

This paper artist is on the 'cutting' edge!

Cynthia Clarke Jones

reprinted with permission, North Light, January 1995, pp. 15-16

Cynthia Clarke Jones may use up to 700 pieces of paper, taking forty-five hours to create one cut-paper composition.

Primarily a printmaker, Cynthia has been practicing the art of paper cutting (formerly called Kiri-e) since 1980. She doesn't have any formal training using paper as a medium; she just began by experimenting. Inspired by kiri-e designs from other cultures (she has seen a Polish exhibit and was especially impressed by Japanese designs), she worked on developing a unique style of her own.

Cynthia is attracted to the sharp lines of contrast and vivid color differences that paper provides. Her favorite colors are reds, blues and greens, and she likes the stark difference between black and white, too.

In Cynthia's opinion, the biggest advantage of using paper as a medium is the flexibility it allows. She can move shapes around - try them out in two or three different spots - before pasting them down. She can also try several color combinations before anything in the design becomes permanent. With other mediums, changing a color or shape is not as clean and easy as it is with paper cutting.

Cynthia has noticed that other cut-paper artists often use mediums besides paper in their designs, such as water color or pastels. Cynthia only uses paper, however, because the lines of contrast are sharper and the colors are brighter.

To start a composition, Cynthia imagines a setting. Her favorite subjects are birds, people and animals, and she does both indoor and outdoor scenes. She then draws a sketch, being careful not to use too much small detail, and makes a pattern. Cynthia advises that simple patterns provide the most flexibility.

She uses Mi-Teintes, Ingres, Fabriano, Masa and hot-pressed illustration board. A spray adhesive holds her background glued to the board and she uses a roller to smooth out creases and air bubbles.

Cynthia always lays out all of her cut shapes before gluing them down. When she is finally ready to glue them,



The Trap 22 x 28 in. © Cynthia Clarke Jones

she uses an acetate glue. Water-based glue can cause the paper to color, wrinkle or stiffen. Acetate glue, on the other hand, is clear and flexible.

For *The Trap*, Cynthia began by cutting the stencil on black paper, and then mounted colored papers to the back and front sides of the design. She added more cut paper to accent the flowers, leaves and web.

"When I cut and layer paper, I always let some of the color show, because the paper is not transpar-

ent," says Cynthia. "If I notice that a stencil needs more detail in the design, I add extra pieces following the same method."

In *The Shack* she cut the pattern directly on the colored paper, without using a black stencil.



The Shack 22 x 28 in. © Cynthia Clarke Jones

"Tearing the paper lets the colors underneath show through," Cynthia adds.

Out of all the mediums she has used, Cynthia gets "the most satisfaction working with printmaking and Kiri-e."

Her advice to fellow artists? "Don't be afraid to experiment."

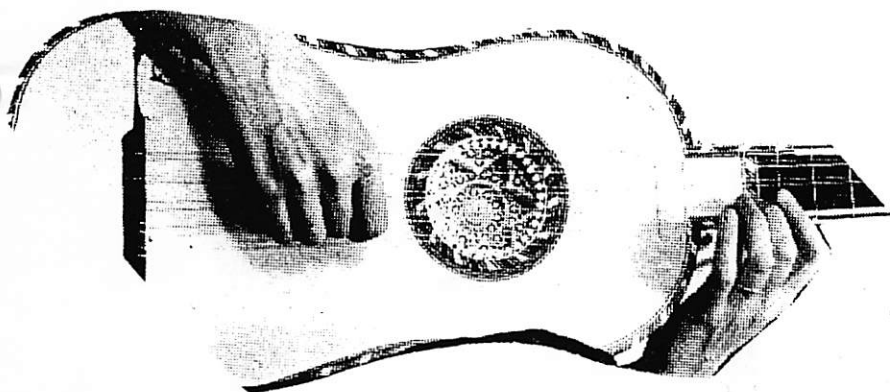
About the Artist

Cynthia has also worked with oils, acrylics and scratchboard, in addition to printmaking and Kiri-e. She is a member of many art associations, including the Guild of American Paper Cutters. Her work has found a successful niche at the International Gallery-Magill House in Jamaica, Queens, New York. You can contact her at 113-32 May ville Street, Saint Albany, NY 11412.

INSPIRATIONS

Recently I heard Ginger and David Hildebrand of Annapolis, Maryland singing and playing colonial tavern tunes. David was playing an exquisite replica of a 17th Century guitar that had in the large sound hole an intricately cut paper star. Not affecting the delicate sound of the instrument, the white filigree star in shelf-like descending layers achieved the richness of a faceted jewel. What a glorious use of fine paper cutting.

Sukey



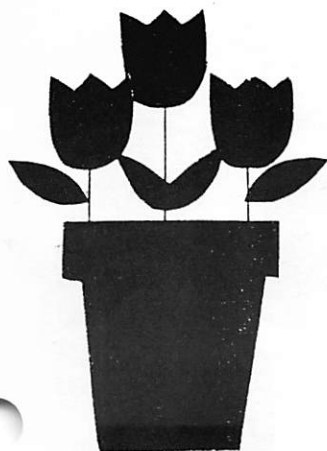
© Paul Beal

I was featured as a paper cutter on a TV program last Saturday morning. A young people's program aimed at what is going on in the world, besides cartoons.

In July 4th through 16th, I will be having an exhibit at the Mountain Playhouse Gallery, which is a part of the Summer Stock Theatre. Have had several shows there over the last several years (since 1971). Sometimes it's pretty good!

Paul Beal

© Paul Beal



Jessie Sweeny says, "Take my tulips please!" Her glossy white 4" x 5" card with bright orange pot and lightweight cardboard red and blue tulips with green leaves has to be seen in color to be appreciated best.

© Jessie Sweeny.



MEETING MINUTES



SEPTEMBER MEETING

Sunday, September 24, 1995
First Presbyterian Church
Newark, Delaware

Program by Nancy Chinn

The winter meeting of the Guild of American Paper Cutters took place at the Philadelphia Free Library on Saturday, February 25, at 1:30 p.m. The group met in the Elkin's Library in the Rare Book Department and was called to order by President Paul Trattner. Minutes of the previous meeting were not read, due to the absence of the Secretary. Neil Haring gave the Treasurer's report. Sukey Harris gave the membership report indicating that we now have 388 members, of which 12 are new members in 1995.

Paul Beal announced that the next location of the Traveling Exhibit will be Karen Schloss Art Gallery in Cheltenham, PA. Several pieces were sold at the December showing of the exhibit in Boston. Paul has locations lined up in Virginia, the Midwest and Colorado. Thanks to members who have scouted possible sites for the show. The main concern is finding transportation to each site via car because the boxes cannot be shipped. Members who are planning trips to these area in the future should call Paul to see if arrangements for moving the boxes would be possible.

