

F I R S T C U T



© R.A.E. Scudellari

Collection '97... A Paper Cutter's Dream

We are planning the third somewhat annual big gathering of paper cutters for summer 1997 at University of Maryland Baltimore County (UMBC) on June 27-29. This is a new location for us, still in the metropolitan Baltimore area but much closer to the airport. If you are looking on a map, it is just outside the Baltimore Beltway (I-695) at exit 12 in the area known as Catonsville.

Some parts of the event do not change... We still will be encouraging paper cutters of all levels to talk to other cutters, to make connections, to see the work of others, to learn, to share and to try new ideas. Small group activities are facilitated by members of the organization, demonstrating or leading a workshop or discussion on some part of their experience or know how that could be of interest to other cutters. The workshops will be held in rooms in the dorm where we will be staying, everything in the same building, so if you leave anything in your room, it will be near by!

We plan to arrive on campus on Friday evening after dinner. We will get together informally at that time in a meeting room in the dorm. We will be finished by about 1:00 p.m. on Sunday, although that could change as plans progress.

The overall schedule is to cut, eat, sleep and cut more. No sight seeing time is planned.

We are planning on a wide variety of teachers this year, including classes in basic skills as well as advanced techniques.

Logistics: We will provide 2 meals on Saturday in the cafeteria and a sit down private dinner on Saturday night. Brunch will be served on Sunday. Arrangements can be made for special diet if necessary.

Linens are included with the rooms. These are fairly new college dorm rooms, that is there are 2 beds in each room, and 2 rooms share a bath.

The cost for the weekend is \$150.00 for double occupancy room. \$160.00 for a private room. \$100.00 if you aren't planning to sleep in the dorms at all.

If you have any questions, want to volunteer to teach or to do some other task, please call Kerch McConlogue, Phone: 410-945-7441, Fax: 410-233-3274, Email: Kerch30981@aol.com 701 Hunting Place, Baltimore, MD 21229



Cover Art Provided by
C. RAE SCUDELLARI

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Gerard Schouten
Sharon Schaich

First Cut Deadlines

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

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

Spring Meeting

March 1, 1997
Beatrice Sherman, Silhouette Cuttings
Forestheart Studio, Woodsboro, MD
11 a.m. to 3 p.m.
See page 12



Note from Sukey...

It is my wish and resolution that 1997 will start the continuous succession of newsletters that arrive ON TIME! No promises mind you, but every effort will be made. Without going into detail, and with sincere apologies, this fall issue is late for a number of reasons that will change completely with

the Winter issue.

The Winter issue should be in your hands by Valentine's Day. Please send in your original Valentines by January 10.

I hope you like the plan in this fall issue of progressing through the months from Halloween, Fall and Thanksgiving themes to those of the December Holidays. It is filled with your cuttings and the "More the Merrier". Send in your "homework" and feel the thrill of your work in print. Make "Do It Now" your motto. Thanks so much for all your past input and keep up supplying First Cut in 1997 and beyond!

Best wishes for a happy holiday season and a wonderful New Year!



Please do now for the winter issue:

Valentines

For the spring issue:

Gone Fishing



"The world is wide; not two days are alike, nor even two hours; neither was there ever two leaves of a tree alike since the creation of the world; and the genuine productions of art, like those of nature, are all distinct from each other."

—John Constable



Presidents Corner

The fall meeting of GAP was held at Springbrook Studio near Somerset, PA. October 20, 1996. There were 15 members present. The cold, windy, wet weather we had been having all week magically cleared up with the arrival of the first members and remained decent for the rest of the day.

Much was presented, battled around, discussed, but you really had to be there to get the full effect of plans, excitement and dreams. Suffice it to say I think much positive thinking was exposed to the light of day and a good time was had by all. Start making plans to come to our next meeting and become an integral part of the planing and growing process.

I wish we could have meetings more often. I now know some of our members better, can connect names with faces and have a better feel for how and what they think.

GUILD OF AMERICAN PAPER CUTTERS

Minutes October 20, 1996

The Guild of American Papercutters met at the home of Paul Beal in Pottsville, Pennsylvania. Paul and his wife provided the fifteen members to a delicious lunch. We then held our meeting in Paul's studio which he built and refers to as live-in-sculpture. He explained that he began by cutting traditional Pennsylvania Dutch designs but quickly moved on to designing and cutting rural motifs, wildlife and architectural subjects. Paul usually works with 60 to 70 pound paper which he cuts with a knife. He prefers a knife because of his work with silk screen. Sometimes he will cut through two or three sheets of paper at one time. Paul refers to himself as a papercutter. Paul opened the business meeting with the treasurer's report. As of July 9, 1996 income was \$3,160.45 and expenses were \$2,101.65. The balance as of this date is \$6,726.48.

MEMBERSHIP - Dick reported that his computer has a virus, but he has a back-up program and he will soon be back on line. We currently have 500 members. He urged us to continue to recruit new members. The GAP members who went to Switzerland paid for GAP memberships which were presented to the papercutters they visited. Ernst Opplinger was already a member. We now have our first member from Mexico. Each year we gain about 100 new members and lose about 30.

BOOK OF PAPER CUTTING - Gerry noted that we have not received a response from Sterling. A letter was sent to Rob Pulleyn at Altmont Press. A second letter was sent to clarify some points. We are waiting for his follow-up response. One idea presented was to make this a book of international papercutting. This will require communication with other papercutting guilds. It was decided that no time limit should be placed on this project. Another idea from this discussion was the possibility of an international papercutting exhibit with ten to fifteen cuttings from each country represented. Location and financial support will need to be addressed. China and Germany have expressed interest in this project.

GENERAL PROJECT IDEAS - Paul presented the idea of a paid director for GAP. After a lengthy discussion it was decided to put this on file for a time when we have grown to a larger membership with no funds available. If some spare funds are available now the following suggestions were presented:

1. Reimburse those who are currently doing the bulk of the work (more money for the newsletter).
2. Pay an outside source or GAP member to handle the membership list and newsletter mailing duties.
3. Put extra funds into expanding the newsletter since this is the guild for the majority of the membership. Presently the functioning of the organization involves about twenty people.
4. Include a removable page to list supply sources. Gerry and Dick volunteered to explore this idea.

SWISS TRIP - Sharon reported that the trip was a great success. GAP

members and some spouses made up the group of eighteen. Susanne Cook-Greuter planning was excellent and well organized. We were able to pay all her expenses and donate an extra \$27 to the GAP treasury. The group visited five artists in their homes. Several artists treated us to lunch or dessert. Susanne remarked often how unusual it was that they opened their homes to us. The group also saw the final 150 cuttings selected for the Swiss guild's exhibit in November. All in all it was a marvelous, inspiring, and breath-taking trip. Thanks to Susanne and Sharon. Marie and Umi took video recordings of the trip.

Sharon received a note from Elizabeth Emmeler stating that she is having a book published of Christmas stories illustrated with her cuttings.

PROGRAM - Sharon has scheduled our next meeting for March 1, 1997.

The program will be a "come and cut" meeting. Details to follow. She is also planning a future meeting in Thurmont, Maryland with the niece of Beatrix Sherman, a silhouette artist known for her silhouettes of U.S. Presidents and other famous people.

VIDEO - This project will be done in conjunction with the book.

