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reduced 30% from original

## Collection 1997

The next Collection Gala Meeting will be held in 1997 and you will know about it in plenty of time. Our 1996 June meeting will be announced in the next newsletter for officers and board of directors to work out committees and GAP policies, etc.

Our group, because of all of you who send in news items and designs, etc., keeps perking along pretty well with a minimum of effort. However, because we have spent so little time on business matters in the past few years, the time has now come to CONCENTRATE!

Send your input to: GAP Harris, 514 E. Main St., Annville, PA 17003.

### SEND IN ANY SUGGESTIONS AND QUESTIONS ABOUT:

#### *Collection 1997:*

*Location*

*Speakers & Programs*

#### *Meetings:*

*Locations*

*Programs & Topics*

#### *First Cut:*

*Feature Articles*

*Quotations*

*Cutting Tips*

*Biosketches*

*Cuttings (with permission)*

*How-To Page*



Cover Art Provided by  
Susanne Coole-Greuter

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Zip Code Listing .....	Insert

### First Cut Deadlines

January 10	Winter
March 10	Spring
May 10	Summer
September 10	Fall

*Send your cuttings of snowflakes, holidays, valentines, animals, Easter, flowers, patriotic, harvest, Halloween, etc.*

### GAP Officers

President	Paul Trattner
Treasurer	Neil Haring
Rec. Secretary	Sandi Gilpin
Corr. Secretary	Karen Schain Schloss
Historian	Dorene Rhoades
Membership	Dick Harris
Newsletter	Sukey Harris

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Paul Beal  
Donna Little  
Sharon Schaich  
Steve Woodbury  
Kerch McConlogue

### Development Committee

Sharon Schaich  
Gerry Schouten  
Dick Harris

## President's Message

I would like to wish all our members a happy new year and welcome new members to our organization. We have planned several exciting events this year and will announce the final details in the newsletter. We also welcome suggestions from our membership concerning programs and events. Let us hear from you. This year we plan to produce a booklet on American silhouettes written by Dr. W. Lebman Guyton, M.D. Those who attended Collection '95 heard Dr. Guyton's informative presentation about silhouettes and silhouette cutters. This booklet, based on his extensive research and private collection, will be an introduction to the fascinating art, history, and personalities of an all but forgotten art form. We are extremely excited about this project and hope to produce other booklets for our members and the general public, which will further the understanding and knowledge of papercutting. We also plan to produce a web page on the internet to help further our organization and keep pace with the information age. I look forward to seeing many of you during the coming year.

Paul H. Trattner



## Note from Sukey

I often wonder if we will have enough material for the "next" First Cut Newsletter, but by now I should know and just have faith...

The GAP is a wonderful group of intelligent, enthusiastic, willing and able people who know how to give and to share. You ALWAYS come through, volunteer your time and service, send articles, cuttings, news, tips, sources, etc., and so we continue to have an enrichment coming to our homes four times a year.

Thanks heartily and keep up the interest and input!

## Homework for Spring First Cut

Make a papercutting (clear black and white) to illustrate this quotation:

"There is one thing about hens that looks like wisdom—they don't cackle until they have laid their eggs."

-Josh Billings

Share with GAP.

Send to: Newsletter, GAP Harris, 514 E. Main St., Annville, PA 17003.

### Apologies, Additions & Corrections Fall 1995

- p. 2 Shelaigh Ryan, GAP Member
- p. 7 Barbara Mattes papercutting was printed upside-down
- p. 8 Yael Hoz has been... documenting papercuts
- p. 10 First line on a farm, New Glarus
- p. 18 Sukey submitted the note card cutting, a gift from Yael Hoz. Iso-Katagami is a paper sheet dyed by the method mentioned then carefully "cut out." While this information was printed on reverse of card, Yael said in translation "cut out" was intended, as it is not engraved. Also, the original paper was dyed, not printed.
- p. 19 Paragraph five—Hollgrave





**Claudia Hopf** appears in the March 1996 (p. 84, 85) issue of *Country Folk Art*.

Three papercuttings in beautifully vinegar grained frames by husband Carroll. Also pp. 86-89, excellent article on traditional vinegar graining.

**Nancy Lenore Cook**

Beautiful paper sculpture of "Hands to Work Hearts to God" Shaker motto on cover page of *Pennsylvania Crafts*, the in-house magazine of PA Guild of American Craftsmen.

In June, to PA Guild Members: Nancy Cook will be teaching a course in Paper Sculptures: Forms & Shadows, June 21, 1996.

**Kerch McConlogue** will be teaching a course in Papercutting Techniques, June 20, 1996.

Both workshops will be held at Tyler Craft Center, Richboro, Pennsylvania.

**Harriet M. Rosenberg**, Artist, Papercutter, Photographer, Teacher  
Design, illustration, fine art, lectures, demonstrations, workshops, school residencies, sum-

mer camps—Pennsylvania Council of the Arts Artist Roster, 1992 to Present.

For more information please contact: Harriet M. Rosenberg, 241 South Academy Street, Boalsburg, PA 16827. Phone/Fax 814-466-7784

**Nancy Rosin**

*Early American Life* magazine, February 1996, p. 12  
Valentine Collection featured in article by Lisa Bishop called "Eye on Antiques, Year Round Valentines."

**Sandi Gilpin**

*Early American Life* magazine, February 1996, p. 69  
Two of her Valentine scherenschnitte are featured in color.

**Faye Du Plessis**

*Early American Life* magazine, December 1995, p. 71  
Noah's Ark pictured.

I had a very interesting year, professionally in 1995. Due to reading an article in the GAP Newsletter by Steven Woodbury, I applied to the Dimensional Illustrators Competition. I won a Bronze Award. There were over 1400 entrants worldwide, and the exhibit was hung in The Art Director's Club, Ny, NY. I also won an Award of Excellence at a show in Decatur, IL, for the work at the show and my portfolio.

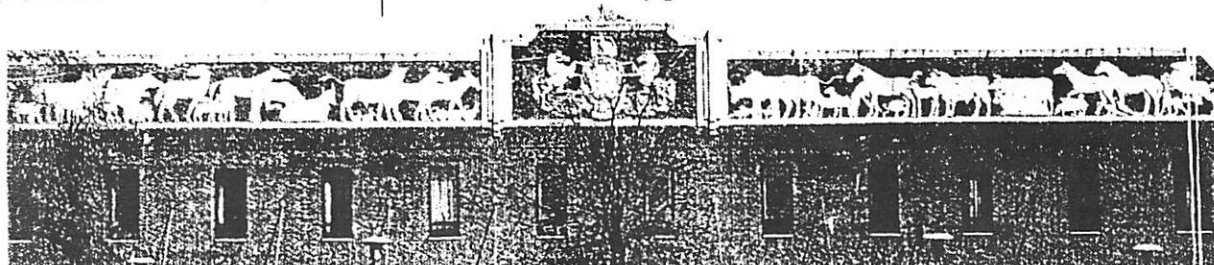
Please call me if there is any further information you need.  
Hope all of you have a Happy '96. (309) 663-0881  
Happy Valentine's Day!  
**Nancy Cook**



© Nancy Cook



© Harriet M. Rosenberg



I • N • S • P • I • R • A • T • I • O • N • S

Concrete Frieze atop Pennsylvania State Farm Show Complex, Harrisburg, PA. Animals asymmetrical and all different approximately ten plus feet high.



That sounds like a fantastic trip to Switzerland and how I'd love to join the group but circumstances here do not make it possible for me to get away. I'm heart-broken that I can't meet Ernst Oppliger and Ann Rosat whose works are so beautiful and would be such an inspiration; also Ursula Schenk whose lovely cuttings I have in reproduction!

For those of us who cannot join this lucky group, could there be a compensation? That is, would it be possible for us to send money to GAP in order to purchase really good professional quality scissors with the special Hofer cut (Schliff) from Messer Klotzli in Bern? Could we have Messer Klotzli send us rate sheets for scissors with costs to send air mail so that we can supply ourselves? I remember a photo of Oppliger in his book showing him cutting an incredibly lacy, complex scherenschnitte with a pair of scissors with tiny blades. Also what about members being able to buy some of that special paper, mentioned in the itinerary as the "finest and densest" ever seen? I think we should have access to some of these goodies. Of course, it will be expensive—but worth it. I think. We just don't seem to find the quality around here. Maybe one of the dealers with ties to GAP could carry some specially fine scissors and papers.

I'll not only miss all the paper cutting events, but those great buffet breakfasts with those

wonderful full grain breads that go crunch when you slice through the crusts, the cheeses, esp. Appenzeller, yogurt, etc., etc!

Irene Reichert

*Ed Note: Great suggestions, Irene—we'll work on them for you.*

\*\*\*\*

I have to tell you something nice. Elzbieta Kaleta lives here in Albuquerque too and in April till May she will give classes in Polish papercutting in the Senior Bear Cayom Centre. And you guessed it—I did sign up and hope many more will too.

I have seen her work at the State Fair here and she is good! She cuts beautiful Southwest scenery. Now I get a chance to learn more, and I thought you would like to know this.

Fiekje Scott

\*\*\*\*

Hi, dear friends. I just want you to know I am on my trip to "Fantasia" again. The perfect time for my adventure... with all that snow out there. It may be fall before I return and I hope next winter, I shall be able to finish the illustrations.

Hope to see you soon and hope all is well in your world!

