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Collection 1997

June 27, 28, 29

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Interesting programs, workshops,
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and an illustrated travelogue
of Swiss Papercutters.

Bring a small cutting for exchange.

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*list of things to bring and
description of workshops.*



ONCE UPON A TIME...Chapter III

For those of you who, like me, have been so busy that you can hardly remember the "story," let me give you a quick summary: GAP will kick off its 1997/98 traveling show at the Kemmerer Museum of the Decorative Arts, Bethlehem, PA, as the featured exhibition of the Christmas season. Our

theme will be story telling, so each of your cuttings will be accompanied by an identifying legend which begins with the words—"Once Upon a Time...". Go ahead and work with your favorite subject—Biblical stories, Aesop's fables, fairy tales...anything you can link to our theme's caption.

The show will open on the first Friday in December with a reception for museum members and invited guests (that's GAP and friends), so if you've been looking for an excuse to come to Bethlehem at Christmas, when the city is at its most beautiful (and heavily visited), here's your chance.

We also hope to include some antique cuttings (which don't have to conform to our theme), and a display of cutting tools, unusual papers you may use, and anything you can think of which will offer some relief from the "four-wall syndrome." These items will be protected in locked cases in the center of the room. Please contact me (610-865-3561) if you have items we can use.

Cuttings in their frames must fit our shipping crates, so remember the 20"x24" size limitation. They should be shipped to my home by October 15th.

We'll write the next chapter together.

Nancy Shelly

45 Wall Street • Bethlehem, PA 18018-6012

GAP 10th ANNIVERSARY SHOW

Washington County Museum of Fine Arts

June 7 to July 12, 1998

DUE DATE: May 1, 1998



Cover Art
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Dorene Rhoads	Paul Trattner
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Development

Dick Harris
Gerard Schouten
Sharon Schaich

Dues

New Member \$31.00
Yearly dues \$25.00 to
GAP, 514 E. Main St.
Annville, PA 17003

First Cut Deadlines

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

Send your cuttings of snowflakes, 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
Beatrix Sherman, Silhouette Cuttings
See page 12 of the Fall Issue

Collection

June 27-29, 1997
See Page 1

President's Corner

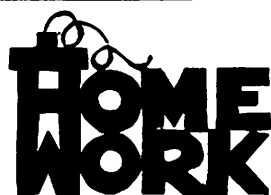
As I am "coming down" from teaching children in grades K-6 for a week in one school and preparing to begin the following week in another school, grades 7-12, I have had time while traveling to collect some of my thoughts about the Guild.

Your Guild is alive and well and due to the efforts and hard work of your board of directors, going strong. Many of the ideas proposed at our spring meeting are well into the planning stages. Also due to suggestions, arising out of correspondence from some of you out there in the trenches, several new proposals are being planned to bring up at our Spring Meeting. March 1, 1997 at Fairmont, MD. We would welcome your attendance and appreciate your ideas.

I am finding that papercutting intrigues many people of all ages. Of course, we begin to realize that almost everyone has been cutting since they were small children but did not know it had an "official name." The effort now is to rekindle that childhood interest, develop that dormant creativity and encourage children and adults to accept the realization that they, too, can become papercutters, each according to their interest and abilities.

No one should have reason to feel ashamed of their work because it does not measure up to the standards of someone else. The individual's creative approach (hopefully different) fosters new ideas and techniques that can benefit each of us. We can all learn from each other and thus achieve greater maturity and competency for ourselves.

*The Promise of Spring
through Cold & Snow*
© PAUL BEAL



Spring
Gone Fishing
Summer
Roses & Sunflowers
Fall
Fall & Holiday
Winter
Snow Scenes & Valentines



"The highest reward for a person's toil is not what they get for it, but what they become by it."

—John Ruskin

Corrections to Fall 1996

P. 8: Chipmunk © Ben Barker poem by Ben Barker; p. 9: Claudia & CARROLL HOPF; p. 13: METYLAN, name of wallpaper paste; p. 14: Merry Christmas © Reg. Sear; p. 15: Turkey © Ben Barker; p. 18: 12 days of Christmas © William Oellers, Christmas Greetings © Paul Beal; p. 21: Angels & Cupids © Paul Beal; p. 22: Apologies to Beatrice Corón for incorrect placement.



Does anyone out there know the addresses of the following:

- LEE JIAN WEN,
Chinese papercutter in America
- DARLENE BODKIN, Canada

Note from Sukey...

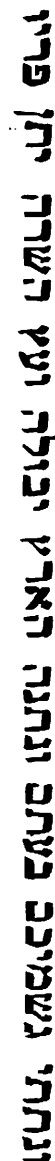
Thanks for sending in your ideas and articles so promptly—also your dues without even a grumble about the increase—just another proof that you really do like your newsletter. Good things are being planned for *FIRST CUT* in the next year or two. You have probably noticed the last few issues have increased to 24 pages. With the super spirit of sharing cuttings and articles, page number could increase to 28 or 32 in the near future.



For our tenth anniversary year, 1998, we are planning four pages of at least one issue to be in color—hopefully more, depending on cost. This promises to be an exciting first for *FIRST CUT*. So if your cuttings are in color, or if you paint them, start now towards getting ready for the color issue. You will need to send a good 35mm print taken without glass or shadows (no Polaroid) or even have photo taken professionally so it will show up well. More details later.

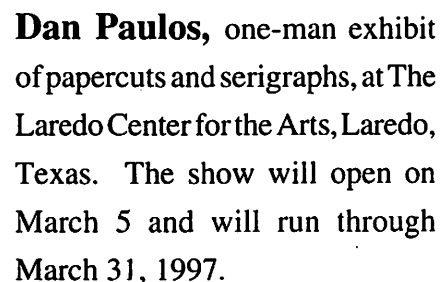
This issue deals with valentines and snowflakes, skiing and winter scenes. If you have missed this year's deadline for winter, start now to make a special winter celebration cutting for 1998. This is also a good time to think *SPRING* and of the flowers and birds, gardens and fishing holes in terms of papercutting. **GO TO IT!** then, send them in!

הפאנץ יודע אפילו צו שטילן די קלער



ונתנה הארץ פריה ואכלתם לשבע וישבתם

**Submitted by
Karen Schain Schloss**



See Pamela Dalton, former GAP member, of Ghent, New York, in a Shadow Theatre Presentation on March 8, 1997.



**Submitted by
Karen Schain Schloss**

Schwarze Kunst im Buch



Scherenschnitt und Schattenriß
als Buchillustration

By Christa and Claus Weber

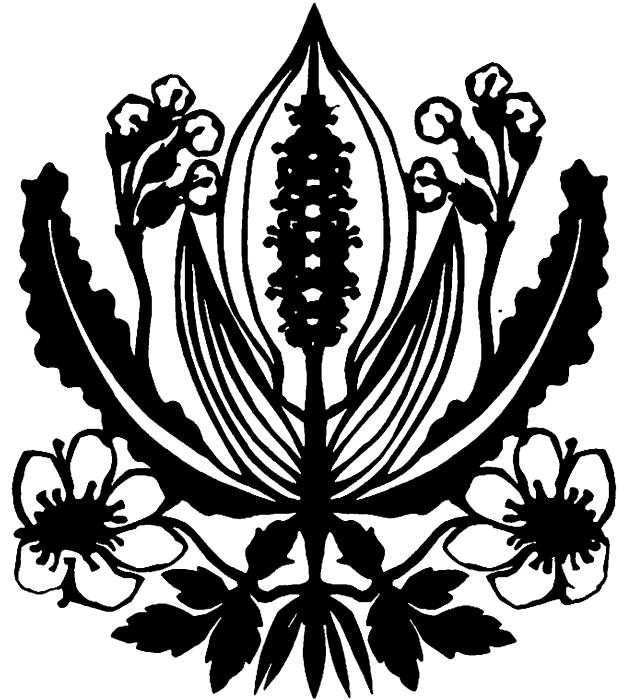
© URSULA KIRCHNER papercuttings

Cover design of Catalog of the Amberg
exhibit of Papercuttings as book
illustrations



This illustration from the book *Der Tod
des Gauklers (Fairytale of India)* was
given to us by Claus & Christa Weber.
Papercutting and story by © JÜRGEN
SCHWENDY. Actual size of picture in
book.

