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*FIRST CUT* Masthead **CLAIRE ARCHER** © 1994

She writes this: "My youngest son took our grandson fishing on Shark River, and gave me the picture in my head—they had a great time. Stuart is the consummate fisherman and it's been a great year for fluke so far."

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

The third big gathering of paper cutters is scheduled this summer at the University of Maryland Baltimore County (UMBC) on June 27-29. This is a new location in the metropolitan Baltimore area and is very close to the Baltimore/Washington International Airport. If you are looking on a map the school is just outside the Baltimore Beltway (I-695) at Exit 12 in the area know as Catonsville.

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

This event encourages 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.

WORKSHOPS: Each of the Saturday workshops will be presented twice so that everyone will have an opportunity to participate in each. The Sunday workshops will be presented only one time; you will have to choose one.

Saturday:

- **HARRIET ROSENBERG** will demonstrate the four basic forms she uses to introduce and teach papercutting in the public schools. Her unique style is not based on any traditional form of cutting.

- **FAYE DUPLESSIS** will demonstrate how to create the illusion of distance using layers of tissue paper.
- **MARY LOU RUSSELL** will discuss silhouette cutting and direct a session for cutting from live models (that would be us).
- **MARIE GRABMAN** will demonstrate the Swiss style of paper cutting: intricate borders, free-hand style and layered focal point. A compass or circle template would be helpful for this class.

Sunday:

- **BONNIE RAINDROP** from the Voices of Women will talk about accessing and using the World Wide Web as part of your marketing plan. We will have a computer set up during the weekend so that you may "play" a bit before the workshop.
- **ELENA OKAS** will teach how to make ornaments out of paper straws. Last Collection, Ed Hopf brought some of her work to show. It produces really wonderfully delicate designs.
- **REPRESENTATIVE** of a paper company with samples of various types of papers.

There have been some requests for directed conversations at the event such as cutting tips and pricing policies. We will set these up during the lunch on Saturday. Tables will have signs denoting the topic of conversation. If you are interested in this, take a seat and talk to others who share your interest. **Bring a list of pricing policies and cutting tips.** If you have any suggestions for topics, please let Kearch know.

See the enclosed yellow insert and sign up!



Cover Art
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Claire Archer Masthead—Gone Fishing

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GAP Officers

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Development

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

Dues

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, Anncville, PA 17003.

Next Meeting

COLLECTION

June 27, 28, 29
University of Maryland
Baltimore County
(See front page)

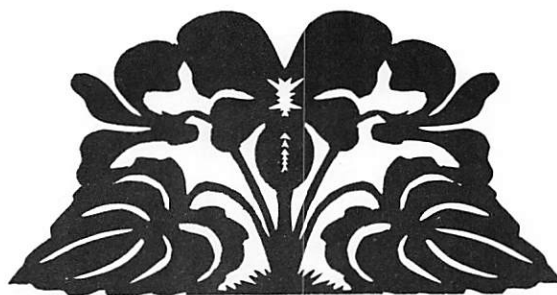
President's Corner

I am reminded of our Spring meeting at Forestheart Studio, what an inspiring name, in Woodsboro, Maryland. A busy, busy studio/shop that reminds me of my high school art room where I taught my last five years and tried to expose "my kids" to the many techniques, media and avenues of "art."

The sap is flowing, the maple syrup season is in full swing, the spring bulbs have pushed forth at least six inches and the cardinals are singing their spring song. GAP is also moving ahead on all fronts. Our membership is growing around the world and Dick Harris (development chairman) is working on a proposal which will help those who choose to keep in touch and share with our out of USA members. Books are in our plans and progressing. More opportunities for exhibiting are constantly surfacing, maybe more than we can fulfill. Nancy and Dave Shelly are going all out to assure the success of our next show in Bethlehem, Pennsylvania. We, GAP, needs input in the form of entries from each of you to make this the best ever. Never mind your insecurities. Design, cut what is nearest and dearest and most important to you along the lines of the theme. I hope we will have so many entries that it will be necessary to select the most representative pieces of the variety possible in papercutting. That may mean some entries will not get hung, not because they were not good enough, but due to space limitation. How wonderful it would be for papercutting and the Guild as a whole to have such member participation. The down side—having a cutting you put your heart and soul and blistered fingers into rejected because there wasn't room (in the inn!). This show will later travel as Shear Variety III so let us show all who view it that papercutting is a living art that demands recognition because of its very diversity, beauty, historical background and world-wide acceptance. The work of the Guild of American papercutters doesn't have to take a backseat in the art world. Keep us the good work, good design and good cutting. There are more challenging ideas just waiting for the right moment to burst onto the agenda.

PAUL BEAL © 1997

(actual size)



Summer Issue
July 4th
Sunflowers & Roses
Fall Issue
Halloween
Thanksgiving
Fall
Holidays



Come live with me,
and be my love
and we will
some new pleasures prove,
Of golden sounds
and crystal brooks
With silken lines
and silver hooks.
—John Donne

Corrections to WINTER

"In the Winter issue of the GAP Newsletter, the original papercut on page 3 attributed to Jerry Gabriel was actually a copy based on the original papercut by Yehudit Shadur as it appears on plate 47 in her book, Jewish Papercuts: A History and Guide. I sincerely regret the misunderstanding.

—Jerome L. Gabriel



This is the first issue that *First Cut* has reached 32 pages. "Gone Fishing" has appealed to your heart strings, putting your hands to work with knife and scissors with glorious results.

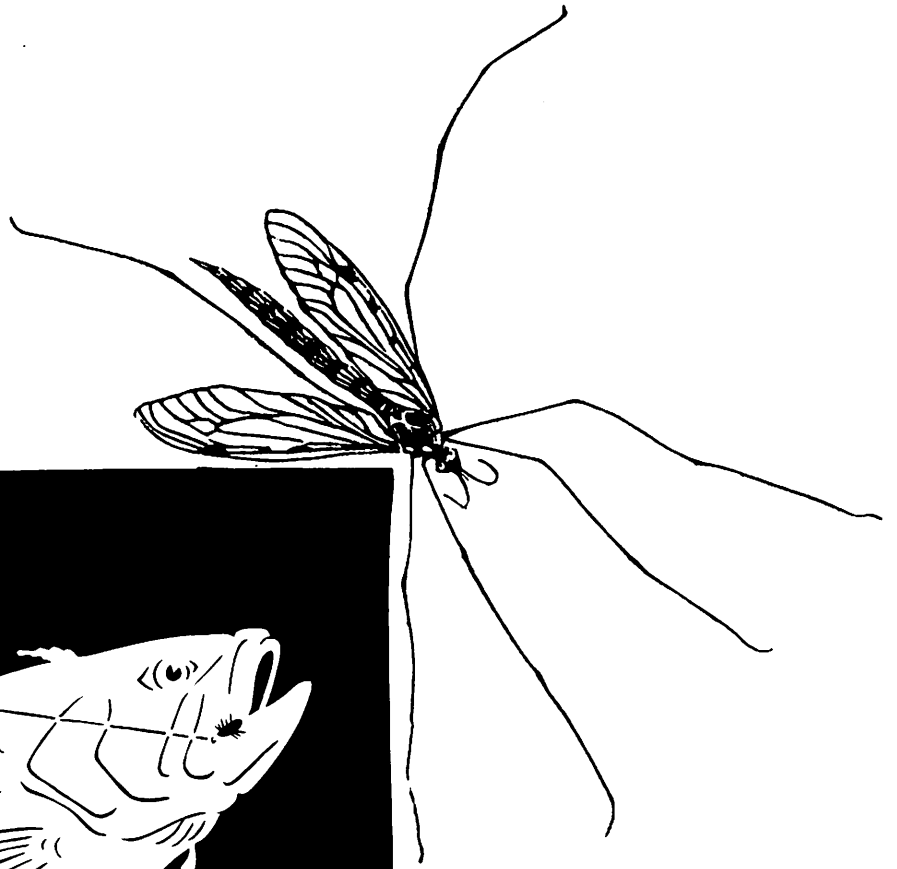
Ingrid Schenck has written a two-part documentation of Margarethe von Glehn with lavish use of some of her extremely intricate cuttings to continue the "fishing" and "spring" themes.

To have your cuttings and articles come pouring in ahead of time is rewarding and very exciting. It takes the job of "putting it all together" from daunting and difficult to delightful diligence.

Since I don't take time to write each one of you individually, I heartily **THANK YOU** all for your participation and hopefully expect that you will continue to see to it that *FIRST CUT* stays first rate!