Sharon Schaich passed out a letter from a travel agent in Switzerland who may be taking care of our Summer 1996 Tour of Swiss paper cutters and the National Swiss Paper Cutting Exhibit. The woman will provide transportation in the form of a 9-passenger vans, will act as an interpreter and will arrange lodging, meals and visits to out-of-the-way places along with visits to paper cutters. The trip will probably be one week long. Until we have the date of the museum exhibit, no dates can be finalized, but we are looking at late May or early June. Flowers should be abundant and the weather good. Interested members should call Sharon Schaich at 717-626-4330. Costs and dates should be available at the June meeting.

After the meeting was adjourned, the library staff gave a talk on the Library's collection of artifacts: clay cuneiform tablets from 2000-3000 B.C., Egyptian papyrus from 700-800 B.C., 18th Century Hebrew scrolls, a late 18th Century Ethiopian book, a late 15th Century Dutch psalter, books with four-edge painting, Dickens' first editions, and a large collection of over 11,000 early American children's books.

Our primary reason for visiting the library was to see a portion of their cut paper Pennsylvania German collection. Members were allowed to photograph and study about 20 pieces of intricate cuttings and painted pieces.

In addition, Nancy Rosin of Franklin Lakes, NJ brought several examples of her antique Valentine Collection, portions of which were featured in the February 1995 issue of Victoria magazine. We are most appreciative to both Mrs. Levine and the Free Library Staff.

by Sharon Schaich, acting secretary

Auditorium Paper Hangings

The lovely paper hangings in the Auditorium are the work of Artist Nancy Chinn. The paper is 'photographic back drop paper' purchasable in 9' x 36' rolls. It is cut with an "olfa" knife (with snap off blades). She uses a self-healing cutting surface available at dressmaking outlets. After drawing the shapes, it is patterned with the textures, and then cut. The vertical quality of the paper cannot be violated by too many horizontal cuts—see the work for examples.

Visual Art

Nancy has been making art over twenty years, both as personal expression and as temporary, seasonal (occasionally permanent) visual art for worship and conferences for many denominations, placing it in coliseums, cathedrals, stages, hotel conference centers and churches large and small. In addition, she teaches, leads retreats and lectures on connections between making visual art and one's faith experience. She is adjunct faculty at Pacific School of Religion, Berkeley, and holds a MFA (fibers/mixed media). Numerous awards, grants, honors acknowledge her highly innovative style.



© Paul Beal



by Steven Woodbury

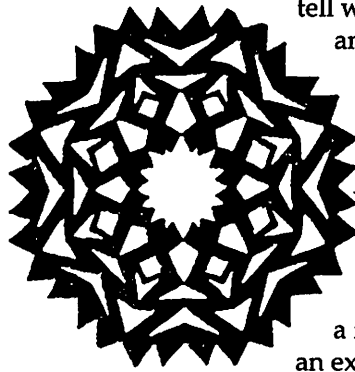
Papercutting: An International Bibliography and Selected Guide to U.S. Collections is what you have been waiting for. If you didn't realize that, I'll try to convince you. Martha Kreisel has put together a fine bibliography of paper cutting. I've already marked up my copy noting all sorts of books I've never seen,

which I want to locate and examine. (And of course there are some things on my shelf which need to be added to the bibliography.) I encourage you to buy this book - it's the best around. And we can all participate in making the next edition even better.

Martha is a research librarian, and has access to all the marvelous tools that entails. She has compiled an extensive list of books and articles, and broken it down by type (profile, silhouette, Chinese, Japanese, etc.). A separate section lists books with paper cut illustrations. The coverage of different areas varies. A cursory review suggests that the books on portrait silhouettes have been well covered. On the other hand, the chapter on shadow puppets lists seven books I have not seen, yet it doesn't include most of the ones on my shelf. Probably the most difficult chapter to compile is that on books with paper cut illustrations. There is no existing bibliography on the topic, and there is no way to locate such books with standard bibliographic tools. Even if the illustrator is cataloged, the technique is not. So we can all help expand this bibliography, and especially in the areas of books illustrated in paper cut.

The second part of the book lists museum holdings, based on a survey Martha sent out. This is a unique listing; a valuable first. And again we know it is not complete. Here's the second task for GAP members: check out what's in your local museums and compile the information for the Guild.

I do have a few editorial quibbles with the book which could be corrected in a future edition. The Personal Name Index in the back is an indispensable tool for using the book, since works by one artist or author may be scattered throughout several chapters. I would not put this essential listing in small type. On the other hand, the extensive lists of museum holdings, I would print in smaller type. And I would put a page heading at the top of each page to



tell which subsection of the book I am in (I've gone through and written them in my copy.) But quibbles aside, this is a wonderful resource for all of us. Buy one and use it! Not just because it's the only book of its kind; it's a good one. And I hope there will be a second edition after a few years. And that it will be an expanded edition reflecting contributions from dozens of members of the Guild who have obscure books on your shelves and who have researched the holding of your local museums. (Scarecrow Press, Metuchen, NJ, 1994, ISBN-0-8108-2856-1.)

Pennsylvania Dutch Designs, a paperbound book by Jane Snead offers a variety of pen-and-ink renderings of painted and ceramic designs "some authentic. . . some stylized." Most are reproduced in three sizes, and permission to reproduce individual designs is granted. First published in 1950, it is a forerunner of the "clip art" books now widely available. It offers many floral, bird and other motifs which could be incorporated in paper cuttings. (1950, rev. 1959, 36pp, Jane Snead Publishers, Philadelphia, PA.)

Sample of art below.

PAPER SCULPTURE

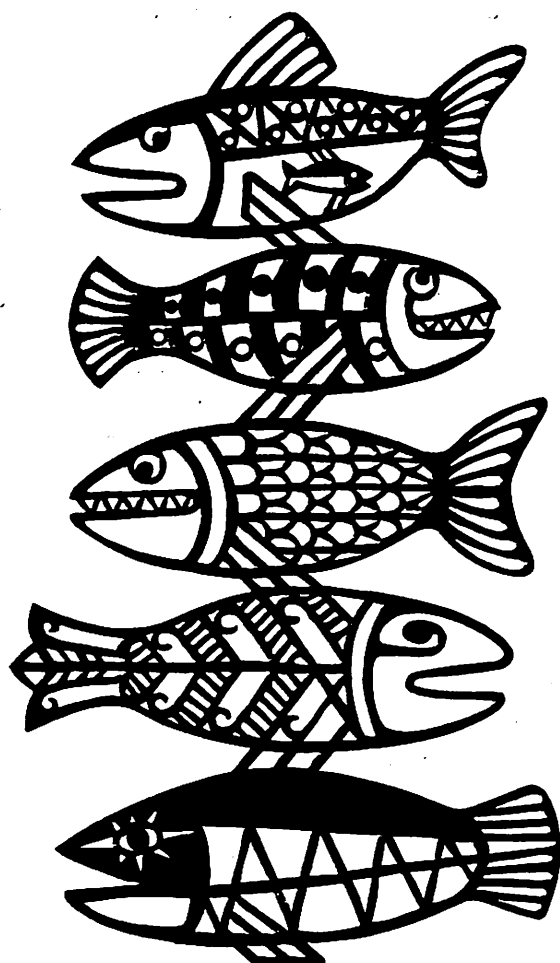
A few issues ago, I reviewed several books on paper sculpture. Here are something new and something old to add to that bookshelf.