SILHOUETTE BOOK - In addition to the price quotes submitted by Paul Tratner and Ed Hopf, Sukey and Dick are gathering estimates.

SATELLITE MEETINGS - Work is in progress.

SHIPPING BOXES - Dick received the following quotes for a custom made box of 175 lb. corrugated cardboard of 22" x 3" x 30":

200 - \$1.42 each

500 - \$1.13 each

1000 - 93¢ each

Kerch will also check a supplier for prices.

GAP PINS - More pins will be ordered.

GAP FUNDS - At this point the balance between income and outflow is very close. Our current membership fee is \$15; about 75% of that amount goes to GAP expenses. The German guild charges \$50 for membership. In order for GAP to continue to grow and expand its outreach ventures and current services more revenue is needed. Gerry Schouten moved and Anné Leslie seconded that dues be increased to \$25 per year. Motion carried.

COLLECTION 1997 - Kerch reported that progress is being made. The date is June 27&29

TENTH ANNIVERSARY SHOW - 1998 - This will be held in Hagerstown, Maryland and dovetail with the mid-December 1997 exhibit at the Museum of Decorative Arts in Bethlehem, Pennsylvania.

Meeting adjourned.

Recording Secretary,
Sandra Gilpin



C. R.A.E. SCUDELLARI



I'm submitting a Papercutters Profile for possible inclusion in the Fall issue. I'm enclosing 3 of Mrs. Richters notecards which could be used to illustrate the article. If they are, there should be a note included stating "by permission HAS productions" as Imo owns rights to reproduction & is kindly letting me use them for this purpose. Gertrud is a joy, a dear, sweet lady, but I don't think she's widely known in the U.S.

Many Thanks, Robert Taylor

PAPERCUTTER'S PROFILE

Gertrude Richter

All parents like to brag about their children's accomplishments, and German scissorist Gertrud Richter is no exception. When the artist who has created thousands of almost microscopically detailed papercuttings is asked if her children inherited any of her talent, she flashes her famous smile and, with a twinkle in her eye, answers, "Oh, yes! One of my sons is a surgeon!" One has only to examine Mrs. Richter's creations to see that her freehand cuttings (she prefers using manicure scissors) are done with such skill and delicacy that she herself might have triumphed in the surgical arts had she followed that path.

It was, however, papercutting that Gertrud Richter had a penchant for from the early years of her life. Born in Hohensalza, Germany in 1915, Mrs. Richter made her "first cuts" during World War I when, as a 3-year old, she cut up her mother's weekly food ration tickets! Hardly an auspicious start, but by the age of 12 she was gaining attention in school for her papercutting talents. She was awarded a prize at that time for tucking one of her cuttings into the project she made for a school bookbinding contest, an unexpected addition that captivated the judges. Gertrud was encouraged to pursue her scissors-skills and soon won acclaim in Germany, showing her work in art exhibits, doing cuttings as illustrations for books of fairy tales and poetry.

Gertrud's work was highly admired

by Ruth Michaelis, the great singer in the Bavarian State Opera, and her friend, Imogene Henderson, a retired school teacher, both of whom were living in Santa Barbara, California. At their encouragement, Gertrud Richter's work was introduced to the United States. The three became fast friends, and for many years Gertrud visited Santa Barbara, including it in her lecture/demonstration tours.

Considered by many to be the foremost scissors-artist of the day, Mrs. Richter's cuttings of rural scenes and of Grimm's fairy tales tell their stories perfectly without words. One can even read the expressions on the tiny faces of the figures, so sensitive is her feeling for the subject. Although Mrs. Richter has a special fondness for her storybook characters, she is equally adept in portraying romantic scenes from well known operas and ballets, or in creating intricate Biblical scenes. In making her designs, although Mrs. Richter often cuts without any sketch or guidelines of any kind, if she is creating a scene for the first time, she will do a rough sketch with soft pencil on the white side of the silhouette paper before she begins cutting. Smaller cutting may be done in folded paper so that she ends up with one to give and the other to keep for her own reference. A videotape of Mrs. Richter being interviewed as she cuts one of her favorites, "The Musicians of Bremen," was made in 1985 and is a rare record of a master

papercutter at work.

Today this longtime resident of Munich, Germany is able to do fewer cuttings than in years past, but her cheerful spirit remains unscathed by the passing years. She has been honored by many notable organizations in her native Germany, and also in Austria, Switzerland, Canada and Japan, and was very proud to have been chosen by the German Civil Defense to design their official New Year's card. Mrs. Richter's cuttings have been used to create beautiful greeting cards, stationery and prints, many of which can still be had, along with a small number of her original cuttings, from her American friend, Imogene Henderson, in Santa Barbara. looks as fresh and vital today as it did the day it was created, tiny worlds of dancing elves, singing birds and fairytale castles, pastoral scenes of haywagons and shepherds and grazing cows... the Land of Never Was and the Land of Used-to-Be, all drawn from the mind's eye of one cheerful little lady, Gertrud Richter.

Imogene Henderson, Mrs. Richter's liaison, can be reached at 1930 Mission Ridge Rd., Santa Barbara, CA 93103; anyone wishing to contact me can do so, too: Robert Taylor, P.O. Box 230, Sunman, IN 47041.



o GR



Die sieben Zwerge

o
Orig. Handgezeichnet -
schwarz
Gertrude Richter

Sleeping Beauty • Apple Harvest • The Seven Dwarfs
c. Gertrude Richter by permission of HAS Productions



PORTRAIT of a SCISSORS-CUT
ARTIST - GERTRUDE RICHTER
Book limited to 1,000 copies
BK_GR \$30.00

...
VIDEO CASSETTE
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ARTIST

30 minutes
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Dues 1997

Dues for 1997 have been increased from the present \$15 to \$25. The \$6 one-time fee for new members, although it does not completely cover the cost of the welcome package, has not been changed.

GAP currently has over 500 members. At \$15 each, the income would be approximately \$7,500 per year.

The current costs to prepare and mail the newsletter four times each year total about \$7,000. Other costs of mailing dues requests at year end, other notices of meetings and shows, costs of meetings, costs involved with the annual Collection

meeting, invitations to prospective members, costs of telephone calls, special correspondence regarding shows, publications, etc., correspondence with similar groups in other countries, and occasional other administrative costs, such as the incorporation of GAP, have resulted in total expenses of regularly exceeding \$9,000. Until recently a portion of this difference has been borne by individual members of the Guild.

With future continued enhancements to "First Cut" in the works, and other plans for increasing the benefits such as additional

exhibits and publications to all members, especially for those who are not located close to Eastern Pennsylvania, the board decided to increase the dues sufficiently to cover current and anticipated expenses for the next few years. A portion of this amount will be devoted to improving the professional records-keeping and planning for the continued growth of the Guild.

With this increase, the GAP budget is balanced, and member dues, which have not changed since GAP was founded in 1988, are similar to that of other organizations.



Ed Schaich's JOURNAL a visit with INGRID DIETZ

A drive through the beautiful countryside just east of the Black Forest on the first day of May has Sharon and Sukey anxiously looking for more decorated poles. We are on our way to Pfedelbach and a meeting with Ingrid Dietz. It is a cool day to be hiking as we see many families with backpacks threading the narrow paths that wind through lush green pastures.