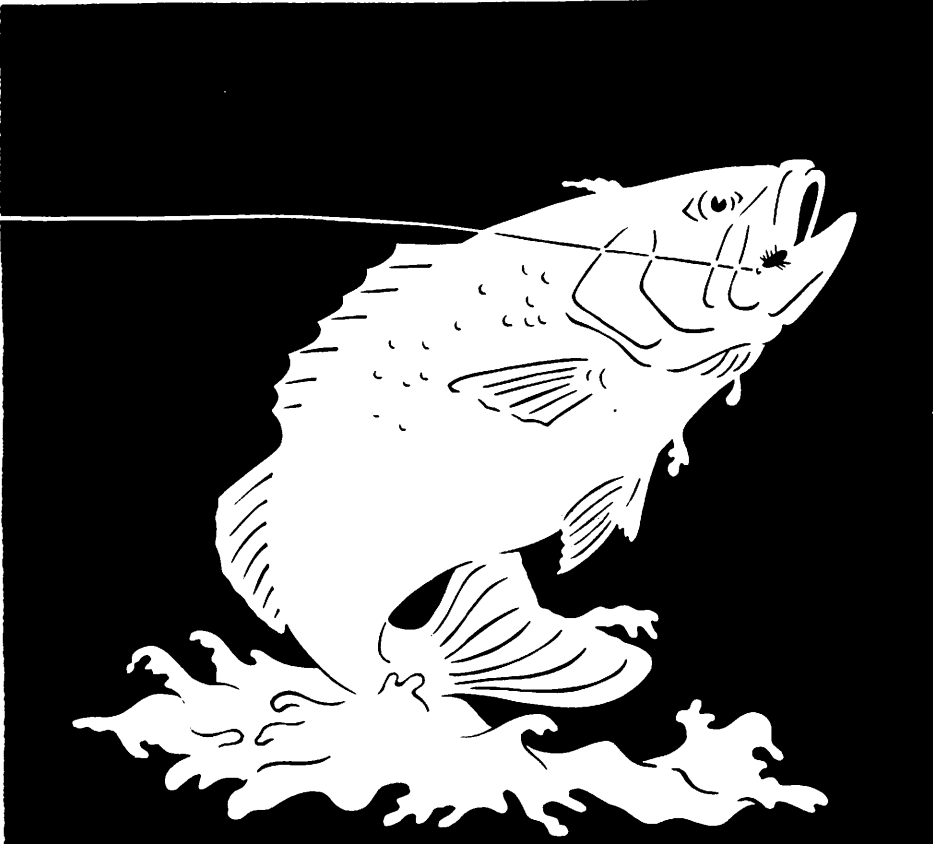
P.S. I'll be returning all your originals soon.

Top: MARGARETHE VON GLEHN ©
Fly, approximate actual size



Neil A. Haring © 1996
Reduced 50%

Ursula Hamann ©



THE GUILD OF AMERICAN PAPER CUTTERS

March 1, 1997

The Guild of American Papercutters met on March 1, 1997, in Woodsboro, Maryland. Paul Beal called the meeting to order with fifteen members present. Neil Haring moved and Paul Trattner seconded that the minutes be accepted as printed in the newsletter. Motion accepted. Neil presented the regular and annual treasurer's reports. Ed Hopf moved and Sharon Schach seconded that the treasurer's report be accepted. Motion carried.

COMMITTEE REPORTS

Membership: Dick reported that 110 members are late in paying their dues. Presently we have 494 members. He projects a membership roster of 500 by the end of 1997. New foreign countries represented are Austria, Poland, New Zealand, South Korea, and Lithuania. The increase in dues hasn't seemed to affect the membership enrollment. The membership form on the back of the handbook can be reproduced and used as a membership handout.

Papercutting Book: No report.

Silhouette Book: Paul Trattner said the project is delayed because the material was stolen from his car. He has a backup of the written material. Dr. Guyton will resupply the photographs.

Collection: Please note the date change to June 27, 28, and 29. The new site at UMBC is closer to the airport. The whole program will be housed in one dormitory. Sukey and Sharon are in charge of the workshop program. More information will be in the next newsletter.

How to Booklet: Dick will search past newsletters for "hints" and "how-to" ideas and compile them into a booklet.

Shipping Boxes: We will stay with Dick's price for the custom made box measuring 22x28 inches. Every place that has agreed to host our exhibit would like to host another one.

Annual Meeting: Dick moved and Doreen seconded that we accept the articles of incorporation. Motion carried. Dick moved and Kerch seconded that we accept the by-laws as written (with mechanical errors corrected) as they are published in the Gap handbook. Motion carried. Dick moved and Neil seconded that we seek formal approval for tax

exempt status in Pennsylvania. Motion carried. Dick moved and Neil seconded that we elect the current slate of Directors to the Board of Directors for this coming year. Motion carried. Dick moved and Paul Trattner seconded that the Directors elect the current slate of officers to serve as officers for 1997. Motion carried.

Traveling Exhibit: Nancy Shelley will be in charge of the Once Upon A Time exhibit in Bethlehem, Pennsylvania from December into January. When it leaves there it may go to New York City and then to Hagerstown, Maryland in June 1998. At this point it becomes Shear Variety III. We will be looking for additional locations. It was suggested that a submitted piece remain in the show even if it is sold. Orders can be taken for the piece and the original piece will be shipped to the purchaser at the end of the exhibit. The pieces will be in transit for about two years. A discussion followed concerning insurance coverage or a disclaimer pertaining to the time when pieces are in transit. If potential exhibitors are concerned about loss during transit, they should not enter the exhibit.

International Exhibit: Grant funding will be needed for this project.

Future Programs: Sharon suggested a winter meeting in 1998 in New York City. She contacted the Museum of American Folk Art and they expressed interest in presenting a program on their collection and putting an article on papercutting in the magazine *Folk Art*. Kerch McConlogue volunteered to write the article and will contact the museum about guidelines.

Dick would like to develop a web site for the Guild and would like to use a variety of member's cuttings on the page. Cuttings could be taken from the newsletter with member's permission.

Paul Beal suggested that we can silk screen our Guild logo on a 3-ring binder at a meeting. Kerch suggested we do this at Collection. Paul volunteered to cut the silk screen. This could also be done on T-shirts. Dick suggested that instead we do something specific for Collection '97.

There being no further business the meeting was adjourned.

Sandra Gilpin, Secretary

♦ ♦ ♦

PROGRAM

Sharon introduced Carol Smith, the niece of Beatrice Sherman. Carol gave us some background information about her aunt. Please see the article in the Winter 1997 issue of *First Cut* for information. When Beatrice went to Florida she would spend time with Carol and her family on her way to Florida. She cut at various places both in the USA and abroad. Locally she cut silhouettes in Ocean City, Maryland and Rehoboth, Delaware. John Kennedy was the last presidential silhouette that she cut. Carol's collection contains silhouettes of her father, mother, aunt and uncle which were done in 1918. She also has cuttings of her brother and herself done in 1947. She has one of her grandparents done in 1952. Her collection also includes small cuttings of boats, birds, monkeys, fairies, and butterflies.

Beatrice would cut a duplicate of each piece. Her collection numbered about 10,000 cuttings. She requested that her collection be given to the Philadelphia Museum of Art or the Chicago Art Institute. This did not happen and Carol has no idea what happened to the collection. Some of the cuttings had touches of paint added. Beatrice corresponded with many of the people she did cuttings for. Sandra Gilpin brought a silhouette of her husband's grandparents which was done by Beatrice when he lived in Shawnee-On-The-Delaware area near Stroudsburg, Pennsylvania. The cutting was done in 1955. Mary Coulson shared her experience in China with a friend who was approached by a Chinese student who was practicing his silhouette skills. Neither Mary nor her friend wanted to purchase the cutting. The boy offered to do a cutting of the friend in exchange for the woman's ballpoint pen. A deal was struck.

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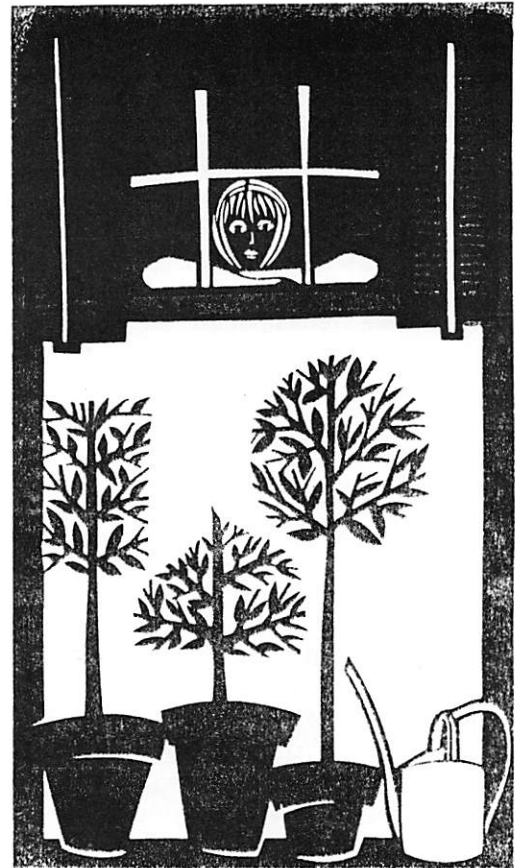
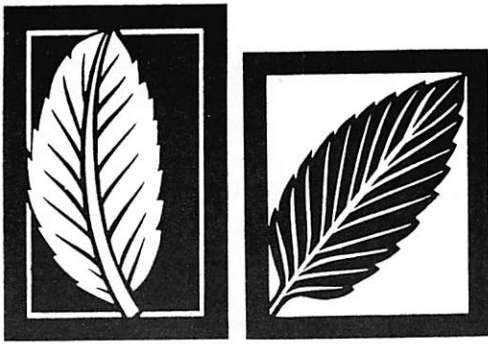
REGINA SCUDELLARI ©

Top Left: Sage Leaves

Middle Row: Three Trees, Birdhouse, Topiary

Bottom Row: Pitchfork, Vines, Herbs

Reduced 50%





Book Review

by
Steven
Woodbury



Mongolian Folktales, with original papercut illustrations by Norovsambuugiin Baatartsog, belongs on the "must have" list for any papercutter. The 24 folktales are wonderful stories in themselves. Enjoyment of the black silhouette illustrations is further enhanced by knowing the details of the stories they are illustrating. But the numerous cuttings would make this a splendid book to own, even if the text were in Mongolian.

The cuttings depict noble Mongol warriors on magical flying horses; they depict yurts and mountains, camels and hedgehogs; they show storytellers with their stringed instruments. All of these are bold and dramatic, yet detailed and delicate. Two cuttings depict the artist, with his tiny scissors and his black ponytail.

