



October Meeting Minutes

The Guild of American Papercutters met on October 2, 1994 at the log home of Dick and Sukey Harris in Annville, PA. There were eighteen members present. Paul Tratner called the meeting to order. He thanked Dick and Sukey for their hospitality of providing their home for the meeting and for providing a delicious lunch.

The minutes were accepted as read. There was no treasurer's report.

COMMITTEE REPORTS

Collection 94 - Kerch reported that everyone had a great time and after continued discussions it was decided to hold this event annually. She has reserved space at Towson State University for June 24 and 25, 1995. Dorene, Sharon, Bernie, Paul Tratner and Ed Hopf volunteered to help with the planning. Several ideas were suggested for topics or workshops. The use of the two full days for workshops would allow the members to participate in more workshops.

Traveling Exhibit - Kerch stated that the exhibit will be going to Boston Symphony Hall for November. Leslie Miller has been the contact person for this exhibit. Mary Coulson has volunteered to transport the exhibit pieces to the Boston area for Leslie to pick up.

Membership - Dick reported that our membership stands at 318 with 75 invitations outstanding. In 1994 we gained 77 new members. We have members in Australia (2), Canada (4), France (1), Germany (5), Israel (1) and Netherlands (4). We have received a bill from the attorney who handled our application for incorporation as a non-

profit organization. He had to do extensive revision of our by-laws. The Board of Directors needs to meet to review these by-laws. Once we receive our federal number then we can do our mailings at the non-profit postage rate.

Calendars - Dorene encouraged members to purchase calendars as we still have a large quantity.

Program - Sukey said our February meeting will be at the Philadelphia Free Library. We will be shown about twenty of their Pennsylvania German papercuttings. The June meeting will be Collection 95 at Towson, MD. We need a volunteer for the October meeting.

NEW BUSINESS

Someone involved with the town fair is in charge of crafts judging and has requested GAP's help in setting up categories and criteria for judging. Sandy and Sharon wrote some ideas as a starting point with the idea of having the article appear in First Cut in the hopes that other members would send in ideas. All of this led to a discussion of how each of us got started in papercutting, our technique and how we would classify our papercutting. Most of the members found that it was hard to classify themselves as they move in various directions depending on their creative urge or commissions.

Dick presented some ideas for future projects and development. Paul organized a Development Committee. More concrete ideas will be presented at future meetings.

continued on page 2

ANNOUNCEMENTS

Sharon brought her photo album from the trip to Europe and Contact Day. Roma Starczewska sent information about her papercutting that appears on the TV Show Sunday Morning.

Our program was presented by Sukey who had provided us with a delicious lunch including soup made in her open hearth fireplace. Her pre-Revolutionary log house has been a fifteen year project of dreams, plans and restoration. All of the above combined with lots of elbow grease and hours of work. The focus of the restoration has been to create a setting for the teaching of Pennsylvania German crafts and life skills. During the restoration project, Sukey also did archeological documentation. She presented a slide program on the restoration from start to finish. All of this has been funded through her talents in papercutting, fraktur and calligraphic drawings. The house is furnished in antiques and her papercuttings, frakturs and calligraphic pictures. Sukey is a true inspiration to all of us for showing how a dream becomes a goal and finally a realization.

*Recording Secretary,
Sandra Gilpin*



Pennsylvania's Best Exhibit - PA State Guild

Sharon Schaich submitted a new cut paper collage piece to the PA State Guild - Dana Gallery Exhibit at Franklin & Marshall College in Lancaster, PA in July. The theme of the exhibit was "Something Old,

Something New" to celebrate 50 years of the PGC.

Sharon's entry was a circa 1920's walnut 3 panel folding screen in which she has mounted 9 squares of mariner's star quilt blocks in layered paper. The screen was also embellished with beads and metallic braid. The screen won the mixed media award and the craftsman's choice award.

Early American Life Christmas 1994 Craftsman's issue, page 47, features Pamela Dalton's "Entertaining Angels" painted paper cutting. Page 50 features "Twelve Days of Christmas" black and white original paper cutting by Faye Du Plessis.

Early American Life October 1994 Craftsman's issue, page 31, shows a portion of Sukey's papercuttings with water color and calligraphy. Other papercutters listed in this issue featuring America's 200 best craftsman are Pamela Dalton, Faye & Bernie Du Plessis, Elizabeth Lee Gaul, Marie-Helene L. Grabman, Ellen Mischo and Martha Wink Walsh.

I would like you to know that my sun design has been accepted by Ken Sable, Executive Producer for the CBS News "Sunday Morning" and has been shown for the first time on March 27, 1994.

Roma Starczewska

THANKS!

It is your articles, letters, news, cuttings, ideas, book reviews, profiles, mastheads, etc. that make First Cut a better newsletter with each issue.

Please keep them coming.

Needed for Special Issues:

Pictures, Profiles, Mastheads, Articles about

Polish, Oriental, PA German,

Swiss, etc., Silhouette Papercuttings

Please send to GAP Newsletter

514 E. Main Street

Annville, PA 17003

717-867-2554.

If you have contributed articles, cuttings, mastheads, etc. and they have not yet appeared in First Cut, take heart, we will be using them in a future issue and many thanks for sharing.

MEMBERSHIP

Last year the Guild set a new-member goal of 100 for 1994. Now we are about 80 percent through the year and have 87 members. It looks like the goal will be reached. All members who helped to spread the word about the Guild are to be congratulated for their success.

1995 DUES

In November all members will be receiving a notice of dues for 1995.



© Roma Starczewska

Cutting TIPS

Making Your Own Papers-Recipe for Paste Paper Decoration

Mix 1/4 cup water and 1/4 cup cornstarch in a small saucepan until well blended. Then add 1 cup water and heat while stirring until the mixture resembles a thick custard (like toothpaste). Stir in 1/2 cup water to thin it. This will thicken as it cools. After cooling, add pigment-poster paint, powdered pigment or acrylic (this is the best).

Then wet a sheet of paper (70# offset is good and cheap, or Cansen paper, or Nenah). Flatten it out on a counter top or table and wipe off excess water with paper towel. Apply above paste recipe to paper with a bristle brush. Use texturing tools to create pattern such as graining combs, crumbled plastic wrap, sponges, cardboard, hairpicks, etc.

Hang decorated paper till dry. Can be ironed to flatten. This process was done in a workshop at the Spring Collection '94 in Towson, MD. Everyone had fun and took home several interesting papers.

Sharon Schaich



Paper Crafters Newsletter -

The how-to newsletter for paper crafts and enthusiasts. Published bi-monthly, circulation 2000, at least 8 pages per issue. Sample paper inserts.

ALSO...

How-To Project-Design Own POP UPS by Tom Nelson. If you enjoy paper and its many faces, this is a superb newsletter. 6575 SW 86th Ave., Portland, OR 97223, 503-223-0167, \$12 for 6 issues.

