



FIRST CUT

LOOKING BACK

During a quiet time 10 years ago in 1988, something popped into my mind that Catherine Van Waning ("To"-her nickname) had said in 1985. She was in the USA to see the fabulous papercutting show at the Cooper Hewitt in NYC. One of her cuttings was in it and a group of us took the train to NYC to see this show. Tilly Schouten had hosted a "get together of papercutters from the immediate area to meet "To" and to participate in her excellent workshop". At that time "To" said to us "you really ought to start a U.S. papercutters group."

Coming from another direction Joseph Bean in the superb magazine Papercutters World had the same suggestion and from another corner, the possibility was felt by those papercutters at a conference in the Library of Congress which Steven Woodbury attended.

I called Sharon Schach to bounce the idea - she was "for" it and we set the wheels into motion for a February Meeting at the Hershey Museum. Joseph Bean sent us his subscription list and we sent out lots of notices. There was excitement and enthusiasm as about 25 people met that first time to set goals, objectives and plans. Steven Woodbury was elected president, Sukey - Vice President, Sandra Gilpin - Secretary, and Neil Haring - Treasurer. Steven Woodbury volunteered to do the newsletter for a limited time. Names for the newsletter were listed and "First Cut", (submitted by Dorene Rhoads) won the vote. At this meeting we also decided upon our first show to be held at the Hershey Museum in 1989 called Hearts and Flowers. (See p. 14 for show catalog cover designs. Other Presidents have been Kerch McConlogue, Paul Tratner, and presently, Paul Beal.)

The Guild was established for members from all the countries of North America. We already have members from Europe,

Australia, and Asia. Our membership ranges from amateur to professional cutters and from beginners to full-time artists and teachers. Some of our members don't cut, but enjoy learning about and knowing more about this art form. We don't have a jury requirement at present. All members benefit from our meetings, exhibits, and mailings.

Since we began in 1988, we have grown to over 500 members located in 48 states in the USA and a total of 17 countries including: Australia, Austria, Canada, China, Denmark, France, Germany, Israel, Japan, Mexico, Mongolia, Netherlands, New Zealand, Poland, Switzerland, United Kingdom, and the United States.

The newsletter, "First Cut", is published four times per year. The newsletter is the centerpiece of the Guild, as only a portion of the membership is located close enough to regularly and easily attend meetings. Really a magazine, "First Cut" has grown to 32 pages on good paper, and is full of articles of interest to papercutters and pictures of papercuts from all over North America and the world. For most members "First Cut" is the Guild. GAP has held shows at which members participated in Hershey Museum, Hershey, PA, • Nabisco Brands Corporate Gallery, East Hanover, NJ • Washington County Museum of Art, Hagerstown, MD • Boston Symphony Hall, Boston, MA • Kemerer Museum, Bethlehem, PA. Available to members are birthday calendars and GAP logo artwork stickers, mugs, and lapel pins. Meetings and programs have been held at: Paul VI Institute for the Arts, Washington D.C., National Jewish Museum, Philadelphia, PA, Schwenkfelder Museum, Greenville, PA, Landis Valley Farm Museum, Lancaster, PA, Mercer Museum Library, Doylestown, PA, The Frame House, Cheltenham, PA, Montpelier Arts Center, Laurel, MD, Home of

Steve Woodbury, VA, Home of Sukey and Dick Harris, PA, the Home of Sigrid Gottman-Werdnik, MD, Winterthur Museum, Winterthur, DE, Home of Walter Von Gunten, PA, Ted Naos Studio, Baltimore, MD, Cooper Hewitt Museum, NY, NY, Philadelphia Free Library, Philadelphia, PA, First Pres. Church, Newark, DE, Home of Nancy Rosin, NJ, Studio of Paul Beal, Bedford, PA, Forestheart Studio, Woodsboro, MD, and the Chester County Historical Society. There is currently the 3rd traveling exhibit of members' papercuttings in the U.S. In the past the shows have traveled to Somerset, PA • Bloomington, IL • St. Louis, MO • Greeley, CO • Albuquerque, NM • and Cheltenham, PA. GAP is preparing for a new traveling exhibit in the United States. The members have visited Europe and papercutting events in the Netherlands, Germany, and Switzerland.

While we are doing all of these things we have a wonderful time getting to know each other, our papercutting interests and styles, and our artistic goals. Meetings are announced in the newsletter with as much advance notice as possible. "Collection '94", the first workshop gathering of papercutters in the United States, was held on June, 1994, at Towson State University, in Towson, MD; chairman Kerch McConlogue. The purpose of the Collection was to have experienced cutters demonstrate techniques, lead discussions, discuss cutting experiences, etc., with some of the leading cutters in the country. The program was a great success. "Collection 95", and "Collection 97" were similar successes. In the future GAP is planning a "Silhouette Booklet and a Catalog of Cutters Cuttings by Guild Members to exhibit the current range of creative papercutting. GAP is also investigating an international exchange exhibit for the year 2000 with the papercutting groups of China, Japan, Denmark, Netherlands, Germany, and Switzerland. (cont. on p. 14)



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GAP Officers

President	Paul Beal
VP Newsletter	Sukey Harris
VP Programs	Sharon Schaich
Rec. Secretary	Sandra 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
	David Shelly

Development Dues

Dick Harris	New Member \$31.00
Gerard Schouten	Yearly dues \$25.00 to
Sharon Schaich	GAP, 514 E. Main St.
	Annville, PA 17003

GAP: MEETINGS - WORKSHOPS - SHOWS

p.22	March 7Bedford, PA
	14.....Johnstown, PA
	21.....Somerset, PA
p.22	April 18.....Elizabethtown, PA
	May 31.....Annville, PA
	(Board of Directors Mtg.)
p.23	June 7-.....Hagerstown, MD
	July 12 Washington County
	Museum of Fine Arts
p.9	Aug. 28-30NYC



1998 is a new year and many new and different opportunities have begun. The membership, plans and workings of the Guild remain strong and are progressing.

The Boston Symphony Hall exhibit drew a large response from the Guild. 71 pieces were sent and (40 some) sold. We are on their calendar for 1998, be prepared. Mary Rauscvher deserves a big thank you for the

success of the Cabot-Chaney Gallery show.

"Once Upon a Time" premiered at Bethlehem, PA. The show was a huge success both in sales (24) and in showing a surprised and admiring new audience the many faces of papercutting. A much deserved thank you to Nancy and Dave Shelly for organizing, presenting and delivering the Bethlehem show. In Somerset, Robert and Kathy Reed and Linda Peck spearheaded a great effort for the exhibit now hanging there. Read the exhibit related and inspired fable. "Alas, a Lack." by Kathy Trexel Reed. (p.12 or 13)

We are still talking about books and future exhibits. Also in the planning stage is a NY City rendezvous in September. There are many interesting sites, exhibits and learning experiences available to the Guild. Sharon Schaich is doing a masterful job of searching out these possibilities.

Keep your life and table cluttered with paper schnitts. Let new thoughts, new ideas, new cuttings continue to grow and present themselves.

Paul D. Beal

"QUOTE"

"A NEW BROOM SWEEPS CLEAN"
©ALPHONSE HOLTGREVE
Poor Richard's Almanac
-Ben Franklin

APOLOGY

FALL ISSUE: on p. 14 — Change Ursula Schenck to Ingrid Schenck.

GET READY FOR THE COLOR ISSUE

Send in clear color photographs of your original design papercutting with a description as you want it to appear by May 1, 1998.



Please do now for the **SPRING FIRST CUT**:

- Wind & Kites
- Rain & Flowers
- Puddles & Ducks



In this, our tenth anniversary year Winter issue of First Cut we look back a bit and continue the march forward. We pass through the inspiring gate of a new year with a growing and active membership, shows in numerous locations, interesting meetings and newsletters. It seems more and more books and magazine articles are illustrated with papercuttings. In this issue we page through this beautiful cold resting period of snow, analyzing geometric flakes, of valentines and heart in hands, of eagles and presidents, and the melt that will lead us into Springtime.

Just when you were getting organized with all your First Cut issues in a nice large ring binder, the holes have disappeared! Here are 2 ways to keep order and your newsletter at your fingertips. 1. Slip each issue of First Cut into a special plastic envelope for 3 ring binders. 2. Use a slip case box to keep a number of years of First Cut together. Box may be painted or covered with paper (brown Kraft, wall, wrapping, etc.) The GAP logo could be decoupage onto the box or notebook cover. Without holes we now have a more professional look to our art magazine/newsletter for those who love papercutting.

REQUIREMENTS FOR "FIRST CUT" (ILLUSTRATIONS & ARTICLES)

Themes for you to cut for future "First Cut Issues. Try one and/or all:

- Night, day, seasons, weather, rain, snow, wind
- Botanicals: roses, sunflowers, morning glories, gardens, trees
- Animals: horse, dog, cat, cow, pig; birds: eagle, owl, doves
- Emotions: love, anger, sorrow, inspirations
- Activities: dancing, wedding, skating, skiing, swimming, sailing
- Religious: holidays, Adam & Eve, Noah's Ark, Jonah, Ezekial, etc.
- Patriotic: flag, eagle, statue of Liberty, etc., fireworks

First Cut Deadlines

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

To compile a directory for GAP members: send your email to: gap@rmhent.com.

Papercutter Profiles Should Include:

- Masthead design • Biosketch and original cuttings
- How you began to cut • Signed & dated
- Inspirations and style • Frame techniques
- Type papers & tools used • Color & collage will come out in halftones - must have a very clear copy or photo.
- How papercutting has enriched your life
- No longer than 1 typed page
- Original Illustrations, sharp Black & White copies or photos of typical & outstanding work for up to 2 pages.
- Any member may submit original artwork, papercutter profiles, and feature articles. They should be written as you wish them to appear and be accurate in content. If illustrations are included, they should be clear and descriptive. Here is where every member can be on the "inside". PARTICIPATE!

MINUTES — ANNUAL MEETING

On January 11, 1998 the annual meeting was held in Annville, Pennsylvania at Sukey's Log House. The minutes of September 20, 1997 were accepted as printed in First Cut.

COMMITTEE REPORTS:

Membership - We currently have 559 members. About 25 to 35 members chose not to renew due to dues increase. Among our current members, 174 have not yet renewed their membership.

International Exhibit - This project is on hold as several issues need to be addressed. A proposal defining what is papercutting will be distributed to the Board of Directors and Officers and the membership for their input. A Website for Gap has been established. Following a discussion about financing GAP projects, Gerry moved and Dick seconded that an annual meeting letter be prepared for the corporation with a budget for 1998. Motion carried.

Newsletter - There will be one color issue in 1998 as a special anniversary issue. The present format of about 32 pages will continue. The newsletter will no longer have binder holes. We have 50 foreign members and it costs \$150 per issue to mail them. A notice in the renewal form and newsletter will state that for 1999 all non-North American members will be charged a \$10 postage and handling fee for the newsletter.

Program - See page 4 in the Fall 1997 issue about the next meeting on April 18, 1998. Sharon is organizing a weekend meeting in New York City. A visit to the Museum of American Folkart and to artist's studios is planned. The date of the meeting will be in a future newsletter.

Silhouette Book - No report. Gerry will contact Paul about status of this project.

Exhibits - Check the Fall 1997 issue for the schedule for the traveling exhibit. The exhibit at the Washington County Museum of Fine Art will be our tenth anniversary celebration. The exhibit at the Kemerer Museum was very successful. Twenty-two pieces were sold for a total of \$5431. The exhibit at Boston Symphony Hall was also successful. Dave moved and Gerry seconded that following the closing of this traveling exhibit, any exhibit using the name of the Guild of American Papercutters will give 5% of the sales to GAP. Motion carried.

New Business - The next Board of Directors meeting will be on May 31 in Annville, PA at 11 a.m.

Dorene tendered her resignation as Historian. Dave Shelley will assume this office. We thanked Dorene for all her work especially the GAP birthday calendar.

Paul applied to the Pennsylvania Council on the Arts for a \$2,000 grant under the GAP name. He was awarded \$500 which he will use to conduct three different workshops in three different locations on March 7, 14, and 21. The workshops will be held in Somerset, Johnstown, and Bedford, PA. He will have six instructors. The workshops will be open to anyone interested in papercutting.

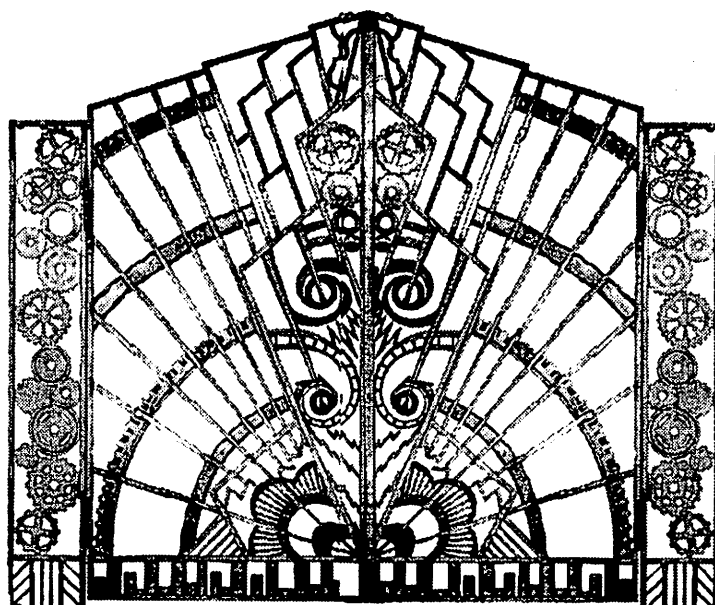
Annual Elections - Dick moved and Gerry seconded we nominate the slate of current 1997 Directors to be Directors for 1998. Motion carried. Dick moved and Gerry seconded we nominate the slate of current 1997 officers to be officers for 1998. Motion carried.

Recording Secretary

Sandra Pilgrim

NEW POLICIES - EFFECTIVE JAN. 1, 1999:

- In the future Guild of American Papercutters sponsored shows, 5% of the selling price will be paid to the guild.**
 - This 5% should be added to the gallery's percentage when pricing your work of art.
 - Guild shows have been good outlets for many cutters with 22 pieces sold at the "Once Upon A Time" Kemerer Show with total of about \$5,400.00. The Boston Symphony Hall Show sold 45 cuttings out of about 72 pictures. NOT BAD!
- There will be a \$10.00 extra postage and handling fee for non-USA members for a total of \$35.00 per membership.**
 - We are sorry about this but postage has become so expensive to mail over seas.
 - We hope all those affected will be able to remain our very special and valued members.



INSPIRATIONS

*This is the Year that for you waits
Beyond tomorrow's mystic gates
~Horatio Nelson Powers*

CHANIN GATES - "The wrought-iron and bronze entrance gates to the executive suite of the Chanin Building in New York City were designed by René Chambellan in 1928. Their formal features, dynamic details, and fine craftsmanship have not changed, but they embody characteristics of a period that was at first embraced, then dismissed, and in recent decades re-evaluated and blessed." by Diane Pilgrim
(from *Antiques Magazine*, January 1997)





◆ As a relatively new member of GAP, these are the questions which I have found myself asking in regard to submitting cuts to "First Cut."

Assuming that you want original cuts only...

- Do I need to include some sort of verification that the cut is original and/or that I give you permission to print it?
- Do you require that I send the actual cut or is a photocopy, print, silkscreen, or scan acceptable?

