

Lynne DeNio

(Ed Note: Ann Woodward does have silhouette paper for sale and you can reach her at 3004 South Grant Street, Arlington, VA 22202, (703) 684-6208)

\*\*\*\*\*

I am enclosing my membership fee for the 1993 year, and also money for the Guild pin. I am looking forward to wearing it, and hope it will encourage new membership in our group. I look at the map, and see that I am the only member in Kansas, and am proud to say I was able to supply the only member in Oklahoma with membership information. Perhaps sometime, we can have a small group in this area. In the meantime, I appreciate the information that I am able to glean from FirstCut!

About a year ago, I discovered my first "old" cutting at an antique sale in Topeka, Kansas. The antique dealer told me they came from the home of the former father-in-law of Kansas U.S. Senator Nancy Kassebaum. I have not been able to determine if that is true or not. However, the two cuttings are signed and dated. I am having trouble reading the signature. One cutting is of Hansel and Gretel outside of the witch's house about 5 1/2 by 7 6/8, titled "Hansl & Gretl" with a signature that may be Ascalira or Ascaleni Vienne 1935. The second is about the same size, and is a sleeping hunter sitting on a perch in a tree with a rabbit underneath the perch. It is titled "Lasy Hunter" with the same signature, but dated 1939. Can anyone help me with information about these?

I am not in an area where I am going to be able to find really "old" papercuttings, but do enjoy finding the few I have, plus children's books illustrated with silhouettes and papercuttings.

Gayle Woods Graham  
2220 Prairie, Apt. 4C  
Emporia, KS 66801

\*\*\*\*\*

What a terrible disappointment to miss the February 13 GAP meeting which was held about as close to me as it would ever be. I thought if I could get to Baltimore Pike the driving would be safe but wasn't sure of the local road conditions. Hope you had a good turnout and "FirstCut" will have a good report.

Wanted to let everyone know in the Winter 1993 issue of "Sweden & America" is the news that "Two stamps being considered by the Post Office." The first is honoring a composer but the "...second proposed postage stamp design will depict the Ijuskrona, the Swedish cut paper Christmas candelabra." The effort to lobby the Postal Service is being led by the Folklife Institute of Central Kansas. They have requested letters of support be sent to the U.S. Postal Service, 475 L'Enfant Plaza, S.W., Washington, D.C. 20260 or to local members of Congress.

B. Jane Keen

(Ed Note: Please send in your letters of support for the Swedish cut paper STAMP!)

\*\*\*\*\*

Your name was given to me by way of a contact with the Schwenkfelder Library as one who might be able to help with my research on Scherenschnitte. I am trying to find the history and/or background of the German influenced folk art of paper cutting. Local research has revealed very little information so I have written to various institutions (including the PA State Library, the PA German Historical Society, the Free Library of Philadelphia, among others) and still have learned very little.

If I understand correctly, you are affiliated with a Scherenschnitte Society. Hopefully, the Society will have some historical information to share. I enjoy doing scherenschnitte and would like to know more about its origins, use, why so few original pieces exist, and anything else there is to know. I am aware that other ethnic groups do paper cutting, however, my main interest is in the German influenced folk art. Any information you are able to provide would be greatly appreciated.

Susan M Lazarchak  
1515 Chelsea Avenue  
Bethlehem, PA 18018-2405

\*\*\*\*\*

I enjoy the pictures in the Knip-pers, they are great. But I can't read a word of Dutch. Does anyone have any information for new books or anything in English?

Love the FirstCut. Thank all of you who make it possible.

Dorothy Bailey  
P.O. Box 100  
Batesville, MS 38606

\*\*\*\*\*

Received your package of papercutters brochures. Thank you for sending everything and keeping me on your mailing list.

I am most interested in the cutting of portrait silhouettes. I have nine done when I was six years old, and my brothers done in 1931 in Hollidaysburg, PA. Would love to find out how these artists today conduct their business.

Joan Hunter Miller  
Manchester Vermont 05254-0334  
\*\*\*\*\*

FirstCut is requesting stationary/notecards printed with your cuttings for use as illustrations in future editions, as space allows. Also, a business card page is in the works and we need your input. Please send your business LOGO cards and be included in this exciting project.

Along with your stationary and business cards, send your written permission for FirstCut to reproduce your art work. FirstCut will credit your name and copyright.

Please send to: Ellen Haberlein, GAP Editor, 3504 Farm Hill Drive, Falls Church, VA 22044.  
\*\*\*\*\*



Tape a flattened cereal box or paper bag to the side of your cutting board. Then to keep your space clear just slide those snibbles into it. Dump from time to time. (Kerch McConlogue)

.....

Some apologies and corrections are due concerning the Masthead of the April issue of FirstCut. We were hoping to be able to use Walter Von Gunten's beautiful intricate floral swag in its actual size so that you could see with your own eyes the unbelievable delicacy of his cutting of butterfly wings, leaf veins and flower stamens. Because it was decided to three-hole punch the newsletters (for your convenience to keep in a ring binder), it was necessary to reduce slightly the size of Walter's cutting. In doing so, much fine detail was lost. Walter asked me to do the lettering "FirstCut". Inspired by Ingrid Schenck's article "Cutting Calligraphy", I decided to apply my scissorshand and knife to the task, trying to bring a "WALTER" flair to the letters. WOW, Walter, how in the world do you do it? I had a tough time cutting those gigantic (by comparison) curly-ques on the letters.

There is nothing like trying it to provide insight and appreciation for the skills of another person. My mind surges with admiration for the heights papercutting can achieve when it passes through the hearts and hand of master cutters like Ingrid and Walter. Many thanks to you both and to all of the members who continue to supply FirstCut with wonderful mastheads, bio sketches, letters, tips and news.

Sukey Harris

.....

.....

## TRAVELING SHOW 1994

Become interested. Get excited. Use a little imagination...Begin designing, drawing, planning and cutting... for our second, bigger, better traveling show. After inquiries from some of our non-east coast members (generated by show no. 1), the idea evolved to have a show that will encompass many states. Members in Ohio, Illinois, Iowa, Missouri, and Florida have contact many museums and galleries in their geographical areas that are interested in and excited about and eagerly awaiting the opportunity to host a papercutting exhibit. The details about dates, itinerary, insurance, etc. are slowly evolving, but February 1994 is our target for beginning.

One suggestion is to begin the show in conjunction with the proposed workshop, "Spring Collection", tentatively set for Spring 1994. The show will contain a variety of cuttings, styles, mounting and framing to serve as examples of inspiration and education of all involved, a veritable treasure of resources close at hand.

NOW is not soon enough to begin! You have eight months to design, cut and frame so that your special "Traveling Show" cutting will be ready for **FEBRUARY 1994**. The First Traveling Show will be at the Landis Valley Farm Museum until August 29th. By then perhaps some other gallery will be interested in carrying it.

.....



EARLY AMERICAN LIFE'S ANNUAL DIRECTORY (August 1993) of 200 BEST Traditional Craftsmen pictures (on page 30) papercuttings by Faye and Bernie Du Plessis and Nancy Shelly, and silhouettes by Ellen Mischo.

Other papercutters listed are Pamela Dalton, Sandra Gilpin, Mary Lou "Sukey" Harris and Melissa Pottenger.

\*\*\*\*\*

The April 1993 edition of EARLY AMERICAN LIFE shows papercuttings by Kerch McConlogue on page 68 and Sukey Harris on page 51. The back cover features Sukey Harris' fraktur house blessing.

\*\*\*\*\*

Stu Copans sent a 58 page, soft cover booklet entitled CONVERGENCE, Semester at Sea, Spring 1993. His bold, symmetrical cuttings illustrate every page of writings of fellow travelers, from their 100-day voyage around the world.

Stuart Copans  
44 Putney Road  
Brattleboro, VT 05301

\*\*\*\*\*

Doris Sikorsky, Polish Papercutting and Wycinanki is listed in the Year of the American Craft Southern Illinois Arts & Crafts Marketplace, CRAFTER'S CATALOG. Call 1-800-0429, Ext. 292 to find out how to order.

\*\*\*\*\*

Tsirl Waletzky exhibited her papercuts at the Wyner Museum at Temple Israel, Boston, MA 00215 in June 1993. She is currently working on papercut illustrations for a Prayer Book for Children by Rabbi Ron Isaacs published by KTAV. Also, Tsirl is presently busy designing for stained glass.

\*\*\*\*\*

Four GAP members participated in an exhibit in the Pennsylvania State Capitol building in Harrisburg during the month of June. They were Linda Hale, Nancy Cook, Kerch McConlogue and Faye DuPlessis. The exhibit was co-sponsored by the Pennsylvania Bay Education Office and the Pennsylvania Guild of Craftsmen and consisted of approximately 50 pieces in a variety of crafts. Faye won an award for the best interpretation of the theme "We All Live Downstream."

\*\*\*\*\*

Nancy Cook was juried into the Illinois Artisans Program. They have three shops in the state: Chicago, in the State of Illinois Building; Springfield, down the street from Lincoln's home; and Rend Lake in southern Illinois. Nancy was in the River Life show in Harrisburg, PA during June. This show is sponsored by the PA Bay Education and the the PA Guild of Craftsmen. The exhibit was in the east wing of the

Capitol and the theme was "We All Live Downstream."

\*\*\*\*\*

The Delaware State Museums in conjunction with the Division of Historical and Cultural Affairs sponsored a Folk Artist Exhibit which featured Kim Frey (Papercutter) and Joseph Santangelo (Wood Carver). The exhibit began on Saturday, May 1st and continued through June 11, 1993. The exhibit was located in the Delaware State Visitor Center.

Kim Frey is a native Delawarean who resides in Clarksville, Delaware. Her expertise in folk art involves cutting paper into intricate and delicate forms in an American/German tradition called "Scherenschnitte". Her original papercutting designs include patriotic, folk art and Biblical themes. She cuts each design from tea-stained parchment, adding watercolor and calligraphy. Ms. Frey has exhibited at the Washington County Art Museum in Hagerstown, MD.

\*\*\*\*\*

(Ed Note: Please send your news items well in advance of date so that FirstCut can carry your important message BEFORE the event happens.)

\*\*\*\*\*

I am teaching/demonstrating papercutting to children this summer. In Mexico they are called "papel picado." I recall the Bean "Papercutting World" had covered that artistry from California. In Chicago four Diade Guerti papercuts, 10 feet by 10 feet were shown at the "Mexican Musium of Fine Art." Always a great display.

In East Chicago we celebrate the city's Centennial. The demonstration is to show how to cut a star pattern, a clown and a tiranka (Polish style Wycinanki). Mostly I have Hispanic children with their great creativity.

Joseph Zeller

\*\*\*\*\*

At least I am with you in membership support and spirit, if not in body. I couldn't make it to York, though I know it must have been terrific.

I miss you guys! Hope the group is still going strong. I really feel very much a part of the organization though I'm not able to show it, lately...