Ursula Hamann

*Ed Note: Can't wait for Ursula's book to come out!*

\*\*\*\*

*First Cut* never fails to keep me interested. It's a cover-to-cover pleasure. I find it heartening to see that GAP members continue to be a wide spectrum of folks from seasoned professional artists whose work commands top dollar to amateur scissorists who cut for their own amusement. The love of paper cutting does, indeed, bind us together into a real "guild."

Fans of Gertrude Richter's

exquisitely detailed papercuttings may be interested in purchasing greeting cards decorated with black reproductions (on white cards)—and also laser cut reproductions, and I believe a number of Gertrude's original cuttings, too, are still available.

Contact her U.S.

Representative, Imogene Henderson of HAS-PRODUCTIONS, 1930 Mission Ridge Rd., Santa Barbara, CA 93103 for price sheets.

Mrs. Richter, who lives in Munich, Germany, is a little over 80 now and isn't cutting as much as she once did, so now would be a rare opportunity to collect some of her fine work. I received a letter from her around Christmas and she is cheerful and vital, a sweet lady, as is her delightful representative, Imogene, in California.

Keep up the good work, GAP!  
Robert Taylor

\*\*\*\*

Thanks for the greetings you wrote on the *First Cut* and last year I had the plan to write you. But I am in a very busy time of life. My husband took an early retirement and became ill. We still have two children at home and last but not least—to be an editor is a big job. I don't know I write it good, I cannot look for every word in a dictionary. A word is enough to the wise! The meetings, the telephone, the correspondentie, it costs a lot of time and after all I have to make the Knip-pers.

I do make it with great pleasure but every issue has its own problems in every issue there are more and more questions. Perhaps I want to do it better and better, I don't know. Therefore I respect your work so much, Sukey. I recognize the

*continued on page 5*

quantitative works and appreciate the quality. I enjoy to receive your magazine and put it on the magazine table for my friends.

My husband is a chronich patient and got a high fever the day before Christmas and had to go to a hospital the 2nd of January, my (60th!!!) birthday. It should be an extra festive day, this jubilee year, it became a sad and very quiet day. But the most important is that he became rather healthy at home and now the sun in spring have to do the rest.

I became workarrears (you say this in this way, you know?) and I have to make the March number in the mean time. But at first I would write you that I appreciated so much your warm greetings. I cannot greet you with the Knip-pers because a group of 10 persons together send the Knip-pers all over the world. I don't help to send the Knip-pers. After making, the Knip-pers go to the printer or the press and they send the Knip-pers to the 10-personal group. Therefore I cannot greet you enclosed.

There came some visitors to the patient Jan and I have to make some coffee, etc. It's only possibly to work and correspondent between several activities, you know? I hope it's soon going better. I wish you and your husband many pleasure and a lot of success with the *First Cut*. It's worth doing.

Keep smiling when you are reading this letter with a lot of mistakes. But I don't have time to look for the right words in the right places!?! I am sorry.

Have a good time in spring and summer, enjoy this time with the birds and flowers and don't forget to make papercuts is the most pleasure, except the *First Cut* activities! I still think.

My greetings to your husband and another family(?), with kind-est regards in particular to you, Sukey.

Magda Helms

*Ed. Note: Magda has been editor of Dutch newsletter KNI-PERS since it began 50 issues ago. Congratulations!*

\*\*\*\*

I'm sorry that you did not get these new stickers in time for Christmas—but there is always another year! My sister is really on the look-out for new stickers and then sends more than I can ever use.

The reason for being late is that I had my 2nd eye surgery on the 13th of December. This time the improvement was not as dramatic as the first time, when I could see and read everything very clearly the very next day. The right eye is still blurry but might improve with time. Hopefully! At least I can see enough to write again and that was my biggest Christmas present. It's still a little miracle to me that this is possible to go from near blindness to a seeing person in such a short time.

I also remember it's time to renew the membership in the GAP. Is \$15 really enough for a whole year? You do so much work and prices are going up. I think we all could afford a little more to help out, if you raise the membership dues, no one will complain.

Ingrid

*Ed. Note: Thanks so much for the stickers, Ingrid. We will print them in the fall GAP issue for all to enjoy!*

\*\*\*\*

Another year has rolled around and all too quickly, particularly the growing season. The first show we did this year was the new Designer Showcase at Valley Forge, Pennsylvania in February. In April, Carroll and

Perry did the Williamsburg, Virginia show.

In June we had a yard sale. That is when I sell the excess of my perennial plants. (They go quick.) During our 4th of July picnic, we had an uninvited visitor—a doe which relished my chicory. We opened our gardens for a local fund raiser, but again Carroll and I couldn't be there because of a show in Middleboro, Massachusetts, but again Perry save the day and enjoyed talking about the perennials. He is very much into gardening and was asked to open his garden on tour next year. We did the Rev. War Show in Exeter, New Hampshire. Then we had another unusual visitor through our tree line and meadow, a young male moose about seven feet high (including rack). He walked slowly towards Carroll sniffing the air while Carroll slowly backed away.

In August we did three art shows and in September we did two, but were rained out on one. In October, we had an appearance in a new shop in Portland, Maine. We again opened our home for a Folk Art tour for the Maine Historical Society.

November we had the best show ever at our 27th Stouchsburg show. Then we tried something new, a show in our home the Saturday before Thanksgiving and it was a great success—over 100 people came. I designed a raggedy doll which has shoe button eyes and a wooden heart. In December we did the Hingham, Massachusetts show. Also in December, the crew from Country Living spent four days photographing our home decked out for the holidays. It

*continued on page 6*

will be a feature in the December 1996 issue.

Carroll's grained boxes sold well in this year's Colonial Williamsburg catalog and he will have a different one in the spring catalog. Perry's hand carved and gilded frames were shown in a segment of *This Old House*. They surrounded a pair of 18th century portraits and needlework. Some of his simpler early style frames were used on a movie set this fall. The movie is called *The Crucible* by Arthur Miller and is set in Salem Village in the 17th century. It will be released next fall.

Thank you for asking me to be the PA-German Editor—I will try to do something for you this year. Last year as you can see, was too hectic for anything else. We hope to do less shows this year.

Claudia, Carroll and Perry  
\*\*\*\*

Sorry to be late, but after a busy year I always declare December 15th to January 31st a holiday-vacation. I take this time to remind my grandchildren that they have a grandmother and to make my husband aware that he has a wife that does more than "cut paper."

One of the problems that I have had to face this year for the first time is competition. Now I don't mind good competition. Good competition keeps me creating. What dismays me about this competition is that my competitors do not design or create their own work, but cut (however well) purchased items and resell them as their very own. The average customer does not know this and he certainly is not informed. I guess I shouldn't complain as I haven't lost many sales opportunities. But here in Northwestern PA there are few

good "art" shows that accept cuttings. Consequently I must use good "craft" shows as a base to stay in business.

There is probably a place for their work. But shouldn't a customer be informed as to just how much creation and thought went into the cutting? Customers who are only intrigued by the form itself are not always connoisseurs. I wouldn't have any business if I waited for only the knowledgeable buyer.

I have had several inquiries about the Guild. I hope they have contacted you and have joined.

Margaret Anne Engler  
\*\*\*\*

Thank you so much for your continued hard work in publishing the *First Cut*. I had looked forward to meeting you at Collection '95, and was disappointed you were not able to be there. I enjoyed meeting everyone, taking the workshops and teaching a session on wycinanki. It was with lots of pleasure I did the research for the article and the class. This has been a fifteen year project, one that continues on.

I was pleased to see my banner head on the summer issue and the article I submitted. A couple corrections: under resource people I listed Rik Palarie—the last name is spelled Palieri (my mistake). We should also add Leona Wojcik Barthle's book—*Wycinanki: Polish Paper Cuts* to the list of books. It is available at Tree of Life, 907 N. Spring Ave., Sioux Falls, SD 57104 for \$29.95 plus \$2.50 shipping and handling.

Also I'd like to thank Judith Meyers for letting me know Rik Palieri was leading another Folk Art Tour of Poland in August. It

was a great two week tour, I took it! We saw a lot of different regions of Poland, met some fantastic folk musicians and artists. Visited some spectacular museums and of course ate some of the best food in the world (at least from my biased view). I passed the summer issue of *First Cut* around our tour group to acquaint them with paper cutting and wycinanki. If anyone is interested, Lot Air Tours is planning another one next August and perhaps one in May that will include northern Poland. As soon as I have information on next year's tour I will send it on.

When I returned to our first day of in-service before school started (August 25), I was greeted by a middle school Math teacher with a request for a copy of my article on paper cutting from *First Cut*. It had been used in a summer class for Math teachers as a way of teaching symmetry!

For a new computer screen background my husband scanned a cutting of me cutting wycinanki into winfax pro, saved in winfax pro, opened it as a view file and saved as a .bmp (bitmap file), then edited it in paint program that comes with windows, saved it, then from the control panel saved it as wall paper in desktop. He was even able to animate it so the foot tapped and the sheep shears opened and closed. I have enclosed excerpts of my travel journal.

Carolyn Guest

*Ed. Note: Sounds like you are on the leading edge of cutting, Carolyn.*  
\*\*\*\*

I read and re-read Fall 1995 issue of *First Cut* in between visits, one at a time, from our children. The bats and "Double

*continued on page 7*

Happiness" Chinese character and dragon (p. 170 especially interesting.

Snowflake on the notecard is a rubber stamp made from a scissor cut ©1986.

