

Our holiday masthead was created by Cynthia Clarke Jones of Saint Albans, New York. Cynthia began cutting paper in 1980. She uses surgical scissors, black, white and colored papers and the subjects of her cuttings include people, landscapes, flowers and animals.



THE STUDIO OF TED NAOS - GAP October Tour

We received a warm welcome from Ted Naos and his wife Barbara. One could immediately see that they run a well-organized business in the Baltimore building which they acquired about 10 years ago. The structure once served as a Kresge's, then a Western Auto store, and later was transformed into an after-hours nightclub before they bought it.

On one side of the main room downstairs, are stacks of boxes holding the Christmas cards, and on the other are boxes of everyday designs. Currently, Naos Graphics produces approximately 50 Christmas and 25 everyday designs.

In the middle 70's, Ted and Barbara decided to produce cards, after Ted's architectural career ended. Shipping cards to museum stores brought purchases and later commissions. The business grew.

Their first press was 95 years old. Eventually, they bought a 45-year old press and again updated their

machinery. But with continued maintenance on old presses, the Naos's decided from now on they will purchase only new presses.

Ted ran his machinery for us to see how the dies cut and score the cards. After the cuts are made, the cards are "cleaned." Finger dies are used in the process for pushing the cut designs through holes so that the cards have clean cuts.

Ted explained how dies are made. The process is very exacting, and completed dies are works of art.

Barbara and Ted treated us to tempting refreshments and very kindly gave each present an assortment of sample cards. They have made great progress since beginning with cuttings made with Xacto knives, about 18 years ago. We wish them great success and thank them for a very interesting tour.

May Shields

THE YEAR TO COCK-A-DOODLE-DOO IT

According to the Chinese lunar calendar, 1993 is the year of the rooster. Because the words "rooster" and "good luck" have the same pronunciation in the Chinese language, the year of the rooster is traditionally considered fortuitous. Many Chinese proverbs refer to the animal as a symbol of good luck. For example, "Morning comes when the rooster crows," suggests the beginning of a bright future. In the Chinese zodiac the rooster is characterized by diligence, courage and good luck.



Cai Lanying (left) and her paper-cut designs for the rooster stamp.

Every year the Ministry of Post and Telecommunications issues a zodiac stamp. This year's rooster stamp was designed by Cai Lanying, an illiterate peasant woman from Xian County in Hebei Province. Cai first learned paper cutting (a window decoration during Spring Festival in northern China) at the age of eight.

Over the years she perfected her skill. Now, at the age of 70, she is often invited by the Central College of Arts and Crafts and other institutions to give guest lectures on her expertise.

Cai Lanying used red paper to create 100 rooster paper cuts, then submitted her designs to the zodiac stamp competition. Her work was selected as the 1993 zodiac stamp. The design selected is a rooster cocking its head with outspread wings; plum blossoms decorate the white ground. The caption reads, "The rooster crows for the coming of spring." These words refer to the new and happy life under the reform and open policy. Since the map of China is shaped like a rooster, it should be a lucky year in China. For all those carrying out the reform and open policy, the year of the rooster is the best time to cock-a-doodle-doo it!



INFORMATION WANTED

Enclosed is a U.S. postage stamp with a papercutting of a Rooster issued late in 1992 or early 1993. They were sold out quickly to Asians at Post Offices in Southern California. I'm wondering if you and/or other members of GAP have any information about this papercutting, who designed it, etc., that might also be included in an article in FIRSTCUT. Eleanor Moninger, Temple City, CA

(Ed Note: Thanks to Eleanor Moninger for sending the information about the Chinese Stamp papercuttings issued at 1992 year's end. See the Rooster in color! It was the 29 cent stamp on your February 1993 FIRSTCUT Newsletter!!)

HELP WANTED

The School Division of Macmillan/McGraw-Hill Publishers maintains a file of artists and their work for possible use in school book publications. If you would like to place some work in that file, send four or five examples (photostats will probably do) to: Matt Straub, 5th Floor School Design Dept., Macmillan/McGraw-Hill, School Division, 10 Union Square East, New York, New York 10003-3384.

RESOURCES

If you need archival-quality materials for conservation, restoration, or preservation of paper materials, check out the new catalog from University Products. They have many different archival quality folders, storage boxes, and the like as well as pH testers, document cleaning pads, and much more. To get a free catalog, call 1-800-628-1912; don't forget to ask for your 10% discount coupon good on your first order.

EUROPEAN TRIP - 1994

Six members have expressed an interest in the trip to Holland and Germany as advertised in the summer newsletter. A suggestion was made at the October meeting that we shorten the trip to 7-10 days with Holland and the Dutch Guild Contact Day being our primary target. We would like to know what the response might be to a trip leaving Thursday, April 21 and returning Sunday, May 1.

This would preclude any extensive travel in Germany, but we might be able to schedule an abbreviated visit to Germany before returning home. This will, of course, drop the overall cost, but we will still need a \$500 deposit to cover air fare.

Please call either Tilly Schouten (717) 626-7369 or Sharon Schaich (717) 626-4330 immediately upon receipt of your newsletter if you have questions, or if you wish to sign up.

MEMBER NEWS

ADAM & EVE SCHERENSCHNITTE by Claudia Hopf, on sale through the Eldred Wheeler Gallery, Houston, Texas, is pictured on page 71 of the Fall 1993 "FOLKART" magazine of the Museum of American FolkArt, 61 West 62nd Street, New York, NY 10023. Magazine price is \$6.00.

PAINTED SCISSORS CUTTING HOUSE BLESSING by Jeri Ryel on page 29 of the December 1993 "Early American Life" magazine, is in a sampler style with alphabet and numbers, family borders and florals. This issue is currently on newstands.

WE ALL LIVE DOWNSTREAM by Faye DuPlessis is on the cover of "Pennsylvania Crafts" the in-house publication of the Pennsylvania Guild of Craftsmen, issue No. 5, 1993. An award winner, using five layers of cuttings with four layers of tissue paper to give depth to the scene.

MARTHA LINK WALSH has a beautiful papercutting, titled St. Lucia, on page 39 of the December issue of "Victoria" magazine.

The Guild of American Papercutters, Mid-Atlantic Chapter, met on Saturday, October 9, 1993 at the studio of Ted Naos, Baltimore, MD. The Naos studio produces die-cut, folded greeting cards which are seen in many major museum catalogues, as well as retail outlets in the U.S. and abroad. After an interesting tour of the operation led by Mr. Naos, a brief meeting was held with ten members and several guests.

Neil Haring presented the treasurer's report and it was accepted as read. Neil added that we must be concerned about requiring dues to be paid in U.S. dollars since we lose about \$3.00 on Canadian checks due to the exchange rate. We now have over 275 members.

The main item of business was a discussion of our

papercutting seminar weekend tentatively scheduled for June 1994. Kerch has names of retreat houses in the Baltimore area that could be rented for a weekend. The consensus was that a number of brief sessions with many teachers/members sharing their knowledge would allow much more flexibility and fellowship, rather than half day sessions with only a few teachers. The group felt it is important for everyone present to be able to see and do a variety of cutting in a more casual, unstructured setting for our first seminar weekend. The seminar will begin on Saturday morning and end late Sunday afternoon. The date will be announced in the next newsletter. Steve Woodbury suggested that we end the weekend with a session of cutting around a theme. There will also be exhibits of members' work.

This led into a discussion of our next travelling exhibit. Paul Beale will be returning the 21 pieces exhibited in six locations in 1992 and 1993 and is making plans for a new travelling exhibit in the Midwest and South. Nancy Cook of Illinois and Barbara Rudolph of Missouri have several sites lined up. Paul suggested that the pieces brought to the June seminar could be juried for a travelling exhibit after that date. Sharon Schaich noted that future exhibit specifications should require work to be framed in gallery quality frames, since our pride in our work should be reflected by the frame chosen for it.

There being no further business, the meeting was adjourned.

Respectfully submitted, Sharon Schaich, acting secretary for Sandra Gilpin.

Doris Sikorsky of Chicago has created an ornament sent to Washington, D.C. to be displayed on the Illinois State Tree for the Christmas Pageant of Peace, the annual tree-lighting ceremony in the Capitol. A duplicate ornament will be displayed on a tree at the Illinois Artisans Shop in the James R. Thompson Center in Chicago.

Membership

So far, in 1993, through mid October, 96 new members have joined the guild. At that rate 1993 will mean over 100 new members. The Guild membership now stands at 286.

We encourage each member to constantly seek out papercutters to join the Guild. More members will mean greater interest in meetings, more articles in the newsletter and the potential for more major projects by the Guild. In the long run the goal of GAP is to have enough members so that regional chapters will start and grow throughout the country and provide members in each region of North America with the same type of interesting and rewarding meetings that currently have been limited to the Northeast.

Special GAP appreciation is due to two members: Ann Woodward, for putting a GAP flyer in each of her book titled *Silhouette Cutting* that she ships from her Profile Press business at 3004 South Grant Street, Arlington, VA 22202; and Alison Tanner who has placed a GAP ad in each of her papercutting materials catalogs (see below). These two artists have graciously and significantly helped the Guild to grow.

Materials for New Members

New members are often interested in sources of paper, cutting implements, patterns, and other materials used by papercutters. Over the years many sources have been found, which from time to time are reported in the Guild's "First Cut" newsletter. For those who are not yet familiar with such sources, we suggest contacting Alison Tanner who owns Papercutting by Alison, 404 Partridge Circle, Sarasota, FL 34236, (813) 957-0328 & (813) 952-0763. Alison has many papercutting items listed in her catalog.

Dues - Now Due for Year 1994!