My store is continuing to grow - business is good. I'm pleased to report I'm still doing my calligraphy papercutting every night til I fall asleep on my work about 1:00 a.m. It is overwhelming but I'm not willing to give any of it up. This is busy Ketubah season and though the hours are brutal, I'm so happy in the midst of my paper-work.

To make matters worse, we are moving. My family, that is. My childhood home (41 years) no longer fits us. We've bought a house in the area (nearer to my

store) and the move is June 30. So life is ridiculous!

But: If I am needed by the group do not hesitate to call on me and I sincerely hope one day in the not too distant future, I'll be with you all again!

Karen Schloss

\*\*\*\*\*



A catalog of papers has been located. The papers come in various weights, sizes, patterns, with colors ranging from pastels to brights and fluorescent. Included in the catalog are some recycled papers and envelopes. To obtain your copy, write to:

Paper Access Catalog  
23 W 18th Street  
New York, NY 10011  
1-800-PAPER-01

## USE of the GAP LOGO

A member asked whether she could use the GAP logo on her advertising - specifically a flyer being prepared in conjunction with a regional catalog. The logo she is talking about is the same oval design as appears on the GAP stickers and the newsletter.



The reason the Guild designed the logo and had the stickers printed was to encourage the use of the logo in all ways that would at the same time raise the stature of the artist and the Guild.

We encourage all members to use the stickers on their artwork and to employ the logo design on their advertisements, cards, etc., whenever and wherever possible.

There are two stipulations: (1) The member must be in good standing, with dues paid for the current year while the design is used; and (2) The logo design must be used exactly. A photocopy of a sticker or of the logo on a newsletter is acceptable. Hand drawn representations are not. The word "Member" may be printed above or below the logo if desired. If any member wants a large copy of the logo artwork for reproduction, it may be ordered at the cost of the production of the "stat" (about \$6 plus \$1 postage in an 8x10 envelope) from GAP Harris, 514 E. Main St., Annville, PA 17003-1511.

Dear Chairman,

I was very happy to read, in the last issue of "KNIPPERS", the bulletin of the Association of Dutch Papercutters, a paper about your association. I don't know the Dutch language, but it is my best contact with other papercutters.

I am a French papercutter, perhaps the only one, apart from some people cutting silhouettes on Montmartre in Paris or in other famous touristic places. I am sixty years old, and I have been cutting paper for about fifteen years, and have been cutting slate also, for about eight years (because there are slate mines in my country, and slates are of the best quality).

I cut the paper with a cutter, as some of your members do, as seen in your logo, not with scissors. We named the cutter a "canivet", i.e. a small knife (= 'canif') in the XVIIth and the XVIIIth centuries, and this name was given to papercutters also. Usually, I cut architectural designs, as you can see on one of the pictures, or vegetal designs, often with a calligraphied christian name in it.

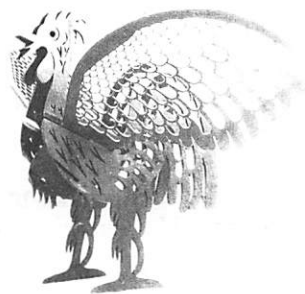
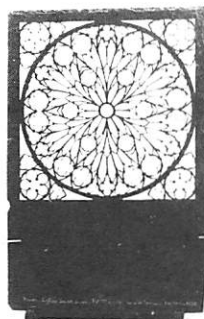
I had once a contact by mail with a Mexican papercutter, el senior Humberto SPINDOLA; we exchanged paperwork.

If some of your members want to write to me, I would be happy to answer them.

I wish best and nice cuttings to all of your members.

Sincerely,

Louis Le Tourneau  
22, rue Pierre-Curie  
49000 ANGERS FRANCE  
Tel. (41) 87-76-93



## From the Library —

Steven R. Woodbury



Your editor suggested that I review books about paper sculpture for this issue, so I pulled four off the shelf.

My own favorite is Forms of Paper by Hiroshi Ogawa. The paper forms created are elegant, and the photography outstanding. The book explores the myriad possibilities of paper. It progresses wordlessly from "folding" through "bending," "cutting," and "combining." Most of the creations are abstract and sculptural, crafted of white paper photographed against a black background. The final section of the book describes each figure, and provides cutting and folding patterns. An elegant and inspiring book.

In Creating with Paper, Pauline Johnson also systematically (though more briefly) presents techniques for manipulating paper. Pauline Johnson then progresses to various projects (papercut as well as paper sculpture) suitable for children and adults. White and colored papers are used, although all the photographs are black and white.

Ralph Fabri's Sculpture in Paper focusses on techniques for making three-dimensional paper figures: people, animals, stables and mobiles. He works mostly in colored papers, and illustrates many projects made by himself and his students. There are several colored plates, but most illustrations are black and white.

Paper Sculpture, by Arthur Sadler, provides the best instruction for creating representational paper sculpture, in either bas relief or full round. Detailed instructions are presented for several projects. Both white and colored paper works are discussed, but all photographs are in black and white. Works by a variety of artists are illustrated, including full-size department store window displays.

All of these books are out of print, as far as I know. If your library doesn't have them, you should be able to get them through interlibrary loan.

Hiroshi Ogawa, Forms of Paper, Van Nostrand Reinhold, New York, 1971, (originally published by Kyuryudo Publ. Co., Tokyo, 1967).

Pauline Johnson, Creating With Paper: Basic Forms and Variations, University of Washington Press, Seattle, 1958, 208 pp., bibliography.

Ralph Fabri, Sculpture in Paper: How to Design and Make Decorative Objects from Paper, Watson-Guptill, New York, 1966, 160 pp.

Arthur Sadler, Paper Sculpture, Pitman Publishing Corp. (England), no date (late '40s or early '50s), 160 pp.

### POP-UPS!! — Steve Woodbury

Pop-up cards and books seem to be increasingly popular. If you want to start creating your own, there are a several sources of instruction and inspiration.

Lots of projects, aimed at ages 8 and older, as well as extensive illustrations, make Joan Irvine's How to Make Super Pop-ups a good place to start. Pop-up cards are covered, as well as sliding and turning constructions. An earlier book by Joan Irvine is listed on the cover, but I have not seen it.

Each of Mark Hiner's books progresses systematically through ten projects, each illustrating a different mechanism. For example in Paper Engineering you can progress from multiple layers and floating layers, through V-fold, magic box, rotating disc, and sliding motion, to pull-up planes, and dissolving scenes. Up-Pops includes models of ten different mechanisms for pop-up shapes. Each book includes all the parts for every model, ready to cut out and assemble.

All of these books are in print. The Joan Irvine books should be available through your bookstore. The Mark Hiner books may be also, if not, they are available from Muth Products Plus, at P.O. Box 64, San Carlos, CA 94070.

Write to them for a catalog, or phone (415) 593-2839.

Mark Hiner, Paper Engineering for Pop-up Books and Cards, Tarquin Publications, Norfolk, England, 1985, ISBN 0906212-49-9

Mark Hiner, Up-Pops, Paper Engineering with Elastic Bands, Tarquin Publications, Norfolk, England, 1991, ISBN 0-906212-79-0

Joan Irvine, How to Make Pop-ups, Beech Tree Books, New York, 1988, ISBN 0-688-07902-4.

Joan Irvine, How to Make Super Pop-ups, illustrated by Linda Hendry, Beech Tree Books, New York, 1992, \$6.95, ISBN 0-688-11521-7 (published in Canada by Kids Can Press, Toronto, 1992)



## New Books to Look For —

Steve Woodbury

The Animals: Selected Poems, by Michio Mado, decorations by Mitsumasa Anno, translated by The Empress Michiko of Japan.

Mitsumasa Anno is the most popular children's and adult's book artist in Japan. Any book illustrated by Anno is a treat, especially the ones he has illustrated in cut paper (one other available in English, one only in Japanese). The cut paper "decorations" in this book consist of a tree, which appears on the cover and the title page, and a frieze of animals which appears across the bottom of each two-page spread. But you also get your money's worth for the poems alone. [Margaret K. McElderry Books (Macmillan), New York, 1992, \$16.95, ISBN 0-689-50574-4]

Sundiata: Lion King of Mali, by David Wisniewski. If you know David's other books, you will also want this one. If you don't, you are in for a treat. As author, Wisniewski has retold a story from the oral tradition of the griots, of a prince born in Mali some eight hundred years ago. As a boy, Sundiata is unable to speak or walk. He overcomes these obstacles, but is driven into exile by a rival queen. A few years later, Mali is overrun by the forces of a sorcerer king, and the eighteen-year-old Sundiata returns to his homeland to defeat the intruder and claim the throne. As artist, David has out-done himself. The bold colors and intricate papercuttings capture the dramatic moments of the story. In a page at the end he details his historical research on both the story and the illustrations. Your child (or grandchild) should have this book. So should her school and public libraries. [Clarion Books, New York, 1992, \$15.95, ISBN 0-395-61302-7]

### WALTER VON GUNTEN

*an internationally acclaimed artist,  
will hold an exhibition of his*

### SCISSORS CUTTINGS (SCHERENSCHNITTEE)

*from October 14 until November 4, 1993.*

*If you are interested  
to meet the artist  
or to see his cuttings,  
please call me  
to set up an appointment.*

*Sigrid Gottmann-Werdnik  
9423 Seven Locks Road  
Bethesda, MD 20817  
Tel./Fax 301-365-3034*



I knew the masthead was Ingrid's before looking at the identification. What a joy it was to see her work so well featured in FirstCut.

It is such a pity that details are lost by the printers of the newsletter. You absolutely cannot understand - or even believe - the delicate cutting of Ingrid Schenck. One of the best experiences of my lifetime was to spend five weeks with Ingrid and Otto Schenck, as their house guest. During this time I was able to see her original cuttings. And the only way one can actually encompass the genius of this remarkable scissorist is to touch them with your own eyes.

Hurray! Hurray! Hurray! And a million thanks for sharing her gifts with the membership!

Blessings!,

Dan Paulos

\*\*\*\*\*

I am interested in becoming a member of your Guild. I met Claudia Hoff in May 1991 and she gave me your "Hearts & Flowers" catalog from 1989.

My daughter did her major art work in papercutting for her final year at high school. I have been cutting for a few years and now have started teaching papercutting after many inquiries about the art.

Sandra Levy, Australia

\*\*\*\*\*

I learned of your guild through the papercutting catalogue of Alison in Florida. In talking with her it seems the guild would be ideal for my situation. I am a Recreational Therapist at Woodrow Wilson Rehab Center. I work with patients in the rehabilitative setting and have introduced several to papercutting. I am very interested in your guild and would like to become a member as well as refer your guild to my papercutting patients as a reference.

Judi Clark

\*\*\*\*\*

My name is Berta E. Sose. I live in Los Angeles, and I love paper cutting. (I am 51 years old.) The reason I am writing to you is because I just found out there is an organization of paper cutters in the United States and I would like to join.