The tales are translated to English by Hilary Metternich, the American wife of the German ambassador to the Republic of Mongolia from 1994 to 1996. She also provides a brief chapter about Mr. Baatartsog and his work. An introduction by Dr. Pureviin Khorloo tells of the origin of Mongolian folktales, and of the storytellers who told them.

The tradition of silhouette cutting from paper is less than fifty years old in Mongolia. Norovsambuugiin Baatartsog, thirty-one years old, graduated in 1990 from the Pedagogical University of Mongolia, with a thesis on Mongol papercuts; he now teaches at the Institute of Design. He has had several one-man shows of his graphics, papercuts and paintings. His cuttings are cut freehand from black paper. Baatartsog is especially committed to sharing with children in Mongolia the traditional culture and customs of their country. Fortunately, this book lets him share them with us as well.

(By Hilary Metternich, introduction by Dr. Pureviin Khorloo, 1996, published by Avery Press, Boulder CO, distributed by University of Washington Press, Seattle WA [1-800-441-4115], ISBN 0-937321-06-0, \$19.95, soft cover)

NEWS...

The University of Washington Press submitted Mongolian Folktales as a candidate for the Chicago Folklore Prize 1997. What an honor for Baatartsog and this author.

Half of Baatartsog's papercut illustrations for Mongolian Folktales are on display at the Denison Library at Scripps College in Claremont, California (until Mid-March) and the other half on display at Mingei International Museum of World Folk Art, University Towne Centre, San Diego, California (until June). Recently I was in California and spoke about the book, the papercuts and our life in Mongolia at both Scripps College and the Pacific Asia Museum, Pasadena (my hometown). And, if I can arrange my schedule and they theirs, I will be speaking at Mingei International in late April.

In July 1997, Baatartsog's second book is due to appear in the USA. The book, The Littlest Dewdrop, is one of a high-quality series for children published by The Children's Library Press, Venice, CA and the Getty Museum. I have acted as the go-between for the illustrations and I must say, they are simply breathtaking. Baatartsog has tried something new this time (the publishers want him to "extend himself as an artist") and has combined his black cuts with colored paper. The result can only be described as dazzling (although purists might take offense!).

—From Hilary Metternich, Author

ABOUT THE ILLUSTRATOR

Norovsambuugiin Baatartsog was the inspiration behind this book. Baatartsog introduced himself to me, the American Wife of the German Ambassador to the Republic of Mongolia, at our Embassy in the capital of Ulaanbaatar where my husband and I were posted from February 1994 to 1996. The artist was hoping to sell some of his "silhouettes" or paper cuts to augment his teaching income.

I was so impressed by Baatartsog's work that I purchased his cards, commissioned more, and began wondering about the possibility of collaborating on a project to make his work and the art of the Mongol paper cut known to a wider audience. The idea of a collection of classic Mongol folktales illustrated by a Mongol artist in a traditional Mongol medium was conceived.

Although silhouette cutting dates only to around 1950, the Mongolians have nevertheless had a long tradition of cutting shapes out of a variety of other materials. Small animals are cut out of thick felt to decorate carpets and as children's toys; geometric shapes are cut out of different colored leather and silver to embellish saddles or boots. The Mongolian appliquéd religious *thankas*, with hundreds of pieces of cut and layered cloth, are famous throughout Buddhist countries for their intricacy and refinement.

While creative paper cutting in general can be viewed as an extension of this long and well-developed Mongol tradition, Norovsambuugiin Baatartsog has carried the art to an unusual degree of sophistication. He is a master of the Mongolian paper cut. His complex scenes, based mostly on Mongol themes, require unusual dexterity and powers of concentration. Fine points of light, details of fur and sunbeams, and facial expressions of both humans and animals are achieved with nothing more than scissors and paper. The artist explains that once an idea is in his head, his imagination begins working. He stares for a few moments at a single, blank piece of black paper and the layout of the picture emerges by itself. He begins to liberate it, freehand, from the paper with his four-inch pair of scissors.

Norovsambuugiin Baatartsog was born in 1965 in Khovd *aimag*, the westernmost of the twenty-one Mongol provinces. Khovd is nestled in the shadows of the snowy Altai mountain range. He studied in Ulaanbaatar at the Pedagogical University of Mongolia in the Faculty of Fine Arts and Design, graduating as a professional book illustrator and teacher in 1990. His thesis addressed the art of the Mongol papercut.

Between 1989 and 1991, Baatartsog had three one-man shows of his work in Ulaanbaatar where his graphics, papercuts, and Mongolian "flat" paintings, similar to primitive painting, were exhibited. His reputation as one of Mongolia's most talented young artists continues to grow.

Baatartsog is deeply committed to perpetuating the culture of Mongolia. To this end, he has created an art program for children that he hopes "will draw them to the customs and culture of their country so that the traditional heritage of the Mongolian peoples may endure." This effort should be especially applauded as Mongolia becomes increasingly exposed to and influenced by the West.

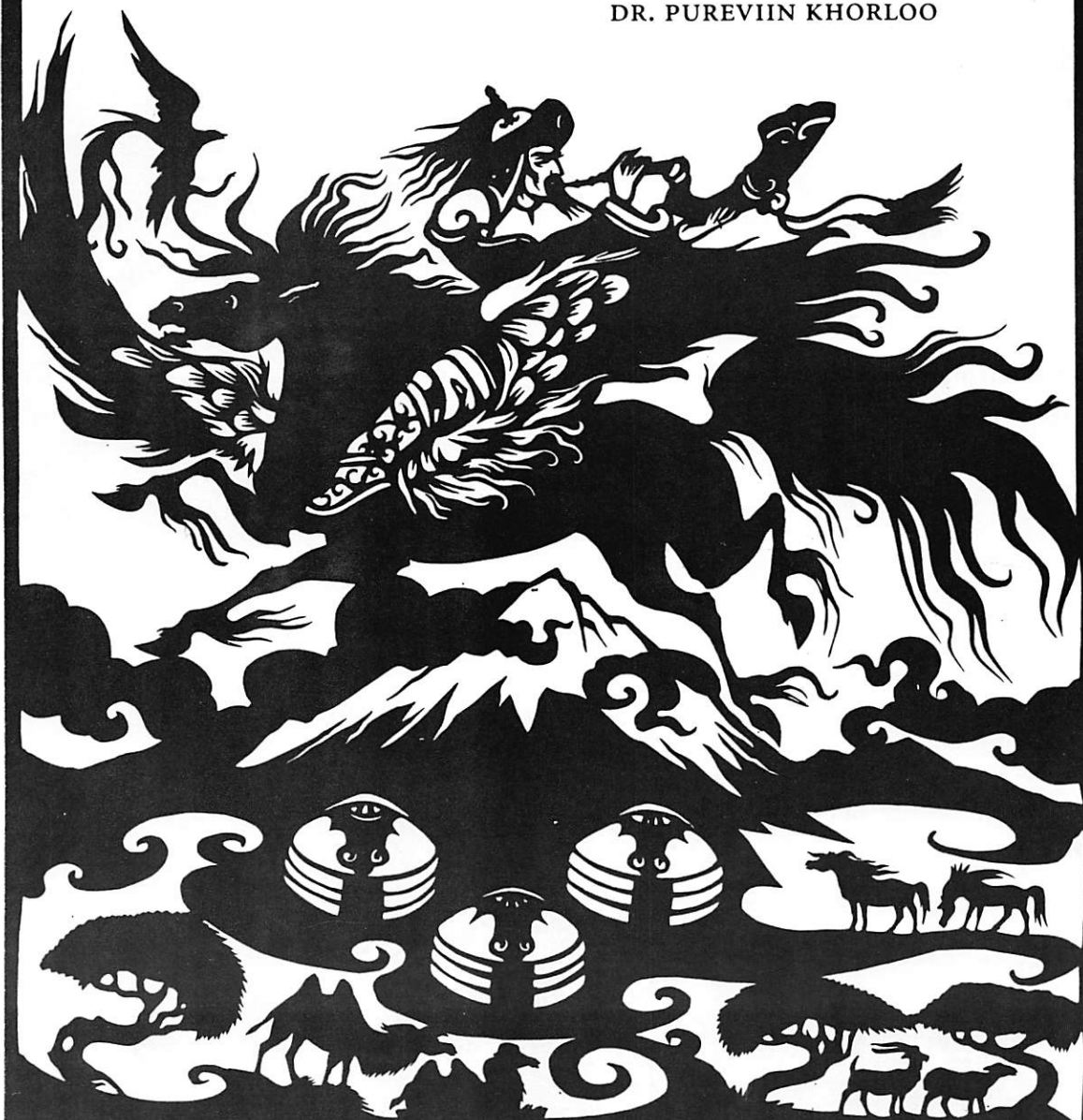
Baatartsog lives in Ulaanbaatar with his wife and two children, and teaches at the Institute of Design. This is the first time the artist has put his imagination and small, sharp scissors to work in illustrating a collection of Mongolian stories.

—By Hilary Metternich

MONGOLIAN FOLKTALES

by
HILARY ROE METTERNICH

introduction by
DR. PUREVIIN KHORLOO



original papercut illustrations by NOROV SAMBUUGIIN BAATARTSOG

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Book available for \$19.95 from:
University of Washington Press
P.O. Box 50096
Seattle, WA 98145



Self Portrait of the artist who is
left-handed





The Wren

The noisiest little bird
As anyone has ever heard
He says, "Come and see my nest
Isn't it the best!"



BEN BARKER © — actual size — cut with knife



Submitted by Tsirl Waletzky

Volunteerism is alive and well in America. Polls show that 93 million Americans volunteer each year in activities ranging from coaching to baking. Since money has been pulled away from some arts programs, here is a place where papercutters can shine. In your area, check with schools, senior centers, scouts, etc. to see if they use or need volunteers. Sign up to show how to do simple papercuttings. Take an hour from your week's busy schedule to spread the joy that comes while opening "fresh" cutting. When you see young eyes light up, you'll be glad you did. Volunteer. The seeds of papercutting will be planted in the next generation!

