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original size

New President's Message

Sunday, July 14th the officers and board of directors of GAP gathered at the home of Ed and Sharon Schaich, Lititz, PA, for the 1996 organizational meeting. Officers were elected, coerced, drafted to service for the coming months. As your new president, I know what it means "to stand on the shoulders of giants."

Past presidents, other officers and dedicated members of our Guild have brought us to a threshold in our existence that holds great promise. The view ahead is exciting, interesting, challenging and filled with opportunities that continue to grow, open up and multiply.

I know you too will be excited by the many avenues of expression and exposure—some tried, some new—that sprang from those prolific minds and ricocheted about the room. I will try to convey some of those thoughts to you for your information/consideration and as seed for new ideas that we solicit from you.

Through the geographic distribution of our growing membership, the Guild of American Papercutters has

become an international organization. We need to have a center of operations that is easily accessible for the governing body, the board of directors, and at this time South Eastern Central Pa. seems to fill those requirements.

The board acknowledges that because of the far-flung geographic distribution of the membership, our *First Cut* newsletter becomes for many: "GAP." With this in mind more changes and innovations to *First Cut* may be in the offing. Sukey has relinquished her vice presidential duties to allow more time for her first love: *First Cut*. Keep the mail flowing.

As one method of bringing our membership closer together and keeping in tune with each other, a suggestion was made to initiate regional mini "Collections." Perhaps in conjunction with a group exhibit or a one-person show of the cutters in that area, it would be open to area members and anyone interested in seeing and learning more about papercutting.

The format could be similar to Collection with demonstrations,

workshops, sharing sessions, classes—you could choose the terminology—under the auspices of GAP and where needed or requested, received assistance from the board of directors. Faye DuPlessis wrote/cut "We all live downstream" Spring 1996 *First Cut*. Most of us are influenced by our background, our environment, our involvement with others. We can learn much from each other, teach each other, inspire greater accomplishments.

Spring 1996 *First Cut* (p12) announces a new show, Nancy Shelly, chairman. This may become our 10th anniversary show at Hagerstown, MD. Think, plan, cut. Let's make this even better than the ones that have gone before.

Mark your calendar for October 20, 1996. The annual general meeting of the Guild will be held at my home and studio in Somerset County, western PA (see directions on page 3). We should have even more spectacular color than New England and much more to update you on and talk about.

Paul Beal



Cover Art Provided by
Frank Joest

Inside GAP News

Quote and Homework.....	2
Directions to Meeting.....	3
From There to Here.....	4
Elzbieta Kaleta.....	5
Papercutters Profile.....	6
Shows.....	10
Letter from Lithuania.....	12
Letter from China.....	13
Ed Schaich's Journal.....	14
Ingrid Dietz Summer.....	15
Sources Found.....	16
Membership.....	17
Questions and Answers.....	18
How To/Book Reviews.....	19
Hummel & Hummel.....	20
Poems for Peter.....	21
Member News/Inspirations.....	22
Regina Scudellari.....	23

GAP Officers

President	Paul Beal
VP Newsletter	Sukey Harris
VP Programs	Sharon Schaich
Rec. Secretary	Sandi Gilpin
Treasurer	Neil Haring

Board of Directors

Claire Archer	Sharon Schaich
Richard Harris	Karen Schloss
Donna Little	Gerard Schouten
Dorene Rhoads	Paul Trattner
Kerch McConlogue	Steven Woodbury

Development Committee

Dick Harris
Gerard Schouten
Sharon Schaich

First Cut 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, letters, etc. to GAP Newsletter, 514 E. Main Street, Annville, PA 17003.

Fall Meeting

October 20, 1996
Paul Beal's Studio, Somerset, PA
11 a.m. to 3 p.m.
Directions page 3



We are thankful to Paul Trattner for gracious patience and willing leadership during his three year tenure as president of GAP. Paul brought unique talents to the job, performing his duties with magic and humor. The Guild also thanks with appreciation Sandra Gilpin, Neil Haring and Dick Harris for their past and continuing service to the Guild.

With Sharon Schaich as new vice president of programs and an enthusiastic board of directors, we can say **"We are on a roll!"**

The Guild relies on willing volunteers who give their time and talents to function as officers working together to promote the goals of the Guild. Now we welcome Paul Beal as our new president and promise our help and support as he takes over the reins of leadership.

Even though you live at a distance, as members, keep your eyes open for ways YOU can contribute. Send cuttings, quotes, profiles, news, tips, letters and articles to help make *First Cut* diverse and interesting. Keep 'em coming, for it is YOU, the members, that make the newsletter sing!



Behold the Turtle!

"He only makes progress
when he sticks his neck out."

Bryant Conant

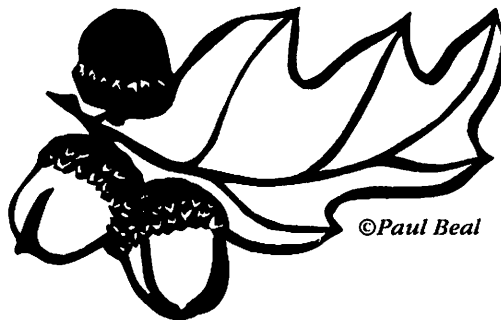
Design, Cut in clear black and white.
Tell how you cut the design.

Ed Note: "Angel of the backward
look" is from *Snowbound* by JG
Whittier.



"There is no limit to
what plain ordinary
working people can
accomplish if they are
given encouragement
and incentive to do
their best."

Sam Walton



©Paul Beal

IMPORTANT NOTE: Meeting Date Change
Now Sunday, October 20, 1996 a 11 a.m to 3 p.m.

Paul Beal's Studio, Somerset, PA

Program: Show and Tell

Bring your latest cutting inspirations.

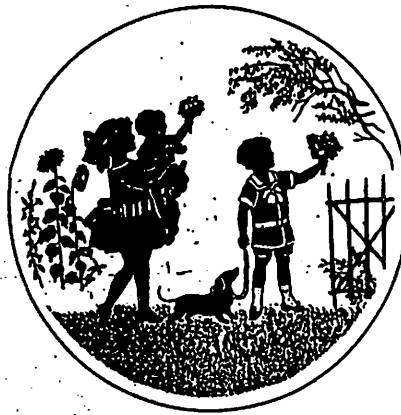
Directions page 3



Going through some old letters and I found this birthday card from my Uncle Ferdinand in Germany for my 2nd birthday. It must have made an impression!

Will be doing a workshop in August in Workmen's Circle Lodge.

With love—
Tsirl Waletsky



*Herzlichen Glückwunsch
zum Geburtstag*

I am writing to let you know how I look forward to receiving the newsletter. I learn so much from every issue. They don't come often enough. I am unable at the present time to attend any of the shows or workshops. Hopefully in the near future I'll be able to. Distance is the issue at this time.

I moved this winter and did not get my membership dues out until late. They have been paid and I wish to receive the Winter 96 issue. After receiving the Spring issue and reading so much about the Winter issue, I hate to miss out on it.

Once again, I eagerly await each and every issue. I have no one in the area who papercuts. It's so hard to talk to anyone about this if they don't share the passion for cutting. Thanks for being here.

Eva Saroka

....

How delighted I am when First Cut arrives. The letters from other members are full of information, energy and enthusiasm (and I soak up every word). This is an incredible group and not just because of their talent, individual and collective. I consider myself VERY fortunate to be a member. You all are VERY SPECIAL.

Claire Archer

*244.23
Dear Charles
Thank you for the
beautiful, wonderful
letter. I am so glad to
hear from you.
Love,
Evelyn*

Hochwollgeloren

Fräulein

Ellie Grolla

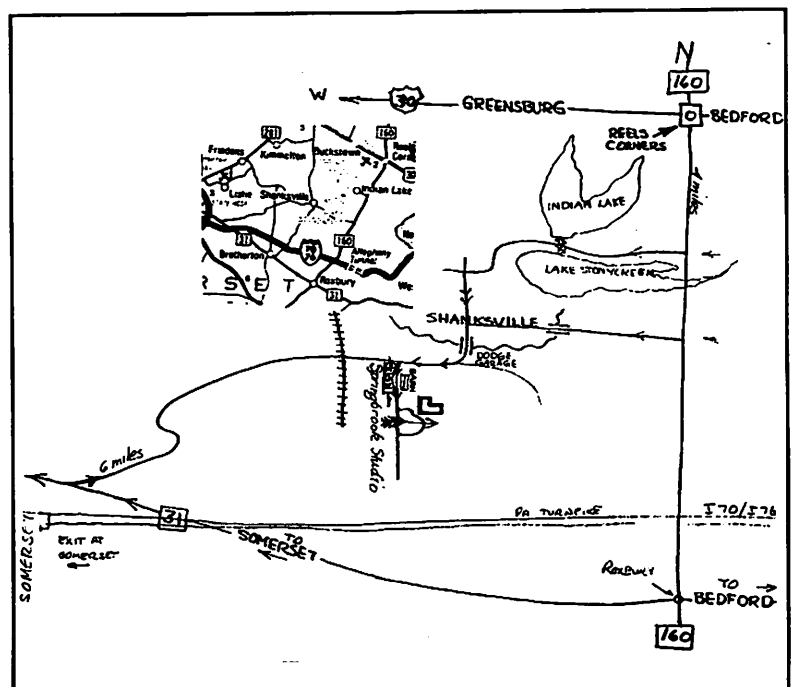
New York

Directions to Paul Beal's Studio, Somerset, PA

From the East (Quicker Route): Westward on PA turnpike to Bedford exit 11. Take US 30 to Reels Corner, a blinking light at the intersection of PA 160. Turn left (south) on PA 160 toward Berlin and drive @ 4 miles. Turn right toward Shanksville, dead end street, left across bridge toward Somerset, up the hill @ 1 mile. Turn left at Springbrook Studio sign on Weigle Road. 1,000 feet on left, the first house is Beal homestead.