Snowsong Whistling by Karen E. Lotz, illustrated by Elisa Kleven. From harvest time to holidays, this brand new book's action-filled rhymes delight young children with the changing moods of fall and early winter. Resplendent full-color illustrations include playful collage effect to evoke autumn imagery: "pumpkins plumping, sweet cider pumping... small fry dreaming, skate blades, gleaming." An ideal picture book for cozy autumn bedtimes. For ages 2 to 6. Hardbound 11 x 9, 28 pages, \$14.95

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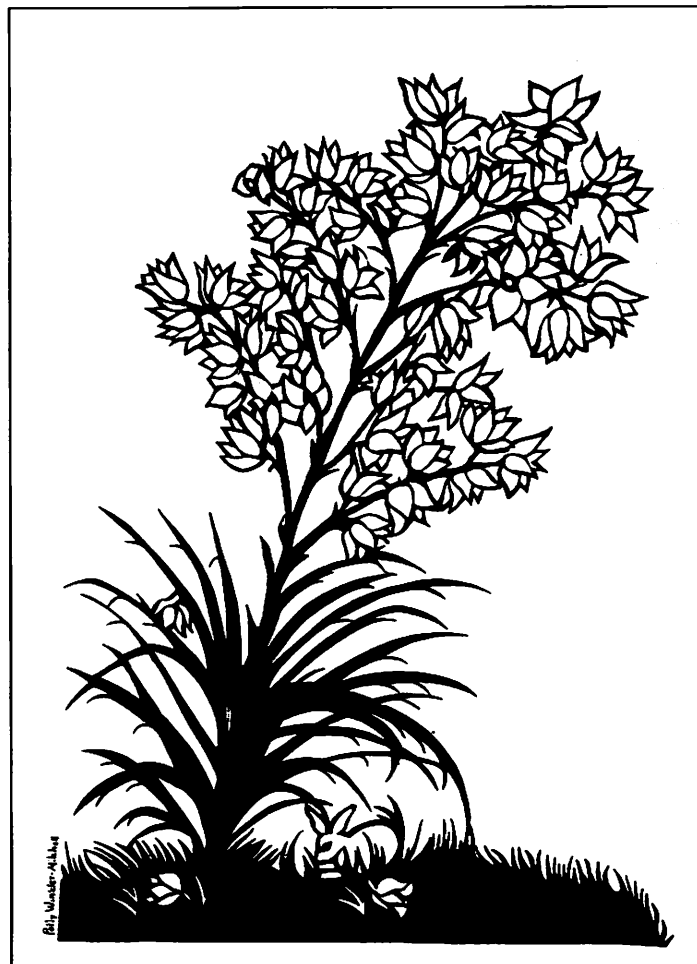
Scherenschnitte Postals

to Keep or Send



Scissor Art by Polly Winkler-Mitchell

© 1991



© Polly Winkler-Mitchell — Postals, see page 13.

Help! My County Fair is planning to have a papercutting class next year. Could you please send me some ideas for categories? Also, any guide lines they could use for judging?

Thanks.

Barb Bollweg

Dear Barb,

Here are some ideas that may help.

1. Novice

- a. Original design
- b. Creative use of a pattern

2. Professional

- A. Original design - traditional style
- b. Original Design - contemporary

style

3. Ethnic

- a. Polish
- b. Swiss
- c. Dutch
- d. Chinese
- e. Japanese
- f. Judaic
- g. Silhouette
- h. Painted

4. Style

- a. Adherence to specific styles
- b. Interpretation of a style

5. 3-Dimensional papercutting

6. Children Category by age grouping

(ex. K-2nd gr., 3rd-5th gr., 6th-8th gr., high school)

- a. Original design
- b. Pattern design

7. Theme



(Select a theme and apply it to all categories. In all cuttings submitted technical skill needs to be judged for both unpainted and painted work.

8. Collage

TECHNICAL SKILLS can include:

- Smooth cuts, not choppy or ragged.
- Cross-cuts must meet at the joint of the two cuts, not overlap. V correct; X incorrect.
- Joint of a cross-cut should be clean — paper should not be pulled away from joint. It should only be cut away.
- Cuts must be clean, not chewed looking.
- Use of good quality paper, not construction paper. Paper should be clean and neat, not messy.
- If black paper with a contrast background is used, the cuts should be clean so that the white surface does not show on the front.
- People or animals need to be a good representation.
- Painted pieces should show control of the process.
- Glue should not be visible on any part of the front of the design.
- If the design is symmetrical the cutting should be glued down so that all parts are placed exactly opposite.
- An appropriate mounting of the cutting must be shown.
- Overall attractive design weight; should be well balanced.

We would like additional suggestions from our membership, so please send your thoughts for the newsletter.

Response to Request by Sharon Schaich and Sandra Gilpin

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Book Review continued from page 3

Rose Windows and How to Make Them-Colored Tissue Paper Crafts by A. Meyerbrocker

With an inexpensive colored tissue paper, in an evening's time your family can create beautiful multicolored window hangings using this book's simple fold and cut techniques. Beginning with a basic design and its many variations, the author moves on to increasingly intricate (but still surprisingly easy) designs which resemble the majestic rose windows of a great cathedral. The tissue paper is folded and cut in a process similar to snowflake-making, then layered in different colors, with striking results. These finished window hangings make much-appreciated gifts—if you can bear to part with them! The book includes complete instructions and lots of full-color photos. For ages 10 to adult. Paperbound, 88 pages, \$10.95.

Rose Windows Craft Kit

With the materials in this kit and a bit of glue, you'll have everything you need to create a dozen or more window hangings from our new book, *Rose Windows and How to Make Them*. The kit includes 70 ten-inch square sheets of tissue paper in 18 brilliant colors, plus 24 sheets of heavy card stock for frames, and a pair of sharp craft scissors. \$12.95.

Wycinanki, Polish Paper Cuts

Originals by Leona Wojcik Barthle

This is a collector's piece and instruction book on the traditional folk art of Polish Paper cutting. The nature of the art allows creating original work at every level and people of all ages find it enjoyable and intriguing. Its tradition, an economic and pleasurable method of decorating peasant homes, has become recognized as a serious art form while still being fun and affordable.

Wycinanki, Polish Paper Cuts is a 120 page book containing over 50 full-color illustrations of original, finished pieces and complete patterns and instructions for 20 projects suited for students of any age.

Its publisher, folk artist Leona Wojcik Barthle, is a South Dakota native of Polish extraction. Her work is exhibited in the Cultural Art Center in Pierre, South Dakota and in homes, galleries and gift shops throughout the country. She has performed many public demonstrations and teaches the art through the Artist in the Schools program.

©Tree of Life-Drzewo Zycia

907 N. Spring Ave.

Sioux Falls, SD 57104

\$29.95, plus postage and handling (\$2.50 for one, \$4.00 for two).

Journal of Holland and Germany Trip

by Ed Schaich... The First in a Series

The Netherlands, April 22, 1994

Sharon, Sukey, Dick and I arrive at Schiphol Airport near Amsterdam and drive straight to Keukenhof Gardens. Tulips abound on the short ride to the world's largest tulip spectacular — 70 acres of winding paths, water, and flowering shrubs interlaced with thousands of flowers.

We pass through the quiet town of Lisse with full blooming gardens and tidy window boxes stuffed with pansies set against fine-lined curtains. People are planting and hoeing, and riding bikes to market or work places, or merely out for a family rite of Spring. A pleasant surprise on our way to the fuller palettes of Monet awaiting us at the gardens of Keukenhof.

We spend over two hours leisurely roaming through what Sharon and Sukey thought to be the gateway to heaven, with flowers, fountains, sculptures and swans beneath the song of warblers echoing through the rows of magnificent beech trees. What an unforgettable overture to our arrival in this land of Holland.

Bikers of every age seem to dominate the

network of paths provided for them as we drive towards Haarlem on the route to the seaport town of Hoorn. Row upon row of slender trees line the roadways — all smartly spaced and growing to the same height, but bent with the prevailing winds. The flat land reveals the trademark windmills of Holland, with their ditch canals supporting handsome grebes and tall, stern herons. Sheep are plentiful in pasture — nursing their lambs as the sun slips behind a silent windmill — casting a pastoral scene of a fine Dutch painting.

Hoorn is a picturesque wharf front tucked in the Zuyderzee that was formed as a dike to hold back the ravaging of the North Sea. It is also known for its mansions dating back to the Dutch Golden Age, and has now become a popular resort maintaining two yacht marina.

