



©Faye Du Plessis
reduced 1/3 of original

Privileged Contemplation of Papercutting Collection of Nancy Rosin

Nancy Rosin was very kind to share her home and her extensive valentine collection with us. Her goal has been to assemble a collection which best illustrates the many evolutionary stages of the valentine. In the process it has become a twenty-five year passion of collecting. At times certain valentines were purchased because she felt it was important to the body of the collection. One of the cornerstones of her collection is the earliest postal valentine. The piece is English and dates 1806. It resembles a fraktur. As to the future of her collection, she would like to keep it intact and perhaps publish a book about the collection.

The portion of the collection she shared with us centered on the handcut valentines, some of

which dated to the eighteenth century. Exquisitely fine cutting was evident in many of the pieces. Nancy stated that most people do not have the interest in these pieces as cuttings but simply as wonderful valentines. One interesting valentine was referred to as a cobweb, beehive and/or flower cage. This valentine was cut like a spiral. When a tab, attached to the center of the spiral, is pulled the spiral opens revealing a picture underneath. We also saw valentines incorporating embossed papers, pin pricking, early dye cuts and English lace paper. Nancy had several valentines cut by an English woman named Elizabeth Cobbold who had a valentine party each year and cut special valentines for each guest.

It was truly a privilege to be invited to see this breath-taking collection. Thank you, Nancy.



Weibsdorn
Orig. 34 x 17 cm
©Elisabeth Emmeler



Cover Art Provided by
Faye Du Plessis

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First Cut Insertion Deadlines

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

Send your cuttings of snow-flakes, holidays, valentines, animals, Easter, flowers, patriotic, harvest, Halloween, homework, member news, shows, etc., to GAP Newsletter, 514 E. Main St., Annville, PA 17003.

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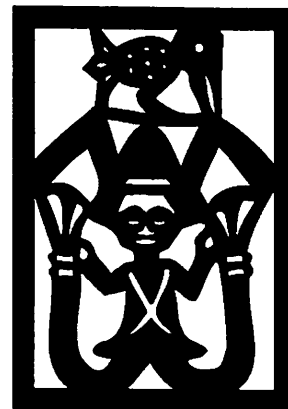
Sharon Schaich
Gerry Scouters
Dick Harris

Fall Meeting

October 19, 1996
Place and Time To Be Announced.

President's Message

I am excited about the Guild's production of Dr. Guyton's book on early American silhouettes. In response to many requests from Guild members, and the general public; we will now have a basic introduction to our art/craft. Besides the mini history of the silhouette, the booklet contains biographies of our more famous cutters: Augustin Eduoart, William Brown, Samuel Folwell, Major Andre and Martha Ann Honeywell. The reproductions are from the wonderful collection of Dr. Guyton. The booklet tells how to determine the different types and techniques used by the early silhouette artist. Advice on what to look for when purchasing a silhouette is also included. The research and insights of Dr. Guyton will increase our knowledge and appreciation of those who labored the "way of the scissor." The price of the booklet will be minimal, as this project is more of an educational/informational production.



Have you noticed the new look to our Winter 1995 First Cut? Our first color edition was in splendid cherry red, pizzazz for Suzanne Cook-Greuter's exquisite cover Valentine. Where possible we have changed to a three-column format for easier reading, as well as pink inserts for member listing so that you can find them easily.

We have also begun to use a third-class mailing permit. The savings from this change enables us to have a mailing service apply the labels to an outer envelope which protects and ensures that your First Cut will arrive in A-1 condition. This change also enables the entire last page to be used for newsletter information and pictures.

We continue to use the same printer that for the past seven years has progressively made improvements to each issue. The folks at Gallagher Printing are great to work with. Beth, the typesetter and layout artist is always up-beat, positive and "can do." She has come up with many improvement ideas and with her "Mad Mouse" computer business magically accomplishes the desired format. With great people on the publishing end and super input from all the members, it's no wonder that First Cut gets better and better.

Thank you everyone and keep up flying speed!

Sukey

P.S. One month later: my apologies for the lateness of the Spring issue. I didn't have the necessary concentration to coordinate all the news, materials and pictures during the illness and death of my mother. This quotation in tribute to her was a favorite that she would recite by memory to her granddaughter:

"QUOTE"

*"Silently one by one
In the infinite meadows of heaven
Blossomed the lovely stars
The forget-me-nots of angels."
from Evangeline
by Henry Wadsworth Longfellow*



Design and cut in clear black and white to illustrate this thought by John Greenleaf Whittier—
"Angel of the backward look."

MEMBER NEWS READ ALL ABOUT IT

• Paul Beal just received notice that two paper-cuttings and one watercolor have been accepted into the Juried

Arts Exhibition of the Blair County Arts festival at the Penn State Altoona Campus, May 18 & 19, 1996.

• Tsirl Waletsky had a Papercutting Workshop at Yeshiva University Museum, NYC on May 14, 1996.

• An exceptional Judaic Papercutting lecture was given on May 21, 1996 at the Jewish Womens Resource Center in New York City.

• Nancy Shelly writes: "After a long winter, I've had a Spring full of good news. I've been selected for inclusion in Early American Homes (formerly Early American Life) magazine's directory of traditional craftsmen. One of my pieces will be pictured in the August issue. Another cutting was chosen for the Greater Harrisburg Arts

Council's exhibition, "Art of the State:PA '96." The show may be seen from June through September at the State Museum of Pennsylvania."

• Greetings from Oregon. The trip to Switzerland sound wonderful. I've mailed my deposit, hoping to make it to the standby list. Now, if I can only prove to Uncle Sam that I was born so I can get my passport, I'll be ready, just in case. In mid-April I will be teaching a week-long class "The World of Papercutting" at the John C. Campbell Folk School in Brasstown, NC. For both beginners and experienced cutters. It will explore the traditional cuttings of Poland, Asia, Europe, Mexico and early American, and provide the opportunity and guidance for students to develop and create papercuttings in their own unique style. For those who rely on patterns, this is a wonderful opportunity to learn to fly with their own wings.

MJ McIntire

continued on page 4

Apologies, Additions, Corrections

p.1 Suzanne Cook-Greuter

p.2 Cover Art Suzanne Cook-Greuter

p.8 c.1 New Glarus

p.8 c.2 Christa & Claus Weber

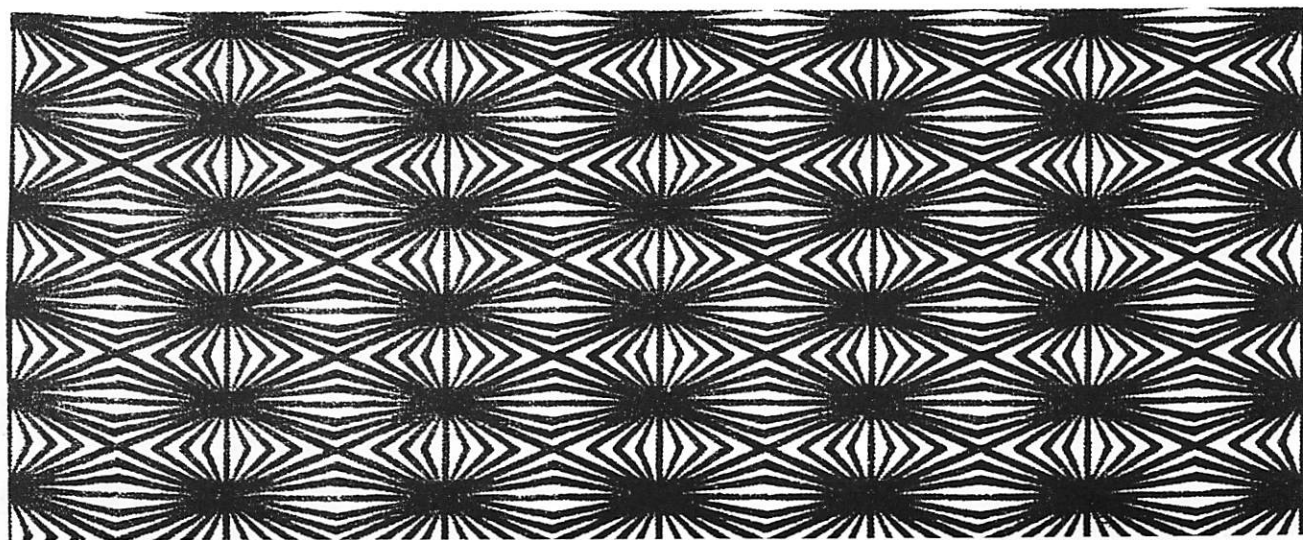
p.15 c.3 ...variations made by changing

p.15 c.2 (cut your own-one time use) ed note: last page this cutting is from Sukey Harris

Letters

The first day of Spring began in a rather gloomy way for me, with dreary weather and an appointment regarding tax matters. But the gloom disappeared as soon as the GAP newsletter arrived. What a pleasant surprise to see that my Valentine had been published. I truly appreciate this honor!

Albina May Shields



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

Design: Photocopy from a bound book cover, actual size.

Challenge: Figure out how to cut this overall pattern.

Suggestion: Enlarge design, then fold then cut. Use thin, lightweight paper.



• One Man Exhibit: The Elverhoj Museum at Solvang, CA, was recently the site of a one-man exhibit of papercuttings by Guild member Rick Marzullo. The show opened December 3, 1995 in conjunction with the Museum's annual Christmas Open House or Julegild. Over 400 people attended the opening.

The papercutting exhibit was so well received that the show, originally slated to end December 31, was extended through January 31, 1996.

Entitled "Dansk Papirklip," (Danish Papercutting), the exhibit included 100 framed works and numerous mobiles and cut ornaments. The largest framed piece was 23" x 27". It depicted a scene from one of H.C. Andersen's lesser known tales called Elverhoj, or The Hill of the Elves. The artist included this piece as a tribute to the Museum, which is also named after a Danish folk play of the same name.