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A SWITZERLAND JOURNEY by Ed Schaich

If ever a logo could instantly provoke smiles, the "GAP" letters hoisted above a sea of travelers in Zurich airport certainly did following our eight-hour flight from Dulles. Our member guide, Susanne Cook, eagerly waved her neatly cut-out sign until the dozen, or so, of us eventually swarmed around her. Then, like a small platoon parading aimlessly, we made our way towards the train platform while curiously scanning the new food delicacies, and stopping to swoon over the heavenly display of chocolates. Surely a prelude to our frequent comings and goings through the train stations connecting us to the home towns of the five artists for whom this journey had been arranged.

The swift, and **punctual**, train zoomed southwest, leaving the graffiti walls of Zurich behind. We delight in the tidy appearance of towns and villages along the route to Bern, the capital city whose name had supposedly been derived from the German word for bear. The smooth ride took us through rolling valleys of lush pasture and stands of corn. Practically all of the homes are adorned with floral window boxes and hearty gardens stuffed with mammoth stalks of dahlias. The groves of dark evergreens decorate the meadows like strips of velvet ribbon before fading into a sky engulfed by fog.

Our arrival in Bern coincides with its annual festival weekend. The old Marketplatz teems with activity and the music of organ grinders ambling through its narrow streets. The clanging of trolley cars echo above the chant rising from the crowds mingling in the Altstadt, or Oldtown. I am continually gazing up to consume the overwhelming abundance of geraniums draping from every building. The street under the Clock Tower, where a 460-year-old performance by mechanical figures is presented every hour under the clock, arches downhill to the Aare River. Bernese patrons and tourists fill the Merchants' Street during the festival. Sidewalk cafes overlap one another—their tables becoming strewn with bottles of wine and mugs of beer. The smell of bratwurst fills the air. Cheeses are sliced thin to create floral decorations for a variety of breads. A cheese specialty called racelets is served hot on a plate garnished with boiled potatoes and onions. The aroma haunts one's taste buds.

Tucked amid the clothiers and jewelers is a shop possessing Scherenschnittes—a place not known to our astute group of cutters. Their compasses had been set on the Heimatwerk Shop from the outset, and they were pleasantly surprised by the showing of their craft—a mere appetizer to the extraordinary works yet to be seen on this well-devised agenda through the homeland of their respective trade. A journey into the soul of what Scherenschnitte is to these curious artists.

And thus, as the light of day grew dimmer, and the lanterns of Bern began to twinkle and highlight the flags of bears and lions, the thousands upon thousands of scarlet geraniums still dazzled my mind, handing in their own airy suspension from the dark window boxes of every building in sight. Puppeteers bounced their stringed subjects over the brick and cobble streets, while clowns took giant steps aboard their high stilts, weaving effortlessly through the dense crowd. Our enthusiasm eventually waned as tiredness edged in and sent us strolling back to the National Hotel.

Our planned trip on September 1st to the Shilthorn for scenic mountain views is diverted because of heavy, overcast skies. Henceforth, Susanne directs us to the open-air museum of Ballenberg. From the train, we board a bus in Brienz for the short ride up into the highlands that overlook Brienz Lake. The steep, winding trip takes us passed yards teeming with flowers—a common scene that seems to greet us in every village.

Ballenberg consists of a network of farms which represent the varied agriculture regions of the 17th and 18th centuries, along with their range of architectural styles and local crafts. The more ornate farmhouses possessed finer chests and painted tiles, as well as fine linens. The large open fireplaces, one of which had been used for



smoking meats, had wide hearths displaying all the utensils used in that period.

Medium-sized farmhouses provided a home for two families, sharing the loft, kitchen, and threshing floor. Their massive thatched roofs were excellent temperature equalizers, keeping heat out in summer, while in winter, its thick covering afforded protection from the cold. The Jura farmers specialized in hard cheese which eventually found the markets of France. Herb gardens were laid out in collaboration with the Swiss Druggists', and a shop was available to represent a typical pharmacy. Abundant vegetable gardens were carefully laid out, as well, in accordance with historical models, much like we might find in Williamsburg.

The most colorful attraction, however, was the daily parading of cows from barn to pasture. Farmers and their wives walked beside them, smartly dressed in period costume. The large cow bells range through the grounds as they lumbered along the dirt paths, their horns decorated with flowers with a tiny evergreen tree mounted on a board directly above their heads. Occasionally, a stray cow would meander into the woods and would have to be hustled back with the snap of a whip.

A nice array of wooden butter molds and decorative flour bags with calligraphy done on them are handsomely displayed in the bakery museum. We get a tiny sampling of butter spread on the freshly made breads being baked in wood-fired ovens. Then on to the bookshop to browse among the variety of craft items covered, as well as other Swiss heritage favorites.

Our casual walk around the spacious grounds has us stopping often to survey gardens, with ample time in which to compose some memorable photos. Some of the subjects include long-horned goats, woolly-coated pigs, and rare Appenzel crested hens. Not the usual barnyard chums we might find at home.

And all neatly tucked within a harmonious Alpine setting—until now, only imagined as a distant land that would hopefully become a fond memory to look back upon. I now pause to absorb that very scenery adopted by painters such as Bierstadt and Cole; landscape painting depicting these rugged mountain ranges, dabbled with green meadows where waterfalls plunge from deep crevices into gleaming lakes. The air around me is permeated with the damp smell of evergreens as I scan a lofty meadow dotted with cattle.

All that is now missing is the luminosity of brilliant sunshine flooding pastures and radiating from these emerald waters, that standard ingredient in Bierstadt's work. My thoughts easily drift to his monumental paintings of snowcapped peaks towering over glazed lakes that are partially surrounded by cliffs gushing with pure white waterfalls.

Here, in these quiet highlands, where one can inhale the serenity with a humility reserved for few other places, a deeper sense of life's unhurried paths has its moment in which to both herald and realize. I scan the higher meadows across the lake and focus my binoculars on a small herd of cows drifting in and out of the dissipating fog. Time merely vanishes with the sinking light of day.

The air is calm as we board the cruise boat bound for Interlaken, about an hour from Brienz. Some of the group seek cover inside the warmth of the cabin, while others settle on the bow. The boat slices through the emerald water, stopping at ports to take on more passengers. Most of the dock cafes have folded-up for the approaching winter months, but there is still enough color draping from the long floral window boxes. We are pleasantly tired, while exuberant in our conversation about experiencing Ballenberg.

"Reality is a slippery fish that often can only be caught in a net of spells, or with the hook of metaphor."

—Ursula Le Guin

REG SEAR © England



POLAND TRIP: Part II

By Carolyn E. Guest (See Winter 1996, page 13)

Upon arriving at the Hotel in Poznan I was met by my dear friend Pani Zofia from Ptaszkowo. (The village where I worked on the Government farm in 1976.) I packed an overnight bag and took the hour train ride (twenty miles) over the plains. The old narrow gauge double high train still runs, though less frequently because of high unemployment and more private cars. The sunset was spectacular. The train stop is the same at Ptaszkowo, dark and isolated. After a quick walk to leave my things at Zofia's home we went to visit another friend who has a car and telephone to plan tomorrow.



Ptaszkowo

After a walk around the village they took me to visit a Baroque Church and Monastery that has been restored in the last twenty years. Complete with its original alters, paintings restored, etc. This Franciscan Classier was deserted in the 1930's, its ebony alters were taken elsewhere and the Classier abandoned. We visited former work sites and friends and the reality of time set in as we visited the cemetery to see the graves of some of my former coworkers. It was a short visit, I returned to Poznan by the late afternoon bus.



Poznan
Bagpiper

In Poznan at our hotel we had a performance by the Poznan bagpipers, they were excellent and a gem to be remembered. I cut a great silhouette of the main bagpiper with his goat's head bagpipe. When asked by a member of our group if they knew a song from Llov and would they play it they declined. The only played traditional Poznan music! How typical of a group so specialized they are a dying breed. These are the same men pictured in my 1976 picture book of Poland.

Thursday, August 10

Early morning departure to see the castle of Kornik, visit the palace and bison at Gogolow, the "hunting lodge" palace at Antonin, through Katowice, Wisla, and Czssien to Istebnia. Istebnia is beautiful, rolling hills, mountain passes, fresh air, and newly harvested hay fields with the sheaves of hay standing guard. We stayed at the Marianna huts outside of town. There were a few farms and homes as we went up the dirt road to the hotel. The hotel consists of a large A-frame building housing the restaurant and bar and five small A-frame cottages with two or three units each. Dinner and breakfast was good home-cooked food served homestyle. Nice views for sketching.

Friday, August 11

Our schedule was changed on Friday. Instead of going to Koinakow, we went to Zwicz, this meant getting back later than planned and missing the lace museum and Pan Kowaliks hut. Tadek and Teresa (from my private farm family) were waiting for me when we returned. We ended up touring around Istebnia and Koinakow, attending the mock wedding performed by local friends of Rik P's and leaving for Chrzelice with my friends at 10 PM. It is so different traveling at night there, lights have not overtaken the night.



Istebnia

Saturday, August 12

Tadek was up after a couple hours sleep to drive combine for the next ten hours. I stayed at their new house (made partly from the rafters of the old barn where I had worked). Went to Opole, did laundry, walked around taking pictures and sketching for Wycinanki, rested, visited. I wished my time would have been longer, but was glad I chose to come for a couple nights. While in a nearby village we stopped at the stationery store to check for Wycinanki paper. **They had it.** I had never found it in Poland under Communism. They had two types, some from Denmark that had a matte finish and the Polish glazed with Disney movie characters on the cover! That evening after everyone was in from the fields and cleaned up, the "younger" couples all met at Tadek's for a homemade torte and wine from Tadek and Teresa's vineyard. I gave up two of the places and events I had come for, but was blessed a hundred times over seeing and being at Tarach's.