I have so much to learn. I am a beginner. Even though I have been collecting Mexican and Chinese paper cuts for about eight years.

On April 15th I am leaving for Holland for the paper cutting convention on April 24th. Is anybody from your organization going?

\*\*\*\*\*

I am excited and so happy to have found out about the

guild! Wish I could help - papercutters seem to be a rarity in South Carolina.

Sure hope the European tour really happens. I've heard about papercutters conventions from some of my customers!

Helen Heilemann

\*\*\*\*\*

I just wanted to thank you for arranging the Winterthur Valentine's Tour, it was wonderful.

Everyone in the Guild is so nice, I'm really happy I joined.

I've contacted Paul to offer my help in arranging the October visit to Baltimore.

Debbie Kaufman

\*\*\*\*\*

Dues are due - and I'm way over-due!!!

The newsletter (there should be a better designation than that for such a beautiful "whatever") is increasingly interesting. I like the vignettes of papercutters in recent issues. Seeing their work, and, for many of us in the hinterland, probably for the first time, is exciting, stimulating.

Now that Walter Von Gunten is gone from this area my only real link with papercutting is the GAP. We do miss Walter so much.

Irene Reichert

\*\*\*\*\*

I hope I haven't messed up my membership with GAP by being late in paying my dues.

It has only been a year that I've been a papercutter. Happened to read an ad in the Feb. '92 issue of Victoria magazine for "papercuttings by Alison" in Sarasota, Fla. I ordered a catalog and upon receipt, I have been hooked!

I can't believe I'd never heard of the art before. I've been around for 72 years and have just discovered this fascinating hobby.

So far I haven't designed any of my own, I'm cutting other people's designs. Made all the family birthday, Easter and Christmas cards last year.

I'm having a wonderful time. Hope GAP goes on forever.

Evelyn Oswald

\*\*\*\*\*

I have intended to write to you for some time now and let you know how much I thoroughly enjoy my issues of FirstCut. I have learned a great deal since joining the guild one year ago. I am now cutting my own original designs and am in the process of getting enough designs together to start my own business in papercuttings. I give the guild

credit for giving me the confidence and inspiration for this endeavor.

Michelle Shadoan

\*\*\*\*\*

I am a new member of GAP and am very impressed by the "FirstCut". I would like to purchase any or all of the editions previous to the ones I have already received, if they still exist, and if the price is not too high. Perhaps other new members would like to purchase them also. If there are no extra copies available, I would gladly pay for the photocopying of an official set that might be available.

I would also like to make a suggestion to increase the Guild's visibility. It was only through months of searching, and only by accident at that, that I was able to learn of GAP's existence. Has inclusion into the publication Encyclopedia of Associations ever been suggested or pursued? If you are unfamiliar with it, it is an invaluable reference work that lists large and small associations of every type imaginable (and some unimaginable).

Martha Kreisel

(Ed Note: Back issues of FirstCut can be purchased by contacting Richard Harris, 514 East Main St., Annville, PA 17003-1511)

\*\*\*\*\*

FirstCut is an excellent window into papercutting for me. I can "keep in touch" with the art for the first time in more than 50 years of cutting.

Now that there are a few more members (and several potential members) in the Great Northwest, I am interested in a regional meeting. It would be wonderful, however, if you or another (or others) from the East Coast could be here to meet with us. As is, we are more-or-less "flying blind" out here. How about a vacation to the most (at least I think so) beautiful state (Oregon) in the Union this summer? I now have a guest room and love visitors, so just come along!

As an idea for FirstCut, I would appreciate an article on pricing, including what the going price is on work similar to mine. (My prices run \$250 to \$600 - is that high, low, average?)

Mary Jane McIntee

(Ed Note: Send in your ideas and comments on pricing and we will put together an article on the subject)

\*\*\*\*\*

Thank you so much for publishing my request in our GAP. I will contact the various catalogues you so kindly suggested. Perhaps I'll order some of the books too, under Book Review.

I received a very kind and informative letter from Wanda Ricketts (GAP) and I will write her a thank you note and



use her ideas too. It certainly is a warm feeling to help one another through GAP.

Marilyn Harper

\*\*\*\*\*

The last newsletter was so interesting I've started cutting in color-collages for fun and my friends and customers love them. Was pleased to note that Walter Von Gunten is also doing them on occasion.

Entering approximately 23 years as a scissor artist, it was time that this new twist developed in my art.

Enclosed is my check for two years' dues. That way I won't be tardy in 1994.

My daughter is moving to Pennsylvania and possibly I will be able to attend some events in the future. (Hope so Polly! Ed)

Polly Winkler-Mitchell

\*\*\*\*\*

The programs I've read about in the GAP newsletter have been so interesting; I'm really sorry I didn't attend them. My work with my porcelain figures is totally time consuming and I find that I'm neglecting my other crafts. I'll try to balance things better in the future. I do appreciate all the work you and the others put into the Guild. I am very proud of my GAP pin and I wear it to all my figure shows around this country and England.

Blanche Turner

\*\*\*\*\*

Please send me the GAP Cloisonne pin. I really do enjoy the GAP FirstCut papers.

I have a collection of small pins that I started in the 8th grade; my Girl Scout pin and all the other little pins I've accumulated. I also have the gold buttons from my Marine Corps Women's Reserve uniform. I always enjoy new pins.

Wanda Ricketts

\*\*\*\*\*

The newsletter is so wonderful to receive. I'm finding it difficult to find any time to create or even think about papercutting, so I'm always delighted to receive the newsletter. Thank you for doing a terrific job on it.

Our daughter Leah is now 14 months and such fun to be with. Being a mom is a full-time job, and I'm just getting the hang of it.

Is there an exhibition and or meeting towards August - November of this year? We may be in the states and I would love to visit on the East Coast to see and meet other papercutters.

Wendy Wong  
4116 Jordan Grove  
Glen Waverly, Australia  
V: 03150

\*\*\*\*\*

(Ed Note: Dorothy Kelly sent two cuttings on stationary. One of a bird and the other of three butterflies. Her beautiful calligraphy was overlaid meticulously with white glue, giving it an embossed, raised texture. Dorothy's letter follows.)

While waiting for silhouette paper, I cut the butterflies from construction paper. The birds are cut from rice paper dyed with Osmiroid brown ink, the same used for the random lettering. I cannot account for the much darker brown shade of the birds. Lettering is "polished" with white glue.

The February FirstCut arrived yesterday. What a gem the paper is, always informative and very inspiring. As an 89 year old "would be," I do enjoy my new found hobby. I am indebted to Ann Woodward who encouraged me to join GAP.

These enclosures are just to help fill up that empty drawer!

Dorothy Kelly

\*\*\*\*\*

Generally your newsletter is good, sometimes outstanding (like the last one). As for paper dolls you cut out, I'd rather not see that in any newsletter. Paper dolls are not art.

A.J. Bashore II

### *From Ruth Corett to Tsirl Waletsky...*

And now, an interesting story I heard on the radio:

Ahmed Al-Jazzar (the Butcher) was a Turkish ruler in Palestine at the end of this 18th century. He was born in Bosnia to Christian parents. In his youth he ran away to Turkey, became a Moslem and a slave. He later was a servant of Ali Beck, the ruler of Egypt, and was his handyman (hence his nickname). Ran away from Egypt to Syria, helped the Turks and as a prize was named Ruler of Siddou. In 1778 he changed the seat of his government to Akko, a city he developed, built and made into the main city and port of the area. The mosque in the Akko as well as numerous schools, markets, and other buildings were built by him. There he organized an army (mainly of Bosnians, Albanians, and Morrocans), which later defeated Napoleon and checked his progress north from Egypt.

He was known as a cruel tyrant, hated by the people. All this is well known history. The thing which was new by me is that he was a great lover of papercuts and used them for communication: if he cut a figure with only one hand, his servants know they had to cut off the prisoner's hand; if he made a man with no head, they understood, and so on. He also made papercut plans of the buildings he proposed to construct, etc. So how do you like this "member" of the Papercutters Guild?

# Papercutters Profile

## NANCY L. COOK

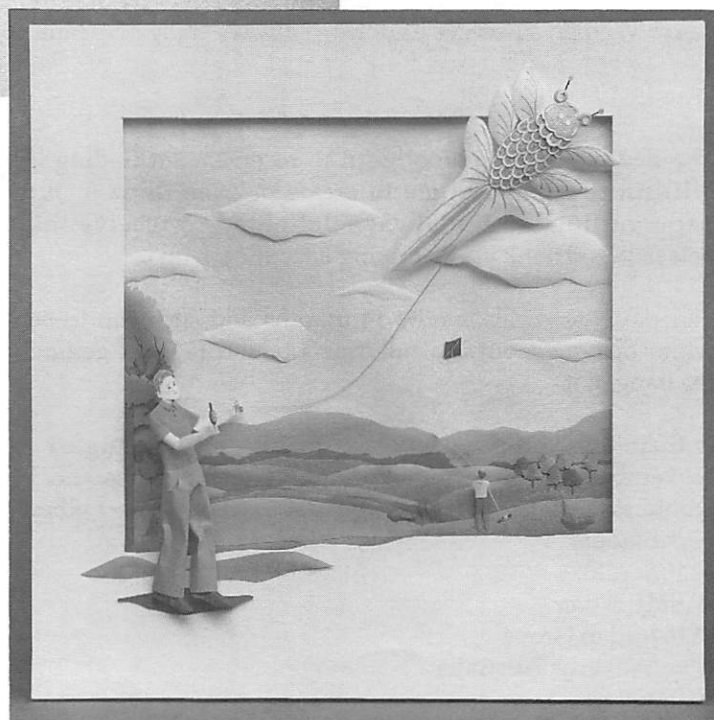
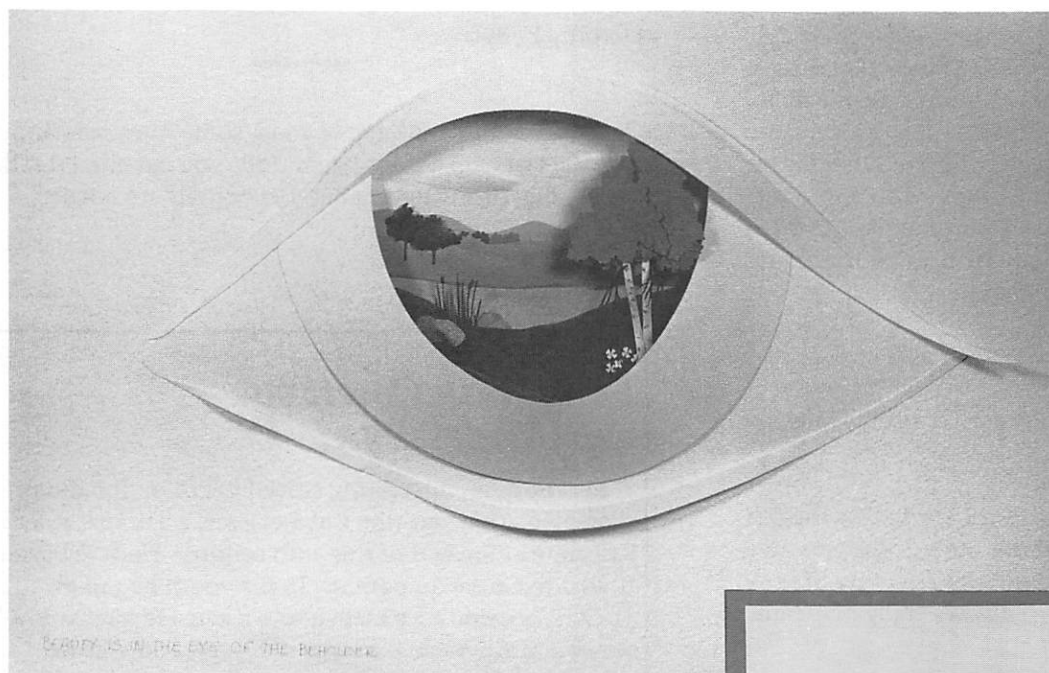
Paper sculpture is a cross between sculpture and painting. It retains the character of the papers used, employs form, texture, rhythm, mass, light and shadow, and often the elements of color. Imagine how surprised I was to read just about the same description several years later doing research for my jury application.