- Does it need to be signed?
If you require the original, does it need to be unmounted? If unmounted, how should I package it for shipping?
- If mounted, are there requirements for the type of mounting, backing, etc.
- Do I need to include packing and postage for the cut to be returned to me? Do you return the cuts at all?
- Are there any size guidelines?
- Can you accommodate cuts which are other than single-cut black-on-white or the reverse? That is, can you (will you) print layered cuts, collage-type cuts, Polish cuts, etc. or should submissions be limited to a B/W single layer?
- Are there any other factors impacting submissions that I should know about?

In short, I would suggest that a sheet of submission guidelines for First Cut be included in the new member packet and should be mentioned on the masthead page of each issue. It strikes me that submissions to the newsletter are likely to have very different requirements than for a show, so I can't look to those guides for help.

Maybe I am the only one who feels at a loss when trying to decide whether or not to submit. If so, perhaps you could just dash off the answers to these questions directly to me.
Carol Hall

◆ Include a cutting advice/direction column in the newsletter/magazine. The trip diaries are charming bedside reading, but every day how-to's would be more informative for the general membership since most can't make the meetings, workshops, or trips: it's presently a bit like being on the outside looking in, and wanting to get in with no mentor. So sad!
C. Angela Mohr

◆ What about a Christmas show? Members "donate" a small piece (framed) with 50% proceeds to GAP and 50% to a noted charity? Great promotion! The east coast is so rich in history, it'd be perfect.

What about a "best of show" prize for when you do these different shows? Let the viewers vote on the displayed works. The winner can get recognition, a ribbon and maybe silhouette paper, or a scissors, or a ?? It would spur more members to show. It wouldn't cost much but would put it in the category of "art show"...which it should be. There's a lot more thought and labor to some silhouettes than there is to an oil painting.
Linda McGuire

◆ This is a follow-up on a suggestion I made at the Annual Meeting of the Guild of American Papercutters on January 11, 1998 in Annville at Sukey Harris's place.

I said that I would articulate my idea a bit further in a letter rather than taking up valuable time during the Annual Meeting.

The letter, if published, could solicit positive or negative response from the members. GAP has approximately 560 members. Most of these members are concentrated in the North East of North America. Most meetings take place in the North East. We like to see the appreciation for papercutting grow, whether as an art form or as an individual artistic expression or as a hobby. This means that we would want to increase the participation of more individuals in papercutting as well as broadening the flow of information about papercutting.

If this is so, this would mean that our active membership needs to be broadened throughout North America, maybe beyond our borders. It is conceivable that this could become a truly International Organization with branches in all parts of the world.

This means the establishment of, what I for the lack of better word, would call "paper cutting circles." It could be a "circle" of maybe 2-3 people or as many as 25-50. The basic idea is that they share the love for creating something from paper. There might be hobbyists, professional artists or commercial artists. We will always have competition however I have found over the years that the diversity in paper art is incredible.

GAP's role would be to encourage the establishment of local circles. First Cut would become the communication device for all these "circles."

I believe that the papercutters in Holland are doing this already. Their publication "Knip Pers" publishes reports or news from their circles. Their "circles" even hosts the members on their annual or biannual cutting day. On these days there are cutting activities, tours to interesting places, exhibits and basically a great time meeting and sharing.

I know that our President Paul Beal is going to contact Judith Meyers in Colorado to get her thoughts on this idea. Maybe she would be the first chair for a local "circle."

I am very excited about this idea. It takes a step which has been my credo in business management; to move the responsibilities as far as down the line as possible. Only then will you get healthy growth. I hope that our members can agree.

Gerald Schouten

◆ I want to wish you a good year of 1998; one always hopes for the better. For a while I did not even see my own article in the newsletter and picture you printed. It looked really good.

It is too bad that Michigan is so far away from Pennsylvania. A lot is going on always in your state. I would love to participate more in exhibitions, meetings, etc. I still have the naive hope, maybe like all the other cutters, that one day one will be famous and the money is rolling in.

I have to compliment you on the newsletter. It is always fun to read and also to see what the other people are doing. There is a lot of beautiful work around.

Gudi Witten

◆ The editor of Country Folk Art magazine is a paper cutter. Her name is Rhonda Blakely.

Country Folk Art magazine did a feature article on Scherenschnitte Christmas ornaments by Susan Schultz in the January 1998 issue.

Cutting up,
Marie Brown

◆ This season has been busy with many one shows; usually on Saturdays. I had a sale on four Saturdays in October and tree Saturdays in November.

I did a papercut alphabet in a 30 page bound book (2"x4"). Later I put the whole alphabet on a 12"x16" mat. Before I sold the alphabet for \$100.00 in a show at a local parish showing of member artists in which I sold eight of the fourteen pieces exhibited on a weekend. I had a limited edition of 250 prints (posters) which I sell unframed or framed. I have been enjoying visitors to my website (dsha.k12.wi.us/clarice/). Since June 27, 1997, I have had 688 visitors. Some people inquire about books, materials, pricing, techniques and about some of my works on the internet. I have enjoyed e-mailing with Sharyn Sowell in Mount Vernon, WA. I was delighted when she joined the Guild and entered both the "Once Upon A Time" travelling show & the exhibit in the Boston Symphony Hall.

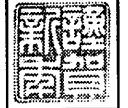
Again, thanks for all you do keep GAP alive.

Sister Clarice Steinfeldt, S.D.S.

Contact @ dsha.k12.wi.us/clarice/

◆ A very merry Christmas and all the best wishes for a Happy New Year!

Yrtaka Yoshiko
Standing Committee
Japan Kirie Association



◆ Hello! I found out about the Guild through a Florida member and am excited to be able to meet others who do this art, even if through the mail. I've been cutting silhouettes for over ten years and am planning a book on silhouette patterns of my own. I enjoy the designing as much as cutting.

Sincerely,
Linda McGuire

◆ I enjoy the "First Cut" and had been receiving a copy regularly until the Summer, 1997 issue, which finally arrived on Oct. 29, 1997. I almost missed entering the "Once Upon A Time" exhibit. However, I phoned Nancy Shelley who graciously filled me with all the details and I'm happy to say that I was able to enter two pieces. They look great, as do all the 62 papercuts. (I travelled to Bethlehem, PA for the first day of the showing).

I look forward to more participation in the future!

Sincerely,
Pauline R. Syslo

◆ I do scherenschnitte in an attempt to relax. I could do my own design, but, to relax, prefer using preprinted copies. It is difficult to find such copies, so I often use stencils for what I call an "inverse scherenschnitte effect." Also, use of the knife method is preferable. I keep the cuttings in a looseleaf notebook, between plastic sheet protectors. I have made Christmas ornaments or notepaper and given them to friends as gifts. Some friends have even said I should have them framed. (The notepaper is too pretty to use). In other words, I do it for pleasure, not profit.

I like looking at the different techniques when I see an exhibit at a local craft display. Unfortunately, I have not been able to get in the mood to do cuttings this year. I hope I do resume it and I plan to attend the April exhibit in Elizabethtown, PA early next Spring.

Keep up on the newsletters. I'll be awaiting my next one.
Betsy Baird

◆ Thank you very much for your work with GAP. I do appreciate the "First Cut." It gives me new ideas and emanates activity. First Cut is important to so many papercutter.

I do receive the Dutch magazine, KNIP-PERS, and enjoy it very much.
Katrina Benneek

◆ I thought you would be interested to know that I have already submitted an ornament for display on NMWA's, (National Museum for Women in the Arts), Annual Holiday Tree. It goes without saying that is a Scherenschnitte piece.

Many thanks for all the good work you do for GAP.
Irene Graessle

◆ Thank you so much for personally inviting me to the GAP meeting back in September. You left a message on my answering machine, reminding me of the date and location of the meeting. I was unable to attend the meeting. I delivered my second child on September 22nd. His name is Christopher. He was 7 lbs. 4 oz. He's wonderful!

So needless to say, I have been quite busy. I do wish to get more involved in the future. I am planning to visit the exhibit in Bethlehem, sometime in December.

I want to also thank you for the wonderful newsletter. I read it cover to cover as soon as it arrives.

Linda Hannemann

◆ Thank you for your good wishes and greetings.

We had a very busy year but we are well. Ernst had an exhibition (only every 3 years) and we were able to sell a lot of his works, so that he can carry on making papercuts. We send our very best wishes for the New Year.

Rosmarie, Ernst and children (Oppliger)

THE PRESIDENTS IN PAPERCUTTING

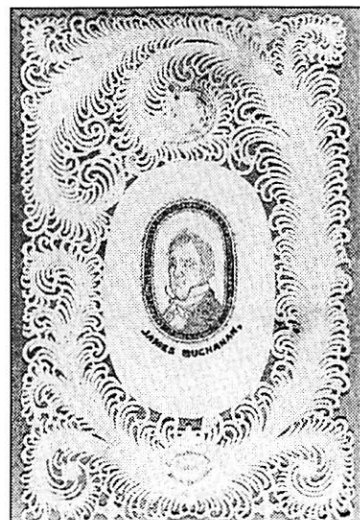


DWIGHT D. EISENHOWER

- Cutting: Renier Georges, France found in the Dwight D. Eisenhower Library and Museum
- He used 6,000 French stamps and 350 hours to make this 26"x21" collage

From the book:
TO THE PRESIDENT
FOLK PORTRAITS BY THE PEOPLE
BOOK PUBLISHED BY: JAMES G. BARBER

The National Portrait Gallery
Smithsonian Institution, Washington, D.C.
& Madison Books, Washington, D.C., 1993
Published by Madison Books
4720 Boston Way, Lanham, MD 20706



JAMES BUCHANAN

- Paper cut out filigree borders pen & ink image of President James Buchanan by David Davidson 1958 to mark the 1st transatlantic cable.



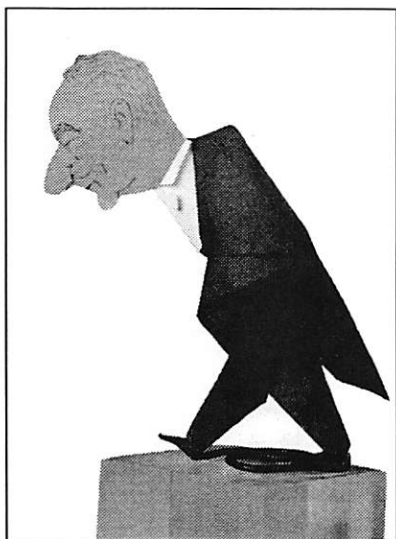
ABRAHAM LINCOLN

- ©Walter Jurkiewicz



FRANKLIN D. ROOSEVELT

- Silhouette ©Beatrix Sherman, Chicago, Illinois, 1934 (11.5"x8.5") Franklin D. Roosevelt library



LYNDON B. JOHNSON

both cuttings on left & right found in the Lyndon Baines Johnson Library

1. Folded paper of LBJ - 1964

(6" tall on plexiglass)

©Guiseppe Baggi

2. LBJ Papercutting:

(8.5" x 8.5")

©Guiseppe Baggi





MOUSE MESS (Review by Linnea Riley Chinaberry)

Every family's library should have at least a few picture books which bring on the giggles. Life doesn't get much



sweeter than hearing a young child laugh, and when that happens while the child is on your lap, all the better. If you agree, then consider adding MOUSE MESS to your library, for I guarantee you there will be giggles.

It's nighttime in a family's house. A little mouse is snoozing and parents and children can be seen climbing the stairs to bed. The sound of them going upstairs signals the mouse that it's time to rise, shine and ... eat. And so begins the kitchen invasion. Crackers tumbling from their box, cookies (Oreos, I think) strewn about with one little nibble out of them, corn flakes raked into a pile with a fork, then jumped into as if they were a pile of leaves, little tastes of milk and cheeses. Jam, peanutbutter, sugar built into "sand castles, olives, pickles ... and so on. Not much in that kitchen is left untouched and when Mouse takes a break to survey the scene, he is amazed at the mess in front of his eyes!

"Mouse steps back. He looks around. He can't believe the mess he's found "Who made this awful mess? asks Mouse. "These people need to clean their house!"

And when we see water being drawn, presumably to tidy up the mess he's made, only to find that he takes a long soak in a big coffee cup, we realize that the kitchen will remain a disaster area for the family to find in the morning. Mouse dries himself off, tucks one more away as a pre-dawn snack, waddles off to bed with a very full stomach, and passes out in his sardine can-bed. Meanwhile, we see the family coming downstairs. to start their day (which will begin with a major kitchen overhaul, I might add!)

The illustrations in MOUSE MESS are bright and rich and unique: the technique involves using small sponges to spread water color on paper, then cutting the paper and assembling the pieces into illustrations. The effect is refreshing and full of life and there is plenty of familiar detail and colors to point to and talk about. Then there's the text: just a handful of rhyming words on each page, with a cadence that invites lively expression and, if you wish, hamming it up. This is a book everyone within earshot and eyesight will enjoy. (18 mos.-4 yrs.)

Chinaberry Book Service Inc. for excellent catalog call 1-800-776-2242.

SOMERSET STUDIO - Rona Chumbook, Editor of the former wonderful PAPERCRAFTERS newsletter contacted the Managing Editor, Sharilyn Miller of the art magazine publication called SOMERSET STUDIO. Sharilyn sent 3 recent editions of this lavishly illustrated glorious color compilation of 20 feature articles, 'how to tips', beneficial advertisers, book review, sources and convention listings. Approximately 100 pages, the rich contents of one issue contains information about Paper Crafting and related arts especially Rubber Stamping and Calligraphy.

"What a turn on." Visually exciting and a springboard of stimulation to creativity and involvement in papercrafting.

Feature article topics include: Archival Photography; Paper and Adhesives; Pigment Inks, Memory Albums, Dabbling With Sealing Wax; Carving Nature Into Art; Inspirations; With One Stamp; Famous Faux Finishes, Paper Casting; The Art of Illumination; Artist Portfolio.

1 year/6issues \$25.95 in U.S. & Canada

2 years/12 issues - \$49.00 in U.S. & Canada

Somerset Studio (Paper Arts, Art Stamping, Letter Arts)

Stamping & Co. • 22992 Mill Creek Suite B

Laguna Hills, CA 92653

(714)-380-7318

Fax (714)-380-9355

PAPER ART - PAPER ART by Diane Maurer-Mathison with Jennifer Philippoff, Watson-Guptill Publications, 1997, ISBN #0-8230-3840-8, \$27.50

Paper Art is a 160 page book that explores the artform from three different perspectives: papermaking, decorating paper and papercraft techniques. The work of fifty artists is represented, including GAP members Sandy Gilpin, Sharon Schaich, and Nancy Cook. There is a nice two page coverage describing and showing Nancy creating her paper sculpture. The papercuttings of Aric Obrosey are unbelievable. One piece looks like a scrap of lace. He uses an X-Acto knife, Dremel bit and drill, and woodburning tools. There are about thirty-five different types of projects with instructions and photographs. Many types of marbeling processes, papier-mache, various printing methods, and paper techniques such as pleating, Pop-Ups, and cutting are covered. A source directory gives addresses for paper and art supply companies. This book is a good reference and craft book for anyone interested in paper arts.