Sidewalk cafes begin filling up with folks stopping to have a brew. We spot a fellow wearing a U. of Intercourse sweatshirt — a fictitious tourist commodity of our very own Lancaster County. The next thing we know, we're all sitting together sipping the local brew and chattering on about the young couple's travels through America. They had only recently returned from a stay in Manheim, which is a mere 5 miles from our own town of Lititz. I believe that we finally had dinner the first night in Holland at about 11:00 p.m., give or take a few beers later.



Now I do want to thank you once more for the time I spent with you, on that - for me - remarkable weekend 25-26 June 1994 in Towson State University, near Baltimore. Remarkable

because I can tell that I have been graduated in High School with a certificate of Appreciation: "As the catalyst of inspiration, which brought into fruition the Guild of American Papercutters in the United States, and who remains our valued friend."

Well, well, that was very nice to receive of course! But it was you who made it. And figures like Sukey who picked it up and did something with it. And it was a good thing to experience that your GAP is flourishing. And I also admire your GAP sign. That's such a good one. I forgot to ask who designed it.

This weekend with these different workshops was an experience for you. And I think that I can tell the one who couldn't join, did miss a lot. Not only by doing things that

perhaps you never did before, but also because of the contacts with other paper cutters. It was a pity that I was not able to join all the workshops. But I chose for Sharon Schaich with the painting and designing of paper—which was very exciting to do with thick paint on wet paper and as tools different types of combs which you could also cut yourself out of old plastic bottles.

And then it is such a pity that you can be only on one spot at the same time. I just peeped in to take some slides in all the other workshops, which were also interesting.

I think that you make much more "big business" of your papercut work than we do in Holland. So you have nice printed price lists of what people can order from you, even with coloured pictures.

And then Paul Tratners magic tricks. Marvelous! He is really a good juggler. Till the last moment I believed that the salary you gave me for my lecture was a trick too. And unbelievable, because I didn't expect it at all. Many, many thanks for it. It was most welcome of course.

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Travel

During my recent trip to Germany to teach the children of American military personnel about papercutting, I had many great experiences with those kids. The most memorable and above all gratifying involved an eighth grade boy at Tunner Middle School at the Frankfort Air Base whose name was Derrin.



My schedule was arranged for me to meet with each class in the school for one period during my four days for an introductory slide show, demonstration and talk about papercutting. This time period also permitted approximately thirty minutes for a simple, hand-on experience with actual cutting. I also had one "selected" group of twenty that I met twice each day plus any other time that their schedule or teachers permitted. Derrin was one of those twenty.

Our first meeting was Tuesday morning. I met the "special" class, gave them my intro to papercutting and with a double period they had more time to begin a cutting. As they worked I talked with each one about their sketch and their plans. When I came to Derrin and saw his sketch - a very small, closely pruned tree in the lower left of his 8 x 11" paper - I like it but I tried to encourage more. I said, "Derrin, now you are soaring with the eagles, keep going. Leave all of the turkeys scratching in the leaves behind." We talked about use of the remaining space. I asked him if he knew what cirrus clouds were, described them and with him, envisioned how they might add to the composition and help hold the cutting together. Next stop back, they were beautiful. Then we discussed other elements that

would fit. "I can't draw birds," he said. I showed him on a scrap how a bird form could be built from an egg shape circle and a few lines. He included two soaring birds, attached to the clouds and each other, but compositionally using the remaining the open sky space. Then he began cutting. When he had finished the tree, clouds and birds, I pointed out all of the grace and action above ground level, but rather unexciting below the tree. He asked, "Could I put grass like you do?" We, his grass long and graceful and blowing in the wind, was BEAUTIFUL.

At noon, while having lunch in the teacher's lounge, one of the faculty asked me if I had Derrin that morning? "Yes." What did you do to him? "Worked on a papercutting, and he did one especially beautiful job." Well, he is a totally different kid. It's as if he just came alive."

The next day after giving the intro to one of the "regular" classes and they were working on their quickie, I was going around the room checking, suggesting, encouraging, when I became aware of another voice working the far side of the room. Derrin, realizing I could not get to everyone, was helping, suggesting, teaching. Derrin was the child, the student, the experience every teacher dreams about, hopes for.

He was so proud of his artwork that he showed it to most of his teachers. They liked it so much that four of them ordered duplicate copies at \$10 each. He asked me if that would be ok. Derrin spent most of his time that week filling orders. He was on cloud nine. On Friday after school and after the reception for the exhibit of students' work, he very nonchalantly, without being asked, helped me pack up all of my cutting and supplies and carry them to the car to load them. I wanted to bring him along home.

I will remember Derrin as long as I live.

Paul Beal



The design of Alison Tanner, Frank Joest, Suzanne R. Cook-Grueter, Walter Von Gunten, Claudia Hopf and Ramona Jablonski are featured in the PAPER CUTTINGS by Alison Catalog. A 'must have' source offers papers, scissors, patterns for papercuttings, curtains, mobiles, lampshades and 3-D designs.

Palmer Printing Company, Inc., 7226 South 3rd Street, Sauk River Industrial Park, P.O. Box 1575, St. Cloud, Minnesota 56302- will print in color your Sell Sheets, Pattern Covers, Brochures, Mini Catalogs, Product Packaging Labels and Full Color Postcards. Call Gloria-1-800-336-3504.

The Jerry's Catalog-Fine quality artist materials and furniture at the guaranteed lowest prices. \$2.50 Call 1-800-U-ARTIST.

United Manufacturers Supplies in Syosset, NY has all manner of framing supplies from brads and mat board to shrink wrap and wide variety of tools you never even knew you needed. 1-800-645-7260.



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Silhouette Notice

Did you ever think the silhouette could be so imaginative and exciting that it would be used in the most modern 1994 TV and magazine ads?

The silhouette MOVES.

The music is electrified and builds to a crescendo. The photography is in shades of black and gray with only one spot of brilliance, the piece of jewelry being featured!

Take time out to really watch the beauty of this DeBeers DIAMONDS ARE FOREVER advertisement.

MINIATURE SILHOUETTES

by Ann Woodward

If you've wondered about the mystique of capturing a profile on paper with a pair of scissors, you are not alone. Ann Woodward says she has been asked thousands of times, "How on earth do you do it?" She doesn't reply "It's a talent I was born with" as people often think, or "that one must spend years studying art and the human figure" as one artist told her when she pleaded for instructions. She even discovered that if she had taken that path, it would have been a handicap. Most artists, if they can cut silhouettes, want to sketch the profile before cutting. This results in time and money wasted if you are cutting in public and there's a line of people waiting.

Ann caught "silhouette fever" the first time she saw a silhouette cut. With just paper, scissors and glue it was amazing what the artist could do. Ann was looking for a hobby that wasn't expensive, didn't take a lot of space and could be picked up or put on the shelf at her discretion; but it had to be fun and divert her mind from the business world in which she had been accustomed. Little did she realize it would open a brand new world — travel, popularity, interesting clients and lucrative business that brought joy to many.

But how did she learn to cut? Unlike those who do other types of papercutting and enjoy sharing their creative talents with others, silhouette artist have a tendency to withhold information. Ann says that perhaps they have just practiced cutting so long they don't know how to explain it to others. Surely it wasn't that they felt another artist would be a threat to them. Think of the millions of children and the parents and grandparents

who are trying to find someone to cut their children's silhouette. In her travels and inquiries from the East to the West Coast, with nobody available to teach her, Ann learned of a silhouette artist at a State Fair. He was kind and invited her to sit and watch him as he talked and cut silhouettes. He gave her all the "hollowcut" (outside scrap paper) of the profiles he had cut and told her to start tracing and making copies. Then cut them out, pointing the scissors UP. This she did and in a few days she was improvising and making all kinds of caricature cuttings from the duplicates. What fun! After this acquaintance with the scissors, she began on grownups by taking a copy that had some resemblance and cutting to fit the person's profile, as she looked at the person. Within about two months, when she was able to pass the test of a likeness by closing one eye and holding the profile at arms length in front of that client, and seeing the outline of the face parallel to that of the silhouette, with a few snips here and there for perfection, she tossed the pattern away and began cutting without the pattern.