Paper sculpture is a craft form that has existed in many cultures, and various forms for several hundred years. All of the paper cutting and folding techniques are its history. In my research I found a photograph of a floral design made from hand painted paper from the 1700's. Paper sculpture decoration was treasured in Victorian homes,

where it was displayed under bell jars and hung on Christmas trees.

I first learned the paper sculpture techniques that I developed into their present form 42 years ago. As a child I spent many hours making designs and objects from paper after being shown simple cutting and folding at the age of 3 years from my Pennsylvania Dutch grandmother. This craft form was a natural progression for me.

My work uses the tradition of paper cutting expressed in three dimensions. It is figurative, often cutting portraits of people in a setting; it is genre, using animals, birds and



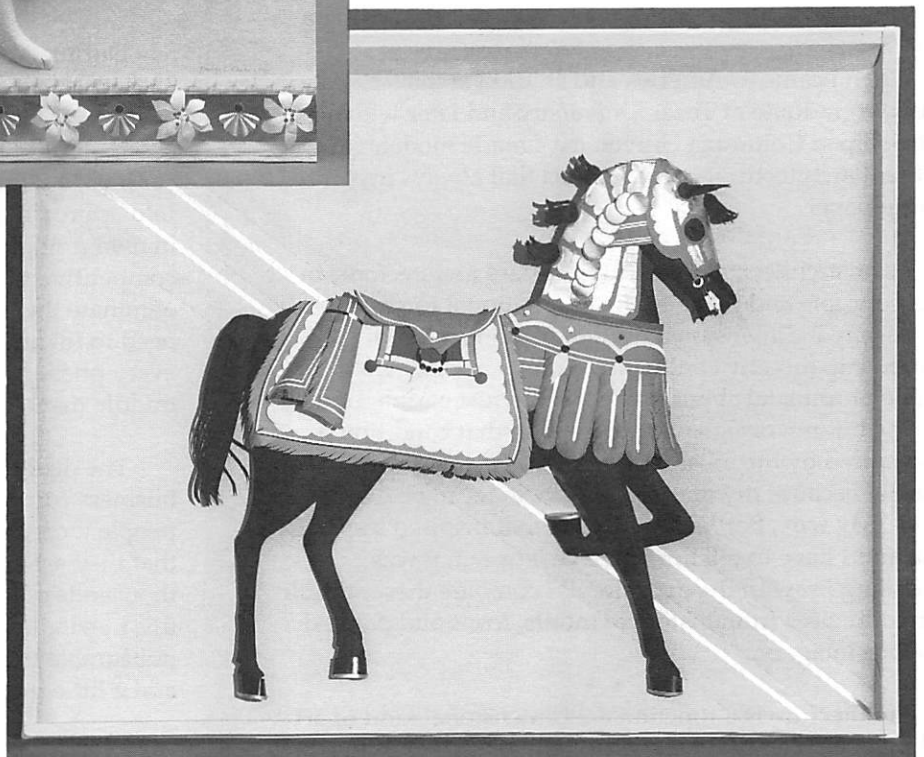
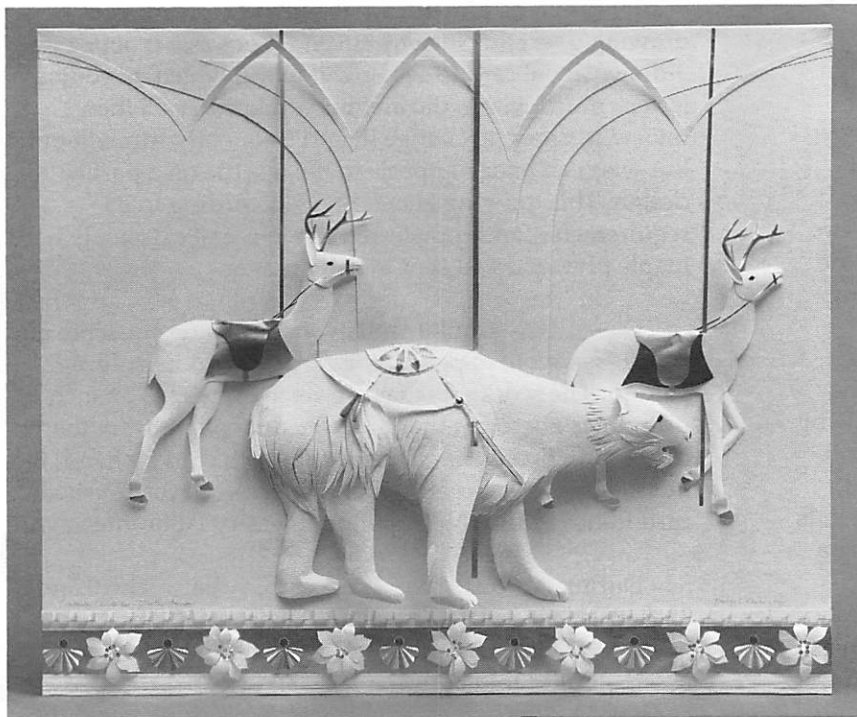
landscape. It is also a celebration of life, combining the things one encounters everyday with whimsy.

Earliest forms of traditional paper cutting designs evolved from cut borders for documents, bible verses, and love letters. My 3-Dimensional work for wedding invitations and birth certificates draws on this background. Favorite themes in early German and Swiss designs were heraldic designs, mythology figures, cherubs, birds and flowers. Many of my designs reflect this influence. The Protestant artists used words in their work. My Christmas cards are part of this tradition.

Since all the elements in my work are constructed of paper, the skill of interpretation needs to be highly developed. Some details are absolutely essential, some need only be suggested. When a design is evolving, it can

take weeks before its present form emerges. Most of my designs take 20 to 35 hours to complete. When I receive a commission I do as much research as I can. Materials influence designs since papers vary by flexibility, texture and appearance. The papers I use are the finest papers available: Arches, Fabriano, Morilla, Strathmore, Whatman, Dietzgen, rice papers from Japan and museum quality boards.

I grew up in Allentown, PA, where I graduated from Allentown High School and went on to Kutztown State Teachers College, earning a Bachelors Degree in Art Education. My graduate studies were done at Columbia University. I taught elementary art for six years. My husband, three children and I lived in Delaware County, PA for 28 years before moving to Bloomington, Illinois four and a half years ago.



# October 9 PROGRAM

Excerpts from an article in  
the *Graphic Arts Journal*,  
May/June 1993,  
by Randy Silverman

## Ted Naos



Ted Naos, founder of Naos Graphics, has pioneered the creation of specialty greeting cards for nearly 20 years. His crisp, die-cut images are designed to mail flat, but fold into 3-dimensional hanging mobiles or stand up architectural designs on receipt. He originated the use of die-cutting to create a 'sky-line' effect, freeing the traditional rectangular greeting card to inhabit both negative and positive space, unconstrained by a frame. Combining his artistic love of cut paper with his background as an associate professor of architectural design at Catholic University in Washington D.C., Naos' cards are collected throughout the world.

• • •

The influence of cut paper in my designs came from my formative years. I was born and raised in Athens, Greece. Following four years of German occupation during the Second World War, and the Civil War that ended in 1947, the country was economically devastated. Hundreds of thousands of people died due to starvation. There were few things for a kid of 8 or 9 to play with, no radio or toys. So, for amusement I found myself cutting and gluing scraps of paper and bits of wood to make designs and collages.

It was not so much a conscious choice, as it was the only thing available! My parents encouraged this drawing and collage making because it kept me in the house and close to the family. It was much asfer than playing with the discarded bullets, guns and hand grenades all the kids were finding. Your priorities become very clear during a war!

When I came to America and studied architecture as an undergraduate at Texas University and later with a fellowship at Columbia University, I made models for different architectural presentations that always involved cutting paper.

• • •

As an architect, all of my designs are architectonic in their concepts and relate to the gravitational forces. Of course, any 3-dimensional design ahs some kind of relationship directly contrasting gravity, so I see nothing unique or unusual about my work. I'm just earthbound by gravity, but my designs try to suspend that condition. I am inspired by the most mundane things that I see, possibly because my reaction is, 'Oh, that can be done better.' My wife, Barbara, may ask what inspired a specific idea, and I have to tell her. 'Believe it or not, it was something I saw in the drugstore!' I combine these stimuli with influences from historical motifs, icons and painted religious imagery.

• • •

Architecture is a functional 3-dimensional kind of art and must be seen that way, especially if you are in the

very early stages of an education. Visualizing a concept in our mind's eye is extremely beautiful. And you will always do a drawing representing that. But to test the validity and aesthetics in the third dimension, you must build a model. It is when the idea takes on 2- or 3-dimensional elements that we discover how good or bad the concept really is.

• • •

First, I come up with an idea that I convert to drawing. I test this idea by cutting it out as a mobile or a 3-dimensional card to see how it looks, which, of course, is very much within the architectural process. I then review it, digest it, change it, and frequently throw it out! But when an image appeals to me, I settle on a particular design. This drawing gets refined, according to its requirements, and transferred to a piece of extremely hard maple plywood and sent to a die-maker.

• • •

Die-cutting simultaneously includes one cut-score and one crease-score to permit the cards to fold in a zigzag pattern. The scoring blades are set at only 9/23 an inch deep so as not to cut the card. Residual paper from the die-cutting process is cleaned from each card by hand, the interlocking colored elements inserted, and the finished card folded. Our whole operation is very labor intensive.