Zedonna H.Adams

\*\*\*\*

Enclosed is a bit of what I'm doing—these snaps are from my booth at Dollywood in October. Do you think the membership would be interested? Note all of the color collage.

Polly Winkler-Mitchell

*Ed. Note: The membership will definitely be interested. Send clear (black and white if possible) photos and a bio sketch for our Papercutters Profile page.*

\*\*\*\*

I did join GAP earlier this year and I would like to share some of my work with you, and also a little bit about myself.

I emigrated to the United States in 1952 from Germany. After my retirement I went back to my hometown in Germany to live there for four years from 1990-1994. I started the art of Scherenschnitte in 1991 while living in Germany.

I had two exhibits in Germany. One in my hometown and the other in a museum in a town about five miles away.

After I came back to the US I had an exhibit in the Babbidge Library at the University of Conn. I also had two pictures on exhibit at the Silvermine Gallery in New Cosnan, Ct. I have also shown five pictures at the Opera House Gallery in Boston.

Enclosed are some copies of some of my work. I have done about 170 pictures.

William Ollers

**See Valentine #1.**

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I wanted to extend to all of you a thanks in appreciation to all those who participated in

and contributed towards the "Shear Variety II" traveling exhibit. The exhibit was on display here for several months and visitors thoroughly enjoyed those exquisite papercuttings. The varied designs and materials were a joy to witness.

Your local contact person here is Barbara Rudolph. I was very happy she suggested hosting this exhibit and she was very helpful in the set-up of this exhibit.

You are all to be commended on your talents and sense of style. Thank you for allowing us a brief glimpse into your delicate and colorful art form.

Patrick S. Clark

Director

Andrew County Museum  
Savannah, Missouri

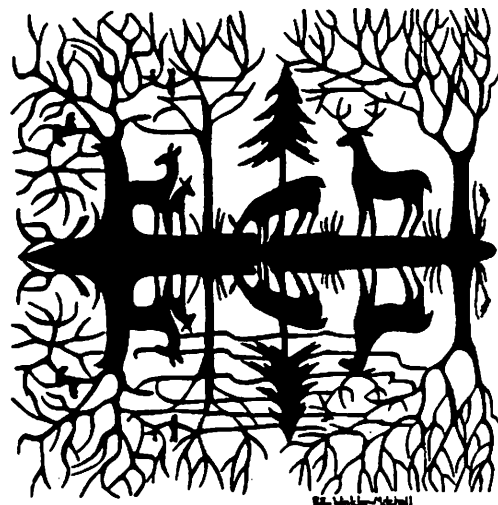
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This year went so fast with different projects that I am just taking the time to say hello to you.

I really enjoyed the meeting in Baltimore, to see so much variety of people and works. I wanted to get in touch with you this summer, but then I prepared a show in France, finally made my little book of papercuttings about books. (I saw them by hand and made an edition of 100, each numbered and signed. I sold them for \$20 and nearly sold out, I will probably start the 2nd edition soon.) And also went to Vietnam for two weeks. The only papercuttings I saw were in Hanoi in paper street, very colorful but not detailed at all and quite rough. They are used for funeral ceremonies and some for weddings and decoration. The woodcarvers impressed me much more and can reproduce anything reverse on wood.

**Manhattan Community College/CUNY will have dif-**

*continued on page 8*



©Polly Winkler Mitchell



© Kornelia Nemicekova

See story on page 21 from Judith Meyers



ferent workshops for their Asian heritage month. On Wednesday, April 17th from 2 to 4, I will animate a "Papercutting in Asia," presenting a brief history, samples and small projects. As I am far away of being an expert on the subject or in conducting such things, any suggestions or participation is welcome.

I brought two catalogues of exhibitions of canivets from France, as well as some canivets from 19th century. I hope to be able to show them to you soon. I also enclosed some of my recent cuttings.

Beatrice Coron

\*\*\*\*

Thank you for all the wonderful material and pin which arrived yesterday. I was delighted. I've read through the list of papercutters in Wisconsin; one cutter is about 20 minutes away in Menomonee Falls, so I will contact her. I would like to offer some classes or a workshop on Saturdays in hopes of interesting people in the Metro-Milwaukee area in paper cutting. My hope is that when summer arrives I can gather all the Wisconsin people together perhaps in New Glaves, where our oldest member is... we'll see.

A few suggestions/questions:

1. When the Guild sends its Welcome to Membership, could this:
  - a. be done as a certificate of membership?
  - b. give beginning date and renewal date?
  - c. the certificate carry the approved seal?
  - d. the certificate be printed on a piece of parchment?
  - e. paid membership rate be published on the certificate?
2. Could the seal be prepared with an outline so that it

shows on a piece of stationery?

3. Where is the National Meeting being held? I am very much interested in attending the meeting and want to know cost so I can prepare for arrangements for financing since my funds are limited because I am a Roman Catholic Sister and our funds are limited.

I began cutting in February 1992 and began cutting more seriously after the summer of 1994. In July 1995 I began putting together a notebook containing copier copies of my work: (a) so that I could reproduce similar art; (b) so that I have a record of this form of my artwork. As of last week I have a record of the 104th paper cut.

Another question: Is there any advisement regarding pricing? Perhaps in one of the quarterlies?

Must close now to finish cutting my valentine for the *First Cut* newsletter.

Sister Clarice Steinfeldt

*See Valentine #2*

\*\*\*\*

Many thanks for the GAP magazine. I'm really happy to hear from you all, especially the private notices from Sukey.

Our garden also went to sleep for the wintertime, but we are little sorry because there is no snow till now. This year I had a lot of work with my exhibitions and fairs. Next year I want to slow down those activities and enjoy myself a little more.

There is big news from Germany. A small group was founded in a quiet way—The German Papercutters Union. Two of them are Christa and Claus Wever, whom you know from our visit to Amberg Museum.

*continued on page 9*



They had the scissorcut and scissorcut book exhibition. The name of the union: "Deutscher Scherenschnittverein" D-75365 Calw-Holzbronn.

They also want to bring a magazine called: Schwarz Auf Weis. To all friends of the GAP I wish a glad Christmas time and a happy successful New Year 1996 with lots of cuttings.

Karin & Mecki Dutz

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Enclosed is my check for 1996 membership. Also copies of four valentine's hearts and copies of some of my usual black and white cuts. The textures and patterns in the paper I use in obtained by using black and white photocopies of my own and traditional textile and wall-paper designs.

Interest in the U.K. in paper-cuts is still extremely low, despite showing my works in five prestigious galleries in 1995. But, there is hope, in the February '96 issue of an English magazine "Inspirations for your home" I found a short article, photocopy enclosed. Keep the newsletters coming. Best wishes to all members for 1996.

Reg Sear

*See Valentine #3*

\*\*\*\*

Enclosed are some Valentine's for the Winter newsletter... Thanks for asking. Actually, these, as you can see, are simply xerox copies of some I'd done earlier, but hope they may be of use. Also... in my files, I've searched in vain for five photos of Tiffany (NYC) windows in which there were large, multi-layered Valentines. I did find two of them, the other three are in some black hole in the endless morass of my "stuff" which never seems to get completely

in order.

Anyway, I had thought those might make an interesting side-light to the topic, but alas, they may be forever gone. The enclosed xeroxes don't show very well anyway. The lighting completely washes out the rose in the center of the leafy one, and bottom 2/3 of the other. Well, I thought you might like the idea, even though there's not much convincing evidence to examine.

(I did several sets of windows for Tiffany's during my NYC years... these Valentines and another group of large paper-cuts—Sunflowers, Garden from overhead, Leaves and Moon, Phantasy Leaves & "Persephone's Blossoms" which I later produced into numbered and signed editions. Those were the two sets of windows which were cut paper. Another set of Valentine's were made from shipping labels (all red and white) saying: Fragile... Handle with Care... Do Not Drop... etc. Then another set was dimensional stylized flowers cut from white bond paper, filling all five windows.

Ah... memory lane!

Hope the Valentine's come pouring in from all over the membership map. Thanks for keeping up the very good work. I really love getting the Newsletter and keeping somewhat in touch with the rest of the papercutting world.

Kent Bedient

*See Valentine #4.*

\*\*\*\*

Your request for valentines for publication in First Cut motivated me to cut an original—a change for me, since I had been using the patterns of other people until January 1996. Thanks

for helping me "grow."

Albina May Shields

*Valentine #5*

\*\*\*\*

I have been papercutting for about 10 years now but always from patterns. This Valentine is my first free hand. I never thought I could do one without a pattern, but decided to try after the last newsletter. Kind of plain I guess, but I was happy with my first attempt. Thanks for the encouragement.

Patti Lewis

*See Valentine #8.*

\*\*\*\*

Valentine designed/cut by Cora Wilson—no copyright—which you may put in your GAP newsletter if you want to. I enjoy the newsletters. Wish I could attend the meetings.

Cora Wilson

*See Valentine #9.*

## Tour Bulletin

We now have our

quota group of 15

scheduled for the

September trip to

Switzerland.

*Yodeladeooooooooo!*

# CANIVETS: A European Tradition

By Beatrice Coron

With images, ideas can travel and religion was the great strength for developing art. The art of engraving was used from the 14th century by Benedictine monks. Clement IV, a benedictine, then pope in Avignon from 1342 to 1352, researched this technique. By the 15th century, paper was accessible to all. Anvers in Belgium was the first European city where images were produced in large numbers.

