

# TENTH ANNIVERSARY CELEBRATION

First multi-color printed cover & back page



"SPRING WASH DAY" - © CLAUDIA HOPF - 1998



"THE CHILDREN'S WASHDAY" (6" X 12") - © CLAUDIA HOPF - 1997





Cover Art Provided by  
© Claudia Hopf

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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
Sharon Schaich	To: GAP, 514 E. Main St. Annville, PA 17003

### GAP: MEETINGS - WORKSHOPS - SHOWS

Sunday May 31.....	Annville, PA - Log House 11 a.m. Board of Directors Mtg. Bring Your Own Lunch
June 7-July 12-....	Washington County (p2)
1-5 PM	Museum of Fine Arts Hagerstown, MD
(June 7, 1-5 PM)	Opening Day Reception
Aug. 28-30.....	NYC (p3)



© PAUL BEAL

## PRESIDENT'S CORNER

Keep tuned to FIRST CUT. Many things are happening – even more than you can read about in these pages. This is the time of year when many of our members are gearing up [cutting up] for the coming arts and craft shows in which they participate. Much WORK. Our 10th Anniversary show at Hagerstown, MD is fast approaching. Shear Variety III is booked till late in '98 and spilling over into '99 as dates are being confirmed. Workshops are being conducted.

Every member of the Guild that I have talked to has much to do and enough extra plans and ideas to supply a "twin," or is it a "clone," with an equal amount of work. Personally, I get a feeling bordering on panic if I stop to think about what I ought to be doing or should have done already.

Be prepared for a New York weekend in late August. Sharon Schaich and Beatrice Coron have been planning a major artistic experience. Collection "99" may happen in Colorado. Our membership is widespread and I believe there is a need to acknowledge that the sun also rises in other places. E-mail is helping to shorten the "waves" between us. The Guild has come so far in ten years, but can we even visualize the horizon? The cover article, by Dick and Sukey, of Winter 98 "First Cut" tells much about where we have been, how much will be accomplished in the next ten years. All of this due to the dreams, plans, efforts and hard unselfish work of you, the Members of The Guild of American Papercutters.

Paul Beal

<p><b>"QUOTE"</b></p> <p>Cheerfulness, like Spring Opens all the blossoms Of the inward man.</p> <p>© UNKNOWN</p>	<p><b>APOLOGY · OMISSION · CORRECTION</b></p> <div data-bbox="844 735 990 1018"> <p><b>SHEAR VARIETY II</b> A TRAVELING EXHIBIT OF FINE PAPER CUTTINGS</p> <p>1</p> </div> <div data-bbox="990 735 1364 1018"> <p><b>COVER DESIGNS</b> <b>FOR TRAVELING SHOW</b> <b>SHEAR VARIETY</b> p. 13, Winter 1998</p> <ol style="list-style-type: none"> <li><b>Omitted and thanks to:</b> Elzbieta Kaleta's Cover Design</li> <li><b>Credit and thanks to:</b> Barbara Rudolf</li> </ol> </div> <div data-bbox="1364 735 1524 1018"> <p>2</p> </div>
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Recently I heard the following comments: "I feel like I'm on the outside looking in." "I let my membership lapse because I'm too far away to participate in any guild activities."

Hey! Wait a minute! Whoa...let's back up a bit! It's TRUE! The good ole USA is big and GAP members are widely spread; yet, we all have a common bond. Our great newsletter/magazine! FIRST CUT ties us all together and gives EACH person a chance to participate. Letters, of encouragement, suggestions, interesting personal "cut paper" stories are welcome.

### SEND INFORMATION IN THE FOLLOWING CATAGORIES:

- MEMBER NEWS:** Send as soon as you know the when's & where's, and particulars about workshops, classes, TV appearances, etc.
- BOOK REVIEW:** Of books illustrated with paper cuttings.
- CUTTING TIPS:** Ideas, hints, & tips for cutting, organization, selling.
- SOURCES FOUND:** New glues, scissors, papers, knives, etc.
- HUMAN INTEREST ARTICLE:** About papercutting, or how you became interested, started.
- SHOW REVIEW:** Tell of an exhibit, show, demonstration.
- PAPER CUTTER'S PROFILE:** Tell us all about yourself your art along with clear b&w copies, (your own book w/illustrations) and first cut masthead to illustrate.
- HOW TO:** Article "Tried & True" examples to cut and tricks you may have.
- MASTHEAD:** Don't worry if you have trouble cutting letters; they can be added at the printer.

Volunteer to be an associate editor choosing one of the following specialties; Danish, Dutch, English, French, German, Judaic, Mexican, Oriental, Polish, Swiss, Antique Paper Cuttings.

Participate. Cut. Write. Send Info. Every member is valued and important. Do you know why FIRST CUT continues to grow and improve? **Answer:** More members are doing the above. **THANKS!**

### First Cut Deadlines

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

**FIRST CUT ARTICLES SEND TO:**  
NEWSLETTER 514 E. Main St.,  
Annville, PA 17003

**FOR QUESTIONS CALL:**  
717-867-2554

**IN ORDER TO COMPILE A**  
**DIRECTORY OF GAP MEMBERS:**  
Send your Email to:  
[gap@rmhent.com](mailto:gap@rmhent.com)

with your address, Email, phone #,  
& the category of your cutting.

### WATCH FOR:

**On TV -**

**Hershey's Nuggets AD**

Origami paper toons  
❖ A peacock that  
spreads its tail  
❖ A frog that hops  
❖ A dinosaur, etc.

# GAP GOES TO THE BIG APPLE!!!



**"NOTHING'S STILL"**  
© BEATRICE CORON - 1997

If you have never been to New York City or don't feel easy about coming on your own, this will be a good way to see the city and some great papercuttings, too! Several GAP members who know the city will act as leaders of small groups to allow use of several means of transportation plus lots of walking.

Plan to arrive by noon on Friday, 8/28, check into a hotel, have lunch, and meet the group at 1 pm at the Museum of American Folk Art. We will then travel to Queens to the MOAFA warehouse to see their collection. We'll return to the hotel, freshen up and proceed to the studio and home of Beatrice Coron overlooking Central Park where we'll get acquainted, share a take-out meal (bring your own spirits), and learn about her unique approach to cut paper. Don't forget to bring a show and tell of your own work.

Saturday brings a visit to the Museum of Natural History to see Ugo Mochi's startling six foot high cut panels of animals. Then we'll divide into small groups and visit a paper store, the studio of Robert Sabuda, and another stop still in the planning stages.

Saturday evening is free time and you can order theater tickets on your own or have dinner and a leisure evening with others in the group. Sunday will be busy until early afternoon; you may want to visit galleries in Soho or enjoy Central Park before you leave.

Call Sharon Schaich 717-626-4330 to reserve a space, to indicate if you want to share a hotel room. Your costs will be transportation, hotel, meals, and play tickets (See Sunday NY Times for ticket prices). Hotel reservations must be made immediately and will be approximately \$70.00 per night if you are sharing a room. A single with a queen size bed is approximately \$140.00. There are other possibilities if you do not wish to share a room.

## GAP WEBSITE - APRIL 1998

For those on line, the GAP website is now up:  
[www.rmhent/rmh/gap](http://www.rmhent/rmh/gap).

It is a work in progress, and has yet to have members' cuttings added. Those members who have a cutting to display should send it marked "Online" to GAP, 514 East Main Street, Annville, PA 17003-1511. Based on the number of cuttings submitted, there will be a time limit for how long the cuttings will be displayed. Include any information you would like to appear, such as name and telephone number so that potential buyers can reach you.

Those members who would like to have their e-mail address posted on the GAP web page or in the newsletter should send it to [gap@rmhent.com](mailto:gap@rmhent.com). Also, those who would like to have their own web page linked from the GAP web page should email the link address to [gap@rmhent.com](mailto:gap@rmhent.com) and please inset a return link in your page to the GAP page.

The GAP web page will not be advertised to the major search engines until some of the graphics have been added.

## LOOK FOR:

SOUTHERN ACCENTS magazine Jan./Feb.'98, (pp.46, 47, & 134) "Frozen in Time" silhouettes as classic collectables, 1900's Brothers, Carew Rice, landscape. Submitted by Susi Zimmerer.

## ATTENTION WOMEN ARTISTS!

The Summit YWCA is looking for women artists to contribute artwork for our cover. We want to promote and encourage female artists everywhere. Call Ann Rea, (908) 273-4242, for details. (See p. 13)

## CALENDAR OF EVENTS

- |                         |   |
|-------------------------|---|
| <b>MAY 23, 24</b>       | <b>Travelling Show at Tyler State Park</b><br>Craft Festival is about 1 mile E. of Richboro on Rt. 322 (Richboro/Newtown Rd.)   |
| <b>May 31</b>           | <b>11 a.m. Board of Director's meeting</b><br>Sukey's Log House, Annville<br>Bring your own lunch   |
| <b>June 7-July 12</b>   | <b>GAP 10th Anniversary Show</b><br>Washington County Museum of Fine Arts<br>Hagerstown, Maryland<br>1-5 p.m. Reception and Demonstration<br>Susanne Schlapfer-Geiser   |
| <b>August 28-Sept.3</b> | <b>NYC TRIP</b><br>See above  |
| <b>Sept.-Dec.</b>       | <b>Boston Symphony Hall Show</b><br>GAP show separate from traveling show.<br>Good for Sales and exposure.<br>45 cuttings out of about 70+ were sold in 1997 show. Do your cuttings now! More in FIRST CUT later. |

# WORKSHOPS

## SUSANNE SCHLAPFER-GEISER PAPERCUTTING WORKSHOP

**SCHERENSCHNITTE**  
Designs and Techniques for Traditional Papercutting



**FRIDAY, JUNE 12, 1998**

**SATURDAY, JUNE 13, 1998**

*To Be Held At Sukey's Log House, 437 W. Main St., Annville, PA on US Rt. 422*

**\$20.00/SESSION (FOR SUSANNE'S USA TRIP)**

*Make check payable to Mary Lou Harris marked "SS • GAP"*

**10 - 12 A.M. - PAPERCUTTING WITH SUSANNE**

**1 - 3 P.M. - PAPERCUTTING WITH SUSANNE**

There is room for only 20 cutters per session. • To immediately assure your spot in the class call: 717-867-2554.

Send check to: Sukey Harris : WORKSHOP (SS-G), 514 E. Main St., Annville, PA 17003

Scherenschnitte, the book by Susanne, will be available at class for \$20.00. You may order and prepay in advance along with your registration fee of \$20.00 for a total of \$40.00. It may be possible to stay for both sessions if there is room when registration closes. Inquire. Bring your lunch.

## WYCINANKI WORKSHOP — "ART OF CUT PAPER"

**INSTRUCTOR: ELZBIETA KALETA**

*(Albuquerque artist, who was born and raised in Poland.)*

**HELD AT GHOST RANCH, ABIQUIÚ, NEW MEXICO**

**JUNE 29 - JULY 6, 1998**

**FOR MORE INFORMATION AND A REGISTRATION FORM CALL:**

**GHOST RANCH 505-685-4333**

It is happening every year in Ghost Ranch during Folk Arts Fair! Ghost Ranch is an education and mission center of the Presbyterian Church, (USA) welcoming people of diverse faiths and racial and cultural origins; a center for learning and growing spiritually. Ghost Ranch located in northern New Mexico (close to Abiquiú) is a community of rest, recreation, an open space for body, mind and spirit, a gift of hospitality and healing shared joyfully with all who come. You can experience it all being surrounded by the pure beauty of high desert wilderness made familiar by Georgia O'Keeffe's paintings. Silence, coyote choirs, owls, stars and the dramatic landscape.

© Elizbieta Kaleta



"CORN, SWEET CORN..." SCISSOR PAPER CUT-OUT  
MULTI-LAYERED 36" x 26"

**ELZBIETA W. KALETA**

*Scissor paper cut-outs*

1426 ADAMS ST NE, ALBU, NM 87110 505-266-9225  
ALSO SHOWING AT ANAPOLA GALLERY IN OLD TOWN

## "PAPERCUTTING EXCURSION INTO FOUR CULTURES"

**INSTRUCTOR: ALETA YARROW**

**COOK FOREST SAWMILL CENTER FOR THE ARTS, COOKSBURG, PA ON:**

**JUNE 8 & 9, 1998**

**FOR MORE INFORMATION AND EXACT LOCATION:**

**P.O. BOX 180, COOKSBURG, PA 16217**

**CALL: (814) 927-6655 OR (814) 744-9670; FAX (814) 744-8660**

**(EITHER SAWMILL MAIN COMPLEX - BY THE THEATRE IN COOK FOREST STATE PARK OR SITE #2 ON BREEZEMONT DRIVE)**

<http://www.sawmill.org/class.htm>

**COST: \$56 PLUS MATERIALS**



# FESTIVALS

## THE SMITHSONIAN INSTITUTION'S FESTIVAL OF AMERICAN FOLKLIFE

(from *Folklife Pakbecotz Brochure submitted by Elda Schiesser*) [www.150.years.state.WI.US](http://www.150.years.state.WI.US)

is a living cultural exhibition that presents the traditions of different peoples, states or regions. In 1998, Wisconsin will be the only state featured in the annual Festival, held outdoors on the National Mall in Washington, D.C., June 24-28 and July 1-5.

What is the Smithsonian folklife festival? The Festival, which attracts between 1 million and 1.5 million people each year, will focus on how people in the state live, work and play. The National Mall will be transformed to include such classic features of the Wisconsin countryside as a dairy barn and, at one point, a Green Bay Packers-style tailgate party. More than 100 Wisconsin musicians, artists, workers and cooks will lend their skills to the exhibition.

Daily programs will feature performances, music, song and dance, as well as storytelling and workplace traditions. The Festival encourages visitors to participate — learning a dance or song, trying a hand at various crafts. A children's area will offer hands-on exhibits and demonstrations of such activities as origami paper art and tying maritime knots.

### WISCONSIN FOLKLIFE FESTIVAL - (PHONE 608-264-7990)

The Folklife Festival will be restaged and expanded on the Capitol Square in Madison later in the summer, from Aug. 20-23, with the addition of folklife artists from Wisconsin's sister states in Chiba, Japan, and Hessen, Germany. Look for multiple stages where all types of Wisconsin music will be played, including several varieties of polka bands, Scandinavian fiddle music, Native American drums and gospel choirs.