From the East (Scenic Route): Westward on PA Turnpike to Breezewood exit 12. Take US 30 through Bedford to Reels Corner, a blinking light at the intersection of PA 160. Turn left (south) on PA 160 toward Berlin and drive @ 4 miles. Turn right toward Shanksville, dead end street, left across bridge toward Somerset, up the hill @ 1 mile. Turn left at Springbrook Studio sign on Weigle Road. 1,000 feet on left, the first house is Beal homestead.

From the North & West: Turnpike to Somerset. Exit turnpike at Somerset exit 10 and drive into Somerset through 2 lights. Pass a large turning globe on a pylon on left. (Paul painted this 30' globe during a restoration project about 6 years ago.) Through the next 3 lights to PA 31. Turn left on PA 31 (east) and drive 3 miles. Pass State Hospital on left. Take road to left to Shanksville (Sign "Shanksville 6 miles" will be on the right side of the road.) Cross single railroad track and see Springbrook Studio sign straight ahead.





Elzbieta Kaleta

"The Enchanted Road," a papercut mosaic by artist Elzbieta Kaleta of Albuquerque, New Mexico, was commissioned by the city of Albuquerque for their Central Avenue Sidewalk Design Project. In September 1995, this vibrant mosaic, reminiscent of Indian sand painting, will be installed in a 30 x 30-foot area on the pedestrian mall at the intersection of 4th Street and Central Avenue—once part of the famed US Route 66—in downtown Albuquerque.

The work will consist of 81 colored concrete tiles called Signature Stone—a unique Japanese process licensed to Bob Boyer of New Precast Developments, Inc., in Albuquerque, which allows color design to be cast in concrete.

Depicted in the mosaic are architectural details of 13 significant and historic downtown Albuquerque buildings, some of which have been demolished and other restored. The mosaic is surrounded by typical New Mexican crops—corn, beans, and squash—along with black bears, the state animal, symbolizing strength and protection. Panels within the mosaic show images of people traveling along Route 66.

The design, says the artist, suggests "a prosperous city full of palaces doubled in the mirror of the imaginary Rio Grande. That is how the people traveling along Route 66 might have seen their future lives in their dreams."

The second phase of Albuquerque's Central Avenue Sidewalk Design Project will consist of installing individual insets from the mosaic, each measuring 42 square inches, every 25 feet along Central Avenue on both sides of the street between 1st and 8th streets. The arrangement of the tiles will provide a board-game like experience; a brochure has been developed to guide the placement of the insets and provide educational information on the buildings and the project. This second phase is scheduled to be completed in the spring of 1996.

©Elzbieta Kaleta

<http://www.wingspread.com/eKaleta>

505-266-9225

1426 Adams St, NE

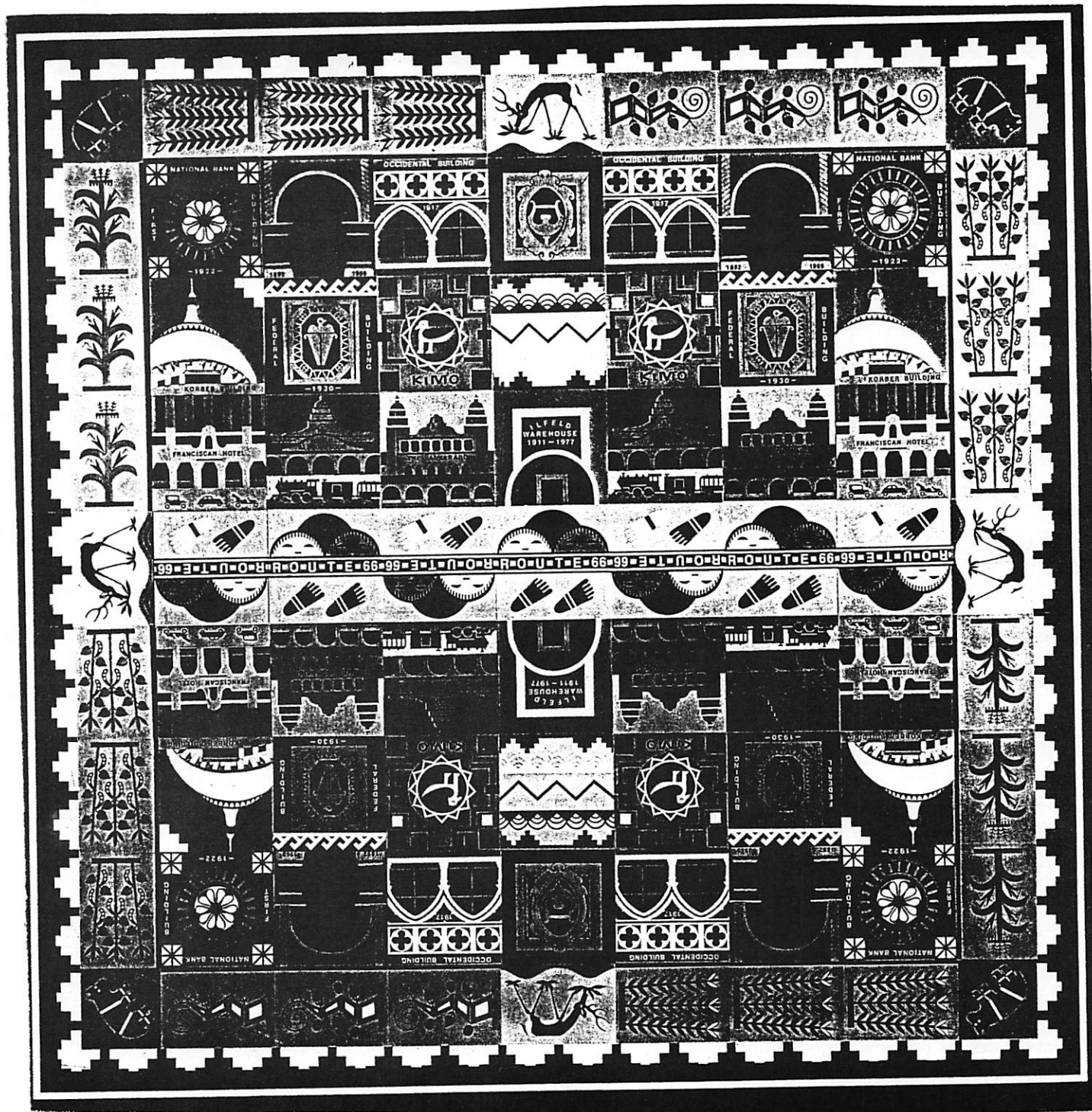
Albuquerque, NM 87110

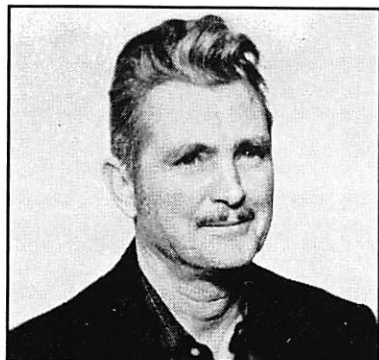


CREDIT WHERE CREDIT IS DUE

Check and give credit in your Spring 1995 First Cut issue, p. 12. this concise, well-written History of Polish Paper Cutouts under the 6-pointed papercutting is by Elzbieta Kaleta.

Sincere apologies for the omission of her name.





PAPERCUTTER'S PROFILE

FRANK JOEST

Education in Visual Arts

- University of Creative Art, Berlin, Germany, Pedagogic Certificate, 1962, Arts and Crafts
- Academy of Creative Design, Karlsruhe, Germany, One semester 1956-57, Graphic Design
- Military Service: USN 1952-1956
- Pratt Insititute, Brooklyn, NY, Evening Course, 1951, Basic Design
- High School of Music and Art, NY, Graduated, 1950
- Special Skills: Arts and Crafts, Graphic Design and Illustration
- Special Areas of Interest: Papercutting, Photography, Sculpture
- Special Training: Advanced Photo, Audio Visual Assoc., Miami, FL, 1967
- Awards: Georgio Cini Foundation, Venice, Italy, 1962

Visual Arts Experience

- Freelance Papercuttings by Joest, East Stroudsburg, PA, 1987-Present
Design and publishing my own papercut patterns. 17 publications to date, one video on papercuttings. Selling mail order through Papercuttings by Alison, 404 Partridge Circle, Sarasota, FL 34236.
- Freelance ACD Studio, East Stroudsburg, PA, 1970-1984
Own studio providing art and photo services to local tourists and small businesses. Such as General Electric Corp., International Boiler Works, Sun Litho Print
- William Watson Assoc., Bethesda, MD, 1969-1970
Graphic designer and photographer
- Central Intelligence Agency, Washington, D.C., 1968-1969
Graphic illustrator
- Melmar Copr., Miami, FL, 1967-1968
Graphic design, photo and multilith printer
- Prior to 1967: Various experience in Commerical and Fine Arts. Operated an art gallery in Rockville, MD. Technical illustrator for Airborne Instruments, Inc., Long Island, NY. Letter designer for Mergenthaler Linotype Corp., Brooklyn, NY
- Other employment: Manager of Joest Personal Care Boarding Home, East Stroudsburg, PA, 1970-Present