Questions are often asked about membership dues. Here are the rules: The membership year is January 1 through December 31. Those who join during the period January 1 to June 30 are given membership for the current year ending December 31. Those who join after July 1 of the year are given a membership ending date of December 31 of the following year. Dues for new members are \$21.00, \$6.00 of which is for the GAP logo pin, 10 GAP logo stickers, a copy of GAP bylaws, a recent newsletter, a membership list, and a letter of welcome from the GAP President. Subsequent years are \$15.00. Dues are due on January 1 of each year. Those members who have not renewed by April 1 are placed on inactive status and will not receive further mailings. Reactivation of membership requires only that the member send in the dues for the current year. Several years ago the board had set a lower membership rate for senior citizens, but that arrangement was ended in 1993.

In summary: Initial membership is \$21.00, and subsequent years are \$15.00. Dues are due January 1 and memberships last until December 31. If dues are not received by April 1, no further mailings are made until dues are received. Beginning this December a dues notice will be sent to all members.

All dues payments should be sent to the Membership Chairman who will credit membership and forward all payments to the Treasurer. Send dues to: GAP Harris, 514 East Main Street, Annville, PA 17003-1511.

Newsletters

Many new members have asked for copies of the back issues of the newsletter. To simplify the ordering, copying and mailing, a price of \$10.00 per year has been set for the years 1988 and 1989, with all subsequent years \$12.00 per year. Those fees provide all of the issues of the year selected and includes the mailing. The number of issues in those years have been: 1988, 2 issues; 1989, 3 issues; 1990, 3 issues; 1991, 5 issues; 1992, 4 issues; 1993, 4 issues. Copies are sent when originals are no longer available.

THE DUTCH ASSOCIATION FOR THE ART OF PAPER CUTTING

Perhaps you have stood in awe of an example of papercutting and wondered how on earth it was done. Would you not like to have a go at it? All you need is a pair of scissors, a piece of paper and some courage. Why not try cutting the examples you find in this leaflet. You will find it half as difficult as you expected and practice makes the artist.

We would like to introduce you to the DUTCH ASSOCIATION FOR THE ART OF PAPER CUTTING. Be it layman or papercut artist who, until now, has not heard of our existence. The Association aims to spread knowledge about papercutting and help create the possibility for papercut artists to get together and exchange their "tricks of the trade". Every year a national papercut meeting is held. Furthermore "Papercutcircles" are stimulating, members of these circles meet several times per year to help one another to better their papercutting.

The Association edits a quarterly, the KNIP-PERS, which appears in March, June, September and December. In our quarterly you will find information on old and modern papercuts, national and international exhibitions, papercutcircles, books, advice on papercutting and other facts of interest.

The association is rapidly growing, already we have over a thousand members! We also keep in touch with papercut artists from Switzerland, Poland, Israel, Belgium, Australia, the USA, Denmark, Germany and Austria. We hope to have inspired you by the previous, and you will continue reading this leaflet and hopefully, get in touch with us.

Ever since paper has been invented people have made papercuts. The eldest remaining papercut was made in China some 1300 years ago. There the art of papercutting had already reached a very high standard. From China, along the trade corridors to the West, this art reached Constantinople where there even existed a papercutters guild in the 16th century. In the 17th and 18th century papercutting was largely fashionable in the Netherlands.

A course book was written for the well-to-do ladies who wished to acquire this skill. The emperor of Austria at that time even paid fl 4,000. for a papercut by Johanna Koerten, a Dutch papercut artist. A famous game in the 18th century salon was silhouette cutting. In the 19th century more people from different backgrounds took up papercutting. The art of papercutting thus became a real folk art. Soon landmarks in peoples lives were described in papercuttings. Well known from the 19th century is Jan de Prentenknipper. Jan was a traveling salesman who cut ever lasting relics for the prayerbooks of hundreds of Catholics and Protestants in the province of Zeeland. Still many people enjoy papercutting. It is a relaxing hobby which can be made to good use for making greeting cards and the decoration of articles of use.



Exhibition

**July 4 to October 23, 1994,
Swiss National Museum, Zurich**

**November 26, 1994 to February 19, 1995,
Museum of Arts & History, Neuchatel**

*"A comparison between Folk Art in Switzerland and American Folk Art
from parts of the country where Swiss immigrants settled"*

The exhibition will be comprised of 70 Swiss and 70 American objects which demonstrate the similarities, differences, and trends among them. A catalog in French and German will accompany the exhibit.
The exhibition was preceded in 1991 by an exhibition curated by Cynthia Elyce Rubin, *Swiss Folk Art: Celebrating America's Roots*. Suzanne Cook-Greuter's fabulous papercutting was featured on the cover of the Museum of American Folk Arts magazine then called the *Clarion*, Fall 1991 to mark this exhibition.

Chung Lin

Papercutting 3-D Greeting Card Design

Show starting December 2, 1993

Chambersburg Area Council for the Arts.

When Old Man Winter Comes

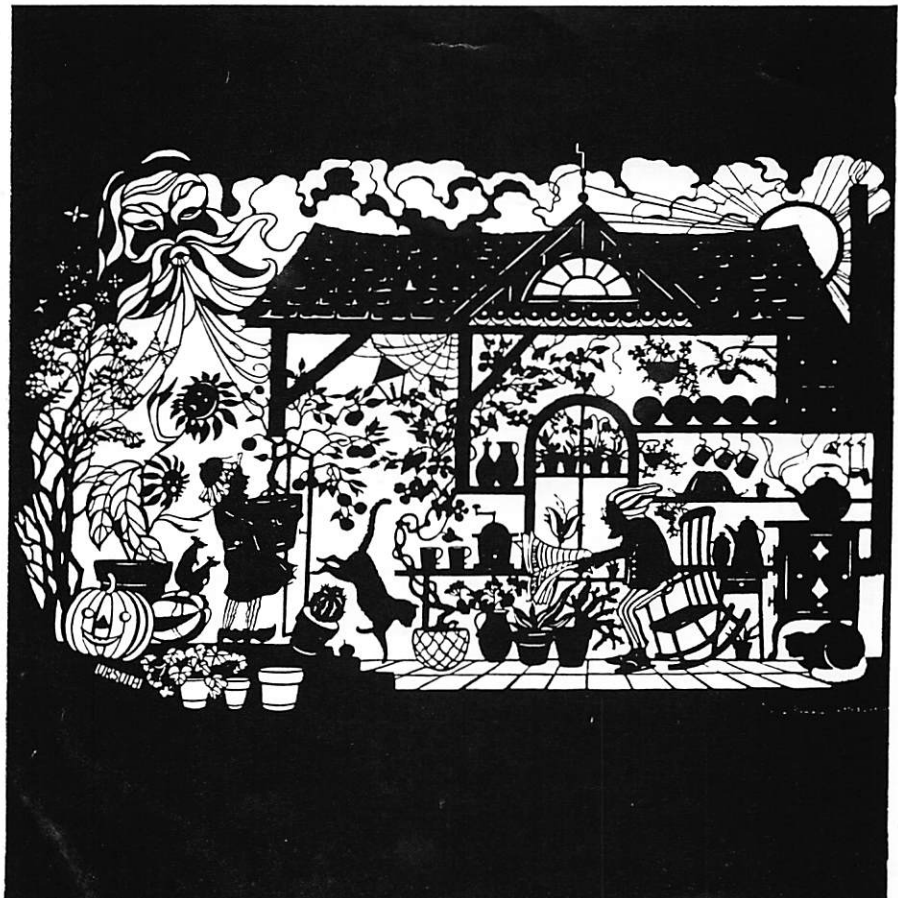
What to do with all those plants
When old man winter comes...
Each one has gotten twice as big
In all those summer months!

Her joy, her pride!
And each one cries!

"Don't leave me in the cold!
I bloom again for you next year
In pink and blue and gold!"

The house is just too small
She thinks and looks around to see.
If she could find just...one...more spot
For her lovely orange tree.