• • •

During our busy season we employ between 10 and 12 people. A good day's run on the press will produce about 8,000 die-cut cards. Each person can then clean, assemble, and fold between 1-2,000 cards per day. By contrast, a large commercial concern can print, cut and fold approximately 30,000 cards per day per press. Yet we maintain prices from year to year that are very competitive with commercial cards. To do this we have to eliminate the waste of overruns, printing only what we need to fill orders. And, we handle the cards through every phase, from design to delivery, cutting out the middle man.

• • •

The deepest gratification my wife and I take from our business comes every year around the holidays when people write to tell us how much they love the cards and that they are collecting them. Over the years I've received thousands of letters telling me how great I am! Of course, this inevitably leads to my wife pointing out how unbearable I am to live with! I can always count on her to add a little perspective to things!



*Translated from the Dutch Newsletter KNIP-PERS.*

Yes, 10 American papercutters, mainly from Pennsylvania, were supposed to have attended our anniversary meeting-day. Due to unforeseen circumstances, however, they couldn't make it. In the end only one did show up. One who did not belong to these ten, but who is one of the members of The Guild of American Papercutters, The G.A.P. In their emblem these letters are formed by a pair of scissors and a knife (the guild also has members who use a knife as their tool in trade).

Modeled after ours, they have established their own guild, which publishes a quarterly illustrated newsletter. What they do have, and we do not, is a membership pin with the emblem. They also have this emblem printed on a mug.

Our American member, Wilma Lueb, gave me some years ago, the address of a Dutch papercutter, Tilly Schouten, who lives in the states. She had invited 12 cutters from the area. I was going to give a lecture, illustrated by slides, on old and modern Dutch cutting. I told them about our cutting society and cutting circles and showed them our quarterly magazine the "Knip-pers".

They took in every work! The time was ripe and finally the G.A.P. was established. Membership, now standing at 250, is spread over 42 states. Also papercutters from four other countries, among them from Holland, have joined.

On two previous contact meeting-days one member of the group of 12 was our guest. This was Rose Weidner, who, with her husband has lived in England for 4 years and therefore could more easily come to our country. She had already told a friend to visit Holland and while there, attend a demonstration by Frouke Goudman, should the latter give one.

Now coming back to our American guest on this meeting day. She was one of the 12 cutters I gave a lecture for and I stayed at her house in Baltimore. Her name is Kerch McConlogue.

The first, rather large cutting by her that I saw, showed two crocodiles on both sides of a tree. This made me give her the nickname "Miss Crocodile". Her cuttings are on purpose, quite different from traditional styles and she colours them with paint. Yet she does the traditional work as well for marriage- birth- and baptism certificates on which she carries on the old Pennsylvania-German style.

She teaches as well and wanted to know how I handled this. Kerch and her husband stayed at our house. An 8-hour marathon course followed during which we raced through my eight lesson books and 28 years of

experience. Consequence: "All my know-how went over the ocean." This prompted her to say, "This Monday was the best day of our visit," and let her husband remark, "Just watch out for losing your own style." Kerch regretted on the contact day that she had not used all the time that had gone into speechmaking — of which she had not understood a word — to look at all exhibits. Fortunately, J.P. Verhage's presentation was illustrated with slides. This she could follow.

In the end we rapidly went through the exhibition on our way to the other slide show by Suus Houtman. I already arranged before that six of Kerch's slides could be shown there. However taking part in such an activity leaves little time to look at the rest. In that sense it was almost a good thing that we couldn't locate Suus Houtman at first, so that we could at least see part of the activities. After the slide show, we went to look for Frouke Goudman whose lovely cards Kerch bought. Then, on we went to look for Frouke Cupido, whose large cutting she looked at with admiration.

Kerch also wanted to see Blokker's booktable. It turned out that many of the editions were available in the States, such as many "Dover Publications". We chanced to meet the two Danish cutters; visiting cards were exchanged and the illustrations on theirs showed the quality of their work. At our committee table Kerch bought the catalogue of the cutting exhibition organized by our Guild in the Open Air Museum. This gave her an idea of the cutting work done in the Netherlands.

Kerch was surprised that festivities were over already by four o'clock. She concluded, "Too little time for everything that was given so much time and preparation to."

Last but not least she enjoyed the dinner, attended by 30 of our members. This gave her the chance to meet and get to know our members better. All things considered, she thought it a day well spent.

She also enjoyed the visit to the Open Air Museum in Arnheim and Sille Westerma Holstijn-v.d. Broek's cutting museum in Bronkhorst.

And so she left, full of impressions, for those far (yet only 6 hours flying time away) from the United States. In her note of thanks, Kerch informed me that their committee had just met in the home of the famous Swiss-American cutter, Walter von Gunten, who intends to attend our next year's meeting-day in Enkhuizen. He may bring with him a number of cutters who couldn't attend this year. Just that you know it...!

Through her emblems, love for all, from Kerch McConlogue.

To van Waning-Mijnlieff.

## ARTICLE PART III

# Paper Cutting & Calligraphy

© Ingrid Schenck, 1987

By Ingrid Schenck  
with Mary Dresser

### Example A

The first step in developing paper-cutting skills is to become familiar with the tools: scissors, knives, paper. With your scissors, cut a simple border along the edge of a piece of paper — scallops or other simple shapes. The design can be cut free-hand or drawn first to make sure all sides come out even.

If you want the pattern to be identical on all four sides, the design needs to be drawn on only one quarter of the page, as follows:

- Fold a page of copy or type-writer paper in half (horizontal fold) and in half again (vertical fold).
- Draw your design along the edges of the *open sides* of the folded paper.
- Cut along the drawn design and unfold the paper. The cut-out design will be the same on all four sides. See Figure 1.

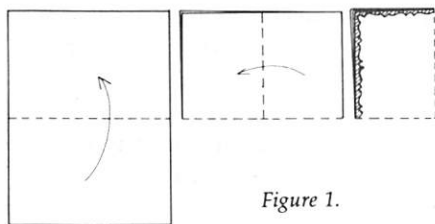


Figure 1.

This sheet with its pretty border can now be used for writing small poems or quotations. If you want a sheet of paper without folds in it, use your first sheet as a model. Place the pattern you have already cut on a sheet of calligraphy paper; trace around all four sides & cut.

Single sheets can be cut out with scissors. To cut several sheets at once, place three or four sheets of paper on the white or smooth side of a piece

of matboard or other cutting surface. Secure each sheet at the corners with tape. Trace the design onto the top sheet and cut out with an X-acto knife.

### Example B

The same design can be repeated on a smaller scale inside the first design for some interesting results. Using the paper folded as in Example A, draw the design 1" to 1½" inside the edge. When this is cut out and unfolded, there will be two scalloped paper patterns. See Figure 2. One will be a kind of frame or border, and the second will be a smaller version of the piece you made in Example A.

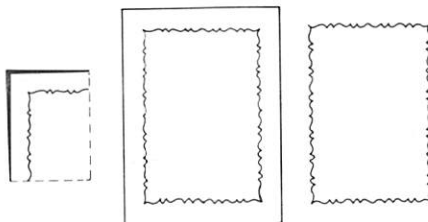


Figure 2.

If you cut this design out of colored calligraphy paper (Roma, Canson, etc.), the "frame" can be used as a mat or border around a written piece, and the solid piece can be used to write on, then placed (floated) on a differently colored background.

Note: Again, several sheets can be cut out at the same time. When you have an inside cutting line, it is always best to cut it out with an X-acto knife on a flat cutting surface. After you have finished cutting your stack of three or four sheets, gently lift off one sheet at a time. If the sheet does not lift off freely, because

the cut has not gone all the way through or is not complete, re-cut at the inside corners. *Never* tear or pull the sheet in order to free it.

### Example C

The outside edges of calligraphy paper can also be decorated with a more elaborate border in a traditional style. Usually the paper is folded once (vertically). Determine the inside shape on which you will write (heart shape for Mother's Day or Valentine greetings; heraldic shield shape for formal writing or certificates). Design the border around this inside shape. This can be done with a wide flat carpenter's pencil or double pencil. See Figure 3.

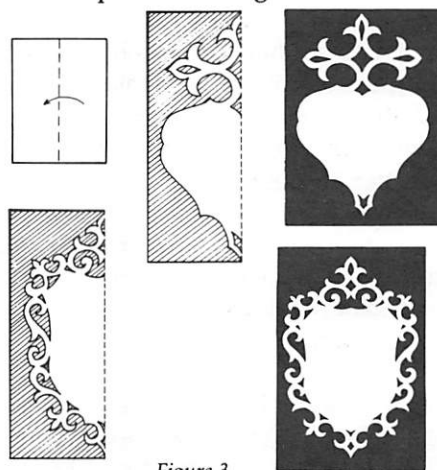


Figure 3.

Original paper size 8½ x 11" for most examples

Simple scrolls, stylized leaves and flowers are easy to incorporate. Each segment or design should connect with the adjoining one to form a continuous border around the interior shape. When making the drawing, shade in the parts that will be cut out, or mark them with an X.





Figure 5.

"Merry" is a positive cutting.  
"Christmas" is a negative cutting.

For a geometric inside shape — hexagon, star, diamond — the paper is folded twice, once horizontally and once vertically, as in Example A. Then proceed as above. See Figure 4.

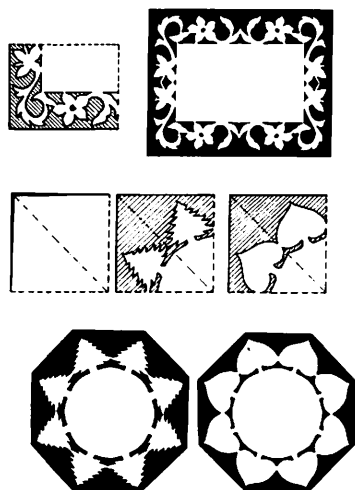


Figure 4.

To cut out these border patterns, all inside cuts should be done first. With the tip of the scissor, poke a little hole close to — but not on — the cutting line in the area that will be eventually removed, then direct the scissor to the cutting line and cut. (If you make the hole right on the cutting line, you are likely to disrupt its smoothness.) When all inside cuts are made, cut around the outside edge and unfold the paper.

If this is a design you will want to use several times, make a stencil from it using heavier stock such as a manila folder. Only one-half of the heart or shield design, or one-quarter of the geometrical design needs to be copied for your stencil. When you use the stencil, first draw a horizontal center line on the reverse side of your calligraphy paper for the heart or shield, and both horizontal and vertical center lines for the geometrical design. Line the stencil

up with these center lines; trace the pattern onto the paper; then flip the stencil over for the remaining segments. Be accurate!

Again, mark all cut-out portions with an X, or shade them in.

Another point to remember when cutting out the stencil is to make all inside cut lines a pencil-line larger and the outside lines a little smaller. When you trace the design onto calligraphy paper, the pencil-tip width will automatically be added again.

Two to four sheets (depending on the thickness of the paper) can be cut out at once, following the recommendations in Example B.