"I proved to myself that I didn't have to be born with the talent," says Ann. "It was acquired." And to those who say, "I can't draw a straight line," Ann adds, "You don't have to. The scissors do the trick and it's much easier than drawing."

Ann promised that if she learned how to cut silhouettes she would share her knowledge with all who asked, so that silhouette cutting of profiles would not become a lost art/craft. Further, she wrote a book on SILHOUETTES, HOW TO CUT FOR FUN AND MONEY, which is the only book on the market that tells how to practice and establish a business. Proof that others can learn from her, she fills orders for scissors, paper and glue to those who are now cutting for fun and money. But the book offers much more — therapy, dexterity of fingers, entertainment for children, opportunities for handicapped, extra money for college and many other remunerations let alone self-fulfillment, as well as bringing joy to others. It's a gift well worth it.

Ann's book can be purchased from PROFILE PRESS, 3004 S. Grant St., Arlington, Virginia, 22202, at \$14.00 prepaid postage. It's 100 pages are filled with samples and all the information you need for operation.



IT'S THE DAY BEFORE CHRISTMAS
 AND TO EVERYONE KNOWN
 IT IS THE BUSIEST TIME FOR ALL OF THE GNOMES!
 TO CUT THE TREE
 AND CHOP THE WOOD
 TO CLEAN HOUSE AND CHIMNEY
 TO BAKE AND TO COOK.
 HUSTLE AND BUSTLE, FROM MORNING TO NIGHT
 IS THE SUN SLOWLY FADING?
 AND THE MOON IS IN SIGHT?
 SUDDENLY—THERE IS A KNOCK AT THE DOOR,
 MRS. GNOME INTERRUPTS HER ENDLESS CHORES
 WHO COULD IT BE? AT THIS TIME OF DAY?
 SHE PUTS HER SOAPY PAIL AWAY—
 TO OPEN THE DOOR.

AND THERE THEY STAND,
 THE ANGEL WHITE AND A SNOWMAN FRIEND.
 TOW EARLY GUESTS WITH GIFTS AND SMILES,
 THEY HAD BEEN TRAVELING FOR MANY MILES!
 “SURPRISE! SURPRISE!”

THEY SAID WITH A GRIN
 IS IT ALRIGHT IF WE-ALL COME IN?
 WE DID NOT COME-ALONE THIS YEAR
 BUT—THEY ARE WELL BEHAVED...
 SO HAVE NO FEAR!
 AND HERE—BEHIND US—
 ARE “MICKEY AND MORE”
 TWO PETS WE DO ADORE!
 (THE MOUSE NAMED “MORE” STANDS FOR MANY
 MORE SOON...)



Techniques & Materials

from Leslie A. Miller

Sorry this is so late, since my classes began, I barely get out in time for work and then get home at 9:30 in time to eat and read hundreds of pages for the next day of classes. I got two orders for original work, without even looking for it, and wonder when I'll have the time to do it. For what it's worth, here is some of the information you requested.

I began using Origami paper, which is available at any craft store or even places like Paperama. It is not archival and if you are folding it before you cut, the layers stick along the cut line and often pull the color off. It's cheap and the colors are bright. You have to be careful gluing because most glues warp the paper and stain it. YES glue, WASHI paste and the RICE glue from Light Impressions Company, work without leaving stains.

I also used Mirrorlike Glazed paper which I get from Hammetts, the school supply store or catalog. Miraslava Pissarenko, on Cape Cod, does very lacy cuts on paper and for egg decoration. She uses watered down ELMER'S GLUE brushed all over the back of a similar paper. I find that when the paper isn't quite so lacy, the ELMER'S doesn't stick and I used SOBO GLUE for shiny papers.

For practice for myself and for clinics that I teach I use shiny magazines, such as Vogue and House and Garden.

My paper of choice, now, for almost every cut is Kozo Paper. It is sometimes rough and thick and sometimes thinner and smoother. It is a Japanese Paper, handmade from mulberry leaves. It is archival. I used to get it from a little Japanese store, which unfortunately went out of business. Most art stores usually have a few pieces. Daniel Smith Company in Seattle carries it and will send a sample book for a price.

I use only ASHI PASTE. It doesn't leave pucker marks and does not leave stains. It is archival and a little bottle of dry paste (one and a half inches high and the same wide) will last a person all of the artist's life, no matter how many cuts they do.

Probably there will be enough left over to will to their favorite young paper cutter! I got it from a now defunct store, and have not seen it anywhere else. I had the Japanese instructions translated. They say to use a tablespoon of dry glue to one half cup of water. Ultimately that tablespoon of dry glue made over 2 cups for wet paste. I threw most of it out. I now use a little dish and a toothpick. I use a tiny bit of dry paste on the end of the toothpick and mix with a drop of water. I keep adding drops of water as the glue expands or dries out. It keeps well in the fridge. Light Impressions sells Thymal to put in your glue to retard rot. Thymal is poisonous. I don't use it. Light Impressions sells an archival RICE GLUE. I have used it and I like it. Wheat and rice gluten from a health food store also work well, but I really like my WASHI PASTE best.

Both companies have 800 numbers and a catalog. Daniel Smith is delightful. Light Impressions is very professional. Both are expensive but have things that are hard to find.

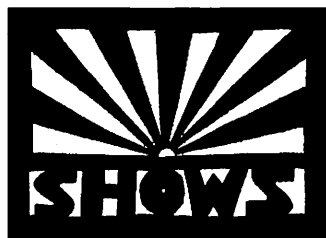
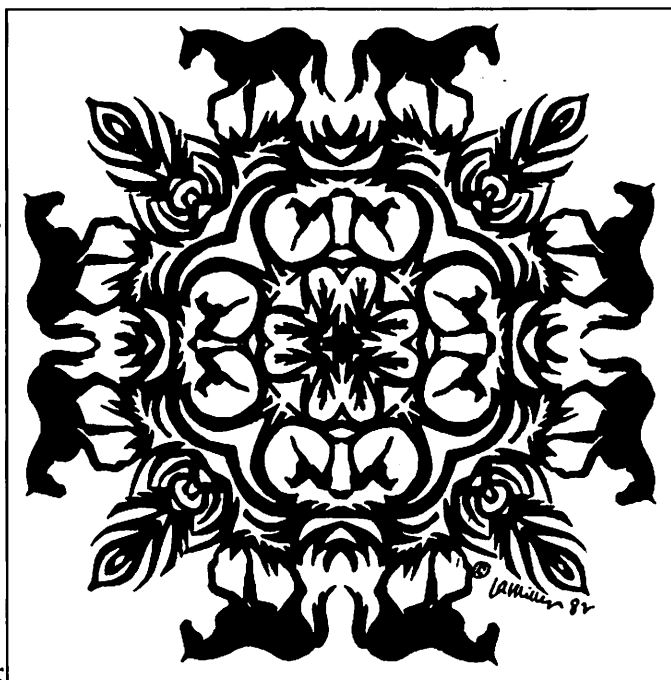
Daniel Smith, Seattle, WA, 10800-426-6740.

Light Impressions, 1-800-642-0994.

Hope this is all helpful!

©Leslie A. Miller, P.O. Box 3505, Framingham, MA 01701.