Frühlingslieder



mit Scherenschnitten von Ursula Kirchner

Verlag Hans Kirchner

Actual size © URSULA KIRCHNER

One of five cover illustrations

Weihnachts- Geschichten



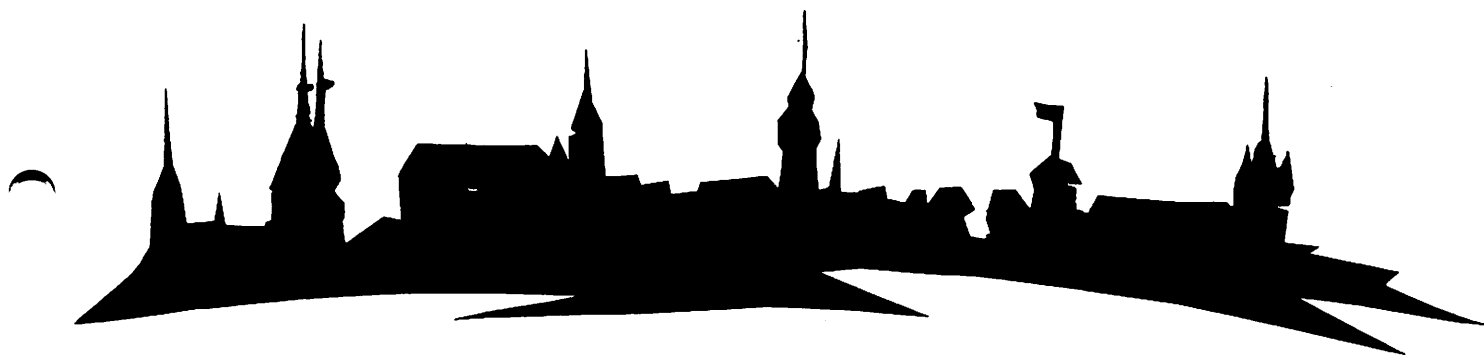
Erzählungen
von Elisabeth Emmeler

Reduced 50% © ELISABATH EMMER

Christmas Stories

Written and illustrated by Elisabeth Emmeler

See p. 11, Fall 1996.



Skyline Silhouette of Nurnberg by © KAREN DUTZ 1994

LAST LEG OF HOLLAND/GERMANY TRIP

by Sukey Harris

After Sharon and Ed Schaich departed by train for Belgium, Dick and I, missing our friendly travel companions jumped into our rental red Alpha Romeo driving towards Nurnberg through the gloriously blooming springtime of the German countryside.

With our detailed map we easily found the home of, and were warmly welcomed there by Karin Dütz and her husband "Ekki." The studio of a serious papercutter was appropriately decorated in black and white, golden hardwood floors, excellent lighting, efficient displays and samples of framed and unframed silhouettes and papercuttings as well as accessory items of calendars, napkins, and stationery, which were generously shared with us

Our gracious hosts then took us on a guided tour through Nurnberg, rebuilt with details of its original early architecture after the war's devastation. It was exciting to see the tomb of a favorite artist of mine, Albrecht Dürer, lavishly decorated with pansies, primrose and geraniums prevalent throughout the entire cemetery and all of Nurnberg, as though May first was decoration day. Our lunch, delicate "spargles" (white asparagus) and sausage was at the marketplace brimming with the freshest produce and flowers. The next day we visited the Dutz country place with a homey cottage, gardens with every kind of perennial and shrubbery, a small pond and cheerful gnome statuary appropriately placed.

Onward: As we entered the Stadt Museum, Amberg, Christa and Claus Weber were skillfully completing the arrangement of their "jewels" of books, china and glassware illustrated with silhouette imprints, an impressive display for which they had printed a wonderful catalog of the exhibition. Cover illustrated by Ursula Kirchner and pictures throughout of other papercutter book illustrators in the collection. *Schwarze Kunst in Buch* by Christa and Claus Weber, ISBN 3-930213-087. They also presented us with five tiny books (about 16 pages each) of papercutting by Ursula Kirchner on every other page Hansel and Gretel, Dinosaurier, Die Federgans, Frühlingslieder, and Die Wespe Stichela. Claus offered to send them to interested GAP members at \$2.00 each or \$7.00 for all five, plus P.S.H. The other book they presented us with has unique and moving papercut illustrations, *Der Tod des Gauklers*, cuttings by Jürgen Schwendy.

A few days later when this exhibition opened, Karin would be an important part of the festivities, cutting silhouettes of those who had come to enjoy this wonderful art.

As he had with every German papercutter, Dick spoke with Claus about starting a German Papercutting Guild and encouraged him that here, where there are so many skilled cutters, the time was ripe for a guild to succeed.

After all these exciting encounters it was time to head to the Frankfurt Airport and the good old USA!

P.S. We were able to meet Karin again on the Swiss trip. She was enthused about opening a "real" shop in the fall, and before Christmas sent some great photos of the dream come true. You can see the *Art, Handwork & Papercutter Shop*, near Nurnberg Castle, at Albrecht-Dürer Street, 13 Nurnberg. With exhibition rooms on the first floor showing, in addition to papercutting, black and white quilts and quilts of colored fabric there is a salesroom on the ground floor. Karin's logo on a filigree supported sign hangs over the doorway of the "perfect" shop; limestone first floor, half timbered log and plaster over brick second floor. Four window boxes complete the enchantment.

P.S. Three cheers for Christa and Claus Weber and all the others who have started the German Papercutters Union called *Deutscher Scherenschnittveren D-75365 Calw -Holzbronn*. There are already over 130 members in its first year! Their newsletter is called *Schwarz Auf Weiss* and costs 50 Deutschmarks. For information contact Christa and Claus Weber, Nelkenstrasse 6, 90530 Wendelstein, telephone 09-129-4979.



Karin Dütz

SILHOUETTE ARTIST



SILHOUETTE WORKS in black and white or as a multi coloured collage

PICTURES * PORTRAIT * DESIGN * SILHOUETTE STUDIO * EXHIBITIONS

WITH A STEADY HAND

Karin Dütz and her work

The silhouette has got something really unbelievably endearing. It is as precise as the style of an outstanding portraitist, full of phantasy and romantic at the same time.

To bring this art back to light from its shadowy existence has been the artist's aim since she got in contact with this art in 1970.

Karin Dütz was born in Leipzig in 1947, lived in Bremen from 1959 and has lived in Nürnberg since 1966. Already during her childhood her activity showed some predilection for the drawing pencil, the brush and colour. Despite her aptitude and approval she was denied to study art or get a graphic education. She got a medical education instead.

Her love for the fine arts thus remained and developed into an intensive hobby. In search for new techniques, she found the art of the silhouette, its aura and highly imaginative means of depiction influenced and inspired her so much, that she almost forgot the easel and the painting board over this.

The art of silhouette included various working techniques to achieve different effects. The materials required are paper, pencil, scissors and knife. The most important types are the single cut (designed like graphic arts and cut out afterwards), portrait cut (cut out after model), fold cut (mirror image repetition of the motif), ornamental cut (for settings, lace like decoration), and the multi colour cut (collage, with background or including colour).



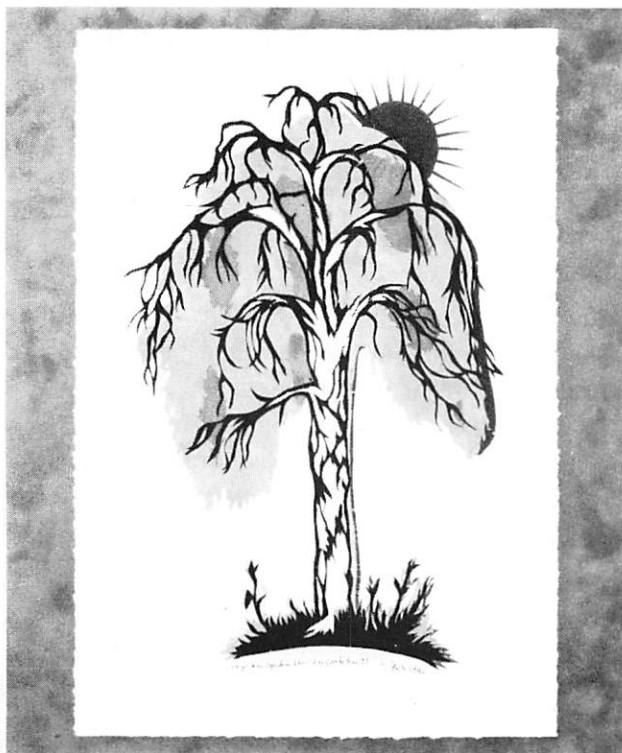
Karin Dütz masters a variety of styles, motifs like children, animal, Biedermeier- and Rokoko-period or caricatures. No matter if in black and white or as a collage, her work is always marked by great love for details. But what is essential is that she achieved an original own way of expression. Her pieces of work possess humour and wit but also warmth and great gentleness.

In 1975 she had the first exhibition of her work in Nürnberg, received honouring, further owners of galleries showed interest and she could win the confidence of the art trade and the public with her work. Success was encouraging her and in 1978 she turned her hobby into her job and has worked as a free-lance artist since then.

Further exhibitions followed 1989 in Basel/Switzerland and in 1990 and 1991 again in Hakodate and Sapporo in Japan. You can meet the artist, look at her pieces of work and buy them at the International Art Fair in Frankfurt, as well as in her silhouette studio in Nürnberg. Pieces of work can be easily carried out according to the wishes of customers.

Her pieces of work are signed, series of subjects are limited and numbered. On top of that she developed a silhouette card series from her own motifs. High demand from sophisticated art lovers in Germany and abroad show, that her work has found its value with collectors and friends of the silhouette art.

Her endeavor will always be to keep silhouette art young and fresh and to enjoy people with her pictures also in the future.