(Review by Sandra Gilpin)



LYNN ASKEW - took scherenschnitte to Namibia! She took along a simple angel pattern, six pairs of scissors, some glue and thread. For a change of pace in the evening everyone cut angels (and sang...glorious singing!)! People had to wait in line for scissors... but they were so patient!

The angels were used in the commissioning service since all of the participants go into their communities as angels!

I did see some gold snowflakes cut in one of the booths at the Namibian Craft Cooperative, but no other evidence of papercutting.

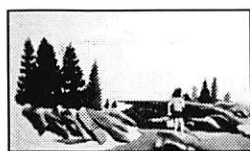
The New Jersey Evangelical Lutheran Church sent to Namibia a group of nine volunteers to train volunteers to organize Inter-Faith Volunteer Caregivers. Services might include child care, elderly care, shopping, trips for medical treatment, cleaning the house. In six training sessions the groups trained 165 volunteers. At the close of the workshops commissioning services were held to "send forth" the newly-trained caregivers.

Namibia was formerly Southwest Africa, receiving independence from South Africa in 1990 after long, bloody struggles. The population is about 1.5 million with the majority being Lutheran. About 60% of the population lives in the northern area of the country.

Many people in the villages still live in traditional homes. Traditional homes will have a fence around several smaller rondavals or brick structures. Bricks are made locally and dried in the sun. The climate is desert, without much vegetation to keep the sand from blowing. October was spring, heading toward summer, so the trees were beginning to leaf and bloom. Jacaranda trees have a spectacular purple blossom, the flame tree is a mass of red/orange.



NANCY COOK'S WORK (2 pages) can be found in the recently



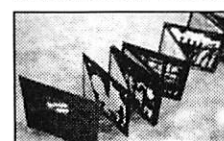
published book "Paper Art" by Diane Mourer - Mathison & Jennifer Philippoff (also on the back cover).

Nancy was asked by the ILLINOIS ARTISAN'S SHOP in Chicago to create a Paper Sculpture for their shop window for February 1998. (ILLINOIS

ARTISAN'S is a juried group of artists throughout the state).

TRANSITIONS PAPER SCULPTURE SHOW - January 7-February 1 Gallery 510 Decatur St., Decatur, IL.

BEATRICE CORON - has published a book of Contemporary Bestiary



©B. Coron - 1997
NYC Bestiary

& Animal Painting. Her book is in an accordion fold illustrated with her paper cuttings. Her works will be shown from November 21, 1997 to February 25, 1998 at the Whitney Museum of American Art, 945 Madison Ave., New York, NY 10021. There will be papercutting workshops with Beatrice on: Feb. 28 at Dieu Dionne Papermill, 433 Bronx, NYC and on March 28 at the Center for Book Arts, 626 Broadway, NYC. A collection of 25 cards for IPHIGENIA of Beatrice's Lasercuts may be found in bookstores such as Barnes & Noble.

BOOK OF JOB

BY YEHUDIT SHADUR



The Book of Job
an
interpretation
in cut paper
by Yehudit
Shadur, five
panels, each
19 1/2" by
13 1/2"

This 5-panel composition in cut-paper was cut by Yehudit Shadur for the Presbyterian Women's Horizons Bible-Study 1977/78 on the Book of Job. It was also published in English, Spanish, and a Korean edition. The artist expresses the dilemma of harmonizing the concept of a good and just God with human suffering, which, as the book of Job shows, often seems cruel and undeserved.

She says, "Especially moving to me is the use of powerful imagery taken from nature in the wilderness. The physical setting of the book of Job — the stark, wild, desert mountain landscape of Edom and the Negev — is familiar to me from having lived and worked in this region for many years." The story is portrayed from right to left.)

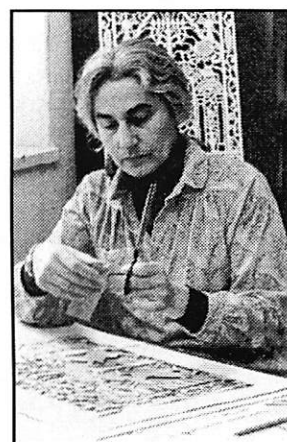
Yehudit Shadur, born in Wisconsin, studied art and art history in Milwaukee, New York, and London. She holds a degree in fine arts from Queens College, New York.

Since 1950, she and her husband, Joseph, have lived in Israel, at first in Kibbutz Nirum in the western Negev where their two children were born, and later in Jerusalem. For many years she taught art at the Sdeh Boger College, associated with David Ben Gurion.

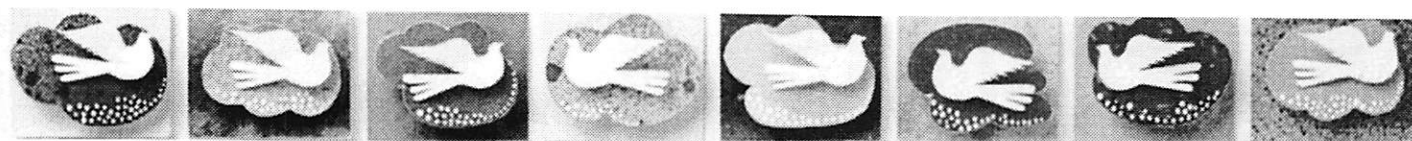
Yehudit Shadur's special focus is making devotional papercuts, a virtually forgotten Jewish folk art. To the rich repertoire of traditional motifs, she adds themes inspired by her childhood memories and of her subsequent life in the Negev desert and Jerusalem. The major impact on her work has been the Bible, particularly the imagery of the prophetic books, the Psalms, the book of Job, and the Song of Songs. For the past thirty years she has been instrumental in the revival of this traditional Jewish art form.

Shadur's work has been acquired by museums in Israel, Switzerland and the United States.

©Horizon's Magazine, 195N, 1040 • 0087,
100 Witherspoon St., Louisville, KY 40202-
1396, \$3/issue, to order: 1-800-487-4875



Yehudit Shadur



© UELI HOFER

A SWITZERLAND JOURNEY — BY ED SCHAICH

On the fourth day of September we are heading north to the town of Liestal to see a preview of paper-cuttings as they are being juried for an upcoming exhibition. We will be joined by Ernst Oppliger, who assisted in arranging for us to have such a privileged visit to the Kanton Museum to see an array of over 200 cuttings.

As might be expected, the ooh's and aah's reverberated once the viewing began. From traditional to contemporary, French and German — some light and feathery, others heavy and solidly black — diversity was in the offing.

One could easily be overwhelmed by the whole display laid-out before us on the stark floor. Or else, one could become mesmerized while staring long enough into one piece; such as, the forty-eight inch cutting "Die Schopfung" (Creation) by Rohr of birds descending from clouds and spiraling over paired animals, with Adam and Eve centered in the trunk of a tree. From mountains to the Garden of Eden that is adorned with ferns; then on to pouring rains and the huge waves of the Great Flood.

I move to a recent work of Oppliger's; a landscape having deep perspective. Massive oaks spread over sunflowers that border pastures laden with cows. The roll of unglued paped casts an image of the sun panning across the mounds of plowed fields. The farm house is set against a thick forest capped by wind-blown clouds. A small group gathers around the cutting while our guide translates Ernst's description of his designing the piece.

Then on to the mystic scenes of Weber; many of which, we are told, relate to his own dream stories. Some seem to generate their own light source, such as the edging along trees, or the serene pattern and rhythm of the oceans that support the lives of fisherman. Many of his scenes depict people who are in tune with the pulse of the earth, as though they are mysteriously transformed from the inner core of it.

When I first saw the paper-cuttings of Ueli Hofer two years ago in Holland, my appreciation for the art of Scherenschnitte had been granted a new verse of poetry. It was a moment in which awareness implied a closer look, and a greater perception as to the diversity inherent with this art form.

The objects within Hofer's imaginative compositions stem from the creative impulse of a designer. His visual impression transports the viewer into that realm of artistic expression in which form displaces content. "A work of art should carry within itself its complete significance, and impose that upon the beholder before he recognizes the subject matter." -Henri Matisse

On this particular day we are treated to a whole new excursion into Ueli Hofer's ambition as a designer. At first glance, few of us even rec-

ognize his newest work because of the absence of familiar motifs. For this exhibit he has cut very small floral vases, individually mounted on tiny squares grouped close together, then layered onto a larger matte and framed.

The display of cuttings keeps us atop an awe-struck wave as we listen to detailed explanation of many of the pieces. We can not thank Ernst Oppliger enough for the time in which he has devoted to our visit. His personal touch simply reminds us once again of the pleasures such a journey brings with it, not to mention the privilege granted to us by the museum curators and their volunteers. We will surely savor the memories and pull them from our satchels when the time comes to plan again.

And, as usual, our own reliable planner, Susanne, had arranged a quiet luncheon where we could chat some more with Oppliger while he smiled and autographed his book. Part of our troupe linger at the restaurant, while others stroll through the small town of Liestal, window shopping and whatever. We meet at the bahnhof for the short train ride south to Lucerne, and its lake from which Albert Bierstadt had made oil sketches during his travels through Switzerland. His most ambitious canvas, measuring ten feet and bearing the title Lake Lucerns, became his debut work at an annual exhibition in New York in the year 1858.

Now hanging in the National Gallery of Art in D.C., the painting depicts a lone steamer slicing through the lake squeezed between granite cliffs and an emerging town. The mighty Alps dwarf a landscape drenched in sunlight, with their jagged peaks rising through plumes of feathery white clouds. A dirt road leads the viewer into a cluster of trees in the foreground, setting the contrast to the grandeur that lies beyond them.

At the present, however, the scenery around Lake Lucerne is engulfed in a thin veil of fog that shrouds any semblance of mountains. It is only the gray tone of granite that reflects into the calm water. A spattering of farms can be seen tucked into canyons; their shades of green pasture rippling from village to village as we ride through the Emmental Valley which is best known for its cheeses. The town church spires are clearly decorated with gold clocks cast against white stucco. Late afternoon shadows reveal the prevalent rolling terrain that is now enhanced with hay stacks. they look like large lumps spewed across a dancing landscape which has bikers threading along narrow roads. Their brightly colored jerseys spill onto the farmland like M&M candies. Camera shutters click in rapid succession throughout the compartment of the speeding train. We should arrive in Bern by sunset.

(Ed. Note: Wonderful studies in creativity with variations. Doves & Urns, portions of larger compositions.)

© UELI HOFER





YEAR OF THE TIGER

Commemorative Stamp (Lunar New Year Series)

The Postal Service has issued a 32-cent Year of the Tiger commemorative stamp, in a gummed pane of 20 (item 4449), on January 5, 1998, in Seattle, Washington. The stamp went on sale nationwide January 6, 1998.

Designed and illustrated by Clarence Lee of Honolulu, Hawaii, the stamp is the sixth design of the Lunar New Year commemorative stamp series, which began with the Rooster issued in 1992, followed by the Dog in 1994, the Boar in 1994, the Rat in 1996, and the Ox in 1997. The series demonstrates the designer's talent with special paper-cut designs.

FIFTH ANNUAL ARTS & CRAFTS BUSINESS CONFERENCE *(Not GAP Affiliated)*

WILL BE HELD ON
SAT., MARCH 21, 1998

Central Lakes College, Brainerd campus
From 8:00 a.m. — 4:00 p.m.
For information call Minnesota Arts Network:
(218) 631-4966

*For Training & Resource Opportunities to increase...
Profitability, Visibility, and Credibility*

THE WORKSHOPS WILL BE ON:

1. **COMMUNICATIONS:**
("Tell Them What You Mean and Then Get What You Want")
2. **THE INTERNET:**
("Using the Internet to Your Business Advantage")
3. **PRICING:**
("Pricing is the name, Profit is the game. Come and plan to win!")
4. **BUSINESS:** ("The Basics of Running a Small Business")

GAP CELEBRATES OUR 10TH YEAR IN NYC

Mark the weekend of August 28-30 on your calendars! We will plan to arrive by noon on Friday, visit the collection of the Museum of American Folk Art, spend an evening together at Beatrice Coron's studio overlooking Central Park, visit a great paper store and the studio of cut paper book illustrator and paper engineer Robert Sabuda. Saturday evening is free time - order play tickets or make dinner plans on your own. Call Sharon Schaich 717-626-4330 to reserve space by May 15 and discuss hotel arrangements. There will be a nominal fee to cover tour costs in addition to hotel and meals.

INDIA PAPERCUTS

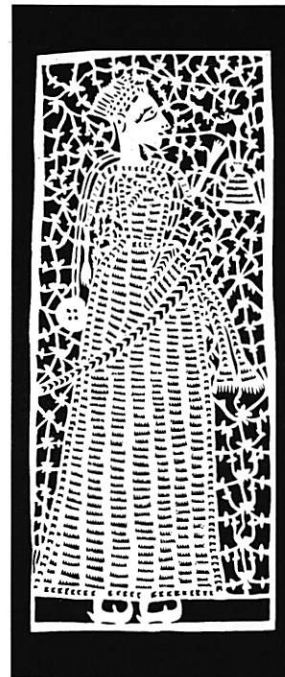
Judith Meyers
1925-28 Ave. #38
Greeley, CO 80631

I have just returned from a 17 day trip to India and want to tell you what I found there...papercuts! In three different places!! I was completely unprepared for this. I knew nothing about the Indian papercutting tradition, and have a lot of questions about which I'm hoping other GAP members might have information.

First, In Jaipur, I found tiny intricate cuts done by a Majaraja in the mid-1700's. These were displayed in the Palace Museum. How & why did he take up this craft? Was he inspired or influenced by Europe, Turkey, or maybe even the Chinese?

Second, I found stamped out cuts for sale at the Calico Museum at Ahmedabad. One of which you see here, a man smoking a hookah. The original measures 11" high by 4" wide. I was unable to get any information about these cuts. Is there some connection to textiles? They are not stencils but there was displayed a white gauze panel with an opaque pattern on it like one of the cuts that were for sale?

And third, in a Jain temple on Malabar Hill in Bombay, there were two large paper-cut images of saints, figures in lotus position, richly ornamented (be-jeweled) cut in white paper measuring about 11" by 17". I hope to get photographs of these later from my traveling companions which I will share with you. And, I will do some research myself so I can write an article for First Cut, but in the meantime if anyone of you has information about papercutting in India, please contact me!



PAPERCUT: FROM
AHMEDABAD, INDIA
CALICO MUSEUM
4"x11"

GAP 10TH ANNIVERSARY SHOW

Washington County Museum of Fine Arts • June 7 to July 12, 1998
May 1, 1998 - DUE DATE

SHEAR VARIETY III-SCHEDULE

To arrange a show in your area and for help with the transportation of your work.

Contact Paul Beal at 300 N. 2nd Street, Harrisburg, PA, 17110 • phone (717) 213-9105.

THE MYSTERY OF AN EAGLE CUTTING SOLVED

BY CLAUDIA HOPF

The summer of 1970 I bought a wonderful eagle paper cutting from the late Clark Garrett in the Town of Fairhaven, Ohio.

I believed it to be a marriage certificate and seven years later used it as an illustration in my second publication on Scherenschnitte. In the caption, I stated that it was probably cut for a Pennsylvania family who migrated to the fertile Ohio Valley, which was common at that time. (1)

Ten years later, in 1987, I was contacted by Dr. Don Yoder, then head of the University of Pennsylvania Folklife Studies Department. He knew of the piece and was gathering research and documents for an exhibit and book on the decorated furniture of the Mahantongo Valley with Henry Reed. He told me that my cutting was, in fact, done for Ann Julien Stiehly by her father, Isaac F. Stiehly. Another similar cutting for John Mayer, a furniture maker, bearing Isaac Stiehly's cut signature, was found. Everything was the same as mine except for the upper border which shows six birds instead of the leafy vine. (2)

He asked if I would consider loaning it for the exhibit to be held later that year at Bucknell University and as an illustration for the book. I was delighted to do so.