Demonstration tents will house decoy carvers, egg painter, lace makers and ash basket weavers. Visitors can see a working woodland Indian wild rice camp or spend time at a large outdoor kitchen watching master cooks prepare their specialties, ranging from pasties and booyah to kringle. There will be cheesemaking, brewing, logging and machining demonstrations.

### A TRAVELING EXHIBITION ORGANIZED BY THE CEDARBURG CULTURAL CENTER!

#### ELDA SCHIESSER

was born on a farm near New Glarus. Her Swiss heritage has been a strong influence throughout her life, and it may have prompted her interest in Scherenschnitte, or "scissor cutting." Schiesser's first contact with the traditional art of paper cutting came in 1962 when she purchased a Walter VonGuten cutting. After viewing many old examples of the art in museums during a 1985 visit to Switzerland, her interest peaked once again, and she began to apply herself to mastering the practice.

Schiesser first exhibited her work during the 1985 Wilhelm Tell Art Fair in New Glarus. Since that time, she has expanded her repertoire and increased her expertise. Her subjects include not only scenes from daily life in Switzerland, but also immigration to the United States, and a variety of religious topics. In addition to taking part in a number of exhibitions throughout Wisconsin, Elda Schiesser contributed works to exhibitions at the Swiss National Museum in Zurich in 1994 and the Thomas Legler Haus Museum in Diesbach, Glarus, Switzerland in 1995.

#### BERNIE JENDRZEJCZAK

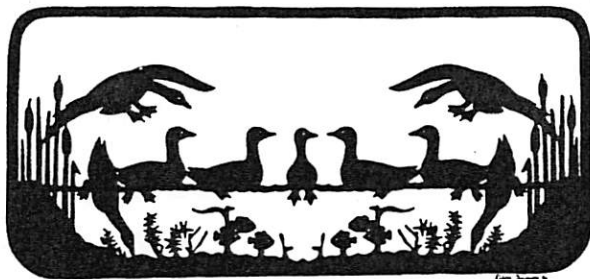
is a third-generation Polish-American, born and raised in Milwaukee. Her mother and father were also born in Milwaukee of parents who had immigrated from Poznan and Bydgoszcz, respectively. Like many other Polish-Americans, the Jendrzejczaks have always observed a variety of traditional holiday customs in their home.

Taught by her family to value the customs of her ethnic community, Bernie Jendrzejczak joined Polonki, a Polish women's cultural club, after she graduated from high school in the early 1970's. At the time she became a member of the organization, Bernie became actively involved in teaching and demonstrating Polish folk arts as part of Polonki's cultural conservation program.

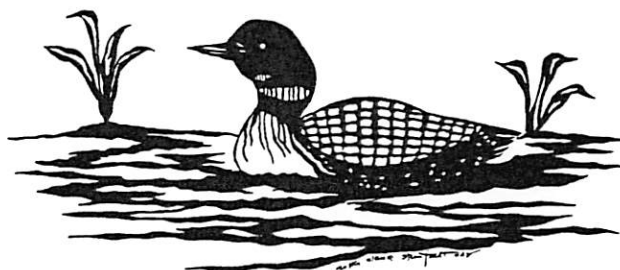
Bernie Jendrzejczak drew upon a variety of sources as she began to learn wycinanki, or Polish paper cutting. She gleaned some things from the senior members of Polonki, others from Ryszarda Klim, a Milwaukee artist, and still others from Mrs. Wladsylawa Muras, a professional folk artist from Poland. Eventually Bernie Jendrzejczak mastered not only the well-known styles of Polish paper cutting from the regions of Kurpie and Lowicz, but also some less familiar forms like those from Opoczno.

Now a research technologist at the Medical College of Wisconsin and president of Polonki, Bernie Jendrzejczak continues to make wycinanki and to teach the art form.

The above two descriptions are from the Book "Wisconsin Folk Art" A Sesquicentennial Celebration — edited by Robert T. Teske. A companion book to an exhibit that appeared Dec. 14 to March 15 at Cedarburg Cultural Center at Cedarburg, Wisconsin. A display including works by Jendrzejczak & Schiesser will be at Neilville April 5-May 31 & State Historical Society Madison June 23-Nov. 8 & Chippewa Valley Museum Eau Claire Dec. 4-Feb. 15, 1999.



DUCKS ON A POND © ELLEN BROWN



© SISTER CLARICE STEINFELDT



## MARCH — WILLIAM WORDSWORTH

The cock is crowing,  
The stream is flowing,  
The small birds twitter,  
The lake doth glitter,  
The green field sleeps in the sun;  
The oldest and youngest  
Are at work with the strongest;  
The cattle are grazing,  
Their heads never raising;  
There are forty feeding like one!

Like an army defeated  
The snow hath retreated,  
And now doth fare ill  
On the top of th bare hill;  
The Plowboy is whooping —anon  
There's joy in the mountains;  
There's life in the fountains;  
Small clouds are sailing,  
Blue sky prevailing;  
The rain is over and gone!

BOTTOM LEFT: ELDA SCHIESSER  
ALL OTHERS:  
© SISTER CLARICE STEINFELDT







# 10TH ANNIVERSARY CELEBRATION

# FUTURE EXHIBITS OF TRAVELING SHOW



## GUILD OF AMERICAN PAPERCUTTER'S SHOW



### WASHINGTON COUNTY MUSEUM OF FINE ARTS

in the  
*Media of Cut Paper*

Featuring about 80 artworks in cut paper

Hagerstown, MD

June 7 - July 12, 1998

JUNE 7, 1-5 p.m. OPENING & RECEPTION

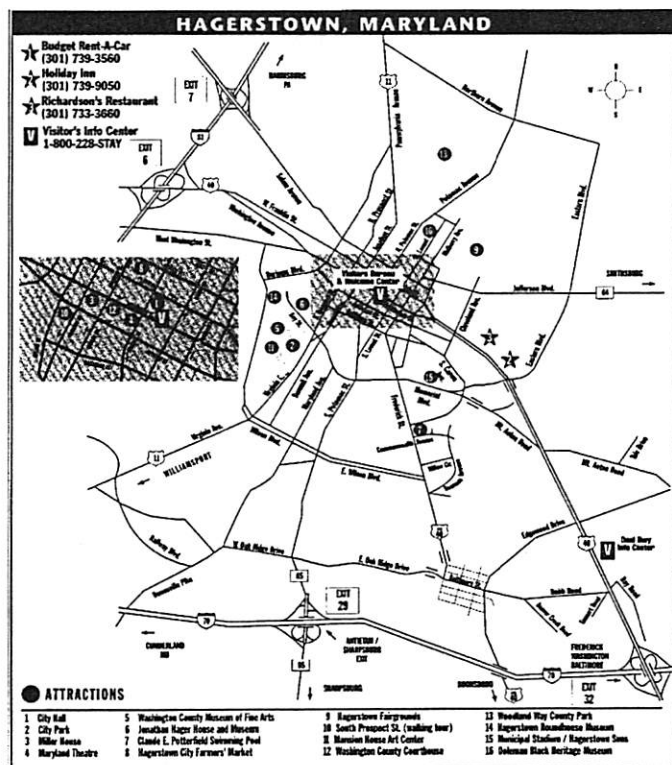
Demonstration by Internationally acclaimed  
Swiss papercutter Susanne Schlapfer Geiser  
(See p. 4 for workshop info) Renew friendships  
with fellow papercutters. Plan to attend!

#### DIRECTIONS:

From I-70 from Baltimore or Washington: Take first Hagerstown Exit, Rt. 40 West and proceed into town. Turn left on Prospect Street and go three blocks. Turn right into the City Park.

From I-81 from Pennsylvania: Take Rt. 40 East Exit and proceed into town. Turn right on Prospect Street and go two blocks. Turn right into the City Park.

From I-81 from South, or I-70 from West: Proceed on I-81 North toward Harrisburg, take the Halfway Blvd. exit and bear right. Go past Valley Mall to the intersection of Rt. 11 (Virginia Ave.) and turn left. Stay on Virginia Avenue until traffic circle and go carefully around circle to enter the City Park



- 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: 3300 N. 2nd St., Harrisburg, PA 17105, (717) 213-9105, for consideration by the Guild. Paul will contact you later.

#### TRAVELING SHOW SCHEDULE

1. MAY 23-24 Tyler State Park on Richboro/Newtown Rd.  
(10 a.m.-6 p.m. Sat. & 10 a.m.-5 p.m. Sun.)
2. JUNE 7 -July 12 Washington County Museum of Fine Arts,  
Hagerstown, MD  
Sunday, June 7 Reception and Demonstration  
1-5 PM by Susanne Schlapfer-Geiser
3. Moving West Battle Creek Art Center, MI (tentative)

#### SEPARATE NON TRAVELING SHOW

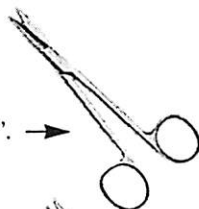
1. Sept.-Nov. Show Boston Symphony Hall  
Get your cuttings ready NOW!  
In 1997, 45 out of 70 cuttings were sold!  
More Later



**CATALOG: CLOTILDE;**  
**SPRING 1998, 1-800-772-2891,**  
**WWW.CLOTILDE.COM**

### **STRAIGHT SCHERENSCHNITTE SCISSORS:**

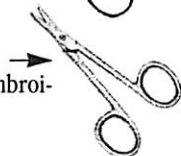
These scissors are essential to cut tight curves, and straight lines. (curved blades can't cut straight!) 4.5".  
 #255038, \$9.20.



### **DOVO SCISSORS:**

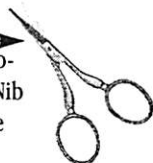
#### **3.5" GOLD TIP CURVED SCISSORS:**

Gold tips are easier to see. The ultimate scissors or embroidery or to trim painful hangnails.  
 #255697, \$30.00.



#### **3.5" FRENCH LACE SCISSORS:**

Used by French Lace Makers. Perfect to trim applique, shadow work embroidery. Special nib on under blade protects from accidentally cutting bottom layer. Use Double Nib Curved Tips to avoid cutting top or bottom fabric. Antique stain finish stainless steel from Solingen.  
 #253390, Single Nib/Straight Tip, \$32.00.  
 #256375, Double Nib/Curved Tip, \$33.60.



#### **4" WEAVER'S SCISSORS:**

Extra-Large Finger Rings Make These Scissors A delight to use. Strong but super-fine sharp blades cut even delicate silk fabric to the very tip. Perfect for arthritic hands. (In olden days, most weavers were men; therefore the name.)  
 #255198, \$24.00.



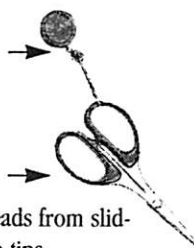
### **ZINGER:**

You'll Never Misplace your embroidery scissors if they're attached to you. Pin to jacket or attach to pocket. Cord extends 16" to clip thread, then instantly retracts.

#145291 Pin-style, #145415;

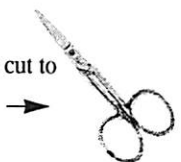
Clip-style: both \$3.20 each;

#148342; Locking Retractable pin-style  
 (pulls out, locks in place until released), \$6.00.



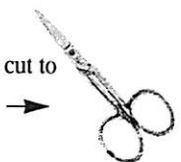
### **3.5" SERRATED EDGE EMBROIDERY SCISSORS:**

One blade has serrated edge that holds and keeps threads from sliding away; a big help with hardanger work. Super sharp tips, large finger rings. #255265, \$16.80.



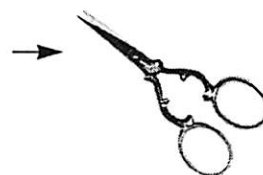
### **4" CURVED TIP EMBROIDERY SCISSORS:**

Larger Finger Rings are easier to use. Super-sharp tips cut to the tip.  
 #255970, \$16.00.



### **3.5" EMBROIDERY SCISSORS:**

Delicate gold-plated handles have super-sharp, nickel-plated blades. Leather sheath.  
 #256317, \$35.60.



### **GINGHER GIFT SET: LION'S TAIL EMB. SCISSORS SET:**

Choose 8" bent scissors with 3.5" lion's Tail embroidery scissors,  
 #257629; \$34.00;  
 #257628; lion's tail scissors only \$13.60.



### **3.5" STORK SCISSORS:**

Includes leather sheath.  
 #255732 - \$13.60.



### **3.5 GOLD HANDLE EMBROIDERY**

Curved tips cut closer as tips lie parallel to fabric — won't dig into your work. Qty. limited.  
 #255494 Curved tip;  
 #255432 Straight Tip, \$36.00 each.



## **MODERN POSTCARD**

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- http://www.clarkcards.com
- Free catalog and samples: 1-800-227-3658
- Fax: 320-231-1472
- Address: P.O. Box 1155, Willmar, MN 56201

## **MID AMERICA FRAME, INC.**

Manufacturer of fine wood picture frames & length moulding. Primitive Folk Styles; Williamsburg colors. Red, blue, green, mustard, & black. Sizes: 3/4", 1", 1.5," & 2" profile flat tops. Barnwood! Primitive rough cut styles in brick, denim, & spruce. \*5 other styles to choose from. For a catalog, free samples, or to order direct from the manufacturer call: 1-800-634-1911. Address: 900 N. County Road Y, Plattsburg, MO 64477.