Excerpts: „Der Kunsthandel“ 1983/1990, „Dighest“ 1990

Picture, above: Karin Dütz in the Studio

Picture, left: Silhouette picture "birch" (coloured collage)



Schwarzschattentiere von Karin Dutz - Motte 111



Schwarzschattentiere von Karin Dutz - Motte 122

© KARIN DUTZ



Schwarzschattentiere von Karin Dutz - Motte 247

UNDERSTANDING YOURSELF THROUGH THE CHINESE ZODIAC

According to a traditional Chinese legend, the Buddha called all of the animals to a meeting. Not all of the animals chose to come. Those who did—the rat, the ox, the tiger, the hare, the dragon, the serpent, the pig, the dog, the rooster/cock, the monkey, the ram and the horse, were honored by naming a year for them. Each animal then gave its characteristics to people born in that year. The cycle is 12 and so each year in twelve cycles a different animal is honored. People born in that year will have these characteristics. 1996 is the Year of the Rat.

Of course in Western cultures, the Astrological calendar has twelve signs with two symbolic representations for each and these are based to the significant degree on the stars and the movements of the heavenly bodies. Unlike the Chinese Zodiac where there is but animal signs controlling one entire year and move in twelve year cycles, the Astrological calendar is monthly and the signs will control a time period called an Age thus influencing the other signs.

My purpose is simply to provide an overview of the Chinese Zodiac to enlighten and inform. The characteristics of each animal/sign do appear most often to fit the characteristics of the person born under the sign. It is also considered lucky to have a representation of your animal sign within your place of residence.

When was the first date of the Chinese Zodiac? One cannot be sure, but if civilization in China is as old as 10,000 years as of this year of 1996, then in our Western counting with the birth of Christ as the AD/BC, the Chinese Zodiac first began in 796 BC. Tracing back what animal might have been the first to give its characteristics? If we count back from 1996, the first animal would be the Dragon. The coming year of 2000 will be the Year of the Dragon.

The rat (SGU) represents the North of the Zodiac Compass. You are ambitious, generous and maintain self control, but tend to have a quick temper, be critical and so find it difficult to maintain lasting friendships. In the mental area you are imaginative. In the emotional area you are honest, charming, but quick tempered and often critical. The years for you are 1900, 12, 24, 36, 48, 60, 72, 84, 96.



The ox (NIU) symbolizes the evil spirits that disturb lakes, rivers and seas. You are a born leader and inspire confidence from others, a good listener but dislike failure. In the mental area you are bright and very skilled with your hands. The years for you are 1901, 13, 25, 37, 49, 61, 73, 85, 97.

The tiger (HU) symbolizes strength and military power. The white tiger presides over the Western Quadrant of the Zodiac. You are sensitive, considerate and possess great love. In the mental area there are no major qualities. In the emotional area you are aggressive, courageous, but



short tempered and get into conflict with others. The years for you are 1902, 14, 26, 38, 50, 62, 74, 86, 98.



The hare/rabbit (T'U) symbolizes longevity and the East. You work well with people and do well in business, but can be too sentimental and seem superficial. In the mental area you are very talented and creative. In the emotional area you are affectionate, obliging, shy, always pleasant. The years for you are 1903, 15, 27, 39, 51, 63, 75, 87, 99.

The dragon (LUNG) presides over the Eastern Quadrant of the Heavens/Earth and represents royalty. Rain and spring are also represented by this animal. He is a warrior against greed and avarice. If you are born under this sign, you are full of vitality and enthusiasm and tend to be very healthy and energetic. In the mental area you are intelligent, gifted, soft hearted, fool hardy at times, over communicating and a bit stubborn. The years for you begin with 1904, 16, 28, 40, 52, 64, 76, 88 and 2000.



The serpent (SHE) does not preside over any quadrant. If you are born under this sign you symbolize cunning, supernatural power, and, at times, evil. You are physically beautiful but a bit vain and high tempered. In the mental area you are very wise and a deep thinker with good intuition to guide you. In the emotional area you are charming but a bit strong willed. You tend to be quite stingy about money. The years for you begin with 1905, 17, 29, 41, 53, 65, 77, 89, 2001.



The horse (MA) presides over the Southern Quadrant. A sign of warmth. If you are born under this sign you symbolize hard work and independence. You are quite popular, attractive, but tend to flatter, use cunning and act a bit selfish. In the mental area you are intelligent and your own person. In the emotional area you are cheerful and friendly. The years for you begin with 1906, 18, 30, 42, 54, 66, 78, 90, 2002.



The ram/goat (YANG) symbolizes sacrifice and filial piety. You are elegant, artistic and charming company, but often go off on the wrong foot. In the mental area you are creative. In the emotional area you act timid, puzzled at times, and tend to complain. The years for you begin with 1907, 19, 31, 43, 55, 67, 79, 91, 2003.

(Continued on page 9)

UNDERSTANDING YOURSELF THROUGH THE CHINESE ZODIAC

The monkey (HOU) drives away the evil spirits and symbolizes clever wit and genius. You are clever, skillful, practical and given to detail, yet often have a low opinion of others and may distrust them. In the mental area you are almost often at the point of genius. In the emotional area you are strong willed. The years for you begin with 1908, 20, 32, 44, 56, 68, 80, 92.



The rooster/cock (CHI) presides over the Western Quadrant and represents the warmth and life of the universe. You are a hard worker, speak your mind, a pioneer, a dreamer with an extravagant side, yet somewhat lonely. In the mental area you are definite in your decisions. In the emotional area you appear boastful and at times selfish. The years for you begin with 1909, 21, 33, 45, 57, 69, 81, 93, 2005.

The dog (CH'UAN) symbolizes future prosperity. You are honest and faithful and work well with others, but tend to find fault. In the mental area there are no strong characteristics. In the emotional area you are honest and loyal, but can be critical and worry too much. The years for you are 1910, 22, 34, 46, 58, 70, 82, 94, 2006.



The pig/boar (SHIH) as a boar symbolizes the wealth of the forest but as pig poverty. You are gallant and chivalrous and make a splendid companion, but can be naive and make few lasting friends. In the mental area you are intellectual and like to set difficult goals. In the emotional area you are sincere, tolerant and honest. The years for you are 1911, 23, 35, 47, 59, 71, 83, 95, 2007.

The Chinese Zodiac and your place within it can provide you with insight in dealing with relationships and in fact with yourself. The qualities follow all of those that form part of the human being. The characteristics that are dominant in each of us may be found in the animal that controls our year of birth.

Just for fun, ask someone the year of their birth and then see if any of the characteristics or qualities fit. For me the match of qualities is quite exact. It is interesting to note that all of the animals are alive and can be seen, except for the Dragon. We know from stories that Dragons existed at some time, but today their existence is symbolic.

In my experience, the Chinese Zodiac has given to me another piece of knowledge that assists in dealing with life. Perhaps the same will be true for all of you.

Best Relationships Top Two

Rat: Dragon...Monkey
Ox: Rat...Rooster
Tiger: Dog...Horse
Hare: Pig...Dragon
Dragon: Pig...Hare
Snake: Rooster...Ox
Horse: Dog...Tiger
Goat: Pig...Horse
Monkey: Monkey...Dragon
Rooster: Snake...Ox
Dog: Horse...Tiger
Pig: Goat...Dragon

Problem Relationships Bottom Two

Hare...Horse
Horse...Tiger
Ox...Goat
Rat...Tiger
Ox...Dragon
Snake...Pig
Monkey...Rat
Rooster...Tiger
Horse...Snake
Rooster...Goat
Dragon...Goat
Snake...Ox

If each animal is given a single trait, you can see why certain animals work best and those that don't work best.

Single Trait List

Rat	—	Restless
Ox	—	Worker
Tiger	—	Aggressive
Hare	—	Sensitive
Dragon	—	Highwilled
SNAKE	—	Manipulative
Horse	—	Proud
Goat	—	Gentle
Monkey	—	Happy Go Lucky
Rooster	—	Enthusiastic
Dog	—	Loyal
Pig	—	Stylistic



Written by
Richard P. Shemetulskis
President

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(810) 229-2008

Ed. Note: Animal cuttings reduced 50% are of delicate, brilliantly colored tissue paper, lost in reproduction.

CHINESE NEW YEAR — FEBRUARY 7, 1997



POSTAL SERVICE CELEBRATES THE YEAR OF THE OX

Individuals born in 1937, '49, '61, '73, '85 or '97 are trustworthy, dependable, conscientious and blessed with a strong sense of integrity, and according to the Chinese calendar year, they are considered Oxen. Through hard work and fortitude, they are likely to prosper.

The award-winning artist, Year of the Ox stamp designer is Clarence Lee, Honolulu, Hawaii.

The multi-colored 32-cent stamp contains the words "Happy New Year" in the upper right-hand corner and Chinese calligraphy in the upper left-hand corner that signifies "Year of the Ox."

The Year of the Ox stamp and the previous Lunar New Year stamps (Year of the Rooster-1993, Year of the Dog, 1994, Year of the Boar-1995 and Year of the Rat-1996) have been designed by Clarence Lee, whose special paper cut style visually ties the entire series together. Lee, a Chinese-American from Hawaii, has been commissioned to design the remaining seven stamps in this series, which will complete the twelve-stamp set in 2004 with the Year of the Monkey.