Many of the cuttings were either designed in traditional Danish folk motifs, representational of Danish folk life and customs or illustrations of Danish fairy tales. Art illustrating some of Hans Christian Andersen's fairy tales included cuttings of Thumbelina, The Swineherd, The Tinderbox, The Little Mermaid and The Nightingale.

Other cuttings were of a more religious nature, such as the Lord's Prayer in Danish. Two fraktur pieces in the bindebrev-style illustrated Bible verses. The verses featured were John 15:5 "I am the vine..." and Matthew 6:28 "Consider the lilies," and were also hand illuminated in the Danish language.

A hand-colored piece entitled "Den Danske Domkirke" depicting 12 historic Danish cathedrals was central to the show. The art depicted each cathedral, encircled with an intertwining grapevine pattern.

In addition to the framed pieces, thirty 3-dimensional "uroen" or mobiles hung from the gallery's ceiling. The visitors to the gallery were, in essence, surrounded by papercuttings.

All pieces for this show were cut within a 6 month period. The artist stated at the opening, "At times I continued cutting in my sleep! Our vacuum cleaner as well as my wife deserve a purple heart. I learned a lot, including the fact that I need more time to get ready for a major show... but I am so happy with the interest in the art of papercutting."

This show was the second one-man exhibition of Mr. Marzullo's papercuttings. The museum has scheduled him to return this December 8, 1996 through January 31, 1997 for a third one-man show. For more information contact the Elverhoj Museum, P.O. Box 769, Solvang, CA 93464; telephone 805-686-1211.



Rick Marzullo, ©1995



©Sister Clarice Steinfeldt S.D.S.





It is always a joy to receive First Cut. The magazine that...cuts...all boundaries to bring us together from near and far, to share and to communicate, to inform and to learn.

My thanks to the editor for blending all those ingredients with so much love and devotion!

And once more our thanks to Nancy Rosin for making the last Guild meeting such a memorable event.

Ursula Hamann

The newsletter is terrific and getting better! I hope to contribute something soon. I'm curious, though, what your contributing members do as a "day job." We never seem to find out much about them besides their love for papercutting.

I am married, mother of a girl (6) and a boy (4) and also have a home business creating works of art in paper for sale. These include paper sculptured tree ornaments, pop-up cards, personalized papercut wall hangings, table ornaments, cut and pieced lampshades, etc. I'm busier every year with this.

I would be most interested in corresponding with someone who does something similar. If you are interested in a short article about this, please let me know.

Thanks and I hope to get a newsletter soon (they don't come often enough)!

Bernice Janssen

Ed Note: Definitely interested.

Needless to say, I was delighted to receive the Winter 1996

quarterly in which my Valentine and letter were printed. I stopped everything to read through with excitement the quarterly and to be challenged with some HOMEWORK for the Spring First Cut. Enclosed please find my rendition. See page 23

I am also enclosing a copy of the "papercut cover" I prepared for our Milwaukee Metrol (Cream City) Calligraphers, Inc. My design was chosen and I want to share it with GAP and its readers. The copy enclosed is from our monthly newsletter Calligraphiti, March 1996. See Member News, page 4. DO keep challenging us to bigger and better things (cuttings)!

**Sister Clarice Steinfeldt,
S.D.S.**

I have been interested in papercutting and a member of the Guild for a little more than two years. Since I am a beginner, I have much to learn. I find First Cut to be very interesting and inspirational. I am enclosing my first original design to illustrate the quotation. See page 25.

I did not receive First Cut until last week, so I realize I did not meet the Spring deadline. I am so pleased that I was actually able to design and cut an original that I decided to share it with you anyway. All my previous cuttings have been other people's designs. Thank you for such an informative and interesting newsletter.

Darleen Gossett

Did any of that snow land on your roof or were you in a less stricken part of the USA? We only have frost out here. I keep rearranging the winter cover of my newly planted shrubs. Oh well, Spring is in the air already. Crocuses poke their little heads

through the ground and buds are swelling. I'm sorry I didn't pay my membership dues in time, but as you can see it is done now. How nice that some of you will visit Switzerland in the coming year. I hope that stay will be full of cuttings and new friends. You should visit Ernst Oppliger. He is a member of the Dutch association, but also an incredible cutter. His work is gorgeous. It's absolutely worth having a peek at.

Gerry van Ingen

Wilnis Netherlands

Ed Note: Gerry is membership chairman for the 1000+ Dutch Papercutters group.

For a long time I've wanted to write and tell you how happy I am always when I receive my copy of First Cut, especially since I am still waiting for my hands to heal so that I can cut again. In the meantime I read and reread my copies and love it.

I would like to mention that my Scissor Cutting Library is almost entirely based on the First Cut book reviews by Steve Woodbury. His review of Cut Art: An Introduction to Chung-Lua and Kiri-e by G.A. Christensen was wonderful. I had been looking for something on Japanese scissor cutting and his book is perfect, including how to do it. I was lucky and found a copy in a Japanese book store in downtown L.A. That's long ago now and I meant to write and tell you long before now.

My wishes for a very happy and joyous Easter may not reach you in time. But I will be thinking of you. Many good wishes for the continued success of the Guild.

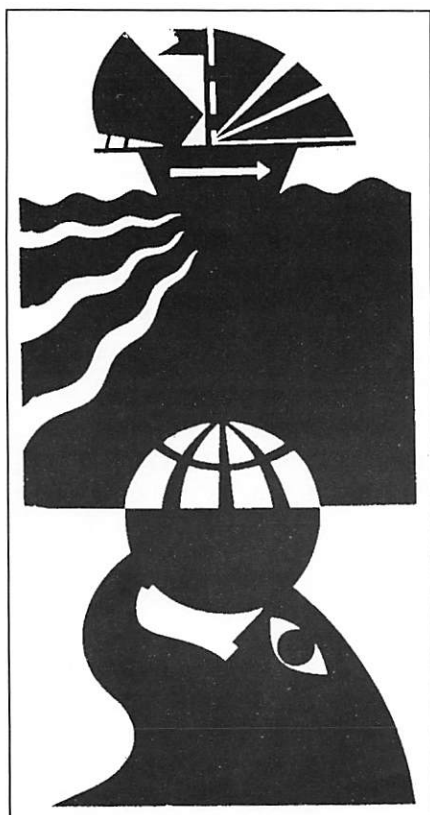
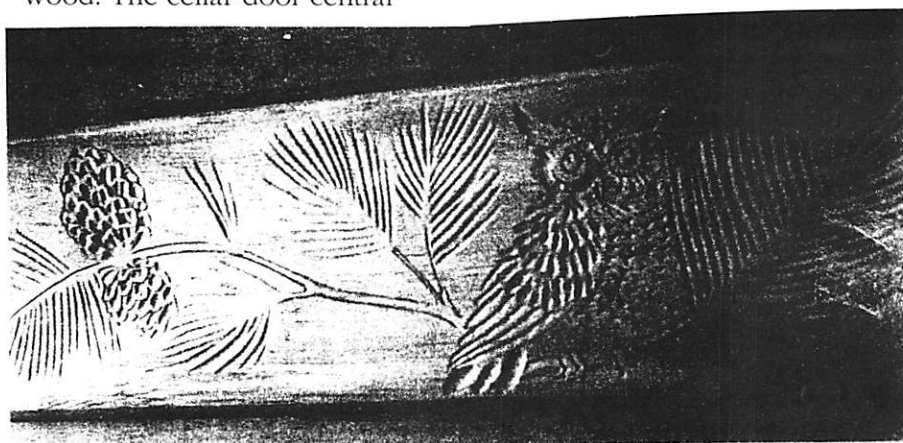
Ella Blank

FROM THERE TO → HERE

Ed Note: From There to Here is a column for you to write and share how paper cutting has taken you in a different yet interesting and useful direction.

"My life and my work—whatever that is—is like speedreading a book, a book without an end. The more I read, the more I want to, have to do." -Paul Beal
These door panel designs are like paper cutting, designed similarly and actually "cut" similarly. The positive part of the "paper cutting" design becomes the intaglio, recessed cut into the wood. The cellar door central

motif is from a wooden butter mold that I remember from the farm. I helped Mom churn butter which we molded and sold once a week in the local market. Three doors are now complete and installed on the first floor. There are five more needed for the second floor. One will be a sea shell/sea horse/sea weed design.



Left: ©Alphonse Holtgreve, reduced 50% (See Winter First Cut, p. 18.)

"My dear friends-
We spent the holidays at the seaside,
was wonderful. Now work starts
again, life goes on. The very best
from the Warburgers."
-Alphonse Holtgreve

Thanks for reminder card, you
are so right about the debris on
my desk—but there are no
excuses. You do a great job.
Mae R. Tupa
P.S. You may reproduce "Jonah"
if you want to.

©Mae R. Tupa, "Jonah"

Workshops

Open to non-members of PA
Guild of Craftsmen
Phone: 814-231-0565

Mega Paper Week

June 19-23, 10 am - 4 pm
Tyler Craft Center, Richboro, PA
Fee: \$300 for five days or you
can choose and pay each work-
shop separately.

...

Cast Paper by John Baker

June 19-20, 10 am - 4 pm
Fee \$130

...

Paper Cutting Techniques by Kerch McConlogue

June 20, 10 am - 4 pm
Fee: \$60

...

Paper Sculptures: Forms and Shadows by Nancy Lenore Cook

June 21, 10 am - 4 pm
Fee: \$140

...

Bookbinding by Cathy Shepard

June 21-23
Fee: \$105

...

Suminagashi Marbling by

Diane Maurer
June 22, 10 am - 4 pm
Fee: 490



QUESTIONS + ANSWERS

Q 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 "grass-roots" folk art style for these countries?

A Yehudit wrote to you last week, and now that I've also read through the last issue of *First Cut*, I think I can help Rick Marzullo with some of the questions he raised on page 17, Winter 1996.