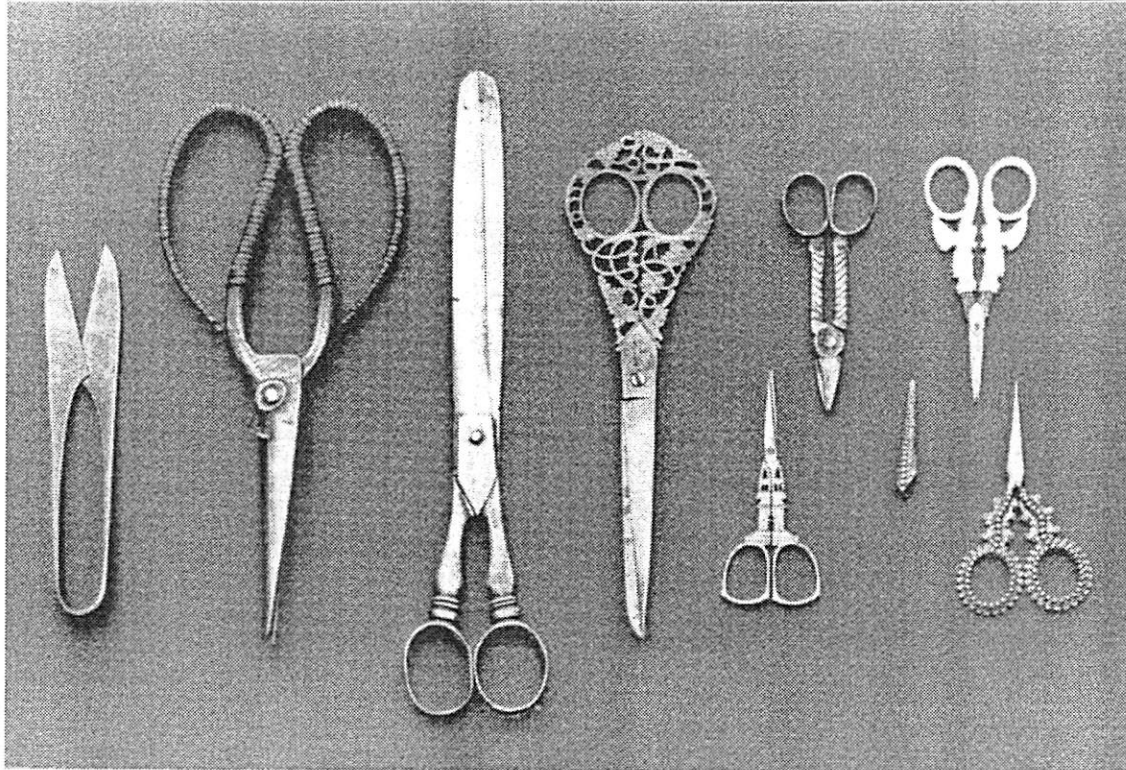
## **EVERGREEN BAG CO.**

The crafter's best source for paper and plastic packaging specializing in: retail packaging, poly bags, shipping supplies. We offer everyday low prices, courteous service and prompt delivery nationwide! Call for a free catalog: 1-800-775-3595. Address: 22 Ash St., East Hartford, CT 06108.

*Ed. Note: I used to use the same scissors to do all my papercuttings. Now, with a variety of scissors in my collection, I choose one according to the size of the detail & type of paper. I have different favorites for different tasks and it saves my best scissors for the tiniest details.*



# INSPIRATIONS



Scissors, Far Eastern and European, eighteenth and nineteenth centuries. From © Antiques Magazine 1973 p. 235)

## 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, Ezekiel, etc.
- Patriotic: flag, eagle, statue of Liberty, etc., fireworks

#### **Send in to GAP:**

Clear, Sharp black and white copies of cuttings or color photos (all photos will be returned). If you have a computer, please type your articles and send them on a 3.5" floppy disk either MAC or PC format is OK if they are typed using WORD or a similar program.

### Papercutter Profiles Should Include:

- Masthead design • Bio, sketch 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!

## NEW POLICIES - EFFECTIVE JAN. 1, 1999

### **1. 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!

### **2. 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.



## ALL BOOKS FROM: FASCINATING FOLDS (http://www.fascinating-folds.com)

1-800-968-2418

(U.S. & Canada) catalog:

### THE CRAFT OF PAPER CUTTING:

BY ANGELIKA HAHN (p. 24)

The technique is easy – the results are truly amazing! Landscapes, trees, flowers, birds, butterflies and animals spring to life when you start cutting the paper. Images can be as simple or as intricate as you like. Landscapes, miniatures and fairy-tale characters are delightfully portrayed; cut them out and frame them. Designs for portraits and caricatures offer exciting possibilities; copy the motifs and practice the technique, then charm friends and relatives by creating their likenesses. Decorate your pictures with elegant borders and ornamental patterns. This book is packed with ideas. Start cutting and see how easy it is! Item # 2192, ISBN 0-85532-820-7, \$15.95.



### CREATING WITH PAPER:

BY PAULINE JOHNSON (p. 20)

This comprehensive and superbly illustrated guidebook offers complete instructions for making an almost limitless variety of imaginative and beautiful paper objects; masks, hats, baskets, greeting cards, party decorations, costumes, trees, Christmas decorations, stars, birds, gift-wrap, even mobile sculptures. Item #2188, ISBN 0-486-26837-3, \$9.95



### PAPER MAGIC:

BY MASAHITO CHATANI (p. 26)

A memorable business card is literally at your fingertips with this delightful new book of patterns from Masahito Chatani, the architect who is a genius with cut and folded paper. Seventy different designs, including sports, flowers, birds, animals, and letters of the alphabet. All guaranteed to be memorable! Item #2240, \$15.00, ISBN 0-87040-757-0



### KIRAGAMI SERIES:

BY JOYCE HWANG (p. 25)

Remember snowflakes? Japanese Kirigami is the same principal; take a square of thin paper folded in 4ths, 6ths, etc. And cut a design. Then open up and there's your wonderful snowflake. This series of Kirigami books have very easy directions and the most wonderful patterns and iders you've ever seen. They are suitable for a wide range of ages. Teachers K-2 try Book 1 and 2. The books available at \$5.95 each are: Book 1 – Basic Designs; Book 2 – Basic Designs; Book 3 – Flowers; Book 4 – Christmas; Book 5 – Valentine Hearts; Book 6 – Classic Designs; Book 7 – Alphabets; & Book 8 – Lucky Symbols.



### LACY CUT PAPER DESIGNS

BY MARGARET KEILSTRUP (p. 25)

Anyone interested in the charming craft of papercutting, will find this charming and imaginatively presented book a delightful addition to your library. Simply remove the sheet, cut the design and turn over for ready to frame masterpieces! Item #2719; \$4.95



### BEST GREETING CARDS:

BY KEIKO NAKAZAWA (p. 26)

If you are a collector of pop-up card designs, this book is a "must" – Very large collection includes full scenes, bouquet, celebrations, flowers, animals, and much more. Also includes fundamental basics, and easy step-by-step directions. Item #2242, \$17.00, ISBN 0-87040-964-6.



### POP-UP GIFT CARDS:

BY MASAHITO CHATANI (p. 26)

Over 70 ingenious designs with step-by-step easy to follow instructions. Includes: flowers, birds, butterfly, sports figures, and alphabet and swan. Item #2241, \$15.00, ISBN 0-87040-768-6



### POP-UP GREETINGS CARDS:

BY MIKE PALMER (p. 26)

Useful advice on all basic procedures needed to make the cards. Shows a range of interesting techniques, from easy to quite advanced. No artistic skills are required to make up the cards successfully. Cards for all occasions: Birthdays, New Year's, Valentine's Day, Halloween, Weddings and more. Item #2623, \$12.98, ISBN 1-55521-897-0.



### PAPER POP UPS:

BY PAUL JACKSON (p. 27)

What is a paper pop-up? It is more than the best greeting card you can send or receive – it is an ingenious and fun object to be displayed and admired long after other cards have been put away. Step-by-step instructions explain how to make six of the most versatile pop-ups using a simple cut-and-fold system that requires very little glue. This book contains all you need to create eleven pop-ups, plus templates to trade over and over again for an endless supply of pop-ups. Item #2729, \$19.99, ISBN 1-56496-170-2.



### POP UP ORIGAMIC ARCHITECTURE:

BY MASAHITO CHATANI (p. 26)

Open the finished cards and pop! Out come animals, buildings, flowers, or intriguing abstract forms. The possibilities are endless, but the author gives readers a solid start with complete instructions for thirty-eight designs. The actual cut-out patterns are given for twenty-four of them, making it easy to begin. Item #2243, \$15.00, ISBN 0-87040-656-6.



### AMERICAN HOUSES:

BY MASAHITO CHATANI (p.26)

Explore various architecture styles through Pop-Up art with this collection including: pueblo, post modern house – through 300 years of architectural and American heritage. Item #2245, \$11.95, ISBN 0-87011-837-4



### GREAT AMERICAN BUILDINGS:

BY MASAHITO CHATANI AND KEIKO NAKAZAWA

Paper cutouts of everybody's favorite landmarks. Make charming replicas of your favorite American landmarks with this inspiring collection of 25 original models. Just cut and fold to re-create the Empire State Building or the Golden Gate Bridge, the New York Skyline, or the Hollywood Sign. Each of these creations comes with a ready-to-use pattern, easy-to-follow instructions, and interesting historical commentary. Item #2248, \$15.95, ISBN 4-7700-1538-0.



### MAKING YOUR OWN MARBLED AND

DECORATED PAPER: BY JANE H. REESE (p. 29)

An exciting, practical guide which will appeal to all ages and levels of expertise. Discover the secrets of the ancient arts of western and oriental marbling with oil and glue size marbling and Japanese-style Suminagashi, among other techniques. Also shows other ways of decorating paper using wax crayons, tie-die, inks, straws, and string. Each technique is comprehensively explained with easy-to-follow, step-by-step illustrated instructions with beautiful full-color photographs and pictures. Item #2253, \$16.95, ISBN 0-89134-712-7.





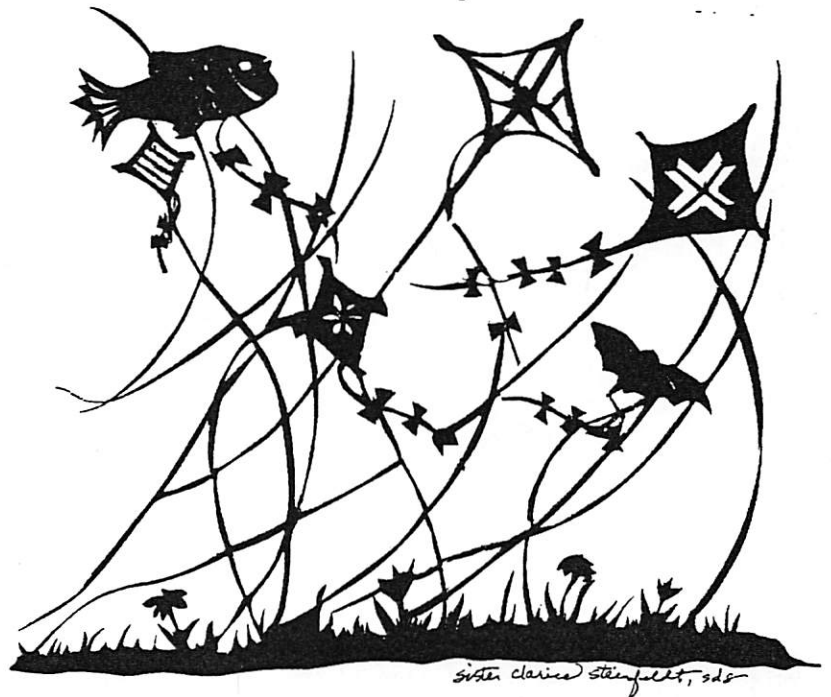
# "THE WIND"

ROBERT LOIS STEVENSON

I saw you toss the kites on high  
And blow the birds about the sky;  
And all around I heard you pass,  
Like ladies' skirts across the grass  
O wind, a blowing all day long,  
O wind, that sings so loud a song!

I saw the different things you did,  
But always you yourself you hid.  
I felt you push, I heard you call,  
I could not see yourself at all-  
O wind, a-blowing all day long,  
O wind, that sings so loud a song!

O you that are so strong and cold,  
O blower, are you young or old?  
Are you a beast of field and tree,  
Or just a stronger child than me?  
O wind, a-blowing all day long,  
O wind, that sings so loud a song



© SISTER CLAIRICE STEINFELDT, SDS



"KINDER IM STURM" BY HEINZ BAIER C. 1996 P21 BOOK SCHERENSCHNITTE - PAPIERS DECOUPES 1996  
1997 SWISS CATAGOG OF CUT PAPER DESIGNS WITH PERMISSION



THE TIME OF THE SINGING OF THE BIRDS" - 11"x14"  
FROM "SONG OF SONGS" 11:12



## THE FOLKLEAF PROGRAM FOR NEW JERSEY PRESENTS A MASTER CLASS FOR ARTISTS ON JUDAIC PAPER-CUTTING;

*\*Ed. Note: Please send your publicity at the earliest possible date.*

**SUNDAY APRIL 19, 1998 FROM: 1-2:30 PM**

During this master class, Tsirl Waletzky will show artists how to create traditional papercuts. Knives or scissors will be used in this process. Handout materials, patterns, resource lists and basic instructions will be included. Participants will be able to create their own personal designs after completing the workshop. Ms. Waletzky is a master papercutter, whose works have been displayed in Jewish centers and renowned museums throughout the United States, Israel, Canada and Venezuela.

This Master Class is offered **FREE OF CHARGE**, however participation is limited and registrations is required. Directions and a list of basic supplies to bring will be sent to registrants. For more information, or to register, call the Middlesex County Cultural and Heritage Commission at: (732) 745-4489/3888 (TTY). East Jersey Olde Towne Village, 1050 River Road, Piscataway, NJ. Sponsored by: Middlesex County Cultural and Heritage Commission Funded in part by: NJ State Council on the Arts/Department of State.

## TSIRL WALETZKY - "LADIES OF GENESIS" POEMS ILLUSTRATED BY TSIRL WALETZKY

Poems by Barbara D. Holender. Illustrated with 7 of Tsirl's lovely cut paper designs. The Cover is pictured below (1991, ISBN, 1.879742.00.4). This is published by the Jewish Women's Resource Center Project of the National Council of Jewish Women in New York, 9E. 69th St., 10021.

## LOOKING AHEAD WITH TSIRL WALETZKY

- Currently until April 26 participating in an exhibit of cut-paper at Niagra University, Castellani Museum. Niagra NY. The formal opening is March 1.
- Early April 6 to 8 works will be shown in the Library in Highland Park, NJ.
- April 19 there will be a workshop for Artist in the Library, Highland Park, NJ.
- April 26 there will be a slide talk for the public in Highland Park, NJ.
- Talk & workshop at Queens Museum of Art, NY on May 15.
- Very soon some cover and illustrations for the upcoming edition of Poetry and Prose will be put out by the "Council of Jewish Women, NY."



## THE "WEDDING CIRCLES" KETUBAH

This is silkscreen printed in black ink on Invicta Cream Parchment Paper with the traditional Aramaic text. It is lasercut from the original papercut to a finished size of 18.5" x 11.5."