We are overwhelmed by Ingrid's large black papercuttings -- especially the way she designs within the negative spaces. Her cuttings abound with subjects of nature and with children -- flowers and trees, birds and insects, cranes, wagtails and titmice, and magnificent sunflowers; Queen Anne's lace dotted with beetles and bees, all done in remarkable detail.

Her children are dancing and playing

flutes. Her birds sing from the tree tops, and her villages are lit by stars and by moonlight. There are music books with her cuttings accompanying them, where children are shown skating and flying kites, or merely resting in some peaceful landscape.

The deep windowsills of her studio are packed with

violets and broad-leaf plants, with a splendid view of her modest garden through a wide picture window. We then have tea on her patio and begin the hard process of picking one of her cuttings to have shipped home later. Sharon prefers a large sunflower, while I lean towards a floral mixed with insects and a huge swallow-tailed butterfly. We ponder long enough to leave undecided.

What a lovely hostess -- treating us to a fabulous luncheon at her favorite place in Pfedelbach -- along with a nice stroll around the town hall gardens, and especially the tour through her home and its abundance of art. Our praise for all this talent squeezed into a mere week cannot be related adequately enough.

We say our farewells the next morning at the Marbach bahnhof (train station) to Dick and Sukey, having had a wonderful experience together while thoroughly enjoying one another's company. We will share such grateful and lasting memories, beginning from the spectacular gardens of Kuekenhof, to our favorite city of Wertheim. Fall '96



Luminaries from ALTE KINDER LIEDER "Old Children's Songs" by Ingrid Dietz using her papercutting illustrations



KURBIS
FROHES FEST



SPITZWEGERICH
SPINNENNETS

© INGRID DIETZ



Sharpening Knives

Ben Barker

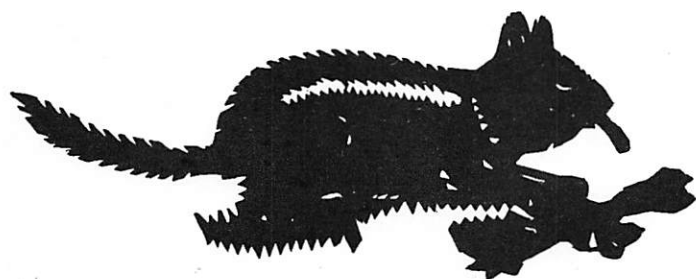
The importance of a sharp knife is discussed when trying to cut details in a cutting. Some artists use Xacto blades and throw away a dull blade and insert a new one. They buy blades by the hundreds, however a new blade is usually not as sharp as it might be. A rule of thumb is the softer the material to be cut, the sharper the knife must be to make good cuts without tearing the fibers of the material.

When a blade does not cut well anymore, it is dull. If the blade is put into a strong light, sunlight or a high intensity bulb and is viewed along its edge with the point pointing towards the light source, the dull edge can be seen as a wire edge reflecting the light. Usually a dark background is best for viewing. A more direct method of determining sharpness is to use a twenty poser magnifier. This however is difficult because of the short housing depth however the edge of even a new blade might be discovered to be quite ragged and dull when viewed under such a glass. What to do?

New blades often need honing to make them sharper. a fine hard Arkansas bench stone can be used for honing or a Japanese water stone of 8000 grit. Both are quite expensive however they will probably last a lifetime. After honing on a stone, the blade should then be stropped on a leather strop charge with Tripoli compound or some other fine grit compound. This strop can be made out of an old leather belt by gluing a piece of belt about a foot long onto a stick rough side up. This strop is then wetted with water and the compound rubbed on.

As the blade is sharpened by honing and stropping it should be examined periodically to discern the progress. When the wire edge disappears the honing is done.

"Good steel" usually means that an edge will stay sharp a long time. However as I understand high carbon steel is brittle and a hardened knife edge can chip with the force of the cutting operation. A compromise is usually made in hardening or the knife blade made from laminating two different kinds of steel. In Japan and Sweden they make laminated blades. The hard brittle steel is sandwiched between two layers of tough resilient steel and so the brittle edge has more support and yet is capable of staying sharp a long time. Of course it takes longer to sharpen such blades. Comments on this article are welcome.



The "Life"!

When winter's preparation is done
We can sit inside and have some fun
cutting paper with a knife
to every GAP member that's the "life."



Here are two copies of paper cuts I created for illustrations in the booklet, "Chanukah" put out by the workmen's Circle, 45 E. 33 St., New York, NY 10016. It is written by Paul Farber and Naomi Kadar. The booklet is a guide to the celebration of the holiday which starts on December 5, 1996, written in English and Yiddish.

The Chanukah menorah holds 8 candles, and the leader, for the 8 days of the holiday, which celebrates freedom and light.

Sincerely, **Tsirl Waletzky**

Tsirl also tells of a NY Yiddish Play which uses Polish Papercut as Set Design. Paper cuts are translated to wood and used as panels which open up to change the scene.

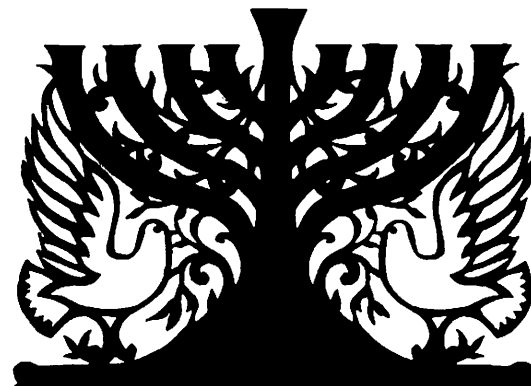
Over 13,000 people attended the 25th International Children's Festival held at Wolf Trap Farm Park in Vienna, VA on September 14 and 15, 1996.

Concerts, circus performers, dancers, a technology pavilion and a workshop tent provided the setting for children to have a variety of creative experiences.

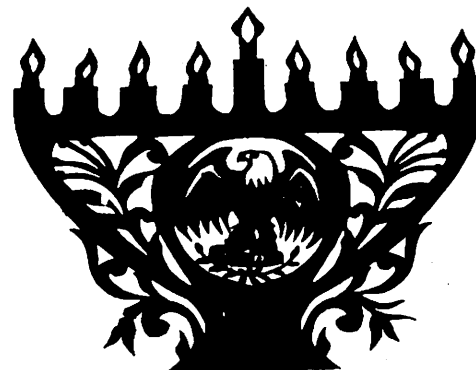
The workshop tent included tables where children could try some new crafts. Russian woodcarvers made the animals and gave them to children to sand. Then could also make a Panamanian mola, Japanese origami, and African wall painting, Native American sand painting, Mexican yarn painting, Chinese brush painting, Colonial American rug braiding and German scherenschnitte.

Lynn Askew served as a volunteer to help introduce the children to scherenschnitte. Printed patterns were provided for the children to cut and mount on contrasting paper. Several teachers also stopped to gather information to use in the elementary school classes.

The festival was presented by the Arts Council of Fairfax County, Inc. in cooperation with Wolf Trap Foundation for the Performing Arts and the National Park Service.