See p. 17, Spring '96



See p. 9, Winter '95



See p. 3, Winter '94



See p. 2, December 1993



Christmas Island Australian Stamp—Year of the Ox
Submitted by Wendy Wong

(It might be a paper cut out with air brush background)

Chinese Proverb

The man who
removes a mountain
begins by carrying
away small stones.

Sukey's Proverb

One who prepares
a Newsletter
begins, one page
at a time.

Border Design from envelope containing in brilliant colors 12 Chinese Calendar symbols, courtesy of Silky International, Inc.,
Richard Shemetulskis, 810-229-2008.



LETTER FROM CHINA

translated by Alan Yen

I went to An-fei to sponsor a national papercutting conference. Consequently, I am late in replying. My apology. Concerning the conference fees, because of the difficulty to wire foreign currencies out of China, I request that for now I would serve as an honorary member only. If I am able to sell my work in the United States, the fees can be deducted from the proceeds.

Regarding the form that you sent me, I am providing you with the following information: I am a 60 year old art professor at Tianjin Art Academy. I am a life-time enthusiast for collecting, researching and creating papercutting work. I have created or written several hundreds of work pieces and technical publications. More than 100 newspapers over the world have published my work. I have also written prefaces for more than 20 books on papercutting. My publications include—*Papercuttings-Portraits, Dissertation on Creation of Papercutting, Japanese Art of Papercutting, Essays on Chinese Papercutting, Chinese Papercutting Collections, International Papercutting Collection*, etc.

I am the founder of the Chinese Papercutting Guild, through which I promote papercutting in China and exchange information with foreign countries. I have held a prominent position in the papercutting field in China.

For more than 40 years, in addition to teaching, I have devoted my time to papercutting research and gem paintings. Through methodical organization, I was first to identify the trends of evolution of Chinese papercutting techniques. I have collected more than 10,000 historic and contemporary work pieces. I have been the chair of the Chinese Papercutting Guild since it was established in 1984.

My work covers folk art, as well as contemporary lifestyle. Some are realistic and others are abstract. Some are in black

and white, others are in color. My work comes in a wide variety of formats: illustrations in books, stand-alone pieces, sets of pieces, series, greeting cards and collection stamps. I have used a broad range of techniques: hand only, scissors, carving knives (China uses light-shining techniques as well). Subject matters include portraits, scenes, animals and flowers.

I gave some work to my friends as gifts. I have also sold some at my store. If your Guild wants, I can sell my work through you.

I hope our Guilds can exchange and cultivate friendship. I can bring several hundred pieces to exhibit and excellent craftsman to do live, on-site demonstrations in the United States. We can also give seminars to introduce Chinese techniques to Americans.

To be able to go to the States, however, I need to raise funds. I am hoping that you would be able to help me sell my work in the United States. The proceeds then can pay for two to three people's traveling and living expenses.

For recent several years, I have created a large quantity of gem paintings. These paintings are very unique in that they have luster, and are resistant to fading. I have received many compliments since they were first introduced. It has been recognized as a significant innovation of art technique. The flavor of my work is similar to Mr. Ding Shau Quan, a renown Chinese decorative artist who has recently immigrated to the United States. He was my old college classmate.

I will introduce American papercutting on a newspaper. This will facilitate our mutual understanding.

Wish you a Happy and Prosperous New Year. My best wishes to your Guild.

Fen Gao Zhang



© FEN GAO ZHANG



Book Reviews by Steven Woodbury

DAVID WISNIEWSKI AWARDED

1997 CALDECOTT MEDAL

David Wisniewski has received the 1997 Caldecott Medal for his book *Golem*, illustrated in cut paper. The Caldecott Medal is awarded annually for the most distinguished American picture book for children. Earlier, the New York Times had judged *Golem* one of the ten best illustrated books of 1996. **Congratulations!**

Golem recounts the Jewish legend of a giant man of clay, shaped and brought to life by a learned rabbi in 16th century Prague to protect the Jewish community from persecution. Wisniewski captures in his unique and splendid colored cuttings the ancient city of Prague and its ghetto. He tells the story of how supernatural forces were unleashed to ward off oppression and persecution—and of what was needed to bring these powers back under human control.

As in all Wisniewski's books, the cutting is intricate. Lee Salsbery is given prominent credit for the photography, which captures a depth of carefully controlled shadows in the layered paper. Wisniewski chooses his colors carefully to convey the mood. Contrast the dramatic reds and blacks of the murderous mob streaming across the bridge, with the cool ivories and yellows and browns inside the palace as the rabbi presents his demands to the emperor. Wisniewski's sense of the dramatic scene—perhaps arising from his professional background in shadow theatre—leads him to depict scenes from striking and unexpected viewpoints: Golem defending the ghetto from a mob is seen from high above, with dramatic shadows as the mob hurls torches from outside the gate.

Asked by the Washington Post why he goes to such excruciating trouble to illustrate his books, David replied, "It's a good outlet for obsessive-compulsive behavior. I don't draw as well as other people... Cutting is what I do."

You can see the story of Golem brought to life in David Wisniewski's new shadow theatre production at the Smithsonian's Discovery Theatre (at the Arts & Industries Bldg. on the Mall). Shows are Monday through Friday, April 1-25, at 10:00 and 11:30 a.m. and Saturday, April 19 at 11:30 a.m. and 1:00 p.m. Call 202-357-1500 for more information.

Don't forget to check your bookstore or library for David's previous children's books: *The Wave of the Sea-Wolf*, 1994, Clarion Books/Houghton Mifflin, NY; *Sundiata, Lion King of Mali*, 1992, Clarion Books/Houghton Mifflin, NY; *Rain Player*, 1991, Clarion Books/Houghton Mifflin, NY; *Elfwyn's Saga*, 1990, Lothrop, Lee & Shepard, NY; *The Warrior and the Wise Man*, 1989, Lothrop, Lee & Shepard, NY.

THE TWELVE DAYS OF CHRISTMAS is a splendid book of white paper pop-ups. Robert Sabuda is the artist and paper engineer who produced the splendid Christmas alphabet pop-up book a couple of years ago. From the partridge flying up from a pear tree and the two turtle-doves in their elaborate cut-out cage, to eleven ladies dancing on a pop-up mirrored jewelry box and twelve lords cavorting on Christmas tree ornaments, each page holds a surprise and another clever construction. [Little Simon, Simon & Schuster, New York, 1996, ISBN 0-689-80865-8, \$19.95]

CHINESE PAPERCUTS: A SELECTION is a small book (5-1/2" x 4-1/2") of Chinese papercuts from the Victoria and Albert Museum. Ruth Bottomley describes each cutting on the facing page. The book covers a wide range of Chinese cuttings, discussing "Makers, Materials and Methods," "Regional Styles, and "Subject Matter and Symbolism." It is a pleasant introduction to the variety of Chinese cutouts: scissor and knife-cut, primitive and elaborate, solid color and painted. [Sun Tree Publishing, Singapore & London, 1994, 160 pp, ISBN 981-00-4410-0]



Briefly Noted...

Mole's Hill, Lois Ehlert, Harcourt Brace and Co., New York, 1994. ISBN 0-15-255116-6, \$14.95.

The story is inspired by a Seneca tale. The illustrations, of cut-paper collage, are inspired by two art forms of the Woodland Indians: ribbon applique and sewn beadwork. The illustrations are colorful and boldly geometric, depicting numerous animals and plants indigenous to Wisconsin.