Paper Sculpture, A Step-by-Step Guide is splendid. It goes at the top of the list of recommended books on paper sculpture. It features nine paper sculpture artists, most from the United States, but including also Canada and Denmark. For each artist, a detailed series of photographs takes you step-by-step through the creation of a single paper sculpture. And each artist is also represented by a full-color portfolio of his or her work. Some artists work in white paper, some in colored paper, some in painted paper, some in other specialty papers. There's even a list of schools offering courses in paper sculpture. (Kathleen Ziegler and Nick Greco, North Light, 1507 Dana Avenue, Cincinnati, OH 45207, 1994, ISBN-1-56496-034-X, \$29.95.)



The editors of the book, Kathleen Ziegler and Nick Greco have their own firm, Dimensional Illustrators, Inc. They have also established the bi-annual Dimensional Illustration Awards Show in New York and London as an international competition to acknowledge excellence in 3-Dimensional illustration. All the artists featured in the book are award winners. Entries may be submitted annually from April 1 through May 31. Guild members who are interested should contact Nick Greco, Dimensional Illustrators, Inc., 362 Second Street Pike, Suite 112, Southampton, PA 18966, (215) 953-1415.

Papier und Form, I simply overlooked on my own shelf when I pulled out paper sculpture books to review. It's in German, so I only look at the pictures, but it clearly covers more than paper sculpture (history of paper, paper games and die cut cards, collage). Yet the majority of the illustrations are of paper and cardboard forms. Some are artistic and geometric; others are industrial, such as creative boxes and packaging. And how about paper dress fabrics and cardboard igloos? (*Papier und Form*, Design in der Papierverarbeitung, Kurt Londenberg, Scherpe Verlag, Krefeld, 1972.)



"5 Bizarre Fish"
© Ellen Brown



Just arrived! Paper cutting stickers from Germany. Printed crisp raised black on a self-stick see-through background. These large stickers (1 3/8" x 2 1/4") will be a very personal touch for your correspondence, name cards, book plates, etc. A perfect gift for anyone who loves paper cuts.

4 designs on each sheet, 2 sheets to a package. \$1.50 per package, plus \$0.50 p & h for 1 to 3 packages; \$1 p & h for 4 to 6 packages. Please specify design A, B, or C when placing an order—and possible alternative as supply is limited. Contact: Ingrid Schenck, 1750 Sycamore Canyon Road, Santa Barbara, CA 93108.

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Published monthly, the Penn-Jersey Craft Show List contains timely craft show information as well as informative articles on all aspects of crafting. Recent issues have included articles on *How to Showcase Your Crafts to QVC's National Audience* and *How to Create a Flier on a Budget*, as well as a feature story on a very successful Bethlehem, PA crafter. Our craft show listings are separated by show fee (\$25 & under; \$26-100; \$101-299; \$300 and above), by date of show and by state. It's easy to locate just the right show for your level of expertise.

Get 12 issues for \$24.00. Contact: Richard Edwards Publishing, P.O. Box 161, Catasauqua, PA 18032-0161, (610) 264-5325.

SHADOW PUPPETS

From the Fall 1994 catalog from "Anyone Can Whistle," P.O. Box 4407, Kingston NY 12401 (1-800-435-8863).

Indonesian shadow puppets, hand cut and painted, approximately 40 years old. \$74.95 plus \$6.95 P & H; Catalog No. 40088.

Miniature Indonesian Shadow Puppet Theatre (18" x 11") with ten miniature shadow puppets. \$29.95 plus \$5.95 P & H; Catalog No. 40089.

From the Holiday 1994 Catalog "The Daily Planet," P.O. Box 64411, St. Paul, MN 55164-0411 (1-800-324-5950).

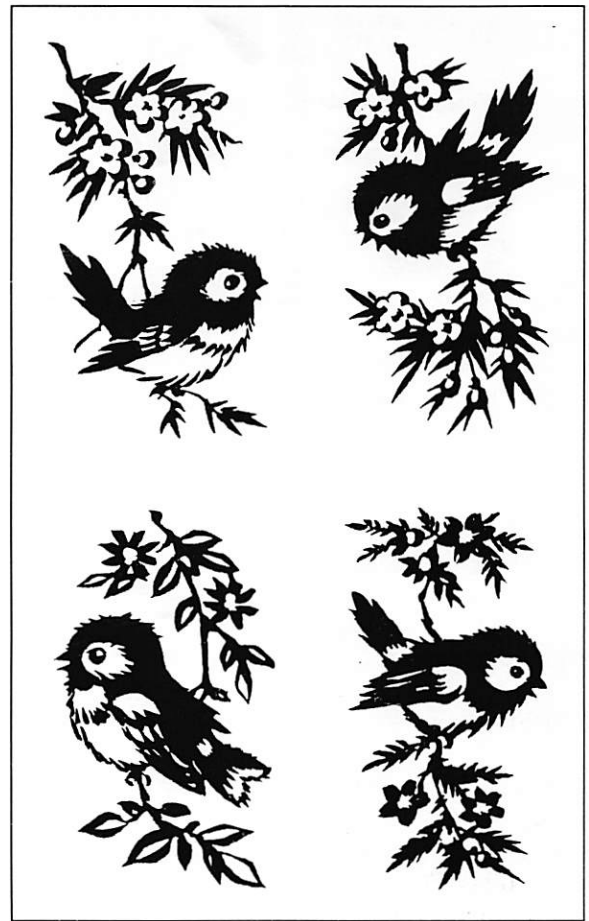
Miniature Indonesian Shadow Puppet Theatre (19" x 17") with miniature shadow puppets. \$42 plus \$6.00 P & H; Catalog No. 36591.

Country Living Magazine, December 1994, pp112-113. An array of simply beautiful cut paper and cardboard card designs and paper shelf edge overlay.

Walter Von Gunten still has a few 1992 Swiss Exhibition Catalogs for \$25. (Worth every penny.)



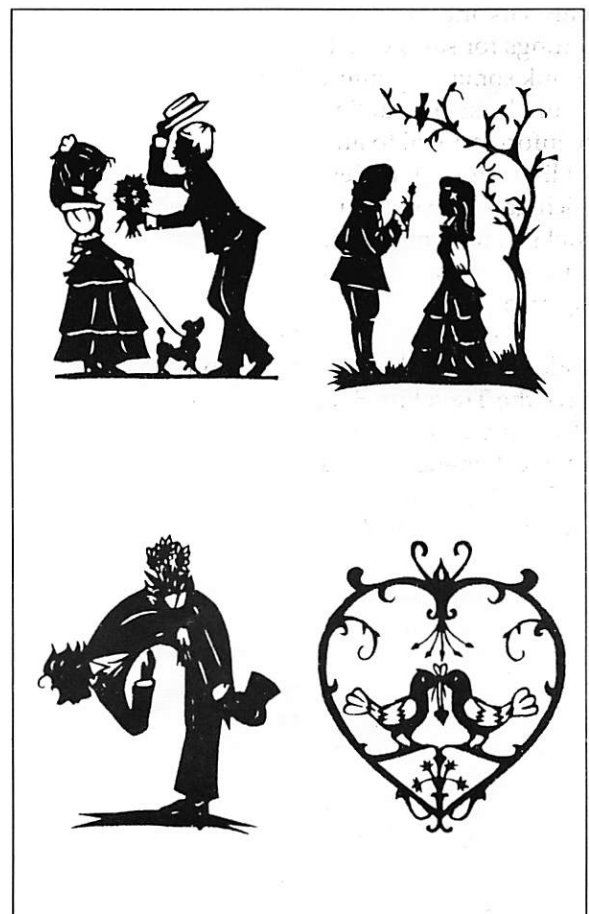
A: Children



B: Birds



B. Acker Illustrations
© 1994



C: Love



I enjoy every issue of the newsletter and appreciate your hard work in producing it. Wish I was closer to attend the meetings and get to know the members. Thank you.