Art Exhibits (SOLO)

- LeBar Village Gallery, Stroudsburg, PA 1981
- Madalon Powers Gallery, E.S. University, East Stroudsburg, PA 1981
- Kleine Galerie, Rotenburg, W. Germany 1978
- Village Corner Gallery, Miami, FL 1967
- Stadtbucherei Am Kottbusser Tor, Berlin, W. Germany 1965
- Galerie Hilton, Berlin, W. Germany 1964

Art Exhibits (GROUP)

- Washington County Museum of Fine Arts, Hagerstown, MD 1991
- The Nabisco Gallery, East Hanover, NJ 1990
- Hershey Museum of man, Hershey, PA 1989
- Exposition '80 ESSC Arts and Crafts Exposition, Stroudsburg, PA
- Wycoff Gallery, Stroudsburg, PA 1970-79
- ESSC Gallery, Stroudsburg, PA 1976-77
- Beau Arts Exhibit, Lowe Gallery, Miami, FL 1967
- 323 Gallery, Alexandria, VA 1966
- Heron House Gallery, Reston, VA 1966
- Miniature Painters, Scupltures, and Gravers Society, Washington, D.C. 1965
- Il Centro Gallery, Naples, Italy 1965
- Rathaus Steglitz, Berlin, W. Germany 1964
- Galerie Wirth, Berlin, W. Germany 1964
- Galerie Johanna Schiessel, Freilburg, W. Germany 1964
- Goslarer Museum Gruppe Harz, W. Germany 1964
- Grosse Berliner Kunstaustellung, W. Germany 1963-64
- Amerika Haus, Berlin, W. Germany 1962
- Amerikanischer Pavillion, Berlin, W. Germany 1962
- Wolfsburg "Junge Stadt Sieht Junge Kunst", W. Germany 1961
- Rathaus Lebenstedt-Salzgitter Gruppe, W. Germany 1961

Personal

- Born 7/31/33, Married, Excellent Health, Fluent German
- RD 4, Box 4282, East Stroudsburg, PA 18301
- (717) 424-6852



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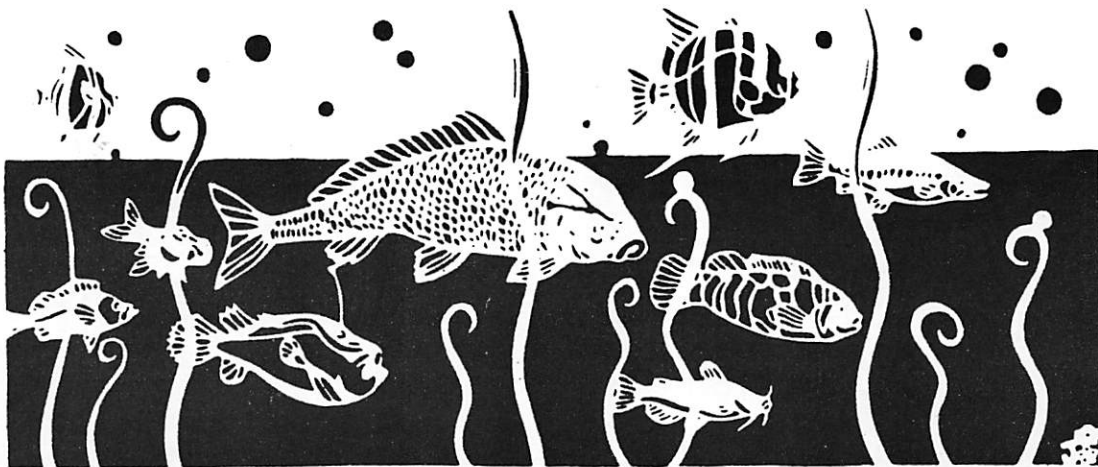
#FJ-5 Birds Nesting. 10" x 24". Hawk, Egrets, Tanager, Loon

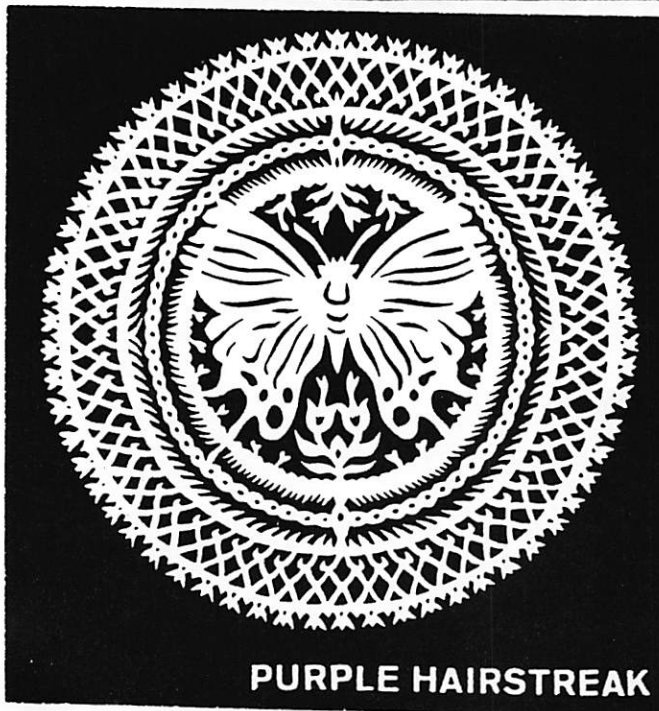
©Frank Joest



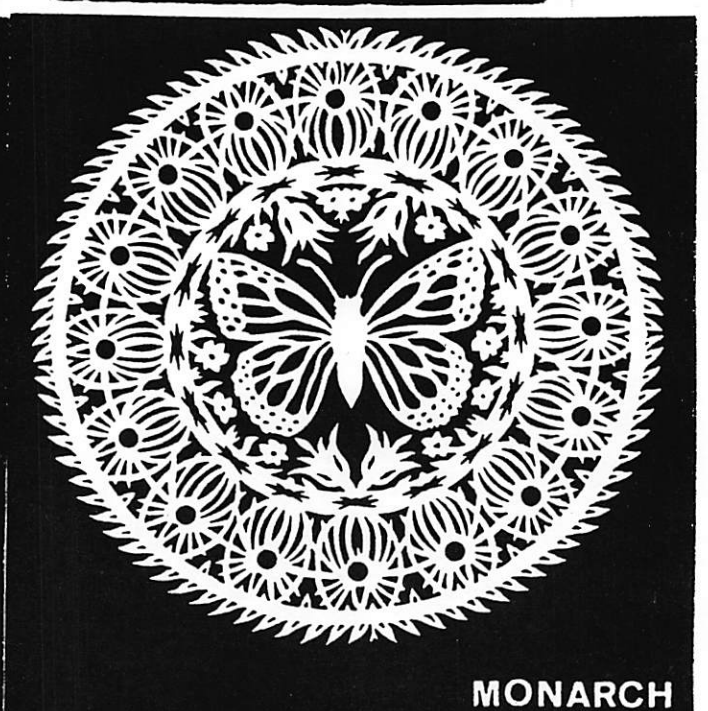
#FJ-6 Aquarium. 10" x 24". Carp, Salmon, Goldfish, Atlantic Spade, Moorish Idol, etc.

©Frank Joest

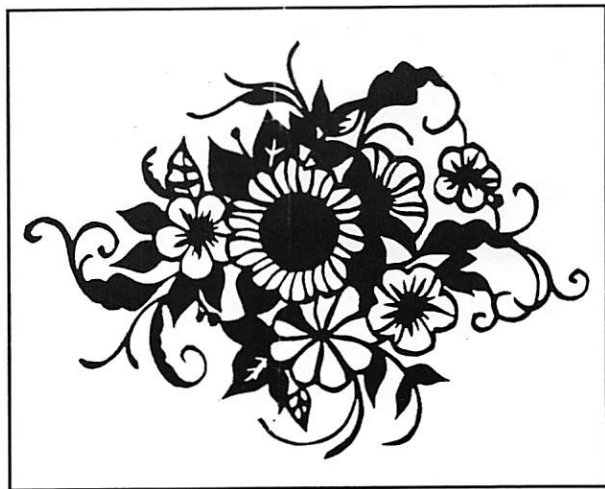
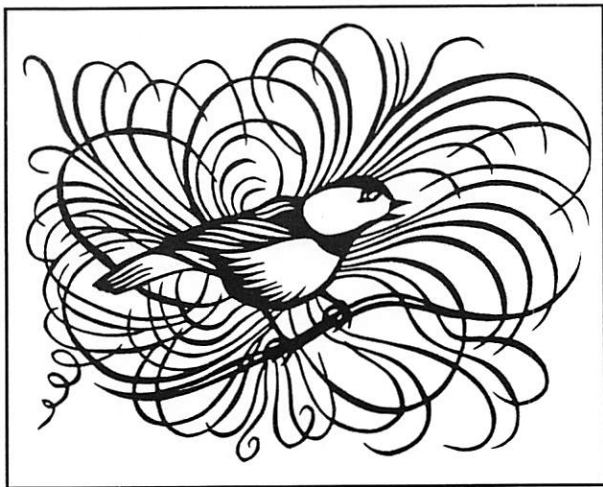




PURPLE HAIRSTREAK



MONARCH



I'm very pleased that you will feature some of my latest papercuttings in the next issue of the First Cut. Thank You.