We find colored stenciled images from the 14th century on. The cutting itself came later. Joseph Ottinger from Strazbourg cut some part of a print and put a colored transparent paper underneath. In Holland in the 16th century, prints with all the white parts cut were called "decoupures"; this art became very popular then travelled to France. It was the origin of canivet.

The decoration around the religious image were cut by a little knife called canivet. Their blades were as short as 1/8". In the city of Thiers (France) those knives were produced until 1920. The image became known as canivet.

Canivets became popular in all convents. The most ancient canivet known is actually from the monastery of Tegernsee of the end of the 15th century. Each convent or area had its specialties.

In France itself there were five different centers of production. The north was influenced by the deutch, and Alsace by Germany and Switzerland. In Provence paperoles (rolled

paper decorations) were applied to imported canivets from Germany. This was mostly done by the Carmelite order. In Besancon the decoration around the saint were as big as 15 inches, and in Lyon the canivets are influenced by textile patterns, as it was a city specialized in silk weaving. Visitation nuns were known for their embroidered images.

Those techniques were also used on New Year wishes and baptism cards. In the 19th century, most of canivets were mechanically made and called paper lace.

The golden age of canivet followed the developing of the counter reformation, Baroque age and Roccoco. Geographically it covered Holland, the south of Germany, Austria, Switzerland, Italy and France. The technique was simple: the paper or velin was fixed by 4 pins on a wood block, which was not bigger than a hand for most of them, and cut with a little knife. The cutting itself was used as a frame for the image. The technique of the image was hand made, wood prints (14th century) or copper prints (15 century). On subjects, some areas specialized on devotion images, Germany produced a lot of canivets on the subject of pilgrimage.

Outside the monasteries, Susanna Mayr (1000-1674), wife of a merchant from Augsburg, cut historical scenes. A friend of Descartes, Anna-Maria Von Schurmann cut landscapes and nature in Utrecht. Johnanna clients were educated and

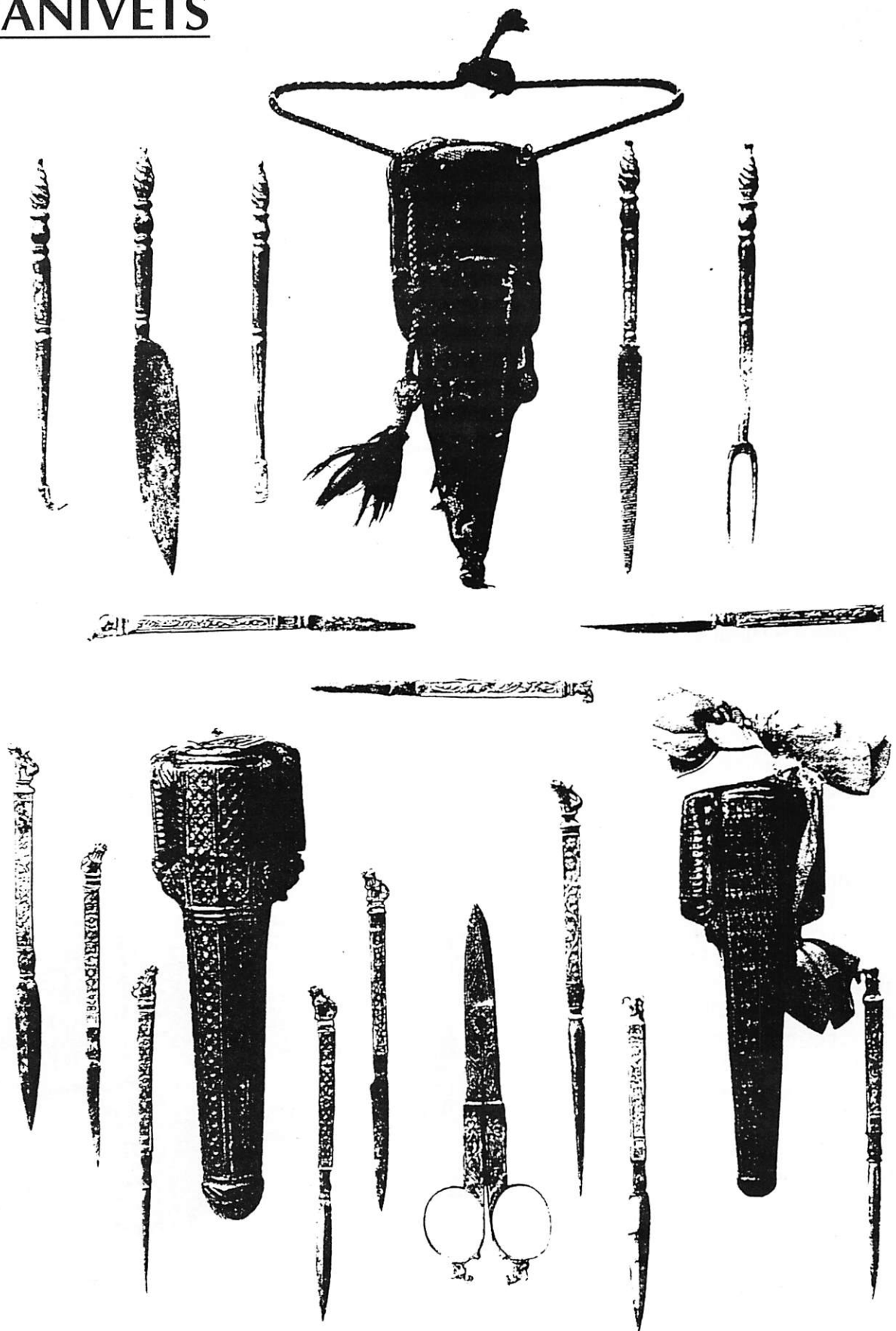
wealthy. Elizabeth was paid 1000 gulden for portraits of English royalty. In France, Cadet Rousselle worked from town to town cutting silhouettes. Those silhouettes were made popular by caricature of the unfamous French finance minister Etienne de Silhouette (1709-1767). In 1879, Jean Huber, a Swiss paper-cutter, was admired by Grimm. In 1878, L. Espinasse was celebrated for his papercuttings. Books made of patterns to be cut were created by Victor Adam in the 19th century.

After the golden age, artists sporadically utilized the technique. As for religious art it was replaced by mechanical papercuts.

## Biographic:

- "Devotes dentelles", Abbaye de Landevennec exhibition June-November 1990 catalogue
- "Paperoles, canivets images des saints", Musee de fourviere, September-December 1988 exhibition catalogue
- Magnien G. "Canivets, decoupures et silhouettes" in le vieux papier, Oct 1958
- Chablais A, Buchs D. Dentelles de papier, canivets fribourgeois due 18e, Musee Grueren, Bulle, Nouvelle 1980
- Mekten Sigrid, Geschnittenen Papier. Eine gezhichte des Ausschneidens in Europa von 1500 bis heute. Munich, 1978

# CANIVETS



# Papercutters' Scherenschnitte Profile in the West

by Ursula Kaeshammer Alther

Through an article I wrote last year in a national magazine about Scherenschnitte, I learned about the GAP and so I joined the Guild. I am a Scherenschnitteler for many years. I learned the trade from professional artists in Switzerland.

A big handicap here in the West is, that this old art is not known very well. A lot of people think that Scherenschnitte are done by laser printer or stencil! Uuh...! Therefore, while at shows, I have started demonstrating the cutting and telling people about Scherenschnitte. The response is great and people are amazed that this fine artwork can be done by scissors only.

Usually the next questions is "How long does it take to make this or that picture?" followed by "Where do you get the pattern?" My response is: "What pattern?" You know, I never use any pattern at all. I love making my own designs. This is part of the fun for me, and that's how I developed my own style.

Of course, I have been influenced by several people and circumstances.

When I first started cutting, I took various classes, given by different well known Scherenschnitte artists. From each teacher, I picked what I liked best and then did it my way.

And every now and then, very old pictures appear in my mind. My mom used to read stories from her old books when I was a child. These books had old prints of Scherenschnitte as illustrations, and even while I couldn't read at that age, I sure looked at the pictures a million times.

My husband and I moved to the United States almost three years ago, and for this reason, my designs also reflect my Swiss heritage and memories of my happy childhood. I grew up in a little village out in the country.

Besides Scherenschnitte, we also make typical Swiss articles like carved cows, painted cow bells, Swiss Teddybears, etc. We sell these articles at arts & craft shows, museums and gift shops.

Last fall, at the "Splendor of the Sierra Fine Arts Show" in Northstar at Tahoe (California), I won the first prize for my picture "Grandma tells a story." I believe that all of you guild members can imagine what honor this was and how proud it made me!

Maybe this success helps to promote the art of making Scherenschnitte here in the West.

Ursula Kaeshammer Alther  
12940 Windsong, Ct.  
Auburn, CA 95602-8459  
Phone/Fax 916-887-9342

P.S. Just before the year ended, I got more thrilling news learning that one of my pictures had been sold at the Boston Exhibition!



"Grandma Tells a Story" by Ursula Koeshammer Alther



# Polish Folk Art Tour

by Carolyn Guest

Lot Air Tours, August 6 to August 20, 1995

Monday, August 7. Arrived in Warsaw, the weather is perfect, warm, clear and I am greeted by my former host family. They traveled five hours to welcome me and to make arrangements for me to visit the farm during my two weeks in Poland. The tour had another greeting for us, a folk music ensemble that greeted us with bread and salt, music and dancing (yes, in the lobby of the airport)!