Marie-Helene Grabman
6929 Knightswood Drive
Charlotte, NC 28225

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I am looking forward to another year of membership, especially the issues of First Cut.

Mary Lou Webster
1202 N Congress
Ypsilanti, MI 48197

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Suggestions

I often have questions such as sources for supplies. The best method of mounting cuttings? Do most people do their own framing? A mat versus no mat when framing cuttings? Mounting materials and methods of packaging cuttings for sales which are not framed? I think some very interesting questions would be sent in to First Cut and the answers would be informational to all.

I like the book reviews. I work at Eastern Michigan University Library and find some of the books in our collections. I then search for others at some of the wonderful book stores in the surrounding area.

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Please, I have been trying to find out how I can have the Traveling Show come to our Art Center. Please give me some information. Call or write.
Thanks Dorene Botkins
5518 Hayes Gap Road
Covington, VA 24426

Note: Please call Paul Beal if you know of a Gallery that would like our Traveling Show of Paper cuttings. 814-267-4276.

RD #2, Box 353, Friedens, PA 15541.

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It was so good seeing you again at the Philadelphia Library. That was a memorable occasion. I just discovered my GAP newsletter under a pile of books and I want to tell you how much I enjoyed reading the letters; but I wish each said where it came from. It is absolutely amazing to me

how the membership has grown. You and the others have done so much to spread the word and pick up the interest in paper cuttings. Looking forward to seeing you all at the GAP June get-together.

Regards, Blanche Turner

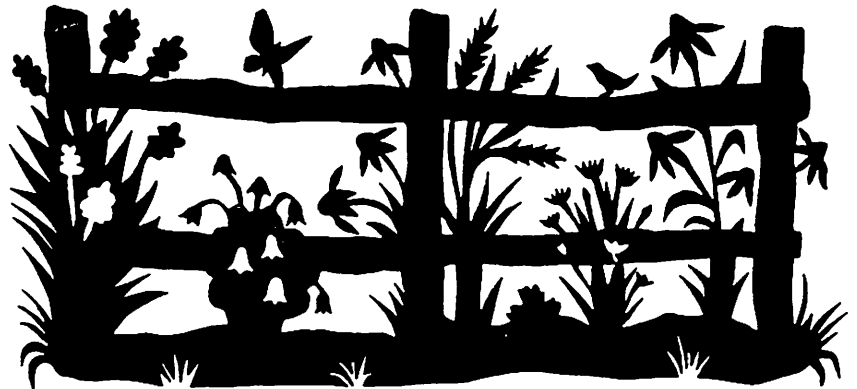
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Thanks so much for the great information-filled newsletter. I need information on places to find paper cuts in Germany for a trip in May.

We also have a wedding in Madison, NJ in July and it would be fun to meet some of the Eastern paper cutters (after July 22) if possible or learn of galleries that carry paper cuts.

You mentioned the possibility of meeting in the Midwest. Who is working on that? It is such an inspiration to see other artists' work. What a wonderful variety of styles and techniques. Really helped to us beginners.

Sincerely, Beth Wunder



© Beth Wunder

....

It's been a few months since our contact day in Enkhuizen. I promised to write you about my "paper cutting-life story" and my work and to send some copies of my work so you could publish in First Cut.

The last couple of months I have not made lots of paper cuttings, in fact, only one. But for me it's a big one. Order from a beauty salon.

But this year I am going to make bigger work and of better quality Inspiration enough, but less time because of school: goldsmith academy.

But first how it all started:

In 1987 I visited a market with my parents and we saw a woman making bookmarks out of paper with tiny scissors. And I thought, "I can do that." And the following days I was busy experimenting with scissors and paper in a tent in the backyard. In the library I read books about paper cutting and made little butterflies. Later a big one (very primitive then). and now it's a kind of specialty of mine.

From the tourist information I got the address of another paper cutter a few miles away from my home. She inspired me a lot and made me aware of the Dutch paper cutting organization and their mag-

azine Knip-pers.

And a few years later I joined then and I still do belong.

I made a lot of paper cuttings with fantasy motifs like elves, fairies and such and I still do them. I cut lots of plants and flowers and butterflies. But very much I think it's very primitive compared to my work now.

In the past two years the quality is a little staying on the same level so I have to work on my designs. Last year I had a mice-period. I made lots of mice paper cuttings but it's a little bit over now. By the way, I'm collecting mouse stuff (from wood, crystal, glass, candy, fabric, plastic, soap, etc.).

With one piece I've won an art competition for juveniles from 14-18 years old with "Muisemussen" first prize. And a year earlier the third with a butterfly.

I had several small exhibitions and I'm looking forward for a place for a big one. But I haven't found a place yet. I have to ask the central library in Amsterdam. I want to have a little publicity for me and for the art of paper cutting. It's very unknown here. And I think you have the same thing in America. That's it for now, but next time I'll send you more copies of pictures. Greetings from Harm, Amsterdam

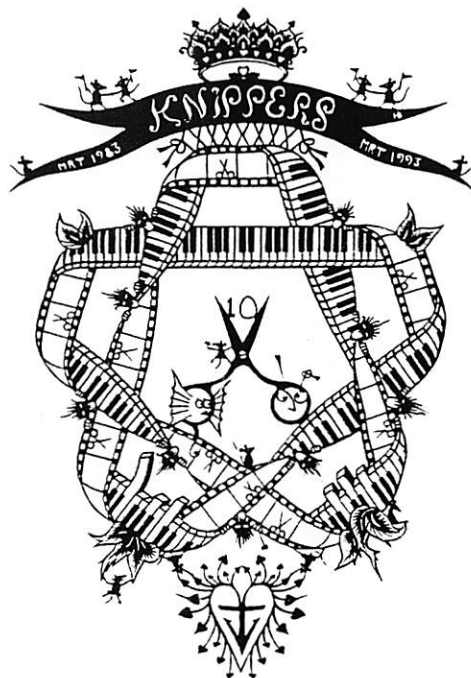


© Harm Biemold

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I am interested in volunteering to edit a feature column on cutting tips of GAP members and First Cut readers, as per your suggestion in the Winter 1995 edition of The First Cut Book Review of Knip-Tip. If you will permit me to edit this feature I have two requests: (1) that I receive a by-line with the printed feature, and (2) should the feature at any time in the future be developed into a book (as Knip-Tip has) I wish to receive credit.