It's amazing how events happen in one's life, the goals, choices one makes in youth. eg. related to a future profession, doesn't always materialize.

But the love of creating in art has always remained, no matter what medium one works in.

Never in my wildest dreams did I ever image in my later years, that I'd be involved with papercutting. But once I tried it, I was captured by this fascinating medium.

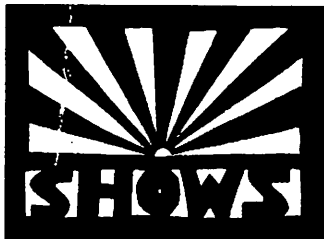
It's been a challenge and a great happiness in designing and cutting out the yin and Yang from within a piece of paper.

Thanks also to you and your fellow workers for putting to bed such an interesting publication each time.

Sincerely,

Frank Joest





Shear Variety II Goes West

by Judith Meyers

several by GAP members in the West (Kaleta, Paulos, Bedient and Wilson). Because there was one more empty wall in the gallery I hung a group of ethnic cuts from my own collection (Polish, Swiss, Chinese, Mexican and a French Silhouette).

Albuquerque people are perhaps more familiar with papercuts having in their midst Dan Paulos and

Elzbieta Kaleta. Both these cutters brought work for the show as did Sharon Malone, a new GAP member and silhouette cutter, and Bill Kleinschmidt, an architect who contributed a marvelous layered stepped piece. Many people attended the Easter Sunday opening to enjoy the show and try their hand with the scissors. Two pieces sold immediately—Paul Beal's again and Sharon Schaich's. Later, Faye DuPlessis' charming "Riverside Farms" sold. This piece with its layering of cuts with

tracing paper, evoked a great deal of admiration at both shows.

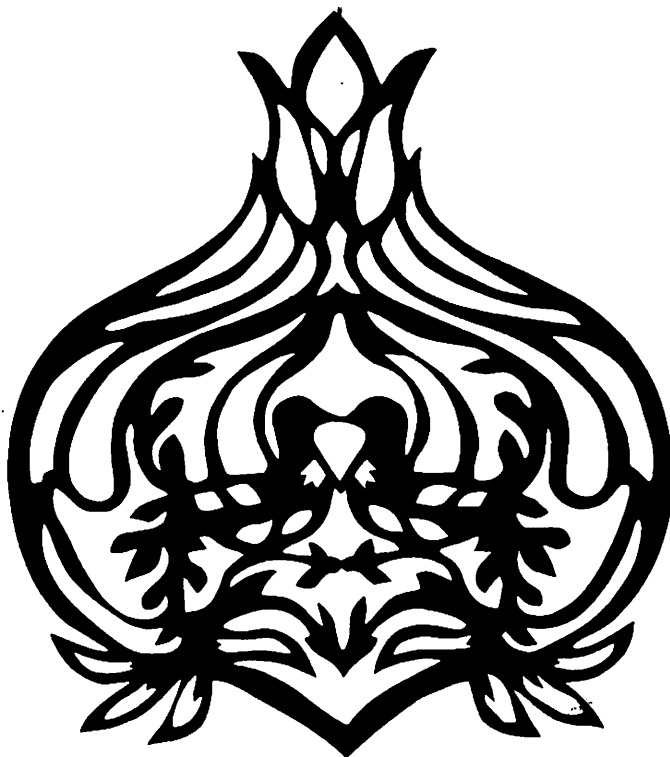
While Shear Variety hung in Albuquerque I went on out to Phoenix, Arizona just in time to see the desert in bloom. What a bonus! While there Cora Wilson invited me to her home along with GAP members Jeanne Ferguson and Merrilee Ottenbacher. We spent a great afternoon sharing stories and examples of our work and collections and talking about getting together again, maybe forming a Western chapter of GAP. The Albuquerque cutters are also interested in this.

Back in New Mexico to pick up the show at the end of April I found some papercuts in an unexpected place—a French restaurant. Hanging above the bar were red and black cuts from Denmark! No end of surprise! I bought a couple to embellish this article.

Thanks to all of you whose work was in the show, thanks to GAP for organizing it. It was greatly enjoyed. I think the audience for papercutting has "gone West."

Now the problem is to get Shear Variety back east. With the help of Nancy Cook, I hope to accomplish that in late June.

more shows next page



"Once Upon a Time..." Chapter II

Planning is underway for "Once Upon a Time..."—GAP's next traveling show which will be the featured Christmas exhibition in 1997 at the Kemerer Museum of the Decorative Arts, Bethlehem, PA. Nancy Shelly has met with Linda Robertson, the museum's Director of Development, to put together a timeline for everything from publicity photos and press releases to who's going to pack when it's all over.

Plans presently include a reception on the first Friday in December (to which participating GAP members will be invited), a display of cutting tools and materials, and as many antique cuttings as can be borrowed from museum collections and our own members. Antique cuttings, obviously, don't have to conform to our show's theme.

The museum is located in Bethlehem's charming historic district which each year attracts between 150,000 and 200,000 visitors and the museum is one of the sites for the city's First Night celebration, so this is a wonderful venue in which to show our work and publicize the Guild. Of course your willingness to participate is the key to making this our best show yet.

Here's a short list of IMPORTANT STUFF. Hang it on your refrigerator.

1. Your entry should conform to our storytelling theme which is "Once Upon a Time..."
2. All pieces in their frames must conform to the size requirements imposed by our shipping crates—20" x 24".
3. All pieces must arrive by October 15, 1997.
4. Send your entry to Nancy Shelly's home for storage until setup for exhibition:
45 E. Wall Street, Bethlehem, PA 18018-6012

That's it! Your refrigerator, like mine, is probably covered with recipes for Double Chocolate Mousse and Miracle Diet #37, so just find room for these 4 things. Watch for more news, Chapter III on "Once Upon a Time...". Remember 1997 will be here before you know it. Nancy Shelly

"36 Views of the Empire State Building"

Arresting prints by Beatrice Coron with whimsical poems by Marcia Newsfield will be shown at the Empire State Building Fifth Avenue Gallery from September 2nd to November 28, 1996. The opening reception will be on Tuesday, September 10 from 6 to 8 p.m.

The Empire State Building is a New York icon. Now in its 65th year, it surely deserving to be celebrated. Coron's stencil prints are depictions of daily life in and around this landmark. Newsfield's short poems are commentaries on Coron's images.

The show's title is a take-off on "Thirty-six Views of Mount Fuji," a series of woodblock prints by Japanese artist Hokusai, completed in 1831, when he was 72 years old. His representations of the metropolitan culture of the Edo suburb of Toyko during Shogun time are considered icons in the history of Japanese landscape.

Today, Coron and Newsfield's inspired presentation opens a window onto our New York landscape.

A native of Lyon, France, Coron has been living in New York City since 1984, following residences in Taiwan, Mexico and Egypt. She considers her stencil cuts "drawing with blades, an approach to paper with the mind of a sculptor." She cuts a matrix on oiled paper and prints with black ink or oils on paper and textile. Her work has been shown in France, Taiwan and the United States.

"36 Views of the Empire State Building" is also available as a beautifully crafted handmade book. For further information contact Beatrice or Marcia at (212) 666-6767 or (212) 866-2774.



© Ben Barker
45% orig.
cut with scissors and knife



© Beatrice Coron



© Beatrice Coron



© Beatrice Coron

Letter from Lithuania

I received your letter a while ago, but kept postponing my writing. It was such a surprise to me that I still can't get over the fact that I received a letter from far away America. Maybe you can let me into secret, who told you that I make the cut? I would like to write a lot and detailed, but I lack the time. My friends ask me to write as well. One of the American handicrafts magazine wanted me to explain the meaning of the tree of life. That's my favorite theme. Right now I am preparing a little library exhibition for the Easter. I am sending to you my cut as a present with all my heart. you mentioned that kankles is your hobby. I cut it out just for you. Usually I do not cut silhouettes, I even haven't cut any orders... but I can try. If you'll like it, I'll be happy.

I am cutting since 1981. Even in the years of school, when I was in Siauliai Pedagogic University, we created folklore group. I sang ethnographic songs, went to ethnographic expositions, performed in concerts, leaded songs. During boring lectures, I started cutting under my desk, since I didn't have anything better to do. And I haven't stopped since. The scissors are always with me: in the train, bus, field, garden...

I am a teacher of the primary school. I work with one class for four years and teach them all subjects. But folklore art, music, dance and traditions is an unseparable part of the classes. I am their teacher in everything, because in today's Lithuania we speak about the past from the essence. That would be a lot of talk about my work but I don't want to praise myself. But I believe that my children will understand and feel the real Lithuanian nature and will never give it out. They have learned a variety of handicrafts out of straws, paper, material. Of course they can also sing, tell stories. Here we have to learn to be Lithuanian and not to forget the roots of our ancestors. There is a big influence from the rough Eastern culture, and their parents were raised in Soviet years.

I also have some social work. Kaunas Lithuanian Folklore Center of Culture is like a sacred place, where on Sundays hundreds of people get together to listen to lectures by Aleksandras Zarskus. This man, just like Vydunas, who is awakening Baltic thinking and soul. Here for seven years I lead children class of ethnographic culture. I teach them songs and art of cutting. I organize in Kaunas national and traditional celebrations. Christmas, Shrovetide, Easter, the 16th of February... I invite to meetings parents, teachers, grandparents, big and little. Everyone who is concerned with the future of Lithuania, in order to learn to live. I prepare seminars, conferences and such. Again I could talk a lot. We have prepared and published various books, journal "Vydija" (6 public). The collection of postcards with the carvings, the booklets of handicrafts.