There are indeed papercut works in most of the countries he mentions. In our travels—always with an eye open for papercuttings—we have seen about half a dozen papercuts in the Museum de Arte Popular in the Belem quarter of Lisbon in Portugal. Most (if not all) are devotional, like larger Spitzbilder, and with pictures of saints or the Virgin, and wise sayings.

In a London antique fair, years ago, we purchase a very small, very delicate papercut of Sta. Barbara and her attributes, all framed in an octagonal silver frame about 2 3/4 in. across, that served as a pendant (jewelry). On opening the frame to clean the crystal glass over the papercut, we found that it was probably of Spanish

make, at the beginning of the 19th century. Today, this beautiful work is in the Schweizerisches Museum für Volkskunst in Basel, Switzerland.

Two Italian papercuts are shown on page 94 of E. Biesalski's *Scherenschnitte und Schattenries* (Munich, 1978). A friend of mine—a Franciscan worker in Jerusalem, who grew up in northern Italy—told me of itinerant papercutters selling their work in villages and small towns in the 1930s and 1940s.

I have heard of Ukrainian and Russian peasant cut paper work, but have never seen any.

In the Istanbul Navy Museum, there is a fine, baroque-style papercut framing the text of a poem and song, dating to pre-World War I Turkey. But of course, the extremely old, well-developed papercutting tradition of Ottoman Turkey is well-known. We list some of the literature on this year in our Note 1, pp. 99-100 of *Jewish Papercuts: A History and Guide*. Although I know Greece quite well, apart from the Karghiozis shadow theater figures, I have never seen any papercut work as such there.

*Joe Shadur
Jerusalem*

Q I am trying to gather information on both the value and the history of this unusual silhouette. It measures approximately 9 in. x 12 in. on the inside edge of the frame. (It is a black paper cutout.)

The signature is over a pair of opened scissors. I have shown it to various antique dealers in Colorado and Oregon, but no one is familiar with the name or the style.

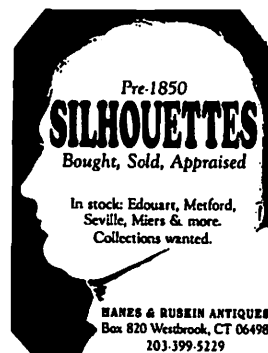
Any information you could provide will be greatly appreciated.



EVA
SCHONBERGER

*Janet Pulley,
P.O. Box 6856, Brookings,
OR 97415*

A Perhaps this dealer who specializes in silhouettes will be able to help you...or perhaps someone within the GAP can fill you in with details. Hanes & Ruskin Antiques, Box 820, Westbrook, CT 06498; 203-399-5229.



PAPERCUTTER'S PROFILE

Faye DuPlessis

Although I must have seen some papercuttings earlier, I first became really aware of it in the late seventies when I saw Arlene France's work at a Pennsylvania Guild of Craftsmen show. I was immediately struck by the contrast of black and white and by the symmetry of pieces cut on the fold. I went home and tried it but was discouraged by my crude results.

Soon afterwards, I found books by Claudia Hopf and Ramona Jablonski and improved my technical skills by cutting their patterns. I began to research libraries, particularly the Library of Congress, for examples of old cuttings. As I began to see what was possible with paper, I gradually gained confidence to try my own designs.

In 1980 I received Pennsylvania Guild of Craftsmen juried status and began to sell at PGC craft shows. I worked as an Occupational Therapist by day and did papercutting in the evenings and on weekends. In 1991 I remarried and we both took early retirement. My husband, Bernie, has become a framemaker, accountant, PR man and chief-in-charge of "Being Organized." No more keeping books by throwing slips of paper into a shoe box. The book-keeping and inventory and mailing list are now computerized. I now have the time and encouragement I need to try new things.

I usually cut in black silhouette paper or a white paper with 25% cotton content. More and more of my cutting is done with a 9 RX Xacto knife with a retractable blade (the safest thing to use with eight grandchildren around) or with Revlon's Professional Cuticle scissors. Yes, I have Gingher and Iris scissors but I prefer my cuticle scissors.