As editor of this feature, I would receive tips and ideas sent by GAP readers, edit these and compile them into a written feature column. Concise illustrations could be included. I am able to send you the column on computer disk or paper, as per your convenience. Submission could be sent by reader directly to my post office box or to the GAP offices and forwarded to me if you prefer.



© Harm Biemold

I am looking forward to hearing from you.

Sincerely, Robert R. Ambrose

Ed Note: Thanks Robert. It's great to have so many willing volunteers. We will take up your offer at the next board of directors meeting; it is willing people like you that make GAP flourish.

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I receive Dutch Knip-pers newsletter and enjoy it very much. I would like to get some of the books they show pictures from but cannot read the newsletter and am never sure where to send how much for what! Could someone, a member of GAP or the Dutch Guild review occasionally a book from Europe and give the information in English in the GAP newsletter? I did buy Elizabeth Emmmler's beautiful book, thanks to Ingrid Schenck, and I love it.

I really appreciate it when you print a picture or pictures from a book you are reviewing, so we can tell more about it. I also enjoy the lessons and patterns you include (such as Ingrid's), the beautiful designs by so many artists, and just learning about the various types of paper cutting done throughout



© Harm Biemold

the world.

Thanks for a great job you are doing. Have you ever thought of doing a workshop/collection/show/exhibit/whatever in Arizona? We'd love to have something here.

Sincerely, Cora Wilson
8632 East Osborn Road
Scottsdale, AZ 85251

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RE: Stickers discussed in Sources Found...

I have 20 package of #A, 15 packages of #B and only 8 packages of #C, that's not too much.

I also still have 2 of E. Emmmler's books for sale. If you can squeeze a little note about that in your newsletter, I would be thankful.

Love, Ingrid Schenck

P.S. It does not say on the packages who the artist is of each design, but #C "Love" resembles very much all of Karin Dutz cuttings.

Papercutters' Profile

Walter Jurkiewicz, Sr.

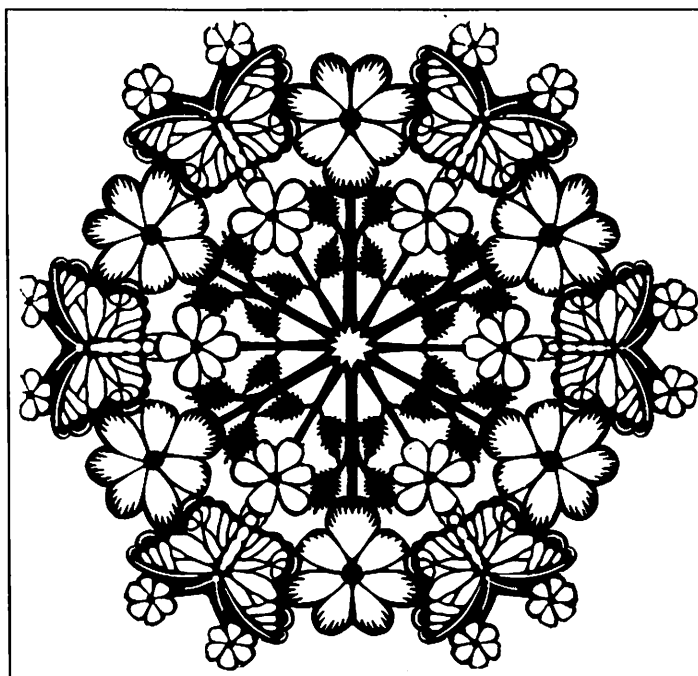
As a child in Pennsylvania and Michigan my parental Polish-American environmental experiences in the paper-art and cutting (Wycinanki) were tucked away in my brain as I turned my attention to learning and sports as the avenue to experience college. While attending Indiana University for an undergraduate degree before World War II and a graduate masters degree after the war in spite of long football practices and game trips I was able to study art, receiving a minor only. Then after playing with the Detroit Lions in the forties, I entered the teaching profession and coaching football, track, swimming, etc. for forty years. In 1979, my wife and I with the Polish-American Teachers of the Kosciuszko Foundation visited Poland to study their educational system. We were astounded with the beautiful art in Poland, especially the paper cuts, wycinanki at the very best. While teaching and coaching I had always looked forward to retirement to devote full time to my art loves in water color and oils, but after experiencing again in adult life the beauty of paper art, now in retirement we are creating and teaching "Flake-O-Flage" and Wycinanki art as volunteer teachers in schools, libraries, summer camps and forever learning institutes and loving it all. During the 40 years I served as an athletic coaching I enjoyed illustrating year books, newspapers, animated cartoons, brochures for sporting events and teaching in night school classes for ceramics and sculpturing. But the challenge of paper cutting art has become my favorite.