Calligraphy by Jay Greenspan. Cut paper border by Tsirl Waletzky. Limited to an edition of 200. Signed and numbered by both artists.

© 1987 Jay Greenspan/Tsirl Waletzky





## SUZI ZIMMERER - IMPRESSIONS OF SARATOGA

A shop/gallery in Saratoga Springs, NY, will be carrying my work! (Hooray!) I'm currently working on 7 or 8 dressage images for them, and later some hunter/jumper pieces, and race stuff, too. (All horse things, as you can tell.)

The first 5 pieces I'm sending them will be shown as a part of a horse event called "Dressage Saratoga," held at the race course. The five pieces are simple Dressage images: single rider just a little foliage detail or design element. The shop that's carrying/selling my work is Impressions of Saratoga, on 368 Broadway, but they may also set up a shop/booth at the track during the warm months.

## NEIL HARING - SANIBEL ARTS & CRAFT SHOW

At the Sanibel Arts & Craft show my work was honored by being awarded first place in the creative craft division. This is a very good juried fine arts and fine craft show. I have exhibited at the show for five years and this has been my third award.

## IRENE GRAESSLE - *(She designed the cover for the YWCA of Summit News, Spring 1998.)*

Irene Graessle began her interest in Scherenschnitte (papercutting) about eleven years ago. Although she studied and practiced art in the past - mostly oils and pastels, her efforts in Scherenschnitte are without any formal training and she immediately developed her own style.

In 1995, Ms. Graessle designed and made forty-eight papercutting ornaments for the Governor of New Jersey's Christmas Tree. She has also had a papercutting ornament on the Christmas Tree in the National Museum of Women in the Arts in Washington, D.C. for the past five years.

She has instructed classes in Scherenschnitte and has given demonstrations while also exhibiting at the Cranford Library, Festival on the Green, Union, Montclair Community Hospital, The Gallery of South Orange, and the Kemerer Museum of Decorative Arts, Bethlehem, Pennsylvania, among others. She is a resident of Maplewood and a member of the Guild of American Papercutters, an international organization.

If you would like to see more of Ms. Graessle's work, please contact her: (973) 761-4599. (See p. 3 Summit YMCA article)



## PAUL BEAL

I just received a phone call that reminded me of a call in 93 when Carol Mauch called me from Germany to ask if I would be willing to come to Germany as an invited artist to teach papercutting. As all of you know I am to have an exhibit at my Alma Mater, The University of Northern Colorado, Greeley, CO. Since accepting that honor my name was placed in nomination for Most Honored Alumnus award, an award given each year during Homecoming. I have been doing some work and MUCH mental planning toward the show to try to make it my best ever and not thinking much about the award. I just got a call to inform me that the committee met yesterday and "overwhelmingly" selected my name from the list of candidates. Whatever "honor" is involved must be shared with some very special people with whom I have worked. This honor is not something someone achieves on just their own individual unaided efforts. Thank you.

## SOMERSET STUDIO - MAY-JUNE, 1998 (PHONE: 949-380-7318; FAX: 949-380-9355; SUBSCRIPTION \$29.95/1YR OR 6 ISSUES)

1. "Return to Paper Crafters" by Rona Chumbook (pp. 11, 12, 13, & 14). This magazine article features the work of the papercutters: Doris Sikorsky, Aki Sogabe, & Elzbieta Kaleta.
2. "Papercuttings by Alison" by Sharilyn Miller. Featuring color pictures of cuttings from patterns by Alison's (46 pg. catalog) and a very nice review of books, papers, & types of cuttings available in her catalog. Featuring Rose Ann Chaseman on p. 96 and Regina Scudellari on p. 97 & 98.
3. "Directions for Paste Painted Paper" by Susan Kristoferson (6 pgs. of 4 directions) in color.
4. **SHOWCASE YOUR WORK!! Art Samples and project submissions are welcome!** Send to: Somerset Studio (Creative Paper Craft Magazine), 22992 Mill Creek, Suite 13, Laguna Hills, CA 92653. Or send brief Email queries to: SomersetEd@aol.com.

## MC GEE PUPPET PRODUCTIONS PRESENTS:

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Randel McGee, a storyteller and puppeteer for over sixteen years, has performed throughout the United States, Japan, and Korea. He has a bachelor of arts degree in children's theatre from Brigham Young University. He is a member of the National Storytelling Association, Puppeteer of America, and the International Puppet Organization (UNIMA). He has served as artist-in-residence, performer, teacher, or consultant for the following organizations:

National School Assemblies Agency, The California Arts Council, The Idaho Commission on the Arts, California State University-Fresno,

California State Library Assoc., Foundation Modern Puppet Center-Japan, Creative Center for the Handicapped.

Also available: workshops, inservices, or residencies in: storytelling, puppetry, creative writing, literature enrichment. Comments: Kept the audience spellbound. Dr. Paula Ferrell; Excellent traditional storytelling. Teacher, Mesa, Arizona.

Hans Christian Andersen's stories are as popular today as they were over a hundred years ago when they were written. Andersen traveled the world telling his tales to kings and commoners, adults and children. He often amazed his friends with the beautiful pictures he would cut from paper as he told his stories. Randel McGee captures the imagination of his audience as he portrays the wit and charm of this well-known author. Like Andersen, he cuts elaborate pictures and designs from folded paper while sharing such stories as: The Princess and the Pea, The Emperor's New Clothes, The Ugly Duckling, The

Tinder Box, etc.

The programs are adaptable to audiences of all ages. Available for school assemblies, libraries, birthday parties, company parties, concerts, or other events. For information call: 1-800-477-5307.



# A SWITZERLAND JOURNEY BY ED SCHAICH

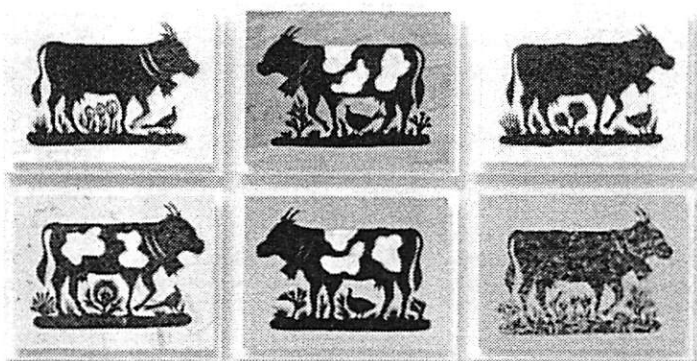
It is now Thursday, and we are finally greeted by the sun rising on Bern. A light mist spirals upward from the dampened thatched roofs that we pass on our way to the town of Trimstein and the home of Ueli Hofer. His wife, Verena, picks us up at the station for the short ride to his studio which is in a separate dwelling from their house.

The view across the Swiss farmland is highlighted in full sunshine, as we gather on a veranda outside of Ueli's spacious studio and dine on the goodies provided for lunch. A hearty assortment of flowers adorn both yards, with butterflies drifting from plant to plant. It can't get much better than this!

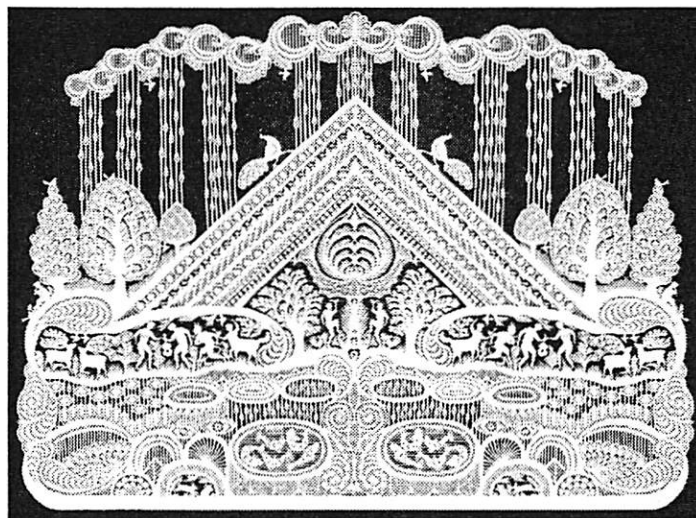
Ueli Hofer began cutting traditional motifs about 20 years ago, and then midway, he began experimenting with the designs which would eventually become his hallmark work, as well as a marvel of creative scherenschnitte. A tree is not his until he has twisted and

rolled it into a unique form that redefined nature. A peacock's plumes mingle with trees and clouds and twine with windrows. Rain drops pour from the heavens and become the lacing in hearts.

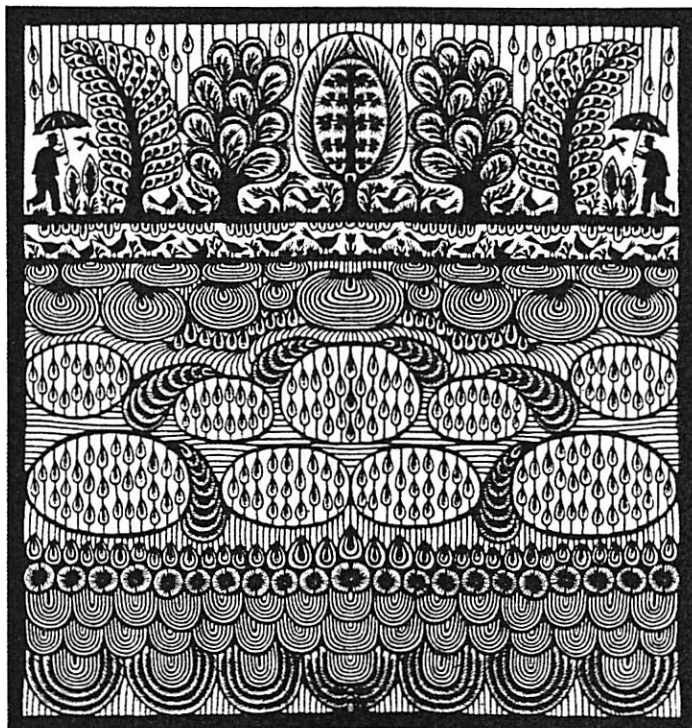
His most recent collages incorporate glass, wire, and colorized metals combined with papers and sheets of music scores, just to name a few of the elements which make up this contemporary phase in which he so delights in talking about. They become an instant hit with my wife, and others as well. It is very much like viewing an entirely different artist, much like Matisse going from painting to cuttings; that extension of energy that can be equated to the creative spirit ever evolving. In the words of one from our group: "I will probably never see another papercutter in my lifetime who could equal what I've seen here today." Thus, can my own bias rest its case. Onward now to Zurich, satchels filled with miniature Ueli Hofer cuttings and the memory of a once in a lifetime visit. (See p. 19 Ueli Hofer Show.)



Upper right of postcard 1st 3 in each of upper 2 rows portion of original which has 36 cows heading for spring Alpine pastures.



ALL © UELI HOFER





**UELI HOFER**  
PAPER CUTTINGS & COLLAGE



**ALMUT ELLERSIEK**  
SCHERENSCHNITTE

**PAPERCUTTINGS AND COLLAGE**

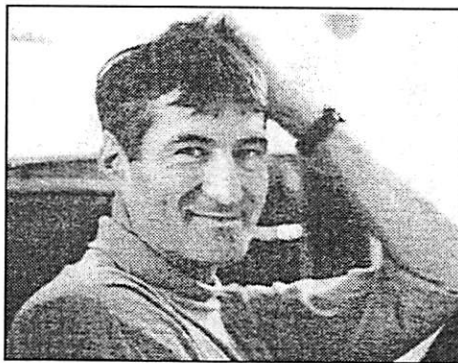
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*U. Hofer*

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*Featuring silhouettes and cuttings by Almut Ellersiek*



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SINGENDER STAR  
© INGRID DIETZ

*Know you the land where the lemon trees bloom?*

*In the dark foliage the gold oranges glow,  
a soft wind hovers from the sky, the myrtle is still  
and the laurel stands tall — do you know it well?  
There, there, I would go, O my beloved, with thee.*

*Goethe*





© HEDWIG RICHTER



© BRITTA KLING



## *"And Heaven & Nature Sing"*

© Merrilee Ottenbacher

*Dedicated to Elizabeth Bittner  
my grandmother and friend.*

*"This is so beautiful I just had to share it with you."*

*Submitted by: Ursula Hamann*



**"SPRING  
CELEBRATIONS"**



© CAROLYN E. GUEST  
POLISH CUT PAPER DESIGNS

LELUJE STYLE  
(KRUPIC REGION)

CUT WITH A SHEEP SHEARS  
(REDUCED 50%)







❖ I want to participate in the traveling Exhibition in June. I have to cut a picture because I really do not have one where you could say "Once Upon A Time."

I would like to get the show to my area here but I need some information. The big Art Museum in Ann Arbor where they had last months Monet exhibit would be interested, but they need to see some photos in order to discuss the matter. Pictures from the show, how much space it would take etc. Some Galleries and a Museum are booked out till the year 2000. I want to be able to mail the info as soon as they show interest, therefore, could you please mail to me what I need. I already wrote to Paul. I definitely can get the show to Hillsdale after Illinois. Somebody saved an old building from being torn down and gave it to the community. They made me the Treasurer. We have to fix it up. It is huge and has a lot of potential. And maybe after that I could find some place in other cities, but I would like to say I will send you information. In Hillsdale we call that building "Artwork." There will be exhibitions, classes, performing, etc. A lot of work to get it together, and we need money. But it would be good to have something like this here.

I would like to cut more silhouettes but I am really so restricted with my time. Unfortunately, I can not quit my job yet. My little business "Gudi's Collection" does not bring enough. I always try to make a little noise here and there (see enclosed articles.) I wish I could start a branch of the Guild here too. There are a few people in Michigan, maybe they feel the same way and we could start something like this. I am preparing for a big show where I at least must have 20 to 30 pieces.

My school has 250 years celebration and I created the program cover. Mary Ward was catholic and had to flee England and then we started some schools for girls in the Bavaria area. Because the girls came from all over I put her in the country surrounded by the girls. A classroom would have been too cramped. The original I will take with me when I go to Germany (as a present.)

Gudi (pictured below)

❖ We are going to start a papercutting group. We will meet the first Monday every month. May 4th is our first meeting. A few, (4), people already confirmed. We will meet from 11:00 to 1:00. Bring your sandwich. I really look forward to it.