#### Example D Papercut Calligraphy

Because of their simplicity the best alphabets for calligraphic papercuts are Roman, Uncial and Old English. Other alphabets are more difficult because of the fine lines required for flourishes and serifs.

There are two possibilities for cutting out lettering: a) positive, and b) negative.

a) In a positive cutting the letters (or other shapes) are cut out of the paper and show as black on white. See Figure 5.

When designing a positive cutting, each letter must touch the next one at some point, or the lettering will fall apart. The letters can either stand on a straight black line or touch a surrounding decorative design. When using short poems or quotations of several lines with no space between



The black line disconnects the closed inside shape of the letter. This is a "stay".

Figure 6.

the lines, be sure your material is legible! No ascender or descender should touch the lines above or below in such a way that it can be read as a different letter.

b) In a negative cutting the letters are cut into the paper and show as white (or whatever color is placed under the cut-out).

When designing a negative cutting, leave a "stay" (brace or connection) for any letter that has a closed inside shape — A, B, D, O, P, Q, R — or the center will fall out. See Figure 6.

For your first exercise in cutting out letters, design two initials that either touch each other, or are interwoven, 1½" to 2" high. Use a wide felt pen, Pentalic lettering marker #666, or double pencil. Place thin tracing paper on top of the design and trace only the outlines of the letters with a sharp medium-hard pencil (the pencil line must show



Figure 7.

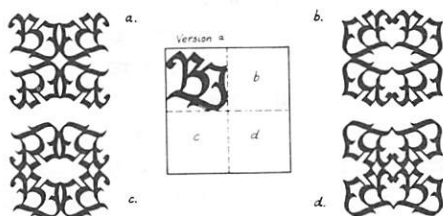
through to the reverse side of the tracing paper). Mark inside cut-outs by shading or with an X. See Figure 7.

Now, reverse the tracing paper and trace the reversed initials onto the white side of papercut (origami) paper, using graphite paper. (Graphite paper is preferable to carbon paper because graphite lines can be erased and corrected.) The inside cuts should be made first; then cut the outside lines, using a small scissor. If it is too uncomfortable to cut reverse letters, you can put the tracing paper on top of the colored side of the papercut paper; secure both sheets (or more) on a cutting surface and cut through the tracing paper. Be sure to keep the tracing paper flat and taut at all times, or the design will come out uneven.

Mirror images are a very interesting way of using letters in a positive design — and this is something that is very difficult or impossible to achieve with pen and ink. See Figure 8.



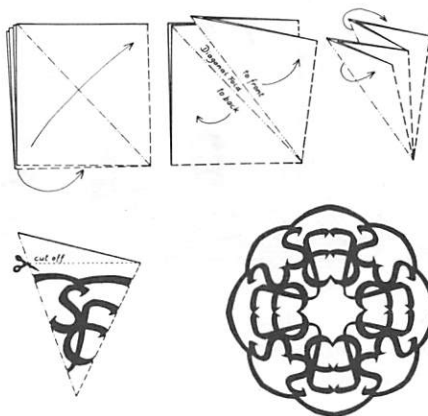
Fold a sheet of paper vertically & horizontally as in Example A. Design two initials so that they will touch the folds of the paper in at least one (preferably two) point. Cut out the inside shapes first, then along the outside lines. See Figure 9.



*On white paper place initials as shown in the drawing. For colored paper, fold the colored side to the inside and trace the initials REVERSED on the outside or white side of the folded paper. You will get four different pattern results, depending on the square where you place the initials.*

Note: Do *not* cut *through* the connecting points. Gently unfold the paper and be surprised by the design.

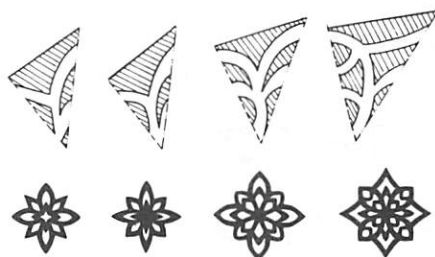
To create a star-shaped or round design with letters, fold a square sheet of paper three times: once horizontally, once vertically, and then diagonally. Turn the folded paper so that the diagonal fold is toward you and design the letters so that they will touch both folded sides. When cut out, you will have an eight-sided design. See Figure 10.



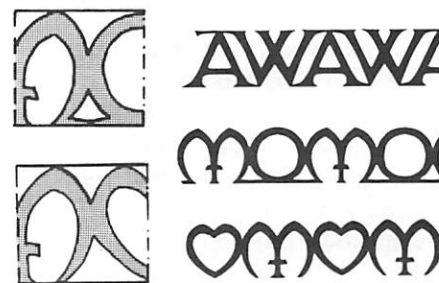
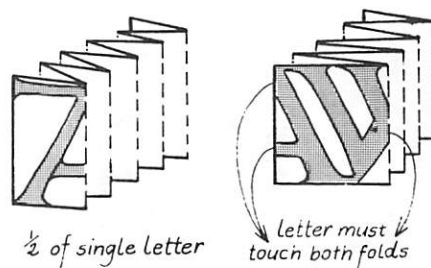
You can also have a border around the outside: Cut the long side of the triangle to the same length as the short side, making your cut along the open edge. Then design the initials and border within that space.

Note: To cut multi-folded paper, it is always best to use small sturdy scissors because you can hold the folds securely together with one hand and cut with the other. When cutting folded paper on a flat surface with a knife, the layers shift easily. To prevent this, put tape around the two folded sides at points that will be cut out later. This holds the paper together until the end when you make your final cuts.

This same technique can be used to design decorations for Christmas or other cards. Using a square sheet of paper folded three times as described in Example E, cut small triangles, half circles, diamonds, etc., out of the folded sides, creating snowflakes or stars. Combining initials with cut-out shapes creates a lovely personalized decoration for cards, wrapping paper, envelopes, tree ornaments, etc. See Figure 11.



Another way of using letters or other designs to decorate cards is by applying them to a straight border pattern. A strip of paper (the length and width depends on the design) is folded accordion-fashion, each fold  $\frac{1}{2}$ " to 1" wide. One-half of the design is drawn on the topmost fold, with the folded edge on the left and with the design touching the fold at at least one (preferably two) point. When this is cut out, you have a border or string of designs like paperdolls. See Figure 12.



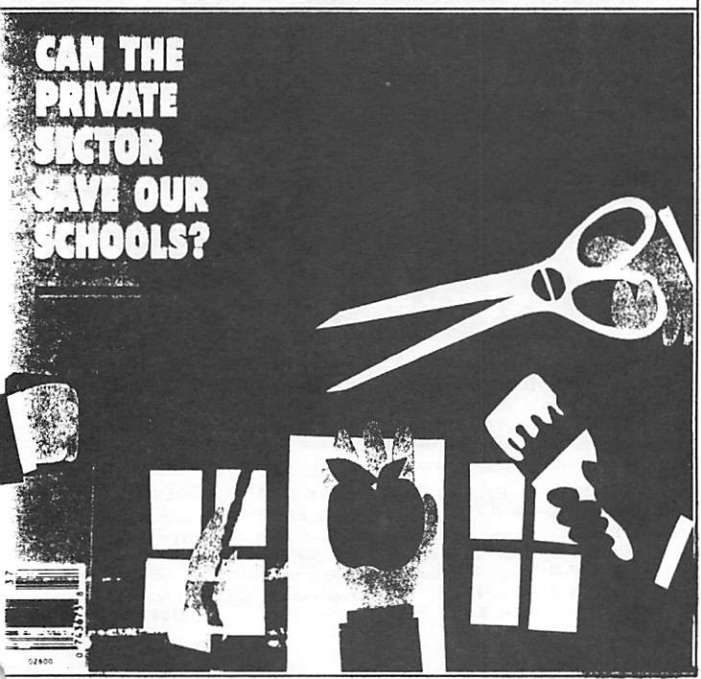
Letters that are symmetrical make an interesting border. Combinations of letters with other designs are also possible. Figure 13.



# BusinessWeek

SEPTEMBER 14, 1992 A MCGRAW-HILL PUBLICATION \$2.75

## EDUCATION



**CLINTON** HOW HE'LL DEAL WITH JAPAN **IBM** WHAT IT'S REALLY WORTH **INVENTORS** HOW THEIR WORLD IS CHANGING

# BusinessWeek

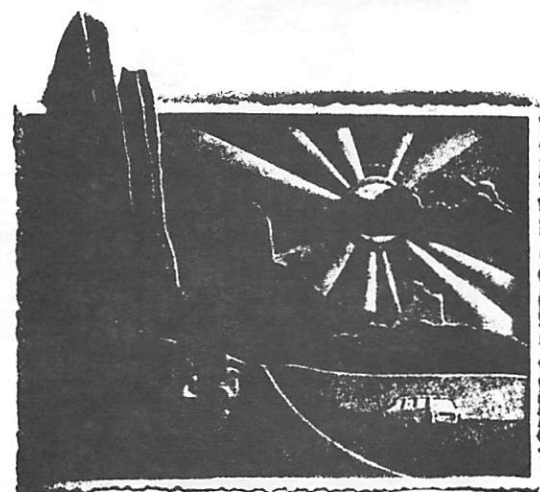
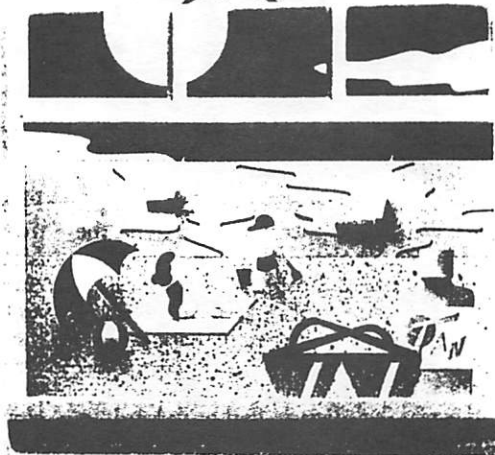
JANUARY 18, 1993 A MCGRAW-HILL PUBLICATION \$2.75

## The Power of MUTUAL FUNDS

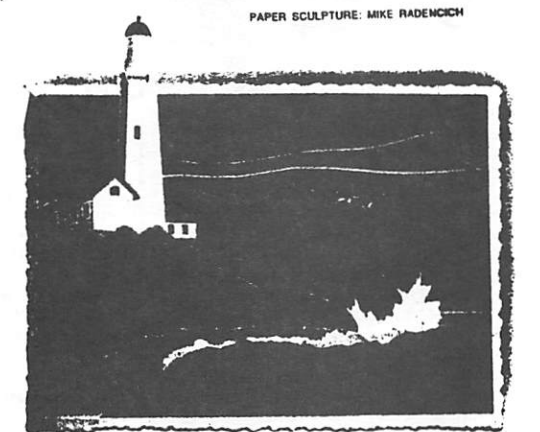


## LIFE IN THESE UNITED STATES

PAPER SCULPTURE: SALLY VITSKY



PAPER SCULPTURE: MIKE RADENKICH



## Life in These UNITED STATES

**LOOK AROUND! PAPER SCULPTURE BEING USED in POPULAR MAGAZINES as COVER, FEATURE and ADVERTISING ART**



# PAPER TOYS AND MODELS



Full-color, authentically detailed 13 1/2"-high model.