In the late afternoon we took a bus tour of Warsaw and visited the Ethnographic museum. They have a wonderful collection of everyday items relating to rural life, an extensive collection of regional folk costumes and an exhibit of seasonal celebrations.

They had a few wycinanki on the walls but the best were part of seasonal items like the Christmas Caroler's Star from the Zwicz region, the pisanki (Easter Eggs), szopki (Christmas mangers) and Piaki (Christmas spider mobiles made from straw, 3-dimensional paper items and paper flowers) and other Christmas ornaments made from cut out paper. It was fantastic.

The Caroler's Star is a large 3-dimensional star that was lighted with candles, carried on top of a long pole. It has a wooden frame covered with paper. All the edges are covered with ribbons of paper cutting. The body is covered with small paper cut stars of different colors.

If you are ever in Warsaw, you must visit. They are closed on Monday's except by appointment. You can also arrange to visit the archives for research. They also have an extensive collection of African Folk Art.

We had dinner at Pod Regmanem near the Wisla river. It is an old style Polish cuisine restaurant. After a cold appetizer we had homemade tomato soup with a small cracker much like a common cracker, cabbage and carrot salad, a cutlet, cauliflower with buttered bread crumbs and boiled potatoes. And of course ice cream for dessert. The center pieces were tall glasses of rolled paper napkins that looked like rolled wafers.

August 8, we left Warsaw for Poznan. We traveled via Lowicz (pronounced wo-vee-cc), home of one of the most famous regions of Polish Folk Art/culture. Its wycinanki is known world wide. This is the area known for its multi-color collage type cuttings. We visited a privately owned museum in Sromow (very close to Lowicz). The owner Julian Brzozowski, is a wood carver who has made complete scenes of events from wood carved figures, some of the figures are jointed and set up on tracks, making the scene come to life. His wife and daughter are also folk artists. They do wycinanki, paintings on furniture, piaki, and other local and

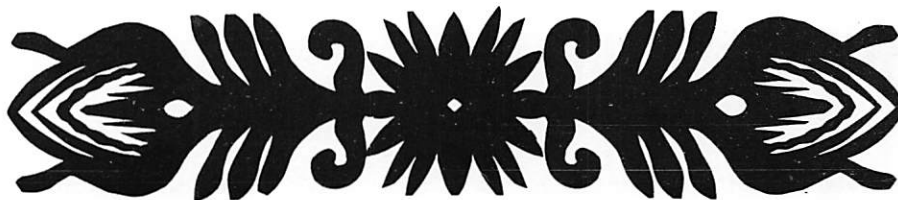
regional folk art. His son has a collection of local wagons and carriages of the everyday folk. He is a farmer who has done this on the side. He has sold some carvings and has spent a lot of the last few years working on the scenes he makes. The wycinanki is exquisite. They have used wycinanki for wall decorations around the scenes and in the rooms. One of the mechanized wood carved scenes is an entire village at work. Everyone is wearing local regional costumes, there is a blacksmith shop, weaving shop, tailor shop, market area, farmers working in the field and a dance going on complete with musicians playing instruments. The wycinanki was as intricate as the wooden figures. I was able to purchase a wedding scene Kodra style wycinanki. I would have loved to see the cutter at work.

Next we stopped at the Lowicz Ethnographic museum in the center of town, in addition to a general collection of local folk art, they have an excellent collection of wycinanki from this region. One flower was 3-dimensional, made with ruffled tissue paper, another was a rooster with layers of fringed strips of tissue paper in addition to the traditional multi-color layered cuttings. They also have a

*continued on page 14*



© Carolyn  
Gorbam-Guest



© Carolyn  
Gorham-Guest

small skansen museum, several of the cottages we visited were complete with wycinanki wall decorations. We met Mrs. Maria Stachnal from Lowicz who demonstrated wycinanki. I was able to spend about an hour with her cutting and visiting. The entire time she had a book about Lowicz Wycinanki on her lap. Later in looking over photos I noticed it was written in English. I never did look at that book.

From there we went to Swarzdz, outside of Poznan to a Bee Hive skansen museum. It is set up like a park next to a bee/honey research center. Throughout the park are old bee hives. Many of them look like little miniature houses, while others are carved like log statues. They were fascinating.

#### NOTICE

Lot Air Tours will be having another Folk Art Tour this year. Tentative dates are: May 22 to

June 5 and August 4 to August 18. For information concerning the tours contact Rik Palieri at Koza Productions, RR2 Box 388A Pond Rd., Hinesburg, VT 05461 or phone him at 802-482-3185. The tour is to include Warsaw, Gdansk, Istebnia, Zakopane, Krakow, Rzeszow, Lancut, Sieniawo, Kolbuszowa Skansen Museum and back to Warsaw. There will be an assortment of folk music, folk art and other local amenities that are not available on your average tour.

If you are interested in any particular folk art or music, etc., let Rik know, if it is not on the itinerary, they will be able to help you pursue your interest on your own. It also helps him plan on special events.

As you visit museums take note of the cut paper curtains in many of the windows of older cottages, the use of paper cuts for decorating icons and other uses in the daily lives of rural

Poland.

Don't forget to check out the Ceplia Stores (specialize in folk art) and Folk Art Galleries. The Ceplia in Warsaw in the center of the Old Town has a wonderful selection of some of the finest including Bobbin Lace and Tatting.

Also at the Kolbuszowa outdoor museum, take note of the round cuttings in the "restaurant" cottage window, as well as several others in this museum. These cuttings are different than most of your typical Polish cuttings. Ones just like them are pictured in the book "Jewish Paper Cutting, A Guide and History."

Also in Krakow at the Ariel restaurant they had a beautiful Jewish cutting (I believe it is one for the East Wall, I do not remember the Hebrew name).

Feel free to contact me for more information on Polish Folk Arts and regional information.



## Cutting TIPS

Our six year old granddaughter Allison is in kindergarten and doing well, all except the report which came back to her parents "cutting skills need to be sharpened." At our house for an overnight, we had time to practice cutting valentines. She said her teacher told the kids to "turn the paper, not the scissors."  
Sukey

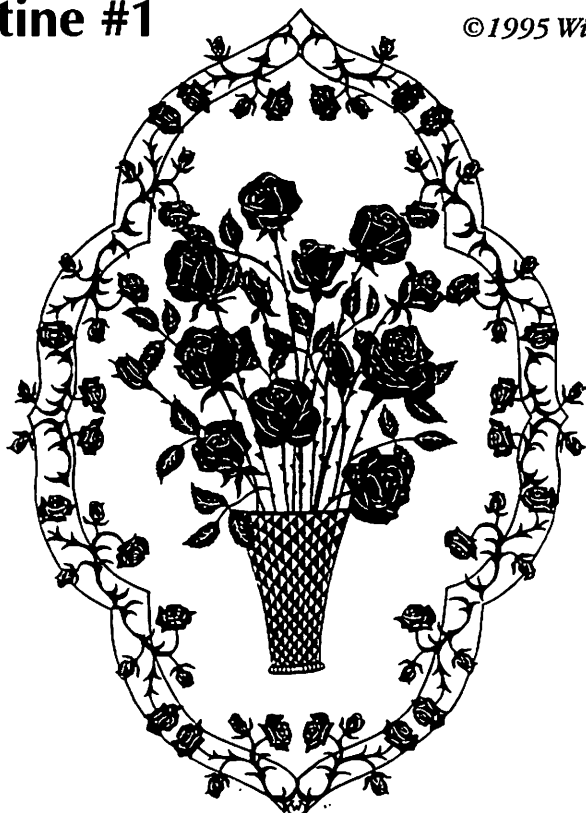
I make mobiles to hang in windows. I use good posterboard. I cut the designs in quilting books, in good quality construction paper. The "Baltimore Quilts" (wreaths) are fun! Butterfly can have their wings lifted. I cut the posterboard in circles and squares. From 10 to 17 inches in diameter. The mobile is two-sided so you cut two of everything. Christmas mobiles are fun.

Wanda Ricketts  
P.S. Buy the Dover Coloring Books, color and glue.



## Valentine #1

©1995 William Ollers



**Walt Disney Home Video Tape**  
Scholastic Productions Inc., Illuminated Film Company \$9.96.

1. The Very Hungry Caterpillar & Other Stories, by Eric Carl
2. Papa, Please Get the Moon 4 Me—wonderfully very subtle moon expressions.
3. The Very Quiet Cricket
4. The Mixed-Up Chameleon
5. I See a Song

Animated Papercuttings for ages 5 and under, at Wal-Mart or Learning Smith.

**New magazine:**  
*Folk Art Illustrated*  
Year Subscription: \$24.95 1-800-355-2781

**Lark Books**  
Catalog of craft books, kits and gifts celebrating the creative spirit: \$3.00 1-800-284-3388.



Includes Hungarian hats, cut feltwork trim of 100% wool, twining ivy or lanyard: \$44.50/\$62.00 and paper crafts on pages 22, 23.

### Williams-Sonoma

Catalog for cooks has holiday stencils, set of ten 9" Christmas, Thanksgiving, general designs of die cut plastic. Sift powdered sugar through to make design on cakes, etc.: \$10.00. Cut your own—one time use—from waxed paper.  
1-800-541-2233

### Bits & Pieces Catalog

3-D puzzles form sculpted architecture including Big Ben, Eiffel Tower, Notre Dame Cathedral to Castle Camelot. European country cottages, antique Parisian city block to a working jigsaw clock.  
1-800-884-2637

## How-To Pin Prick

©1996 Sukey Harris

### Materials

- paper or light weight card stock
- padding—light weight sheet of styro-foam wrapping
- self healing plastic mat
- T-pin or compass point or needle stylus to prick



### History

Pin pricking is an old technique that was used to make entire pictures. Thousands of tiny pinpricks from the reverse side would emboss and expand the paper enough to make a dress billow or a tree branch become nearly 3-dimensional. Small amounts of water color were sometimes added to enhance a ribbon or face, etc.