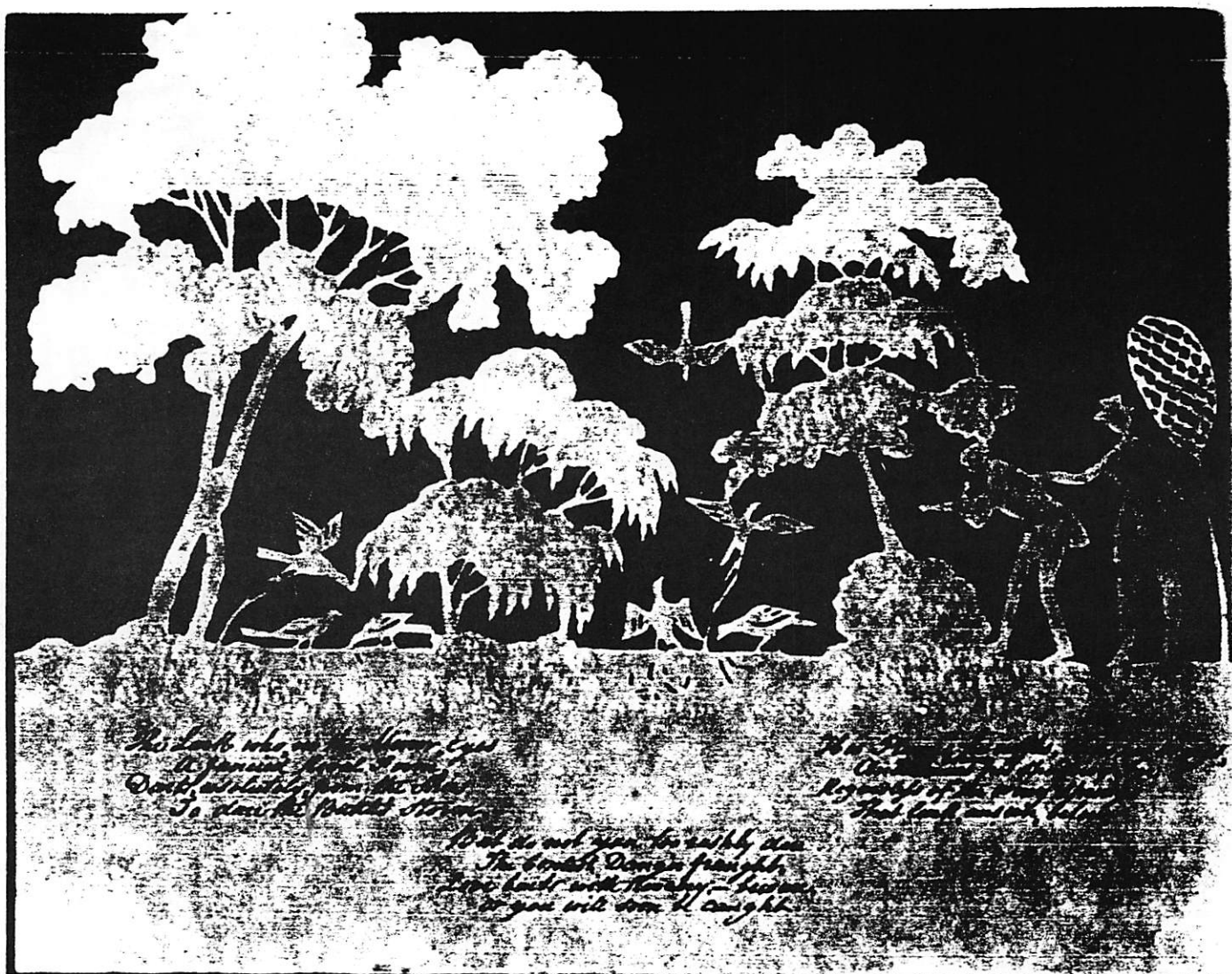
Eliza's Carousel Lion, written and illustrated by Lynn A. Strough, David R. Godine, Boston, 1994, ISBN 56792-018-7, \$17.95. a children's story about the restoration of a carousel and all its animals, illustrated in cheerful colored paper cut-out collage. The illustrations are often static, and have a muted palette. The artist is an illustrator and graphic designer from Grand Rapids, Michigan.

Sebugugugu The Glutton: a Bantu Tale from Rwanda, retold by Verna Aardema, illustrated by Nancy L. Clouse; Wm. B. Eerdmans Publishing Co., Grand Rapids MI, ISBN 0-8028-5073-1; and Africa World Press Inc., Trenton NJ, ISBN 0-86543-377-1, 1993. An African tale of a poor man who gets greedy after his prayers are answered, and ends up losing everything. Nancy Clouse, an art teacher in Michigan, has created bold illustrations of colored paper cut-out collage.

Rata-pata-scata-fata: a Caribbean Story, by Phillis Gershtator, pictures by Holly Meade, Little, Brown and Co., Boston, 1994, ISBN 0-316-30470-0, \$14.95. The illustrations are done in a torn paper collage, a feathered white edge on all the bold colors and tropical pastels. The soft edge gives a very different feeling from cut paper collage, and the white outlines emphasize the sun drenched feel of the illustrations.



My Honey Valentine (Mouse Works, \$5.98). A red satin heart grows bigger as you turn the pages in this Pooh board book. *The Great Valentine's Day Surprise* by Suzy-Jane Tanner (Harper Festival, \$5.95). Lift flap to find clues about who sent the valentines. *What is Valentine's Day?* by Claire Schumacher (Harper-Festival, \$5.95). A mouse celebration in a lift-the-flap book. *Love Bugs* by David A. Carter (Little Simon, \$12.95). Pop-up art of cupid bugs, a biting love bug, kissing bugs, candy & rose bugs accompanied by quick verses about love in heart-shaped book.



Daring Lark

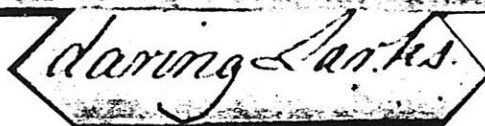
The Lark who in the mirror,
Eyes a fancied Rival Form,
Darts, resolutely, from the skies
To dare the Battle's Storm.

His plumes he ruffles, claps his wings,
And braves his Shadowy Foe
Regardless of the wirey Springs
That lurk unseen below.

But do not you too rashly dare
The Contest Danger fraught,
Love Bait with Rivalry-beware,
or you will soon be caught.

The above cutting is one that I got from Virginia Zabriskie, an antique dealer from Ambler, Pennsylvania. She suggested that I trade one of my cuttings for this one. In the word *Regardless* the double s style is similar to what we see in the penmanship from 18th century or perhaps the English carryover found in 19th century penmanship. There is scoring on the trees and grass. My question is, **Is this an English or American cutting; or could I be so lucky as to have an Elizabeth Cobalt cutting?** Anyone care to enlighten me?

—Sandra Gilpin



This silhouette of John and Lyda Gregory was given to me by my mother-in-law Barbara Gregory Gilpin. This silhouette was done in 1955 by Beatrix de Montesantau, who was known professionally as Beatrix Sherman. She cut silhouettes of ten U.S. Presidents, Winston Churchill, Thomas Edison and Albert Einstein. She studied in Paris, Mexico, London and Chicago. Her work was displayed at the 1933 World's Fair.



She lived at times in the New York area, the Pocono Mts. area, Maryland and West Palm Beach, Florida, where she died in January 1975. Beatrix and Lyda were social friends when Beatrix lived in the Shawnee-on-the-Delaware area near Stroudsburg, Pennsylvania. My sister-in-law, Mary Jane Seidenstricker, had her silhouette done by Beatrix when Mary Jane was eleven years old. I asked my husband John why he didn't have his silhouette done. He said, "I probably couldn't sit still long enough. I was too busy doing 'guy' things." John was 14 years old at that time.

—Submitted by Sandra Gilpin

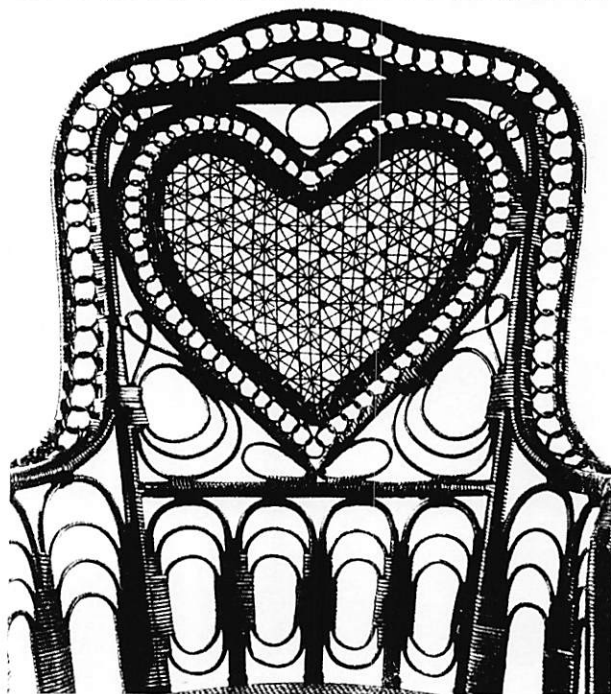


FOUR HEARTS PENDANT. This motif comes from the gates of the Abby Aldrich Rockefeller Folk Art Center. Antique silver finish with a 36" black silk cord. (Call Bartley 1-800-787-2800, Order #1028, \$22.00)



HUNGARIAN CUTWORK BOX. The handcut reverse-appliqué technique that decorates the cover of this sturdy felt-covered box was originally used on the wool-felt cloaks of shepherds on Hungary's Great Plain. Box is 7" diameter and 2-1/2" high. (Lark Books 1-800-284-3388, #1647, \$22.00)

INSPIRATIONS



The Caners Handbook by Bruce W. Miller & Jim Widdess. The Star of David, or Snowflake, pattern. (Lark Books, 1-800-284-3388, #144, \$18.95)

THE CRAFTS REPORT, the "Business Journal for the Crafts Industry," is a nationally circulated magazine published monthly in Wilmington. It's designed to help craftsmen, crafts buyers and crafts vendors deal with the business side of their art.

The emphasis is on the practical: how to keep simple financial records, how to get health insurance, what buyers are looking for, how to weather negative comments and rejection of your work, how to get into craft shows, the pros and cons of computerization, tax information and how to assess your own success.

The magazine has all sorts of ads—for everything from display tents to information on upcoming shows to various craft materials and items. It sells for \$5 an issue. A year's subscription is \$29, from the Crafts Report, P.O. Box 1992, Wilmington, DE 19899-9962.