The publisher is helping us to support ourselves a bit, since the center is receiving very little money from local administration. May be you would be interested in those books?

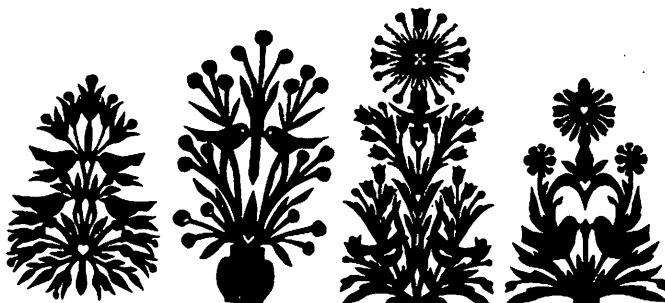
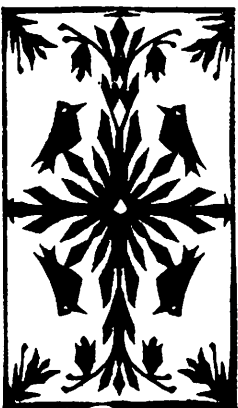
If you are interested in other cutters as well, I could help you to locate them. Meanwhile I am glad that you wrote me. And I hope that you'll write again. And maybe we will meet some day? Only the sky knows.

God be with you and good luck in your works—

Egle Vindasiene (Dvarionaite)

1996 march 18

P.S. If you like the brochure "The Tree of Life," you are welcome to spread it and publish it. I created the text. The song is from folklore.



©Egle D.-Vindasiene
Gyuybes Medis, reduced

Letter from China

中國剪紙學會

RICHARD HARRIS ET.

Dear Mr. Harris,
 2月24日來信及剪紙集收到。謝。這年過得真快。
 遺憾的是這兩月在山東。這真很抱歉。
 為了貴刊之來稿。我寫了許多。美國這刊物
 是這和我這刊物。美國之剪紙藝術也一定在迅速發展起來。
 中國剪紙有幾千年歷史。非常豐富。也很普及。有幾百
 種不同之民間剪紙。也有藝術家創作之現代剪紙。我現
 在正寫一篇論文。寫現代之剪紙藝術——《中外
 剪紙藝術》(20萬字。約600幅插圖)。這和這
 國。墨西哥有剪紙。不知道加拿大和南美洲一些國家
 有剪紙。歐洲法國。德國。奧地利。瑞士。奧地利
 刊。一些刊有剪紙。不知美國。意大利等國家有剪紙
 否。我編《中外剪紙藝術》。當然有美國。墨西哥。法國。
 德國。奧地利。瑞士。奧地利。中國。日本。印度。印尼。西
 非。北非一些國家之剪紙或剪紙。並于信上帶些剪紙
 樣本給您參考。是否知道這刊物之研究國家?
 和這刊物。我寫了兩篇中國剪紙藝術之美國歷史
 之(剪紙。歷史(刊上)。我將了她一頁。附用紙。成
 績也很快。明年希望刊登在貴刊。她正準備剪紙
 準備的紙。這紙是中國剪紙。
 希望一刊之剪紙作品《美國》。
 祝您好。李之雲敬啟。

Dear Mr. Harris:

How are you? I have received your letter dated Feb. 29 and its enclosed papercut. Thank you very much especially that you even helped me by translating the letter to Chinese. Because I was away visiting Shanghai during the past two months, I was not able to reply to your letter earlier. Please forgive me.

After reviewing the activities of your organization, I am delighted to learn that you have many ongoing projects. America is a very progressive country. I am sure that the art of papercutting in America is progressing very rapidly.

Chinese papercutting has a very long history. They are part of the popular folk culture. There are special contemporary artistic papercuttings. At present I am under contract with a publisher to write my sixth book on papercutting—The Art of Chinese and Foreign Paper Cutting (200,000 words and about 600 photos). I know that America and Mexico have paper cuttings. But I do not know whether Canada and South American countries have papercuttings. I also know that France, Germany, Denmark, Poland, Switzerland and Austria in Europe and Israel have paper cuttings. But I do not know whether England and Italy have cuttings. In my book, The Art of Chinese and Foreign Paper Cutting, I mention that the following countries have paper cuttings: America, Mexico, France, Germany, Denmark, Poland, Switzerland, Israel, China, Japan, India, Indonesia and countries in North Africa. But on account of my lack of other reference materials, my comments are limited. Do you, sir, by any chance know of any other countries that have paper cuttings?

As I am writing this letter to you, it reminds me of a lady from America who came to China to learn about the art of paper cutting (Ms. Wong), now in Australia. I taught her for about a year. She was a very good student.

Hope that your organization has decided upon an exchange program. And hope that you can come to China for a visit. Enclosed is a papercutting of mine, entitled "Summer Day" for you to keep.

Best wishes to you and your organization for a bright future.
 Mr. Lin



...
 MAN WHO SAYS IT
 CANNOT BE DONE
 SHOULD NOT
 INTERRUPT MAN
 DOING IT.—
 CHINESE PROVERB
 ...

Summer Day © Mr. Lin
 reduced 75%

Mr. Lin was a teacher and art editor for several years. He taught in the Art Department of Shanghai Institute of Drama. He is a member of Association of Chinese Artists, Director of Shanghai Branch of Association of Chinese Artists, Director of the Research Association of Huang Binhong, Honorary Chairman of China Paper Cut Association, Chairman of Shanghai Paper Cut Association, Chairman of Research Association of Modern Painting and Calligraphy, member of Shanghai Art Academy.

Journal of Holland and Germany Trip

The Eighth in a Series... by Ed Schaich

We arrive in Heidelberg around noon and find ourselves smack in the middle of horrendous traffic near the centrum. This is definitely not to Herr Richard's liking, nor comforting to his better sense of humor. His German is just good enough to pursue directions, and we speedily find our way to the old city and a trip to its spectacular castle. We relax for lunch and a cold brew before taking the tour.

Seems we advance through the walls with a contingent of Heidelberg collegiates coming to have a class photo within the courtyard. The view is beautiful overlooking the Neckar River and on towards the sprawling city. Winding down into the dark cellar we find the awesome wine vat that holds 221,627 liters—unbelievable. Fountains and sandstone carvings adorn the courtyard and a huge sun dial is mounted on the facing of one of the inner buildings.

Having unsuccessfully evaded the modern Heidelberg, we stumble onto what appears to be the old city. Lured mainly by the narrow brick-laid streets, we abandoned the car and meandered in and out of used bookstores and hidden courtyards until we eventually arrive at the large town hall square. Plenty of college students are still romping about—some groups decked out in blazers and the traditional blue and green caps, while others dash on bicycles and feverishly dodge tourists who amble aimlessly throughout the alleyways.

At one corner of the square loomed a very tall Maypole draped with the Heidelberg colors. Crowds gathered beneath the decorative facades of the old buildings as well as at umbrella tables sipping the local brew. (It invites out the Bohemian in me to linger until the lights of the old city begin to beam. However, it is not to be.)

We must reach Ludwigsburg before evening so that we can see Elisabeth Emmmler's designs which have been enlarged in steel sculptures and displayed amid a palace estates storybook village. We find her fairy tale silhouettes near various mini-houses and strewn throughout the wooded gardens. It is all very tastefully arranged, a mecca of excitement for children of every age.

The grounds of the large Baroque palace are a splendid array of floral gardens, lawns with cranes and flamingos feeding around the botanical garden lawns, and a lake where once Venetian gondoliers rowed. Horse chestnuts were clouded in white blooms, and towered above the spewing waters of reflective pools that were smartly lined with beds of spring flowers. Arched vines of wisteria hung from balconies adorned with stone sculptures. As the sun faded behind the 450 room palace, it cast a lovely picture-perfect postcard that Mozart's father could have only dreamt about when he wrote home to his wife in 1763.

The speedy Autobaun awaited us only a short distance away. We drove past miles of vineyards on our way towards Stuttgart and through the Neckar Valley. It has been a most tiring day that finds us eager to settle quickly in the small town of Marbach.

Luckily, we stop for petrol and the attendant offers to call around for lodging since places may not easily answer to our English. He finds a place on the outskirts of town which seems suitable for us, for all that we can think of is dumping our luggage and quenching our thirst on some cold beer. A bit of sauerbraten might go down nicely as well.

Seems that the town of Marbach rolls-up sidewalks about the same time as Lititz and Annville. Though the outside cafes offer a little glitter. Our feet are practically crumbling under us after the lengthy hike around the palace. I'm almost tempted to douse them in the nearest soothing fountain, but I relent as we all take a rest and watch another sunset slip behind another quiet village. Sleep comes rather quickly and assuredly on this last day of April.



DON QUIXOTE
©E. Emmmler
reduced 75%



Pfaunaugen



Fingerhute



Sonnenblume



Sonnenblumen



Thermo-Web: double-sided adhesive applies to back of item peel away paper backing. Makes any paper self adhesive. 4.25 x 5.5 inch thick sheet strong and sticky. Found in craft store.

5 Papercraft Projects: \$13 in kit #1. Book pop-up, butterfly booklet, Sculptural Geometry, Skewer-Bound booklet and self-mail accordion book found at the Creative Zone, P.O. Box 19458, Seattle, WA 98109-1458.