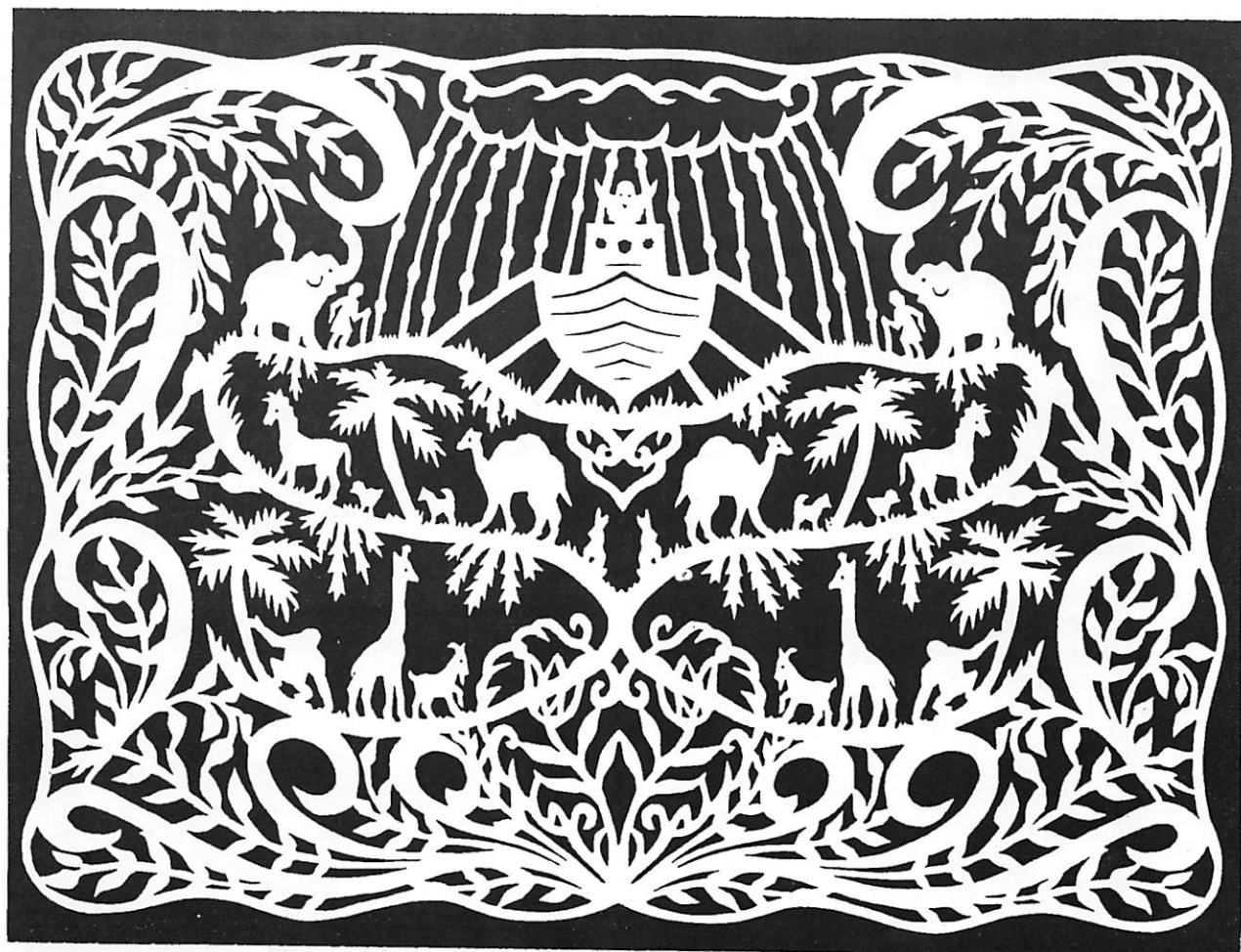
We All Live Downstream

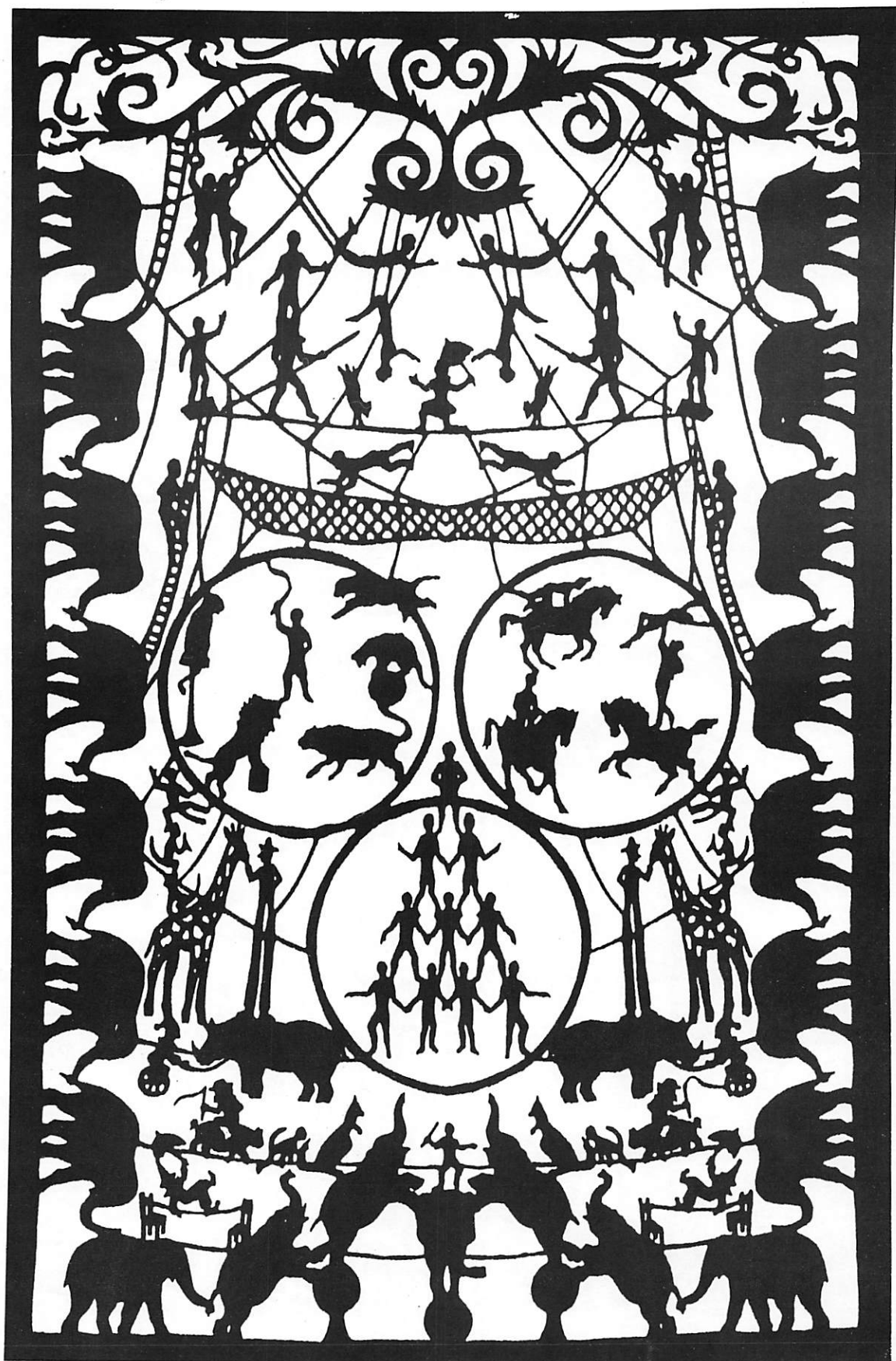
The original consists of five layers of cuttings interleaved with four layers of translucent parchment. The resulting effect is one of distance and visual space as a lazy river descends from its origin in the mountains to the sea. We think you will find this gentle reminder of our ecological interdependence a heartwarming addition to your environment.

Award winning papercutting artist Faye Du Plessis offer you this beautiful 20 x 30 in poster on 80# cover stock for only \$20.00 postpaid. To contact us call 302-762-8896 or write Traditional Papercutting, 101 Blue Rock Road, Wilmington, Delaware 19809.

©Faye Du Plessis







Collection Recollection by Sandra Abram Stice

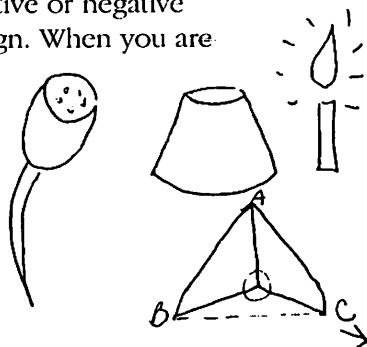
My next Session III was a "How to Teach a Workshop" or "I'm Just a Beginner." It was led by K. Kerchner McConlogue. Again, supplies were talked about and a new addition was a book, replacement xacto blades and colored Xerox paper. Our first piece consisted of cutting a line into the paper and either cutting it away or leaving it behind—then onto the triangle cuts. When you cut the line to leave it, it seems to heal back and you can get your sharp crisp cuts that you need. This can become an invisible line.

We were told that if you err and have to trash, you should save the design. (Of course, one person's trash is another person's treasure—and all pieces can be used in something!) To glue your pieces on, it was suggested that UHU stick glue would be a good choice.

You can also use magazine cut outs as a fish net. With a line cut circle, you can glue the center (.), pull the rest up like a basket and put little fish around it.

When you want to hollow out a part you fold your paper in half—remembering to make the edges hug and the corners kiss (how romantic can paper-cutting get).

When you do highlighting, you can do a positive or negative design. When you are



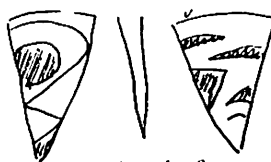
spray mounting you can use YESg lue. When cutting through 24 thicknesses, you will end up with 12 hearts

For a mirrored heart, glue with spray cement adhesive (3m) for tissue paper. You can even iron the piece.

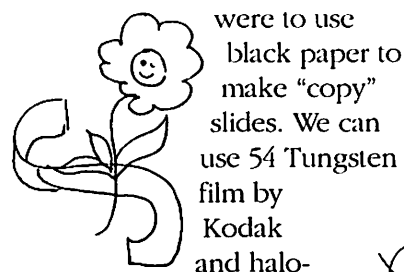
When you do an arc, you have an understanding of your piece.

In the sharing session before dinner, Judith Meyers told us about the China cuttings and their use of knives. They even wax glass before using. The craft goes back at least 1,000 years. They use many of the same cuts, although some cuts will bend up.

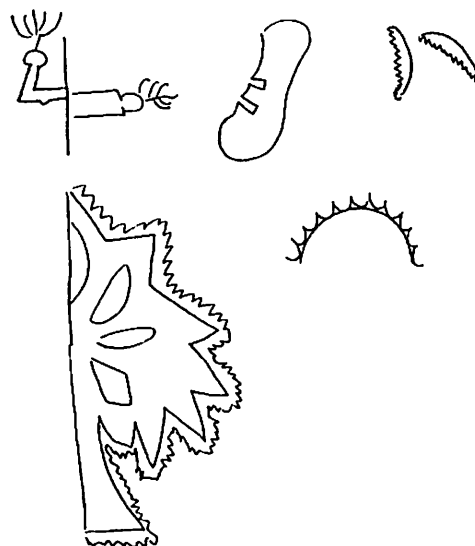
Judith Meyers stated that she specializes in the 3-D papercuts using double-folded paper so the designs can have two colors. She also makes small hanging ornaments in the same way. Her goddesses collection are unique in



many ways. On Sunday, we had a "mini" session before the business meeting. We learned about space, line, form, color and texture in addition to dominance, negative, positive and sub-ordination. We were reminded that we



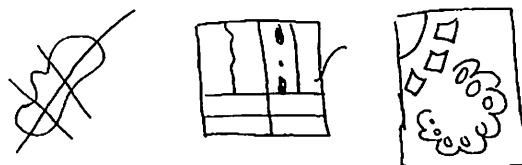
were to use black paper to make "copy" slides. We can use 54 Tungsten film by Kodak and halogen lights and it would cost about \$8 for the whole roll. Walter Drake has poster reproduction



and Artography of Baltimore charges \$18 for 9 slides, while Kinko's in Baltimore does great reproduction... as well as a place called Architectural Designs.

The business meeting brought us the information about having a first booklet in a series done, the Ratification of the By-Laws and an Award for the Outstanding Papercutters of America plaque, the Harris Award and honorary memberships. We discussed newsletter costs and about the Swiss trip that will be in November and December of 1996—the costs will be given in the newsletter.

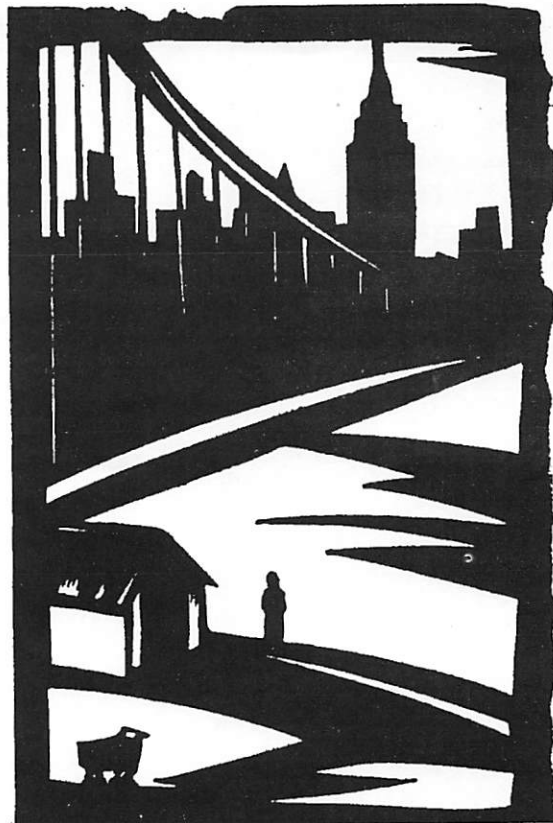
We learned that "Papercutting is food for the Soul"; that the Co-op Gallery and Kate's on 13th Street in New York City off 5th Avenue were places not to miss. The place where the Book on "Practical Hints" would be found would be in our next newsletter.



1998

GAP 10th Anniversary Show

Hagerstown Museum of Fine Arts—More details in future newsletters. Plan a cutting, plan to enter!



Show Announcement: 36 Views of the Empire State Building

Prints from papercuttings by Beatrice Coron and poems by Marcia Newfield will be shown at the Empire State Building Gallery from September 2 to November 28, 1996. The opening reception will be on September 10 from 6 pm to 8 pm.

Read All About It... The New GAP Show

Everyone loves a story! That's the idea behind GAP's next traveling exhibition. We're asking each of you to design a cutting that can be captioned by the words, "Once upon a time..."

What! You say you can't do it because your design specialty is Biblical themes? No problem. how about, "Once upon a time a man named Noah began to build an arc."

You can't draw human figures? How about, "Once upon a time a tortoise and a hare agreed to have a race."

Your specialty is flowers? "Once upon a time a contrary little girl called Mary went out to tend her garden."

See? With a little imagination, you CAN link your favorite subject matter to a familiar tale.

Where and when will the show begin? It will open at the Kemerer Museum of the Decorative Arts in Bethlehem, PA. We've been invited to fill their gallery during the museum's busiest season—mid-November 1997 to mid-January 1998. The Kemerer is located in Bethlehem's historic district, an area which attracts between 150,000 and 200,000 tourists during the Christmas season each year.