**NEW**

## CUT AND MAKE A KNIGHT IN ARMOR

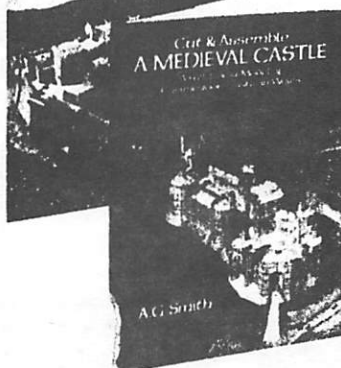
A. G. Smith \$3.95

Handsome, authentic full-color reproduction of full suit of armor worn by King Henry V of England, ca. 1415. Helmet, decorated breast- and back-plates; hand, thigh, leg and foot coverings; shield and sword, more. Diagrams, step-by-step instructions let hobbyists of all ages assemble this accurately detailed 13 1/2"-high model. 16pp. 9 1/4" x 12 1/4".

27533-7 Pa. \$3.95

CUT & ASSEMBLE  
A CRUSADER CASTLE  
IN FULL COLOR  
THE KRAK DES CHEVALIERS IN SYRIA  
A.G. SMITH

## Castles



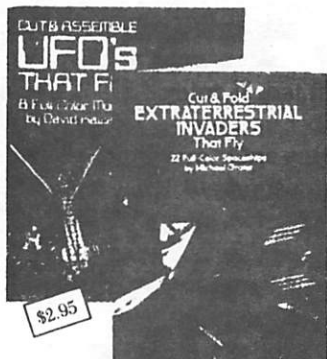
**CUT & ASSEMBLE A CRUSADER CASTLE IN FULL COLOR:** The Krak des Chevaliers in Syria, A. G. Smith. Recreate a magnificent medieval fortress complete with gates, ramps, towers, wall walks, great hall, cistern and chapel tower. Easy-to-follow instructions. 48pp. 9 1/4" x 12 1/4".

25200-0 Pa. \$6.95

**CUT & ASSEMBLE A MEDIEVAL CASTLE:** A Full-Color Model of Caernarvon Castle in Wales, A. G. Smith. Authentic replica of famed Welsh stronghold comes with complete instructions for cutting, folding and assembling parts. Historical text. Inspiring, educational 48pp. 9 1/4" x 12 1/4".

24663-9 Pa. \$6.95

## Flying Spaceships



**CUT & ASSEMBLE UFO'S THAT FLY:** 8 FULL-COLOR MODELS, David Kawami. Futuristic model collection featuring eight full-color, easy-to-assemble UFO models that really fly and a crew of eight incredible aliens. Directions. 32pp. 8 1/4" x 11".

24818-6 Pa. \$2.95

**CUT & FOLD EXTRATERRESTRIAL INVADERS THAT FLY:** 22 Full-Color Spaceships, Michael Grater. Stage your own lilliputian Star Wars. By following the step-by-step instructions and explanatory diagrams you can launch 22 full-color fliers into space. 36pp. 8 1/4" x 11".

24478-4 Pa. \$2.95

## Auto, Ship Models

**DESIGN YOUR OWN MODEL A FORD:** With 31 Interchangeable Body Styles, William G. Narum. Create variety of handsome antique models using Model T chassis as base. Build delivery vans, fire engines, U.S. mail trucks, "Fordor" sedans, more. Instructions. 32pp. 9 1/4" x 12 1/4".

26516-1 Pa. \$5.95

**CUT & ASSEMBLE CLASSIC SPORTS CARS:** Full-Color Models of the Jaguar XKE, Porsche 911 and Six Others, Adrian Simott. Recreate such classics as a 1965 Mustang, 1956 T-Bird, 1963 Corvette—many complete with attachable grilles, hubcaps, gearshifts, more. Detailed diagrams, simple directions. 48pp. 9 1/4" x 12 1/4".

25652-9 Pa. \$6.95

**CUT & ASSEMBLE THE "MAYFLOWER":** A Full-Color Paper Model of the Reconstruction at Plimoth Plantation, A. G. Smith. Build a magnificent 17-inch-long replica of the famous Pilgrim ship, including fore'sle, main deck, half deck, rudder, masts, sails, more. Simple instructions, diagrams. Text. 32pp. 9 1/4" x 12 1/4".

25673-1 Pa. \$6.95

**CUT & ASSEMBLE COLUMBUS' "SANTA MARIA" IN FULL COLOR,** A. G. Smith. Handsome paper model of great mariner's flagship. Easy-to-follow instructions, diagrams. For students of American history, hobbyists and maritime enthusiasts. 48pp. 9 1/4" x 12 1/4".

26740-7 Pa. \$6.95

## Easy-to-Make Toy Books—Just \$2.95

Ideal for children 5 and up. All books 9 1/4" x 12 1/4".

**EASY-TO-MAKE TRAIN, A. G. Smith.** Full-color, 3-D model includes steam locomotive with engineer's cab, cow-catcher, tender, three passenger cars, railroad crossing sign, free-standing figures of trainmen and passengers. 27237-0 Pa. \$2.95

**EASY-TO-MAKE FIREHOUSE IN FULL COLOR, A. G. Smith.** Instructions, diagrams for assembling turn-of-the-century firehouse, two fire engines, fire chief's car, firefighting equipment, nine firefighters, two Dalmatians, more. 26654-0 Pa. \$2.95

## Easy-to-Make TRAIN

A. G. Smith



## Easy-to-Make LIGHTHOUSE

Edmund V. Gillon, Jr.



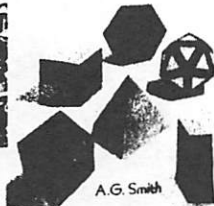
## Easy-to-Make FIREHOUSE

A. G. Smith



## Easy-to-Make 3D SHAPES

A. G. Smith



**EASY-TO-MAKE LIGHTHOUSE,** Edmund V. Gillon, Jr. Early 19th-century Dice Head Light Station in Maine includes 10"-high octagonal tower, caretaker's cottage, passageway, picket fence and rowboat. 26943-4 Pa. \$2.95

**EASY-TO-MAKE PLAYTIME CASTLE, A. G. Smith.** 3-D model of medieval fortress complete with walls, towers, gate house, great hall, kitchen, drawbridge, other features, plus ten armored knights ready for battle. 25469-0 Pa. \$2.95

**EASY-TO-MAKE 3D SHAPES IN FULL COLOR, A. G. Smith.** Construct six fascinating geometrical shapes ranging from simple to complex—cube, tetrahedron, pentagonal prism, three more. 25931-5 Pa. \$2.95

**EASY-TO-MAKE WINDMILL, A. G. Smith.** Create an authentic 15-inch-high replica of a typical American windmill of a century ago, complete with four "spinnable" windmill arms, and cut-out play figures and accessories. 27043-2 Pa. \$2.95



**INDIAN MASKS:** Six Punch-Out Designs, A. G. Smith and Josie Hazen. All-gold Chimú mask (Peru, 1200 A.D.); ferocious Bear Spirit (Klukwan, Alaska, 1800-1850 A.D.); feather-capped Earth and Sky Being (Zuni, New Mexico, 1925), three others. 16pp. 9 1/4" x 12 1/4".

27449-7 Pa. \$2.95

**EASY-TO-MAKE PLAINS INDIANS TEEPEE VILLAGE, A. G. Smith.** Delightful model recreates life and ways of Plains tribes. Five decorated teepees; 20 "action figures" of Indians riding horses, cooking, hunting buffalo, dancing, playing lacrosse, more. Instructions. 12pp. 9 1/4" x 12 1/4".

26271-5 Pa. \$2.95

**EASY-TO-MAKE PUEBLO VILLAGE, A. G. Smith and Josie Hazen.** Colorful scale model of an Indian village of the Southwest. Only scissors and glue needed for assembly. Several dwellings, free-standing figures, more. Simple instructions. Ideal classroom or home project. 12pp. 9 1/4" x 12 1/4".

27230-1 Pa. \$2.95



**PAPER MASK MAKING, Michael Grater.** Expert, easy-to-follow guide gives detailed instructions for making paper masks—people, clowns, birds and animals (lion, dog, fox, bear, monkey, more). 93 black-and-white illustrations. 144pp. 6 1/4" x 9 1/4".

24712-0 Pa. \$4.95

**MAKE IT IN PAPER, Michael Grater.** Delightful introduction to paper sculpture. Step-by-step illustrated instructions for making masks, hats, mobiles, figures, more. No elaborate tools or materials needed. Ideal for arts-and-crafts projects. 93pp. 6 1/4" x 9 1/4".

24468-7 Pa. \$4.95

**CREATIVE PAPER TOYS AND CRAFTS, Michael Grater.** Noted author and craft consultant explores the many creative uses of paper. Photos, diagrams, easy-to-follow instructions for making models, figures, mobiles, and more. Introduction. 181 illustrations. 224pp. 6 1/4" x 9 1/4".

24184-X Pa. \$6.95

**PAPER TOY MAKING, Margaret W. Campbell.** Probably the clearest introduction ever prepared. 82 projects—boat, lantern, butterfly, kite, rose, etc.—with 472 illustrations. 70pp. 6 1/4" x 9 1/4".

21002-4 Pa. \$3.95

# CUT & ASSEMBLE MODELS AND TOYS

Wonderful projects for hobbyists and older children—authentic and accurate in every detail.

## H-O Scale Buildings and Villages

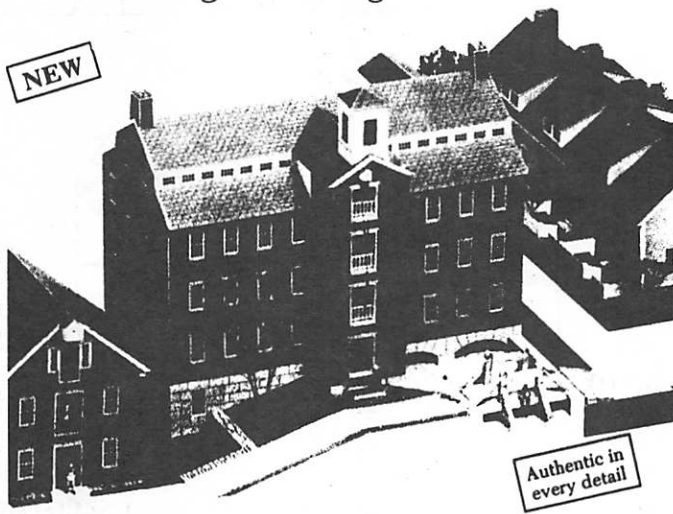
### CUT & ASSEMBLE A NINETEENTH- CENTURY MILL TOWN

#### An H-O Scale Model

Edmund V. Gillon, Jr. \$6.95

A realistic replica of a 19th-century New England mill town, complete with a brick cotton mill, mill store building, picking house/dye house, workers' row housing (with privies) and more. Complete step-by-step instructions and helpful diagrams show hobbyists exactly how to assemble this authentically detailed tribute to early American industry. Introduction by Laura Knott Twine. 16pp. of text. 9 1/4" x 12 1/4".