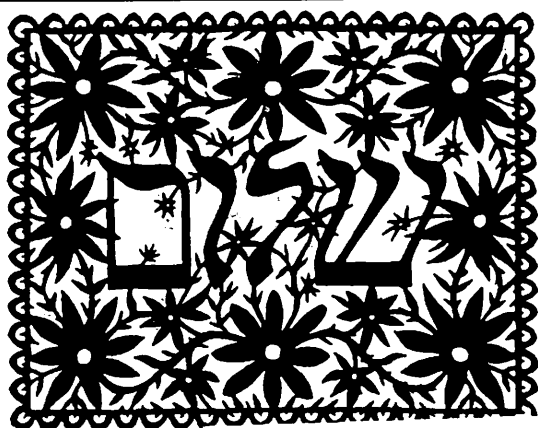
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CLADIA & CARROLL HOPE & friends Exhibit. November 2&3 STOUCHSBURGH, PA

SHARON SCHAICH will teach 2 valentine workshops at the Heritage Center Museum of Lancaster County, PA. Saturday, February 1, 1997. \$14.00 using the PA German Art of Papercutting or Scherenschnitte.



© FRANK JOEST



© FRANK JOEST

QUESTIONS & ANSWERS:

I purchased a very sturdy device that corrugates paper up to 2 1/2 inches wide. I would like to know if anyone in GAP can tell me where to find a corrugator 4 to 5 inches wide.

Wanda L. Ricketts
4352 Ashgrove Dr.
Grove City, OH
43123-3502

Dear Paul

Congratulations on your election to presidency of GAP! The summer 1996 issue of the newsletter was great! I have one small request, in the book reviews, could you please include publishers or other information for ordering copies? I'm especially interested in the card craft books. Thanks!

Felicia Lincoln

The 3 Cardcrafting Books reviewed in Summer First Cut 96 can be ordered through Wonderful Catalog Fascinating Folds. 800-968-2418

To GAP Members

I recently published the bibliography Papercutting, so generously reviewed by Steve Woodbury. I know that there is an audience for it, beyond GAP, but the publisher has not promoted it properly. That's a long story in itself. I need your help. I would like to compile a supplement to it, in the hopes of getting the first volume better exposure.

Please send me the titles, authors and publishers and date of publication if possible, of any books on or of papercutting and its related formats, that you particularly enjoy using, or you think I may have missed in the first volume. Any language is fine. Please include books that are illustrated by papercuts.

Even more importantly, if there are enough positive responses, I would like to include a directory of papercutters, with names, addresses, phone numbers, and type of work done. Do you work on consignment, do you do book illustrations, whatever might be of interest if people wish to contact you.

I am looking forward to hearing from hundreds of GAP members. Thank you in advance.

Martha Kreisel
2455 Cliff Lane
N. Bellmore, NY 11710

Question

Do any members have information about Berta Hummel who cut delightful children silhouettes?

Answer:

Dear Gerry and Tilly

It was a joy to read your account of Sister Maria Innocentia in The First Cut. her story is sheer inspiration! Especially the end of her life. I just completed a book about nuns of old, featuring more than 200 rare photographs representing 75 congregations of sisters along with 100 stories, the Hummel story being included.

Berta had three brothers and two sisters: Katharina, Viki, Adolf, Crescentia, and Granzl. Sorry to say, Lisl was not Berta's sister.

The Goebel Corporation here in the U.S. were surprised when I informed them that Berta's Order has a Daughterhouse in North Dakota. The Sisters of St. Francis of Dillingen/Danube were founded in 1241. For centuries the community went through trials, but in 1827, under the protection of King Ludwig, the nuns finally were able to prosper and grow in numbers. So many women entered their convents that by 1860 a group of these nuns moved to Siessen and began their own province and Motherhouse. This is the group Berta joined. The sisters in North Dakota are still affiliated with the German community, through

they are autonomous.

24 sisters came to the United States in 1913, where they took charge of the culinary department of the large Benedictine Abbey and College in Collegeville, Minnesota. In 1928 they moved to Hankinson, North Dakota, and established their America Motherhouse. In 1991 the American sisters joined their European members in celebrating their 750th Anniversary as a Religious congregation.

All the nuns from Dillingen, Siessen, and Hankinson wore the same habit as the one Berta Hummel wore. Today these sisters serve in North and South Dakota, Minnesota, and Wisconsin.

Finally, one of the North Dakota nuns happens to be a cousin to Berta Hummel. Each time she went to Germany to visit, Berta's mother would send her back with precious figurines. Thus, the North Dakota Province has a beautiful collection of the Hummel treasures.

I would suggest that you contact the Archivist of the convent in Hankinson. Her name and address is listed below:

Sister Ria Wolf, O.S.F.d
Sisters of St. Francis
102 Sixth Street, S.E. Bod E
Hankinson, ND 58041-0433

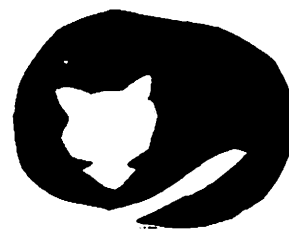
Best of luck in trying to locate the information for which you search. May it be a rewarding journey.

Blessings,
Dan Paulos

Question

Back in the 1930's my mother took me to a church lawn party. There was someone cutting silhouettes from black paper. Also there was a man carving the surface of a card with the tip of the knife. After a few skillful cuts with the knife, he made a picture of a peacock (or large bird) with beautifully scrolled feathers. Is this type of paper cutting done today? (He didn't pierce the paper, but cut the surface so the lines were raised.)

Ben Barker



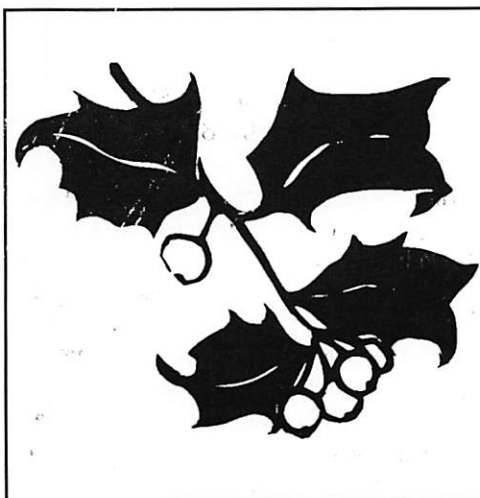
© HARRIET ROSENBERG

© BEATRICE CORON, 1996



Papel Picado (Cut Paper) Kit

How about something a little different (also arty, easy, colorful and fun) for your next celebration? How about, say, a lacy, nine foot long Mexican folkart banner? you cut it yourself from a selection of brilliantly colored tissue papers, and it's so charming, you'll probably decide to leave it up indefinitely. Designed by graphic artist Kathleen Trenchard in San Antonio, the kit includes directions and materials for nine foot strand of nine cut banners: 3 patterns (sun, lily and rabbit), plenty of paper and string, a one foot banner already cut and strung, small scissors, and a craft knife. A great family project. \$19.90—Lark Books, 50 College Street, Asheville, NC 28301, 800-284-3388.