The information then surfacing about Stiehly was amazing. He was a multi-talented man being, most important, a pastor of the Reformed Church in

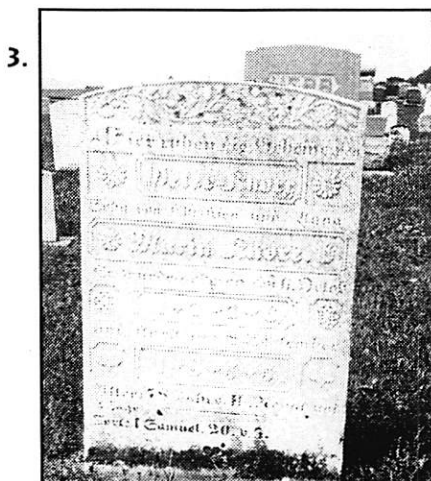
Schuylkill and Northumberland Counties from 1824-1969. He was born Isaac Faust Stiehly in Heidelberg Township, Berks County and lived along the Mahantongo Creek near Klingerstown. The daily duties of the pastor were teaching, conducting baptisms, weddings, funerals and Bible classes. Many a Sunday he traveled thirty miles in order to conduct services, as his congregations (sometimes numbering eight) were widely scattered.

He had calligraphic skills for inscribing certificates. Several being found proved this. He was a farmer and later built a mill with his sons, thus becoming a millwright.

A journal which was kept and cherished by Stiehly's descendants was brought to light, containing a list of thirty-five tombstones which he carved, revealing names and prices charged. Twelve of these stones were happily found; one is topped with a leafy border similar in feeling to the one on my cutting but embellished with geometric flowers at intervals. (3)

Stiehly's own tombstone, dated 1869, still stands in the cemetery of the Salem United Church of Christ in the Village of Rough & Ready where Stiehly was the first pastor.

It is always exciting seeking out the personalities who did the wonderful cuttings of the past and gaining a little more knowledge in the continuing history of Scherenschnitte.



TEMPERANCE VICTORY

- artist unknown 1830-1850
- watercolor & ink on
- cut paper pinpricked & pierced
- 7-3/4"x12-1/2"
- New York State Historical Association in Cooperstown, NY
- photograph by: Richard Walker



Ed. note, Thanks so much for the "Mystery Solved" article, Claudia. Here is a new mystery come to light in the February 1998 issue of *Antiques* magazine on p. 296. While similar, it doesn't mean they were both cut by the same hand.

SHARPEN YOUR CREATIVITY

BY ARLENE STAATS

At times, to determine what something is, it helps to look, first, at what it is not.

Imitation is NOT Creativity. Creativity may develop from imitation, but, genuine creativity truly comes from recognizing the part of yourself, and your work, that is original. For the beginner, imitation is a necessity and imitation is natural for all of us. It is from imitation, combined with practice, that we may learn what methods or techniques work the best for each of us. We, also, learn what steps we can eliminate. We develop our own style. We learn by imitation, by trial and success, which tools suit us better as well as which materials appeal more to us. By imitation, and more success, we begin to discover and uncover our individuality.

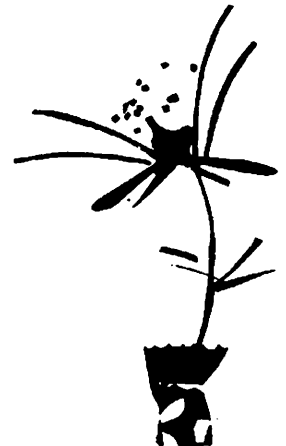
Creativity is not some highly prized possession nor special talent of a few. Many of us with the potential for creativity do not realize that we have that quality nor do we understand that it is within our power to develop our creativity, our potential. No matter what anyone has told you, no matter what you have told yourself, never, never, never, underestimate your potential. We are all familiar with some of the hindrances of potential, the repression or stifling of creativity:

Excuses; each of us has at one time or another made an excuse regarding a project. I can't is the little brother of "I don't want to", (I might fail). I don't have enough talent. Stop whining, the pity does not need contributions. Get over it and get on with it!

Pessimists are just not successful, happy people. Pessimism is a product of some stinking thinking. Don't let others kill your potential, and don't you permit your potential to commit suicide.

Perhaps, Mark Twain said it better, "Keep away from people who try to belittle your ambition. Small people always do that, but the really great make you feel that you, too, can become great".

You should enjoy what you have and what you do. You should expect more from yourself. The potential is in each of us. There is no limit to learn, to remember, and to create. The creative individual's vocabulary should include I, me, my, mine, & why. These words are the vital necessities for you to believe in your potential. Will others believe in your potential if you don't? Imagine what you could accomplish if you turned your creative potential loose, if you take a risk!



Ed Note: First Cut Welcomes others to write about CREATIVITY. Gery Van Ingen while visiting us from Holland last summer swiftly cut this eagle with roses. After it was cut out she took the leftovers and arranged item to form a different eagle

picture. She then took the tiniest snippets and formed this flower; a short lesson in CREATIVITY.

MEMBERSHIP

❖ It happens! Members move and forget to send us any notice. If a mailing or newsletter happens to go out soon after, then our mail is returned with the new address marked, and we resend the mailing piece. But, if the Post Office's forwarding time has passed, we receive the newsletter or letter back stamped "Forwarding Order Expired". At that point we are stymied and can only hope that sooner or later the member will realize that something is amiss when the newsletters don't arrive. Please remember to always notify us if you move or have a new address.

Dick Harris, Membership

514 E. Main St., Annville, PA 17003

717-867-2554

PROGRAM NOTES

❖ Following suggestions from our members for less business and more fun at GAP meetings, we will be following a new format. GAP directors will conduct business prior to the membership meetings (by-laws provide for this method of dealing with our business agenda).

Membership meetings will consist of a brief review of business conducted earlier, a program, and a greater amount of time set aside for Show & Tell, sharing resources and cutting tips, and inspiring one another. At least once a year we will set aside time to cut together. (See plans for Spring Meeting).

Members are encouraged to call Sharon Schaich if you learn of a private collection of cuttings, a museum collection, or any paper related program possibilities. The best way to have a meeting held close to your home is to find a program for GAP in your area.

Sharon Schaich, Program Chairman



FUTURE SHOWS

1. Karen Slain Schloss, Elkins Park, PA
Sometime Feb.-March (Maybe Hershey could have part of this time.)
2. March 29 - April 26, 1998 Heritage House, Elizabethtown, PA

• Papercutting Demos - April 4-Heritage Day

3. Washington County Museum of Fine Art, Hagersown, MD
June 7-July 12 (Due May 1)
4. Moving West!!!! Battle Creek Art Center, MI. (Tentative)
5. GAP Show at Boston Symphony Hall in Sept. to Nov. 1998
Get your cuttings ready NOW!! 45 cuttings were sold in 1997, out of 70+ at this show.

EXHIBIT AT LAUREL ARTS

❖ Laurel Arts opens its 1998 galleries today with an exhibit by the Guild of American Papercutters titled "Once Upon A Time." A public reception was held from Saturday, January 24 through Friday, January 30.

The work displayed at the Philip Dressler Center for the Arts in Somerset represents the personal vision of contemporary papercutters from many states.

Four local artists are included in this traveling exhibit. They are Paul Beal, Linda A. McGuire, Kathy Trexel Reed and Linda Peck.

This centuries-old craft of papercutting has been practiced by nearly every culture. "Scherenschnitte" was the word used by the Swiss and German immigrants to describe intricate cuttings made from a single sheet of paper. Polish cutters called their craft "Wycinanki" and designed with brightly colored layered paper, while 17th century Jews in Europe and the Middle East used cuttings to decorate the walls of their homes and synagogues.

The craft is older than scissors and probably originated in China where, by the 4th and 5th centuries, artisans were using knives to cut paper embroidery patterns.



ONCE UPON A TIME...

THE SEQUEL:

❖ "Once Upon A Time" an extraordinary exhibit of papercuttings was borne about the country by willing, though weary hands, from town to town, to points North and East and West. Across the land, on great highways and on winding country roads, it was lovingly transported so that others could see the magical possibilities of simple paper and cutting tools...

When the works of art were gathered at the first gallery, many pieces were found to be lacking a suitable hanging wire. Time was precious, but a helpful husband of one gallery committee member happened to be passing by the nearby hardware store and managed to return with the necessary items: screw eyes and picture hanging wire. Though simple enough to add to each piece, it took 2 hours to prepare the several works with proper gallery hanging devices. But, fortunately, all the pieces were hung.

At the second gallery, additional papercuttings were again found lacking. Beautiful works, but ill-prepared because they were without hanging wires. Since no nails can be put in gallery walls by decree of gallery management, these pieces lay on the floor, forgotten, while all the other papercuttings were suspended from the gallery hanging system. By and by, a different helpful husband of a gallery committee member twisted paperclips so that they could attach the waiting papercuttings to the gallery hanging system and include them in the exhibit. This, too, took two hours, but, fortunately all the pieces were hung.

At the third gallery, new papercuttings and those with the twisted paperclip

solution still were found lacking the necessary screw eyes and wire for hanging. This time these pieces lay on the floor, forgotten, while all the other papercuttings were suspended. This time there were no screw eyes or wire, as all the hardware stores in the land were closed. There were no helpful husbands present that day (they were busy elsewhere or enjoying a much deserved break on the golf course). And there were no paperclips (the gallery secretary's little girl had made a paperclip necklace and worn it home the day before). Alas, the time was precious; helping hands were few, and the opening reception was ready to begin. These un-hangable papercuttings were put aside in storage while all the others were hung with glass fronts shining and frames proudly straightened for visitors to enjoy.

MORAL: For want of two screw eyes and a wire, time was lost. For want of time, assistance, screw eyes, and wire, the chance to exhibit was lost by several papercutters.

❖ Dear Papercutters of the Kemerer Show,

While David and I took down the show on January 10th, people continued to come into Kemerer's gallery saying they had heard about the paper cuttings from a friend or that they had seen the newspaper article. I promise I'm not exaggerating when I say that one couple knelt on the floor to watch pieces go into cartons, asking questions about the craft and/or about individual artists as we packed. The last sale was made just before we began to dismantle the show.

This simply couldn't have happened without you. You made the time for this. You got your work here on time. You made paper cutters (and GAP in particular) look great. You enchanted the public; you taught them that our work is art, is worth a second look, and is worth every cent we may ask them to pay.

44 artists were represented in the show. Twenty-six pieces were sold, including some duplicates (when a buyer asked "Would the artist consider cutting that again?") Sales totaled over \$5,000.00. A copy of the program is included for you with this letter.

On Sunday, January 12th, David and I drove the show to Sukey Harris' log cabin in Annville, PA. Paul Beal will hang the show in Somerset, PA this week. Any replacement pieces we receive here in Bethlehem will be forwarded to Paul at the Laurel Arts, Tayman Avenue, Somerset, PA 15501.

David and I had a very positive experience with this, our first venture in organizing a GAP show. We encourage you to approach small local museums and arts centers with the possibility of exhibiting our show.

Your participation was critical in making this a success. Once upon a time, a show of paper cuttings in Bethlehem educated, fascinated, and made people smile. We wish you and the people whom you love and encourage you the happiest of new years.

Sincerely, Nancy Shelly (You can contact at: DaveShelly@aol.com)

Ed. note — In addition to a "How It's Done" display by Nancy Shelly and a wonderful exhibit of choice antique papercuttings from the Schwenkfelder Museum, there was a fanciful Christmas tree full of paper ornaments, cut out of lightweight paper and water colored fraktur style birds, tulips, hearts. Nancy had "spread the joy" by teaching all the museum volunteers to cut and paint the lovely ornaments. -GAP sends Nancy & Dave a HUGE THANKYOU for a job well DONE.

❖ Two Somerset County artist organizations have been awarded grants with the assistance of Laurel Arts and received through the efforts of GAP President, Paul Beal, from the Pennsylvania Council on the Arts (PCA).

The Somerset County Artists Association has been awarded a grant for \$750. The Guild of American Papercutters has been granted \$500 with this grant Paul has arranged for.

The Guild of American Papercutters will hold a three-day workshop open to everyone at all levels of skill with an interest in expanding their knowledge and ability of papercutting. (See p. 22)



PREMIER SHOW —
Hershey, PA - curators: GAP show committee
©Sukey Harris - cover design



KEMEMER MUSEUM SHOW
Cover design by Guest Curator: ©Nancy Shelly



**WASHING COUNTY MUSEUM
OF FINE ARTS —**
Hagerstown, MD 1991 - curators: GAP show committee:
©Britta Kling - cover design



HERSHEY SHOW LAST DAY

Helen & Nel Laughen using the
camera obscura cut silhouettes

GAP BIRTHDAY CALENDAR



COVER DESIGN —
©David Wisniewski whose book Golam
with his papercut illustrations
won the 1997 Caldecott Medal.



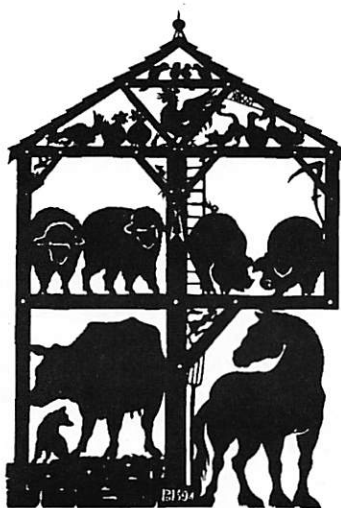
A Holiday Exhibit
featuring the
Guild of American Paper Cutters
and a collection of
Antique Biscuit Tins

December 12, 1990 through January 10, 1991

NABISCO EXHIBIT —
Guest Curators: Claire Archer & Ursula Hamann



©PAUL BEAL ★



©PAUL BEAL



©PAUL BEAL

SHEAR VARIETY

**FOUR CATALOG
COVERS**

BY PAUL BEAL FOR:

NATIONALLY
TRAVELLING
GAP
PAPERCUTTING
EXHIBITS

curated by
Paul Beal
1992-1998



©PAUL BEAL



FUTURE EXHIBITS OF TRAVELING SHOW

- The Guild needs your help in identifying locations for future exhibits of the travelling show of members' cuttings.
- Is there a suitable gallery or museum near you that might be a candidate for the GAP travelling exhibit? Please consider approaching the person responsible for planning and scheduling exhibits at that gallery or museum.
- So that you can better explain to a prospective SHOW HOST what GAP and Papercuttings are all about, a small packet of information is available.

FOR THE GALLERY OR MUSEUM:

1. A travelling exhibit is available, consisting of about 30 to 40 framed papercuttings, ranging from as small as 12" by 12" to as large as 20" by 24".
2. It would be available for a period of 3 to 8 weeks depending on the travelling show schedule.
3. Papercuttings will be delivered by a guild member in several cartons. Each carton will contain about 5 inner boxes containing the framed artworks.
4. Depending on date and location, Guild members may be available to assist in the hanging and taking down of the exhibit.
5. As Guild members are found in all of the contiguous states, Mexico and Canada, members could be available for an opening reception if the gallery/museum would like. Those members could explain about papercutting and the Guild.
6. Following the exhibit, a Guild member will pick up the cartons for transport to the next location.