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Submitted by Marie Brown

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See letters pg. 16

(Pictures will be in Spring newsletter)

THE MAGIC OF

Paper Sculpture



David Swinton

THE MAGIC OF PAPER SCULPTURE by David Swinton. If you have paper, scissors, a pencil, and some glue, you're set. And, the projects will keep kids entertained for days. 128 pages. Hardcover. (Order from UNICORN, 1-800-289-9276, #0-304-34374-9, \$27.95.) Submitted by Marie Brown.



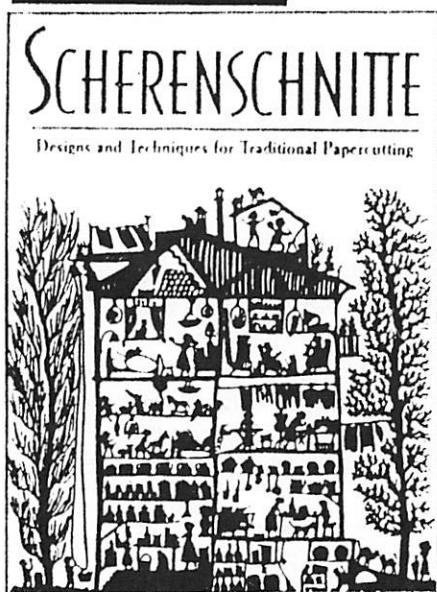
Patterns from...

Papercuttings by Alison

941-957-0328

PO Box 2771

Sarasota, FL 34230



SCHERENSCHNITTE, Designs and Techniques for Traditional Papercutting by Susanne Schläpfer-Geiser. (139 pages) Black and white and some color.

This book was published in 1994 and translated from German to English in 1996. Susanne Schläpfer-Geiser is one of Switzerland's foremost scherenschnitte artists. Her work is interesting for both beginner and advanced students of scherenschnitte. The author passes on many tricks and secrets which is a culmination of forty years experience. You will learn how to hold scissors and sit comfortably while you cut. Gluing techniques and framing suggestions are also included. (#AB-10, Hard Cover Only, \$18.95.)



POLISH WYCINANKI DESIGNS by Frances Drwal (23 pages): There are 47 authentic Polish designs to be copied and cut, including suggested uses and history. (#AB-6, \$7.50)



FEBRUARY MAGAZINES:

- Martha Stewart's *Living*, PP. 38 & 127, cut and woven paper heart and hand directions.
- Mary Engelbreit's *Home Companion*, p. 81, Ann Estelle Paper Doll, **WONDERFUL!**



SCANDINAVIAN HEARTS. Designed by Rick James Marzullo. Intricate designs representing Denmark, Norway, Sweden, Finland and Iceland. Open area ready for your calligraphy or your best penmanship. Printed on snowy white paper. Perfect for commemorating births, marriages, anniversaries or other special occasions. Finished size fits 8"x10" frame. Instructions included. INTERMEDIATE-ADVANCED. (#SP-SHI, \$6.50.)



NEW PATTERN BOOK by Claudi 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 be easily removed. Suitable for a BEGINNER-INTERMEDIATE scissorst. (#AB-9, \$9.50.)



I continue to enjoy each First Cut Quarterly and read, and re-read, and refer to the issues often...they are truly "gold" mines!

This summer I spent over an hour visiting and sharing with papercutter Elda Schiesser in her New Glarus, WI home. In September I met papercutter Michelle Hess from Mt. Horeb, WI who was in a Crafts show in south Milwaukee.

Having found a cylindrical vase in our basement (of all places), I learned upon examining the work that it was a stencil of Walter von Gunten's papercut. I was inspired to create two 4"x4" paper cuts to be stenciled on 5"x5" hexagonal sun catchers; I had the cuts printed on these glass pieces by the B&D Printers of Waukesha, WI. I am enclosing a copy of each of the prints as well as a set of cuts which I had printed on A-6 cambric panel cards. *See Sources Found on page 14-15.*

On November 9th, the metro calligraphy group—Cream City Calligraphers, Inc. of Milwaukee, invited me to guide a group of sixty women in an hour long session in papercutting. Each started with a blank piece of green paper, and I guided them in a step-by-step creating of a Christmas card design. (I have enclosed my original design so that you can see how my design looked.) It was exciting to see each papercut evolve—although each began with the same design, the women were very creative, and all of them were extremely pleased with their results. Teaching this session offered me the opportunity to teach a brief historical background of papercutting as well as many of the important techniques needed to do papercutting. It is my hope that now that I have whet their creative appetites, that perhaps some of the women will join me in a papercutting workshop 101 early in the New Year.

I was surprised and elated to receive the invitation to submit some papercutting for the exhibit in the Boston Symphony Hall in Concord, MA (which I did).

Since I have been amply occupied, I have not taken the time to get to the welcomed *HOMEWORK* from our last two sessions. I do appreciate these challenges and am thinking about an idea for the "Once Upon A Time" travelling exhibit.

Take care; thanks to all for the hard work in keeping us members challenged and informed. Wishes for a Happy Thanksgiving, a Blessed Christmas, and a wonderful New Year!

Sincerely,
Sister Clarice Steinfeldt, SDS

I forgot to ask you where you get your black paper from, and of course, the other cutters? I am enclosing a few sheets for you to try it. When I go to Germany this Summer, I will bring back a good supply. If you can still fit it in the *FIRST CUT*, and if you think the paper is great, mention it in the newsletter. If somebody would be interested, I would take orders and would buy the paper in Germany and would send it via boat and then it will not be so expensive.

Gudrun Wittginn

To Newsletter Chair:

Just a few comments for your review:

1. The development of the GAP newsletter has been spectacular! Can it get better? Yes!—
 - a. Send it out *on time*. At least two of the four yearly issues are significantly *late*. I received the last issue, Summer 1996, or November 3, 1996. A bit late to participate in any meetings or challenges. I would believe you are now using a commercial mailing service—why are they so often late?
 - b. Please give an address for ordering GAP items (labels, birthday calendars, etc.)
 - c. Diary of European Trip is a bit overdone—8-9 articles is overkill (at least to me). There seem to be many other articles you could assemble—new innovations, other country papercutting styles, etc.
2. Please end the petty, bickering letters regarding cutters, artists, patterns, originality. We have heard both sides of the question ad infinitum. There will always be cutters (at all levels) who wish to use commercial patterns or printed sources of inspiration. Paul Beal (I believe) has offered an excellent solution—pg. 18 Summer issue—identify the source. But lets not diminish the pattern user. This is the Guild of American Papercutters—*NOT* The Guild of American *Original* Papercutters. I hate to see this issue undermining the Guild.

Enough—you are doing an excellent job and the Guild has grown tremendously.

Margaret Steavey

P.S. Please do work on the mailing issue.

Dear Margaret:

Thank you for your constructive suggestions to improve *FIRST CUT*.

- a. I agree that the newsletter should be out *ON TIME* and that something different must be done so that it is. Excuses like the typesetter moved and changed jobs, the death of a loved one or an infected arm, just don't cut the mustard. Our mailing service does a fine job of getting the newsletter in the mail, but the 3rd class U.S. Mailing Service, while much less expensive is *SLOW*.
- b. Each year the Winter issue contains, along with a current membership, forms for ordering calendars and mugs. We will try putting these on a separate page without other material on back for ordering convenience.
- c. We have people who say they look forward so much to the travel journal—with imagination, they can be "along on the trip" from their armchairs! As in any periodical, some articles will be of more interest to any one person than to others. We are always seeking articles of interest and here is where any member can participate, no matter how far away.
2. What may seem like bickering to some, is to others a request for help in sorting business ethics, procedures and truth in labeling. This issue comes up from time to time for the benefit of new members in discussion of problems in business—selling, design, pricing, shows, etc.

The Guild encourages *ALL* who love papercutting, from beginners who may use patterns, to veteran artist/designers who use cut paper as their medium.

Personally, I love to read about and see the results of someone (pattern user), who for the first time *designs* a cutting...it is all about *THE JOY OF CREATING* and the *THRILL* of having made something beautiful.

Margaret, you write very well... Perhaps someday you will be inspired to write a feature article for *FIRST CUT*.

Thanks for the input.

Sukey

Hearts From...

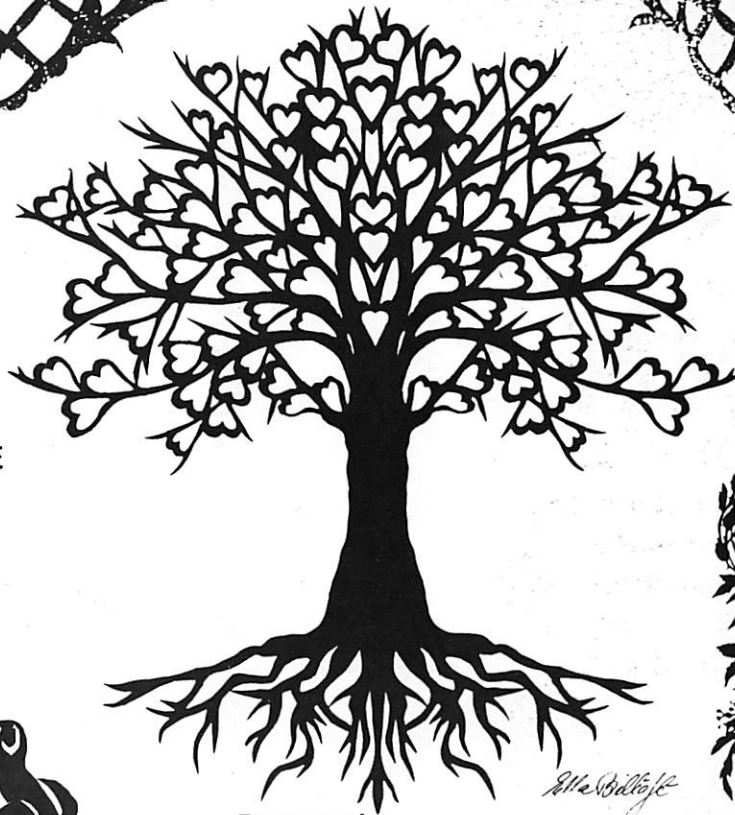
Switzerland © UELI HOFER — Taken from a colorful composition of 35 different hearts.