### Principles

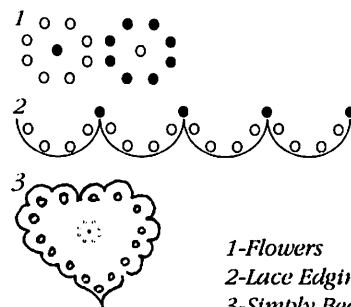
Use as much or as little pin-pricking that will enhance the design.

Variations in pinpricking are made by changing:

1. size of stylus
2. depth and type of backing—thick, soft, dense or hard
3. front or back of piercing

### Procedure

- Back ○ To make bug eyes or hob nail look, pierce from back.
- Front ● To make hollow eyes or pierced look, pierce from front.



- 1-Flowers  
2-Lace Edging  
3-Simply Beautiful!

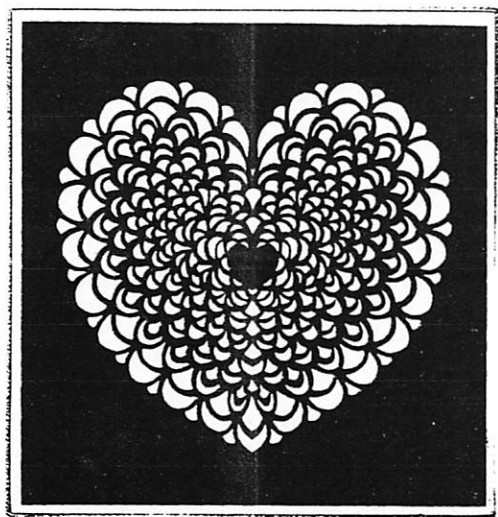
**Valentine #2** © Sister Clarice Steinfeldt



**Valentine #3** © Reg Sear



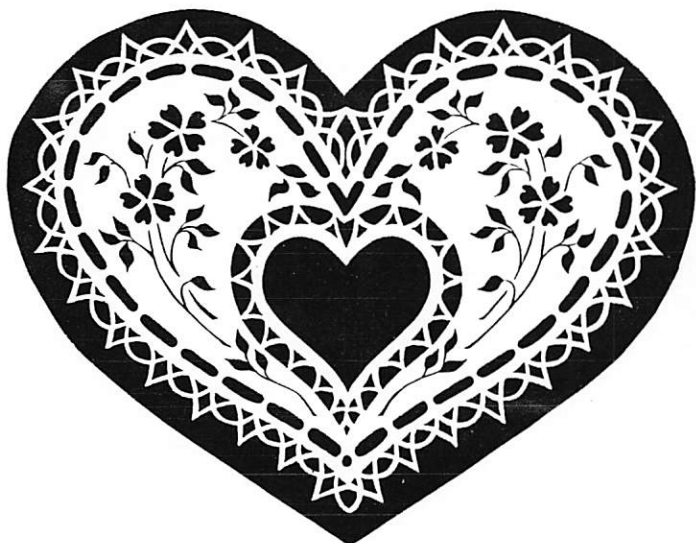
**Valentine #4** © Kent Bedient



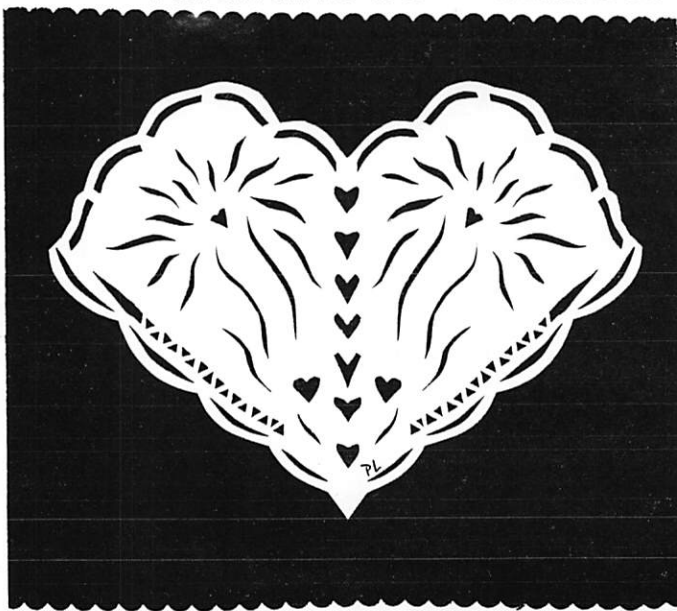
**Valentine #5** © A. M. Shields



**Valentine #6** © Judith A. Erdmann



**Valentine #8** © Patti Lewis







### **Questions for other cutters!**

I have a few questions for all you papercutters in the Guild who have

had more experience that I can claim. Any answers to my questions would be most appreciated.

1. In teaching my Elderhostel classes, I have been asked a number of times if I knew where and when cutting snowflakes began. Is there a definitive answer on this?
2. Are there any examples of ethnic cuttings from Russia, Italy, Greece, Spain, Portugal and the Slavic countries, aside from those that would have been cut by Jewish immigrants? I assume that scherenschnitte would have been introduced to Russia by Catherine the Great. But is there also a tradition of papercutting that stems from a more "grassroots" folk art style for these countries?
3. I am looking for a source for silhouette paper in sizes larger than 8 1/2 x 11". Any tips?
4. What is the best way to photograph framed cuttings? Can this be done properly with the glass in place or is there a trick to it?

Thanks for the help.

Rick Marzullo

P.O. Box 612

Solvang, CA 93464

I'm looking for ideas on packaging cards and notes that are professional, eye-catching and inexpensive. This is my year to do a better job of marketing. Could use help with that too.

Fensterbilder, which we found in craft shops along with instruc-

tion books—we also saw it in windows (mobiles) of homes and apartments. Does someone have more information on this form of the craft?

Beth Wunder

© Beth Wunder



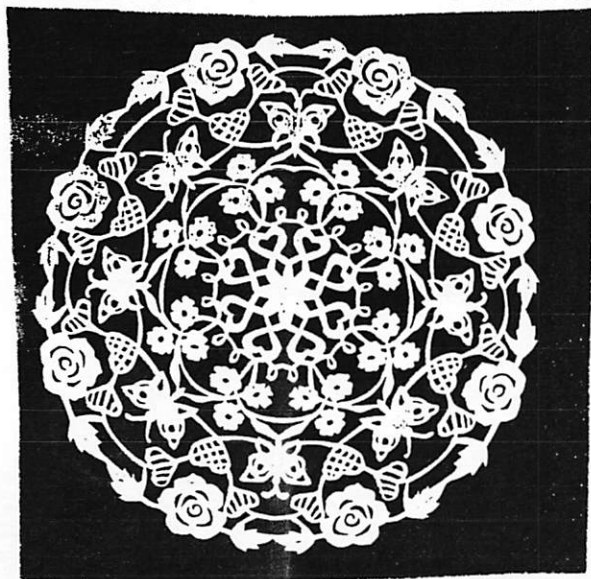
### **Valentine #7**

© Rick Marzullo



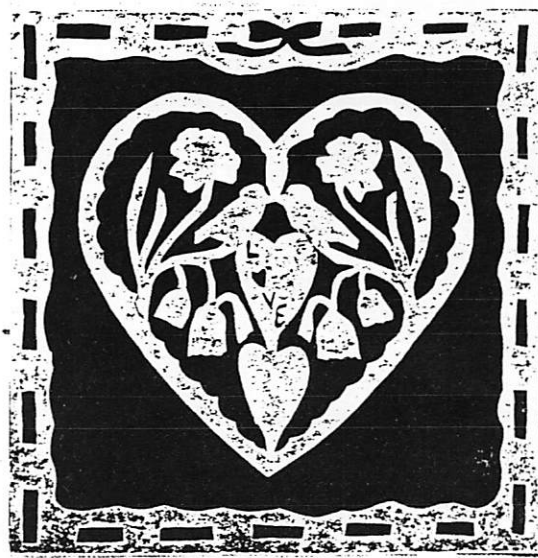
## Valentine #9

© Cora Wilson



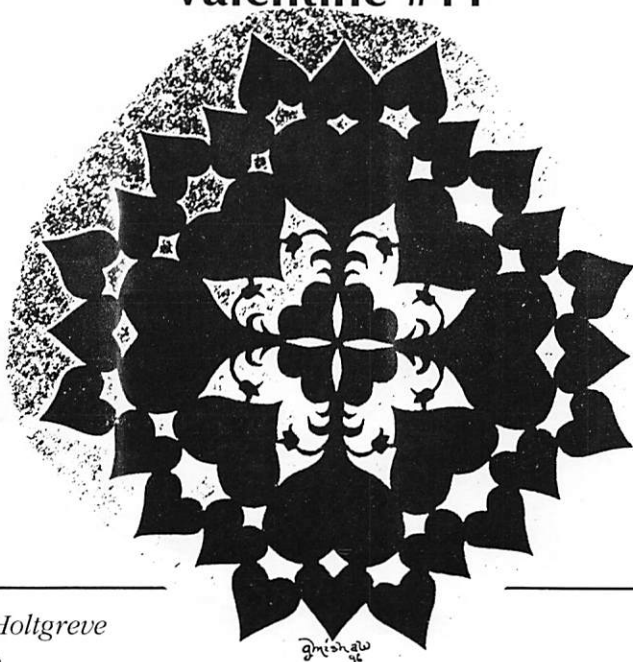
## Valentine #10

© Irene Graessle



## Valentine #11

© G. Mishaw



*Ed. Note: Please, when you send your cuttings, make sure they are clear, clean—black and white—if you want a clear image to result.*

© Alphonse Holtgreve  
reduced 50%



### Excerpt from Ed Schaich's Diary

RE: Fall 1995 First Cut

***A description of Alphonse Holtgreve's unique style of papercutting which he developed himself:***

Using a piece of brightly colored top ply cardboard, Alphonse takes his Xacto type knife, as he asks, "When is your birthday?" In less than 5 minutes, using swift, adept, and sure cuts without any preliminary drawing. Alphonse cuts the outline of TAURUS and peels away the top colored layer of the background as he goes and "Voila!" A snorting stubborn bull is born!