Katrina Benneck, (If interested, please call: 860-633-5351)

**ED NOTE:** Congratulations in forming a papercutters group in the Connecticut area. This has been the intent and purpose behind GAP since the beginning 10 years ago and is the reason we publish a directory by ZIP CODE.

**We hope your success will be a catalyst for circles of cutters all over the USA. (And here is a prediction! You will have such a good time of show & tell in your idea exchange that you'll wonder where those 2 hours went!)**

*Please send a short report to FIRST CUT about your meeting; how you set it up, what you did etc. so others will be inspired to set up circles in their own locale. Your enthusiasm will be "catching!"*

❖ I want to thank the guild for all of their support and information which helped me put together a presentation on papercutting. On April 2nd I presented a "hands on" workshop at the National Art Education Association convention in Chicago, Illinois. Even though the workshop lasted from 9-11 p.m. (Yes! At night!) I had a full house. 25 art teachers from across the United States oohed and aahed over the slides I showed of the GAP travelling show. I hope this helps fuel interest in this beautiful and unique art form. I want to thank Sharon Schaich for her help in coordinating materials to me and to the guild for their wonderful job in creating the set of slides of the travelling show.

Since there seemed to be so much interest during the convention about papercutting, I would like to write an article focusing on the multicultural aspects of papercutting. If you have an example (slide or photo) of a multicultural papercutting (and would agree to having it published in an art education magazine ) please contact me. I am specifically looking for visuals which will exemplify: a Chinese, Japanese, Jewish, European (Swiss, German, and Polish), Mexican, and contemporary American papercuttings.

Christina Bain (235 Brookstone Dr., Athens, GA 30605)

ArtDoc2B@aol.com

❖ Several months back I received the postcard for the GAP Spring Meeting which is being held, once again, on a Saturday. As a Sabbath observant Jew, Saturday meetings are a problem. I do not travel, write, or papercut on the Sabbath. I was under the impression that meeting dates were held every other meeting on Sundays. I was also disappointed to note the PA Council of the Arts - 3 Points Papercutting Workshops, were also scheduled for Saturdays.

I know that I am not the only observant Jewish papercutter in GAP. Is it possible to take our needs into consideration while considering future scheduling?

Thank you very much for your attention to this matter. I would look forward to hearing a response from the board.

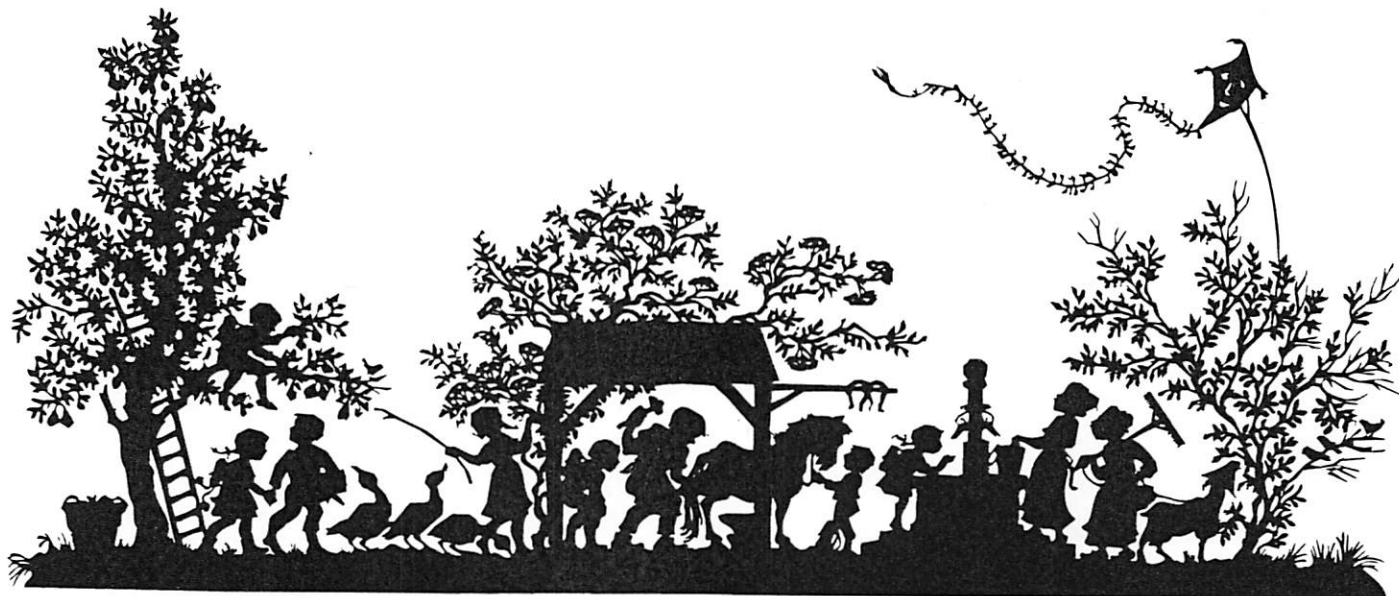
Mindy S. Shapiro

**ED NOTE:** We will certainly try whenever possible to have some GAP meetings on Sundays. Please understand that most of our dates are set by the places we visit (usually not being open on Sundays). We look forward to meeting you at a future GAP meeting to be held on a Sunday.

**Note:** 10th Anniversary Show & Reception opens Sunday, June 7, 1998 from 1-5 p.m. (See p. 7)



© GUDRUN WITTGEN



© ELISABETH EMLER

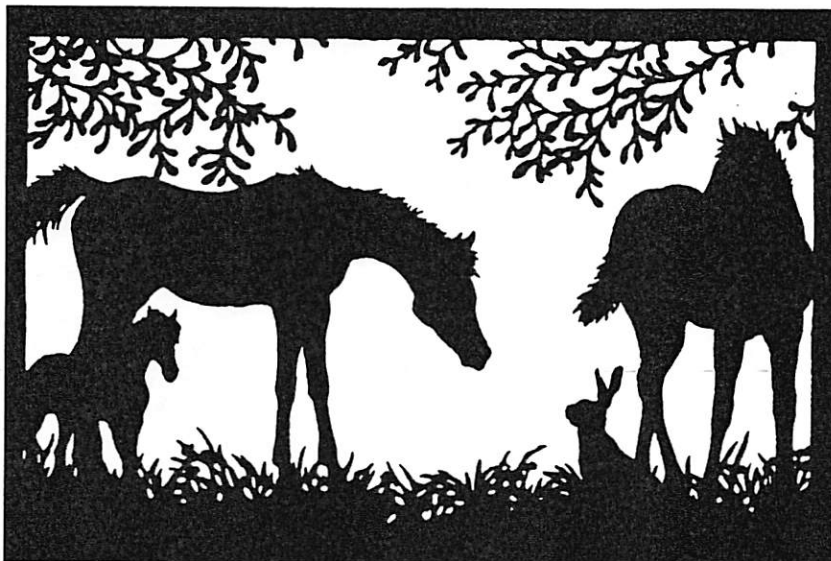
*"The Wanderers' Song"*  
*A wind's in the heart of me*  
*A fire's in my heels.*

© John Masefield



"MARCH" (FROM THE GAP BIRTHDAY CALENDAR) - © SANDRA GILPIN

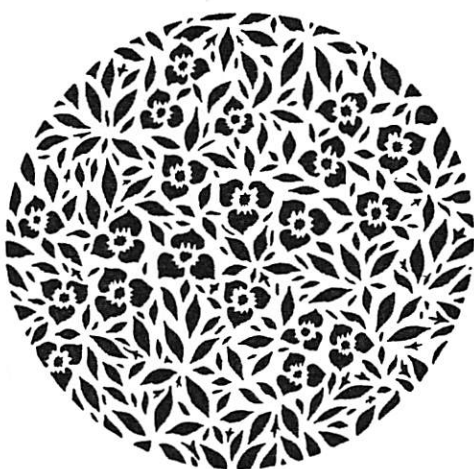




"SPRING MEETING"  
© SUZI ZIMMERER - 97



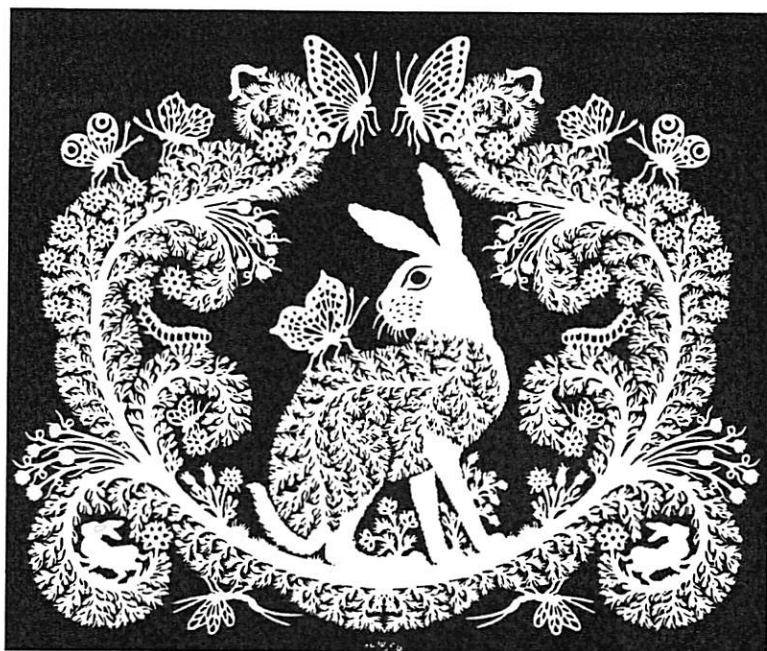
"SIGNS OF SPRING"  
© SUSANNE R. COOK



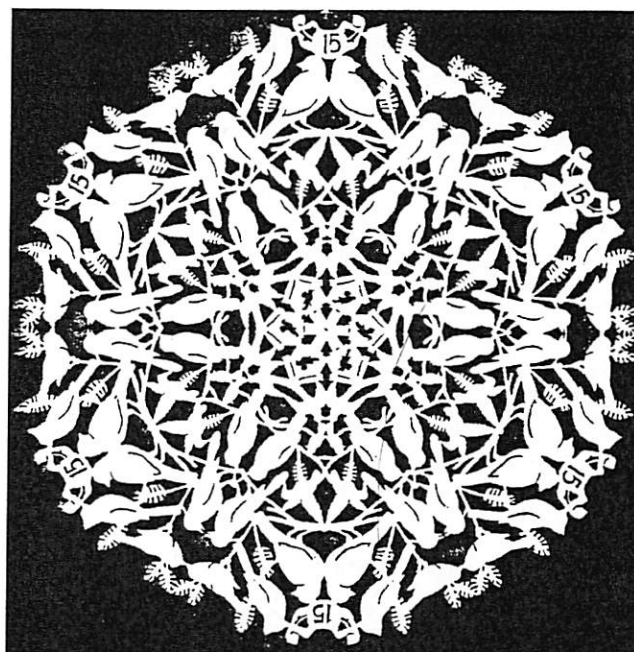
"SPRING TRILLIUM"  
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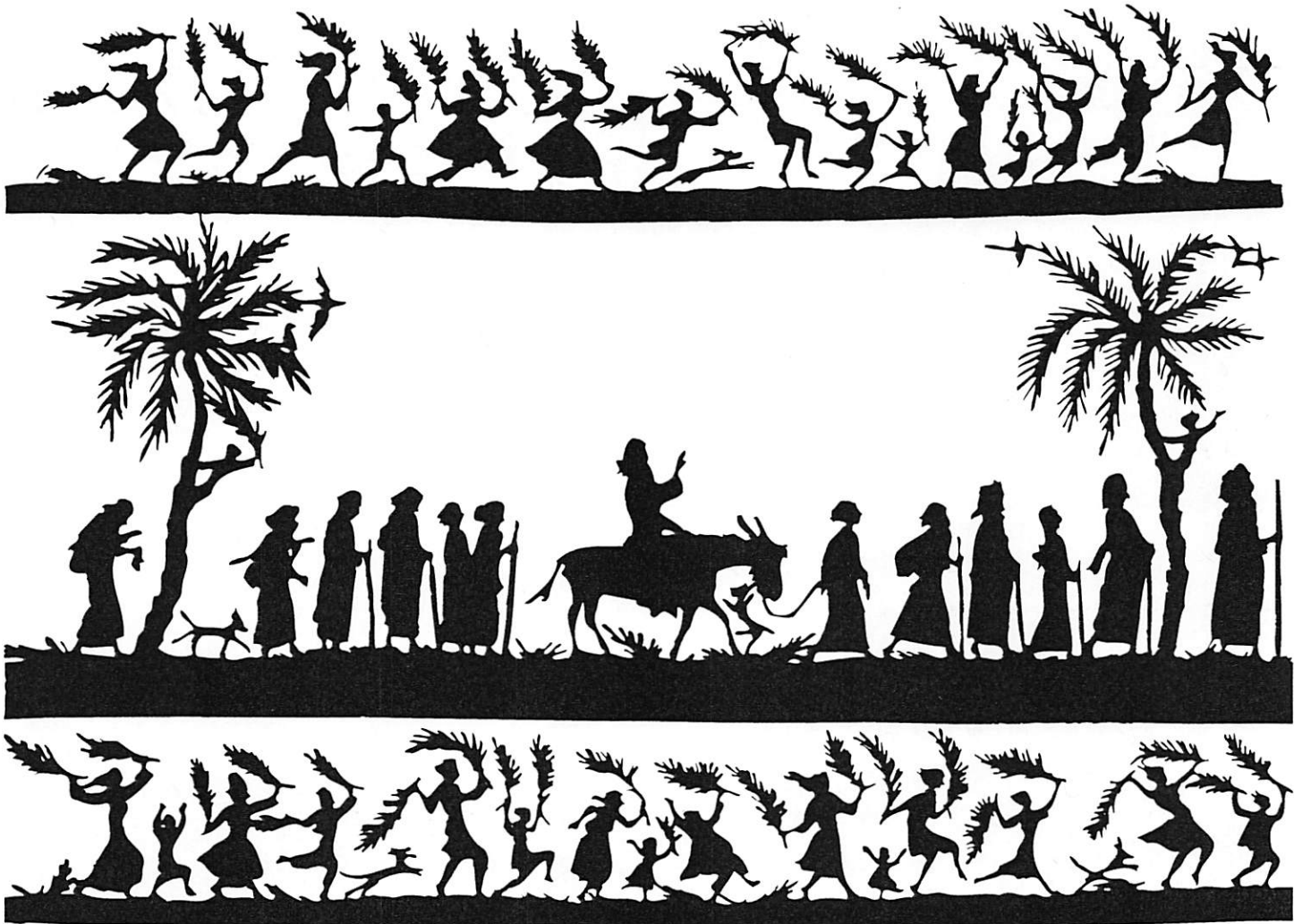
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© URSULA SCHENK  
(WINTERTHUR, SWITZERLAND)



"SOUNDS OF SPRING"  
© WALTER JURKIEWICZ



## EASTER PROCESSION PRINT "ENTRY TO JERUSALEM" (ORIGINAL IN 1 LONG PROCESSION )

© EMIL LOHSE (submitted by Sandra Gilpin) Picture ©1950 by Franz Heinrich Schmidt, Plochingen/Wurt. ©1964 by Fortress Press

## PASTOR'S LETTER TO SANDRA

BY SANDRA GILPIN

Even though the entry of our Lord into Jerusalem may seem to be out of place as preparation for his birth, the Gospel for the day is to be understood symbolically. Thus it is quite appropriate. It presents the longing of Israel, and the whole world, for a Savior. In the Old Testament passage it quotes, we can hear the great final blasts of the heralds trumpet announcing the coming of our King. Let us all prepare our hearts to welcome Him!