Nineteenth-century period rooms showcase antique toys, specialty trees, and changing displays, but we will be the featured exhibition.

Nancy and Dave Shelly have agreed to assist in the show's installation and to direct it to its next destination which may be Hagerstown, MD. Perhaps there is an exhibition space in your town which would be interested in the show. It's not too early to ask. Museums and galleries are often more open to suggestions than you might think.

Remember, GAP shipping crates were designed to hold pieces that do not exceed 20 x 24 inches in their frames.

Now, GET READY to tell a story!

"It's my place. I built it myself from scraps and junk. What a view I have!"

©Beatrice Coron, 50% reduction



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lace, oriental, Indian and jew-
eltones.

continued on next page

Found Stuff Paper Works,

774 G. Street, No. 201, San Diego, CA 92101
619-338-9432

Innovative recycled paper products for computer, fountain pen, paper projects. "Green Fields" beautiful light olive-green flecked, soft matte, light weight. Ask for samples and price list.

Hand Embossing

Emboss paper without a press. The Hand Embossing Manual clearly explains four simple methods. Send \$5.95 ppd. to Book Arts, 3290 Raleighwood Ave. #8, Springfield, OR 97477. Guaranteed.

Pop-Ups!

Free list of pop-up books for SASE. Pop-Ups, 9010 N. 51 Avenue, Glendale, AZ 85302.

Papercuttings by Alison

PO Box 2771, Sarasota, FL 34230

If you don't already have one, send now for your 1996, 39 pp. volume, \$2.50. In addition to Alison's and Gloria Cosgrove's (her mother) beautiful, varied designs, patterns of GAP members Frank Joest, Walter VonGunten, Susanne R. Cook-Greuter, Claudia Hopf, Ramona Jablonski are included. Nearly every imaginable paper cutting type is represented, including 3-dimensionals tiny to large, simple to complex, animals, people, geometrics, frames, ethnic, books, papers, scissors, embossing tools, etc. It is a pattern papercutters dream. For those of you who do cut using patterns, somewhere that it can be seen, you should acknowledge both designer and cutter: Design by, Cut by, Date.

Hand Paper Making

Hand Papermaking, Inc., is a non-profit organization dedicated to advancing traditional and contemporary ideas in the art of hand papermaking. Now in its tenth year, Hand Papermaking magazine features in-depth articles, interviews, reviews, and at least one handmade paper simple per issue. Hand Papermaking Newsletter lists timely information about classes, workshops, exhibits, conferences, competitions and other items of interest to papermakers.

Paste Papers

Hand decorated. Subtle, unique patterns. For sample book, size 5 x 4, of over 33 original designs send \$12 to Paper Arts, PO Box 14634, San Francisco, CA 94114, 415-285-9127.

Lark Books 1-800-284-3388

1996 Catalog & Artisan's Resource Guide

Papercutting online

As I am just discovering the web, I want to share the sites to explore for papercutting, and also to find more papercutters interested.

The best sites I found so far are the Japanese one with a lot of papercutting images on each site. They use the paper to their full potential, and there is a lot of different styles out there.

JAPANESE STYLE

<http://eyeplanet.com/museum/museum.htm>

a kirie museum with great graphic, the text is only in Japanese unfortunately. Clicking on the line below the picture you get more artwork.

<http://www.avls.ad.jp/art/kirie>

collection of kirie images, very interesting

<http://www.asahi.net.or.jp/~ev7m-km/engindex.html>

more kirie

CHINESE STYLE

<http://pasture.ecn.purdue.edu/~agenthtml/agentmc/china/artbo.html>

one Chinese papercut Beijing opera masks

<http://pasture.ecn.purdue.edu/~agenthtml/agentmc/china/artgfish.html>

one Chinese papercut gold fish

<http://nickel.ucs.indiana.edu/~hyuan/gallery.2html#papercut>

Chinese papercut: dog, cowherd, panda, Beijing opera

SCHERENCHNITTE & FOLK ART

<http://www.nic.com/~circa/f136.htm>

Alison Shriver Designs

<http://www.nic.com/~circa/f142.htm>

one Scherenschnitte from Elizabeth Lee Gaul.

<http://www.nic.com/~circa/f1285.htm>

one Scherenschnitte from Marilyn Diener

WHERE WE SHOULD BE VISIBLE

<http://www.folkart.com>

folk art exchange to post sales and shows, right now nothing about papercutting

<http://literary.com/stemmer/pages/038/index.html>

listing of books on papercutting to order (no graphics)

<http://www.nic.com/%7Ecirca/index.html>

for traditional American art & craft

Sorry for all the sites I missed but please, let me know. My E-Mail: beart@tribeca.ios.com

Béatrice Coron

Journal of Holland and Germany Trip

by Ed Schaich... The Seventh in a Series

Soon we are driving into a deciduous forest, and we stop to take a short hike along its fringes. We keep raving about the fantastic blue skies overhead, and the mild temperatures as we walk through the lush grasses of spring in Rhine country. Apple orchards seem to be with us on every road we wind along. There is a definite absence of livestock in the pastures we pass by—just stretches of grass and mustard, and an abundance of dandelions. The road narrows as it winds through small town after small town before a river finally leads us into Wertheim and our meeting with Elisabeth Emmmler.

She graciously brings us into her home, and into her rooms of cuttings, hanging tightly together like an art gallery. This is a meeting that Sharon has looked forward to since buying Elisabeth's book through American Guild contact Ingrid Schenck. She started cutting in childhood and has now done paper cuttings of many of her favorite nursery rhymes.

After going through many of her books, and seeing her intricate cuttings where she had cut each letter as though it were calligraphy, she opened a special wooden chest that held her private collection of cuttings which she had done while in an air-raid shelter during the war in 1944 with only the aid of a candle-light. I could easily hear Sharon and Sukey mumbling with disbelief.

She has also won numerous awards and has done many posters for various events. Our visit was short, because she tired easily. I could sense how the

three ladies were thrilled to be meeting at last and sharing one another's enthusiasm. Varied cultures linked together by a similar craft which brought enrichment to their lives. I settled in to Elisabeth's warm welcome.

Wertheim, known as "Little Heidelberg," is a very charming old city settled in the confluence of two rivers. Vineyards dress the hillside beyond the castle that was built in 1410 for the Counts of Wertheim. We climbed to the ruins and were greeted by the screeching of a peregrine falcon nesting in one of the towers. A spectacular view from the upper walls maps out the city and where the rivers merge. I squint towards the sky to find an eagle soaring against a cobalt blue.

We poke our heads through the heavy wooden doors of a Gothic church built in 1383. Dusty stone sculptures adorn the basilica while chiseled knights lay atop tombs. Sukey does sketches of various angel faces to add to her reference file for future fraktur renderings.

Dusk begins to paint the landscape and the tight alleyways as we walk under the arches of the old city and look for a place in which to dine. Restaurant patios stretch along the river front—one as inviting as the next. We settle for the Hotel Schwann beneath the shadow from the Spitzer Tower. Falcons swoop overhead as we talk about Emmmler's cuttings and watch barges moving slowly upon the river. The fading sunlight spilled across the distant vineyards, imprinting a perfect ending to a fabulous day in Wertheim. Our evening meal was most exquisitely presented—

consisting of a superb salad crumbled with bleu cheese, then veal smothered in a light wine sauce and a thin potato cake. The pils draft went down rather smoothly within such a setting in this lovely old city.

And to cap-it-off, Elisabeth found us a quiet hotel across the river with a spectacular view of the castle all lit up at nightfall. It couldn't get any better than this as we tallied the days memorable events looking into a starry sky.

The morning of April 30th bursts with sunshine once again, as the string goes on. Sharon and I take an early stroll around the outskirts of the village we find ourselves in, passing freshly painted gardens ringing with songbirds. In the background we see gardeners sporting their rakes and hoes, saddled over shoulders while they quietly peddle along on their bicycles.

Following yet another scrumptious breakfast teeming with rolls and granola cereals, we return to Elisabeth's home for farewells. Sharon removes the GAP pin from her coat and pins it to Elisabeth's collar. They exchange heart-felt hugs, then Sukey quickly joins in while Dick and I remain smiling spectators through it all. We waved goodbye to this most gracious lady, and looked with gratitude upon the old city which charmed us on such short notice. It will surely come to be one of our favorite cities in Germany. We drive away from it along side of the Tauber River, glancing towards the castle that rises above the town.

to be continued...



©Elisabeth Emmler
Pustoblume, orig. 30 x 18 cm



©Elisabeth Emmler
Apfelblute, orig. 30 x 20 cm

Happy Birthday Elisabeth!

Long time ago I wished to write to you, but my English is not so good so I was waiting day by day. Now I will write to thank you for the scissors cut information. Enclosed is a photo of my new scissor cut that was very hard work. Through the window you see a part of my hometown. Now I send you lovely greetings and good wishes.

Elisabeth Emmler

Ed Note: Happy to hear from you and to see your latest, most beautiful cutting.