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ACTUAL SIZE



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Sylvia Crockett

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Rebecca McKillip

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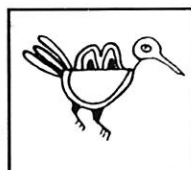


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Caren Caraway

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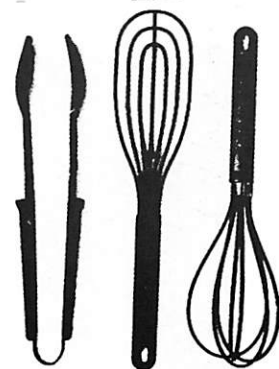
2627 Caves Rd. Owings Mills, MD 21117

410-363-3690 Fax: 410-363-8459

This series has been created to offer artists, designers, craftspeople and students of art history a library of idea sourcebooks that are filled with usable COPYRIGHT FREE ART and inspiration for graphic treatments, craft designs, interior and exterior decoration and documentation of authentic design styles, periods and ethnic groups.

Each book is 8 1/2" x 11" and either 48 or 56 pages unless otherwise noted. Books of similar interests have been cross referenced.

INSPIRATIONS



Elisabeth Emmeler of Germany has a new book of her own Christmas stories illustrated with her scissors cuts. The cost is 20 DM. Write to her if you are interested in purchasing one
Bromberg Strasse 2
Wertheim
a.M. Germany
97877



© AKI SOGABI • SILENT NIGHT



"Mizrah"

White paper over underlay painted in blue acrylic and brown earth hues
26x20cm.

symmetrical papercut. Rectangular frame. In the center, a seven branched menorah, its flames leading to a representation of Jerusalem; flanking lions. Pairs of birds in the upper corners of the central area. In the corners are the four Hebrew words of the inscription "From this direction the spirit of life." and at the bottom center the work "Mizrah." Within the outer frame are two urns out of which grow spreading vines into the central part of the composition.

Inscriptions: "But Judah shall be inhabited for ever. And Jerusalem from generation to generation" (Joel 4:20); and the Hebrew acronyms "SAMUT" "Depart from evil and do good" (Psalms 37:27); "ATLAS"—(God) is good to Israel sela" (Psalms 73:1).

© Yehudit Shadur

from her book

Jerusalem From Generation to Generation

Papercuts by Yehudit Shadur

NEXT MEETING

March 1, 1997

Please join us on Saturday, March 1 from 11-4 p.m. for a "Come & Cut" meeting. Bring scissors, knives, favorite papers, a work in progress, a bag lunch. Drinks will be provided. This will give GAP members time to share cutting tips, watch techniques, hear about Swiss trip and get acquainted. We will also be seeing the Silhouette cuttings of the late Beatrix Sherman who was a widely traveled prolific artist in the U.S., Cuba, Mexico & Europe. Her work was exhibited at the Chicago Art Institute, NYC Art Students League, Paris London, Havana & World's Fair & Expositions and galleries in Florida & NY City. Miss Sherman's family has only a few pieces of her work. If GAP members have any work cut by Miss Sherman, please let us know. We also encourage members attending the meeting to bring any family silhouettes by any artist for the group to examine. Board of directors will meet at 1:00 p.m. & meeting will begin at 2:00 p.m. We often share rides & lodging the night before. Call Sharon Shaid at 7-717-626-4330 if you need either.

DIRECTIONS

To Forestheart Studio
200 S. Main Street
Woodsboro, MD
phone 301-845-4447

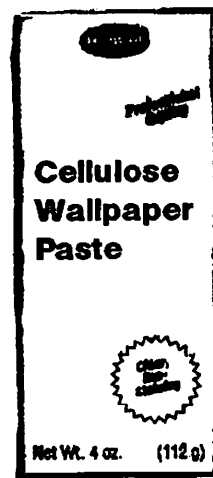
This is at the intersection of old Rt. 194 and Rt. 550, Northeast of Frederick. Take the new I-94 bypass, get off at the Main Street exit. The building is in what feels as much like down town as any tiny town can have. Mary says it is barn red... but seem like purple to me! there are two parking lots for the studio. One on Main St. and one on 550. If we need more we can use the lot at the school (on main street and only a block or so away. you can see the studio from there.)

Also the shop Paper & Ink is in town as well... those of you who know it, may want to stop by there as well.

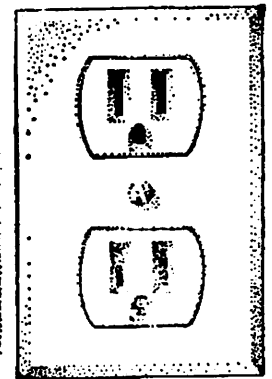


Editors Note:

When GAP members visited Ueli Hofer, Swiss Papercutter, he shared his method of gluing papercuttings. Mix a batch of wallpaper paste with water to an easily spread consistency. Using a soft brush spread paste sparingly where cutting is to be placed. Place cutting approximately (need not be exact) near center of mat board. (cut larger than frame size) For a very short time, cutting may be repositioned. Once dry, it cannot be removed. After its is dry, center cutting and trim backing board to fit the frame.



Arkansas Sharpening Stone
Norton - Mfg. Item # 87937 \$3.19
Sharpening Stone Oil
Norton - Mfg. Item # 87940 \$5.99
Found at your local hardware store.
Submitted by Jerry Schouten



Show News

Fascinating lacine paper cutouts by
Lynn deRosa's talented mother,
Gertrude P. Lagerstrom, 1888-1965, opening
January 7, 1997 to February, 1997
At the gallery of the:
Huntington Arts Council
213 Main Street
Huntington, NY
516-271-8423



Holiday Stencils

Decorative stencils and confectioners sugar or cocoa add enchantment to a plain cake. This set of ten 9" patterns includes eight for Thanksgiving and Christmas. The plastic stencils rinse clean in warm water. Set of ten #67-971085. \$10.00

1-800-541-2233

TIPS BOOKLETS

Any 3 for \$14.00; any 2 for \$9.50; \$5.00 each
(outside US add \$2 each) wholesale inquiries welcome.
Paper Crafting Secrets Unzipped! Unplugged & Unlocked! Each tips booklet in this 3 part "UN" series has 32 pages & is comb bound in a handy 4 1/4" x 6 1/4" format. The series represents some of the best tips & techniques published in PAPER CRAFTERS. Contact info for contributors too.

☐ Unzipped ☐ Unplugged ☐ Unlocked

Send check/MO (US funds) payable to:
Paper Crafters, PO Box 1718, Edmonds, WA 98020-1718
Messages: 206-771-2466. Fax 206-771-4641.

I don't know how hard it is to get the Scherenschnitte paper here in this country. I have bought mine in Germany, and brought quite a few sheets back with me. I would like to share the address from Germany with you in case you are interested. My brother just sent it to me.

Stewa Hobby
Postfach 1153
7956 Wehr-Baden Germany
Telephone: 07762-8000-0

Submitted by: William Oellers



I was so pleased to receive my past issues of First Cut last Wednesday. The stickers were just in time for my weekend show and several new pieces. I was very busy packing for the weekend and yet ended skimming through two years of First Cut. What a joy to see all the wonderful cuttings, read the articles and wet my palette. Sometimes I feel so isolated up here in the northeast, but First Cut does help to bridge those miles.