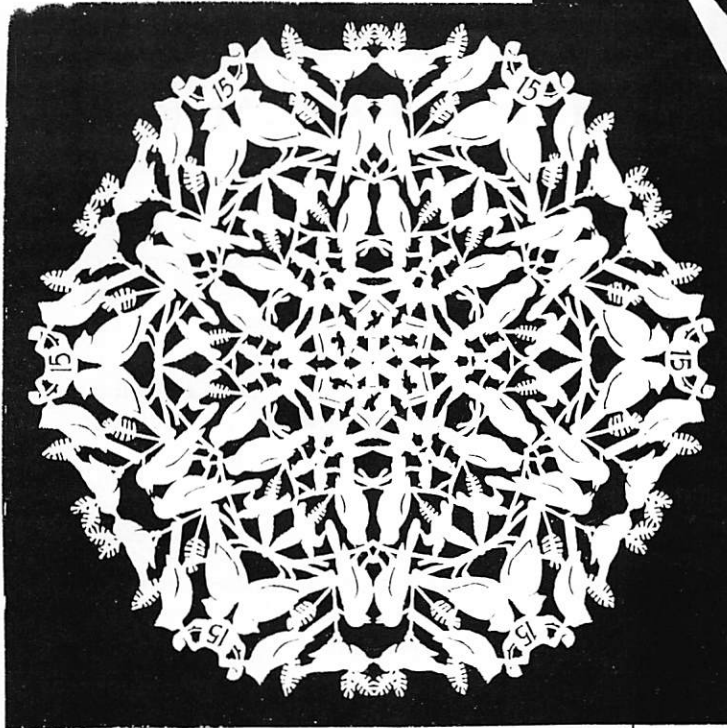
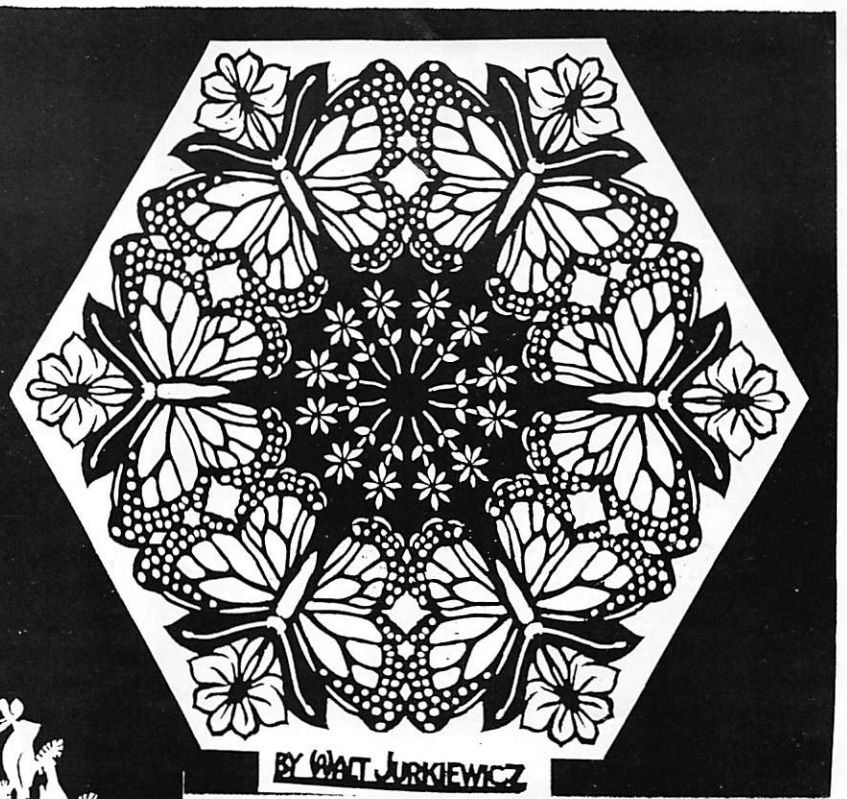
We enjoy surprising people while giving lectures, programs for service groups, churches, museums, seminars, etc. Our tools are simple: scissors, xacto knives, pencils, punches, a small mirror, rulers, french curve, and angles. And of course good quality paper. We like consolidated paper we are able to obtain here in Plymouth. It is strong, crisp, opaque and excellent for sharp, clear cutting. For our colored papers we prefer the Wycinanki papers from Poland and/or origami paper, though we never throw away any crisp colorful wrapping papers either. Wherever we go people are amazed at the

beauty created from these simple items. The paper must be perfectly folded at 30 degree angles then the design is penciled on. Each design is different and has a story to tell and takes about 3 1/2 to 4 hours to create. We have enclosed a few of the newspaper and magazine articles pertaining to our work and a few hand-outs we use in our classes. Also, xerox copies of a sampling of our cuts.

In addition to creating and teaching, I create personalized cuts for weddings, birthdays, graduations, anniversaries, etc. Right now Christmas and holiday cuts are being requested. I'd like to do a book but the days are too short and I love the cutting and teaching so much that I accept too many invitations and opportunities to teach. We love the thrill we see in our students eyes when they open a flake-o-flage we have guided them to create and they say, "I made that?", all the while hoping we are helping to preserve this very beautiful art form for many, many more centuries to come.

continued on page 12







A Cosmorama of Paper Cuttings

(Flake-O-Flage & Wycinanki)

Featuring adaptations of
Old World Folk Paper-Art

A Unique Paper Cutting Art

from

Walter Jurkiewicz, Sr. (Artist)

HISTORY

Paper cutouts (wycinanki) became popular in Polish folk ornamentation in the 19th Century and also flourished in the first quarter of the 20th Century. Farmers cut out the designs with the best tools and materials available to them: sheep shears and scraps of writing paper, colored paper, tissue paper or thin cardboard. Even today, sheep shears are the scissors of choice among many Polish paper cutters.

At the turn of the Century, designs were cut out freehand, without preliminary sketching and pasted on walls or on ceiling beams. In time they became a well known decorative element of cottage interiors. These intricate cut outs are a distinctive new art that developed from the most basic materials.

Paper cut outs can be divided into two general groups: single- and multi-colored. Distinct styles emerged from different regions in Poland, expressing their individuality. The most famous and best known areas are the Kurpie and Lowicz regions. The Kurpie region (north of Warsaw) designs are of ten cut out from a single, dark-colored glossy paper. There are two main forms: "leluja," which is cut from a piece of paper folded lengthwise, and "gwiazda" (star), a circular design. Leluja usually includes a central treelike form and is one or more pairs of roosters or other birds; however, each individual design is different. Gwiazda is cut from a round piece of paper folded to make patterns that repeat 8, 16 or 32 times. These cut outs are often incredibly intricate and lacelike.

From Lowicz area (west of Warsaw) come very colorful wycinanki composed almost always of black basic cutting with the colors assembled in paper layers on it. Although it is actually a paper collage, from a distance it looks like a skillful painting. Round gwiazda designs combining a floral arrangement and a bright-feathered rooster are very typical.

Another style called "kodry" is done on a long horizontal axis. Kodry either features fantastic, decorative flowers and birds, or more realistically portray various activities and ceremonies common in peasant life. Each colored shape is painstakingly cut from a separate piece of paper and glued into place. Human figures usually feature the colorful folk costumes of the area. This style of paper cutting requires a tremendous amount of time and work. That is unfortunately why elaborate kodry are rather rare and difficult to find today.

Wycinanki portraying the countryside—trees, flowers, birds, stars, human figures and religious symbols are a fine art and provide a joyous decoration. They bring warmth, joy and smiles to everybody's faces. They make people feel happy. This unique beauty of wycinanki is creating a demand for them outside the Polish village. Nowadays they are frequently made to be framed and sold to city dwellers in Poland and abroad. Folk art collectors recognize their special value in contributing to the artistic heritage of the world.

FLAKE-O-FLAGE

(A unique paper cutting art)