©Elisabeth Emmler



JIAN ZHI YI SHU

编辑部

剪纸艺术

创刊号

中国剪纸学会主办 刊号: NZ15-0159

主编: 仇凤皋 副主编: 巴拉塞寒

1995年8月15日出版 第四期 (总第37期)

中国——瑞士民间剪纸展

观后感

1994年5月,我国著名的剪纸艺术家申沛农先生推荐我的剪纸作品参加了在北京举办的首次中外剪纸联合展——“中国——瑞士民间剪纸展”,并向我介绍中国剪纸学会会长仇凤皋先生。

我从九岁兴致勃勃地坐在小凳上,用一把小刀刻当时社会上流行的大量剪纸时,其中就有不少是申先生的作品。直到我尝试自己创作剪纸之初,读的第一本剪纸方面的启蒙书就是仇先生所撰写的《谈剪纸创作》(1982年出版)。如今,十几、二十几年过去了,我亲眼目睹,申先生仍然坐在那张缺少自然光线的书桌前,埋头创作着剪纸的新篇。亲眼耳闻了仇先生用那支不知疲倦的笔写出的为剪纸的继承、发展、创新而呼吁、呐喊的文章一篇又一篇。老一些剪纸艺术家对中国剪纸艺术的耕耘,与执著的追求,对剪纸新人的爱护、鼓励与培养,都在感动着我,激励着我,使我没有理由在探索剪纸艺术的道路上徘徊、畏缩和退却。

在展览会上,精美、细腻的瑞士剪纸,使我们感叹,世上居然有如此美丽的剪纸!并且都是用剪刀剪出来的?!简直令人不可思议!观众们众说纷纭,许多年轻人都认为瑞士的剪纸比中国的好看。俗话说:外行看热闹,内行看门道。作为剪纸艺术的追求者来说,如果也是一味地人云亦云,追赶“外国的月亮就是比中国圆”的时髦,我们就无法看清中外剪纸艺术的差异,更谈不上继承传统、发展创新。古人有言在先:“物以稀为贵”。又曰:“久居兰室而不闻其香也。”瑞士剪纸对我国广大观众来说,可说是平生第一次所见,她细腻、精致的剪法,写实的物象安排在变化有序的图案之中,田园诗一般的景致,尤其是以白对黑的强烈对比,无论在视觉上,还是在心理上,都对习惯了以白对红、吉祥如意类题材的中国观众产生了极大的冲击力,留下了美好而深刻的印象。因少见而视为珍贵,因思虑见惯而忽略了在中国剪纸中,我们祖先所留下的一大堆丰厚而精美的剪纸艺术遗产,那些剪纸前辈和今人们所创作出的独具中国特色的剪纸作品,超越时空的意象组合,寓深刻的哲学思想、民俗观念于质朴单纯的图案之中;无论在选材上还是在构图乃至形象的再创造上,不受任何即有概念和束缚,为所欲为地抒发作者对世界的认识,对生活的理解,对美好事物向往的情感,给人以不尽的想象的空间,我想这一点,恐怕是任何国家的剪纸都无法比拟的。同时,也是中国剪纸受到世界人民喜爱的主要原因之一吧!而在博采众长,中外兼收并蓄的过程中,我们高举“继承传统”的旗帜,也正是我们保留自己民族特色、使中国剪纸艺术得到真正发展的保证。



▲瑞士剪纸 (此图为例何提供)



▲割牧场去 (瑞士) 苏珊娜·施拉普尔作



▲日本 (日本) 安野光雅作



▲美国青年剪纸作品



割牧场去 (瑞士) 苏珊娜·施拉普尔作



边疆行 (长卷) 局部 (云南) 张廷华

侯丕烈将有新作

——《山西皮影艺术》

侯丕烈先生,山西人,著名皮影艺术家。他自幼爱好皮影,对皮影艺术有着深入的研究。他的新作《山西皮影艺术》,是一部关于皮影艺术的专著,也是目前国内唯一的一部关于皮影艺术的专著。该书详细介绍了皮影艺术的历史、现状、制作工艺、表演形式等方面,是皮影艺术爱好者和研究者的必读之书。

侯丕烈先生,山西人,著名皮影艺术家。他自幼爱好皮影,对皮影艺术有着深入的研究。他的新作《山西皮影艺术》,是一部关于皮影艺术的专著,也是目前国内唯一的一部关于皮影艺术的专著。该书详细介绍了皮影艺术的历史、现状、制作工艺、表演形式等方面,是皮影艺术爱好者和研究者的必读之书。



美国剪纸协会标志

Lunar New Year Commemorative Stamp

The Postal Service celebrates the Lunar New Year (Year of the Rat) with the issuance of a 32-cent stamp (item 4401) on February 8, 1996, in San Francisco, California. The stamp goes on sale nationwide on February 9.

Designed by Clarence Lee of Honolulu, Hawaii, the stamp features a cut paper design of a rat and Chinese calligraphy that appears on the upper left corner of the stamp, signifying the word Rat, and on the lower left corner, representing the word Year.

The rat featured on the stamp is the first of twelve symbols in the Chinese zodiac. The Chinese associates the rat with money and, when heard scavenging for food, is said to be "counting

money." This will be the fourth year the USPS has commemorated the Lunar New Year with a design from the Chinese zodiac.

To request a free catalog, call 1-800-STAMP24 or write to: Philatelic Fulfillment Service Center, US Postal Service, P.O. Box 419424, Kansas City, MO 64141-6424.

First day covers remain on sale for at least 90 days after the stamp's issuance.



I have read the Winter Issue from cover to cover and do wish I had had the opportunity of going on the Swiss trip! I

hope to hear of every detail.

I have had a busy summer and winter with an exhibit in the St. Elizabeth Hospital Lounge where I sold two pictures.

- On September 2 I had a craft show in Crown Point, IN.
- October 21-22 Craft show in Jasper, IN.
- October 29-30 Craft show at Kokomo, IN.
- November 2 Bizarre at Chalmers Community Church, Chalmer, IN.
- November 24-26 Christmas Show in Sarasota, FL.
- January and February teaching classes.

I have cut many from hand cuttings of snowflakes but when you requested Valentines I did a free hand cutting (never got it sent) and was so pleased that it was an original—thanks for letting me grow as Patti Lewis said for Valentine #8 in First Cut. I

have been cutting for 15 years but mostly from patterns. Really enjoy cutting the more different ones and wish I could find a pattern for a large difficult one. Would any of the members be willing to let me try one of theirs? I always try to give the artist credit and give myself credit as the scissorist although I am rather confused as to where the signatures should be for both on the picture. Any help here?

When at craft shows I always try to inform my customers that I am a Craftperson, not an artist. But what do we poor people do who art not artists. We are good at the cutting so must we be deprived of this art? Please not Margaret Anne Engler's letter. Do I need to take art lessons? But where do I find a teacher of this art? Let me hear from you as an artist please.

Scherenschnitte by
Mary Nicholson
Box 810
Chalmers, IN 47929

Ed Note: The reverse side of framed picture should contain this information if you cut by pattern:

Cut by _____ Date _____
Designed by _____

Of Interest

The Year of Living Dangerously—MGM

Movie, starring Mel Gibson and Sigourney Weaver, set in Tunisia. As the movie opens you see a brief showing of shadow puppet wall art in a restaurant with a short demonstration and soliloquy about this art.

Request:

Reader's comments, suggestions and answers on Mary's question (left) will be reveiwed in a future *First Cut*.

Publicity designs for *Shear Variety II*—Guild of American Papercutters Traveling Show.

©Barbara Rudolf, upper left

©Elizbieta Kaleta, lower right

Also see p. 4 Winter 1995 *First Cut* for Paul Beal's design.

Ed Note: GAP thanks, with hats off to all who have had a part in making these shows a success.

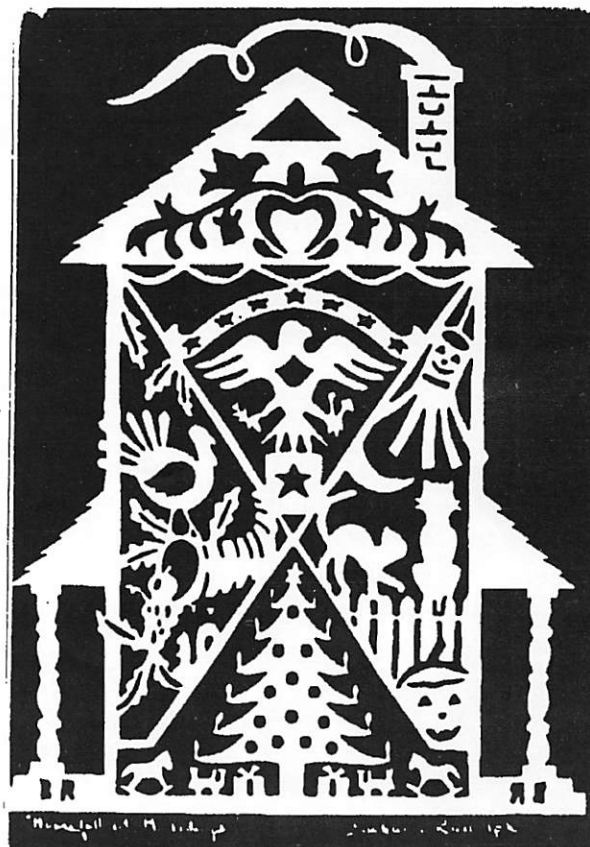
SHEAR VARIETY II

A TRAVELING EXHIBIT OF FINE PAPER CUTTINGS



"Carlsbad Caverns I" by Elzbieta Kaleta, Albuquerque, New Mexico

Reproduced by permission



The Encyclopedia of Origami and Papercraft Techniques

covers all aspects of one of the most popular of contemporary crafts, demonstrating paper's extraordinary versatility as a creative medium. From the

"dry" crafts of origami and paper sculpture to the "wet" ones of papier-mache and papermaking, all the main techniques are visually demonstrated. The result is an essential, practical reference for all enthusiasts, with complete coverage of the skills that this absorbing art requires.

An introductory section explains the nature of different types of paper and how and where they can be found. The main papercraft techniques are then covered individually, with practical, step-by-step explanations of how to create your own paperworks. Parts I and III cover origami, pop-ups, and papier mache, Part IV covers papermaking and the many different methods of decorating papers from stenciling to marbling, Part V covers 3-dimensional paper sculpture, showing how to make puppets, masks and mobiles.

Emma Callery is a freelance editor with a wide experience in the fields of craft and

continued on next page

terior design. The Encyclopedia of Origami and Papercraft Techniques was compiled from material supplied by the following authors: David Currell, Vivien Frank, Paul Jackson, Deborah Jaffe, Robert Lang, Mike Palmer and Nick Robinson.