FOR THE GUILD:

1. Guild member name who has initiated the interest at the gallery/museum, and who would be the contact.
 2. Name, location and description of the gallery/museum.
 3. Name, title, address and telephone number of the primary contact at the gallery/museum.
 4. Possible open dates for start and finish at this location.
 5. Number of visitors typical of similar events at this location.
 6. Size and number of rooms available for the exhibit.
 7. If a reception or other recognition of the Guild and its members is possible.
- Send the information above, along with your name, address and telephone number, to Paul Beal, R.D. 2, Box 353, Friedens, PA 15541 for consideration by the Guild. Paul will contact you later.

ELDER HOSTELS: WORKSHOPS

ELDERHOSTELS: ARE WORKSHOPS FOR 55 OR OLDER. CONTACT: ELDERHOSTEL, 75 FEDERAL ST., BOSTON, MA • (617) 426-8056

1. PENNSYLVANIA STATE UNIVERSITY/UNIVERSITY PARK

Founded in 1855, the University Park campus of the Pennsylvania State University is located in State College, PA. Housing is in an on-campus residence hall with double occupancy, limited singles, extra charge. Up to 20 people share a bath. Residence halls are not air conditioned, but all classrooms are. Classes will be in close proximity of the residence halls. Elevators are available; wheelchair accessible. Site conditions are physically demanding — hilly terrain and expansive campus. For those with special dietary needs, accommodations can be made with prior notice. Concerts, plays, museum tours and lectures may be enjoyed on campus, as well as golf, tennis, jogging, racquetball and swimming.

JUNE 7-12 (#38686) - HARRIET ROSENBERG INSTRUCTOR

Program charge is \$415. Papercutting and T'ai Chi. The history and hands-on cutting in the European, Jewish, Oriental and Western Hemisphere styles. You will learn to cut and reproduce greeting cards, holiday decorations, frakturs, ketubots and mizrahs, stencils, etc. for your own use and sharing with family and friends. A daily session of T'ai Chi will teach you the basics of this lowest impact aerobic workout which promotes and improves your health, flexibility, strength and mental discipline.

2. DANISH HERITAGE MUSEUM/SOLVANG

The Old World atmosphere of the quaint Danish village of Solvang, 35 miles north of Santa Barbara in the sunny Santa Ynez Valley, provides the ideal setting for the Elverhoy Danish Heritage Museum. When combined with picturesque architecture, costumed dancers, the aromas of bakeries, and the sounds of Danish being spoken, an exciting experience is ensured. Accommodations in beautiful in-town hotel, double occupancy, unlimited singles, extra charge, private bath. Lots of walking on flat terrain. The program charge is \$390.

APRIL 26-MAY 1 (#52465-0426-1)

MAY 3-8 (#52465-0503-1)

SOLVANG: "LITTLE DENMARK" IN CALIFORNIA

RICK MARZULLO, INSTRUCTOR

You don't have to be Danish to enjoy this immersion in Scandinavian history, folklore, literature, art, dance and cuisine. You'll study the history of Europe's oldest country, listen to the tales of Hans Christian Andersen and learn to make those delicious "abelskiver." Watch a lacemaker at her trade, listen to the music of a Danish composer in our local church and learn the dance steps of the Schottische, Frommelvasen and Sisken. We'll explain just how this little bit of Denmark would up in California, and take you on a trip around the beautiful Santa Ynez Valley. You'll learn the delicate art of Danish papercutting and visit our museum built in the Danish farmhouse style.



Design:
Blanche Turner
Calligraphy:
Karen Schloss

"Looking Back, Looking Forward," cont. from p.1

The use of the GAP logo may be used by all members. The Guild encourages all members to use the stickers on their artwork and to employ the logo design on their advertisements, cards, etc., whenever and wherever possible.

There are two stipulations: The member must be in good standing, with dues paid for the current year while the design is used. The use of the logo may not be continued if membership in the Guild is allowed to lapse.

The logo design must be used exactly. A photocopy of a sticker or of the logo on a newsletter is acceptable. Hand drawn representations are not acceptable. The word "Member" may be printed above or below the logo if desired.

Artwork: For the convenience of members, at the end of this booklet may be found a representation of the sticker logo for members' use for advertising.

MASTHEADS



APRIL 1988 — ©STEVEN R. WOODBURY



SEPTEMBER 1988 — ©FRANK JOEST



FEBRUARY 1989 — ©STEVEN R. WOODBURY



SEPTEMBER 1989 — ©PAUL D. BEAL



JANUARY 1990 — ©FRANK JOEST



APRIL 1990 — ©TRUDY KAUFFMAN



SEPTEMBER 1990 — ©TSIRL WALETSKY



FEBRUARY 1991 — ©CHARLES G. LIND

MASTHEADS



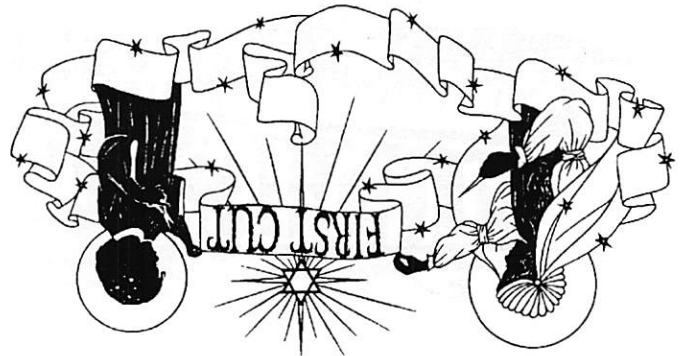
JULY 1991 — ©CLAIRE ARCHER



SEPTEMBER 1991 — ©JUDITH ERDMANN



SEPTEMBER 1992 — ©SUKEY HARRIS



DECEMBER 1992 — ©DAN PAULOS



APRIL 1991 — ©PAUL BEAL

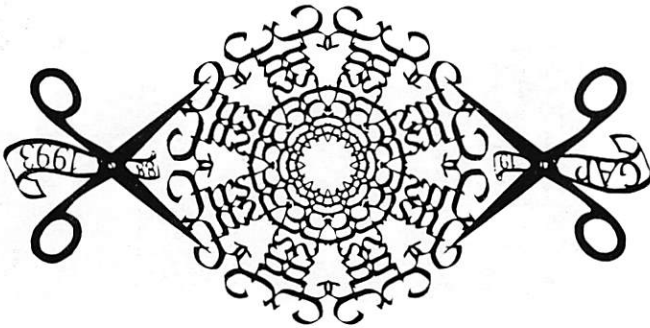
THIS MASTHEAD WAS ADAPTED FOR
THE GAP OFFICIAL STATIONARY;
WITH THE GAP LOGO IN THE CENTER



DECEMBER 1991 — ©PAUL BEAL



OCTOBER 1992 — ©MERRILLEE OTTENBACHER

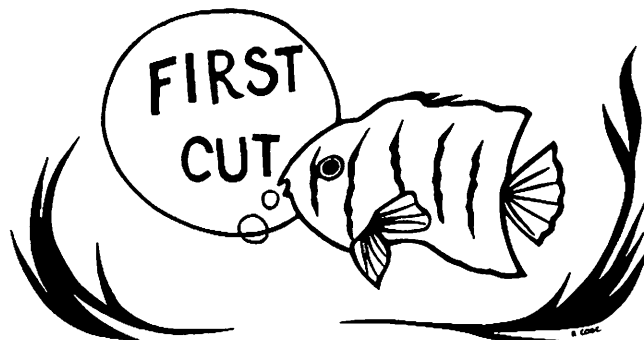


FEBRUARY 1993 — ©INGRID SCHENCK

MASTHEADS



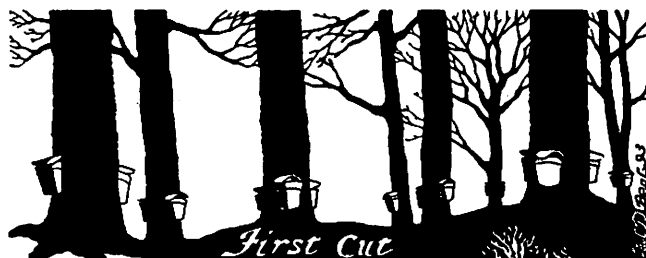
APRIL 1993 — ©WALTER VON GUNTEN



SEPTEMBER 1993 — ©NANCY L. COOK



DECEMBER 1993 — ©CYNTHIA CLARKE JONES



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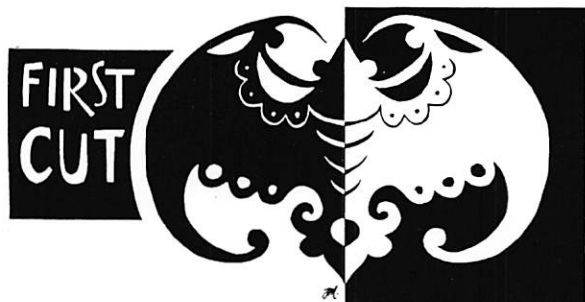
MASTHEADS



SPRING 1995 — ©WALTER S. JURKIEWICZ, SR.



SUMMER 1995 — ©CAROLYN E. GUEST



FALL 1995 — ©JUDITH MEYERS



WINTER 1996 — ©SUSANNE COOKE-GREUTER



SPRING 1996 — ©FAYE DU PLESSIS



© Frank Joest
original size

SUMMER 1996 — ©FRANK JOEST



FALL 1996 — ©R.A.E. SCUDELLARI



© PAUL BEAL

WINTER 97 — ©PAUL BEAL



SPRING 1997 — ©CLAIRE ARCHER



SUMMER 1997 — ©REG SEAR



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HOW TO MAKE A SQUARE BOX USING A GREETING CARD

Prepared by Dorothy Buchanan and Marjorie Flick

1. Cut a square from the top of the greeting card for the top of the box.
2. Cut a square 1/8 inch smaller from the bottom of the greeting card for the bottom of the box.
3. Draw diagonal lines from opposite corners on the underside of the squares. (Figure 1)
4. Fold each point into the center of the square. (Figures 2 and 3)
5. Fold side EF into center as in Figure 4 and then unfold again. Do the same with sides FG, GH, and EH.
6. Unfold to original square and cut along solid lines as shown in Figure 5.
7. Fold points B and C to the center as shown in Figure 6.
8. Fold in small triangles as shown in Figure 7.
9. Fold up sections X and Y then fold up sections Z as in Figures 8 and 9.
10. Fold point A over the folded up X's so that point A rests at point O.
11. Fold point D over the folded up Y's so that point D rests at point O.

Ed. Note: Many thanks with much appreciation to Dorothy and Marjorie for their professional instructions. Keep these HOW TO pages coming.

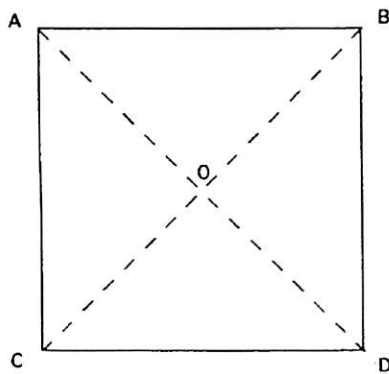


Figure 1

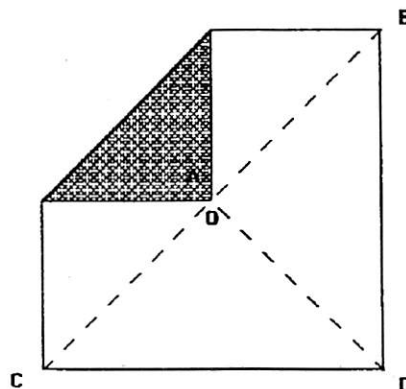


Figure 2

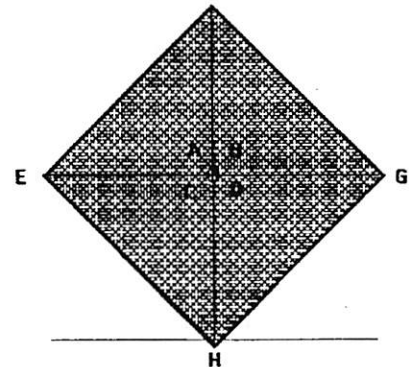


Figure 3

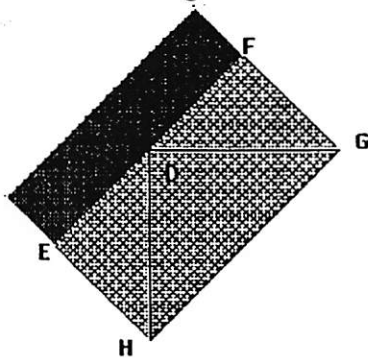


Figure 4

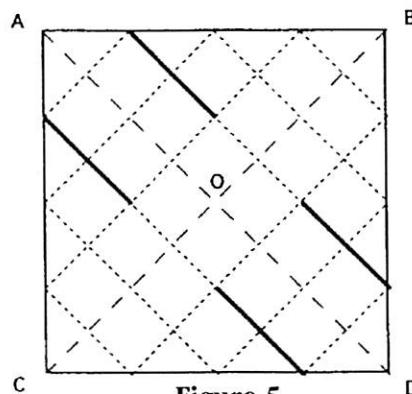


Figure 5

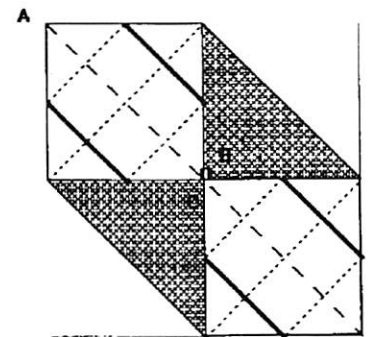


Figure 6

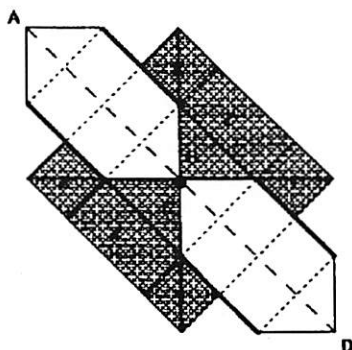


Figure 7

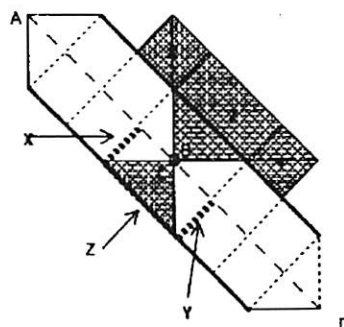


Figure 8

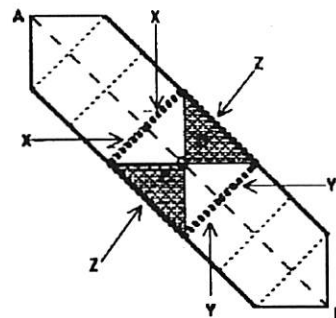


Figure 9

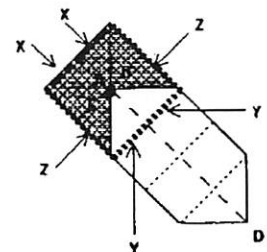
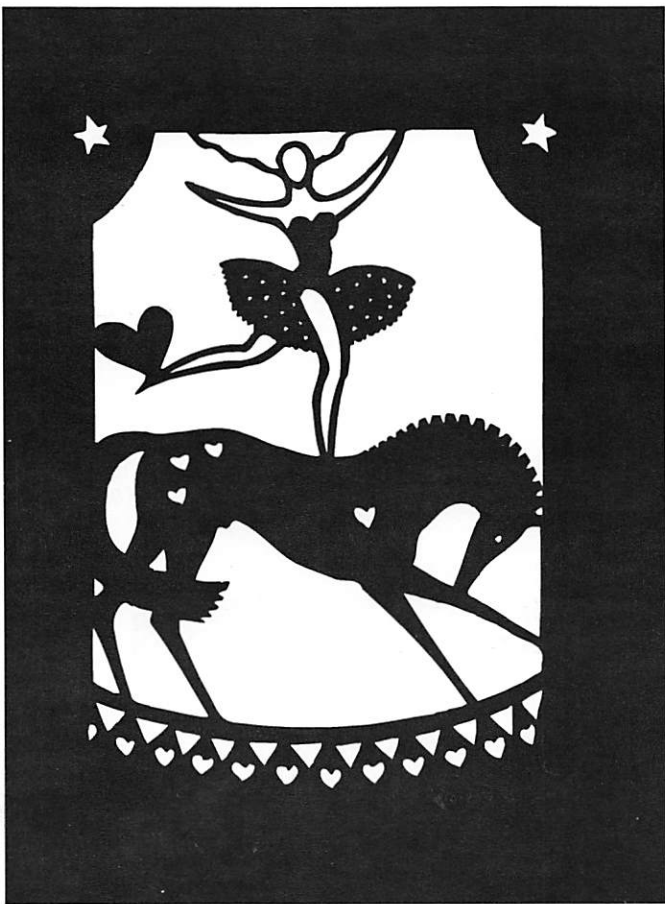