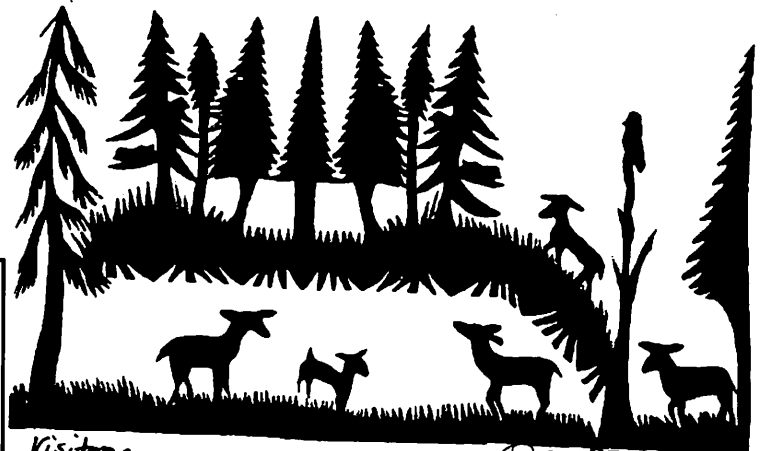
Thursday morning I woke to five visitors in my back yard, see the copy of the cutting at the bottom of page.

The Carol Duval TV Show, a craft show on Home and Garden Satellite network was filming its fall season this week in Vermont. They filmed at the Vermont Quilt Festival. The Vermont Hand Crafters Stowe Show, Shelburne Museum and The Vermont State Craft Center at Frog Hollow. I did a demonstration for them. Their fall series begins in October.

In October I will be doing an afternoon workshop for the New England 4-H Leaders Forum in Burlington VT. I want to give an overview of paper cutting from around the world using overheads of examples and then teach some paper cutting for some hands on experience. I want to encourage paper cutting as a way of expanding the "our world" in our 4-H pledge. If anyone has examples of paper cuts I can make overheads from to illustrate styles let me know.

This fall will be very busy with changes at school and doing two craft shows in November. I'm not sure I'll be able to attend any GAP meetings but First Cut will be a wonderful respite.

I have also enclosed the rest of the Poland '95 Folk art Tour Journal. Continuously cutting,
Carolyn Guest.



Visitors

© Carolyn Guest

*To be with our friends Claire & Paul
GAP came to Springbrook for meeting this fall.
The food was delicious & we had a ball
We saw beautiful leaves & heard the birds call.*

*We now know why Paul cuts the deer & the hare
The rich woodland beauty is everywhere.
With cutting & quilts rare, and clear crisp clean air
You served us a treat beyond compare.*

GAP thanks you our friends Paul & Claire

Sukey

Apologies for not letting you have a Papercutter's profile, normally I am not so remiss. I'm afraid that I have not executed many cuttings of late. Most of 1995 and the first six months of this year were spent on designs for wallpapers and textiles in order to obtain funds, and since the house move in July all my time and energies are spent working on that.

Old places have many problems, it's over 200 hundred years old, the hassles started on the first day. The stairs to the first and second floors being so narrow and steep that we couldn't get beds and wardrobes up them. Finding such as chimney sweeps, builders who will do small jobs and do them in sympathy to the house has proved very hard going. It's all very slow going but to date, three windows at the rear of the house have been replaced, a shower etc. fitted in the bathroom, a water heater in the kitchen, chimneys swept and rebuilt, the potbellied wood stove now burns away merrily, slowly we're getting there! So I promise a profile before Xmas.

My work is still in several good galleries, sales are few and far between, I just hope someday they'll take off!

Keep the newsletter coming, many thanks for your very kind notes, I enjoy receiving both very much.

With Kind Regards,
Reg. Sear



It seems hardly possible that we spent a wonderful week exploring Switzerland and the best of its papercutting just over a month ago. I am completely back into the daily schedule of family, research, teaching, and writing.

Meanwhile, I am inspired to design better and cut more exquisitely. new scissors take getting used to. Still, I am not discouraged knowing that, for various reasons, I will never reach the proficiency and artfulness of an Ernst or an Ueli. I cut because it provides so much intrinsic pleasure.

Not all my photos came out and in some cases I was so busy translating, I forgot to take them. I have not one from our visit with Ernst. I would especially like one of him doing my silhouette. Could anyone at GAP share one with me?

Anyway, this trip will forever be etched into my memory as unique and wonderful, and exhausting! Thank you all for being such good and competent fellow travelers. It was a real pleasure to finally get to encounter some of you whose names and art work I have known through the GAP for years, but whose acquaintance I was not privileged to make because I live too far away.

Happy cutting and greetings to all

Susanne R. Cook-Greuter

Dear Sukey

Thanks for the beautiful and special paper cut you made for me from the Knip-pers envelope!! The combination with the characters from First Cut and Knip-pers, the hearts and decorations all together it was a big surprise to receive this from my friend and colleague of America. (ed. Note: Magda Helms is Editor of the Dutch newsletter Knip-pers)

I believe you understand, you only can, as nobody else, how much is the work and exertion for the Knip-pers, but I like it. I like it so much!!

I hope so you enjoy to make First Cut as much as I do. I share the fear to make mistakes afterwards!!

I hope to see you one day. Before I have to learn my english better. Now I discover how difficult it is to write without a dictionary. It is almost a puzzle like you made my Hartebrief!

Sukey, thanks again for your lovely Hartebrief. It stands some time on my secretary and I'll make a photo to put it in the Knip-pers. Enjoy your work for First Cut, its worthwhile and the members appreciate it.

Yours, Magda

I finally made a paper cutting. If you think it will be of interest you may use it for the "First Cut". I am more used to wood carving than paper cutting. I used card stock. My design was inspired by two photos in "Wild Turkey and Tame Turkey" by Dorothy Patent and photos by William Munoz. We have plenty of wild turkeys here. This past winter I've seen flocks of 40-60 feeding in a hild.

(concealed place)

Ben Barker



Dear Ellen:

Please enroll me in your paper cutting guild. I saw a recent news letter which had an article about Rick James Marzullo of Solvang, CA that I would very much like to have. Would it be possible for you to send it to me?

Thanks again,
Annette Anderson

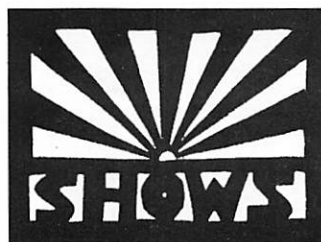


I enjoy the Newsletter and hope that one of these days I can attend one of the get togethers.

Kind Regards
Marthe Perdrisat

GAP

GUILD OF AMERICAN PAPER CUTTERS



1. Once Upon a Time
Museum of Decorative Arts
Bethlehem, PA
December 5, 1997 opening
October 15, 1997 Due
See p. 11 Summer First Cut
2. Washington County Museum of Fine Arts
June 7 to July 12, 1998
10th Anniversary Show
Due Date: May 1, 1998

Maria Nadig-Kaiser, Hittnau
Hahnenkampf, 27 x 33 cm

4th Exposition of Swiss Papercuttings
November 9, 1996 to January 5, 1997
Kantons Museum
Baselland Liestal, Switzerland



ELVERHOJ MUSEUM

1624 Elverhoj Way • Solvang, California • 805-686-1211

Opening of our latest exhibit

Papirklip

The Art of Papercutting
Designed and Hand Cut by
Rick James Marzullo
on view December 6, 1996
through January 31, 1997

Papercutting Demonstrations by the Artist.