Sukey

# Journal of Holland and Germany Trip

by Ed Schaich... *The Sixth in a Series*

We are again driving through the beautiful countryside laden with apple blossoms and fields of mustard—onward to our next destination of Hadamar and to see the cuttings of E.M. Engert, who is probably Germany's most famous portrait silhouette paper-cutter. He was born in 1892 and lived into his 90's.

Our guide at the museum that houses Engert's fabulous collection was Henry Will, who has visited America a number of times after being captured at Normandy. He spoke good English as he led us through this prolific exhibit of black silhouette cuttings. Engert went through three distinct styles of work—the solid head silhouettes, stylized figures and dancers, and a more contemporary, fluid design phase I find most appealing. It has a graphic style similar to that of Alfons, but with more graceful lines. Engert loved the theater and did many Shakespeare characters. His self-portrait appeared on German stamps in 1934. I'm quite sure that he may have inspired many to the art of Scherenschnitte in his beloved country of Germany.

Before retiring to the pension (European motel) that Henry had found for us, we indulged in another sidewalk cafe—downing a few brews while nibbling on twisted pretzels and partaking of the usual people-watching. It appeared that Hadamar had a number of Yugoslav proprietors and their restaurants lacked a tidy atmosphere that we had become familiar with in smaller towns. Nevertheless, we were still thankful about the beautiful weather that followed us from one town to another,

and the nice cool evenings that accompanied them.

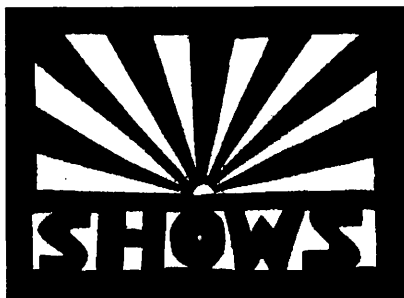
We have dinner at place we're staying for the night. Our first meal with fried noodle soup and dumplings. Dick and I sampled three kinds of beer and the four of us shared different desserts. Too exhausted for an evening stroll. Sharon and I get a second floor room facing a busy highway, which limits our amount of sleep, and we awake tired.

I take a solo walk before the morning fog lifts—passing by the fresh smell of baked goods which quickly lures me back to breakfast of fresh rolls and homemade jams. I gather by the lack of conversation among my co-travelers that the night had not brought much sleep, or that the journey was nipping at our stamina.

We drive towards Limburg where we will enter the Autobahn for the first time. Traffic becomes heavy by the time we near Frankfurt. the speedway has a pecking order of its own, with trucks in the right lane; slow moving vehicles in the middle lane; and the left lane reserved for cars going in excess of 100 mph. Mercedes, BMW's and Jaguars zoom by us constantly. We flee the Autobahn at Rohrbraun and take again to the country roads as we head for the lovely city of Wertheim.



© E.M. Engert  
*self-silhouette*



I have shown two of GAP show catalogs, several editions of *First Cut* and some of my work to the Art Essence, Painesville, Ohio, a suburb of Cleveland. They are very interested in having an exhibit of work from members of our Guild. This would be in 1997, which is really not far off! I'm also working on some other galleries in this area.

Any member interested, please send be a photo or slide sample of your work along with your name, address and phone number by June 1, 1996. All work must be original and for sale. Rules, fees and commission will be decided if enough people are interested. The gallery is insured.

More details to come in the next newsletter.

Betty H. Koelliker  
9760 Wilson Mills Road  
Chardon, Ohio 44024-9721  
216-286-8741

*Ed. Note: Sounds like a great opportunity. Meanwhile start cutting everyone and take slides and photos.*

### **American Silhouettists to Present Art Exhibition in 1996**

The University of Dayton's MARIAN LIBRARY AND MUSEUM will host a two-month exhibition of silhouettes by American-born paper cutters Dan Paulos and the late Sister Mary Jean Dorcy during the months of September and October, 1996. Both artists spent the majority of their careers dedicating their art to the theme of

this presentation: MARY, THE CHOSEN ONE. This is the first time the two silhouettists original cuttings will be featured alone, without the works of distinguished guest artists. The art, some dating as far back as the mid-1930's, will be on display, along with hand-pulled, signed and numbered serigraphs. Selected works, by both artists, will be offered for sale.

### **Shear Variety II Update**

GAP Show in The Atrium, State Farm Insurance Headquarters, Bloomington, IL—Nancy Cook

Members of the Guild, especially people I've met are very generous. Paul and Clare Beal drove from their home to Newark, Ohio to deliver the exhibit, originally to me. Due to my Mother's death in Arizona, we made arrangements with a friend of my husband who also works at State Farm. From there an underwriter traveling to a school in Bloomington delivered the show to my husband's office.

The Atrium is a wonderful four-story space with many people traveling through all day. The exhibit was hung on carpeted four-sided pillars, one cutting to a side. There were so many interested people coming through, and the quality of the GAP exhibit impressed the people who approved the exhibit, that we might be able to hang a future GAP exhibit. I wrote up the GAP history of previous exhibits, etc. and posted it under Paul's cutting of the exhibit title piece.

I would like to make a suggestion. Everyone who exhibits needs to include a bit of their personal history. I was asked about those people who had very little information with their work. We know what and why we do our beautiful cut pieces,

but innocent bystanders would really like to understand.

One of the perks of saying, yes, I can do that, is the travel to foreign places. I had a chance to visit Hannibal, MO. We drove the exhibit there to Barbara Rudolph and she drove it to Savannah, MO and further adventures.

*P.S. My mother was 86 and had Alzheimer's for 15 years. Hug people you love, a lot, and often, I did and am glad I did.*

### **Andrew County Museum—Barbara Rudolph**

On November 18th, Nancy Cook, her husband and I met in Hannibal, MO., to transfer the exhibit for its next leg on a journey across the country. We enjoyed lunch together, and especially getting acquainted.

By November 22nd the exhibit was in place at the Andrew County Museum in Savannah, MO, where it received many oh's and ah's from staff as Pat Clark (the museum curator) and I were putting it in place. The exhibit opened November 25th as a part of the annual Candlelight Walk in Savannah which is the Christmas seasons kick-off in our small town, and will be on view until January 15th.

Our local weekly newspaper has given us some publicity (enclosed) and noticed in this week's paper, another promotion for the exhibit.

For this time, we added a table of brochures for some of the exhibitors and simple patterns so some of the children could try cutting. Pat Clark told me that has been a big success, and all children seem to enjoy the challenge.

I have talked with Judy Meyers, Greeley, Co., and we have exchanged notes to make plans for the nest exchange which will



take place in Grand island, NE, sometime in late January or early February. It will be great to meet another paper cutter and move the exhibit on to Greeley, CO, where I believe it opens in late February.

Shear Variety II has been well received in Savannah, and although there have been no sales, I believe the importance of introducing people to the art of paper cutting has been well served in Savannah.

### **Greeley, Colorado— Judith Meyers**

This information, as well as the stamps, come to me by way of Barbara Hilpman, who works for the Peace Corps in Denver, the same office as a good friend of mine. While Barbara was a volunteer in Poland, she traveled often to Prague. Kornelie rents rooms in her home to tourists and so began a friendship. Kornelie is a well-known artist in her country, famous for weavings as well as papercuttings. The stamps are probably quite old—Barbara got them from a dealer in Prague and said Kornelie was very surprised she could find them. Barbara also owns some large cuttings by Kornelie using colors as well as the black. If you look at the stamps with a magnifier, there seems to be a date after the artists name running up the side of the stamp—@ 1960. *See stamps on page 7*

The correct name and address of the czech papercutter is:  
KORNELIE NEMECKOVA  
LETORAOSKA 10  
170 00 PRAHA 7

*continued on page 22*

# Collection Recollections

by Sandra Abram Stice

*continued from Fall 1995, p. 14*

## **Session II**

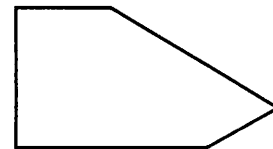
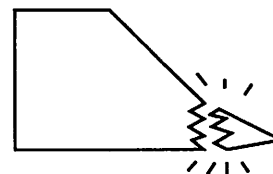
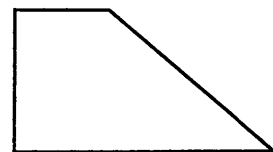
The history started my paper-cutting juices flowing and I couldn't wait until Session II to begin. It was back to the cafeteria for a wonderful and quite filling lunch. (I sure can't see where these college kids say that the food isn't good or they are always hungry—that was sure no excuse we could or would use.)