By Walter Jurkiewicz
11570 W. 9A Road
Plymouth, IN 46563
219-936-4467

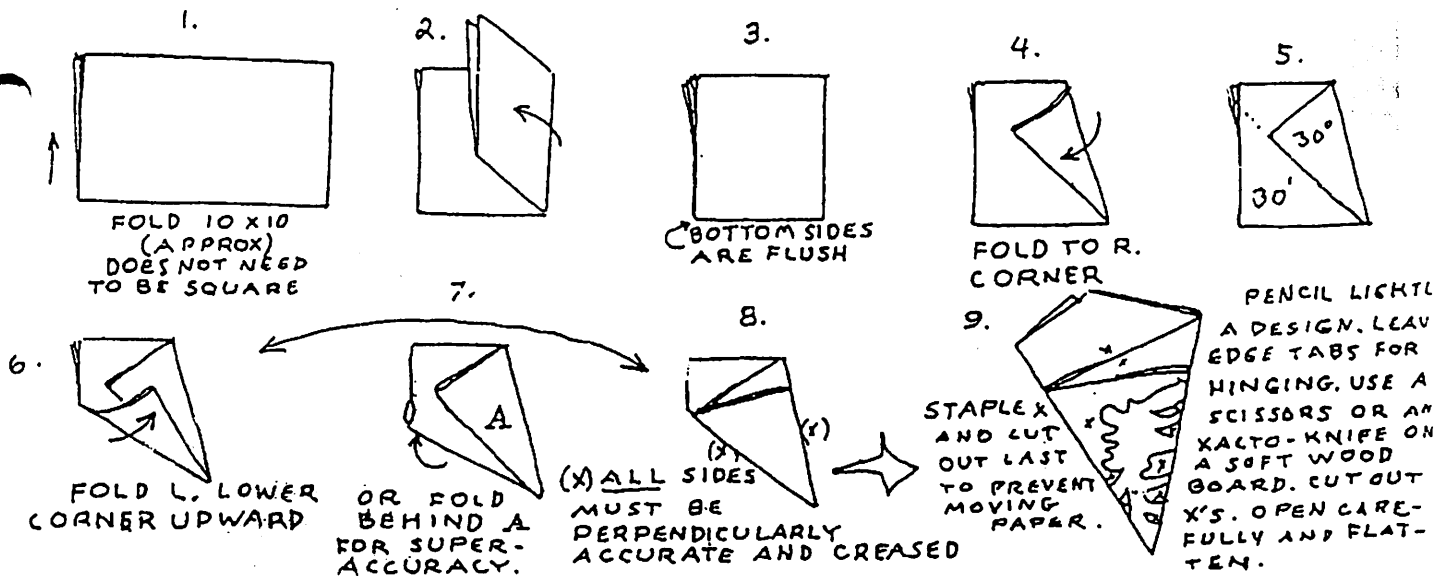
The extremely delicate and gossamery shapes of designs of paper cutting art have long fascinated artists and scientists. We know what snowflakes are but how and why they are formed in their six-pointed shapes and crystalline configurations is still a mystery. Many people in our world have developed paper cutting art forms such as German Scherenschnitte, Polish Wycinanki, Chinese Hua Yand and Japanese Kirigami.

The Polish stylized cutting involves paper folding and the cutting outcome is an amazing geometric rendition of the artist's feelings and ideas.

The term "Flake-O-Flage" is my coined word indicating the hexagonal shape that will be a snowflake but with almost hidden information in the cut out. Names, pictures, forms and designs will emerge please budding artists and professionals, also enjoy the challenge of intricate paper art.

Materials are generally inexpensive. A white, thin, strong and opaque paper is the working medium with an Xacto knife with a soft-wood cutting board and fine cutting scissors the best tools. Other items that may be useful are small cutting implements, pencils, a ruler, a protractor, eraser, a paper punch, etc.

Precise, exact folding is very, very important!



Drawn, traced or rub-on designs are made with #2 pencils or tracing paper. Staple or paper-clip the folded paper to prevent slipping when cutting. A firm finger grip is important. Sharp-tipped scissors are an aid in small curved cuts. The Xacto knife slices the layered edges until the cutting board is reached. Remember to cut down vertically to the board. Angle cutting will leave lower layers uncut and they will tear if you open to reveal your design. Slicing or jabbing the knife tip will cut small areas very well.

Before opening the design be sure to trim all linty or uncut bits of paper away.

HAPPY CUTTING!

Journal of Holland and Germany Trip

by Ed Schaich... The Second in a Series

The Netherlands, April 24, 1994

April 24th and Sharon sleeps in while I take a morning stroll along the dike and weave my way through the canals as tour boats begin to muster crews in the light fog. No sounds of cars, just the silent motion of bikes around a bend or two and the cry of gulls. Today we head for the city of Amsterdam and its larger canals—"the Venice of the North." Once known in the spring of 1969 as the hippie capital of Europe—where John Lennon and Yoko Ono entertained the world's press.

Amsterdam is an inlet of IJsselmeer Lake built along the curve of the Amstel River, and slightly more inland than Hoorn from the North Sea. It is the town of Rembrandt fame where "The Night Watch" hangs at the end of the long hall in the Rijksmuseum. But first we visit the Van Gogh Museum and see his famous painting of the "Potato Eaters."

In a glass enclosed case adjacent to his painting are the artifacts, such as the lantern which hung from the ceiling of the scene in the "Potato Eaters," along with his father's bible and the folders which held his now famous let-

ters to his brother, Theo. Since I have read many of these letters, it became rather emotional moment for me. I remember one of them saying that all Van Gogh wanted to leave was "some small souvenir of my work." Among the paintings I liked most included: *The Harvest*, *Wheatfields*, *House in Arles*, and *Sunflowers*.

After peeking through the crowds to see Rembrandt's "The Night Watch," Sharon and I viewed some of Frans Hals works, and a few of Vermeer's. The paintings of Vermeer are quite small in comparison to the larger Flemish works of Rembrandt and Hals. I returned for a final glimpse of "The Night Watch" before hitting the streets of Amsterdam.

Between the museum tours we took a short canal boat ride and downed a few heineken beers. The sky opened up a bit to cast some sunshine for our photography, as we relaxed before our walk through the centrum of the city—then boarding a tram (trolley) back to the museum section. Bikes seemed to be stacked everywhere, against buildings, along bridges, and the traffic bustled like Times Square. The countryside was beginning to beckon Richard.





ITEMS AVAILABLE FROM THE GUILD

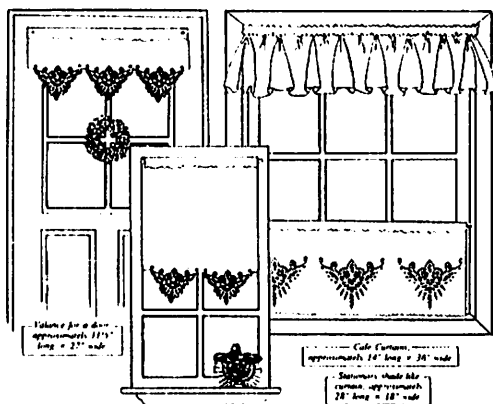
ITEM	DESCRIPTION	NUMBER	AMOUNT
Birthday Calendar	A perpetual calendar good for every year. Gives each purchaser the opportunity to note all of the key dates of the year for family and friends. Each month has a black and white picture of a papercutting by a member of the Guild. A valuable item for every family, providing space to record special dates alongside outstanding papercuttings. Price \$6.00 each.		
Coffee Mug	A solid white coffee mug with a black Seal of the Guild of American Papercutters on each side Price \$6.00 each.		
Identification Stickers	Glue-backed official seals of GAP. Great for placing on the back of your framed papercuts. Ten included in new members' package. These are newly produced stickers with improved adhesive. Price \$5.00 for 50 stickers or \$10.00 for 100 stickers.		
Cloisonné pin	Official GAP seal done in gold color on black background. Pin has a slide clutch and a non-turn post on back. (One included in new members' package) Price \$6.00 each		
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1995 SPRING SUPPLEMENT



More Paper Curtains by Gloria Cosgrove.