Chrzelice



Beehive Skansen Poznan

Sunday, August 13

We all overslept and therefore Anna and Tadeusz has to take me to Zakopane instead of Istebnia. It was a beautiful day and again the projected three-hour drive was closer to five. The Carpathian Mountains are so beautiful. I arrived at our hotel mid-afternoon. I had a message waiting from my Polish teacher friend who was visiting relatives in Zakopane that weekend and was able to set up a meeting time with her for Monday.

When our group returned from a road tour of the area we went to a "mountain robber's" hut for dinner. After climbing a set of long stairs our tour guide pounded on the door. From inside someone banged on the door with something metal yelling in Polish who dares to knock on our door, what is your business. The guide responded in an equally dramatic way who we were and our business. We were allowed to enter. The hut had a large pit cooking area and a large open room with a small "kitchen" on the end near where we entered. The first thing you noticed as you entered was all the ends of men's' ties hanging from the rafters and other "souvenirs" they have acquired. The room was edged with long tables with benches and several men in local costume setting in the back corner with musical instruments. There was an Australian group there as well. They were doing some filming for a Japanese TV station. The evening of local old-style cuisine, music and dancing was very special. The food was prepared over the open fire by the musicians/waiters/dancers. We also had opportunities to join the dances and festivities. One of the musicians had a bagpipe for Rik P. to try. He brought it out as we were getting ready to leave. So standing on the front stoop, he tried it. This was our seventh straight day of beautiful, picture-perfect weather.

Monday, August 14

I met Anna and Eric after breakfast as our group was heading out for a day on their own. We first went to her Uncle's, a local forester. His home is a relatively new one in an old-style neighborhood. As with many of the homes in the area you park your car inside the fenced-in yard, therefore having to open and close the gate.



Zakopane



**Washing
Cottage**

He had the most delightful dog house, built in the regional log style with a high-pitched roof and "sunrise" gable. Upon entering his home it was immediately apparent I was entering a forester's home by the collection of antlers and pelts. Many of the antlers were mounted to a simple handcarved plate or oak leaf type backing. It seems both his father and father-in-law were also foresters and hunters providing for such a large collection. The prize over the fireplace was a large handcarved wooden deer head with the antlers. After tea, pastries and looking at family photo's we took a car tour of the region with our local forester guide. What

a treat, we first stopped at a car park access to a favorite dale for hiking, decided to continue to Chocholow, a village known for it's old style architecture. The old cottages look like new, the logs maintain the light color, because they wash them with a lye or bleach solution each year. This was a wonderful place to walk, look at the artwork in the cottages and homes. There is a statue of St. John that was built in the last century with a story. He was placed at the edge of town with his back towards the neighboring village, seems the local owners of the region who lived in the next village were not always very kind. We watched as a beekeeper checked his hives and later someone asked if we would like to visit his wood carving studio. What an artist! Jan Zieder has an old cottage as a work studio to display a collection of "old stuff." We visited a number of old and new churches and enjoyed the spectacular views. Many of the churches are decorated with hand-carved alters and stages of the cross. I got some wonderful sketches for Wycinanki. Anna was a wonderful hostess. She has been the translator for several years for the Polonia Ethnographic Courses, one which was in Zakopane. She had worked very closely with Sabina Dados, an Ethnographic professor from Lublin. Later we went to the markets in Zakopane, Anna spotted several items amongst the tourist clutter that made my day. One was a little hand-carved butter mold for the lamb used at Easter. I would definitely like to spend more time in this area.

Tuesday, August 15

Today we took the raft ride down the Dunajec River, the border between Poland and Slovia. It did not rain until we got to our destination. If you want to see beautiful scenery, hear good story telling by the river rafters and see some beautifully embroidered vests, this is the place to go. From there we went to Krakow. What a wonderful medieval city. Its charm continues. We had dinner in an elegant restaurant near the Castle. Later I went with our guide to change plans for Wednesday's dinner. This meant going in person to the prearranged location to see if we could be released from our contract and then visiting "Ariel" a Cabaret to see if they had room for us. This is in the old Jewish Quarter where *Shindler's List* was filmed. The Cabaret had a group from Odessa that performs half its show about Odessa and the other is Klezma style music, stories and jokes. We were able to make the necessary arrangements. They had a beautiful Judaic paper cut near our table.



Jan Zieder

Thursday, August 17

Today was a tour of the Castle, Old Town and some free time. I finally was able to go to the Ethnographic Museum. Amidst the usual

collections of local everyday items is a collection of Piasanki, displayed to shows styles of different regions including types decorated with Wycinanki. Also they have a nice collection of folk music instruments and costumes from different regions. Because I was by myself I could study the styles, embroidery, art and eggs at my leisure. The other side was I only had half an hour to wander and shop in one of the greatest cities in Poland.

I met our group at the hotel to go to Wielicka, the ancient salt mines, now museum and sanitarium of asthmatics. There has been major renovations to the public facilities and supporting the 15 plus levels of underground systems, UNESCO funded a great deal of this as they consider this one of the treasures of our world. It has many rock salt carvings, chapels and a ball room. It is just incredible. A must for any visitor to the Krakow area.

When I got back to the hotel I decided to make a quick trip to their Cepelia. It appeared that all the Cepelia's in the region must have sent their unsold collections here. Oh, one of those clutter shops where you have to paw through to find the gems. I did as quickly as I could. I found a couple pieces of cut work, some of the cut straw note cards and some gifts. The group loved the Cabaret and the food was wonderful. It was also Rik and our oldest member's birthday, so they were presented with a cake and flowers.



Rzeszow

Friday, August 18

Today we are off to Rzeszow, Lancut and Sieniawia. At Rzeszow a couple of us went to the costume factory, they no longer have a general stock and only custom order. From there we went to tour the palace at Lancut. Several of our group left to spend the night with relatives in the area. Then to Sieniawia Palace to spend the night. This palace is in the middle of nowhere on the "Eastern Front." It had been abandoned in the last century. The new owners have done a wonderful job of restoring it. If you want a quiet place to spend restful time, this is the place. Be sure to bring your books or leisure work. From here we went back to Rzeszow and met at the Ethnographic Museum to hear a lecture on Piasanki. They gave us a couple good handouts. From there we went to Skansen Museum at Kolboskowa. Several buildings have "Firanki" or paper cuts in the windows, more geometric in style except for one that was like eight roosters looking back with touching breasts, almost two headed. One white pate star had 16 repeats. These were just stuck in the windows. I took pictures of the cuttings. From there we went to Warsaw.

Saturday, August 19

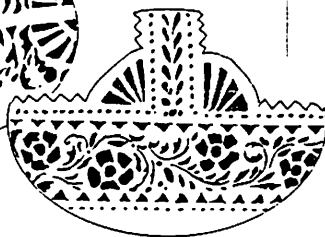
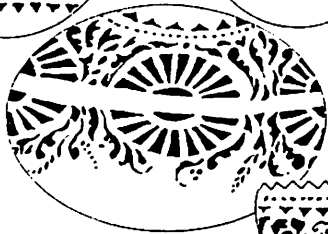
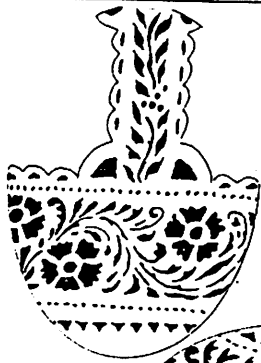
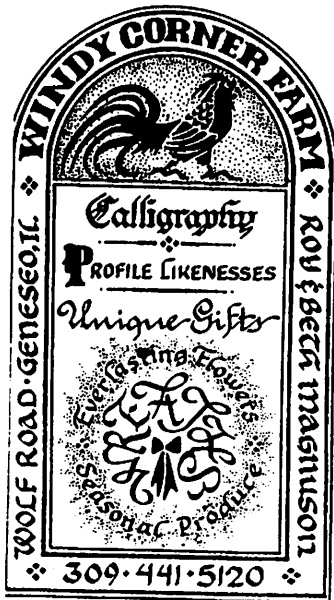
Kinga, a young student that I had met in Vermont came for me and we walked from Central Warsaw to the Citadel and onto the bus station. While in Old Town we stopped at the Cepelia on the Square, they still have as special a collection as ever. I was able to find a good selection of bobbin and tatted lace. I was very relieved to find the cooperatives that make these are still in existence. We had a wonderful dinner at her mother's and then went back to my hotel. Our last group dinner was at Hotel Europejski, they have a Polish buffet and folk dance performance during the week in the summer that is well worth the time and money. It was also the birthday of another group member so another torte with butter creme and ground nuts.



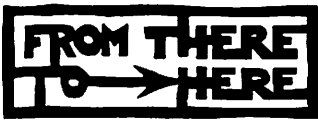
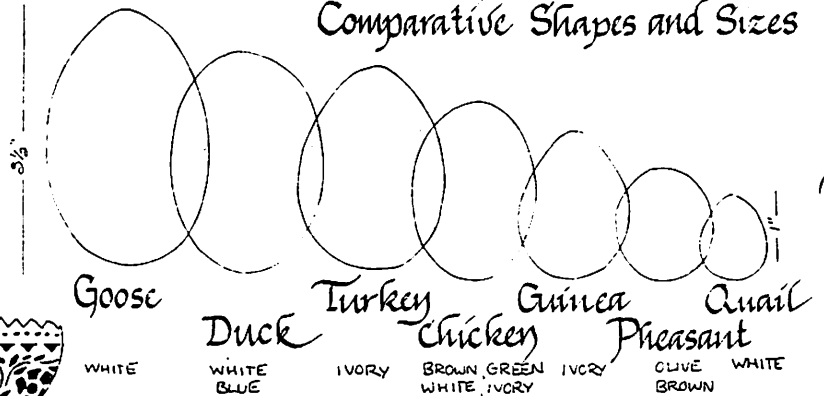
Sunday, August 20

To the airport and home! The new airport is a very nice place to spend some time compared to the old one.