Session II was a real hands-on experience. I chose for that session the Walter Jurkiewicz class that was to lead me through the maze of multi-fold Polish papercuts. Of course, before we can start any project we need the right tools. There were the frames for our pictures, fadeless paper, wycinanki—colored on black and white, polish color on black, tracing paper, a nail or protractor for hole cutting, xacto knives, leather punch, scissors, books, and all types of styles we would be learning.

We began at the beginning and learned that a metal mirror shows your pattern. What's in and what's out was shown to us and we did our positive and negative cuttings. As we carefully folded over our paper and began our cuttings, it amazed me just how a simple cutting can become a very ornate piece of work—a slit here, a cut there, take this section out, leave that one in—oops—well, even an oops can become a whole new pattern. During the course of our cuttings, we were told of how we can get or use different items. Whoever heard of recycling used in this way. Rubbermaid® would be proud

to learn that their waste baskets can be used as a "cutting board" or as a pattern design. And the white milk bottles of plastic make patterns that will not bend if you need tracings of patterns done. Surgical stainless steel scissors are great for some cuttings. And the Library of Congress has a booklet that is the paper cutting booklet for everyone.

As we cut away designs, all extra pieces were cleverly put into an envelope. If an xacto knife breaks, we can grind it down using a honing tool to make it sharp again.



Now that is a real plus.

I learned a lot of techniques and found a real joy in the pieces I did. (At the end of the session, I even called my husband long-distance to tell him about my exciting day.)

To Be Continued...

I just got back from a 700 mi. round trip out to Kearney, Nebr. to meet Barbara Rudolph and pick up the GAP Traveling Show from her. I hang it here in Greeley on February 19. It comes down March 17—then I will drive it to Albuquerque, NM, where it will be on display at the Unitarian Universalist Church during the month of April. Dan Paulos, Elzbieta Kaleta, Cora Wilson and Kent Bedient have sent me pieces to include in these two showings and I may receive a few more as I sent requests to GAP members in the West so we could be represented along with all you Easterners.

I am really excited to have all of this wonderful work by GAP members to show off out here!

#### **More Traveling Show News—Chairman Paul Beal**

As you can see by my first date I am way behind. However, I decided to take time to answer the call of the last *First Cut* and send you a valentine. As it turned out, it could be used as heading-banner for the newsletter. (Many thanks Paul, we'll use it next year.) I cut a red one and a white one at the same time, but changed the lettering to a heart design on those two. If you want, you may use this sometime.

Called Barbara Rudolph in Savannah, MO., last night for a report of the GAP Traveling Show. It closed last Tuesday there. She seemed to think it was a success from the number of visitors—one couple came 300 miles after reading about it in a newspaper article and looked up Barbara. She and Judith Meyers have worked out an itinerary for exchange for Monday so Judy can have it for

Greeley, CO. Judy has also arranged with Elzbieta Kaleta for an exchange to show the exhibit in Albuquerque after Greeley.

Nancy Cook was thrilled with the reception of the exhibit in Bloomington, IL. I have not talked with Leslie Miller since the close of the show in Boston, but got two pieces back and checks for two others. That's great for me. No sales in Missouri and sales were not permitted in Illinois. To date I have logged about 1,500 miles and many phone calls in connection with Traveling Show. I have spent most of my time and energy moving snow this winter.

I received some imported Chinese Christmas cuttings from Silky International Inc., hand-crafted Fine Art Originals, P.O. Box 494, Brighton, MI 48716. I am enclosing the invitation and catalog from the Japanese/American Watercolor Exhibit which I helped organize and move several times. It is a fabulous exhibit and well worth the trip from anywhere to see. We had eight Japanese artists here for the weekend of the opening and with the help of the Somerset Co. Artists took everyone on a painting/sketching tour of our four county area. It was great fun. Have received many cards, letters, Japanese calendars, etc., since the artists returned home. They were interested in our "Kiri-gami" as well.

Coming up in February I have a 2 1/2 hour workshop demo to present to the wives of the Young Farmers of America Group that is meeting in Somerset. Have received many phone calls and much interest so far. This is a state wide organization. I have a slide show which includes some pieces from the traveling show as a 20

minute introduction, then demonstration cutting for about 20 minutes, then some "directed" projects, then their own. About 50 people have preregistered—I need help! Then I must prepare for two more week long AIE programs in nearby schools.

My son, Ian, is getting his "old" house into shape in Perry Co. He had no interior doors so I made a prototype of the kind they want for his cellarway. Plank doors with a cross buck at the top and bottom. I couldn't leave all of that inviting wood alone so I made a PA Dutch paper cutting design and carved it into the top cross piece. Now I have boards for three more doors ready in my cellar shop.

*Ed. Note: You who teach are to be congratulated for those you work with will become the paper cutters of tomorrow.*

#### **Shows by Thomas L. Clark**

##### **Ann Arbor Paper Snowflake Snowflakes**

December 18 to February ?  
University Hospital, Ann Arbor,  
Michigan

##### **Exodus: Moses among the Snowflakes**

January 4 to 30  
Ann Arbor Public Library

#### **Tel Aviv Exhibition at the Ethnographic & Folklore Pavilion**

Jerusalem Paper cuts by Yehudit Shadur will be on exhibit until September 1996 in the ERETZ-ISRAEL Museum. Yehudit hopes that some GAP members will make the trip.

*Ed. Note: Yehudit, can you tell us how to order the catalog for this show?*



*Snow,*  
by Nancy  
Elizabeth  
Wallace

I live in  
Boca for the  
winter, but  
my resi-

dence is Branford, CT. Today I met Mr. Neil Haring at the Arts & Crafts show. He had a beautiful display of papercuttings.

The reason I am writing is because I am a proud mother; my daughter had her first children's book published and it is papercutting. Mr. Haring gave me an application to GAP and I would like to enroll Nancy, as a gift from me.

I have also enclosed a postcard which is the cover of Nancy's book—for a new writer it's a huge success.

Alexine Wallace

**Exhibition Catalog: Eretz-Israel Museum, Tel Aviv 1996**

*Jerusalem from Generation to Generation Papercuts*  
by Yehudit Shadur

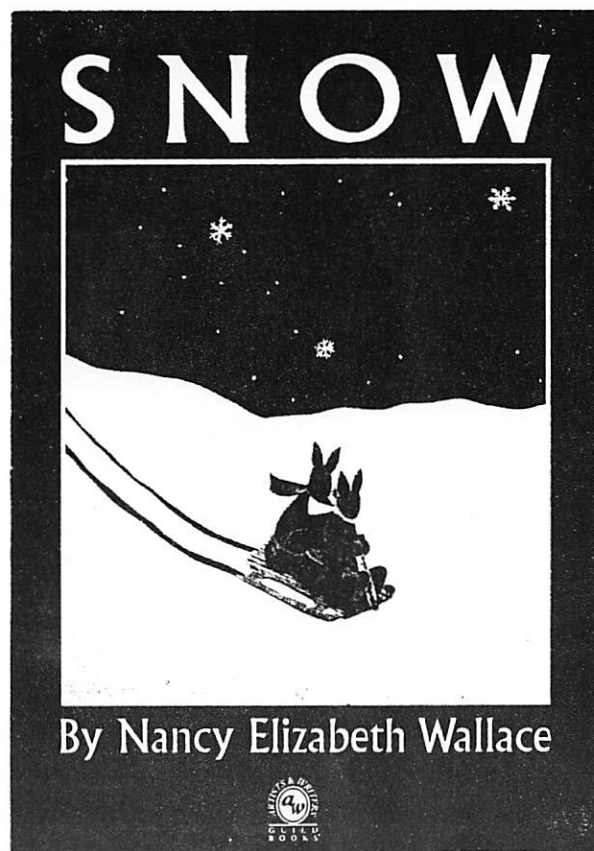
Part of "Jerusalem 3000" celebrations is this exhibit by Yehudit. The central motif is "Jerusalem - the Earthly and Heavenly City." Yehudit uses traditional forms and symbols common to old Jewish papercuts and combines these with her own symbolic conceptions of the Holy City to express her personal vision and style. Featuring her own innovative architectural elements of the Holy City, walls, towers, gates and countryside, the cuttings also include traditional memorah, columns, shofar, etc., motifs.

The catalog is presented so that both Jewish and non Jews will enjoy reading it as the intro-

duction starting from front to back is in English, while starting from back to front it is in Hebrew. A brief biographical sketch of Yehudit, Papercuts in the Jewish tradition and functions and uses of papercuts are reviewed.

Most interestingly is Yehudit's account of her career as a papercut artist dating from 1966 with her first papercut for David Ben Gurion's 80th birthday. "Passages of scripture evoke a strong visual response as she designs a new cutting. The silhouette contrast of design and background color, the abstract use of color areas and empty space give special character to mark these beautiful cuttings from the hand and heart of Yehudit Shadur.

Sukey



© Yehudit Shadur



**This cutting is for the  
February GAP  
Calendar.  
You will enjoy this  
ALWAYS  
UP-TO-DATE  
BIRTHDAY  
CALENDAR**

**and will now remem-  
ber all those birthdays  
of your loved ones.**

*To Order see page 8 of  
pink insert in this issue.*



GAP Harris  
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Annville, PA 17003