Japanese Papers: Catalog \$25, all types of paper, origami, etc. ICHIYO Art Center Inc., 432 East Paces Ferry Road. 800-535-2263.

Paste Paper Patterns: Maziarczyk Paperworks, 834, River Road, Schodack Landing, NY 12156. 518-732-2779

Handmade Papers: February Paper, \$2 catalog, P.O. Box 4297, Olympia, WA 98501 360-705-1519

500 Different Papers: The Vicki Schober Co., Inc., 2363 N. Mayfair Road, Milwaukee, WI 53226, 800-541-7699.

Papercraft Supplies: Parchment

Beginners Kit Patterns, 3-D idea book, free info and price list. Kudzu Krafts, 1889 Floye Dr., Loganville, GA 30249 770-554-0285

Zig Two-Way Glue: This is a chisel edged felt tip marker with an acid free acrylic emulsion glue. The glue will work in two ways. If you apply the sheet to be glued while the glue is still wet, the attachment is permanent. If you allow the glue to dry, you will have a tacky surface that allows for repositioning. Because the applicator tip is a chisel, you can make calligraphic letters and sprinkle with glitter! "Writes" in blue, but dries in clear. 3/8", \$2.99—800-369-9598.



Bread and Roses Holiday Card Catalog: used Regina Scudellari's "Dove" for one of the many cards from which 100% of the profits from sales benefits men, women and children with AIDS. They handle work with care and the artist receives 50 cards and envelopes if they are used. They are interested in all work, especially pieces that would interest people of all faiths. Members who do Judaic cut paper would have a good chance. Call 203-544-9213 and ask Missy for information and artist guidelines.

The Wholesale Source for Picture Frames Catalog: Graphick Dimensions Ltd., 2103 Brentwood Street, High Point, NC 27263, 800-221-0262.

KLOTZLI-Ueli Hoffer Type

Scissors:

with gold handle for finest detail cutting has a specially sharpened tip, ultra thin, ultra sharp. \$59.95 + 6.50 for handling. Will soon be carried by Papercuttings by Alison, P.O. Box 2771, Sarasota, FL 34230.

Paper Crafting Secrets Unzipped

published by Papercrafters, 6575 SW 86th Ave., Portland, OR 97223, phone 503-292-6070 (Bob or Rona), or email: RChumbbook@AOL.com \$4.55, 4 x 6 booklet.

This booklet doesn't come with frills or fancy stuff. It's plain and simple—like your favorite pair of jeans. Likewise, it will wear well and inspire you to zip up a masterpiece.

Location of gallery and date of show:

Boston Symphony Hall
The Cabot-Cahners Art Room
November 4 to December 18, 1996

Deadline for receiving artwork at gallery

October 21, 1996

On the back of each submission must be:

Artist's name
Artist's address
Artist's phone number
The artwork title, price and actual size

Note that 20% of each purchase price will be retained by the gallery

Send Artwork plus your check with the return postage and \$5.00 entry fee to

Mary Rauscher
13 River Street
Concord, MA 01742
(508) 369-3939

- Use sturdy shipping box.
- If not sold, your artwork will be shipped back to you in your box after the show.
- Include your return mailing label.
- Each artist may send up to 4 framed works.
- Indicate whether your works may be duplicated for advertising purposes.
- Works are to be framed, with wire, ready to hang.
- Plexiglas is suggested. If glass is used and the glass is damaged in shipment, the work will not be reframed.
- Write a short paragraph about your artwork and/or yourself.

The gallery will decide which artworks will be hung.

This is the third time that the Guild has been asked to submit artwork to show at this location. This has been a good show with lots of traffic. Last year 23 out of 52 artworks which were hung were sold.

The Guild waives all responsibility of liability for damage or loss during shipment, showing and return shipment.

Membership July 96

As of July 22, 1996, the Guild had exactly 500 members on the role. Fifty nine of those members are new since January 1, 1996. As of July 22, 1996, 66 current members have not paid their 1996 dues. By the rules of the Guild, those 66 members are to be transferred to inactive status, unless and until their 1996 dues are paid.

Based on 1996 to date, approximately 50 additional new members can be anticipated between mid-year and year-end. Because of the rules, no further transfers to inactive will take place until July 1, 1997. This would result in a modest membership gain.

The membership continues to have members from a total of 11 countries. Forty seven states and the District of Columbia are included. Only Hawaii, Wyoming and North Dakota do not have members at present. Canada is represented and correspondence is taking place with a potential Mexican member, which hopefully will provide the Guild with a truly representative North American membership. Members currently are from Australia, Canada, Denmark, England, France, Germany, Israel, Netherlands, PRChina, Switzerland, and the USA.

Richard Harris
Membership Chairman

New Members Since Last Newsletter

Anderson	Annette	Box 124	Kimballton	IA	51543	
Antinora	Catherine	1651 Zerega Avenue	Bronx	NY	10462	7187926968
Backhaus	Edna	409 South 4th Avenue	St. Nazianz	WI	54232	
Bender	Jaimie	2460 Grandview Drive	York Haven	PA	17370	
Brunner	Rolf	P.O. Box 802	Hot Springs	VA	24445	5408395993
Caradec	Linda	15507 Bowsprit	Houston	TX	77062	7134886638
Carpenter	Paul	6304 Chiswick Park	Williamsburg	VA	23188	
Ciurczak	Alexis	34562 Camino Capistrano	Capistrano Beac	CA	92624-1232	7144937165
Dentice	Sharon	146 Oakwood Street	Orchard Park	NY	14127	7166489726
DIMascola	Charles	84K Street	Turners Falls	MA	01376	
Elliott	Bonnie	344 Calle Mayor	Redondo Beach	CA	90277	
Erwin	Patti	Box 215	Fraser	CO	80442	
Foil	Penny	514 Old Stagecoach Road	Eastley	SC	29642-1036	
Freed	Curtis	90 South Chestnut Street	Massapequa	NY	11758	5167975906
Green	Marilyn	2121 Staunton Court	Palo Alto	CA	94306	4158579110
Halford	Louise	749 Price Road	Hendersonville	NC	28739	
Hall	Carol	213 Coachman Drive	Lexington	SC	29072	8033597686
Helberg	Carla	212 - 76 Street	Brooklyn	NY	11209	
Hemmah	Joanne	1003 Cottonwood Avenue	Red Wing	MN	55066	6123884256
Hofer	Ueli	Melental	Trimstein		3083	
Jendrzalczak	Bernardine	11901 Timberline Lane	Hales Corners	WI	53130	4144252134
Jewett	Parma	35 Comstock Bridge Road	Richford	VT	05476	8023264583
Johnson	Debbie	1229 West Pearl	Staunton	IL	62088-1371	6186358751
Kim	K. Selena	21 Muirfield Lane	Bridgewater	NJ	08807	
Loebman	Lee	1263 Deerfield Pkwy, Ste.	Buffalo Grove	IL	60089	
Martin	Peggy	929 Whorton Mountain r	London	AR	72847	5012934261
Nichols	Wendy	8515 Hurst Avenue	Savannah	CA	31406	9129271755
Nowotny	Kathleen	P.O. Box 338	Milford	NE	68405	
Oberg	Ethel	2230 Lancashire Drive	Wilmington	DE	19810-2837	3024754612
Patterson	Janet	3004 Old Salt Circle	Las Vegas	NV	89117	7022552122
Peck	Linda	R.D. 2, Box 375	Friendens	PA	15541	
Radabaugh	Patty	3145 West Central Avenue	Toledo	OH	43606	4195319333
Rhoads	John	17 Colonial Drive	Dallas	PA	18612	7178674729
Richter	Gertrude	Adelbertstrasse 78	8000 Munchen 4			
Rosat	Ann	Le Grosel	Les Moulins		1837	
Schalch	Edward	411 Woodcrest Avenue	Lititz	PA	17543	7176264330
Schenk	Ursula	Feldstrasse 37/35	Winterthur		8400	
Schlefer	Vanessa	3663 Bethel Road	Bucyrus	OH	44820	
Schlapfer-Gel	Susanne	Im Leeacher 11	Hinteregg		8128	
Shaffer	Mary	P.O. Box 274	Vienna	OH	44473	3303942876
Sheeler	Kim	1256 Old Airport Road	Douglassville	PA	19518	
Shriver	Alison	P.O. Box 1868	Annapolis	MD	21404	
Snow	Barbara	278 Hambletonian Drive	Eugene	OR	97401-5732	5413439094
Southern	Linda	8219 West Appleton, #1	Milwaukee	WI	53218	
Squires	Connie	2504N 300 West	Wabash	IN	46992	
Stahl	Jean	465 Hill Road	Green Lane	PA	18054	2142348108
Teich	Joan	9211 Bluebird Terrace	Gaithersburg	MD	20879	3019777418
Trebel	John	310 Summit Avenue	Canonsburg	PA	15317	4127455735
Wallaker	Janice	901 Cannon Valley Drive, #	Northfield	MN	55057	5076458446
Williams	Oletha	6289 Wardner Corner Roa	Valdis	NY	14888	
Wittgen	Gudrun	305 Hillsdale Street	Hillsdale	MI	49242	5174373724
Wolff	Marion	157 Faith Circle	Carlisle	PA	17013-8827	7172495682

QUESTIONS & ANSWERS

Q When I wrote my letter, I certainly didn't mean to offend Mary or anyone else. I stated in my letter that there is a place for both designer and cutter. Where I am outlets are rather restricted. Good for you, Mary. Mark your cuttings. Not everyone is as conscientious in their decision making. Many I've come into contact within my area do not mark their cuttings. It can make a difference in pricing, etc. So my concern: I'm trying to stay in business.