Leslie A. Miller



In conjunction with Philadelphia Free Library Meeting in February, while you are in the area, visit the Brandywine River Museum & Conservancy, Chadds Ford, PA, 215-388-2700. January 13 - March 12.

Amish Quilts from the Collection of the Museum of American Folk Art.

MESSAGE FROM THE PLANET—Artists work to save the Earth. The Noyes Museum, March 20-June 18, 1995. Open to any artist in Delaware, Maryland, Pennsylvania, New Jersey and New York. Entry deadline is January 13, 1995. For entry form and information: Stacy Smith, Curator of Collections and Exhibitions, The Noyes Museum, Lily Lake Road, Oceanville, NJ 08231

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PAPER JOY—MY LIFE ON PAPER: Virgil Grillo's ONE MAN EXHIBIT of PAPER SCULPTURES & CUTTINGS from his own had made papers. At the Boulder Arts Center, Boulder, Colorado. October 7-November 27, 1994. [Please don't smoke! Virgil died of lung cancer on October 13, 1994.]

PAPERCUTTERS PROFILE

AKI SOGABE
3319 170th Ave., NE
Bellevue, WA 98008
(206) 881-7412

Aki Sogabe © 1994

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- MEDIUM:** KIRI-E, paper cutting with rice paper.
- BACKGROUND:** Born and raised in Japan and have resided in the United States since May 1979.
1987 Art History at the Bellevue Art Museum.
1984 Architectural Illustration.
1977 Batik Painting at Indonesian Cultural Center in Singapore.
1972 Japan Art Institute.
1970 Tokyo Flower Academy in Japan.
1967 University of Hawaii
- AWARDS:** Hudson River Artist Award, Northcoast Collage Society.
Governor's Arts Award Poster, Oregon
Purchase Award, Oregon State University.
Ridgwood Merit Award, Salmagundi Club, NY.
Best of the Show, Image of Puget Sound, WA.
Honorable Mention, Frye Art Museum, WA
Society of Illustrators 38th Annual National Exhibition Certificate of Merit.
Marion Vannett Ridgway Memorial Award.
Bellevue Arts Awards '93 Outstanding in Art.
- COLLECTIONS:** Wing Luke Asian Museum of Seattle, WA.
Japan American Society of Seattle, WA.
Mitsubishi International Corporation of Tokyo and Seattle.
Harborview Medical Center of Seattle, WA.
The State of Washington Public Art Collection.
The State of Oregon Public Art Collection.
City of Everett Cultural Commission.
City of Seattle Parks & Recreation Department.
- PUBLICATIONS:** Oregon State Treasurer Annual Report '90 & '91 illustrations.
The Traveler's Guide to American Crafts.
Northwest Poets & Artists Calendar '92.
Pike Place Public Market 84th Anniversary poster.
Children's Hospital Guild Association '91 Christmas cards.
The University of British Columbia Prism International Magazine cover.
Washington Coastweeks 1994 Journal illustrations and poster.
Children's book illustrations by the Harcourt Brace Jovanovich Publishers of San Diego, CA.
Japan Week Festival official poster '92, program cover and banner for Bellevue Chamber of Commerce.
Mural painting at Pike Place Market by Market Association.
Japan American Society Cultural Resource Guide book cover by the Society.
"Japan" newsletter illustration by Japanese Consulate of Seattle, WA.
- MEMBERSHIPS:** The Guild of American Paper Cutters
American Society of Marine Artist
Northcoast Collage Society
- STATEMENT:** Kiri-e is Japanese paper cutting art. I wish to study this ancient traditional art form as a fine art using my own style and techniques, and I started to introduce this style to America in 1978. When I am cutting my work, amongst the scattered bit of papers, I feel most content and happy. The way is forever.

KIRI-E (PAPER CUT)

by Aki Sogabe

Kiri-e is created by the combinations of lines and areas cut out by razor sharp knife instead of the usual pen and brush method.

The history of Kiri-e goes back to the ancient days of China and Japan, but the books indicate the accurate origin of this art is somewhat unclear. In 105, Chinese artist by the name of Sairin discovered paper making process and introduced this to Japan. With the importation of Chinese culture, the various kind papers became available in Japan.

In ancient days, this art form was called KIRIGAMI (paper cut out) and used to decorate Buddhist temples, Shrines. People used it to decorate their homes and streets during the festivities and during the funeral services. As the result, Kiri-e became a part of Japanese daily life and of their culture.

During medieval period, Japanese artists started to use KIRIGAMI as patterns to print Japanese characters and beautiful designs on Kimono. The BINGATA of Okinawa or YUZEN and KOMON of Kyoto are the representative artworks of fabric designs and patterns. The refined techniques used to make these famous styles of fabric productions are highly appreciated and are still in practice today.

A KIRIGAMI displayed in a Buddhist temple by the name of SHOOSIN in Nara is said to be the oldest KIRIGAMI in Japan. Even to this date, KIRIGAMI is used

by the temples and shrines throughout Japan.

A KIRIGAMI artist introduced a series of his work on a daily newspaper in 1069 and started to call this media as KIRI-E. There are now many practicing KIRI-E artists in Japan and KIRI-E contests and exhibit shows are now regularly held throughout Japan.

As we focus our attention to the World scene of the Paper Cutting art, we find that the various types and styles of Paper Cutting art techniques are practiced in Germany, Sweden, Denmark, Italy, France and Holland to list a few. Among these countries, China possesses the oldest history of Kiri-e and it's recorded history goes back on thousand years.

Chinese called Kiri-e as SENSHI and used scissors and knives to create their works and used them as patterns to design their table cloth, embroideries and printed patterns. Unlike the Japanese method, the Chinese artists sometimes use special method whereby they can cut as many as 20 to 30 sheets of paper at one time.

In Europe we find more of ethnic cultural pattern art works created by scissor cut out method and the European silhouette art is well known around the world.

In the silhouette art field, Master Dan Paulos now living in New Mexico, USA is renowned for his religious works with message of faith and peace.

In early Japan, Kiri-e was regarded as handcraft and the artists were treated as craft persons instead of the fine

continued on page 12



© 1994 Aki Sogabe

Top to Bottom:

Peaceful;

The Bridge;



artists. However, we find that the famous UKIYO-E artist such as Utamaro used Kiri-e objects as the background items of his portraits or courtesans. In 1880 Harusuke Hirose started well known Kimono designs known as KATA YUZEN using the Kiri-e method.

Recently since 1969 Master Jiro Takidaira has been known as the most important Kiri-e artist in Japan and there are fine works left by Matisse of France and Andersen of Denmark.

As I spend many happy hours to research and study the history of Kiri-e, I experienced and felt the grace and elegance of this art form with years of tradition and I once again rediscovered the splendid magic of the KIRI-E world.

I was in my middle school 2nd year when I first started my KIRI-E by imitating a small Chinese SENSHI illustration art work. I used Origami papers then but now with the improvements in paper production methods, I enjoy the freedom of selecting various types of papers with all different colors. However, I am most attached to the Shibumi (elegance) of rice papers produced in Japan.

In May 1987, I moved to the USA and started to introduce my Kiri-e art works and participated in numerous art contests and exhibitions across this country and received many awards. I devote my time and my art to carry on with this ancient traditional art technique and to bring pleasure and beauty of this art to the art lovers all over.

© 1994 Aki Sogabe
Top to Bottom:
September Moon;
Quiet Moment



14 Postals sell for \$4.00—
postage for one is \$.75—a
packet of several is a better buy
(postage is less on each is less).
Wholesale is available.

I don't answer mail in
October as I am on staff as a
demonstrating artist at
Dollywood-Pigeon Forge, TN.