Dancers at Europejski Hotel in Warsaw



Comparative Shapes and Sizes



Hand carved with small drill,
real egg shells from ROY and
BETH MAGNUSON ©

CLARICE STEINFELDT ©
Hummingbird suncatchers and
notecards



Salvatorian Greetings
Sr. Clarice Steinfeldt, SDS
4311 North 100th Street
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Submitted by Paul Beal

The sources listed have many more supplies and are very prompt on delivery. Prices may vary from what I have shown.

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Fadeless Duet, 2-color paper, 12"x18",
pkg. 30 shts, asst. colors, \$5.50

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Clearfield, PA 16830-0392

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Fadeless, 12"x18", 60 sht pkg., \$5.95

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Silhouette, 20"x26", 12 shts., \$6.95



PAUL BEAL © GONE FISHING
actual size, one-half portion of entire cutting

A New Jersey native, Claire Archer, holds membership in the Manasquam River Group of Artists, Monmouth Arts Foundation Gallery, the Ocean County Guild of Artists and the Guild of American Papercutters. *Early American Life* magazine has listed Claire in its directory of Best American Artists and Craftspersons. *Jersey Women* magazine editors cited Archer as one of the eight women to watch in 1987. Claire has also been featured in a *North Light* magazine article (Dec. 1996, p. 30) complete with color reproduction of her cutting "Adventures with Grandfather I."

In 1990-1991 Archer coordinated a Winter Holiday Exhibit of the papercuttings of 42 guild members at the Nalusio Headquarters. Her cuttings were also included in each of the Guild shows from Boston, Massachusetts,

Pennsylvania, Missouri and Colorado.

Claire has received national recognition for "Lamplight" her painted papercutting in the Centennial Collection of the Statue of Liberty National Monument. International acclaim was achieved when "Twelve Days of Christmas" was featured by UNICEF in their holiday card collection.

A solo show by Archer was presented at the Monmouth County Library Headquarters in 1995. In 1996 her work was included in the Mardi Festival of the Arts invitational show in Tuiton Falls where she also presented a two-hour demonstration of her papercutting and painting procedures.

To Claire "what matters most to an artist is that a piece pleases the eye whispers to the emotions."

See p. 23, Spring 96: "There is one thing about hens that looks like WISDOM, they don't cackle until they lay their eggs."

— Josh Billings

CLAIRE R. ARCHER © actual size





"These three cuts are humorous little pieces done mostly for workshops or other demonstrations."

Gone Fishing
CLAIRE R. ARCHER ©
 actual size



Frog
CLAIRE R. ARCHER ©
 reduced 50%



I find the little light bulb that signals an idea comes on brightly with any number of inspirations—music, poetry, any kind of legend or fairy story, a personal experience or visualization—a color, even! Sometimes—no, actually quite often—something will be said and just a phrase, or a few “odd” words, will plant an idea. Sometimes an idea will germinate when I see an odd frame or a mat and I think “what could I put in that”?

Left:

CLAIRE R. ARCHER © 1995

Commissioned work, reduced, relating to the couple's interests—crystals, humming birds, the mystical, rainforest, etc.



I work traditionally in water color and acrylics. I sketch constantly and like to have “projects” present themselves. Whatever time it takes to complete a piece, I’m eager to get each stage finished to get on to the next—the design, the cutting, the painting, the presentation (mat, frame, etc.)—so that the ideas that are dancing in the back of my mind’s eye can get to the front of the line.

I use 90 to 140 lb. cold press (rough) or hot press (smooth) acid-free water color paper. I particularly like the rough in “Waterford” series by Saunders, and English company. I’ve used it for about five years and it has suddenly become heavily advertised. The more I use the “hot press,” the more I love it for both cutting and traditional painting. I use Canson “Mi-Teintes” as mount surface, **luscious colors**. When I am working out an idea, it begins to tell me what colors it will be worked in and what it will be mounted on, if other than black (which fires up colors like magic). If a light color is to be used the painting, which **follows** the completion of **cutting**, **must** be done against a **light** background surface to assure strong enough color. Color is amazing in its Jekyll and Hyde characteristics!



CLAIRE R. ARCHER ©
Tulips and Lace Still Life
Watercolored Cutting

SYMBOLISM

Book: Retrospection

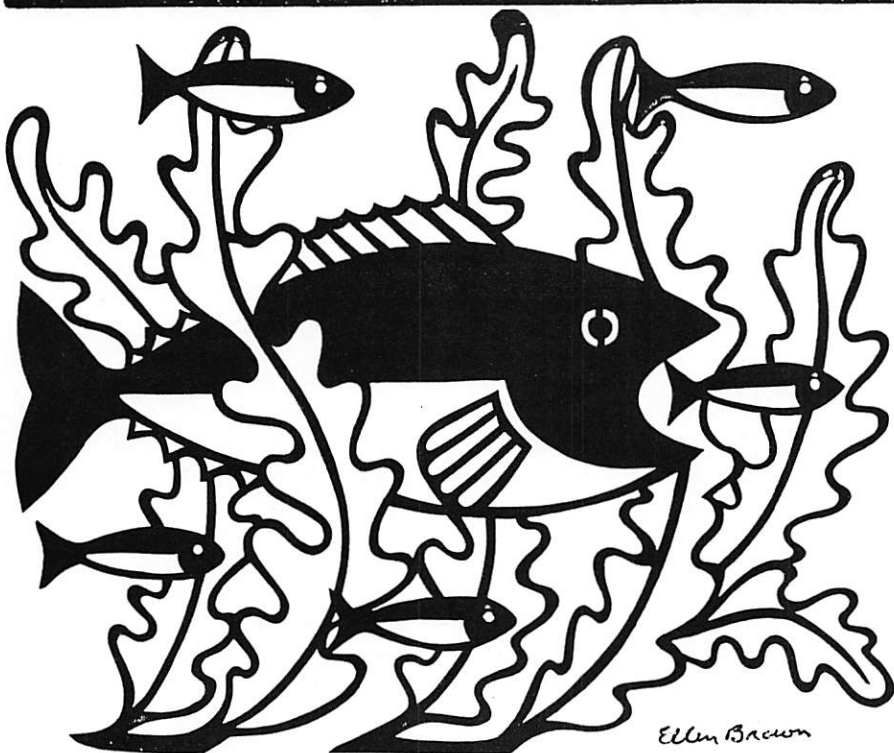
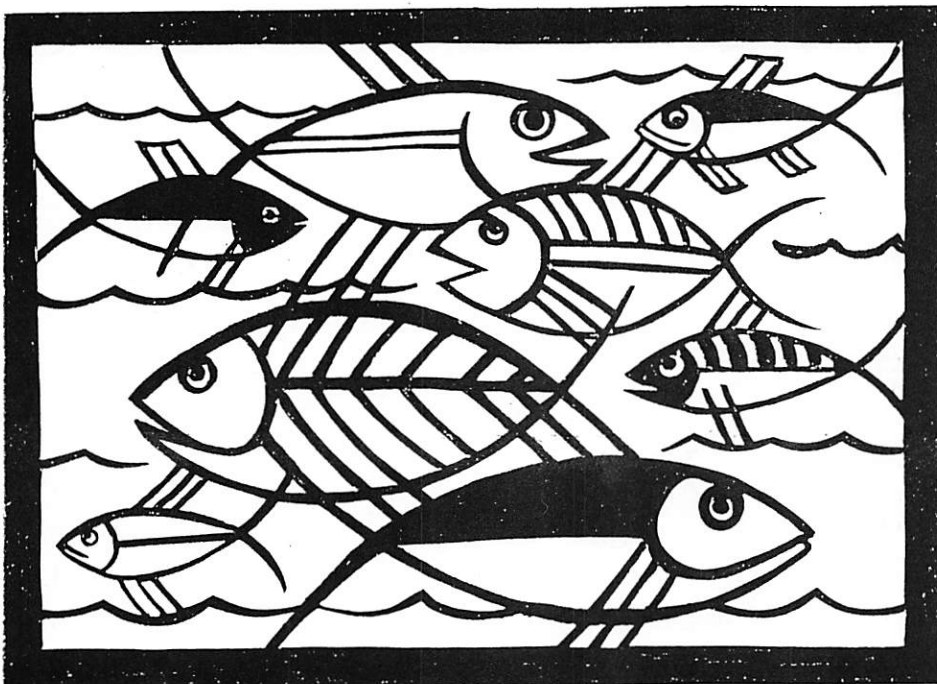
Snowflakes,
Leaf, Bloom, etc.: Represent Seasons of the Year

Baby, Child,
Courting, Old Age: Represent Seasons of Life



This is the way I cut—I'll marathon to meet a deadline, but otherwise ten minutes here, a half hour there, a two or three hour block of time somewhere else. I prefer scalpel to Exacto Knife (the scalpel's flat handle feels better; the Exacto is so fat and clunky), and knife rather than scissors, though I "workshop" in scissors, and "demo" with both. My work is just a painting on less paper, the negative space removed rather than painted in, though I visualize in black and white, positive/negative also, and do work as ordered.