© Poem and Papercutting by
-Ursula Hamann



P Guild of American Papercutters - Membership Directory

Name	Phone	Address	City	St	ZIP	Name	Phone	Address	City	St	ZIP	Name	Phone	Address	City	St	ZIP
Zadonna	Adam	C (805)964-2928	6159 Manzanillo Drive	Goleta	CA 93017	Jerome	Gabriel	C (215)676-4847	669 Artwood Drive	Philadelphia	PA 19115	Christine	Frankie	C (717)442-9140	336 Millwood Road	Gop	PA 17527
Elizabeth	Adam	C (212)989-2751	31 West 12th Street	New York	NY 10011	Gayle Woods	Gardner	C (316)342-4440	1536 Rd 40	Olpe	KS 66685	Nancy	Freeman	C (302)537-2172	1737 Colorado Avenue, NE	St. Petersburg	FL 33703
Bernard	Altman	C (212)752-4214	435 East 57th Street	New York	NY 10022	Doris	Garnier	C (215)375-2663	1057 North 4th Street	Reading	PA 19601	Kimberly	Frey	C (302)537-2172	R.D. 2, Box 4	Clarksville	DE 19970
Robert	Amrose	C (?) -	P.O. Box 422	East Meadow	NY 11554	Lorna Mae	Gentzler	C (?) -	3171 Robin Road	York	PA 17404	Patricia	Frye	C (505)294-7357	1827 Childers Drive NE	Albuquerque	NM 87112
Lorraine	Anderson	C (207)363-6465	P.O. Box 516	York	ME 03909	Sandy	Gilpin	C (717)637-2535	509 Baer Avenue	Hanover	PA 17331	Vicki	Gabriel	C (619)873-6663	Rt. 2, Box 7A	Bishop	CA 93514
			41 Juniper Park Road			Lorraine	Godbey	C (?) -	1892-4124	Mesa	AZ 85204						
Clare	Archer	C (201)681-5288	215 Third Avenue	Belmar	NJ 07719	Amy	Goldenberg	C (215)655-4541	356 North Hayworth Avenue #5	Los Angeles	CA 90048						
Linda	Arthur	C (219)988-2411	469 South - 500 West	Valparaiso	IN 46383	Arlene	Goodwin	C (?) -	Box 7795	Macon	GA 31705						
Dorothy	Bailey	C (601)563-8218	P.O. Box 100	Batesville	MS 38606	Inez	Gornall	C (?) -	Box 272	Uxbridge	MA 01569						
Benjamin	Barker, Jr.	C (?) -	R.R. No. 1, Box 472	Granville	NY 12832	Sigrid	Gottmann-Werdnik	C (301)365-3034	9423 Seven Locks Road	Bethesda	MD 20817						
Alfred	Bashore II	C (717)644-1220	184 East Cameron Street	Shamokin	PA 17872	Marie-Helene	Graham	C (704)364-3618	6929 Knightswood Drive	Charlotte	NC 28226						
Paul	Beal	C (814)267-4276	R.D. 2, Box 353	Friedens	PA 15541	Ruth	Graham	C (?) -	183 West Washington Avenue	Washington	NJ 07882						
Joseph	Beal	H (415)346-2473	584 Castro Street, #360	San Francisco	CA 94114	Irene	Greene	C (201)761-4599	27 Berkeley Street	Maplewood	NJ 07040						
Kent	Bendert	C (402)362-2054	423 East 5th Street	York	NE 68467	Rosie Lee	Greene	C (407)777-7804	750 Poinsettia Drive	Satellite Beach	FL 32937						
Virginia	Benker	C (312)589-0213	3454 North Osage Avenue	Chicago	IL 60634	Michael	Grimm	C (717)569-1615	2506 Chrismar Way	East Petersburg	PA 17520-1025						
Gayle	Bischoff	C (717)733-2320	302 North State Street, Apt 2	Chicago	PA 17522	Ellen	Haberlein	C (703)354-1393	3504 Farm Hill Drive	Falls Church	VA 22044						
Anke	Blackburn	C (?) -	P.O. Box 244	Boyce	VA 22620	Linda	Hale	C (215)458-0194	R.D. 2, Box 2668	Chester Springs	PA 19425						
Ella	Blank	C (?) -	2601 East Victoria Street	Rancho Dominguez	CA 90220												
Ira	Blount	C (?) -	15 42nd Street	Washington	DC 20019												
Lori	Boldt	C (215)593-7364	1 Water Street	Christiana	PA 17509	Cindy	Haller	C (713)488-7998	15415 Runswick Drive	Houston	TX 77062						
Neola	Bolinger	C (301)645-3766	Hwy 5, Box 348	Waldorf	MD 20601	Ursula	Hannan	C (908)879-5995	Box 1198 Old Gladstone Road	Chester	NJ 07930						
Barbara	Bollweg	C (?) -	216 South Jefferson Street	Sioux Falls	SD 57104	Sara	Hansen	C (518)673-8319	56 Wyman Avenue	Huntington Station	NY 11746-1057						
Cathi	Bonkowski	C (313)675-0608	335 Dwight	Trenton	MI 48183	Elizabeth	Hansen	C (216)833-2344	1107 Marion Avenue, S.E.	Massillon	OH 44646						
Dorene	Botkins	C (703)747-4781	Rt. 2, Box 177	Covington	VA 24426	Beth	Hanson	C (402)774-5527	405 Georgia Street	Blacksburg	VA 24060						
Stephen	Bouknight	C (804)288-2472	1522 Rockwood Road	Richmond	VA 23226	Neil	Haring	C (215)777-1592	199 East Wyomissing Avenue	Mohnton	PA 19540						
Lois	Bowers	C (315)655-8832	2429 Fenner Road	Cazenovia	NY 13035	Marilyn	Harper	C (203)633-6295	76 Overlook Road	Glastonbury	CT 06033						
Jama	Bowman	C (?) -	34 Berkshire Drive	Berkeley Heights	NJ 07922	Janice	Harrell	C (812)364-3394	623 Pierce Street	North Vernon	IN 47265-1112						
Barbara	Brousous	C (?) -	5 Big Woods	Katonah	NY 10536	Richard	Harris	C (717)867-2554	514 East Main Street	Annnville	PA 17003-1511						
Alisa	Brown	C (508)829-9622	5 York Town Terrace	Holden	MA 01520	Mary Lou	Harris	C (717)867-2554	514 East Main Street	Annnville	PA 17003						
Ellen	Brown	C (207)882-9566	R.R. #1, Box 1020	Wiscasset	ME 04578	Diana	Harrison	C (208)756-2909	P.O. Box 88	Carmen	JD 83462						
Marie	Brown	C (707)451-1809	136 Colby Court	Vacaville	CA 95687	Roberta	Hartz	C (215)679-6164	Box 100A	Palm	MD 18070						
Pamela	Broyles	C (904)786-1485	5252 Carder Street	Jacksonville	FL 32205												
Dorothy	Buchanan	C (?) -	7616 Waverly Street	Pittsburgh	PA 15211	Nelen	Heilemann	C (803)967-3472	P.O. Box 954	Simpsonville	SC 29681						
Marla Merlino	Buchsky	C (?) -	P.O. Box 2267	Philadelphia	PA 19103	Jo Lynne	Henderson	C (303)797-0303	1457 East Mineral Avenue	Littleton	CO 80122						
Sharon	Canzi	C (?) -	RR 6	Peterborough	ON K9J 6X7	Linda	Hendrickson	C (405)357-5586	2450 Ottawa	Leavenworth	KS 66048						
						Karen	Henry	C (712)277-4759	3235 Jennings Street	Sioux City	IA 51104						
						George	Heuberger	C (?) -	3784 Starlighter Drive	Virginia Beach	VA 23452						
Lerona	Carpenter	C (801)255-1673	495 East 8680 South	Canada	UT 84070	Ed	Hopl	C (207)985-4654	15 Mechanic Street	Kennebunk	ME 04043						
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Gene	Caskey	C (419)358-7634	150 Diller Road	Bluffton	OH 45817	Judith	Hordes	C (301)565-2215	9507 Midwood Road	Silver Spring	TX 78873						
Lynn	Catnes	C (217)735-4221	247 Robert Street	Hanticoke	PA 18634	Jeri	Hundertmark	C (?) -	Box 1015	Leakey	TX 78873						
Vivian	Center	C (508)548-2728	118 Clinton Avenue	Falmouth	MA 02540	Elaine	Hutcherson	C (804)495-1850	6304 Babson Way	Mooreville	IN 46158						
Rose Ann	Chasecan	C (312)764-4169	2604 West Jarvis Avenue	Chicago	IL 60645	Betty	Isaacs	C (?) -	Route 5, Box 272	Virginia Beach	VA 23464						
Elizabeth	Christofori	C (508)746-2449	77 River Street	Plymouth	MA 02360	Ramona	Jablonski	C (301)296-0091	140 Brandon Road	Baltimore	MD 21212						
Getty	Christy	C (708)323-6505	Box 492	Hinsdale	IL 60521	Marcia	Jamieson	C (617)585-4709	77 Winnetuxet Road	Plymouth	MA 02367						
Judi	Clark	C (508)464-8378	W. Wilson Rehabilitation Center	Fishersville	VA 22939	Anita	Jarnen	C (919)324-3151	251 Meyerhaeuser Lane	Trenton	NC 28585						
Mildred	Clark	C (?) -	95 Andover Avenue	Dumont	NJ 07628	Frank	Joest	C (717)424-6852	R.D. 4, Box 4282	East Stroudsburg	PA 18301						
Susanne	Cook	C (508)358-2797	34 Campbell Road	Mayland	MA 01778	Marjorie	Johnson	C (505)384-5479	P.O. Box 31	McIntosh	NC 87032						
Nancy	Cook	C (309)663-0881	1 Bedford Court	Bloomington	IL 61701	Cynthia Clarke	Jones	C (?) -	113-32 Mayville Street	St. Albans	NY 11412						
Marie	Cook	C (319)266-0572	1622 West 7th	Cedar Falls	IA 50613	Walter	Jurkiewicz	C (219)936-4467	11570 West 9th Road	Plymouth	IN 46040						
Stuart	Copans	C (802)257-0812	44 Putney Road	Brattleboro	VT 05301	Elzbieta	Kaufman	C (505)262-7155	1426 Adams Street, NE	Albuquerque	NM 87110						
Mary	Coulson	C (717)859-1935	1144 East Main Street	Akron	PA 17501	Trudy	Kaufman	C (215)779-8374	1451 Friedensburg Road	Reading	PA 19606						
Jack	Craig	C (717)722-2584	P.O. Box 151	Albrightsville	PA 18210	Debra	Kaufman	C (410)987-0576	533 Palisades Boulevard	Crownsville	MD 21032						
Cornelia	Crisp	C (616)386-7552	15149 East Cathed Bay Drive	Northport	MI 49670	Margaret	Kearney	C (508)683-5149	46 Debs Hill Road	Yarmouth Port	MA 02675-2530						
Linda Sue	Cundiff	C (309)674-5558	1210 North Douglas	Peoria	IL 61606	B. Jane	Keen	C (?) -	Box 75	Sharon Hill	PA 19079						
Doris	Dague	C (?) -	215 Chestnut Street	Salem	MA 08079	Dorothy	Kelly	C (604)943-4511	213, 1050-54A Street	Delta	BC V4M 4B4						
Richenda	Davison	C (?) -	520 Mixsell Street	Easton	PA 18042												
Judith	De Cosmo	C (?) -	2178 Montana Avenue NE	St. Petersburg	FL 33703												
Lynne	DeNio	C (777)988-3406	12322 West New Mexico Avenue	Lakewood	CO 80228	Mary	Kelsey	C (609)844-4106	P.O. Box 458	Dryden	NY 13053						
Evelyn	Devonshire	C (717)533-1874	58 Cambridge Drive	Hershey	PA 17033	Anne Marie	Kiesling	C (215)876-6552	805 Lincoln Drive	Brookhaven	PA 19015						
Marilyn	Diener	C (215)375-7398	P.O. Box 6014	Myomissing	PA 19610	Britta	Kling	C (619)436-1793	416 Shore View Lane	Leucadia	CA 92024						
Terril	Dillon	C (317)843-1355	9110 Westfield Boulevard	Indianapolis	IN 46240	Betty	Koelliker	C (216)286-8741	9760 Wilson Mills Road	Chardon	OH 44024						
Doris	Dodge	C (802)685-3835	RR #1, Box 245 A	Chelsoo	VT 05038	Ellen	Kohnhorst	C (614)927-0713	13914 Olde Post Road	Pikerington	OH 43147						
David	Dorfmueller	C (205)551-0452	1704 Mountain Brook	Huntsville	AL 35801	George	Koury	C (?) -	P.O. Box 1462	Oliverbridge	NY 12447						
Frs. Thomas	Douglas	C (417)358-7634	Route 3, Box 347 A	Carthage	MO 64836	Josephine	Krajci	C (301)884-5004	260 Woodridge Drive	Mechanicville	MD 20659						
Faye	DuPlessis	C (302)762-8896	101 Blue Rock Road	Wilmington	DE 19809	Martha	Kreisel	C (516)783-8401	2455 Cliff Lane	North Bellmore	NY 11710						
Bernard	DuPlessis, Jr.	C (302)762-8896	101 Blue Rock Road	Wilmington	DE 19809	Sherry	Kubik	C (619)247-0402	21021 Sioux Road	Apple Valley	CA 92308						
Suzanne	Earle	C (518)794-7686	West Street P.O. Box 879	New Lebanon	NY 12125-0879	Wendy	Landrum	C (?) -	725 Grant Street	Springfield	OH 45504						
A. Lillian	Easton	C (?) -	8 Whitehouse Avenue	Poughkeepsie	NY 12601	Mattilene	Lawrence	C (205)871-0655	2505 Montevallo Rd #10	Birmingham	AL 35223						
Virginia	Eichers	C (414)261-9306	875 Crestview Drive	Watertown	WI 53094	Susan	Lazarach	C (?) -	1515 Chelsea Avenue	Bethlehem	PA 18018-2405						
Sandra	Ellis	C (215)326-9361	2510 Rhoads Road	Gilbertsville	PA 19525	Carol	Lebeaux	C (508)842-8730	15 Monadnock Drive	Shrewsbury	MA 01545						
Sharyn	Emerick	C (716)381-3065	30 East Park Road	Pittsford	NY 14534	Anne	Leslie	C (703)960-0095	6024 Telegraph Road	Alexandria	VA 22310						
Linda	Emerson	C (515)233-1140	630 Ridgewood Avenue	Ames	IA 50010	Sandra	Levy	C (?) -	922 Kitchener Street	St. Ives	NS 2075						
Flore	Eng	C (908)464-5089	19 Slope Drive	New Providence	NJ 07974												
Margaret Ann	Engler	C (814)336-5095	965 G Street	Meadville	PA 16335	Chung	Lin	C (?) -	146 LWM	Australia							
Judith	Erdmann	C (517)865-6373	521 West Belle Avenue	St. Charles	MI 48655	Charles	Lind	C (?) -	19 Brian Drive	Chambersburg	PA 17201-2120						
Virginia	Farnsworth	C (?) -	452 Woodridge Drive C-6	Pittsburgh	PA 15234	Barbara	Lindahl	C (?) -	3 Waccamaw Circle	Lititz	PA 17543-3112						
Jane	Faulkner	C (817)838-9330	3909 Emerald Oaks Drive	Fort Worth	TX 76117	Donna	Little	C (609)423-4699	273 Kings Highway	Greenville	SC 29605						
Jane	Faussett	C (616)754-4317	7915 West Fletcher Road	Greenville	MI 48838	Kathleen	Lockhart	C (410)527-0033	1900 Highland Ridge Road	Clarksboro	NJ 08020						
Jeanne	Ferguson	C (602)264-3137	5247 North 6th Street	Phoenix	AZ 85012	Robert	Loop	C (?) -	64 Marie Avenue	Manheim	PA 17545						
Beverly Patters	Ferry	C (219)563-0190	75 West Maple	Wabash	IN 46992	Cynthia Kay	Loop	C (313)283-4119	15494 Garrison Lane	Southgate	MI 48195						
Margaret	Flynn	C (?) -	27 Kathy Ann Lane	Falmouth	MA 02540	Ann	Loux	C (908)850-3322	124 Valentine Street	Hackettstown	NJ 07840						