Polly Winkler-Mitchell

PAPERCUT ORNAMENTS FOR THE CHRISTMAS TREE

by Judith Meyers

At a Christmas crafts market nine years ago someone asked if I had any papercuts that would hang on a tree. At the time, I was just beginning to make papercuts and was doing three-dimensional Christmas trees that would stand on a fireplace mantle or table.

"A tree to hang on a tree?" I replied, somewhat incredulously.

I went home and began to experiment with miniature cuts. I figured out a new way of putting them together, different from the standing trees, and a way of attaching a thread so the miniatures would hang and move freely. I've been doing these small ornaments ever since.

Besides trees, which by then I had decided were all right hanging on a tree, I've developed many other motifs and designs: bells, wreaths, madonnas, angels, hearts, Santas, jesters and creche scenes (Figures 1 & 2).

These little papercut ornaments have become very popular with my customers. They are quick to do, taking only 15 to 20 minutes start to finish. While they make special three-dimensional decorations that conveniently fold flat for storage and mailing. As holiday greetings, the ornaments may be enjoyed for years.

In this article, I will describe the materials and the process step by step to make a holiday tree ornament. I have simplified the design, but it includes all the techniques necessary for making more intricate and elaborate cuts. So, you can use this as a springboard for your own unique ornaments.

MATERIALS AND TOOLS

PAPER—I use a 70 or 80 pound stationery with a linen finish.

This paper comes in many colors, although white is always the most popular. Any paper of a similar weight can be used. A heavier paper makes cutting too difficult because you will be cutting through four layers of paper. Lighter paper, such as wrapping paper, tissue or Oriental papers are too flimsy. I have glued foil wrapping paper back to back to achieve a double-faced foil of good weight. To do this, use a paper backed foil and Glue Stick or Yes glue.

SCISSORS—I use Joyce Chen "Unlimited" scissors available in kitchen equipment stores. They make great papercutting scissors as well as "chicken cutting up scissors." With them, one has to power to cut through four layers as well as the control for intricate cutting. Other scissors will probably work too, but these Chinese design scissors are my favorite.

OTHER SUPPLIES—Also necessary are a hand-held stapler and thread or fine cord. An ordinary school compass and two pieces of corrugated cardboard, 4 x 6" or so, are the last items needed.

PROCEDURE

Begin with two rectangles of paper cut 4 1/2 wide by 6 1/4" high. This size works well for most designs. I have used taller rectangles (4 1/2 by 8 1/2") which results in a tall, narrow ornament.

You can see some of them on a decorated tree in Figure 3. Ornaments cut from wider paper are likely to result in shapes that droop.

Take two of these rectangles and fold them together lengthwise as in Figure 4. Now trace the design, if you wish (Figures 5 & 6) onto the left-hand side of this folded package. Or just cut, improvising with your scissors, creating your own design as you cut along.

Grasp the fold in your left hand (the design is now upside down) and begin cutting at the corner marked with the arrow, as in Figure 7.1. Call this first cut a "wander cut" because it begins at one corner and wanders out into the space of the paper surface, moves along, defining the form as it goes, and ends at a corner at the opposite side of the space, in this case at the other extremity of the fold.

The path the scissor follow, the wandering, is the crucial act which creates the form. What follows is embellishment. The scrap falls away leaving a tree — half a tree, actually as in Figure 8.

Now for the embellishments, the decorations on the tree. The next kind of cut, which I call a "poking cut," creates three balls, as in Figure 9. Poke the point of the scissors through all four layers of paper. Cut around in a circle, ending where you began, and remove the scrap.

Another kind of cut creates half balls along the fold at three points, marked by arrows on Figure 10. This kind of cut removes a small chunk from the folded edge.

The final embellishment is created by "piercing." Lay the tree, still folded on two layers of corrugated and use the point of the compass to pierce a series of holes, as in Figure 11.

By using these four techniques—wander cut, poking cut, chunking the edge and piercing—all sorts of other designs can be created.

You are now ready to put together your tree. Open and flatten the fold. Separate the two layers. Now you have discovered that papercut magic whereby you cut only half a tree, but because you cut two layers folded, you have created two whole, perfectly bi-symmetrical trees (Figure 12).

Place the trees back to back so that their trucks line up exactly, mountain fold to mountain fold, as in Figure 13. Then staple the two layers together near the bottom of the design, exactly on the fold. Staple again near the middle of the design, right on that fold.

You will staple again at the top of the design, but it is the last staple that catches the hanging cord. So, cut a piece of cord or thread about a foot long and lay the center of it

between the two layers across the fold. Then, when you place the last staple, make certain to staple over the point where the cord crosses the fold. Figure 14 shows the finished ornament with the location of staples and cord. Knot the cord with an overhand knot, very close to the point of the star and again near the ends. Trim any uneven ends. Manipulate the folds up the tree trunk so that the

four halves of the design stand away from each other at right angles. the ornament is ready to hang.

Describing how this process works is much more difficult for me than doing it. I hope you are successful in following my description and that it will lead you to develop original papercut ornaments.

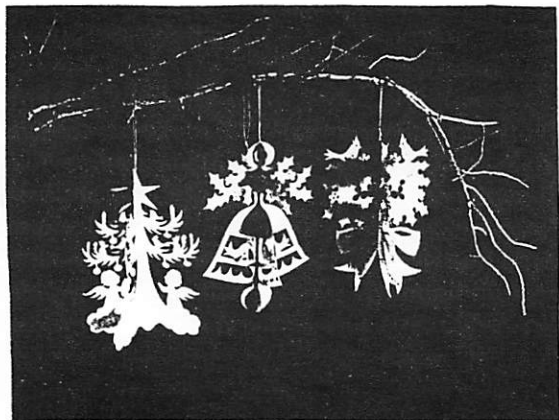


FIG.1 - EARLY DESIGNS - TREE, BELL + WREATH

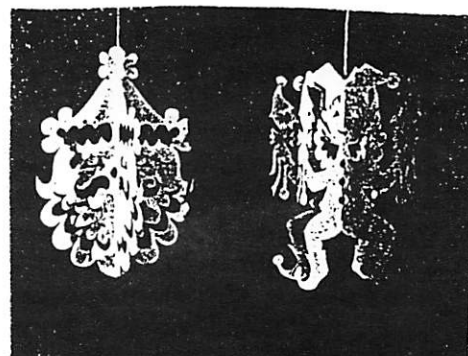


FIG.2 - RECENT DESIGNS - SANTA HEAD + JESTER



FIG.3 - TREE DECORATED ENTIRELY IN PAPER - the chains were cut from the scraps left from cutting the ornaments