Found in Bordner Bookstores. Published by Chartwell Books, Inc., P.O. Box 7100, Edison, NJ 08818-7100. ISBN0-7858-04412

Papercrafts 50 Extraordinary Gifts & Projects, Step-by-Step by Gillian Souter

©1994 Off the Shelf Publishing

Are you looking for ways to create beautiful gifts for friends, quality toys and games for children, or unique items to decorate your home? Papercrafts offers fifty delightful and original projects using all types of papercraft techniques. Learn how to create handmade paper notebooks and personalized stationery, papier mache candleholders, a decoupage picture book, papercut shadow puppets, stenciled photo albums, an applique flower press, a paper sculpture flower wreath, an embossed gift box, and much more.

Papercraft is one of the most popular and accessible crafts to make, offering the crafts enthusiast unlimited creative options. It is also inexpensive and easy to undertake, and like the best traditional crafts, there is a wide range of papercraft techniques to work with, many of which have become extremely popular in recent years—papermaking, decoupage, marbling, papier mache, and quilling are among the recent favorites. This book introduces these plus lesser known papercrafts, such as embossing and paper sculpture. Papercrafts also incorporates methods adapted from other popular crafts, such as weaving and applique.

Each project in Papercrafts is clearly explained in lovely step-by-step photographs and is

beautifully presented with all the necessary patterns to follow. Also included is a wealth of information and inspiration for practicing these techniques. Whether you want to make a gift, a toy, or a decoration, you will have plenty of ideas from which to choose. And for those who are new to papercraft, there is a comprehensive guide to basic paper techniques and equipment. And to make your papercraft pleasure complete, Papercraft offers stylish ideas for gift wrapping and gift giving.

Gillian Souter's favorite pastime is crafting things from paper, including books. She has worked in several publishing houses and as the editor of the Doubleday Craft Guild. Her own house is filled with scraps of colored paper, scribbled lists, and half-finished projects. Souter has also written a book on making greeting cards and stationery, called Card Crafting. She lives in Sydney, Australia. ISBN0-517-88484-4

Lark Books Sculpture in Paper by Nicholas Roukes

You have a choice here. Roll up your sleeves and get ready to experiment with paper collage and sculpture. Or sit on the couch, leaf through the extraordinary portfolio of paper art in this book and let your imagination do all the work.

Suggestions and rather minimal guidance for imaginative projects with commercial paper...techniques include weaving, piercing, papier mache, casting with pulp, etc. Upscale inspiration. 160 pp. 22 color plates, 205 b/w photos & illus., hardbound. #3484, \$24.95

Japanese Paper Dolls by Shigeo and Shizuko Suwa

Explore a traditional Oriental art without crossing an ocean or investing your nest egg. No one will believe you've made these exquisite three-dimensional dolls from paper—kimonos, hair, hair ornaments, swords,

everything. The secret lies in the paper, plus the detailed directions and photos in this book. With tips for beginners throughout. 80 pp. 10 color plates, 500+ b/w photos & illus., hardbound. #3464, \$19.95

Pop-Up Greeting Cards Kit

Now this is fun. You can make creative, personal, pop-up cards to celebrate Groundhog Day, your best friend's daughter's dog's birthday, take-a-felon-to-lunch day—any occasion—with this super kit. (And blow that small fortune you spend on greeting cards on something you can eat, or wear.) The kit includes a copy of Masahiro Chatani's Pop-Up Greeting Cards, a set of 20 fine parchment-stock cards and envelopes, a craft knife and 5 blades. The book's full-sized patterns and instructions give you 60 different pop-up card designs to try, from a child's room and lilies of the valley to a sailboat and London Bridge. Lots of them are neat projects to do with kids, too. 92 pp. 6 color plates, 122 b/w photos & illus., paperback. #1379, \$27.95

Working from Home by Paul and Sarah Edwards

Take advantage of the tips in this fourth, revised edition of what has been called "the bible of the business" without leaving home. From setting fees to tax benefits, managing money and information to avoid loneliness, it's an invaluable reference—whether you're just thinking about working at home or you've already turned your dining room into an office. 552 pp. paperback. #3514, \$15.95

Beatrice Coron presents Books in Moods

a limited edition of 100 books made and sewn by hand. On sale at Zakka, 510 Broome Street, West Broadway, tel. 212-431-3961. Each book is numbered and signed.

Making a Mural-Size Papercut

by Yehudit Shadur

Through the years of my involvement with the art of papercutting in the Jewish tradition, it occurred to me that the rich language of symbols and the heraldic character of their representations were the perfect components for striking and meaningful large-scale wall decorations. In the following paragraphs I want to share with other GAP members some of the ideas, design processes, and techniques by which I created one of my mural papercuts in the hope that others may find these useful in their own work.

In 1987, Jerusalem observed the 20th anniversary of the reunification of the city which had been divided between Israel and Jordan from 1948 until 1967, and then reunited entirely within the State of Israel after the Six-Day War in June 1967. For the occasion I was asked to make a mural size papercut for one of the windows of the Mayanot Gallery which handles my work. The window is long and narrow, 95 inches high by 34 inches wide—not ideal proportions for a papercut. In addition, eye-level is about 30 inches above the lower edge, and since the observer from the street stands close to the window, his/her eye is naturally lifted upward when scanning the entire space. I decided to utilize this factor both symbolically and compositionally by establishing a single vanishing-point in the middle of the area at eye-level so that the 30 inches below that point could symbolize the “earthly Jerusalem” while the remaining 65 inches above the vanishing-

point would be devoted to the “heavenly habitation.”

For this festive anniversary, I decided to use some of my favorite passages from the Bible that convey the glory and spiritual significance of the city. There are the stirring words of the prophet Isaiah (33:20): “Look upon Zion, city of our festive gatherings...”, and in 66:10,12 and 66:18: “Rejoice ye with Jerusalem, and be glad with her, all ye that love her;” “Behold, I will extend peace to her like a river, and the honor of the nations like a surging stream;” and “...thou shalt call thy walls Salvation, and thy gates Praise.” Another quotation is from the Song of Songs: “...beautiful as Jerusalem.”

With this rudimentary division of space, and these wonderful words of inspiration, I set to work composing the papercut. The vanishing-point became the base of the trunk of the Tree of Life, a palm tree—long, slim and elegant—as befitting the long, narrow portions of the composition. In the lower part—the earthly everyday Jerusalem—I designed two confronting lions bearing banners, in front of a stone wall and two olive branches. This was based on the contemporary emblem of the Jerusalem municipality, and would be understood by all Jerusalemites. In the banners, I spaced out the four Hebrew words of the first quote: “Look upon Zion, city of our festive gatherings;” (Isaiah 33:20).

On both sides of the Tree of Life I drew tile-roofed, stone houses which are still characteristic of the older neighborhoods

of the city, with throngs of people streaming toward the upper, spiritual city, as though on pilgrimage.

About half-way in the design, the base of the heavenly, visionary Jerusalem appears—a walled city encompassed by towers and gates, nestling in the hills of the Judean mountains, and in its center the Temple above which hovers the “Menorah” and the Tablets of the Law. The central gate frames the fronds of the palm tree, and within its arch appears the passage: “...thou shalt call thy walls Salvation, and thy gates Praise” (Isaiah 66:18). Closing the view of the Holy City from above is an arched ribbon bearing the message of Isaiah 66:10: “Rejoice ye with Jerusalem, and be glad with her, all ye that love her.”

Ever since the destruction of the Temple in Jerusalem by the Romans almost two thousand years ago, the Jewish people have yearned to rebuild the Sanctuary. Since the Temple exists in the hearts and hopes of the people rather than in reality, I have used the essential character of the papercutting art to express the ethereal nature of the Temple—it is immaterial, consisting of lines enclosing empty space (the holes, and not the paper). At the same time, I strove to give that empty space a feeling of mass, a truly felt presence. At the top I crowned the composition with the “Crown of the Kingdom,” enhanced with the quote “beautiful as Jerusalem.” The bottom of the design is closed with a

continued on next page

swirling wave upon which the lions stand bearing the prophetic message: "Behold, I will extend peace to her like a river, and the honor of the nations like a surging stream" (Isaiah 66:12).

After I finished the basic design, I made a model one-quarter of the full size, especially since I wanted to sandwich the final work between two pieces of plexiglass, and I wasn't sure of the final results. I chose plexiglass for backing material as well as protective cover because of its transparency. I painted the backing (sanded so that it would grab the

paint) with a number of transparent coats of thin acrylic paint in tones of yellow and gold to contrast with the blue color of the papercut. On the back of the papercut itself, I glued pieces of metallic paper to highlight small negative spaces, and as backing to the inscriptions which were all cut into the paper. In the model I achieved the sought-for results: a soft light filtered through from the back creating a glow that contrasted with the direct, frontal light.

With the completed model to guide me, the making of the full-sized work went smoothly. I cut the paper—a heavy weight

Fabiano drawing paper—with the same tools and techniques that I normally use for my papercuts. I cut with pencil size Japanese "NT Cutter" knife that takes a small snap-off blade.

From conception to final delivery at the gallery, I worked on this project for six weeks, including many hours of sanding the backing to just the right opaqueness and roughness. I am glad this work of mine was never sold. Today it hangs in my studio, my companion when I am busy at my work table.

Thanks for the nice write-up of my show at the Eretz-Israel (Land of Israel) Museum in Tel Aviv. I enclose a photo of a billboard of the show with one of my papercuts on it, they put up along the main Tel-Aviv-Haifa highway. For all I know, this may be the first time in history of papercutting that a papercut was prominently displayed. S

I also called the Museum gift and book shop regarding filling orders from abroad, but unfortunately they are not set up for dealing with foreign currency, special mailings, etc. So if anyone wishes to acquire the catalog, I could provide them myself, airmail, post-paid and properly packed at \$14 each. Since I have to buy the catalogs from the Museum, the cost just covers my real expenses, but I will be happy to provide this service for people who are interested. You could advise your readers to send their order and check to me at my address here in Jerusalem.