I think what thrills me most when someone talks to me about my work (in general, or specific pieces) are the memories that are evoked for that person by that piece. I'm up front with sentiment, no apologies, no abstractions of meaning, though I do symbolize and enjoy incorporating elements that are not immediately revealed at first glance, but are noticed as a subsequent surprise when viewed again. I even sign in places that seem "right," not because I want to confuse, but because an area looks appropriate.



HARRIET ROSENBERG ©

Spring Exuberance

Do you see the fish?

Upper Left:

IRENE GRAESSLE ©

reduced 60%

Center:

ELLEN BROWN ©

Lower Left:

ELLEN BROWN © Food Chain

Explore
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Feb. 8 - "Start with a heart"
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★Wendy Schultz Wubles combines her paper scissors cuttings with the traditional onion skin egg dying. Her works of art are featured in the April 1997 *Country Living* magazine, pp. 148 and 149 and also in the *Country Living Gardener* magazine (different articles and pictures).

★Visions from the Heart
Paper Sculpture Exhibit
by Nancy Lenore Cook
April 7 to May 17, 1997
Western Illinois University
Call 309-298-1082

★Susanne Schalapper-Geiser's book (submitted by Marie Brown)
Designs & Techniques for Traditional Papercutting
144 pgs, 15 color plates, 219 black & white photos, 7"x10"
Hardbound #361, \$18.95 Lark 1-800-284-3388 (See Winter *FIRST CUT*, p. 15)

★Marie Helene Grabman has developed a "Scherenschnitte Kit" to go along with Susanne Schlapfer-Geiser's book and can be ordered directly from Lark Books, #1783, \$19.95. Call 1-800-284-3388

★Leona Barthle, of Sioux Falls, has been named a semifinalist in the arts category of a Kentucky Fried chicken national contest. Barthle advances to the next round with her Polish paper-cutting art.

★*Papercut*, by Naomi Hordes, for "grace after meals" booklet of the new Jewish day school of Prague, opening this fall. Incorporating the logo (magen or shield) David surrounding a medieval hat) of the Prague Jewish Community, the papercut testifies to the remarkable revival—with the support of American and Israeli philanthropies—of the remnants of the vibrant Czech community, tragically decimated first by the Nazis and then by the communists.



AVAILABLE SWISS GUILD 4th EXHIBITION CATALOG

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This inspiring catalog has about 100 black and white illustrations. *THE BEST OF SWISS PAPER-CUTTING!* Order cut off date is July 1, 1997. Expect your catalog around September 1, 1997.

SCHWEIZERISCHER VEREIN ©
FREUNDE DES SCHERENSCHNITTES
ASSOCIATION SUISSE DES
AMIS DU DECOUPAGE SUR PAPIER

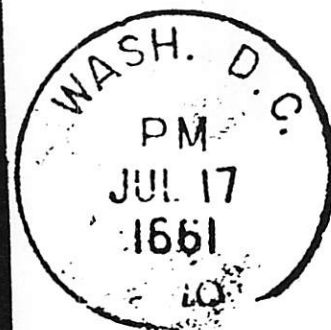
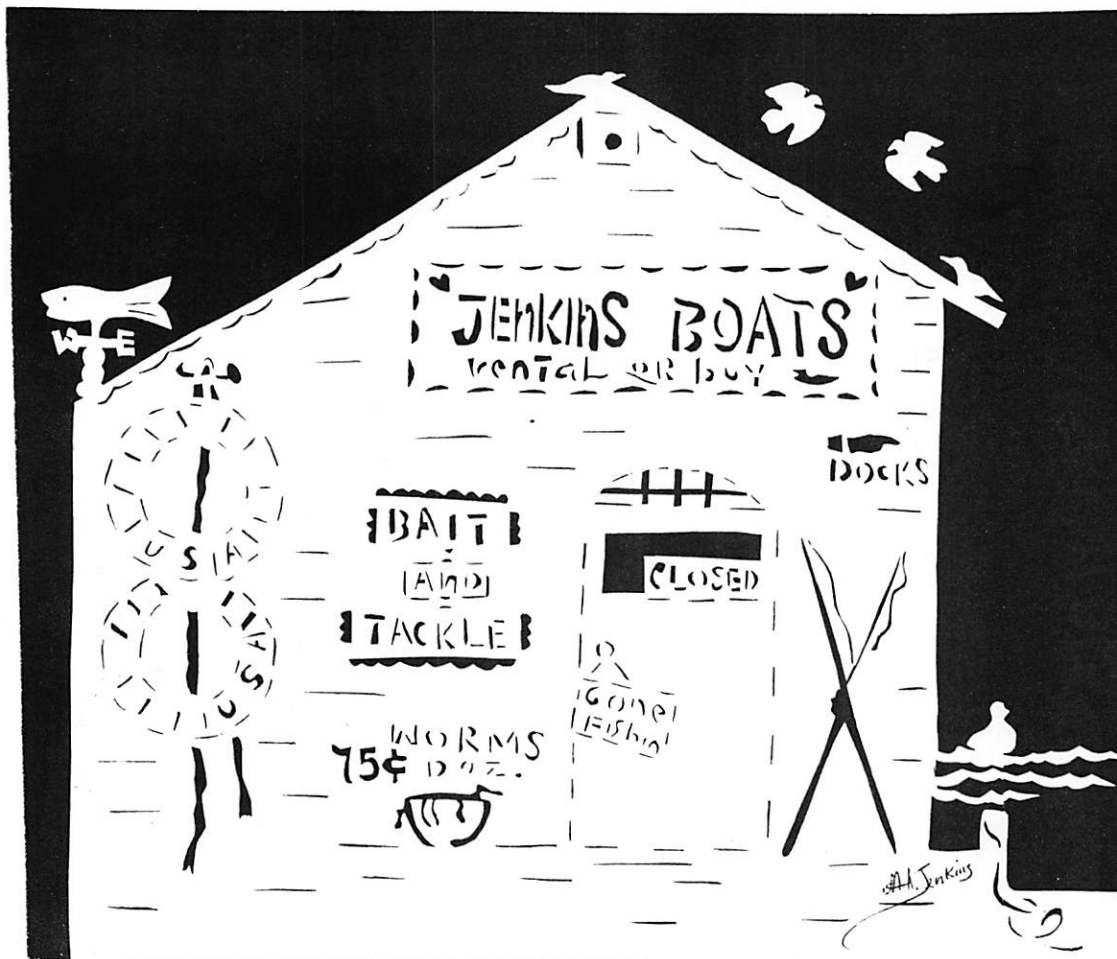


SWITZERLAND now has its own outstanding newsletter called *SCHNITTPUNKT*. With a pilot issue in 1996 featuring Ursula Schenk and Susanne Schläpfer and J. J. Hauswirth and its first issue of 1997 featuring Annemarie Maag and Ueli Hofer. *Schnittpunkt* will add its excellence to the growing list of countries with newsletters exclusively devoted to the art of cut paper. In German it is published three times a year and can be purchased for \$30.00 US dollars (cash) thru Scherenschnitte Schweiz, Postfach 58, CH-8402, Winterthur, Switzerland.

CURRENT SWISS SHOWS *Perchance you will be traveling*

Geschnittenes PAPIER UND COLLAGEN
von UELI HOFFER
April 13 to June 16, 1997

SCHERENSCHNITTE-SPIEGEL
der LEBENSFREUDE by
Heidi Gustincic
March 23 to June 22, 1997



DISCOVERY

by Ingrid Sschenck
Our newsletter *FIRST CUT* postmarked July 17, 1991 from Washington, DC has an inverted year number. Is this a rare find or what???

Left:
MARGARET JULIUS ©
original size 15"x15"

Lower Left:
BÉATRICE CORON © 1995
One of 36 views of the
Empire State Building
series, reduced 60%.