27473-X Pa. \$6.95



**CUT & ASSEMBLE AN EARLY NEW ENGLAND VILLAGE**, Edmund V. Gillon, Jr. Printed in full color on heavy cardboard stock. 12 authentic buildings in H-O scale: Adams home in Quincy, Mass., Oliver Wight house in Sturbridge, smithy, store, church, others. 48pp. 9 1/4" x 12 1/4".

23536-X Pa. \$6.95

**CUT & ASSEMBLE COLONIAL HOUSES IN FULL COLOR**: Five Historic Buildings in H-O Scale, Edmund V. Gillon, Jr. Easy instructions, clear diagrams for constructing one-room Waite-Potter cottage (1677), Eleazar Arnold house, with gabled roof, tall chimneys (1687); Tate house, elegant merchant's mansion built in 1755, and two others. 40pp. 9 1/4" x 12 1/4".

27125-0 Pa. \$6.95

**CUT & ASSEMBLE AN OLD-FASHIONED FARM**: Nine Full-Color Buildings in H-O Scale, A. G. Smith. Complete instructions for recreating authentic turn-of-the-century farm. Victorian farmhouse, barn, pigery, more. Labelled pieces for easy assembly. 48pp. 9 1/4" x 12 1/4".

24589-6 Pa. \$6.95



**CUT AND MAKE OLD-TIME CIRCUS PAPER TOYS**, Henry Anson Hart. For collectors, hobbyists and children of all ages: 16 circus acts with movable parts: bareback rider, strongman, circus band, elephant seesaw, acrobat, juggler, clown, more. 16pp. 9 1/4" x 12 1/4".

27115-3 Pa. \$3.95

**CUT & ASSEMBLE A VICTORIAN COTTAGE**: An H-O Scale Model, Edmund V. Gillon, Jr. Assemble full-color 7" x 7 1/4" x 8 1/4" model of classic Victorian seaside cottage. Based on actual 1880s design. Step-by-step instructions, exploded diagrams make assembly easy. 16pp. 9 1/4" x 12 1/4".

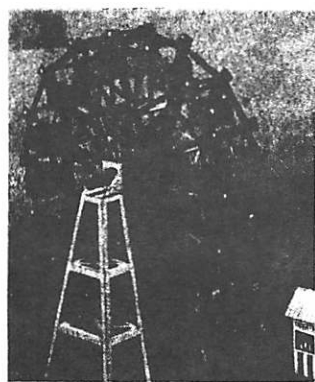
27311-3 Pa. \$3.95

**CUT & ASSEMBLE A BRITISH PUB**, Peter Pohle. Authentic full-color replica of The Bear and Staff, famed pub in London's theater district. Step-by-step instructions, diagrams make assembly easy. Completed model measures 10 1/4" x 6 1/4" x 5 1/4". Only simple tools needed. 9 1/4" x 12 1/4".

27360-1 Pa. \$3.95

**CUT & ASSEMBLE AN OLD IRISH VILLAGE**: Six Full-Color Buildings in H-O Scale, Edmund V. Gillon, Jr. Captivating recreation contains hotel, pub, shops, medical office, monument, signpost, thatched-roof cottage and medieval tower-house castle. Instructions and diagrams. 48pp. 9 1/4" x 12 1/4".

26337-1 Pa. \$6.95



**CUT & ASSEMBLE A FERRIS WHEEL**, A. G. Smith. Diagrams, instructions for constructing approximately 15"-high, authentically detailed paper model of colorful carnival attraction. Complete with gondolas, passengers, ticket booth and clerk. 16 plates. 7 diagrams. Total of 40pp. 9 1/4" x 12 1/4".

27340-7 Pa. \$6.95

**CUT & ASSEMBLE EARLY AMERICAN BUILDINGS AT OLD BETHPAGE VILLAGE RESTORATION**: 6 Full-Color H-O Scale Models, Edmund V. Gillon, Jr. Authentic model based on restored pre-Civil War Long Island village. Schenck Farmhouse, Noon Inn, Methodist Church, Powell Barn, two other structures. Simple instructions for easy assembly. Introduction. 48pp. 9 1/4" x 12 1/4".

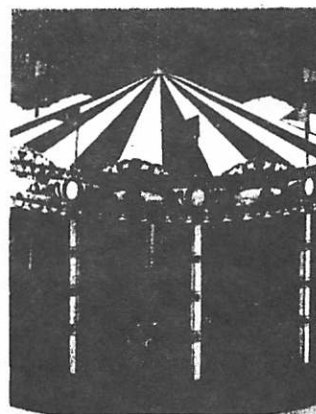
26547-1 Pa. \$5.95

**CUT & ASSEMBLE A SOUTHERN PLANTATION**: An H-O Scale Model in Full Color, Edmund V. Gillon, Jr. Reconstruct authentic 19th-century plantation: splendid main house with colonnades, two wings, carriage house, slave quarters, fence, more. Complete instructions, exploded diagrams. 40pp. 9 1/4" x 12 1/4".

26017-8 Pa. \$5.95

**CUT & ASSEMBLE AN EARLY AMERICAN SEAPORT**, A. G. Smith. Lighthouse, ship chandlery, tavern, cooper's shop, 7 other buildings. Full-color, H-O scale buildings with how-to instructions and diagrams.

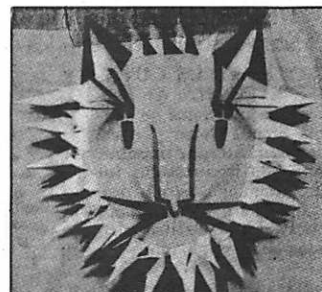
24754-6 Pa. \$5.95



**CUT & ASSEMBLE AN OLD-FASHIONED CAROUSEL IN FULL COLOR**, A. G. Smith. Easy-to-construct three-dimensional revolving model more than a foot in diameter. Colorful carousel and 30 enchanting animals. Will delight child or adult. 48pp. 9 1/4" x 12 1/4".

24698-1 Pa. \$6.95

## Paper Projects



**CREATING WITH PAPER**: Basic Forms and Variations, Pauline Johnson. Complete illustrated instructions for making masks, hats, baskets, greeting cards, party decorations, costumes, Christmas decorations, even mobile sculptures. 224pp. 8 1/4" x 10 1/4".

26837-3 Pa. \$8.95

**PAPERCRAFT PROJECTS WITH ONE PIECE OF PAPER**, Michael Grater. Easy-to-follow instructions and 92 delightful illustrations enable even beginners to construct captivating paper animals, witches, angels, more. All ages. 112pp. 6 1/4" x 9".

25504-2 Pa. \$4.95

**EASY-TO-MAKE DECORATIVE PAPER SNOWFLAKES**, Brenda Lee Reed. Individual pattern sheets and complete instructions for folding and cutting over 60 beautiful paper snowflakes. 64pp. 8 1/4" x 11".

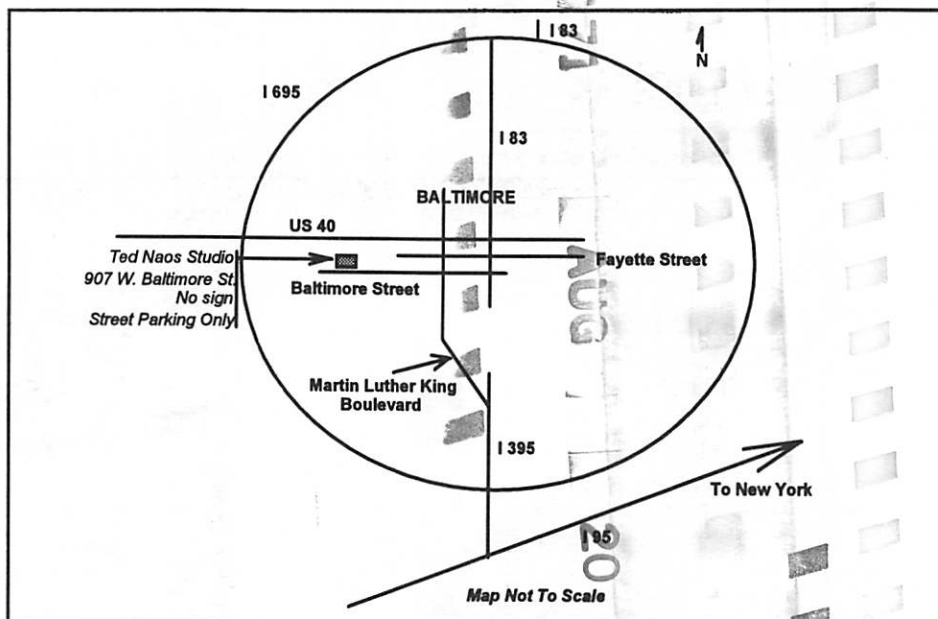
25498-0 Pa. \$2.95

TRY ONE OF  
THESE  
PAPER  
PROJECTS TO  
LEARN...

BASICS OF  
PAPER  
SCULPTURE  
AND  
ASSEMBLY  
PRINCIPLES

***FirstCut***  
**Insertion Deadlines**

February 10  
April 10  
July 10  
November 10



**Directions to Ted Naos Studio**

**From North:**

I-83 South — for some SHORT time it is part of I-695 — STAY ON I-83!

Near end of I-83 take Fayette St. exit, go west about 15 blocks across town to MARTIN LUTHER KING JR. BLVD., turn left, one block to BALTIMORE ST., turn right on BALTIMORE ST. about three blocks on right.

**From South:**

I-95 North to I-395 into Baltimore. Near end take ramp on MARTIN LUTHER KING JR BLVD., 4th left is BALTIMORE ST. about three blocks on right.

**From West:**

US Route 40 is exit 15E from I-695, about 4 miles inside beltway is MARTIN LUTHER KING JR BLVD., turn right about three blocks is BALTIMORE ST., turn right about three blocks. (There is a short piece of interstate on Rt. 40 in city, use it and get off at MLK Blvd.)



**FOR INFORMATION WRITE TO:**

**GUILD OF AMERICAN  
PAPERCUTTERS**  
Richard Harris  
514 East Main Street  
Annville, PA 17003-1511

GAP C PdTo 12/31/93 5DIGIT 18018

Nancy Shelly  
45 Wall Street  
Bethlehem, PA

18018



HARRISBURG PA 171

AUG 1993