The silhouette picturing "The Entrance into Jerusalem," which appears on the front corner of this bulletin, was created by Emil Lohse, a German artist. It is one of a series of 16 silhouettes he prepared to illustrate the sufferings of Christ.

To fully appreciate the artistic value of the silhouettes Lohse has created, one must know that the originals were cut directly from a sheet of black paper. The artist had no model or copy to follow except the picture in his own mind. When he put down his scissors the silhouette was complete and finished to the last detail.

The 16 silhouettes on the sufferings of Christ were among the last works of this artist. He died in 1949. It is truly remarkable how he has cap-

tured the spirit of the occasion in his silhouette of "The Entrance into Jerusalem."

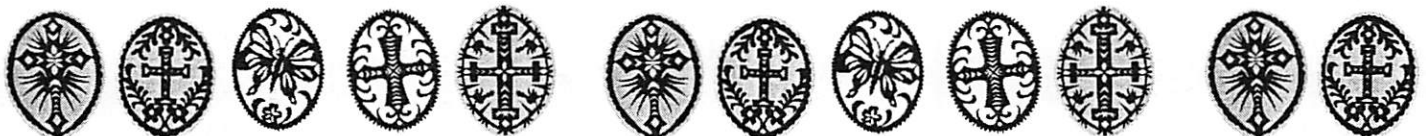
I was one of those persons who attended the lecture you gave at the Penn State campus, Middletown center last year. I talked briefly with you after the lecture and mentioned that I had used a paper cutting on a church bulletin when I served as editor of bulletins for the United Lutheran Church. You said you would be interested in seeing one of those bulletins. Just recently I found one and am sending a copy for you. I wrote the article, but I could hardly believe that the bulletin appeared way back in November 1964!

The paper cutting on the bulletin was originally one long procession, but of course it could not be used on a bulletin that way, so I divided it and don't think it destroyed too much of its effectiveness.

Robert R. Clark

*Ed. Note: Keep your eyes & ears open for cuttings and stories, they are all around us, all the time!*

## EASTER RESURRECTION CROSSES © SISTER CLARICE STEINFELDT



# FLOWERS AND BIRDS: AN AMISH WOMAN'S SCISSORS CUTTINGS

BY DAVID LUTHY (who is the Co-Editor of "Family Life" and the Director of the Heritage Historical Library in Aylmer, Ontario, Canada. He has kindly granted GAP a one-time permission to reprint this portion of his article from the Mennonite publication "Family life," July, 1996, p. 22-24.)

In German the word for the art of cutting intricate designs with a scissors is "Scherenschnitte" ("scissors cutting"). Folding a piece of paper, the artist expertly snips a design which repeats itself when the paper is unfolded. Some paper cuttings are so finely executed that they resemble lacework.

Even though scissors cuttings existed among the Chinese in ancient times, Scherenschnitte was not found among the Swiss and Germans until the mid-1600's.<sup>1</sup> This art form was brought to North America by eighteenth century immigrants to Pennsylvania. While many Pennsylvania Germans, both Catholic and Protestant, made scissors cuttings, few examples have been found among the Amish. An exception is the Scherenschnitte made by Elizabeth (Johns) Stahley of Middlebury, Indiana. Although both her maiden name and married surname are no longer present in Amish society, Elizabeth was a member of the Old Order Amish.

## MORE THAN TWO HUNDRED CUTTINGS

Elizabeth Johns ("Schantz" in German) was born December 3, 1845 in the now extinct Amish community in Pennsylvania known as the "Johnstown Settlement" which stretched across northern Somerset County and the southern portion of neighboring Cambria County. Her parents were Daniel Johns and Mary (called "Polly") Yoder. Daniel was a grandson of Immigrant Joseph Johns who in 1800 laid out town lots on his farm which with time became modern Johnstown, scene of the famous flood in 1889. It is the only city named after an Amishman.<sup>2</sup> In the spring of 1853, when his daughter Elizabeth was seven, Daniel Johns took his family from Pennsylvania to the recently established Amish settlement in LaGrange County, Indiana. There in section 30 of Newbury Township he purchased a large farm with the Little Elkhart River flowing across its northeast corner. This area, because of the winding river, became known as "the Forks." In 1863 the Forks Amish-Mennonite meetinghouse was constructed immediately north of Daniel's farm.

On December 20, 1868 Elizabeth married John C. Stahley. His father, Christian Stahley (also spelled Stahly) had migrated to Indiana in 1842 from Wayne County, Ohio, becoming a pioneer settler in the Amish community near Napanee in neighboring Elkhart County.<sup>3</sup> When Christian's wife died, her obituary stated: "They were among the first settlers when this county was yet a dense forest infested with wild beasts. They lived in a covered wagon for some time until they could put up a log cabin. Their hardships can be better imagined than described."<sup>4</sup>

Elizabeth and John Stahley set up permanent housekeeping on her parental farm in LaGrange County. There were nine children born to them: Daniel (1869), Christian (1871), Samuel (1874), John (1876), Polly (1878), Fannie

(1881), Elizabeth (1884), Levi (1887), and Katherine (1889).<sup>5</sup>

An obviously busy wife and mother, when did Elizabeth find time to make scissors cuttings? Did she snip them to entertain her children, or did she do them alone as a form of relaxation and enjoyment? Did she do them from youth to old age or just in her twilight years? Her descendants do not have answers for these questions. One nephew has speculated that she did Scherenschnitte "for a pastime in her later years."<sup>6</sup> She lived a long life, nearly eighty-five years.

It is difficult to imagine that an artist would stifle her talent until the last years of her life when her hands would not have been as steady to handle the scissors as deftly as her cuttings indicate. Also, more than two hundred of her scissors cuttings still exist, indicating that she had more than a passing interest in the art form.<sup>7</sup>

Folding a piece of paper in half, Elizabeth snipped floral designs, sometimes adding little birds among the winding leaves and flowers. Although many are similar, no two are alike. Their sizes vary from 3.5 x 4 inches to 4.5 x 7.25 inches with various sizes in between. Since the paper was folded, everything she cut is paired, creating a balanced design. Her art indicates a great love for nature so that one must believe she also had a lovely flower garden where she spent many relaxing hours.

When Elizabeth died July 14, 1930 she was laid to rest beside her husband in the Bontrager Cemetery less than two miles southeast of their farm.

Naturally her Scherenschnitte was not mentioned in her obituary, but it is what many of her descendants remember best about her. They greatly treasure the pieces which have remained in the family. One great-nephew has engraved her designs onto bottles, using a sandblasting technique.<sup>10</sup> Her scissors cuttings appeared on the front and back covers of the March 1979 issue of Mennonite Life which also contained an article about her life and art. Reproductions of her cuttings were also on a series of four church bulletins published in 1981 by the Mennonite Publishing House, Scottdale, Pennsylvania. And one appeared on the cover of the March 1988 issue of Voice, the periodical for the Women's Missionary and Service Commission of the Mennonite Church.

Footnotes Selected by the FIRST CUT editor:

1. Hopf, Claudia, *Scherenschnitte Traditional Papercutting*, 1977, p.2.
5. Patterson, Nancy-Lou, "The Flowers in the Meadow: The Paper Cuttings of Elizabeth Johns Stahley (1845-1930)," *Mennonite Life*, March 1979, p. 16.
7. In November 1995 while visiting the Mennonite Historical Library at Goshen College, the author counted 228 photocopies of Elizabeth Stahley's scissors cuttings documented there.





# THE FLOWERS IN THE MEADOW: THE PAPER CUTTINGS OF ELIZABETH JOHNS STAHLEY (1845-1930)

BY NANCY-LOU PATTERSON

*As printed in Mennonite Life — Ed. Note: Nancy Lou Patterson generously has granted permission to GAP for a one time printing of her article in FIRST CUT.*

*Nancy-Lou Patterson is an Associate Professor of Fine Arts at the University of Waterloo, Waterloo, Ontario. She has recently prepared a study of Waterloo Region Swiss-German and Dutch-German Mennonite traditional arts for the National Museum of Man, Ottawa.*

She holds a many-leaved plant in her hands: not a conventional "rose" or "tulip" but a completely articulated member of the Compositae family with every leaf elaborately contoured into dozens of thrusting points. Her hands are articulated too: deeply veined, well muscled, the tendons standing out as her fingers search and control the form. She looks intently at the plant, gazing into the intricacies of its leafy pattern while a gently smile plays on her lips. These are the hands, and this is the rapt contemplation, of an artist.

Elizabeth Johns Stahley turned her understanding of the structure of plants and flowers into a series of elegant, compelling paper cuttings which have been preserved by members of her family and their descendants, and which have recently inspired her great-niece, Phyllis Kramer, to turn her own hand to the art of paper cuttings. Paper-cut forms tend to be anonymous, floating out from between the pages of Bibles and old books, or namelessly framed and fading on walls or in attics, where nobody can identify them. The works of Elizabeth Johns Stahley afford a rare insight into the work of a single, identifiable practitioner of the art.

She was born December 3, 1845, near Johnstown, Pennsylvania, and moved with her parents to La Grange County, Indiana in the spring of 1853. On December 20, 1868, she married John C. Stahley. These are the major dates of her girlhood: a move at the age of seven-going-on-eight to a new community, and a marriage at the age of twenty-three. The rest of her life may be defined; by the telling statement: "She was the mother of 9 children (5 sons, 4 daughters) 6 of which grew to adulthood." This poignant career—nine seasons of pregnancy and rising hopes, three little stories of heart-break—has been documented in the following chart:

## Aunt Lizzie's Children:

Daniel J.	b. 1869-d?
Christian J.	1871-?
Samuel J.*	1874-1876
John J.	1876-?
Polly	1878-1932
Fannie	1881-1903
Elizabeth*	1884-1890
Levi J.*	1887-1889
Katherine	1889-1974



This chart was furnished by Ira J. Miller (b. 1891), who added the laconic comment: "Those marked \*all died before my time so I never knew them nor do I remember them mentioned only very casually." He wrote the record of Elizabeth Stahley's life at the request of his daughter, Doris Miller Kramer. Sincere thanks are due to him as well as to Doris Kramer and her daughter, Phyllis Kramer, for making these materials available for study.

The kind of life Elizabeth Stahley led is summarized by Ira Miller as follows: She was a farm home maker and lived on the same farm all her life with the exception of her last days. Her schooling probably didn't go much beyond the 6th grade. (This is just a guess.) To my knowledge the cutouts she made for pass time in her later years. She made over a hundred, no two alike. She had one son who cut out animals free hand.

Ira Miller, who wrote out this account in 1976, adds one last note: "She was a member of the Old Order Amish Church. 'This was her milieu', one

already revealed in her white cap and dark dress. She lived a long life—eighty-five years; and in the period beyond her child-bearing years (She was forty-four when her last child, Katherine, was born) she turned her hand to a remarkable creativity of paper forms.

These forms are not large: the biggest are not more than 10x25 cm., and the smallest are considerably smaller than that. Most of them were cut with the paper—always white; folded in half vertically. Her flowers include both round and pointed petals of composite form, and in like manner, her leaves are either slender and pointed or short and rounded. She favored a sinuous line for her stems, and provided a groundline or vessel for the base in most cases. Tucked among her leafed and floral forms one sometimes spies out miniature birds; paired, of course, as a result of her technique. They are much out of scale for a floral bouquet, and their size and presence show us that these are really Paradise trees, Lebensbaums, Trees of Life out of the same primeval root from which the Bible and her religion sprang. One especially elegant example has a hen and rooster paired in attendance, each gender revealed by its familiar silhouette. These charming fowls are often seen on show towels flanking their characteristic flowering trees, and are in fact a motif of considerable antiquity. The Gospels of Godescalc, a manuscript from the time of Charlemagne, illuminated c.781-183 (Bibliothèque Nationale, Paris) shows the Fountain of Life surrounded by attendant birds and beasts including two rooster, with branching boughs bearing rounded leaves. Of course there is no direct relationship: Elizabeth Stahley worked quite without knowledge of art history. But she must have read her Bible thoroughly, and she may have lugged to drink from that well, and rest beneath those boughs. Her farmyard provided fertile ground, it seems, for the Trees of Paradise.

She was very good with her scissors, teasing out the intricate contours of these flowers, birds, and leaves. She created an elegant surface with her undulating branches, her control of the effects of axial symmetry, and her massing of white patterns on the dark ground. Viewers who want to understand her method can do so best by covering one half of the compositions with a hand: what remains visible is what she actually cut. The principle is known in design as the foliated scroll. Its origins are remotely fixed in antiquity, but she acquired them via the folk art tradition of Baroque Europe, into which they had survived from classical times.