England ©
REG. SEAR
Cut from
colored
patterned
paper.



Lithuania
© EGLE D. VINDASIENE



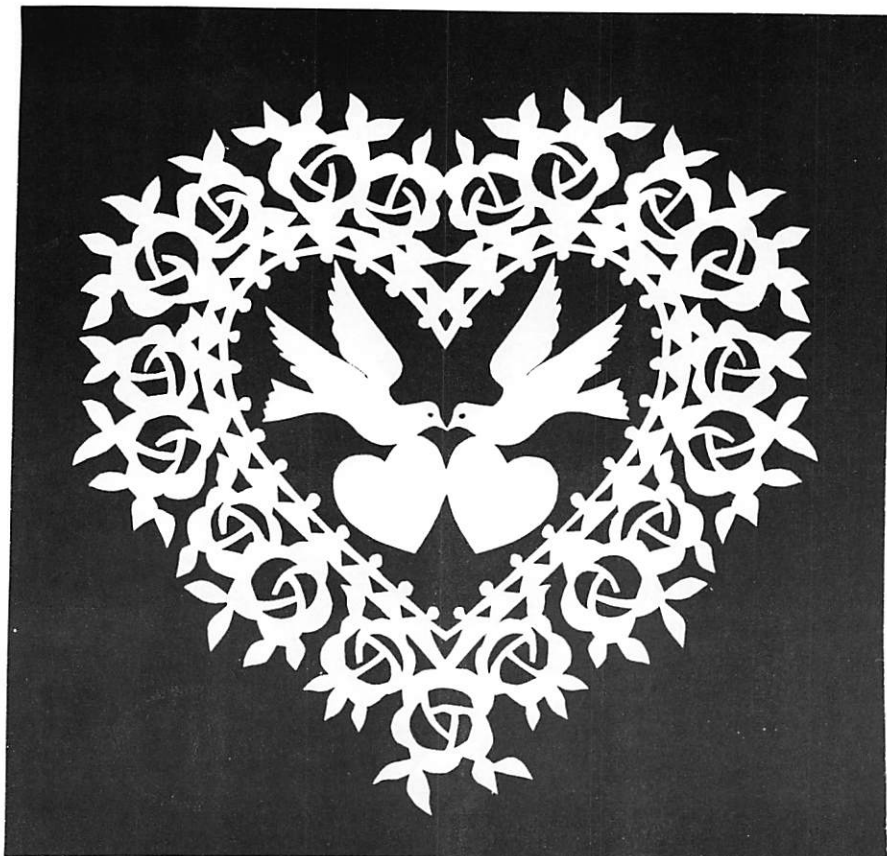
Denmark
© ELLA BILTØFT

Germany
© INGRID DIETZ



Holland (actual size)
© A. VAN ANDEL-MANDERSLOOT

None are actual size unless noted



Valentines

from
Lititz, Pennsylvania
designed especially for
First Cut
February 14, 1997

© TILLY SCHOUTEN
 above

© SHARON SCHAICH
 below



Love is an act
of endless forgiveness,
a tender look
which becomes a habit.

Peter Ustinov



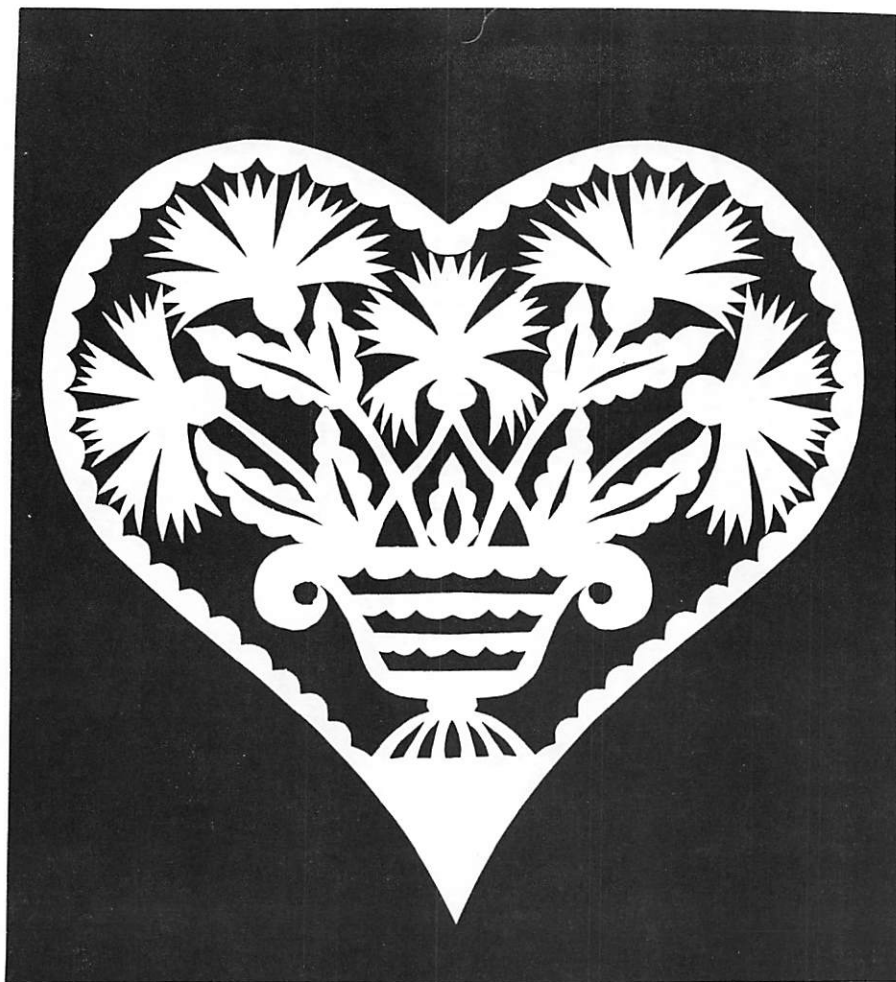
"The purpose of Valentine's
Day is to show love and eat
chocolates. Believe it or not
I like the love part as much
as the chocolate part."

Corey age 7

"Love is like a crayon
because it
comes in all colors."

above two quotations
from

DAVID HELLER'S book
CHILDREN ON LOVE

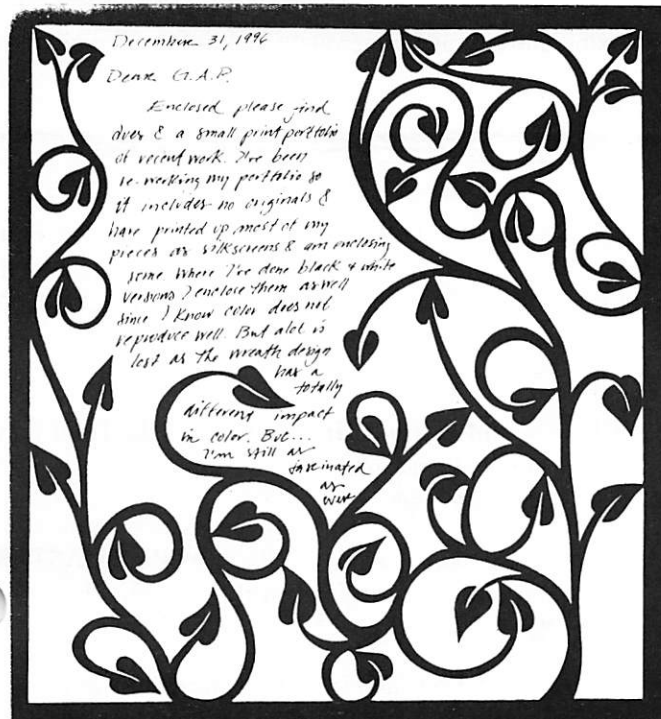




Six Valentines

© R.A.E. SCUDELLARI

Note Regina's Notepaper! Try your hand at it. Make your own border cutting 8-1/2"x11" copier size. Take to copier and Voila!! Your own custom black and white stationery.



Sunrise A/P

R.A.E.S.

1996



© GERTRUDE LAGERSTROM. "Armed Forces Day," circa 1954. In the Chicago Art Institute.