Figure 10

VALENTINES



© SUZI ZIMMERER
Valentine card - 3"x4"
Tu-Tu is pinpricked



Both hearts -
©Paul Beal



CAMEO CLASSICS SONNETS FROM THE PORTUGUESE

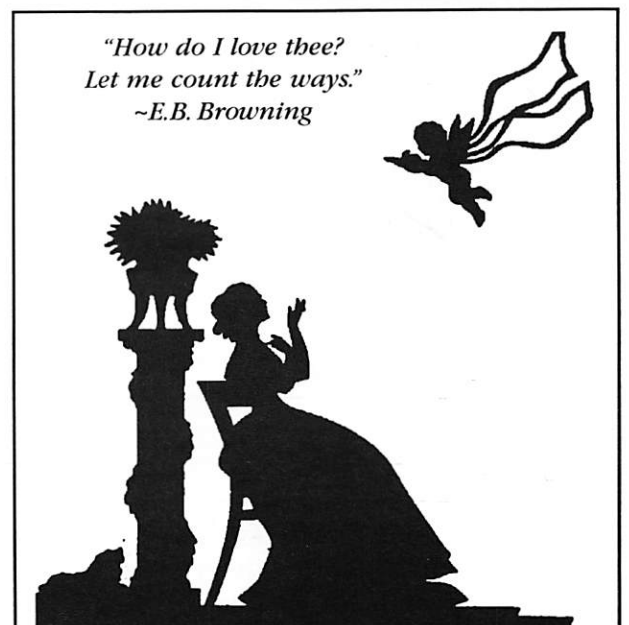
BY
Elizabeth Barrett Browning

GROSSET & DUNLAP
NEW YORK



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Suzi Zimmerer



"How do I love thee?
Let me count the ways."
~E.B. Browning

SPRING MEETING — "THE ART OF CUT PAPER"

(at the Heritage House Museum, Elizabethtown, PA)

SAT. APRIL 18, 1998, 9 A.M.-4 P.M. (ONE DAY - WORKSHOP WITH ALLISON PUFF)

❖ THE HERITAGE HOUSE MUSEUM IN LANCASTER COUNTY

very kindly agreed to host the "Once Upon A Time" travelling exhibit in the month of March 29-April 26, 1998. So you can enjoy the exhibit with cutters and attend this creative workshops.

❖ THERE WILL NOT BE A FULL BUSINESS MEETING ON THAT DAY.

The directors will meet early in the year to conduct necessary GAP business and we will recap during lunch. If you are not interested in taking the class but would like to see the exhibit and the class project. plan to arrive by 12 noon and bring your lunch.

❖ GAP WILL BE HAVING AN ALL DAY CLASS ON THIS DATE

with Allison Puff, an instructor at the PA school of Design in Lancaster. Registration is limited to 20 students and fee of \$32.00 includes a box lunch. Class begins at 9 a.m. with an hour break for lunch and a chance to see the GAP exhibit. To register call or write to Sharon Schaich and send a check for \$32.00 to Sharon Schaich, 411 Woodcrest Ave., Lititz, PA. 717-626-430

❖ BRING YOUR DRAWING OF A DESIGN IDEA TO INTERPERET WITH ALLISON.

❖ TRADITIONAL PAPER CUTTERS TRY SOMETHING NEW!

Take a basic two-dimensional painting or drawing assignment and resolve it in cut paper. All you need is some paper, an x-acto knife....You'll learn techniques for cutting, folding and tearing used in *paper art and sculpture*. *Create a piece for yourself in this one day seminar.*

❖ MATERIALS: SCISSORS, X-ACTO KNIFE, AND AN ASSORTMENT OF COLORED PAPERS.

3 POINTS PAPER CUTTING WORKSHOPS:

Sponsored by the Guild of American Papercutters

Funded through the Pennsylvania Council on the Arts

Regranting by the Pennsylvania Rural Arts Alliance and Participants

MARCH 7, 1998 — BEDFORD ARTS CENTER
MARCH 14, 1998 — 430 MAIN ST., JOHNSTOWN
MARCH 21, 1998 — LAUREL ARTS, SOMERSET

The three Points Papercutting Workshop will be a rare opportunity for anyone with an interest in papercutting. If you are a cutter, you will be able to learn the secrets and techniques of six outstanding papercutter teachers. If you are just an interested participant, you will be exposed to and uplifted by the personality, talent and presentations of the papercutters selected as leaders for each workshop session. Each of the six workshops will focus on a different style and method of papercutting practiced by the instructor. All will consist of a demonstration period and a hands-on cutting experience with instruction and critique by the leader. As time permits, suggestions, ideas, instructions on cutting, mounting, matting, framing, display, hanging and papers will be exchanged and addressed.

A variety of papers will be provided but you are encouraged to bring papers that are familiar to you, that you find most readily available, have at hand or would like to experiment with. Stationery, gift wrap, typing, copy colored magazine pages, silhouette paper, origami, fadeless colored, rice, parchment, pastel paper, watercolor or others.

	1. 9:30 - 12:00	2. 12:30 - 3:00
March 7 — Classes 1 & 2	Kathy Reed	LINDA PECK
Bedford* CO Arts Center	(instructor/papercutter)	(instructor/papercutter)
Anderson House	"3-DIMENSIONAL, POP-Up"	"NATURALISTIC, SCENERY"
137 E. Pitt St.		
Bedford*, PA 814-623-1538		
March 14 — Classes 3 & 4	3. 9:30 - 12:00	4. 12:30 - 3:00
430 Main St.	MARY ANN GOLDEN-GRAY	KERCH McCONOLOGUE
Johnstown, PA 15901	(instructor/papercutter)	(instructor/papercutter)
814-536-5399 or 814-539-6206	"POLISH-MULTI-COLOR"	"MULTI-COLOR-PAINT"
March 21 — Classes 5 & 6	5. 9:30 - 12:00	6. 12:30 - 3:00
Laurel Arts	HARRIET ROSENBERG	RUTH GRABNER
Tayman Ave.	(instructor/papercutter)	(instructor/papercutter)
Somerset, PA 814-443-2433	"Expressionist"	"Silhouettes"

Workshop participants are asked to provide their own scissors and/ or X-Acto knives for cutting.

COST FOR CLASSES: All 6 Classes = \$60.00; 5 Classes = \$55.00; 4 Classes = \$48.00; 3 Classes = \$39.00; 2 Classes = \$28.00; 1 Class = \$15.00

Workshops will be limited to 20 participants each. Please list the Class/Classes number & Instructor and enclose payment to Paul Beal, Pres. GAP, 3300 N. Second St., Harrisburg, PA 17110-1401; (717) 213-9105. The Deadline for registration and payment is February 28, 1998.



**WASHINGTON
COUNTY MUSEUM
OF FINE ARTS**
JUNE 7 - JULY 12, 1998

❖ By March 1, 1998 all those artists exhibiting in this show who would like to have their hometown newspaper notified of the event with a press release from the museum, please send the newspaper name and address to:

Sukey Harris, 514 E. Main St., Annville, PA 17003

Also by March 1, 1998 all show participants should have signed an EXHIBITION LISTING form with:

* Note: the Museum receives 30% commission on all works sold so price your work accordingly.

If you have not received a form & you plan to exhibit, send above information, name & address of your newspaper, a clear black and white photo or photocopy of your entry. Please specify if you want your art to continue in the traveling show for 2 years, or whether you intend it to be returned after July 12, 1998.

Please call Sukey immediately for an entry form: 717-867-2554.



The DEA (Dulcimer Folk Association) took this design as their logo.

© KATRINA BENNECK

Swiss Papercutter Suzanne Schlapfer and a friend will be coming to the USA for the Washington County Museum of Fine Arts Show in June. If she is able to travel across the country, would any members be interested in hosting Suzanne in your homes, and organizing paper-cutting workshops in your town for Suzanne to teach? A workshop fee should be charged to help defray her costs. Call Sukey at 717-867-2554 if interested. Show reception and paper cutting workshop by Susanne Schlapfer, Swiss cutter, on **Saturday, June 13, 1998.**



- **Reception - Sunday, June 7, 1998**
- **Workshop - Saturday, June 13, 1998**

**NAEA WORKSHOP - IN CHICAGO, ILL.
ON THURS. APRIL 2, 9-11, LIMIT 24**

This workshop will introduce participants to papercutting, commonly known by its German name Scherenschnitte, and explore the diverse purposes and styles from many cultures around the world. A hands on demonstration is included. For registration information for this and many other workshops contact!

NAEA Convention Registration, 1916 Association Dr.
Reston, VA 20191-1590 • (717)860-2960



**PROF. PAUL TRATTNER
CASTS A SHADOW ON
MARYLAND'S FIRST LADY!!**

Professor Paul H. Trattner presented his program of curious and innocent diversions for parlor and refined gatherings', as part of the Montpelier Mansion's Annual Christmas Decoration Celebration. Silhouettes or shades from the 18th and early 19th century were displayed and cutting techniques demonstrated to the Mansion's visitors while the decorating judging and Grand Tea ensued. Visitors encountering Prof. Trattner were informed of the history of the silhouette and then invited to cut their own silhouette of George or Martha Washington.

The highlight of the afternoon was Mrs. Parris Glendening's silhouette cutting by the good professor. Hushed silence quickly changed to 'oohs' and 'ahs' as a quick sketch became transformed by the deft scissor-hands of Prof. Trattner into the black silhouette profile of Maryland's First Lady. At her reception, Mrs. Glendening remarked of her "great joy and honor to have been a part of the preservation of the wonderful art of the silhouette through Prof. Trattner's skill and dedication," as she proudly displayed her personal portrait to her audience.

Perhaps you noticed in the Fall 1997 newsletter an announcement about my work appearing in the February 1998 issue of Country Home magazine. After hearing my account of the day-long experience, Sukey asked me to write about my day as a magazine "celebrity."

Sometime in August, Karla Albertson called me concerning an article she was writing about antique cut valentines. We chatted and I gave her some background information. She asked me to send information about my antique cuttings and my own painted work to her editor. A week later he called and said they wanted to expand the article to include me and could they come to photograph me and my work within the next week. Also could I create a design for their readers to try. Naturally I very calmly agreed even though my pulse was racing with excitement.

When I got off the phone two other emotions set in; panic and vanity. Panic occurred when I realized they were arriving in six days and three days after that I was leaving to do a show. So besides finishing my show inventory I needed to create a design for the magazine and have pieces at various stages of progress for them to photograph. What pieces to select, what to serve for lunch and what about the house were all important decisions to be made. I immediately called a friend who had also been in Country Home for some pointers. Her only advice was to not waste my time cleaning the house because dust won't show in the photograph!

Now it was time for vanity to come creeping into the picture. I looked in the mirror and realized I needed a haircut. My regular appointment was scheduled for the day they were coming. Not possible. My hairdresser was accommodating and even suggested we only trim a little so I wouldn't look like a sheared sheep. Another friend insisted I have a manicure to repair those "craftsman hands" so they would be more photogenic. Nothing fancy. just trim the ragged cuticles and a little clear nailpolish. What an experience; sometimes wearing either cloth or rubber gloves from Saturday until Tuesday trying to preserve the manicure.

Since I don't have a fax machine, the simple design project became a major project because of running back and forth from my house to my friend's business to use his fax machine. I'm so out of touch with technology that I didn't realize a fax does not transmit color. Oh, the time I wasted painting my little design. Then there were the many times I redrew the line drawing trying to make it look perfect.

The photographer King Au and his assistant Scott arrived promptly at 8:30 a.m. He planned to photograph my antique pieces, my own painted paper-cuttings, a step-by-step process and finally me. He said he didn't know what they would use but he needed to cover all the bases. For every shot they took, a polaroid camera was used first. That way corrections in lighting or setting

could be made without using the good film. When everything was perfect they then took five photographs with the "real" camera and then five more with a backup camera. They let me keep the polaroid photographs. The morning was devoted to the antique pieces and my cuttings.

They wanted to photograph in my workroom. I resisted. They insisted. When I showed them my basement work area they relented and we photographed at my antique desk in the dining room. We took a break for lunch on the screened porch.

In the afternoon we concentrated on photographing the step-by-step process which did appear in the magazine. This was when the manicure became important. After seeing the article, a male friend thought I could have gotten away with only having one hand manicured and saved myself some money. For this set of photographs the camera was inches from my hand. I had to keep still for fifteen different shots for each step of the process. Finally King said it was time to photograph me. This was interesting because my teal colored blouse was not the color he had in mind to coordinate with my painted cuttings. A trip to the closet resulted in choosing a purple blouse. We also had to consult on jewelry that wouldn't sparkle too much. Then he posed me three different ways which meant maintaining a smile for forty-five different shots. Just a taste of what those famous models endure. Finally they were finished at 4:30 p.m.

I had a great time and enjoyed working with everyone from Country Home. They were so nice. During my day with King and Scott we talked a lot about our work and our backgrounds. It was interesting to see how they photographed work and some of their photography tricks. I was told that advertising space would determine the length of the article. I was glad to get the coverage and credit plus I thought it was great that Claudia, Pam and GAP were mentioned. Now if you are a papercutting "groupie" the line for autographs will be forming at the next GAP meeting. Just kidding.



This is one of my first designs done in the early 80's before I started painting all my work. At one time this design was used on billboards to advertise the PA Guild of Craftsmen York shows.