Paper cutting is a minor form which includes folded forms, paper weaving, and paper-cut images conceived as silhouettes. It is the latter form that we see here. Both men and women have practiced the art, which has a long history in European folk culture. Claudia Hopf describes the Klosterarbeit (cloister art) of paper cutting in Baroque Germany, which included Holy Day mementoes, and the use of paper cuttings to imitate needlepoint and lace-work in the seventeenth century, as well as the cutting of Andachtsbild (prayer pictures) in eighteenth century Germany. Other uses in German culture were New Year's greetings, bride-gifts, and confirmation certificated. Nineteenth century Switzerland saw the development of a number of paper-cutters whose names have been preserved. These arts, characteristic of Switzerland and Germany alike, came to North America with the people who became known as the "Pennsylvania Germans" (Hopf 1971:2-7)

Elizabeth Johns Stahley's art throws an interesting light upon a long-standing controversy; were the natural forms; flowers, birds, and animals of these folk arts used as a direct response to the environment, or as symbols drawn from archetypal and religious sources? J.J. Stoudt defends the latter point of view (the evidence for which has already been identified and dis-

ussed above): "These designs really were not drawn to show us how nature looked; rather they were imaginative recreations of motifs which, while bearing some relationship to nature, really go beyond it" (Stoudt 1964:306). He explains, "The flowers in the meadow, therefore, were bridges to the spiritual world" (Stoudt 1964:307). In contrast to this is the opinion of Donald L. Shelley who, while admitting the importance of ancient elements, write, "the artist treated these designs based upon everyday flowers in a completely original manner and went far beyond the patterns used by his European predecessor. Flowers and birds were, after all, constant reminders of the beauty which the Folk Artist found all around him" (Shelley 1961:83).

In her photograph, Elizabeth Stahley contemplates the leaves of a plant of the Compositae family. Dr. John C. Semple of the Department of Biology, University of Waterloo, to whom the writer is indebted for assistance, suggests that it may be a member of the genus *Artemesia*. Some of the flower forms she used in her paper cuttings resemble a common Indiana wildflower, the Golden Aster (*Heterotheca camporum*), a flower with numerous rays, on the end of long branches, all rising from a single base. Others resemble the genus *Centaurea* (Bachelor Buttons) which have a composite head including five or more individual florets (petals with a sharply serrated end) expanding from the rounded involucre. The leaves, both rounded and pointed, are known as "simple leaves." All of these elements are found in the physical reality of the artist though she has mixed and re-combined them with a fine disregard of nature. One single floral head shows especially sharp observation: the cutting includes both the ray florets (tiny central points) and surrounding disk florets (larger rounded petals) growing from the involucre. The Compositae family includes ragweed, wormwood, sunflower, and dandelion, as well as bachelor button, chicory, and the golden aster; almost a survey of the "everyday flowers" in Elizabeth Stahley's environment. On the other hand these were also for her the very "grass of the field" of which Jesus spoke in the Sermon on the Mount (Matt. 8:28-30) and which are quoted by Stoudt in defense of his argument:

Consider the lilies of the field, how they grow; they neither toil nor spin; yet I tell you, even Solomon in all his glory was not arrayed like one of these.

But if God so clothes the grass of the field, which today is alive and tomorrow is thrown into the oven, will he not much more clothe you, O men of little faith? (RSV)

The differing ways of using forms from the natural world as subjects for observation, and as images for spiritual contemplation, reflect a double trend in European history which for modern culture has become a deep split

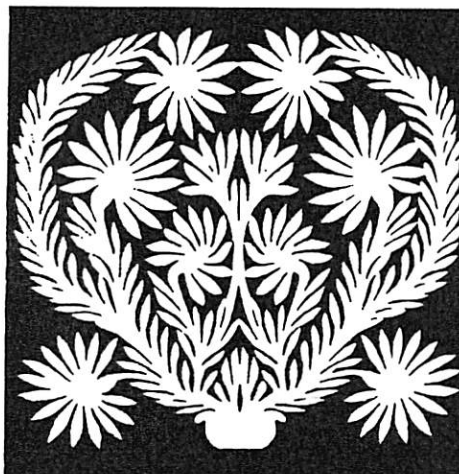
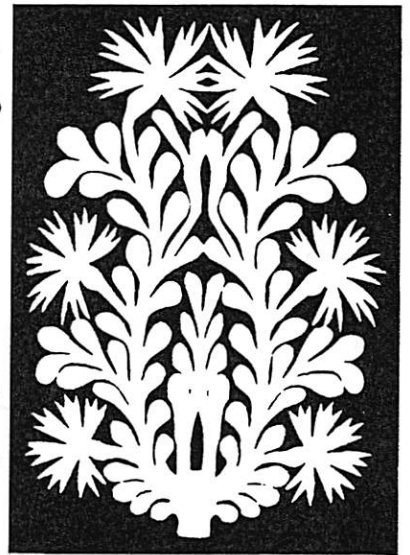
into science on the one hand and religion on the other. Agnes Arber in her study of the development of the herbal from 1470 to 1670, shows this trend. And early herbal printed in 1481 shows a woodcut of "*Artemesia Wormwood*" with a central stem and conventionalized leaves and flowers, based upon simple drawings that had been re-copied over centuries (Arber 1970:16). Early German herbals of the fifteenth century showed, along with more ordinary plants, the "tree of knowledge" and the "tree of life" as part of their botanical examples (Arber 1970:32).

But toward the end of the seventeenth century botany became "more scientific" (Arber 1970:268), which meant the loss not only of spiritual motifs, but also of the medicinal or curative elements which had made the herbals popular in the first place, and the form gradually declined.

In the exquisite paper cuttings of Elizabeth Johns Stahley made early in the twentieth century, both elements are present. Her flowers are based upon accurate observations of the "everyday flowers" of the natural world, just as Shelley says. And she has used the images of "the flowers in the meadow" in the manner described by Stoudt, as "bridges to the spiritual world," changing them by the addition of tiny birds, from common field flowers into stately Lebensbaums. Both realities; the Indiana countryside, and the pastures of Paradise, were immediately present to her, and through her art she has let us glimpse her deeply spiritual vision.

#### SOURCES

- Arber, Agnes, *Herbals, Their Origin and Evolution: A Chapter in the History of Botany 1470-1670* (Darien, Conn.: Hafner Publishing Company, 1970)  
Hopf, Claudia, *Scherenschnitte, Folk Art of Scissors Cutting* (Lancaster, Pa.; John Baer's Sorns, 1971)  
Shelley, Donald A., *The Fraktur Writings of Illuminated Manuscripts of the Pennsylvania Germans* (Allentown, Pa.; The Pennsylvania German Folklore Society, 1961)  
Stoudt, John Joseph, *Early Pennsylvania Arts and Crafts* (New York; A.S. Barnes, 1964)  
All photographs are by John Cox.

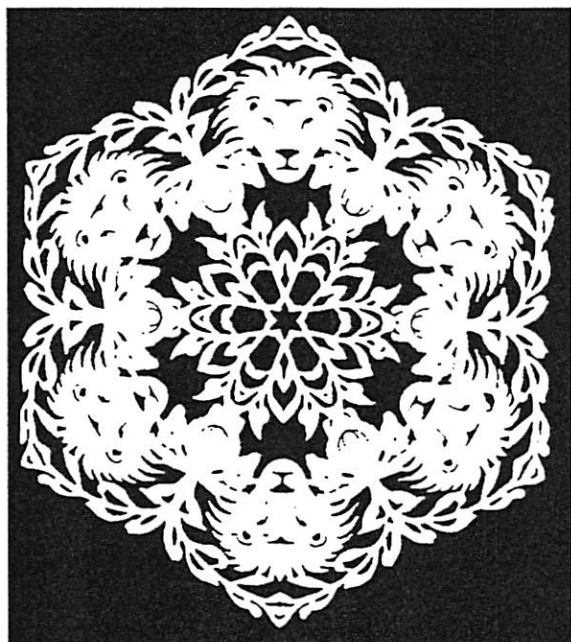
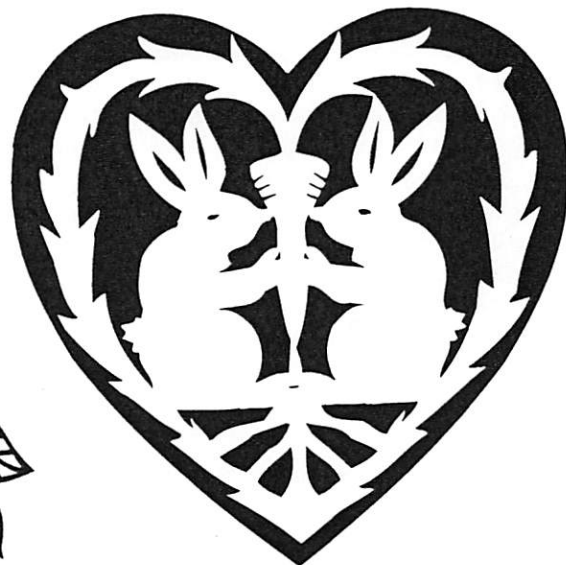


## SPRING CUTTINGS

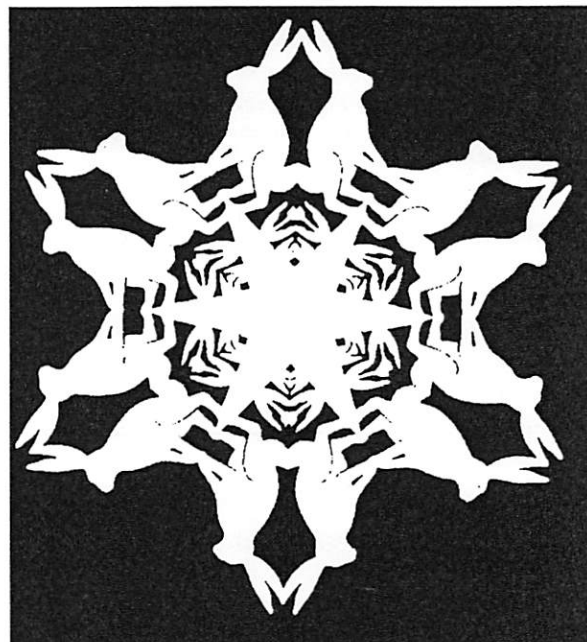
TOP: © SISTER CLARICE STEINFELDT - HEARTS; © ELLEN BROWN - VIOLETS

MIDDLE: © CAROL MENNINGA - LION & LAMB & RABBITS WITH TULIPS

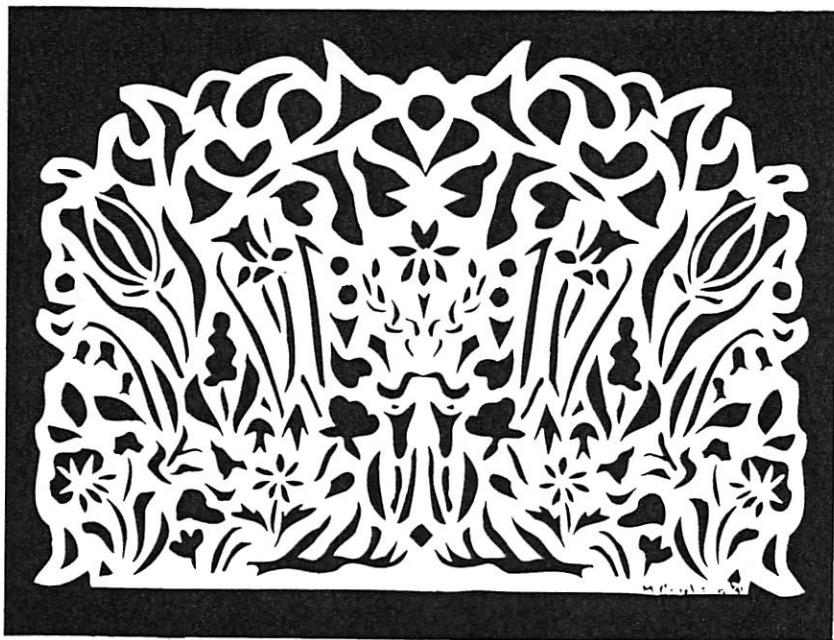
BOTTOM: © VIBEKE LAIER - DANISH SPRING



SEE P. 28







CLOCKWISE FROM TOP LEFT:

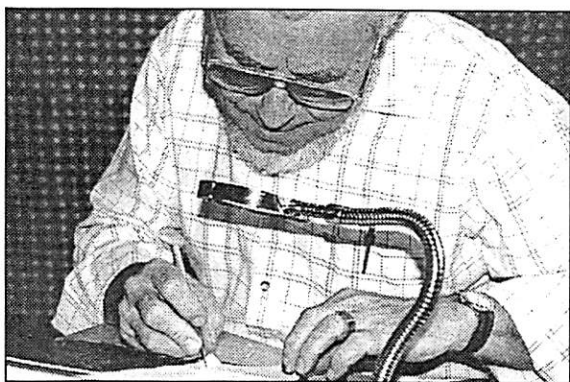
"FLOWERING SPRING"  
© MARY COULSON

"WOMAN FISHING"  
© HARRIET ROSENBERG

"THE GARDEN OF EDEN"  
© MORUKA KRAJEWSKA

"APRIL" (FROM THE GAP BIRTHDAY CALENDAR)  
© KIM FREY

"SPRINGING VINE"  
© REGINA SCUDELLARI



Neil Haring showing how he cuts with a knife at the Heritage House Museum, Elizabethtown, PA.

## PROGRESS REPORT ELIZABETHTOWN SHOW

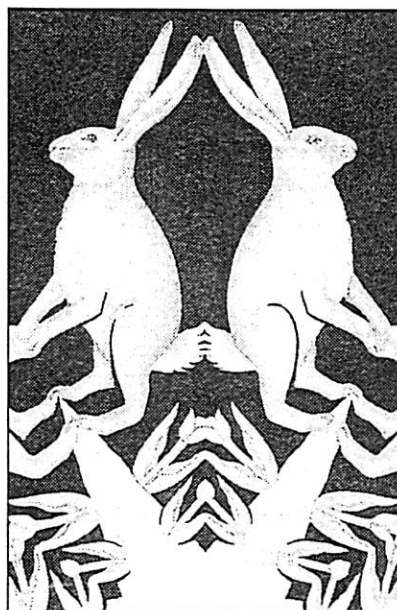
BY GERRY SCHOUTEN

Gerry Schouten just came back with Tilly from the Heritage House Museum in Elizabethtown. Sandy, Tilly, Neil and Sharon were demonstrating this morning. The atmosphere was excellent. There was traffic all the time. The artwork looked good and Denise Conklin had improved the lighting which made a great deal of difference. By eleven a.m. we had two candidates for membership. By noon two pieces were sold; Kathy Trexel Reed's "Hey Diddle, Diddle" and Linda Harrill Peck's "Enchanted Forest." The first sold for the full price of \$100.00. And the second Linda Peck's was sold for \$125.00. I heard the commission is only 20%.