Yehudit Shadur

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Tel (2) 663217

P.S. Please note that the phone number you give next to my name and address in the list of GAP members is that of my daughter in Amherst, Mass. Could you replace it with my Jerusalem number?

Ed Note: Please change the number in your Winter newsletter.



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Above: Billboard telling about Papercut Exhibition and Logo for Jerusalem

Right: Poster Design for Exhibition



Meeting Minutes February 25, 1996

The Guild of American Papercutters met at the home of Nancy Rosin in Franklin Lakes, NJ. There were twenty-two members present. Vice President Sukey Harris called the meeting to order. The minutes were approved as read. Neal Haring gave the treasurer's report noting a balance of \$5,041.69 as of January 18, 1996. A detailed report is enclosed with this report. Neal noted a deficit of around \$400 for Collection 1995. The treasurer's report was placed on file for audit.

Membership: The goal for 1995 was to have 100 new members. We were able to sign up 99 new members for a total of 475 USA members and 34 non-USA members. In the past the Hagerstown exhibition catalog was sent to new members. In the future back issues of the newsletter will be sent to new members.

Development Committee: Gerry Schouten presented a progress report on the publication of a book of 100 papercuttings representing the current creative output of GAP members. Target date for publication of 20,000 copies is 1997. Sterling/Lark Publishing has been approached about possible joint publication. Seed money will be

needed if we become the sole publishers. There will be a jurying fee for applicants, plus a participation fee for those whose work is selected for publication. Underwriting publications costs by some private members would insure that the Guild does not lose money on this project. Various categories will be established to help determine the selling price.

Steve Woodbury expressed concern about the criteria that will be used by the jurying committee. Steve proposed as wide a diversity in cutting style as possible while representing the most technically excellent work. A standards committee meeting will be appointed by the April meeting and criteria guidelines will be established. It was suggested that an inquiry of the membership be done in order to gauge the amount of interest in submitting papercuttings. The possibility of producing a video of the book was suggested. Various cutting techniques could also be shown.

Newsletter: Dick proposed an insert page in the newsletter which would allow members to place ads. Steve suggested it be done on a "space available basis" to guard against increased postage fees. Dick plans to put GAP on the World Wide Web.

Old Business: Steve discussed Yael's Dictionary of Papercutters which will cover the whole world. Her data form

is quite detailed. GAP may want a less detailed form. Steve will be working on a two-step process to collect information from our members. Anyone wishing to help with this project, contact Steve.

Swiss Trip: Sharon reported that the trip is filled with fifteen members. Departure will be Friday, August 30 and return on Monday, September 9th.

A Basic Guide to Identifying and Evaluating American Silhouettes by Dr. Guyton could be reissued at a cost of \$1.50 per booklet. This project would be an ongoing means of educating the public. Dr. Guyton thought we may want to add the silhouettes of current GAP members. This project was passed on to Gerry.

New Business: Gerry suggested that we incorporate some of the format ideas from the Swiss papercutting catalog into our papercutting book.

Nancy Rosin passed on messages from Yale Hoz and Beatrice Napier.

Judith Meyers sent news that the Shear Variety exhibit opened in Greeley, Colorado on February 24th.

Blanche Turner mentioned that a retirement home in the Willow Grove Area could accommodate an exhibit of about thirty pieces. Anyone from the area is welcome to contribute a piece.

Sandra Gilpin, Secretary



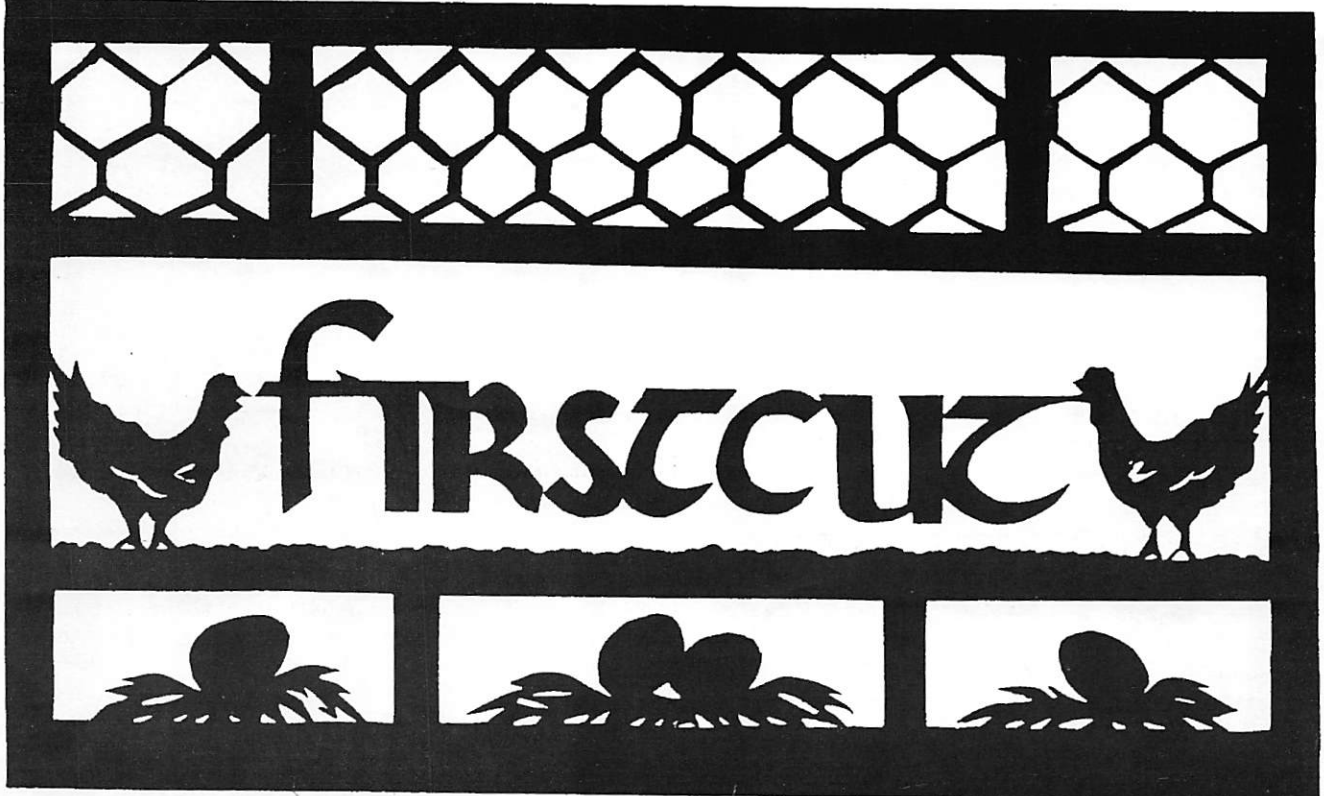
Black shadings are because this silk-screen of a papercutting was printed in color.

Left: Topiary I

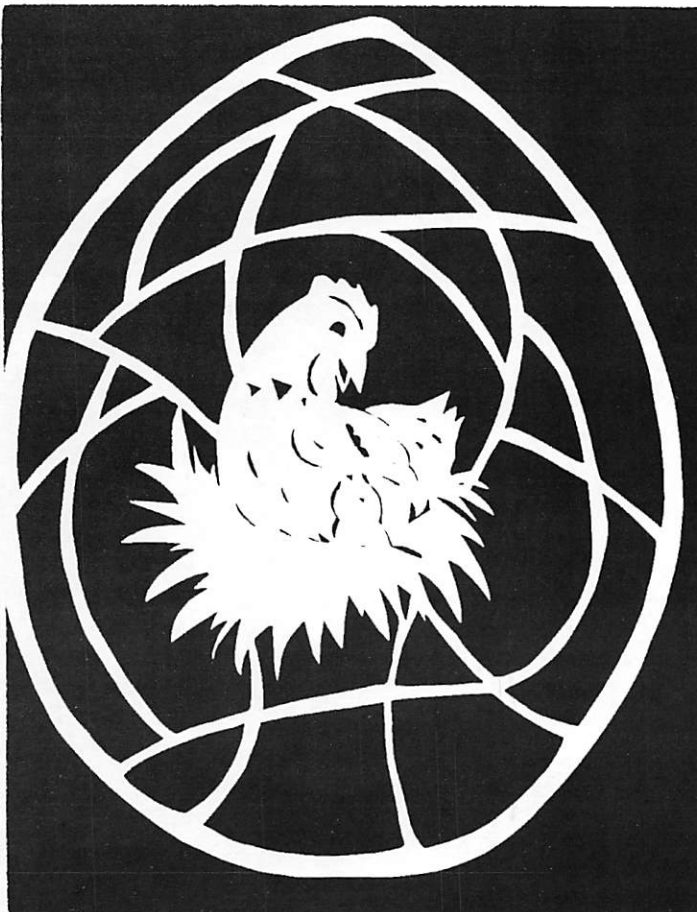
Right: 1st Seeds of the Season

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Regina Scudellari



©sister clarice steinfleet ody



©Darleen Gossett, reduced 50%

THERE IS
ONE THING
ABOUT HENS
THAT LOOKS LIKE
W I S D O M
THEY DON'T CACKLE
UNTIL THEY
LAY THEIR EGGS.

-Josh Billings



©Sukey Harris, actual size

Dear folks at GAP,

Enclosed are silkscreens of papercuttings done in the past few weeks for Spring Promotional Pieces in Surface Design/Illustration and a new market for me "typography" which grew out of my current love for topiaries. Happy gardening!

©1996 Regina Scudellari

Spring 70%

Other cuts reduced 50%