I am not an "artistic snob." I've never had an art lesson in my life. My Grandmother first taught me when I was a small child, but cutting shelf lining is not really that inspirational. You are wrong to think that you need art lessons to create a good design or picture. This thinking kept me from creating my own for some time. I did cut a few from patterns, but I did not like them. When I wanted to participate in "Art Festivals" and other juried shows, I was forced to try creating my own. I don't have that first attempt. (It was called "Grandmother in the Arbor" and someone threw it out) I feel that I have improved, but I am still growing. I still don't consider myself a trained artist. Practice does help and ideas are everywhere.

Mary, you say you have been cutting for 15 years! You have a lot of experience behind you. You don't need to be a trained artist to use that experience.

If I have offended anyone, I sincerely apologize. But right now, right here is where I have to be. I have been faced with this issue—What do I tell potential customers when they ask about the difference? And they do ask. What do I say without sounding snobbish and critical? There is probably no way to avoid this dilemma. Regardless of what some may think, I really am nice enough not to publically squabble with my competition.

Margaret Engler

P.S. I have sent a copy to Mary. I didn't know that I would create a controversy! Perhaps it is an issue that GAP should deal with.

Ed Note: Thank you for writing Margaret. It is an issue and other opinions are welcome.

A Members, usually beginning cutters, often call to learn the rules for the use of the GAP stickers. Stickers may be used only by a current member on cuttings that were actually cut by the member.

If the cutting is made from a commercial pattern, a cutter may display the sticker if several rules are followed:

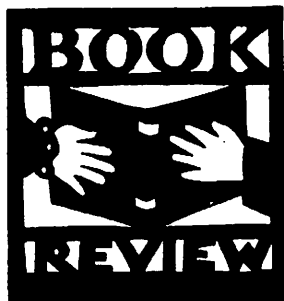
1. The cutter must be a Guild member in good standing.
2. All cuttings produced from patterns should be clearly marked, preferably on the back of the frame as "Cut from a commercial pattern," and including the designers name.
3. Cuttings produced as an exact or near exact copy of a historic design should always be acknowledged with a note on the back referring to the original artist and the original cutting. In this case copyright laws may apply, so the cutter must be careful whenever using historic ideas.
4. Exact or near exact copies of the works of current artists should never be produced, except in those rare cases where the original artist has given formal and written approval for the copy. The original artist is completely free to make copies of his or her own work.

The question of patterns has been nettlesome to the Guild. Many cutters begin by using commercial patterns and then progress to producing their own designs. Some cutters progress very rapidly and some more slowly. It is the position of the Guild of American Papercutters that any cutting produced from a pattern must be clearly and visibly noted on the back of the framed picture, whether or not the cutter is a Guild member. This must absolutely be true for Guild members. No reputable artist or business person would ever make unauthorized patterns or copies, or near copies, of the papercuttings of other artists.

In summary:

1. If patterns are used, cut and sell only commercial patterns purchased and sold for that purpose.
2. Cutters should develop their own patterns as soon as they are able.
3. Never copy other artist's works without their written approval.
4. Acknowledge the original artist when using exact or even the flavor of the cuttings of historic artists.
5. Use the Guild stickers on all of your work.
6. Use this guide: Cutters Name, Date Cut, Designer's Name

Enjoy cutting, aspire to creating your own designs, guard and protect your creative designs and those of fellow cutters, and show your pride in your cuttings by using the Guild stickers!



Card Crafting

by Gillian Souter
Create one-of-a-kind personalized greeting cards that you'll never find in stores. Make

these 45 fabulous designs, all shown in full color, using basic papermaking techniques, lettering, decoupage, pop-up methods, embossing, marbling, stenciling, even quilling. Complete, clear instructions and patterns will give you fast and fabulous results.

Item #2154, \$12.95

ISBN8069-8683-2

Hand-Made Greeting Cards

by Maureen Crawford
Complete easy-to-follow instructions, along with detailed illustrations, show you all you need to know, and the variety of cards is extraordinary: cards with back and forth folds, cards with ribbons and lift-up flags, laced cards, origami designs, simple yet powerful cards decorated with twists and overlapping paper.

Item #2156, \$10.95

ISBN8069-8327-2

Making Your Own Cards by Lynda Watts

Presents a colorful and exciting range of original designs for handmade cards suitable for almost any occasion. Many different paper skills are used: simple folding, pleating and cuffing through decoupage, quilling and origami. 30 stunning card designs with detailed instructions and diagrams.

Item #2165, \$12.95

ISBN85368-239-X

HOW TO MAKE A BOOKMARK



©Sukey Harris

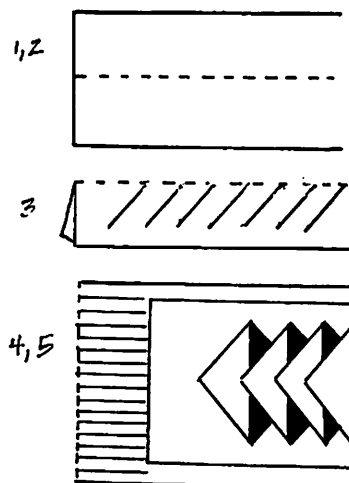
Supplies

- Papers of contrasting color or texture or paper with contrasting color front and back. Sometimes envelopes can be recycled.
- Scissors
- UHU glue

Theory

Slanted slashes through fold can be bent back to form unique patterns. If narrowly slashed, the thin ribs can be folded and woven to form another variation.

1. Cut long strip of paper about 1 x 7 inches.
2. Fold-in half lengthwise.
3. Make slanted cuts through folded edge 1/2 inch apart to 1/8 inch from open edge.
4. Open flat and fold back each point to make triangular opening.
5. Paste contrasting paper behind a little wider and an inch longer at each end. Cut straight slashes for fringe at each end.



6. Variation I

To make a woven paper design, cut slashes 1/4 or 1/8 inch apart. Fold back alternate points. If angle is steep enough, these points can interlock with the small opening between the points.

7. Variation II

Lace a piece of contrasting color, narrow 1/8 inch or less strip through every other opening.

8. Variation III

Border for paper cuttings. Slashes may be either slanted, straight, or curved to form diamond, checkerboard, or op art patterns. May lie folded back and tucked or 1, 2, 3 contrasting narrow papers may be woven alternately over an under the slashes.

9. Make your own variation by experimenting with angle to weave.

HUMMEL and HUMMEL

This sounds like a mystery. We don't know.

Maybe the Guild membership can help. Here goes; Years ago we bought a small booklet in one of those little antique bookstores which promises all kinds of mysterious literary treasures.

We came out of that store with a booklet called Poems For Peter. It was written by Lysbeth Boyd Boris. It was illustrated with scissorcuttings by Lisl Hummel. The illustrations are delightful, but since the book was printed in letterpress in 1928, a lot of the fine detail in the original scissorcuttings were not reproduced.

All the illustrations remind you of the famous Hummel figurines, which have become an enormous collectors item throughout the world. We were wondering whether Lisl Hummel could be a relative, maybe a sister. It was just no coincidence that the last name was Hummel. They were designing similar, almost identical, children images.

So we decided to write to the Goebel Company in Bavaria, Germany to find out more about the Hummels. We learned that a Berta Hummel born May 1, 1909, became a student in the Munich Academy of Fine Arts in 1927. She was attractive and a good student.

On April 22, 1931 she began her Novitiate at the Convent of the Franciscan Order of Suessen near Saalgau in Wuettemberg.

When she took her final vows, she became Sister Maria Innocentia. She continued drawing and painting. As a matter of fact the Convent sent her back to the Academy to continue her studies for another year.

Her sketches were made into postcards which came to the attention of Franz Goebel A porcelain manufacturer, which was started as a slate factory by an ancestor by the name of Franz Detlev Goebel in 1871. It is still run by the same family. In 1934 he approached the Convent about an idea he had, to translate the sketches into figurines.

This was the beginning of a working relationship between Sister Maria Innocentia, the Convent and the Goebel Porcelain Company in Bavaria, Germany.

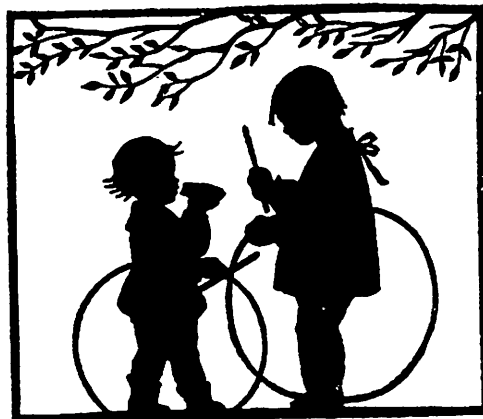
The 1931 agreement licensed Goebel to be sole manufacturer of the Hummel figurines and bas-relief plates. To this day the Sisters still supervise the modeling of "Hummel" art.

Although we specifically mentioned the existence of Lisl Hummel, who must have been a contemporary of M. I. Hummel. [Sister Maria Innocentia] we never received an answer to connect these two artists.

We learned recently that 2 more booklets were published as a sequence to Poems For Peter. They apparently were also illustrated with scissorcuttings by Lisl Hummel.