KERCH MC CONLOGUE - Last night while waiting in line in the grocery store... I was perusing the magazines on the rack.

And to my great surprise and utter enjoyment... I found on page 63 in the Fall/Winter issue of Do It Yourself Magazine, on the center top of the bookshelves pictured there was a piece of my art work (two orange tiger cats under a tree... a painted papercutting). This is very old; but is mine none the less and no credit was given. The field editor who set it up told me that maybe a year ago she was going to use something of mine that she had bought. She

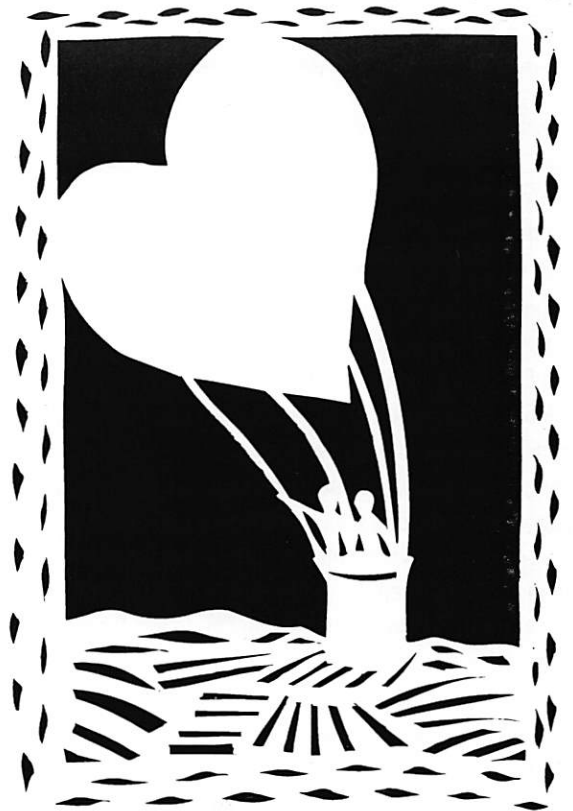
would let me know but when I didn't hear. I sort of forgot.

I was so excited that I said to the guy standing inline in front of me... "Excuse me, sir but I just gotta tell somebody this." Then I showed him the picture. He told me that I better buy more magazines and so I did. I bought three!!

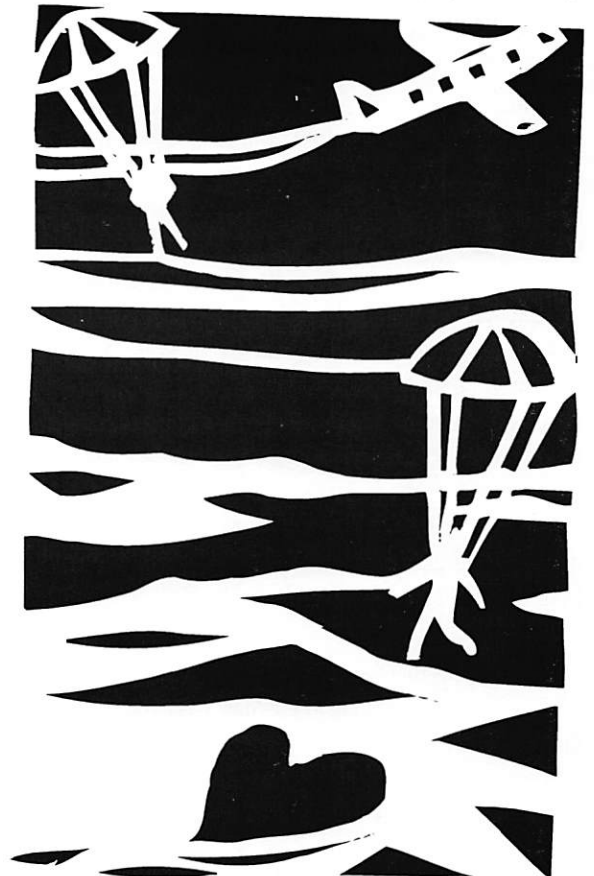
Anyway, I'm just passing on my good fortune, and I thought you'd like to hear.



V A L E N T I N E S



© BEATRICE CORON
Cut all the cuttings on this page



My father worked for a paper company, so there was always plenty of paper for art projects in our home, and... I grew up cutting and playing with paper dolls. Two meaningful pieces of information (along with the fact that television was not a part of any one's life in our little town then), as to why I am a papercutter now, these many years later.

About 15 years ago, on a late afternoon in late summer, I sat at the table in the small room at the back of the house, looking over my souvenirs (sticks and stones, postcards and photographs) of our summer vacation in Montana and Wyoming. I remember the moment I unexpectedly picked up the single sheet of white copy paper lying there, to my right, and with fear and excitement, folded it, and quickly, without thinking, cut the eyes, nose, and mouth of a miniature mask. (I had seen many inspiring native American artifacts that summer; the masks had made a deep impression on me.) As I opened the cutting, I "heard" myself say, unanticipated and like a flash of lightning! "I am going to do this for the rest of my life, and I am going to make money doing it!"

I was trained as a musician/singer/teacher (my mother's choice for me), and worked as a musician until my first child was born and I wanted work that I could do at home. Fortunate to be able to pursue whatever interested me, I chose the visual arts. I worked for 15 years in various mediums and disciplines; weaving, costume design for the theatre, applique (cutting and "collaging" elaborate pieces of clothing and wall hangings), and photography being the ones I was most involved with. The day I cut that first mask, I knew I had found a form and materials that I felt immediately comfortable with, and one that would continue to interest, challenge, and excite me.

My first papers were construction papers, for their colors, size (9"x12", the scale of a paper doll), and cost. Although construction paper is not the same quality as it was 15 years ago, I still use it, and for the same reasons. My other staples are 5"x8" index cards, silhouette papers, 100% rag resume papers, and finally, after much experimenting, wallpapers., velours, "exotic" papers, magazines, metal, old music and photographs, wood veneers. Anything else that inspires me, that "works", and I can cut, I will use. Although I have scissors of all sizes and shapes, I use almost exclusively, a gingher embroidery scissors, because it feels good in my hand, and maintains it's cutting edge. I choose to use a scissors rather than a knife because it is a very familiar tool for me, and I enjoy the freedom a scissors gives me to cut just about anywhere and to move and look up as I cut. Some of my most "happy" papercutting moments have been in restaurants and trains and at parties. I teach papercutting as an artist-in-residence in the schools, where "looking/cutting up" and moving are necessary.

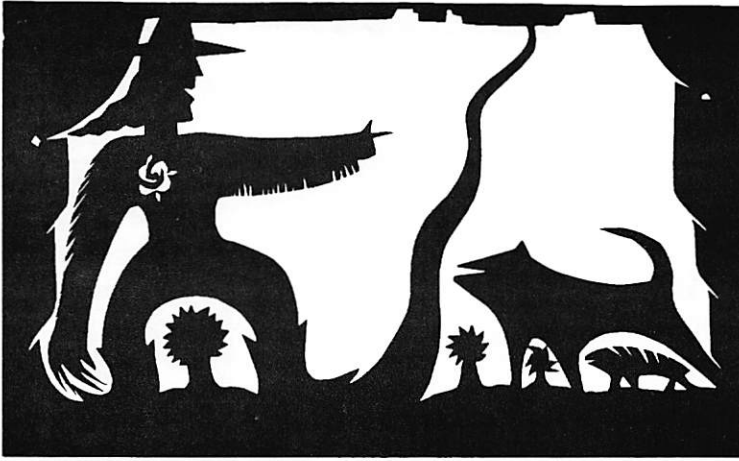
To put pieces together, I use glue sticks, white glue, and the "YES! the stick!at glue" that I bought at the May, 1997 GAP collection. I use a lot of the glass/masonite/clips "European" frames. These are pieces that can be changed quickly and easily and easy to transport. With the use of plate stands, I can put up a small show/display in only moments, without hav-

ing to pound nails into walls. I also use more traditional frames, and often, for large pieces, poster frames which are easy to change work, are without glass, lightweight, and are unbreakable. I have recently discovered the "beauty" of notebooks and transparent sheet protectors, and photograph albums with interesting covers, for my 8-1/2"x11" and smaller pieces. Not only do these help to organize my work, but they, too, are easy to transport and show, and people can look through them without damaging any cuts.

Since I am a self-taught papercutter, and one who was not aware that such an art form existed aside from the papercuts I brought back from Mexico in the 60's, my style is what I have developed over the years. My major influences have been the cultures I grew up with in International Falls, on the Canadian border of Minnesota. I came to I.F. from Finland, in 1939, with my parents (my father had a job with the Mando Paper co.) Finnish Culture and folk art were ever present in my life, as well as the native Ojibwa culture of the area, and early exposure to the Innuitt cultures through a local woman who, in the 50's traveled to Northern Canada and brought back carvings and prints for her general store. In my travels to Canada, Mexico, Hawaii, Australia, New Zealand, and Western U.S.A., I sought out the native cultures and art forms. Exposure through books and artifacts, and to others I have yet to travel to, have been the strongest influences on my cutting.

My style has been described as "bold and primal. I cut freehand and frequently use a copy machine to reproduce cuts. My pieces are mainly 2-D and simple sculptural pieces cut to stand; My motifs come from my childhood; the landscape, the animals, birds, and fish, the myths and fairy tales, and childhood itself. My subjects include any ideas that interest me; all types of art, literature and music (opera being one of my favorites now). I am finally embarking on my first serious attempt at silhouettes (using the tried and true kindergarten technique), and a return to collage. I await an opportunity to put my work on stage again (sets/costumes/lights for dance/plays). I work as an artist-in-the-schools, teach teachers a course and workshops on papercutting as a curriculum tool and do workshops, as well as design and illustrate for organizations and publications. If all does well, I will be teaching an Elderhostel course in papercutting in June, 1998, at Penn State (University Park, PA.) I welcome opportunities to travel and teach. (See p. 14 on Elderhostel)

Last, and not, in any way, least... I cut for my own enjoyment and the enjoyment of others. I cut for therapy; as meditation and the exploration of those parts of me that are not obvious, (for my understanding and appreciation of self, and in turn, others). I cut to make art. I believe that my papercutting is a gift, something that was given to me. I also greatly enjoy the "community" and fellowship of those papercutters I have met, and send you all greetings! I welcome the opportunity to meet and share with both old and new friends and colleagues.



"Cowgirl"

© HM12



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© HARRIET ROSENBERG



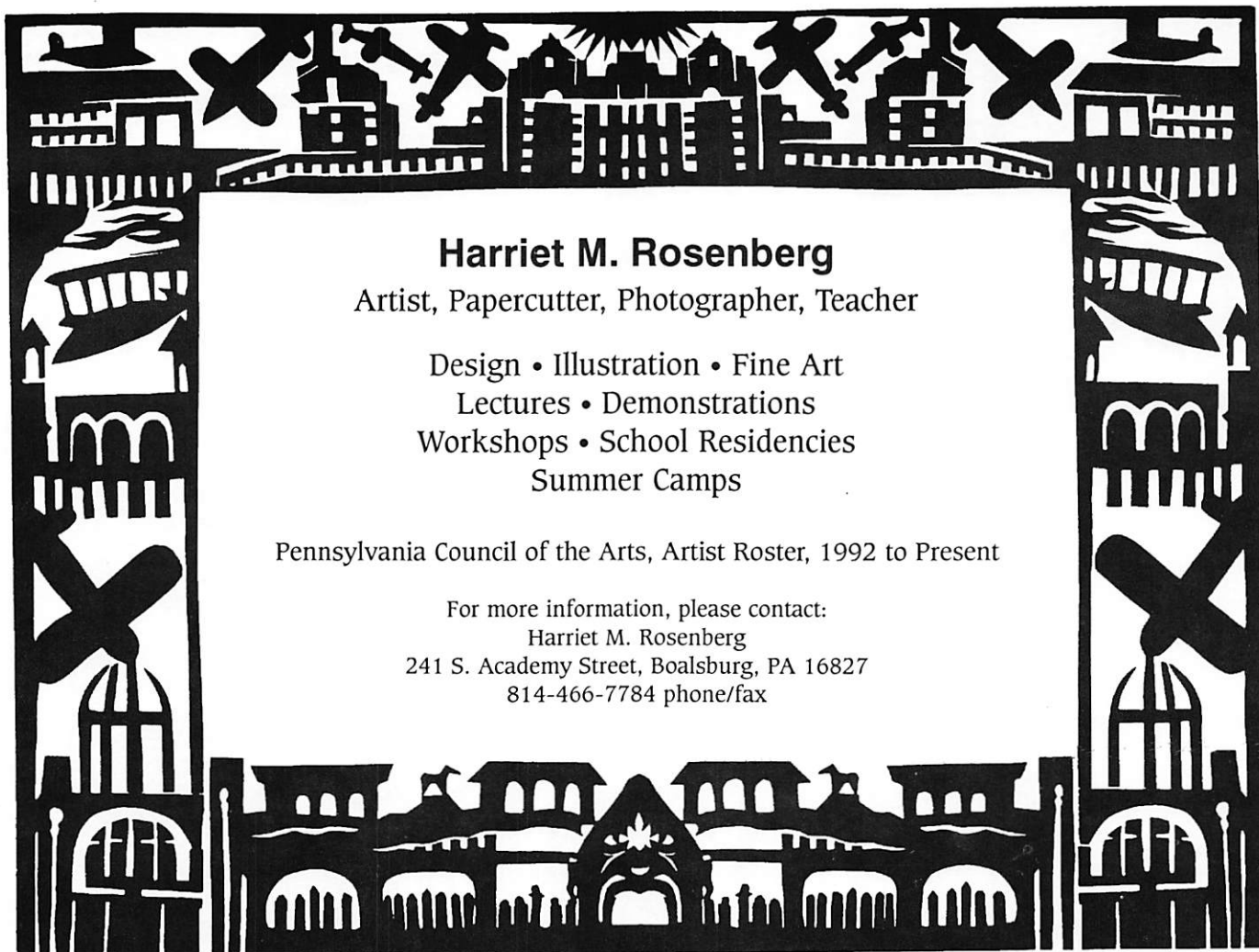
"Sagittarius" 1997 © HM12



"The Woman Who Turned Herself into a Fish"
1995 © HM12

STAGE OF LIFE





Harriet M. Rosenberg

Artist, Papercutter, Photographer, Teacher

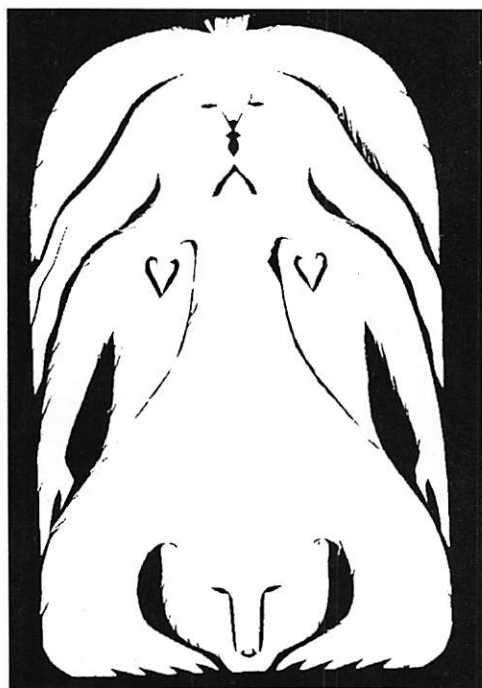
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Pennsylvania Council of the Arts, Artist Roster, 1992 to Present