[illegible]



As I mentioned at our May meeting...I will be going to Germany about the middle of February through the middle of March to teach kids about papercutting. I believe the students

will all be children of American military personnel. The first week will be in a school, or schools, in the Frankfurt area then to a special camp for "selected" - "juried" students near Weasbaden for a week. After that the scheduling is somewhat uncertain but may be a total of about four weeks in all. (I hope).

I would like to have an exhibit for each place I go to that represents the variety possible in papercutting styles. I would really appreciate having a piece from any member of the guild who would like to participate to take along.

Something about 9"x12" or smaller, mounted on a mat board or cover stock backing, in a plastic envelope. (I have 11"x14" plastic envelopes which I can heat seal), UNFRAMED and which I will return to you when I return, probably late March or early April. This would provide a variety to show the students and give you international exposure. A sort of international traveling show. I will be mailing these pieces to my contact in Germany by the first of February so they can be sent to me anytime between now and the end of January. Each piece should be clearly labeled with the artists name and address and any information about the piece that would help a "novice" cutter understand it better.

I will take very special care of all peices to try to insure their safe return, yours and mine.

I am really looking forward to this experience and feel extremely humble and fortunate to have been chosen to do it. (Paul D. Beal, RD 2, Box 353, Friedens, PA 15541)

I would like to contribute some art work to the newsletter. Would you or whomever is responsible, let me now how one goes about that? Also, I am putting together a lecture about papercutting and would be interested in any information, photos, copy machine copies, stories, jokes, etc. about papercutting that anyone would be moved to send me. Looking forward to meeting some of you and hope to get to a meeting soon. (Harriet M. Rosenberg)

(Ed Note: FirstCut contributions are very welcome and articles, masthead cuttings, artists profiles, business cards and note cards (to be used at an appropriate time) may be sent to your editor - Ellen Haberlein, 3504 Farm Hill Drive, Falls Church, VA 22044)

I was very pleased to find your letter on my doormat. Yes, I am interested in papercutting though at the moment I am not very active as far as cutting goes. I am, however, treasurer of the Dutch Association for the art of papercutting. We too have members in the USA. Papercutting is an art that has been in use in the

netherlands for quite some years. (First known Dutch cutting somewhere in the 17th Century). As a result of this cutting there is a large variety of cutting available to us. This letter is an example of a Dutch Hartebrief (Letter of Harts). Formerly this type of letter was sent to very dear ones but nowadays they are in use as a very kind papercutters way of saying hello. I think it is always nice to learn something new so I am looking forward to the information of your Guild. I have included the \$21 in cash since I know how hard it is to cash in on foreign checks. It would be very nice to meet members of the Guild on our Contact Day. Please forgive me for the mistakes in writing, I couldn't find the dictionary. Hope to hear from you soon.

Gery van Ingen, Pastoor Kannelaan 22, 3648 XW Wilnis, The Netherlands

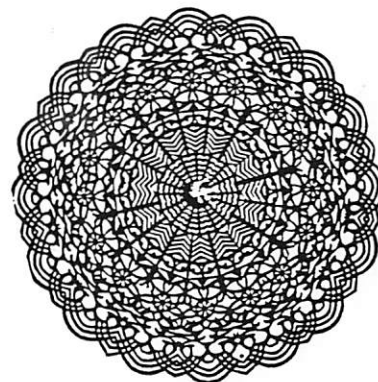
I am interested in obtaining patterns regarding Zodiac signs or astrological themes. Are there any metaphysical cutters out there that would like a Massachusetts pen pal? Please write to Bette Ann Mahoney, 915 Nartasket Avenue, Hull, MA 02045

I am a new member of GAP and an amature papercutter, having only cut a few. From the Backstreet Hearts and Flowers Scherenschnitte book, I cut Design 15, Hearts and Pearls on page 13. I cut red paper mounted it on dark gray and used pearls and framed it in a white frame.

I was entering crochet items in a fair in Eric Co., PA and decided to enter my papercutting. I was pleasantly surprised I won a blue ribbon. I thought perhaps you would be interested. Someday I hope to see your Traveling GAP Exhibit.

Leona Forster, Cabot, PA

Your summer FIRSTCUT edition is a "BEAUT". It seems that your contributors really show super enthusiasm regarding papercutting. I can see why we are so excited about a child-like art yet many of us take it further. In my lectures to children, I explain how much better their cuttings get if they "don't quit" and "keep cutting". "A



diamond is a piece of coal that didn't stop working." I've tried and did delve into oil painting, water color, sculpturing, ceramics, cartooning, animation, etc., but find papercutting most fulfilling. I've been really busy since retiring in June of '83 as a teacher and football coach. My new interest in this art form (Wycinanki) has kept me really busy. Besides lectures and art shows many people commission me for personalized works. Weddings, anniversaries, graduations, are some requests. I cannot really write all that I do in this regard because of time but I just wanted to let you know that Indiana has a paper-snipper also. I enjoy reading about your many excited writers who have found a great friend in a pair of scissors or an x-acto knife. Sincerely, Walt Jurkiewicz, Plymouth, Indiana

(Ed Note: Walt sent samples of his papercuttings along with many articles written about him in the Indiana press. We will feature him in a future issue. Thanks Walt)

SOURCES FOUND

PAPERCUTTINGS by ALISON, 1993-1994 catalog, is a treasure trove of inspirational patterns by many fine papercutters. It also features a listing of papers, accessories, and scissors, including Iris, Gingher and decorative types with scalloped, wavy or pinking edged blades for \$9.95 each or a set of 3 edges for \$25.00. A nice weight flat black silhouette paper is also available. To order your catalog send \$2.00 to Papercuttings by Alison, 404 Partridge Circle, Sarasota, Florida 34236.