The trail ended in a dead-end. Maybe we will never find out.

Ed. Note: or maybe some of our German members will have more information??



Crusts

Now why should Daddy grow so tall
Who never eats his crusts at all,
And why should Uncle Laurie be
Almost as very short as me
When he eats up the blackest crust
Without a person saying "must"?

I think there must be something wrong
About crusts make boys big and strong,
'Cause why should Daddy grow so tall
And Uncle Laurie stay so small?
So, anyhow, I think I'll just
Stay short and give up eating crust.



Soon

If I have been kind and good
And behaved as nice boys should,

That one fine morning I shall see
My little ship sail home to me.

It will sail out of the West
And filled with things I love the best—

Guns and shovels and a peck
Of gumdrops bulging out the deck!

"In a minute"
Means
"Tomorrow"
And "tomorrow"
Means
"Someday"
And "I'll do it
When I've finished"
Is the farthest
Away.
I don't trust
A grown-up's
Promise
But
I'm often fooled
On "soon"
'Cause sometimes
It means by
Summer
And sometimes
By
Afternoon.

"Sorry, Simon!"

Simon sprays caterpillars
Out of the trees,
And Simon shoos blackbirds
Out of the peas.

Simon says the worst pest
Of any that he knows
Is a little freckled fellow
With a turned up nose.

If I'm ever in his garden
I shouldn't be there,
If I'm looking at his goldfish
It's wrong somewhere.



Submitted by
Gerry & Tilly Schouten



August 1996
issue of *Early
American
Homes*
magazine
(formerly
*Early
American*

Life) article "America's Best
Traditional Crafts—A Directory"
listed under paper, p. 42.

Pamela Dalton

Faye and Bernie DuPlessis

Sandra Gilpin

Ellen Mischo

Nancy Shelly

Martha Link Walsh and p. 31

shows portion of cutting by

Nancy Shelly in color.

Sharon Schaich taught a class in
scherenschnitte at the June 1996
Institute of Pennsylvania Rural
Life and Culture at the Landis
Valley Museum, Lancaster, PA.

Zedonna Adams wrote article for
Paper Crafters Magazine, 2nd
quarter 1996 on p. 16, Creating
Cut Paper Designs. Zedonna's
stamp company SYNERGISTICS,
P.O. Box 2625, Galeta, CA 93118.
Catalog \$2—images from
papercuttings, original drawings,
and eraser carvings.

Claire R. Archer had a one-person
exhibition April 27 to June 6,
1996 at the Cumberland County
College Library, Vineland, NJ.

Nancy Shelly, one of 151 out of
14000 PA Artists selected for
show sponsored by the Greater
Harrisburg Arts Council in
conjunction with the State
Museum of Pennsylvania,
Harrisburg, June 15 till
September. "Art of the State
1996"

Collection 1997

Current plans are for June 20-22 in
1997, the third weekend. It will again
be held in Baltimore but perhaps at a
different college closer to the airport.
So in these very early stages, please
start thinking about your personal
plans to attend... and think if you
would be willing to teach a
workshop or present a program or
just have some ideas for what you'd
like to see. Call Kerch at 410-945-
7441 or fax 410-233-3274 or email
Kerch30981@aol.com... to chat.

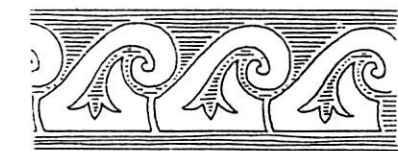
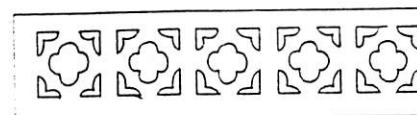
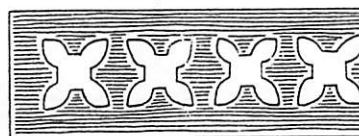
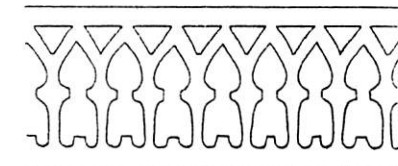
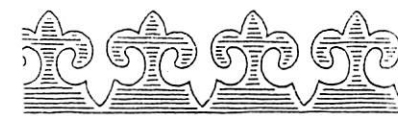
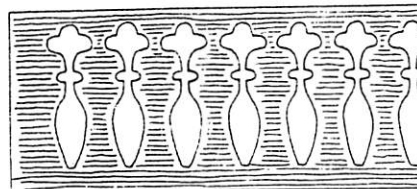
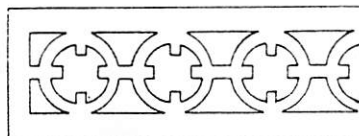
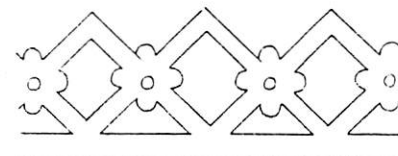
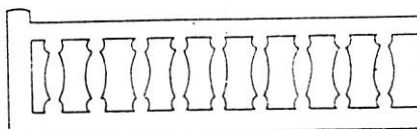
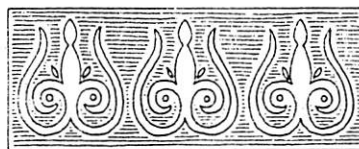
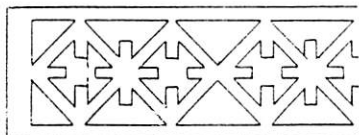
ARTISTS!!!
Did you know that the U.S. Government sponsors an annual art competition open to all American Citizens?

- The U.S. Fish and Wildlife Service conducts an annual art competition to select a winning design for the Migratory Bird Hunting and Conservation Stamp, commonly known as the "Duck Stamp."
- The contest winner maintains the right to sell prints of the winning artwork which are eagerly sought by collectors.
- The 1996 Federal Duck Stamp contest opens on July 1, 1996. All entries must be postmarked by midnight, August 10, 1996.

For a copy of the art contest rules and entry form, write:
Duck Stamp Office, Room 2038, 1849 C Street, NW,
Washington, DC 20240, or call (202) 208-4354

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

Running Trim Borders from the book *Scroll Saw Fretwork Patterns* by Patrick Spielman and James Reidle.



SUMMER 1996

all reduced 50%

1. Dill, Pomegranate, Eggplant & Marigold
2. Umbrella Topiary
3. Trellised Garden
4. Tomato & Basil
5. Crab
6. Summer Evening

Thanks very much for showing my spring pieces in your Spring 1996 issue. It can be very hard to continue to work as an artist and getting something like that issue in my mailbox makes it easier to head back to the cutting board.

I also like the idea that the variety of work you display opens up my eye to other styles. Sometimes the lack of exposure to other cut paper artist's work leaves one working in a creative lull of sorts and seeing something like Elisabeth Emmmer's "Posterblume" and the work of Aki Sogabe bring all sorts of new ideas and options to working with paper.

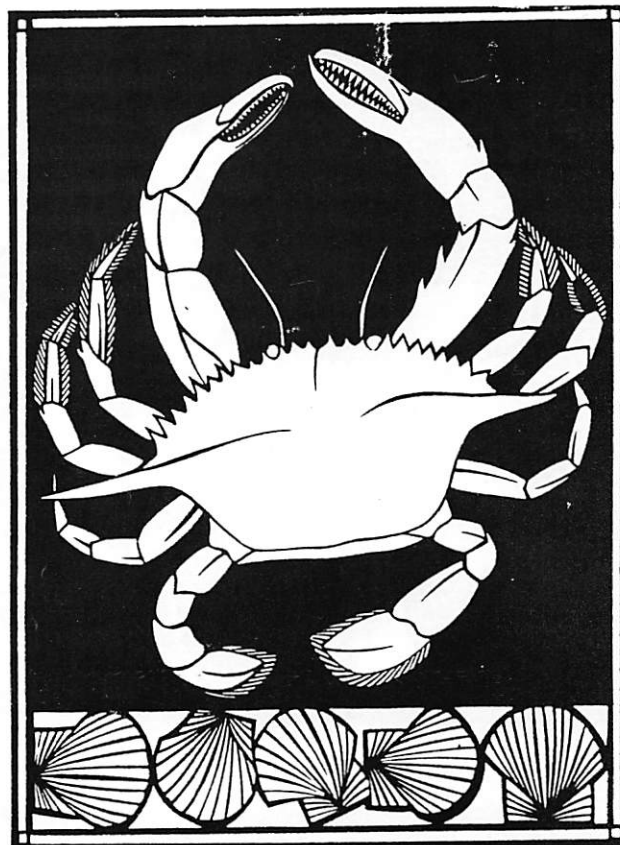
Enclosed are several new pieces, which I would have sent sooner but was working on color versions and wanted to print in pure black and white. They were happily for the July 1996 issue of Brooklyn Bridge magazine and I had to wait to get the artwork back so I could re-expose the silkscreens for b & w prints. One note—these prints are really negatives as the paper is what keeps light from exposing the emulsion, which will wash away and allow for ink to go thru the screen.

The patterns repeated in this border are made up of negative space pieces of cut paper from past work. Years ago I began saving these great looking bits, knowing I'd come up with some way to use them and patterns is a wonderful way to play with them, fitting them together like puzzle parts.

Well, that's all for now—see what you get when you kindly show my work—a very, very wordy letter.

Thanks again.

Regina Scudellari



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**SUMMER
1996**

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see page 23 for titles

3