Exhibition of Papercuttings
Mary, Shadow of the Savior
September 13–November 1, 1996
Sister Mary Jean Dorcy, O.P.
and Daniel Thomas Paulos
Presented by
International Marian Research Institute
and The Marian Library
University of Dayton
Dayton, Ohio

SCHERENSCHNITTE DOLLS & BEARS & ANTIQUITIES SHOW

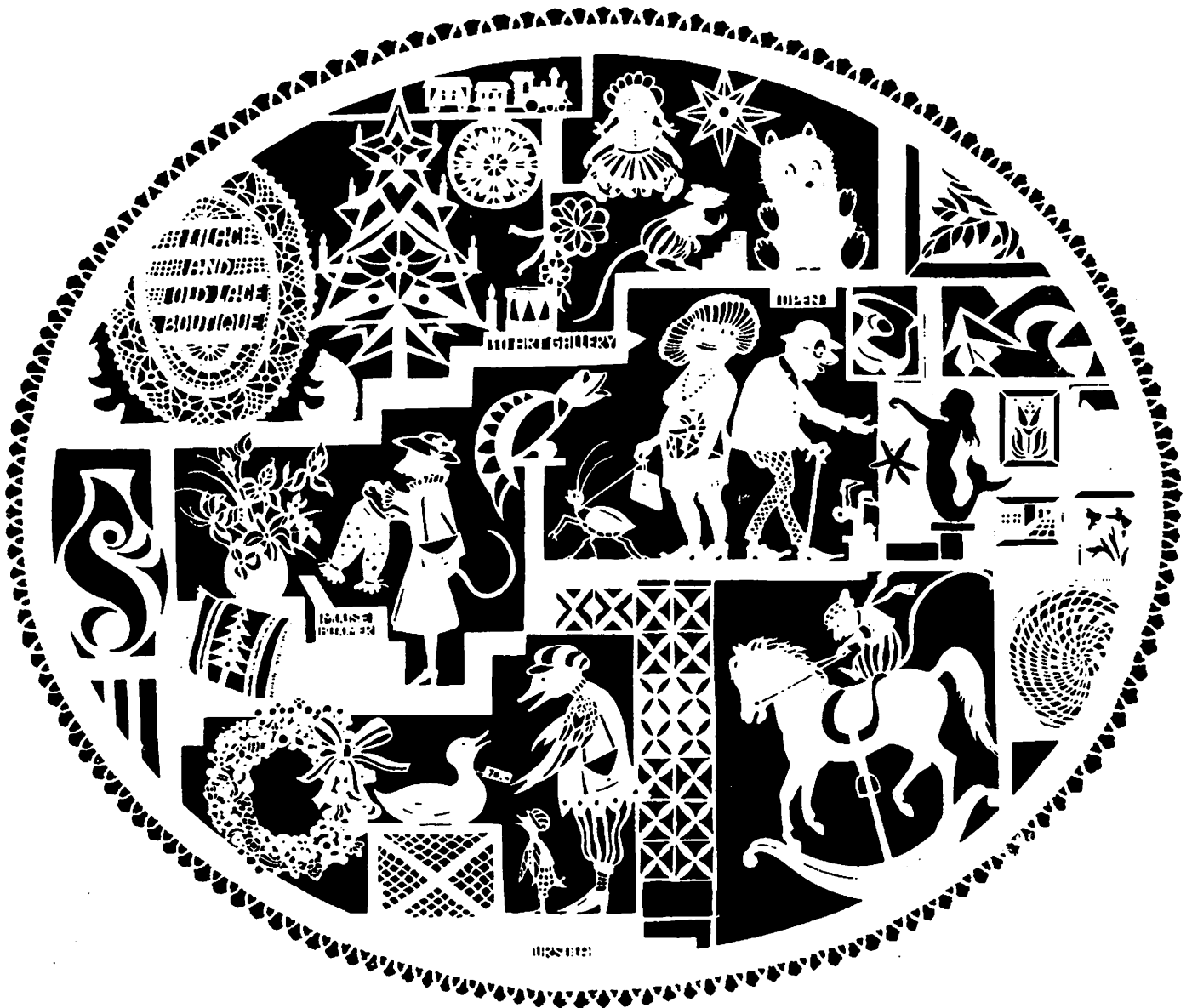
November 1, 1996
Including cuttings of new GAP
members Ernst Oppliger, Ursula
Schenk & Susanne Schlapher
Zimmerwald, Switzerland

Holiday Boutique

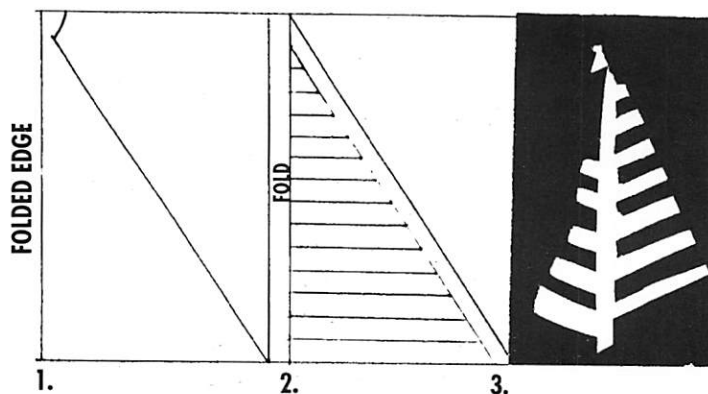
Poem & Papercutting by Ursula Hamann

*Don't tell me it's time again
to make a special list
for all the relatives and friends
to find the perfect gift.
The turkey feast was yesterday
some leaves still on the tree
did I just hear that jinglebell
Is it Santa Clause I see?
I'd like to get an early start
to do my
Christmas Chores,
To look for all those Special Things
Before Crowds appear in force.
But how to find the proper mood
This early in the season?
Where to begin to search for gifts
For Aunt and Uncle Thiesing?*

*The funny doll, the rocking horse,
The jewelry and the art,
And all the many other things?
you know, where I can start?
Then out of distant memories
Appears a special place
A little Holiday boutique called Lilac and Old Lace
It takes me back to Christmas times,
The magic of it all!
The beauty and the mysteries, the wonder and the joy.
Did I just hear the Jingle Bell?
It's Christmas trees I see?
And at the entrance to the store
Old Nick is greeting me?
The turkey feast was yesterday!
My rose is still in bloom...*