PROFILE PRESS is another source of Silhouette Paper. Sizes and

prices are as follows: a 28"x30" sheet is \$.80, or cut to 4"x6.25" size for "miniature" profiles is \$12.00 for 200 sheets.

Other items of interest to the cutter is Ann Woodward's book "Silhouettes How To Cut For Fun and Money", \$12.50; fine quality Iris surgical scissors, \$15.00; Complete Silhouette Cutting Kit, includes the book referenced above, glue, scissors, silhouette paper and sufficient 5"x7" mats to cut 50 miniature silhouettes, \$20.00. Add \$2.00 shipping charge for each \$10.00 order. Send orders to Ann Woodward, Profile Press, 3004 S. Grant Street, Arlington, VA 22202.

Pat Ramos enclosed samples of preglued light-weight silhouette paper. (No glue spray fumes with this matte surface black paper.)

Laser and die cut expertise available. *KEY-DIE*, Ralph Moyer, (717) 838-5200.

BOOK NEWS

Christensen's book, Cut Art, is now available in paperback. I reviewed it a couple of years back, and if you didn't get it then, here's another chance. He is particularly

taken with Japanese papercutting techniques, including spatter painting, and he includes many how-to instructions. [\$18.95, Watson-Guptil Publications, NY, ISBN 0-8230-1143-7. If you can't get it locally, call the Sackler Gallery shop, (202) 357-4880 x356]

After Ingrid Schenck's delightful article, there's not a lot for me to say. When I received in the mail a copy of Elisabeth Emmmler's 1992 book, Bilder mit der Schere geschnitten, I was delighted.

I have seen many styles of papercutting, but I cannot think of another papercut artist who is so proficient at so many styles and techniques. Calligraphy? Entire poems in a single cutting. Flora? Exquisite flower portraits. Fairy tales? Illustrations with calligraphed titles, or sequences of illustrations telling the entire story. Portraits? Traditional silhouettes, and 3/4 hollow-cut portraits. Architecture? Busy street scenes, and quiet townscapes. Technique? Solid black cutouts, black cutouts with lots of interior cutting, hollow-cuts from black paper, multi-layered cutouts. Style? Traditional, modern, serious, whimsical. I could aspire to do any one of these things as well as Elisabeth Emmmler.

I hope I've convinced you that if you like papercutting, you want this book. Ingrid has offered to consolidate an order to Germany; she has a few copies on hand now. Write to her (promptly) at 1750 Sycamore Canyon Road, Santa Barbara, CA 93108.

-Steven R. Woodbury

I seem to collect books on papercutting which I can't read. So it's a

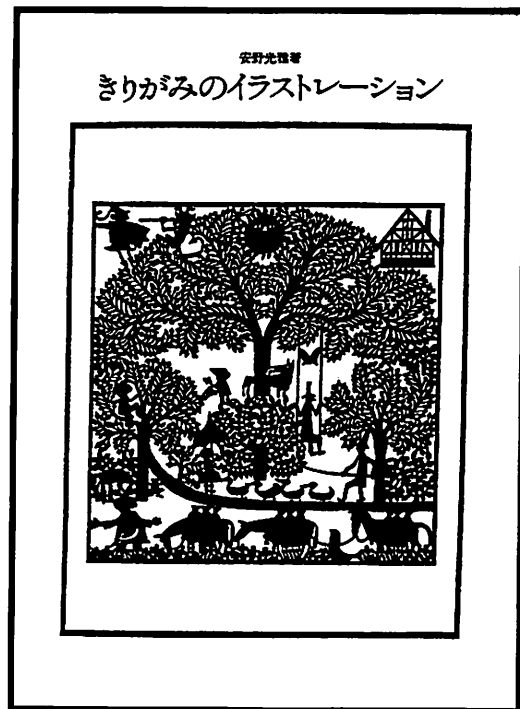
good thing they have lots of pictures. The latest is Papercut Illustration,

by Mitsumasa Anno (published by Iwasaaki Bijitsusha, Tokyo).

I hope you're familiar with Anno's many picture books for adults and children.

This book consists entirely of cut paper illustration, in

his bold cut paper style. You can order it for around \$32.00, plus postage, through Ginza, 1721 Connecticut Ave, NW, Washington, DC 20009 (202) 331-7991.



PAPERCUTTING BY YEHUDIT SHADUR

The ART of making cut paper pictures and patterns is probably as old as paper itself - possibly older if parchment and papyrus are considered as well. The earliest papercuts known - 1,500 years old - were discovered in excavated tombs in China where paper was invented some 2,000 years ago.

Over the centuries, the art spread with the use of paper entering Europe via Muslim Spain and later through Ottoman Turkey. The earliest papercuts show a close interconnection with the popular shadow theater and, from the 18th century, with the fashion of silhouette cutting in Europe and America. Along with the use of cut paper as patterns to be transferred and worked in more durable materials, papercutting became recognized as a skilled art form in its own right taking on unique and distinct styles in many different places and cultures, both religious and secular in nature.

An early reference to Jews practising papercutting is an essay by the 14th century scholar and poet Rabbi Shem-Tov ben Yitzchak ben Ardotel of Spain, titled "The War of the Pen Against the Scissors," which was "written" in cut-out letters.

Since we are the "People of the Book," the Holy Scriptures and voluminous books of commentary that make up the Talmud have served as basic texts in the education of every Jew since ancient times. Through this love, respect and deference for the written word, it is understandable that Jewish art prominently features calligraphy and embellishment of the scriptural texts. Psalm 29, line 2, urges us to "worship the Lord in the beauty of holiness." In this spirit the Talmudic dictum of hiddur mitzvah instructs us to observe the commandments in the most aesthetic way possible: to make a beautiful sukkah, a beautiful lulav, a beautiful shofar, beautiful tsitsit and a beautiful scroll of the Law written with fine ink and a fine reed by a skilled penman, and wrapped about with beautiful silks (Talmud, Shabbat 133b). In brief, we can say that the purpose of all traditional Jewish art is to adorn, beautify and enhance the Torah, and in doing so to express love and devotion to the Almighty. The artist's work becomes the embodiment of Exodus 15:2: "He is my God, and I shall glorify him."

There is no better example of an art form that took its motivation from these inspired sources than Jewish papercuts, all of them serving some religious or cultic purpose. It is also true that there is no purer form of a genuine Jewish folk art. Many of the cultic objects that we revere and treasure as traditional Jewish folk art were made of expensive materials by skilled craftsmen, frequently non-Jews, following accepted patterns and styles of the day. But even the poorest of Jews had access to the humble tools and material - paper, pencil and penknife - by which he could give expression to his own

form of hiddur mitzvah by making a migzeret-niyyar (papercut). Both Ashkenazi and Sephardi Jews made them.

Some of the oldest examples of cut work are to be found on the ketubot (marriage contracts) of the Jewish communities of 17th and 18th century Italy. Often an inner border was intricately cut in a floral repeat motif. Sometimes a series of little vignettes of Biblical scenes, such as Jacob's dream or the binding of Isaac, cut and carefully painted in watercolors, served as border decorations to these lavishly decorated documents. In the collection of the National Library located on the old campus at Givat Ram in Jerusalem there is a large Ketubah from Logo, Italy, made in 1855. Its ancient Aramaic text and classic Hebrew quotations are set in a magnificent baroque structure featuring a curved staircase, a torch-topped dome nestled between towering columns and flanked by two volant nude female figures. Chain-draped stately palm trees complete the elegant scene, all deftly cut from a single sheet of parchment.

But most of the fragile, lace-like cuts that have successfully survived the centuries come from Eastern Europe, especially Poland, and feature iconographical elements from scriptural sources. In Jerusalem old papercuts can be seen in the Judaica collection of the Israel Museum. Two elaborate examples of the rarer North African menorah cuts are on permanent display in the Sir Isaac and Lady Edith Wolfson Museum at Hechal Shlomo, Jerusalem. These works, backed with colorful tinsel and showing decided oriental influences, take their name from the prominently featured 7-branched candelabra that often dominated the center of the composition.

The mizrah (east) was the most popular theme for European papercuts. Mizrah plaques can still be seen in homes and synagogues hung on the wall closest to Jerusalem to indicate the direction of prayer. Many were worked in wood, metal and other materials, but the most ornate examples, giving free rein to original artistic expression of this beautiful custom, are to be found in those made of cut paper by anonymous folk artists. Usually they were symmetrically cut from a sheet of folded white paper and tinted with watercolors. Sometimes the mizrah was combined with other subjects, such as the blessing after the meal, or special holiday prayers so it could be hung in the sukkah. Sometimes they were carefully stored between the pages of a book and only taken out on special occasions. The shiviti, taken from the phrase "Shiviti Adonai l'negdi tamid" (I have set the Lord always before me), Psalm 16:8, was the subject for a papercut usually hung in the synagogue next the chazan's (cantor) desk.

Papercuts also served to commemorate special family events, such as the birth of a child, or the death of loved ones. Simpler cuts called roiselech (rosettes) or shavuosels decorated the windows of Jewish homes and schools during the Shavuoth holiday. These were the work of children and their youthful instructors.