FIG. 4



FIG. 5

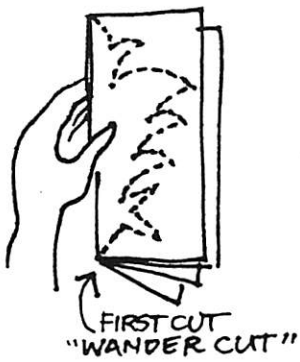


FIG. 7



FIG. 8



"POKING"
FIG. 9



"CHUNKS"
cut from
fold
FIG. 10



"PIERCING"
FIG. 11



OPENED UP -
the magic!
FIG. 12

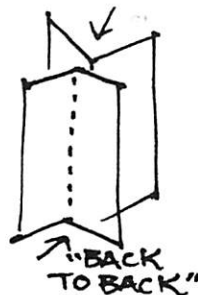
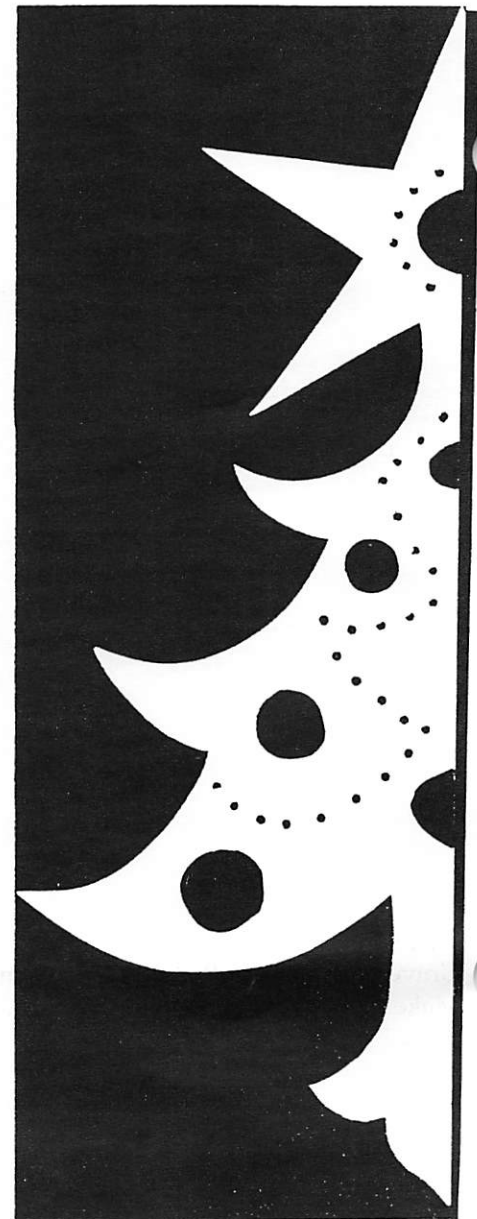


FIG. 13



FULL-SIZED PATTERN - FIG. 6



FIG. 14 - STAPLE PLACEMENT
MARKED SO

COLLECTION '95

Collection '95

June 24 and 25
Towson State University
Towson, Maryland

Collection '95

Collection '94 is past, but was a big success. Plenty of sharing of ideas, techniques, supplies and interest. I received many letters following the event. But a couple can summarize. They read in part:

Thanks for sharing your brochure ideas and your materials sources... You have given me the courage to raise prices for my work and not feel like I have to apologize for it. It was fun to talk to people about paper, scissors and glue—without their eyes glazing over.

Nancy Cook

I am taking advantage of a fleeting moment... to say Thanks for the weekend. GAP, its newsletter and the rare occasion when I can take a meeting—these are my links to other people who are crazy enough to think there might be some satisfaction—and even money—in cutting paper. I enjoyed it enormously.

Nancy Shelly

Date have been reserved once again at Towson State University, north of Baltimore, MD, June 25 and 26, 1995. Make plans to attend. Full registration information will be available in the next newsletter.

Suggestions from attendees indicated interest in a longer event—so for '95 we plan to start earlier on Saturday and go longer on Sunday. I believe, in an extended weekend format, we could accomodate five session periods with each having three or four classes from which to choose. It

means we'll need about 20 teachers/class plans. Some could surely be repeated. Nevertheless, that's a lot of teachers. Think about what you may be able to share. A small piece of what you do could be very interesting to many others.

But a bigger event (in fact, any event) will take help from a bigger group. Many jobs require only a few hours during the month or so before the event. Some are a little bigger. Some people volunteered at the last meeting to help out, but don't let that keep you from calling em anyway. There are plenty of jobs to go around.

Jobs to be filled include:

- Coordinator of room assignments and special diet requirements.
- Coordinator of teachers which includes finding teachers, coordinating equipment needs, linking students and teachers in class time.
- Registrar of attendees (sending them the registration stuff they need ahead of time).
- Greeters and check in/check out people.
- Coordinator of prize table.
- Coordinator of exhibits by businesses or members who want to demonstrate/sell things preceding and following the dinner.

Let's get started early. Call or write if you have suggestions, want to volunteer for a job or teach—Kerch McConlogue, 701 Hunting Place, Baltimore, MD 21229, 410-945-7441 or fax 410-233-3274.

TRAVELING SHOW MOVES—FINALLY

Twenty-nine pieces and a framed cutting of our letterhead have been delivered to Leslie Miller in Massachussets. Thanks to her perseverance the show will hang in Boston Symphony Hall, in the Cabot Cahners Room Art Gallery from November 19 through December 30. Thanks also to Mary Coulson who delivered the show on a well timed visit to her daughter in the north.

This is the prestigious hall where the Boston Pops plays holiday concerts. Thousands of people will be able to view the show, complete with descriptive cards about the organization and artists, before concerts and during intermissions. What a tremendous opportunity!

Some may remember that there was to have been an exhibit at a gallery in Baltimore. However, due to lack of

insurance and climate control those plans were abandoned. Future plans for the exhibit include a stay with Karen Schloss in the Philadelphia area and with Mary Ann Geiger in Butler, Pa. Dates to be confirmed.

P.S.N.B. I am notoriously bad on this kind of project—requiring follow up. Somebody PLEASE—call and lift this weight from me!

Kerch McConlogue
701 Hunting Place
Baltimore, MD 21229
410-945-7441 or fax 410-233-3274

Letters continued from page 5

Kerch did a big job in organizing the whole lodging and the "and so on!!" And you were lucky to be able to close the weekend with the exhibition of the Papercutting of Matisse in a Museum in Baltimore. I myself always have the feeling that if Matisse wouldn't have fixed his name already with his paintings, should he have done this with his papercuttings? But that remains a question you hardly dare to say.

The cut outs are what I have found to be the simplest and most direct way of expressing myself. I have attained a form filtered to its essentials.

Well, let me close this letter by thanking you again for the nice time I spent with you, and for all your friendship and hospitality you gave me. It was unforgettable. Many, many greetings and much love also from all our members in Holland (nearly 1100).

*Yours,
To van Waning
Sweelinchlaan 1.
6815 BD Arnheim
(The Netherlands)
Tel: 085-437581*

P.S. Since the Collection, I was in the meantime canoeing on the Moldau in Czechoslovakia. Awfully nice but tricky, with very quick current. But we managed not to tumble the whole trip! It is extremely hot already since the 3 of July in Holland. We cannot buy in the whole country a ventilator. And we don't have one! Sometimes lay on a blanket and do totally nothing! Since 1760 it has never been so.

* * * * *

Many thanks for sending all issues of First Cut. All kinds of books, magazines and newsletters about papercutting, appearing all over the world are very interesting to us.

I think the most simple way of exchanging our experiences is offering each other a subscription to our magazines, and I'm very glad you are willing to cooperate. Don't pay for the following years.

We would also like to let our members know about other activities you develop, for example when it's about exhibitions or new publications. By the way, I wonder how often First Cut appears each year? The last number I received is Spring 1994, Volume 20 No. ??

When we visited New York last spring, I tried to get in touch with you. I hoped we could possibly meet each other. Unfortunately, I didn't reach you. Time was short: soon we had to continue our journey to New Orleans. We enjoyed a wonderful travel and holiday. But the more I pined to miss you and your husband, when you visited the yearly meeting of Dutch papercutters in Enkhuizen. Maybe in the future, when you visit Holland again, I have good hopes to meet you after all.

Hereby I enclose the Knip-Pers special, the front page made by To van Waning!! — a catalogue of an exhibition about ancient Dutch papercuts we held in Holland a few years ago and a mini-Knip-pers-special. Hoping for good contact, best wishes

Magda Helms

P.S. Please read Knip-Pers 4/93 page 35, 1/94 page 32-33

and 2/94 page 32-34 about 'Harte-brieven.' What do you call these and do you or the members of First Cut make this kind of papercuts? Please join us and share in this article series. An American entry would be wonderful. Thank you in advance.