© GERTRUDE LAGERSTROM. "When de Saints Come Marchin in"



The Huntington Arts Council of New York presented a unique show of about 30 papercuttings of Gertrude Lagerstrom (1888-1965) during January and February of 1997.

In 1951 Gertrude started papercutting. In a few years she began to create "Lacine Pictures," her term for the imaginative lace-like designs of scenes from her mind's eye cut with scissors from colorful photographs from any available magazine.

Tara Neeham's *Art News* review says, "Mrs. Lagerstrom's work is a combination of folk art mastery with post modern collage sensibility. She never sketched or drew, but cut her ideas directly into paper around and through the images of the photo to evoke a scene. The scenes are sometimes whimsical, or dark or laced with social commentary."

GAP member Lynn DeRosa, one of Gertrude's daughters, says of her mother, "She almost always had a scissors in her hand—her ability to portray people, animals and all subjects with great knowledge of movements was uncanny."

Lynn has preserved these and at least 30 other religious works of her mother at her Prima Vera Gallery.

Gertrude's paper art greatly deserves and needs to be shown often and widely. The raw talent, imagination, energy, humor, unique composition moves inside the pictures and inside the viewer's heart.

Thanks to Lynn for recognizing the genius of Gertrude Lagerstrom's papercuttings and generously making them available to the public view.



Your Next 55 Hours, The News Journal Weekend Entertainment Guide features a color cover close-up photo of Faye DuPlessis' hands and scissors, cutting Noah's Ark! The centerfold features a nice writeup about Faye & Bernie DuPlessis and their papercutting business. The article also tells about the *CRAFT REPORT*, the business journal for the crafts industry—see sources found, pages 14-15.



Country Living, December 1996, pages 131-133, **Claudia and Carroll Hopf**: Features the Hopf home decorated for Christmas and includes some papercuttings on wall and tree.



Jessie Neff: Mini Exhibit of carefully cut and mounted paper designs are beautifully displayed in the charming PAYMASTERS building on the grounds of Cornwall Manor, Cornwall, Pennsylvania. The exhibit will run from January through March of 1997.



The December Show at Boston Symphony Hall was again enjoyed by many and resulted in a large number of sales.

Winter



© PAUL BEAL



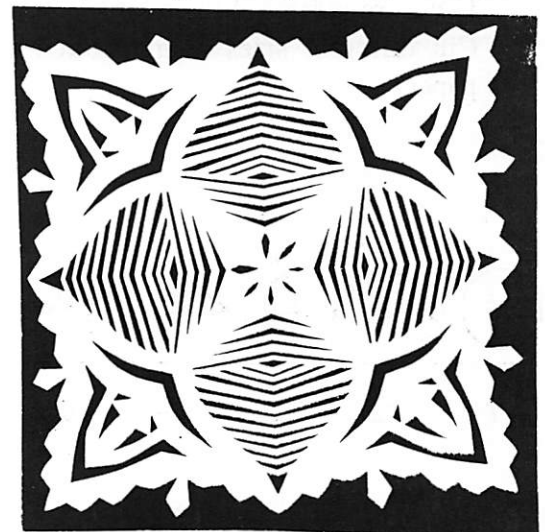
© PAUL BEAL

© CAROLYN GUEST

Reduced 50% Upper: Paper patterned with gold lines and colors. Reverse plain white. Lower: Yes, it is the same cutting—both are the same size (optical illusion)



© PAUL BEAL



Ski Jumper © ELLEN BROWN

How To Make A Snowflake

© Sukey Harris



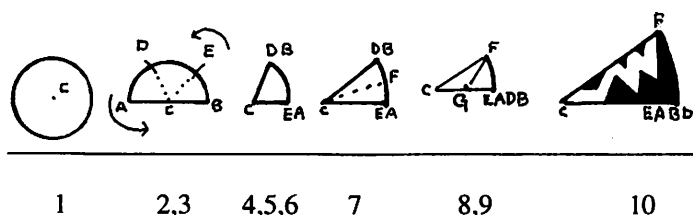
See page 13, Spring 1995, *FIRST CUT*.

Principle: Snowflakes are six-sided crystals. Follow six-point star directions.

Materials: Lightweight paper (onion skin, tracing), scissors, pencil compass, paper plate (optional), string to hang.

Directions:

1. Draw circle, Center is C. Cut out, fold in half.
2. Keep compass same setting (same radius), place point on A. Pencil dot on curved edge where arc intersects D.
3. Point on B, pencil dot on curved edge as above. E.
4. Fold on CD towards front, point A on E. Crease.
5. Fold on CE towards back, point B on D. Crease.
6. You will now have equally sized, stacked pie-shape wedges.
7. Fold this wedge in half again. CF.
8. Mark dot G, halfway point of C-EADB.
9. Cut from point F to G to form six-point star
OR
10. For Snowflake draw lightly in pencil a simple design, being careful to leave paper at folds and areas between each cut. Cut out. Start simple. Move on to more elaborate cuts.
11. Bend paper folds opposite directions so snowflake lies flat. Hang with string or mount on contrasting colored paper.
12. Make garland by attaching to string.
Hang as ornaments on window or tree.
Use as motif in a Winter card.
Cut different sizes from colored or wrapping papers.



Paper Snowflakes for All Ages

by Robert Kelly

Just Write Publishing Company
2577 Butte Circle
Sedalia, CO 80135

Workbook:

112pp, 55 designs,
\$9.95 plus \$2.05p.sh.

Hard Cover (for photocopying):

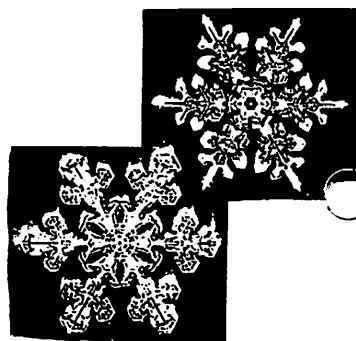
128pp, 120 designs,
\$19.95 plus 3.05p.sh.

Submitted by Wanda Ricketts



Snow Crystals

by W.A. Bently and W.J. Humphreys
Over 2,000 beautiful crystals reveal the wonder of nature's diversity in uniformity: no two are alike, yet all are based on a common hexagon. Unabridged republication of 1931 edition. 2453 illustrations. 224pp. 8"x10-1/4". 20287-9 Paperbound, \$4.00. Dover Publications, Inc., 31 E. 2nd St., Mineola, NY 11501.



Snowflakes

During the snowy winter of 1996 I held a workshop on paper cut snowflakes in a school in Silver Spring, Maryland. The class was of 9 and 10 year olds.

Snowflakes formed by nature are white, and occur when the temperature is 23°F or below. They are created as water is transfigured into ice crystals. Each one is different, but **all have six points**, and look like crystal lace.

We worked with 7" origami paper squares of various colors. Snowflakes made by people or children can be of all colors, and they can even be made in the hot summer days.

The folding process was shown and then followed, using brightly colored origami paper. The children cut freely, being sure **not** to cut away all of the folds on either side. Slowly and carefully the cut papers were unfolded, and magically colorful snowflakes appeared. Some were hung on the windows, and some taken home.

The joy of this workshop delighted the staff, as well. It is creating in a fairly abstract form. It does not have to look like anything real—and each one is different.

Tsirl Waletzky

ATTENTION...

We need the guidance of an experienced marketing person. A perfect job for a retired professional who does not need money and can afford to give away his time and expertise for a good cause. Maybe there is a husband, an uncle or a grandfather who would like to help us out. Please get in touch with us and let's have a talk. How does that sound?

Gudrun Wittgen

QUESTIONS & ANSWERS:

Scherenschnitt, Ingrid Dietz
74629 Pfedelbach



I was pleasantly surprised to find out that there are silhouette artists in the USA and even a Guild. Of course I became right away a member.

I was introduced to silhouette cutting in my art class when I attended a convent school called "English Fraeulein" in Aschaffenburg in Germany. This artform fascinated me from day one what one can do with black paper and a pair of scissors.

Coming to America in 1973 I found out at this type of art was not so popular. People mostly relate it only to cut profiles of faces what you see at country fairs etc. I pursued the ancient artform to introduce it to the public and tried even more to keep it alive. My work has been published in national magazines, written about in newspapers, talked about on TV and displayed in several museums and galleries in USA.

With all that publicity I still could not find gift shops or related stores to take my work (originals or greeting cards). People are always so amazed what you can do with a pair of scissors and how much time is involved to finish a picture, but they did not buy. I am wondering if other silhouette artists had the same experience?

Years ago when the "Scherenschnitt" still was popular in Germany and other countries in Europe, I sold my designs to one of the large publishing companies in Switzerland. Now, you hardly can find silhouette cards in stores anymore.

Going back in history of silhouette cutting in America, it was very popular in the beginning of this century and in the twenties, and I feel now the time would be right again to make it popular in the end of this century. But how?

Should we, the members, have our own publishing company and sales people to distribute this artform all over USA?

I am curious if other silhouette artists have or had the same experience and what they think we can do to make silhouette cutting know again.

Your response is very much appreciated.



© GUDRUN WITTGEN

Gudrun Wittgen

305 Hillsdale Street • Hillsdale, MI 49242 • (517) 437-3724