A rare and unique collection of such naive cuts from Galicia made about 100 years ago is housed in the Ethnological Division of the Ha'aretz Museum in Ramat Aviv, just north of Tel Aviv. Along with the charming, childish versions of heraldic lions and the lithesome gazelles (the tzvi Yisrael), the holy temple and the signs of the Zodiac, there are boyish depictions of horse-drawn carriages occupied by pipe-puffing gentlemen, and sword-bearing cavaliers on their smartly trotting mounts. Each one is a poignant reminder of the bustling Jewish communities that once flourished in the villages and townlets of Eastern Europe.

The making of papercuts continued to be popular until the end of the 19th century, but was gradually replaced by mechanically-made pictures and posters with the advent of color-printing processes. However, the art of papercutting among Jews never quite disappeared altogether, especially during the holidays when special decorations are in demand to add to the festive occasion.

I discovered the Jewish papercut about 20 years ago while I was searching for new ideas to decorate the huge sukkah that was erected at The College of Sdeh Boker in the Negev where I was teaching art. A grand reception was to be held in it to honor Ben-Gurion on his 80th birthday. My students covered the walls with large cut-outs of fruits and flowers, garlands of fresh greenery, and clusters of ripe grapes and pomegranates. For the wall facing Jerusalem I completed the decoration of this splendid sukkah with a large papercut mizrah in the fashion of some small reproductions I had noticed in an old catalogue of an exhibit held many years before. The charm and intense spirit of identification with our ancient heritage in these naive fold creations recalled my earliest childhood memories of the small, intimate wooden synagogues in Milwaukee, Wisconsin, where the spiritual life of the community focused.

The warm response and nostalgic recollections from their own youth that my mizrah aroused in Ben-Gurion and many of his older guests inspired me to deepen my involvement with this unusual medium. I made a series of smaller cuts using traditional motifs, but incorporating my own personal approach to Jewish art forms. The endless variations and effects that could be created in what at first seemed a restricted field fascinated me. I discovered that the ancient symbols - the menorah, tree of life, lions, gazelles, birds, crowns, vine columns and Hebrew calligraphic inscriptions - were a rich, visual language of shapes and interrelationships.

Living in Jerusalem has influenced my compositions too. Often I integrate patterns observed in stone masonry, wrought iron grilles, vistas and gardens of the earthly city into my cut-out visions of the Heavenly Jerusalem. I soon began to develop new themes, but always within a Jewish context, usually from the Bible. The Songs of Songs, the Psalms and the stirring words of the prophets inspired new subject matter. Combining different kinds of paper, some painted and glazed, by glueing and layering to

achieve effects of depth, texture, solidity and space has been an aesthetic challenge that makes each papercut a new adventure in designing, cutting, painting and assembling.

Just as depicting the Heavenly Jerusalem has intrigued me over the years, so too has the traditional subject of the mizrah continued to be a favorite of mine. It is eminently suited to the animated baroque spirit that pervades Jewish art. The undulating lines of trailing vines, the exotic birds, sumptuous vases and urns, the vigorous movements of rampant lions and leaping gazelles intertwined with flowing ribands covered with shiny calligraphy of the holy texts are the joyous "raw materials" that go into the creation of a handsome mizrah.

Often a new design centers around a menorah since this exclusively Jewish symbol is eminently suited as a central motif. It can take on endless different forms and styles: angularly stiff and abstracted, elegantly composed of swirling arabesques, a repeat of knops and flowers as in the instructions given to the Israelites when they set up a tabernacle in the desert (Exodus 25:33, 34), or reminiscent of a branching trunk since the menorah evolved from the ancient Near Eastern tree of life motif. Of the many pithy quotations customarily found in the mizrah plaque, I like to include the saying: "m'tzad zeh ruah chaim," (from this direction, the spirit of life), an acronym composed from the four letters of the word mizrah: mem, zayin, resh, chet.

Recently my efforts have turned to designing mural size papercuts like the one made for a seven-foot high crusader period window in the Jerusalem Municipal Museum, located at the Jaffa Gate, where an extensive show of old and recent papercuts was mounted six years ago. I believe that bold, contemporary versions of these intimate creations of delicately carved paper, first fashioned in the ghettos and shtetls generations ago, are eminently suited to providing the right counterpoint to the vast, and often impersonal, spaces of modern architecture that characterize our new public buildings. Expanded to monumental proportions, and executed in durable papers and synthetics, our artistic folk tradition of papercutting is only beginning to reveal its rich potential.

(Yehudit Shadur lives in Jerusalem, and has been instrumental in the revival of the Jewish papercutting tradition. She has exhibited widely in Israel, the USA and Europe. Her work has been acquired by museums, galleries, synagogues and private collectors of Judaica.)

PAPERCUTTERS PROFILE

Yehudit Shadur

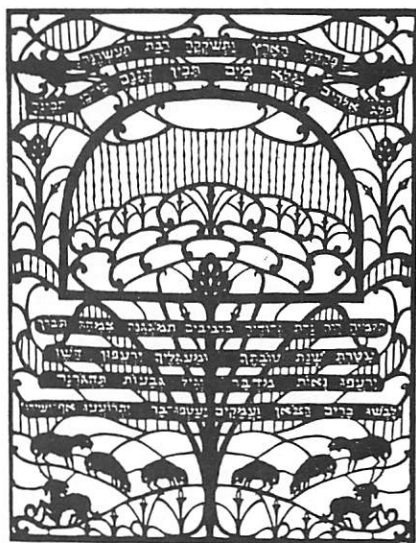
Papercuts have been known in Jewish ceremonial art at least since the 18th century when they were used to decorate Italian Ketubot (marriage contracts). In the 19th century, the papercut gained popularity in Eastern Europe where folk artists created mizrah plaques marking the wall facing Jerusalem, and decorations for the sukkah, home and synagogue. Papercut amulets were also made by Jews in North Africa. In the early decades of the 20th century, the art of papercutting began to decline and seemed destined to become another lost folk craft. After the holocaust it was all but forgotten.

Yehudit Shadur, of Jerusalem, is a contemporary artist who has been instrumental in the revival of this rich traditional art form.

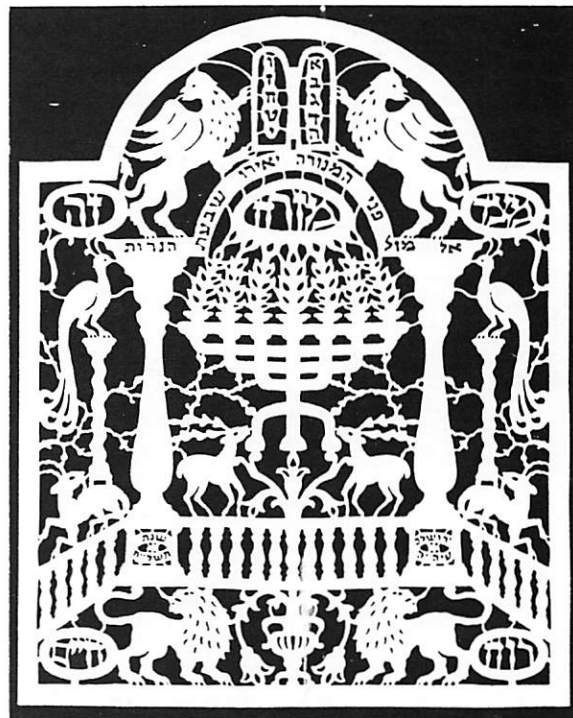
Yehudit Shadur was born in the United States and grew up in Milwaukee. She studied art in Milwaukee, London and New York. In 1950, she settled in Israel - at first in Kibbutz Nirim in the Western Negev, and later in Jerusalem. For several years she lived and taught art at the Sdeh Boqer College.

Apart from her work based on traditional Jewish folk art, she works in landscape drawing and various print-making techniques. She has shown her work in Israel, Europe and America.

Yehudit Shadur's papercuts have been acquired by the Israel Museum; the Smithsonian Institution; the U.S. Library of Congress; the Jerusalem City Museum; the Wolfson Museum - Hechal Shlomo, Jerusalem; the Haifa Museum of Ethnology; the American Cultural Center, Tel Aviv; Mishkan le'Omanut Ein Harod; the Jewish Museum, New York; the Spertus Museum, Chicago; the Magnes Museum, Berkely and by other museums, synagogues and private collectors of Judaica.



Papercut: "Psalm 65", part III of triptych; 17" x 13 1/2" (43 x 34cm.)



Papercut: "Mizrah", 17" x 13 1/2" (43 x 34cm.)

JEWISH PAPERCUTS BY YEHUDIT SHADUR

I made my first papercuts in 1966 at the College of Negev at Sdeh Boqer where I was teaching art. With my students, I decorated a large sukkah built to receive guests coming to greet David Ben Gurion on his 80th birthday. Our joint efforts resulted in a splendid sukkah, richly decorated with colorful papercuts, pictures, greenery and clusters of ripe grapes and other fruit. For the center of the wall facing Jerusalem, I made a large papercut mizrah.

The warm response of Ben Gurion and his guests to my mizrah inspired me to deepen my involvement with this beautiful, traditional Jewish folk art. I decided to make a series of smaller papercuts using traditional motifs, but incorporating my own personal approach to Jewish art forms.

As I continued working in this unusual medium, I became fascinated by the endless possibilities and effects that could be created in what at first seemed a somewhat restricted field. I soon found that the ancient symbols - the menorah, tree of life, lions, deer, birds, crowns, vines and Hebrew calligraphic inscriptions - presented a rich variety of form and interrelationships. I added to them motifs suggested by Jewish amulets, seals and early Hebrew prints of the Holy Land, as well as by architectural forms I observed in Jerusalem.

My papercuts are based on a simple technique familiar to all children: cutting a folded piece of paper to produce a symmetrical design once the sheet is opened. Lateral symmetry, a common element in folk art, creates both a satisfying balance and a discipline into which a myriad of lines and shapes can be incorporated.