There are very nice programs printed, listing all the pieces, titles and name of artists. Sue Zimmerer's "The Wonderful Little House" is on the front; Nancy Shelly's "Noah's Ark" is on the back. Denise Conklin was very upbeat because the commission paid for the insurance which she had taken out. She would like to have us next year and for sure the year 2000 show. This would include a preview evening for members and for the general public (for an admission) the local press and ongoing classes during the duration of the show. What is your reaction to that? If we did it as well as this year we would have an annual show each year at approximately the same time. They will have new facilities next year which will give us more space. It sounds exciting!



Morning Mist - © William Oellers



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*The tulip petals  
shine in dew  
all beautiful,  
but none alike.*

© Montgomery  
On planting a tulip

TULIPS © REG SEAR

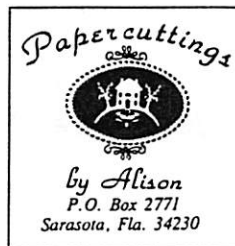
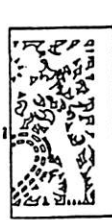


Claus Weber

## IN MEMORIAM

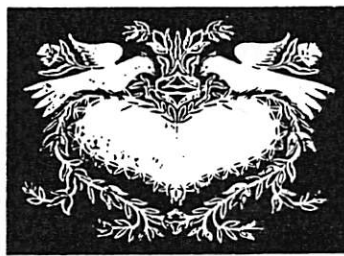
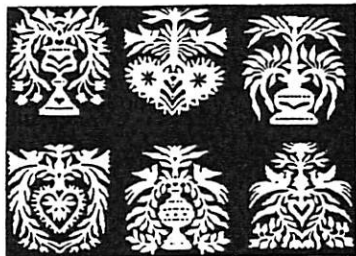
The Guild of American Papercutter's is greatly saddened by the passing of Claus Weber. Claus with his wife Christa have been instrumental in starting the German Papercutter's Group Deutschen Scherenschnittvereins, e.v. He organized this group's German Papercutting Show along with its exceptionally fine catalog of 75 pages using a silhouette cutting of each artist along with a sample of each artist's work, date of birth and date each began cutting. The German Newsletter "Schwarz auf Weiss" started and edited by Claus will continue, Christa & son at the helm."

ALL PATTERNS & BOOKS ILLUSTRATED ON THIS PAGE AVAILABLE THROUGH PAPER CUTTINGS BY ALISON.



## NEW PATTERN BOOK BY CLAUDIA HOPF

Scherenschnitte pattern book no. 3 (22 PAGES) Includes a concise history, directions for cutting, and over 50 folk designs of birds, animals, hearts, flowers, Musicians of Bremen, Noah's Ark, Christmas, American Eagle and 3 designs suitable for birth or marriage certificates. Some patterns are designed to be cut on a single fold. Bound in a rib-style binder so patterns can easily be removed. Suitable for a BEGINNER-INTERMEDIATE scissorist. (#AB-9, \$9.50)



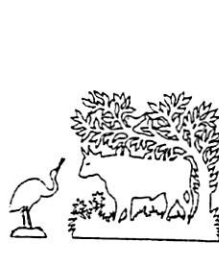
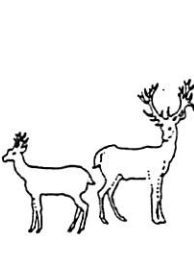
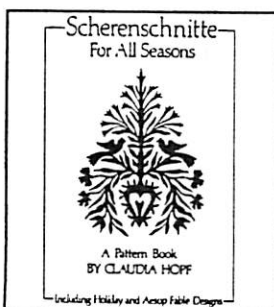
## "SCHERENSCHNITTE-TRADITIONAL PAPER CUTTING" BOOK 1

By Claudia Hopf (32 pages): Includes brief European history with simple European type patterns to cut. Many adaptable ideas including tips on cutting. Excellent for the BEGINNER. (#AB-2, \$4.75)



## "SCHERENSCHNITTE - TRADITIONAL PAPER CUTTING" BOOK 2

by Claudia Hopf (22 pages). A pattern book with over 60 folk art designs, ready to copy. There is a brief history and directions for cutting. Includes 2 birth or marriage certificates, lots of birds, butterflies, floral designs and 7 heart motifs. Bound in a rib-style binder so patterns can easily be removed. Suitable for a BEGINNER - INTERMEDIATE scissorist. (#AB-3, \$9.50)



## "SCHERENSCHNITTE FOR ALL SEASONS, BY CLAUDIA HOPF (23 PAGES).

A pattern book with over 60 folk art designs, ready to copy. There is a brief history and directions for cutting. Includes Christmas, Halloween, Thanksgiving, Easter, Valentine, Aesop's Fables, animals, birds and several Pennsylvania Dutch folded motifs. Contained in a rib-style binder so patterns can easily be removed. Suitable for a BEGINNER-INTERMEDIATE scissorist. (#AB-4, \$9.50)

## PA TRADITIONAL CRAFTS & FOLK ART AUTUMN SALE, OCTOBER 17, 1998

South Heidelberg Municipal Building, Wernersville, PA. (Midway between Lebanon & Reading) Come and see Claudia Hopf and her cuttings. Free admission and refreshments



One of my favorite pastimes when a child was to cut paper dolls and design and cut outfits for them. I believe the delight was more in designing and cutting than in actually playing with them afterwards. Art was my favorite subject in grade school and one of my majors in high school. Naturally, I chose to work towards an art degree and majored in design.

After college graduation I felt driven to study more academic styles of painting and attended two years at the Art Academy of Cincinnati. It was connected, literally, to the CINTI Art Museum – a great repository of art from all ages. At one point, there was a special exhibit of Persian miniatures in one of the small galleries. I was fascinated by the beauty and delicacy of the small works and spent all of my free time pondering and studying them. My instructor at the time was always telling me to think big and not to “embroider” my paintings. So, seeing these works was inspiring, to say the least.

At this time I met Carroll, my future husband, and was soon married. We started a floral shop and Carroll worked on his Bachelor's Degree in History. Then our son, Perry, was born and we moved to New York State where Carroll completed work on his Master's in the museum field. I taught art at the local high school and that summer worked in the restoration field at a nearby museum.

Our next move was to St. Croix in the American Virgin Islands where Carroll was curator of Whim Great House. We started a gift shop in the museum featuring only items made in the Islands. I produced pen and ink sketches of island life.

From there, Carroll's next position was Curator of Collections at the Pennsylvania Farm Museum of Landis Valley and it was there that the course of history for me changed. I was asked to teach some craft classes for Janet Eshelman, Curator of Education. I taught theorem painting, reverse painting on glass and paper band box making. During this time the museum acquired a group of artifacts from the Pennsylvania collection of the New York Metropolitan. They were converting the Pennsylvania folk art rooms into needed office space and as they were short of storage space; decided to offer the Pennsylvania Historical and Museum Commission a long term loan. Among the items was a birth certificate which caught my eye. It had a lacy look about it and was covered in vines, birds, flowers, and double headed eagles surrounding a heart in which the information was written. Upon closer inspection, it looked as if the paper had been cut away between all the imagery. I hadn't seen anything like it and was inspired to try my hand at copying it. I used the old scissors I had on hand and produced a crude creation of the original, but in spite of that, I was extremely happy with the outcome.

Our family was planning a European trip in the fall and I wanted to research reverse painting on glass, and Carroll grained painted furniture, so now I added paper cutting to my quest. I found a great deal of information in museums and book shops in Germany, Switzerland and Austria. I bought every publication which touched on paper cutting and had them translated by a German friend. I found this was only the tip of the iceberg. By tracing the history, I found the origin of the art in ancient China where

paper was invented. After accumulating a large amount of data I was asked by Christian Revi, the Editor of Spinning Wheel Magazine, to write an article on the subject of scherenschnitte as I had written several on old crafts for him in the past. So, my first paper cutting article was published in the July – August 1971 issue of Spinning Wheel, entitled, Scherenschnitte, the Delicate Art of Scissors Cutting. Jerry Lestz of John Baers Sons wanted to do a publication based on the magazine article so we rewrote and fleshed it out to produce our first book on the subject of paper cutting, Scherenschnitte, the Folk Art of Scissors Cutting. A friend gave me surgical scissors and my style changed immediately. I could cut much finer.

In 1973, Pratt Institute contacted me as they were preparing to mount a show called “Papercuts: Art & Craft” the following spring at their Graphics Center in New York. They had gotten my name while in Switzerland from Dr. Robert Wildhaber of Basle. I was in great company, including: Anna Rosat, Christian Schwizgebel and Walter von Gunten.

I was approached by Applied Arts Publishers (Lebanon, PA) in 1977 to compile a work based exclusively on the Pennsylvania German history of papercutting for an addition to their line of books, Scherenschnitte, Traditional Papercutting, and later that same year Early American Life published my article on the same subject.

By this time, my style of cutting had become more intricate and my use of color established. When I first started cutting I mainly used plain white or black paper. I then started to antique the white paper but eventually added color – then fully colored with painted or cut outer borders inspired by illuminated manuscripts.

In 1980, at a showing of my cuttings at the Gallery on the Green in Lexington, Massachusetts, I met Tim Denney and we discussed the possibility of using his commercial laser to cut some of my Christmas ornament designs. He was intrigued with the idea so we did some experimenting with a simple tree form. The idea worked and we worked together on laser cuts for several years.

In December 1980, the Library of Congress invited Ramona Jablonski, C.L. CHU, Magdalena Gilinsky, Yehudit Shadur, Steven Woodbury and myself to a symposium on papercutting in Washington, D.C. We all demonstrated our techniques and formed a panel discussion moderated by Elaine Eff. We all had a marvelous time together.

Papercutting had been recognized as an acceptable art form. Institutions such as Colonial Williamsburg Foundation, The Museum of American Folk Art, The Early American Industries Association, Early American Decorators Association (Brazier Guild), New York State History Association (Cooperstown), Brookfield Craft Center, Connecticut, plus many more made contact for lectures and workshops, as well as national magazines.

I was also invited to in-service days for art teachers to reintroduce the art to children as a part of their heritage. Needless to say, today it is firmly embedded in all cultures and will be welcomed into the millennium.



**EDEN CUTTING (8X10) © CLAUDIA HOPF**  
ANTIQUED & ON BROWN BACKGROUND



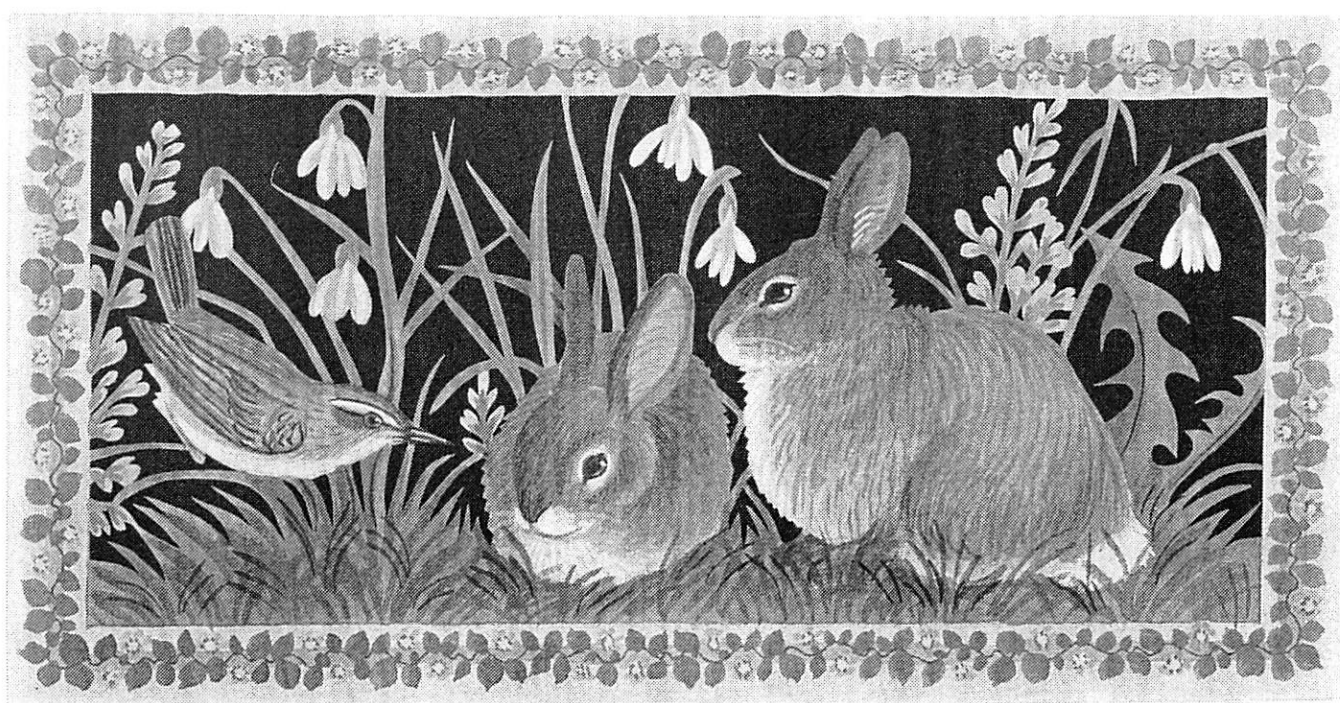
**WALLPAPER BACKGROUND - (11" X 18") - © CLAUDIA HOPF - 1969**



**BLACK CUTTING WITH WATERCOLOR BACKGROUND**  
(3.5" X 8.5") - © CLAUDIA HOPF - 1972



**"PEACEABLE SPRINGTIME" - NOTECARD**



**"BUNNIES & RED EYED VIREO" - (4" X 8") - © CLAUDIA HOPF - 1998**





"PEACEABLE KINGDOM" • (6" X 12") • © CLAUDIA HOPF - 1986

Claudia Hopf, has been one of the most influential artists of cut & painted paper designs in the USA today. Many have been inspired by her charming, heartfelt creative scenes. For nearly 30 years, she has been one of the great catalysts for the growth and popularity of the art of cut paper.



"PEACEABLE KINGDOM" • (19" X 25") • © CLAUDIA HOPF - 1995