Because of the interest in the Tree of Life and Sunflowers paper curtains, we are offering **BATTENBERG LACE PAPER CURTAINS**. A valance or cafe style curtain 11" x 16" in length and up to 36" in width, will enhance any small window. Paper curtains are surprisingly durable, a fun project sure to please, and the finished product looks just like Battenberg lace. This is an innovative way to display your papercutting skills. The design includes some perforating with a needle. An Xacto knife and cutting mat are needed. The pattern includes illustrated, easy to follow instructions, (similar to our Tree of Life and Sunflower patterns) four identical patterns and a scalloping pattern for embellishing edges. Ready to cut or copy. The multiple patterns make it easy to space the designs accurately on top of the cutting paper and eliminates the need to trace. This permits you to easily cut through two layers of paper simultaneously.

Paper curtains require oversize parchment paper offered in white or natural. The paper will be shipped separately in a mailing tube. One sheet of 23" x 35" paper will make one or two valances and/or cafe curtains, depending on your dimensions.

EASY INTERMEDIATE.

BATTENBERG LACE PAPER CURTAINS, #BK-KKK \$4.95

Oversize PARCHMENT PAPER: White 3 sheets, 23" x 35", (Shipped separately in a tube)

#P-3000 \$5.50

Natural 3 sheets, 23" x 35", (Shipped separately in a tube)

#P-3100 \$5.50

Send to:

Papercuttings by Alison
P.O. Box 2771
Sarasota, FL 34230
(813) 957-0328 • (813) 952-0763

• COLLECTION '95 •

The watch word for second annual gathering of paper cutters in the United States is "more." The years' event is three days long to allow more time for participants talk to more cutters, to make more connections, to see more work of others, to learn, to share and try more new ideas. Collection '95 has been set for June 23 through 26, once again at Towson State University, just north of Baltimore in Towson, MD.

Please join us and enjoy small group activities facilitated by members of the organization. Each will demonstrate or lead a workshop or discussion on some part of their experience or know how that could be of interest to other cutters.

New this year is a session called "Tiny Tips." Many of us have a little trick we use in our work, a source for some odd thing we have found useful. In this workshop we will be sharing that information with the rest of the group. Think about what you do that might be different from others and come prepared to share. (This is not meant to be a big plan to any one. A couple of minutes—5 or less (although we won't be timing it)—on your topic. Visuals will be appreciated.

The overall schedule is to cut, eat, sleep and cut more. No sight seeing time is planned. We are anxious for as many people as possible to participate. We hope to see many of you from outside the immediate area.

Check-in is Friday 7-9 p.m. (Although if you would like to eat on the campus that can be arranged for a nominal charge.) We haven't scheduled any workshops that evening. It's sort of a time to gather and allow for an earlier start on Saturday. We will, however, show some of the videos we have amassed of past GAP shows and meetings. Then for the rest of the weekend, we are planning five workshop blocks and plenty of choices. We will be finished and ready for check-out by 3 p.m. on Sunday.

We continue to work on more workshop teachers but here is a partial list of planned offerings: large multi-fold cuttings, making paper toys, drawing skills, Wycinanki, compositions skills, how to teach a workshop, and using paper cuts in silk screening. Specific information will be mailed to registrants.

The cost will be \$135 per person, this includes lodging (double-occupancy in air conditioned dorm rooms of TSU with linens included) food, meeting space. We have added a day rate of \$95 per person without overnight accommodations.

WHAT TO BRING?

You will need to bring your own scissors, knives, cutting boards.

Bring samples of your work for informal exhibition.

Small piece for the prize table.

Most of all, your knowledge and a willingness to share.

WHAT IS THE PRIZE TABLE?

The prize table, part of the celebration at the dinner on Saturday night, was lots of fun at last year's event. A ticket can be purchased for only \$1. It will entitle you to choose a token that will most probably have a number on it. Numbered tokens will win a prize—some appropriate gift or memento to take home. Many prizes will be from the organization. But we hope many will also come from members. Money collected will go back to the organization. But winners take the prizes home. Please consider bringing a small piece for the game.

TRANSPORTATION:

Towson State University is located just inside the Baltimore Beltway (I-695) on the north side of the city and is easily accessible by car. Maps will be distributed with confirmation of your attendance. The nearest airport, Baltimore/Washington International, is approximately 40 minutes away. Airport shuttles (\$14 one way) run every two hours to the Towson Sheraton which is a short taxi ride from TSU. Please call Kerch if you are planning to fly. Most probably, at least part of the ground transportation can be arranged.

REGISTRATION FORM ON PAGE 19.

COLLECTION '95 SCHEDULE

Each participant may choose 4 workshops + Tiny Tips. Specific topics will be included with final confirmation forms. Actual choices will take place at registration.

Friday:	7-9 pm	check in
Saturday:	8-9 am	breakfast
	10-11:30	Session I
	noon-1:30	lunch (officers meeting)
	1:30-3	Session I
	3-4:30	Session II
	5:30	Sharing before dinner
	9-?	Lounge, visit, share informally
Sunday:	8 am	breakfast
	9-10:30	business meeting
	10:30-noon	Session IV
	noon-1:30	lunch
	1:30-3	Tiny Tips



THE DAY BEFORE EASTER (1983)

On the way to work, the bunny met the painter, Fritz Turbabenhat.

"You look so handsome," said the Gnome.

"I would like to paint your portrait soon."

"But this, of course, is your busiest time."

"Oh no," said the Bunny. "This day is just fine!"

"I know how long it takes for me to deliver and hide the eggs.

There are many hours in a day! Paint me now and I'll be on my way."

Flattered by the compliment, he ignored his chores for the Easter Event.

"Which is my best side? How should I pose? So many angles for you to choose!"

He posed for hours, stood very still, while slowly the sun came around the hill, peeking down with warming rays, slowly melting the chocolate eggs.

"Who, who," cried the wise owl in the branches. "Hurry up little bunny, come to your senses, for there will not be any Easter this year, but for many a child, many a tear.

P.S.

And While Everyone is Having Fun

A Mother's Work is Never Done...

Poem and Paper Cutting by Ursula Hamann

Copyright 1983

Please fill out the following form and return it with a check for the appropriate amount made payable to GAP.
Please post to Kerch McConlogue, 701 Hunting Place, Baltimore, MD 21229. Questions? Call her at 410-945-7441.

REGISTRATION FORM FOR COLLECTION '95

Name _____

Address _____

Phone (Day) _____ (Evening) _____

I will bring: ☐ something to share at the prize table. ☐ a piece to exhibit at an informal exhibition.

Amount included: ☐ \$135 (for double occupancy room)

Roommate name _____

☐ Please choose one for me.

☐ \$150 (for private room)

☐ \$95 (for day participation only)

P.S. We are still looking for teachers. Please call Kerch if you'd like to volunteer.

PLEASE SEND ALL ITEMS FOR
NEWSLETTER PROMPTLY TO:

GAP HARRIS NEWSLETTER
514 E. MAIN STREET
ANNVILLE, PA 17003

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JUNE 10
OCTOBER 10

NEXT MEETING

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

FUTURE MEETING:

SUNDAY, SEPTEMBER 24, 1995
FIRST PRESBYTERIAN CHURCH
NEWARK, DELAWARE
PROGRAM: NANCY CHINN



GAP Harris
514 E. Main Street
Annnville, PA 17003



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