I start a new papercut by creating the design on a plain sheet of paper. I then transfer it onto one-half of a folded sheet of paper. Working on a board and a wad of newspaper, I cut the design with a small, sharp knife. Just as the manner in which an artist applies pen or brush to a drawing or painting, so too does the hand manipulating the knife determine the style and individual character of the resulting papercut.

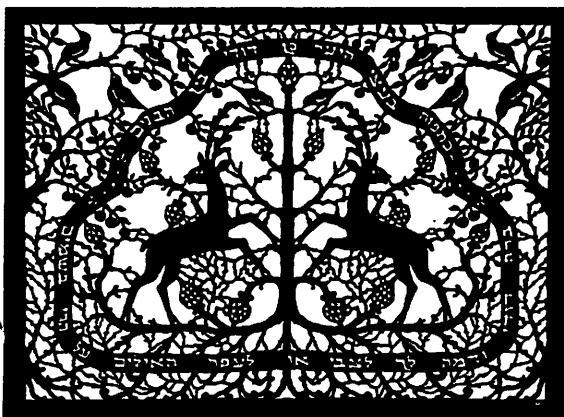
After making the design, I find the matching of different kinds of papers and colors the most challenging steps in the creation of a papercut. Sometimes I use paper in its "natural" state, but frequently I stipple it with acrylic paints in deep shades of green, red or purple. I use a variety of papers, ranging from fine quality French charcoal paper to common wrapping paper.

Some of my papercuts are simply mounted on heavy cardboard of contrasting hue. Others are richly detailed with gold illuminations and areas of brilliant color. No two papercuts are ever the same, and the completed work is the result of much experimentation throughout the entire process - designing, cutting, painting and assembling.

The sizes of my papercuts usually range from 6x9 inches (15x22cm.) to 18x24 inches (45x60cm.). In recent years I have also made mural-size papercuts, such as the one fitted into an arched window, 7x4 ft. (2.25x1.20cm.), of the Jerusalem Citadel - the "Tower of David". I have also prepared cartoons for large tapestries based on my papercut designs.



Leviticus 19:18
"Love thy neighbor as
thyself."
Greeting Card, $4\frac{3}{4} \times 6\frac{1}{2}$
(12 x 16 cm), based on
papercut. Serigraph print on
tinted Fabriano-Ingres 180
gram paper.



Serigraph print: Song of Songs, "Make haste my beloved..." on
Fabriano 220 gram paper, 11" x 15" (28 x 38cm.)

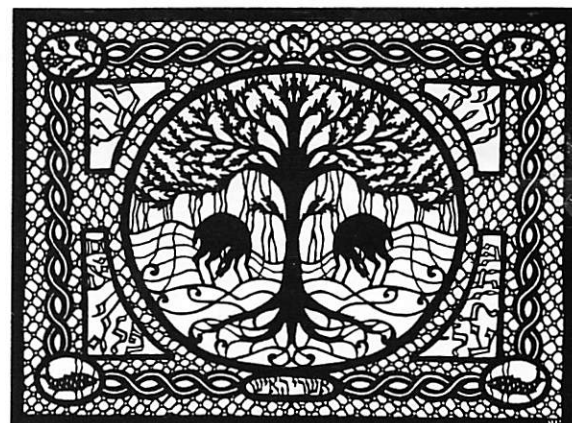




... The highly festive nature of Yehudit Shadur's art, the deep and full coloring of the paper, the strict discipline controlling her work, the confining of subject and motif to a definite geometrical framework, all these add much splendor to her compositions.

Liora Bronstein, Acting Curator, Haifa Ethnological Museum

Papercut: "Psalm 1", 11" x 15" (28 x 38cm.)



A MEETING WITH ELISABETH EMMLER

by Ingrid Schenck

In May 1988 Gertrude Richter and I decided to see the papercutting exhibit at the Paul VI Institute for the Arts, in Washington, D.C. It was the first papercutting exhibit I had ever seen and I was overwhelmed by the variety of styles and the quality of the art in America.

On the last day of the show, when I was busy photographing the pictures, one of the visitors - a young man - asked who had done one particular piece with calligraphic lettering in it. It turned out, he meant my piece "Mother's Love." He belonged to the Calligraphy Society in Wash. D.C. and was just as much interested in papercuttings as he was in calligraphy. So we had a common interest. He offered to give us a special tour of the Library of Congress because he worked there. This tour was one of the highlights of our visit to Washington. We were able to see and admire old and rare documents, all written in calligraphy. As the reading room was closed on that day, he offered to search for me for any book pertaining to papercutting. He was very good at his word

Original 28 x 26 cm



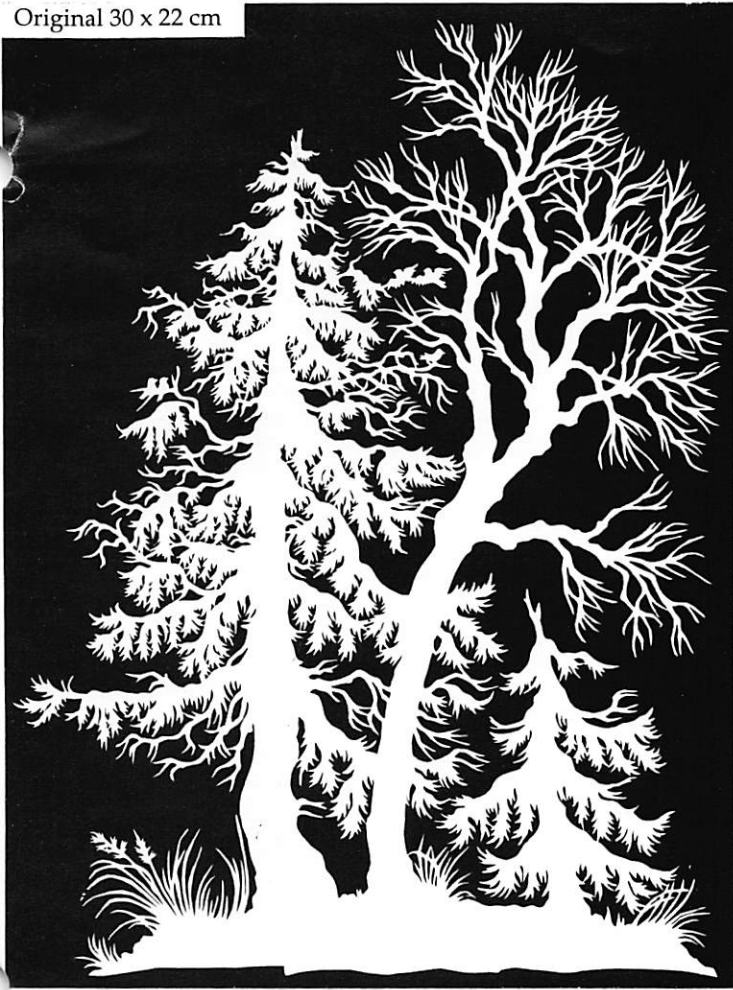
Beteilter Schmerz ist halber Schmerz

and I received several copies of papercutting books.

One book in particular was outstanding in the variety and great amount of work printed. This artist had cut out calligraphy within the design of her pictures or she had cut out poems and quotations in different calligraphic styles. This was one aspect of papercutting that I was just beginning to explore - and here I found the best samples of calligraphic cut-outs. Naturally I was curious: Who was this artist and how did this German book get registered with the Library of Congress? The artist was Elisabeth Emmeler. There was a photograph of her in the book, but I could not establish her age from it and wondered if she might still be alive today. The only address I could find was that of the publisher, and I was wondering how I could get in touch with her. But I was also a bit apprehensive if she would be interested in a novice like me. So I just put off writing at all.

In 1989 I decided to attend the 40th reunion of our College in Bonn, Germany. Once there I thought to visit as many papercutting and calligraphy artists as possible. So I asked all my friends in Germany for addresses if they knew someone.

In the fall I attended the International Calligraphy Convention in San Francisco. For this yearly event famous calligraphy teachers from around the world are engaged for different courses. I was happy to find out that one well known professor of calligraphy, Karlgeorg Hoefler, would



be there too. He had taught several classes for our Calligraphy Society in Los Angeles, but I had never attended any of them as they were mostly for advanced students. During the convention with so many different classes, workshops and events going on, I never saw Prof. Hoefer. But one day at the students' exhibit I met Mrs. Hoefer and she asked who did the cut-out calligraphy. It was my piece and I told her I was interested in meeting papercutting artists in Germany. She promised to ask her husband. On the last day of the convention I met Prof. Hoefer and he said he went to the Art Academy with one very talented lady and she is now a prominent papercutter in Germany. But he could not remember her name and address and promised to find out once he returned to Germany. He also told me to be sure to visit him at the Klingspor Museum in Offenbach. The Klingspor Museum is to every calligrapher, what the Louvre is to every artist! Now, this was an invitation I would not pass up! After some correspondence with Mrs. Hoefer, I received a letter with an unfamiliar handwriting but the most intriguing return address: Elisabeth Emmmler! I was stunned. Was this fate? Mrs. Emmmler told me that she was a fellow student of Prof. Hoefer and had heard from him that I was interested in meeting papercutting artists. She invited me to her home and to the opening ceremony of her exhibit in Tauberbischofsheim.

By the time I left for Germany I had the addresses of nine papercutting artists. Now I was wondering, if the four extra weeks we had added to our visit would be

enough to see them all. As it turned out later, the time was too short to seem them all, to my regret.