* * * * *

I appreciate the boosts you have given me, which has helped me sell my books. I've reprinted the GAP flyer and they are going out to all I send out, so I hope you are getting more new members all along.

Sometime next year I will have to think about having another printing. It's been fun in receiving orders from all over—instead of just bills and advertising, and I would miss that if I quit selling books. However, I do have to keep at it to make others aware that I have a book for sale. Since my daughter is having twins next Feb/March, I'll have to see how busy I am at that project, because I want to have time to enjoy them first and foremost.

Hope you had a good turnout yesterday. I wanted to come so badly, but since I am going to Monticello to cut silhouettes for Thomas Jefferson's 250th Birthday "final bash" within a few days, I thought I better stay here and get ready for that.

Have you seen the publication REMINISCE? They've asked me to write about my hobby for publication and I sent them something. It's a little different from this.

Ann Woodward

* * * * *

I have been in touch with Wendy Wong, an American living in Australia who is a GAP member. I'll be seeing her again in Melbourne next month when I go down. She has marvelous knowledge of Chinese papercutting and I learned so much from her.

Last April/May, my husband and I were in the USA. I attended the HSEAD meeting in Danvers, MA. I met Sharyn Emerich there from Rochester, NY. Sharyn gave a slide presentation on early papercutting.

From MA we travelled to Maine and visited Claudia and Carroll Hopf. Then we moved down the Eastern seaboard and onto Colonial Williamsburg. We didn't make it to PA this time. PA seems to be where all the papercutting is done. Maybe next time we take a trip we'll visit PA.

*Yours Sincerely,
Sandra Levy*

* * * * *

I've just returned the GAP newsletters to Linda Emmerson and have decided to send in my membership fee to join GAP myself in order to receive these newsletters.

I became enamored with papercutting when taking a week long seminar at Blast Ranch, New Mexico last summer, taught by Elzbieta Kaleta. She taught us the Wycinaski traditional styles even though she has adjusted her own cutting to the Native American style of the Southwest. Her work is wonderful and her teaching very personal and special. Looking forward to hearing from you.

Beth Wesden

* * * * *

There are a few publishers of paper-cuts in Germany, the most known is Plischke Collections the most unknown is

me, Gerhard Stock. I inherited the copy-rights of Berthold Reichel two years ago and since then, I offer picture-postcards of my grandfather, his friends and other artists.

I look for their pictures. Originals are not necessary, prints would do, e.g. old postcards. Glehn family has money to get from me, because I publish without permission.

If you could give me addresses or samples of these two artists, I would be grateful. In return I could give you postcards and dates of other German artists.

Have you got a catalogue or something like that? Perhaps I could publish also pictures of your members if they are of outstanding quality.

One can buy my postcards in Spelzeugmuseum Nurnberg, if someone passes by there. I have no customers in the USA which underlines that my edition is unknown... still.

In an extra letter I send you some samples.

With best greetings and wishes,

Gerhard Stock

Dipl.-Kfm. Gerhard Stock, Obere Str. 10, 37586 Dassel

* * * * *

I would like to know if any others are having trouble with the GAP Stickers. Many of the ones on my roll have fallen off with no stickum attached. Many others have discolored or parts of the white sticker part have evaporated. I love the sticker idea, but if others are having similar problems, maybe we should consider a different manufacturer for the next order.

*Kerch McConlogue
Baltimore, MD*

* * * * *

Our visit to Sukey and her loghouse has touched us deeply. Her story is a Monument to Courage and Determination! It will forever remain in our Memory.

John and Ursula

* * * * *

I am an artist who has been giving lectures on papercutting for Elderhostel groups, and I am currently preparing to do a one-man show of my papercutting.

I am interested in joining your Guild, as I recently received a catalog of items from Alison.

Please send me information and applications.

Thank you.

Solvang Papirklip

Rick James Marzullo

P.O. Box 612

Solvang, CA 93464

(Ed. Note: Please let First Cut know when and where the show will be.)

* * * * *

It was with great joy I opened the Summer 1994 Newsletter, I was out of town when it arrived and I hasten to send my thanks to you and the Guild for the reprint of my letter and reproductions of Gertrude's work. The many interesting articles were a great delight to read and savor. I did not realize the extent of international papercutting artists and your Collection '94 in Baltimore sounded like an exciting event.

I look forward to attending one of your programs and

meeting you and the many papercutters I've been reading about. As a former art educator, I'm impressed with the Guild's dedication to spreading the Art of the Papercutter and using networking techniques that bring all sorts of information about the craft to members. Do let me know the agenda for the Traveling Show as I would enjoy being a part of this GAP comraderie.

I would like to purchase 5 copies of the Summer 1994 First Cut. Let me know the price and I'll remit immediately. Many thanks. The beautifully designed membership Tie Tac sent to me for Gertrude has a very special meaning for me, she would have loved it.

Very Truly Yours,

Lynn E. deRosa

* * * * *

Enclosed please find the history of Japanese papercutting, and my B & W cards for your publicity.

I've done all illustrations for the second book called "The Loyal Cat." I am selected to International Reading Conference in Orlando in 1996 as one of guest illustrator. It will be a little while from now but I'm very excited. I am also invited to educational reading program in California this November. I'll talk about my illustrations and paper cutting technique.

Hope you had a great summer. We had an exchange student from Yao city, Osaka in Japan for six weeks this summer. I was very very busy, but our daughter also went to Yao City as an exchange student from city of Bellevue.

Thank you for caring of our newsletter.

Have a nice fall and holidays!

Aki Sogabe

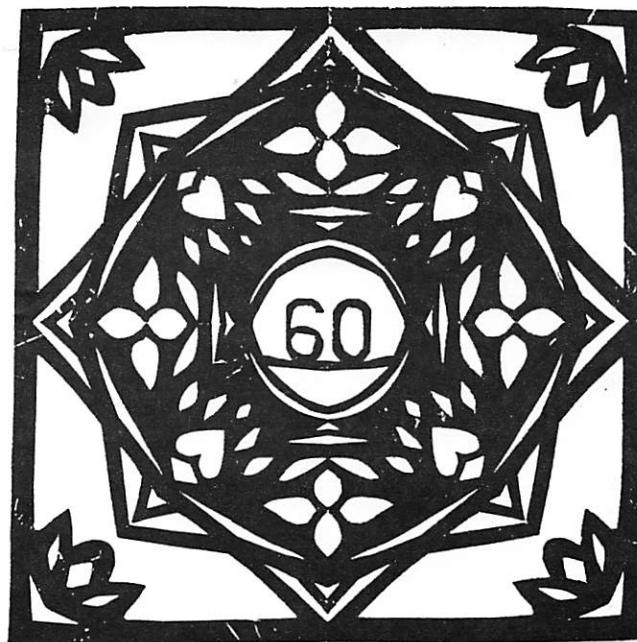
* * * * *

To van Waning wrote an article for the Dutch Knip-Pers about her trip to the USA GAP Collection weekend.

Somehow she mentioned my birthday and Nel Mol sent this wonderful cutting (magazine paper, shades of green, purple, brown and gold) to help celebrate!

Sukey

© Nel Mol



*mm
1994*

PLEASE SEND ALL ITEMS FOR
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**GAP HARRIS NEWSLETTER
514 E. MAIN STREET
ANNVILLE, PA 17003**

FIRST CUT
INSERTION DEADLINES

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APRIL 10
JUNE 10
OCTOBER 10**

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2:00 P.M. RARE BOOK DEPARTMENT,
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PINPRICKED PENNSYLVANIA-GERMAN
PAPERCUTTINGS

FUTURE MEETING

JUNE 25 AND 26, 1995
COLLECTION '95
TOWSON STATE UNIVERSITY
TOWSON, MARYLAND



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