For more information, please contact:

Harriet M. Rosenberg
241 S. Academy Street, Boalsburg, PA 16827
814-466-7784 phone/fax

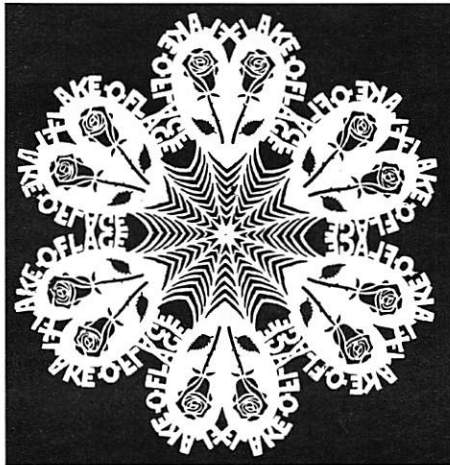
ATLANTIC CITY 1920'S



© HARRIET ROSENBERG
ALL ARTWORK ON THIS PAGE



DAVID & GOLIATH



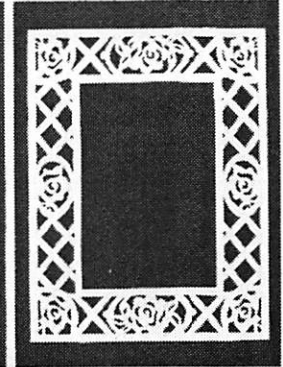
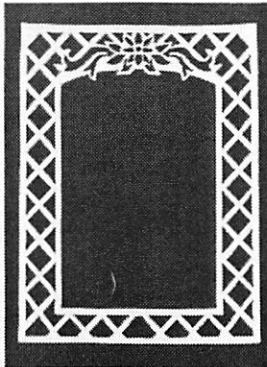
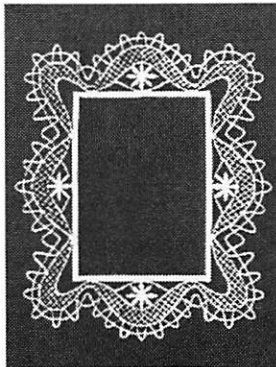
ABOVE AND BELOW BY
©WALTER JURKIEWICZ



ALL VALENTINES ABOVE ARE BY:
©SISTER CLARICE STEINFELDT



© LINDA MCGUIRE



PICTURE PERFECT IV. Make that cherished photo even more special with one of our four delicate borders. Alison's bold lattice, lacy roses, whimsical ribbons and all over floral motifs fit standard 8"x10" frames. Ready to cut or copy and printed on white parchment heavy stock paper, these designs are also suitable for a papercut silhouette, illustration, calligraphic proverb, or wedding invitation/announcement and SCRAPBOOKING. Instructions included. INTERMEDIATE TO ADVANCED. #MC-12 \$6.95



◆ Dear GAP

Hi! Great newsletter! I've been snipping since 1984 and had no idea there were so many artists interested in silhouettes.

I own my own antique shop, and being artistic was looking for an art form unusual enough that customers wouldn't say "hey, I'll go home and make that!" Remember dough art? I thought I'd starve!

Twelve years later my designs are intricate enough that customers just look at me in wonder. ... (like maybe I'm crazed). Actually I'd do anything to get out of dusting every day. Silhouettes lend themselves beautifully to an antiques shop, and the effort is worthwhile and fun. I'd encourage people to keep designing, the possibilities are endless. The Indian design enclosed is for your horse issue. I also enjoy doing horses, the form is so flowing. I'm working on a book of designs which I hope to publish next spring, and the Indian is included. Sooo much fun! There will be all types of designs based on our historic past. I have some great trains, ships, transportation, Indian, florals, samplers and of course children and adults. It's exciting to put together.

Keep up the wonderful work. It's important to keep tuned to current trends and attitude.

Linda - See p. 2

P.S. - I'm a little confused as to submitting designs. Is a copy alright, or do you need the original? I recently mailed a silhouette for a show, and apparently confused it with another?? Is there any way to list them on a single page with the requirements? Could a contact person be listed with a phone number?

Also, what's the book you're putting together? I've just read snips about that work and I am interested in what you're doing.

◆ Dear GAP,

I spent most of October with my mother in Germany and there had the great surprise and pleasure to find out about the "First Exhibit of the German Scherenschnitt Assoc." and to actually be able to go there

The exhibit was in conjunction with the 4th International Shadow Theater Festival and what a treat it was.

Claus and Christa Weber, co-chairpersons of the Association, showed part of their vast collection of cuttings and books illustrated with cuttings. About 60 contemporary artists participated in the show, each with four pieces. Many were framed and hung, the others could be viewed in bins and stands.

Most of the work was really good, some truly outstanding; most less traditional than what you would see in an exhibit in Switzerland.

There is a catalog, very well done and beautifully printed (in color, where color was used), introducing each artist in silhouette, allowing one piece per artist one listing all four submitted pieces.

I thought that, as in our Washington show (through January), where I first met you, it was so exciting to watch visitors recognize that this was more than snowflakes and valentines, but an art form to be reckoned with.

Anyway, I wanted to tell you about it, because I don't know if any of the GAP members knew about it, or were fortunate enough to attend.

I found out by the wildest coincidence. but that's another story.

Britta Kling

P.S. It was fun to see my turtle in print.

◆ Dear GAP

I attended the "Once Upon A Time" exhibit at the Kemerer Museum in Bethlehem. WOW! I was impressed with the creativity and talent in executing the designs.

I have been a papercutter for twenty years but I have been content with cutting designs created by others most of the time. My original designs are few - most of those have been in the Wycinanki style.

I am inspired to see what I can do with my own designs which have been whirling in my head since the exhibit.

I saw an article about Paul Beal in the Feb. 24, 1996 issue of "Lancaster Farming."

Patty Kile

◆ Greetings from the Midwest!

Received "First Cut" last week and am continuing to read & re-read this issue. Thanks for putting together such exciting materials for us. Our metro-calligraphy group - Cream City Calligraphers is engaging Christopher Calderhead from NY to do a two day workshop, "Unfolding the Mysteries of Cut Paper." Since there is a class limit of 20 out of about 150 or more members; I am hoping that I'll be one of the lucky participants.

I enjoy receiving e-mails and comments in my guest book on my web page at <http://www.dsha.k12.wi.us/clarice/>.

I was delighted to learn that one of the 4 pieces sent to Boston for their Symphony Exhibit sold.

I would like more specific info: re: SHEAR VARIETY III show. I'd like to inquire at the Milwaukee Art Museum or the Haggerty Art Museum at Marquette University.

Again God Bless & Happy New Year to you all & all our cutters!

Sister Clarice Steinfeldt

◆ Dear GAP

I am enclosing a copy of a cartoon which ran in the Columbia SC paper, The State, on July 6, 1997. I thought it was cute and that you might like to run it in First Cut. It is original to The State, I believe. Permission to print it should be available from P.O. Box 1333, Columbia SC 29202. See Ed. note

Also, just wanted to let you know that the current catalog from Fascinating Folds carries a series of 8 kirigami books by Joyce Hwang. Each has a different theme: basic designs (books 1 & 2); flowers (3); Christmas (4); valentine hearts (5); classic designs (6); alphabets (7); and lucky symbols (8). Each book is \$5.95.

Fascinating Folds also carries a wide range of artists' papers, quilling supplies, origami supplies, supplies for various other papercrafts, and a modest selection of papercutting supplies. They are particularly interested in providing resources for teachers and are willing to do special orders. All orders are shipped within 48 hours. See Sources page.

Ed. Each person submitting information, articles, cartoons should check it out for copyright & GAP one time use. This would be a GREAT help and time saver.

◆ The latest issue of First Cut is Beautiful! I especially liked Margarethe's work. I spoke to a gentleman writing a Rubber Stamp book last week. He phoned me, trying to find you, to find out more about the guild to include in his bibliography. I tried to give him a bit of background, I hope he was able to reach you.

Nancy Cook

◆ Dear GAP,

Is it goofy that I keep telling you how much I love the GAP newsletter and how much I appreciate your gargantuan labors in producing it? Well, O.K., I'm goofy...but sincere! There's not a word I don't read in them... and the fold-out! Wow. Truly Marvelous, thank you.

It was interesting to read about Ellen Brown, especially because I think I have a couple of reproductions of her pieces from a horse-oriented calendar that I've stored away...wondering who did them. It sure looks like her work. I'll write to her and see!

Thank you, too, for the coverage in the newsletter! So generous of you, and for me, such a pleasure to be part of so much great creativity... (no, I really can't say it enough!!)

I just received the program of the "Once Upon A Time" show from Nancy Shelly. My head was trying to fill in the blanks, as it were, imagining from all the titles what the pieces must be like. It's just got to be a gorgeous show. And, it sounds as if it's been successful in every way! Jolly good!

I'm sending some photocopies from a 1929 issue of the School Arts Magazine perhaps these are already known to you all. In any case, they're quite interesting, and filled with all sorts of inspiring imagery and projects! Often with cut paper work. I found this issue in an old book/Used book store in Portland, ME, (Jack Glatzer's.) But I suppose they could be sought out anywhere.

Well, it's almost the end of January, and I'm thinking about that darn garden again! So, I've looked in my

Shepherd's seed catalog and picked out 2 sunflowers to try, (that'll make about 9 different types if they all behave!!) and also a new selection of morning glories. Now, if we could just get some more snow and fill up that reservoir, and moisten all the waiting roots.

Suzi Zimmerer

◆ Dear GAP,

I am a new member of the Guild and consider it an honor to be a part of such a talented group of artists! I love reading the newsletter and carry it with me to read and reread. I am so intrigued by everyone's cuttings and styles. I have only been papercutting for about 3 years and absolutely love it! I have previously worked with oils, pencil, and watercolor, but derive the most excitement and enjoyment from papercutting and paper sculpture.

Since I am relatively new at papercutting, I would like to know what style of framing most of the artists use when displaying their cuttings? I have read a lot about the art of papercutting itself, but nothing on the traditional style of framing for silhouettes, scherenschnitte, etc. When submitting pieces for exhibits that the Guild may be sponsoring, I would like to be in keeping with the rest of the show, or does this really matter?

I would also like to know if any members of the Guild will be attending the Boston Symphony Hall Holiday Show and/or "Once Upon a Time" show at the Kemerer Museum of Decorative Arts and could send me any literature on these shows; brochures, pictures, and/or articles from newspapers describing the show.

DebbieVaught Cox

175-1/2 East Main St.

Frankfort, KY 40601-2353

◆ Dear GAP,

I really liked the fold-out of the Nativity by Margarethe Von Glehn.

Elen

◆ Dear GAP,

I was impressed by the layout of your letter, the top half serving as a "certificate" of membership, and a current membership card to cut out of the lower right hand corner. Neat!

Felicia

◆ Dear GAP,

I have enjoyed the newsletters very much & hope to become a bit more actively involved in the coming year. This past year my time & attention were taken up giving birth to our first child & taking care of her! I had hoped to make the Baltimore convention but it was not possible. Might you include articles in the newsletter detailing some of the sessions? My only other suggestion for the newsletter is that I would love to see a few articles on some basic techniques, supplies, etc. I design my own Jewish theme papercuts but I still feel like a novice and would love to learn more about how others go about papercutting.

Joan Teich

◆ Dear GAP,

First, thank you for your continuing effort to "First Cut" with interesting and relevant material. I can't remember how long I have been a GAP member (I know it is many years), but I always have that rush of excitement when the latest edition of the newsletter arrives.

I was recently contacted by an individual from the "NewArt Examiner" who was looking for a Scherenschnitte portrait cutter. Since I only do "Wycinanki", I looked in the GAP directory and gave him the names of those listed in Chicago and the surrounding area. I wonder if in the future, the directory could also have a column listing the cutters speciality? Just a thought!

My own work is progressing, with a number of commissions this past Holiday, giving classes last fall, and opportunities of teaching and demonstrating always available. I will be doing a demonstration adn sale on March 26 and 27, 1997 at the State of Illinois Building Atrium Mall with an Easter theme with nine other ethnic artists.

I have included black and white papercuttings that were originally made for the Illinois Artisan Program newsletter. They are done in black and white for reproduction. If you would like to use them in the GAP newsletter, you have my permission.

Doris Sikorsky

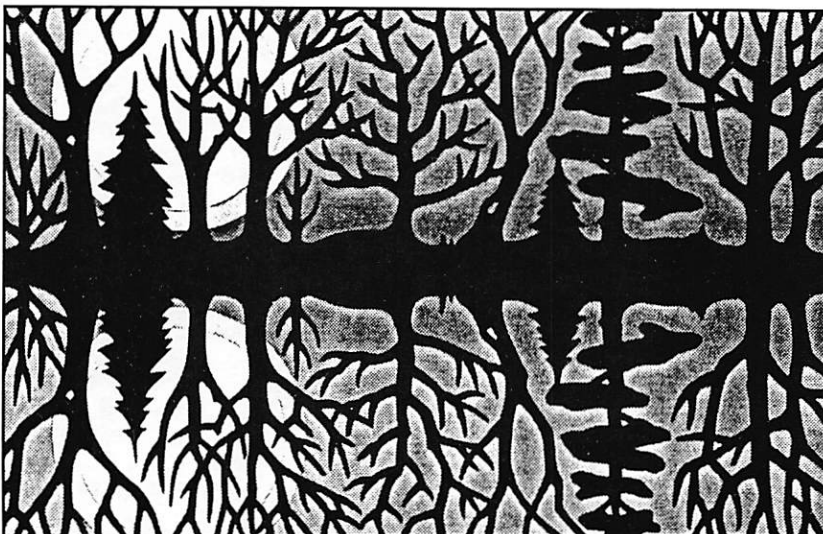
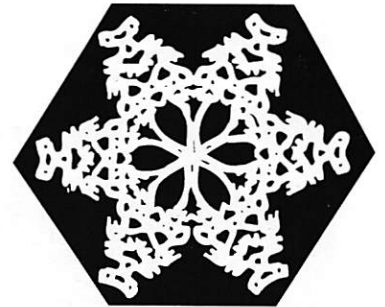


*Doest thou love life?
Then do not squander Time
For that is the stuff
Life is made of
~B. Franklin*



**CLOCKWISE:
FROM LEFT TO RIGHT:**

1. **SANDS OF TIME**
©Elizabeth Emmler
2. **WINTER BIRD:**
©Sister Clarice Steinfeldt, SDS
3. **HOMEWARD:**
©Aki Sogabe
4. **SNOWFLAKE:**
©Walter Jurkiewicz
5. **WINTER IN WISCONSIN:**
©Sister Clarice Steinfeldt, SDS
6. **WINTER REFLECTIONS:**
©Ellen Brown
7. **SARAH'S LITTLE HORSE DOLLY -**
©Polly Winkler-Mitchell





*Stars over snow
and in the west a planet
Swinging below a star.
Look for a lovely thing and
you will find it
It is not far —
It never will be far.*

©Sara Teasdale

SNOWFLAKES - ©SISTER CLARICE STEINFELDT
WINTER SNOWMAN & HEART - ©REG SEAR