My first stop after the reunion was the Klingspor Museum in Offenbach. Naturally I found all the calligraphic documents, books, poems, even tapestry and inlay work done by very famous German, Swiss and English Calligraphers. But the biggest surprise were papercuttings done by Rudolf Koch. He is the most eminent and highly revered calligrapher who resurrected calligraphy from the brink of extinction. As a teacher and calligrapher he inspired a whole new generation to the beauty of the written word. But he also demanded a high standard for printing styles. With his calligraphic knowledge he developed several fonts and type faces, which are still in use today. Being a perfectionist, he first cut every letter out of black paper to find an aesthetic balance of beauty and readability in type faces for the printing press.

I found out from Prof. Hoefer and Mrs. Emmmler that papercutting was not taught at the time they attended the Art School in Offenbach, where Rudolf Koch was their teacher. Papercutting is a folk art in Europe and even young children are familiar with scissors and paper. At the Art Academy every student was encouraged to develop his or her own style in papercutting.

There were several papercuttings by Rudolf Koch displayed in one of the main rooms. They showed the different arts and crafts processes necessary to produce a printed work. He had also written some books and illustrated them with papercuttings. Another surprise awaited me in the archives. After I had finished photographing very special works by famous German calligraphers, Prof. Hoefer joined us, and when he heard how much I liked Rudolf Koch's papercuttings, he said: "Well, let's open the Hoefer drawer." There was piece after piece of cut-out calligraphy in perfect traditional style of freer experimental writing, either in black or colored paper!! I had never expected that these famous calligraphers were also accomplished papercutting artists. Now I was really looking forward to Elisabeth Emmmlers exhibit at Tauberbischofsheim!

The medieval times of history are best preserved in this (mid-southern) part of Germany with castles - restored or half in ruins - on prominent hillsides, small towns with iron gated halftimbered houses, stone carved entryways to courthouses, townhalls, churches and palaces. In the woods one almost expects to see little elves dancing on a



Orig.-Gr. 8 x 8



meadow clearing, or to hear trumpets sounding and see the knights and princesses riding on distant paths.

This is the perfect setting for an art that has its roots in these historic times. And so it proved with Mrs. Emmler's exhibit. Her invitation poster was the perfect introduction of her artistry and the sensitive feelings she expresses in her papercuttings. At the opening ceremony several dignitaries of the city and the museum acknowledged in their speeches the almost magical talent of Mrs. Emmler "to create with her small scissors pictures that speak to the heart of every child and adult. She can express the whole spectrum of human feelings - joy, love, devotion, mischievousness, fear and hope. She is equally able to portray people, animals, the fauna, landscape and architecture, fairy tales and caricatures. And to round off her abilities, she writes her own stories and books and illustrates them with her scissorcuts. And all this talent is bestowed on a very small, almost fragile person, but a

bundle of energy and imagination with an open and friendly personality."

When the many visitors were busy looking at the exhibit and there was finally a pause in the activities, I introduced myself, and at that moment all the apprehension fell away and I had the feeling we had never been strangers before. When I asked permission to photograph some of her pictures, Mrs. Emmler asked if I could photograph most of the exhibition as her own photographer was unable to come. Naturally I was happy to oblige.

The variety of her subjects was astonishing: fairy tales, silhouettes of friends, flowers and insects, landscapes with well known castles and buildings, also very modern negative cuttings. Some of her cuttings had a watercolor background, even some clowns and other caricatures.



Herbststurm
Original 30 x 22 cm

In her fairy tales she expresses the mystery that a child experiences when being told these stories: the fear and shock when Hansel and Gretel meet the witch, the delicate slumber of Sleeping Beauty, the jealous anger of the queen in Snow White, the comical fearful retreat of the thieves when routed by the Town Musicians of Bremen.

Especially impressive are her profiles that show the face at an angle. She leaves part of the black paper uncut as a contrast to the right or left side of the face, only the contours of the most prominent features of the face are cut out in black. The face then appears in white, and this gives a dramatic personality to her human profiles.

The cutting technique of her flowers is also unusual and totally her own style. While the leaves and stems are cut out in contour (positive cut) the center or outline around the flowers are black and the flower is cut out as a negative cutting. This gives the flower a natural three dimensional effect. Contrary to this are her wild flowers and grasses, which are cut out in silhouette form in the most delicate but totally natural way they grow. Some of her flowering branches have an almost oriental influence

and reminded me of an ethereal Japanese painting.

A new and totally unfamiliar experience for me was to see how Mrs. Emmmler combines her watercolor painting as a background with her papercuttings. This is done in such a fashion that the cutting either appears as a shadow of the subject or stands out in contrast to the background, giving the picture a lively three - dimensional effect.

In her papercuttings of landscape scenes one can see her intimate knowledge of the countryside and how well she observes the picturesque details of special landmarks of her beloved Pfälzer Woods.

The volume of her printed work was equally impressive: note cards for all occasions; prints of her fairy tales in original or reduced size - often 3 to 6 prints from different episodes of one story neatly held together in a printed folder; calendars and books. I could see that Mrs. Emmmler is also a very accomplished author. Tales, stories and poems are all written with a sensitive feeling of human emotions. The books were all illustrated with her own scissor cuttings.

It was almost impossible to believe that one person can create such a variety of styles and subject matters. It was the most astonishing one-person art show I had seen.

A few days later we visited Mrs. Emmmler at her home in Wertheim. I was happy that I could present her with a token variety of printed note cards from different American papercutters and with some books. She was especially interested in the calligraphic work, and I soon found out why, when she showed us her studio. It was a treasure chest (in the purest sense) of her papercuttings. Out of a heavy wooden chest came a variety of her earlier calligraphic works, some cut in unbelievable minitures and all in different calligraphic style. Calligraphy was one of the subjects taught at the Art Academy in Offenbach, Mrs. Emmmler told me she combines her talent of papercutting with calligraphy and the results were the masterworks she showed us.

When I told her about my surprise of seeing papercuttings by the calligraphy master Rudolf Koch, she turned around, took one small book from her bookshelf: "Shadow pictures by Rudolf Koch", printed in 1941, and presented it to me. This book, together with the last volume of her own book from her first publication, inscribed with a lovely personal message, will be forever the treasures I took home from this fateful and most inspiring meeting with Elisabeth Emmmler.



Bilder mit der Schere geschnitten von Elisabeth Emmmler

Translated from the book:

Pictures Cut With Scissors

by Elisabeth Emmmler

At the International Papercutting Exhibit in Wilna-Lithuania, Elisabeth Emmmler received the first prize and an award for the best picture. Unfortunately she could not attend the ceremony in person and the masterful handcarved Christus figurine and the award certificate were sent to her.

For the occasion of her 70th birthday in May 1991, Mrs. Emmmler was invited by the Mayor of Pirmasens to show her cuttings there under the theme: "Pirmasens and the Woods of the Pfalz." For this exhibit she made 30 new landscape cuttings, partially in a new technique of combining a watercolor painted background with her scissorcuttings. At the opening ceremony Elisabeth Emmmler received the highest honor: The Medal of the Pfalz Country. Over 30,000 visitors were registered at this exhibit.

In October '91 followed another exhibit in Kahl in honor of her birthday, and again she received the highest honor of distinction.

Every Christmas Mrs. Emmmler has a special show in Wertheim, her home town since 1978. This event is so well known, that visitors from as far away as Bavaria come to this Christmas show to buy and collect her precious cuttings.

Several presentations, articles and excerpts of her life and her art are now featured in newspapers, radio and television.

The largest and most prestigious show opened in April 1992 in the Ancestral Hall of the Castle in Ludwigsburg in conjunction with a flower show called "Flourishing Baroque." It was the most suitable setting of her art. Some of her cuttings were enlarged to life size posters and attached to a screen as room dividers. This gave visitors an intimate view of Mrs. Emmers intricate cuttings. For the fairytale garden, which is a part of the castle's park, 50 of her fairytale figures were also enlarged to life size and cut out of metal, painted black and placed in a fairytale setting of the garden to the delight of the children. 20,000 people visited this exhibit and confirmed that Elisabeth Emmers is one of the greatest and multitalented artists of papercutting today.

Blumenkeuze entführet
den Menschen der leiste Westwind
Dornenkeuzen jedoch
nicht der gewaltigste Sturm

Orig.-Gr.

Unser Lebensweg
Dem Schicksal folgen wir und du
Still unseren Lebensweg
Wie von einander lassen
Was sich uns auch auflegt
Was die Tage auch kommen
Was bitteres sich uns droht
Ob wir auch kämpfen müssen
Unumfänglich sei
Wir halten fest zusammen
Im Spiel wie im Leben
Die Liebe wird uns leuchten
Auch in der schwersten Zeit
Sie weben den goldenen Schimmer
In unsern Alltag ein
Licht uns leuchtend
Unendlich glücklich sein
Und nie soll uns verlassen
Der liebe heilige Geist
Es soll uns treu begleiten
Bis uns das Glück beicht

Im Sommer lüch ein Liebchen dir
Im Garten und Gefild
Da sind die Tage lang genug
Da sind die Nächte mild



Orig.-Gr. 34 x 22

Original 29 x 50 cm



Original 15 x 11 cm



FirstCut
Insertion Deadlines

February 10
April 10
July 10
November 10

1994 Meetings

Cooper-Hewitt Museum
Cut Paper Collection

Sum. 2.27.94

1 P.M. — Business Meeting
2 P.M. — Show & Review of Papercuttings

February 1994 Meeting Information

Tsirl Waletzky as liasion, has arranged with the Cooper-Hewitt Museum in New York City to host the GAP on Sunday February 27, 1994. Featured will be its collection of papercuttings!

The business meeting will be at 1 p.m. in the Green Room with the program following about 2 p.m. Some of our GAP members were fortunate to see the superb papercut exhibition at the Cooper-Hewitt in 1985. The Museum's located at 2 East 91st Street, New York City, NY.



FOR INFORMATION WRITE TO:

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PAPERCUTTERS**

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