HOW TO MAKE A TANNENBAUM

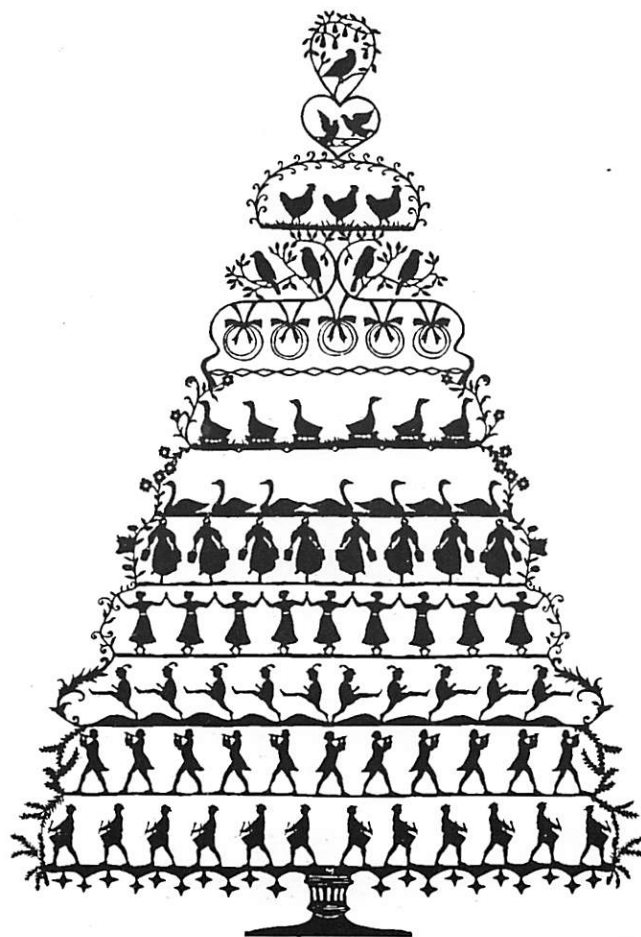


Principle: Fold and Slash

Materials: Cardstock, Knife or Scissors

1. Fold rectangular cardstock in half.
2. Cut from bottom edge to top fold forming the triangular slope
3. Leave room at top if you want to cut a star.
4. Draw lightly with pencil or your mind's eye, a guide line parallel to slanted edge. (the distance from the edge will vary depending on the size of tree.)
5. Make slashes through fold to pencil line and parallel to bottom edge to make bars of equal width. you can eyeball distance apart or measure on fold edge.
6. Use a slim straight tool to weave in and out of every other step the length of the tree.
7. Pull to form a "V" every bar on the original fold side.
8. Opposite bars need to be refolded to form an outward "V" on the reverse side.
9. Now you have a "simply effective" Tannenbaum.

Variations: If made large enough, tree could support tiny cut paper ornaments or snowflakes on bars. A punch could be used for negative opening ornament shapes. Tine versions of these make nice ornaments themselves. Florescent colored papers may be used. The fluorescent typing papers for pizazz, metallics for elegance. Stick 2 stars sticky sides together at top. Use a pinking shears or one of the new zig-zag Fiskars shears to cut edge bars. Paper punch outs (confetti) would make good ornaments. Bars may be graded width, wide at bottom to narrow at top.





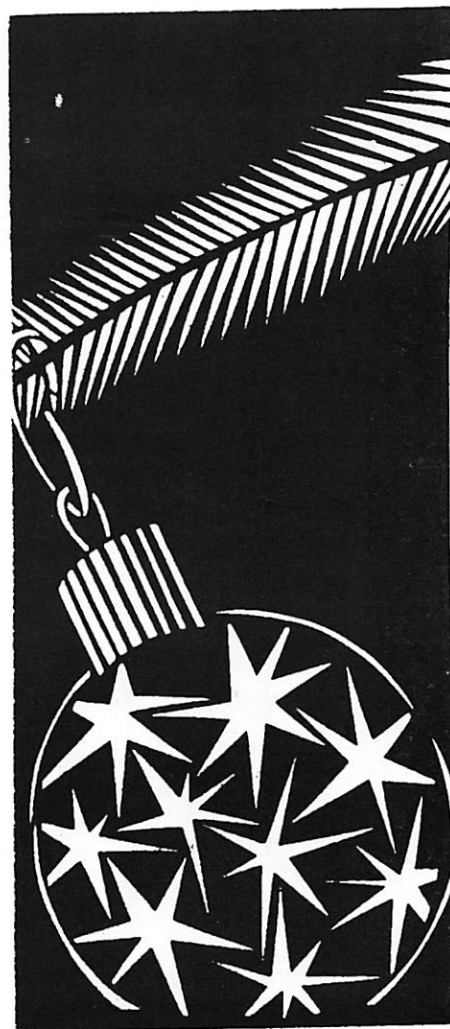
If you haven't done this already; get yourself a 3 ring binder with a solid color cover or better yet, a plastic sleeve which you can slide on of your favorite paper cutting creations. Keep it handy in your studio, workshop or bookshelf. As soon as the First Cut comes to your mailbox, put it into your ring binder. you will be able to find the newsletter whenever you need to refer to it for future inspiration, resources, membership lists, shows, books, etc. If you don't have a place to keep your newsletter, make sure you pass it on to a young papercutter, school or library or retirement center etc.



**HARRIET ROSENBERG
GRIEBEL
R.A.E. SCUDELLARI
CAROLYN GUEST
CAROLYN GUEST
ELISABETH EMMER**



CLOCKWISE





© EGLE VINDASIENE
LITHUANIA



© Carolyn Guest

© CAROLYN GUEST



© PAUL BEAL, LITTLE SHEPHERD



© PAUL BEAL, PARTRIDGE IN PEAR TREE



ANGEL STICKERS FROM GERMANY, SUBMITTED BY INGRID SCHENCK



BACKWARD LOOK FORN GREEN FA W H I T E R : S N O W B O U N D

© SUKEY HARRIS ACTUAL SIZE



© RICK JAMES MARZULLO





Hi!

I finally found some time to set and cut at the last minute. I'm not sure what a backward looking angel refers to, but I gave it two different interpretations. I'm definitely one of your amateur members. I cut mainly "freehand" (I don't do a lot of sketching) and see what develops. I use mainly a small surgical scissors. I find this hobby very relaxing!

Linda Long



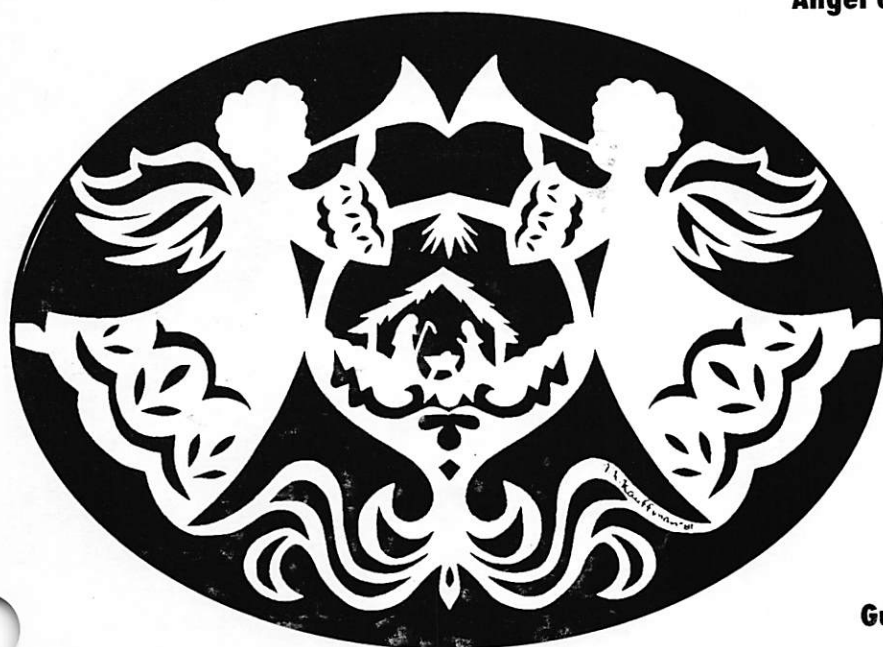
© BEATRICE CORON



© RICK JAMES MARZULLO



Angel of the Backward Look © Judith Erdman



Guardian Angels © Trudy Kauffman