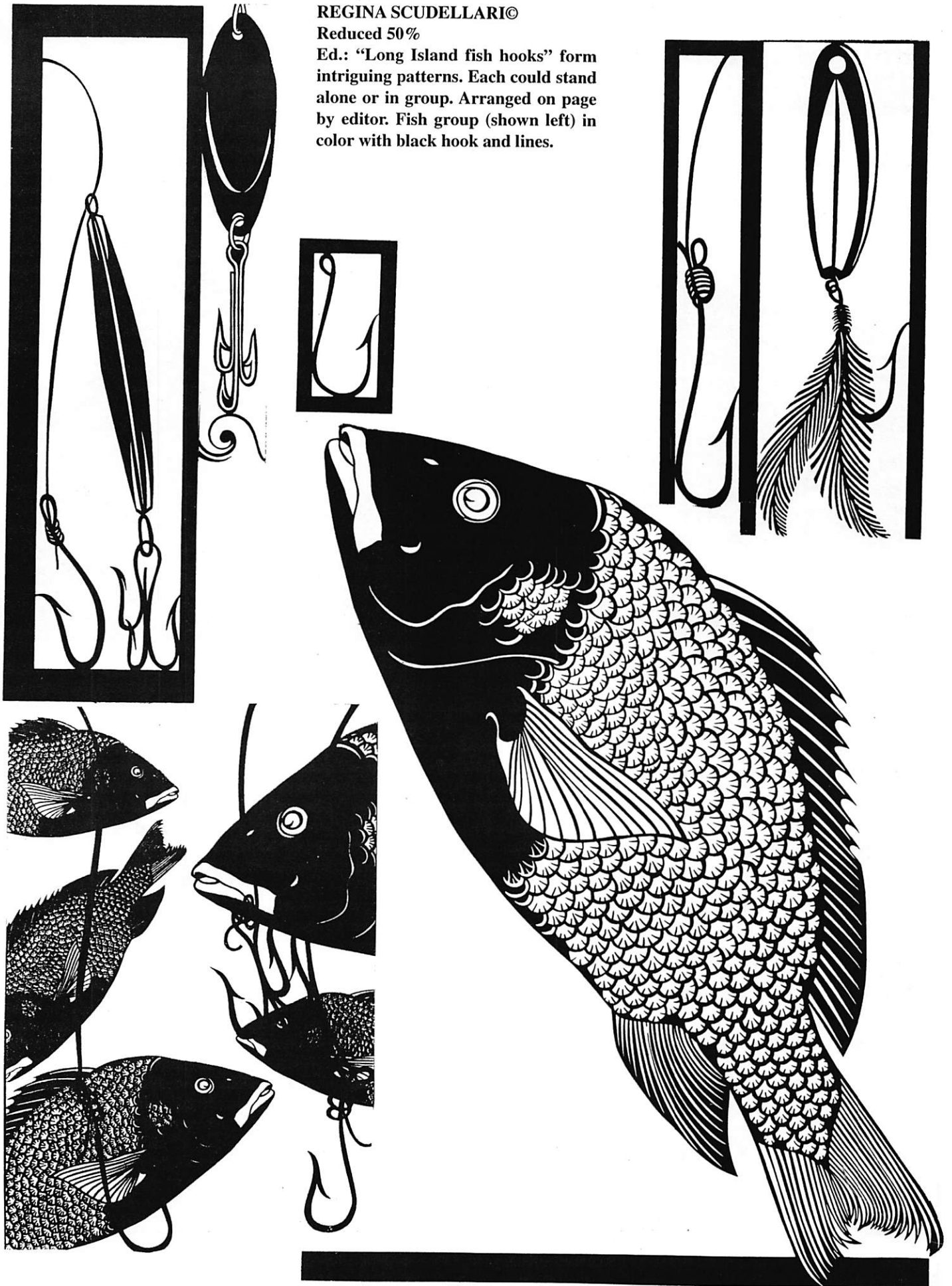
Lower Right:
RUTH CHEVERIER ©
reduced 60%



REGINA SCUDELLARI©

Reduced 50%

Ed.: "Long Island fish hooks" form intriguing patterns. Each could stand alone or in group. Arranged on page by editor. Fish group (shown left) in color with black hook and lines.





© SUSANNE COOK-GREUTER

My Account of Using a Scissor Cutting Kit

Have you ever cut designs from a kit? I have. Mind you, I tackled a design published by Allison for the advanced scissorist. Did I have a hard time! Not only did the white paper tear and rip in a way the black dense-quality paper I usually use does not, I just had the darndest time following the outlines! I am glad to report that the final product was very pleasing—and finer than the original. How do I know? It was one of my own designs that I tried to recreate via the kit. I wanted to have the experience of the brave souls who actually buy the kits and try their hand at intricate pictures. I am impressed; it isn't easy at all.

—Susanne R. Cook-Greuter

© ELISABETH EMMER

Once Upon a Time



“ONCE UPON A TIME...”

Our story needs a happy ending! The '97-'98 traveling exhibition will open with a reception on the first Friday in December at the Kemerer Museum of the Decorative Arts in Bethlehem, Pennsylvania. Lots of planning (and a certain amount of panic) goes into the preparation of GAP's shows, so I need your help. A simple checklist follows:

1. CAN I COUNT ON YOUR PARTICIPATION? If so, please mail the response slip provided. Phone calls and postcards are fine too, but I need to hear from you by June 15th.
2. REMEMBER our story-telling theme. At the exhibition each cutting will be accompanied by a legend which begins “Once Upon a Time...”
3. SIZE is not to exceed 20" x 24" with the frame.
4. DEADLINE: please ship your cutting by October 15th.
- * 5. WHERE: send to Nancy Shelly's home—45 Wall Street, Bethlehem, PA 18018

----- RESPONSE SLIP -----

GAP '97-'98 Exhibition

I will participate in “Once Upon a Time...”
You may expect my framed cutting to arrive in Bethlehem by October 15th.

Signed _____

* Mail to Nancy at the above address.



HARRIET
ROSENBERG ©
1997 (on the right)
Editor took liberty to
turn Harriet's
cutting upside down:
We can feel the
dynamic thrust of the
sprouting force of
seed to leaf.
—Ed. interpretation.
BEN BARKER ©
(other cuttings)
actual size





One of the most dramatic cuttings "Noah's Ark" a portrayal of the ark tossing on the turbulent, swirling waters of the ocean, "is pretty much the story of my own life."

© MARGARETHE VON GLEHN

An Estonian by birth, Mrs. Luther has spent much of her life fleeing from oppressors, first in 1917 during the Bolshevik Revolution; then again in 1939 when the Communists took over her country, and then finally in World War II in Germany where she and her husband had gone to escape communism. As a result of that war she and her husband, a descendent of Martin Luther, a founder of the Protestant religion, were separated for four years during which time he was forced to serve as an interpreter for the Russians.

At times she lost hope of ever seeing him again. But by some miracle they met again in 1945 in the tiny town of Glueksburg in northernmost Germany and they were able to settle down. But both had dreamed of coming to
(continued on the bottom of page 27)

MARGARETHE VON GLEHN—Feature Article by Ingrid Schenck

Margarethe von Glehn was born in 1909 in Narwa, Estonia. Her father was a violinist and a wealthy landowner. Her great-grandfather was Russian Czar Nicholas' private architect.

During the Bolshevik uprising, when the Czar was killed, the von Glehn family was forced to flee their native Estonia. Margarethe's father placed her in care of a farmer in East Germany who promised to tutor and take care of her until the danger was passed.

"One day when I was about 12 years old I was on my way to a piano lesson," Margarethe recalls, "I passed a store window displaying all sorts of art objects. In the center was a Madonna, stark and beautiful in black and white. I looked at it transfixed until I realized it was not a drawing but cut from paper. I had never seen a silhouette in my life before. Never had I imagined such a thing could be done. Finally I turned—the piano lesson completely forgotten—I ran all the way home." Without stopping to remove her coat and hat Margarethe seized a pair of embroidery scissors and paper and started to cut. "I know what I am going to do," she told herself happily, "I know what I must be."

From that moment on Margarethe was rarely without her scissors as she worked to perfect her art.

When the country had settled down she returned to her native Estonia. Later in the 1920's she married Ferdinand Martin Luther whose uncle was a descendant of Martin Luther.

During World War II Estonia was first occupied by the German army and later by the Russians. While her husband was conscripted into the German army, Margarethe fled with her two small sons, Holger and Lars, across Poland to Gluecksburg—a small town in northwestern Germany. For years she was separated from her husband who was compelled to serve as a Russian interpreter. During this time Margarethe did odd jobs to keep her family alive. When she was finally reunited with her husband, Mrs. Luther attempted to pick up the pieces of her artistic life again, and suddenly found her hobby earning recognition and admiration.

Mrs. Luther's work is so intricate and delicate, most people who saw her creations figured they were really pen and ink drawings. On one occasion in the 1950's when she visited Denmark she was watched for 12 hours a day for 11 successive days by a group of disbelievers to prove she cut the figures and did not paint them.

In Gluecksburg in the shadow of an old castle dating back to the 11th century, Margarethe and Fred worked together in an art studio. She cut silhouettes for the Princesses of Mecklenburg and for the Danish Royalties who left their castle to visit her. Fascinated they watched as Margarethe's scissors cut perfect likenesses in profile. Fred worked hard at carpentry and carving. But both feared there would not be enough money to educate their sons. "We wanted very much to come to America," Margarethe explained, "but first only skilled laborers were permitted. Then President Eisenhower expanded the immigration law to include people of art and culture. Pastor Otto of Fremont, Ohio came to Germany as a representative of the Lutheran Church of America. I shall never forget the day he came to interview me!"

Pastor Otto was convinced of Margarethe's unique talent and helped the Luther family to enter the United States. He also commissioned Mrs. Luther to do several silhouettes for the covers of his published music. And through Chantry Music Press in Springfield, Ohio, knowledge of her work began to spread. As a token of appreciation for all Pastor Otto had done for her, Margarethe cut a triptych of the Christmas story and a Crucifix for his church.

For ten years, Margarethe worked at the public library in Marietta, Ohio as a cataloguer and storyteller, but continued to cut her silhouettes at night. In 1970 while living in Philadelphia she appeared with her silhouettes and stories seven times on television shows for young people. Mrs. Luther describes her time at the Glen Foerd Mansion estate in Forresdale/Philadelphia as a tour guide as a happy one. As a guide she had access to a treasure-trove of paintings, sculptures, rare books and antiques, but also time to create more of her delicate artwork. While in Philadelphia she was awarded the Benjamin Franklin Medal for Art, one of her treasured possessions.

Later Mr. and Mrs. Luther moved to Basking Ridge, New Jersey where she lived until the death of her husband. Then she moved to Canada.

Her exquisite scissor cuttings are valued by many private collectors in America and Europe. They grace the walls of the palace of the King of Denmark and the Franciscan Headquarters in Rome. The President of the Hans Christian Anderson Society owns her silhouette of "The Nightingale."

America to raise their two sons, and thanks, she said to Eisenhower's expanded immigration laws they later on were able to do so. Pastor Otto, a representative of the Lutheran Church in Fremont, Ohio, came to Germany to interview Mrs. Luther and, impressed by her beautiful silhouettes, arranged to sponsor the Luther's trip to America. Finally in 1955 their life of fleeing ended when sponsored by relatives in Marietta, Ohio.

In gratitude to Pastor Otto she cut a crucifix for his church, the first of many such crucifixes and religious works she was able to do. "I don't think I would have survived without my faith in God," she states.

© MARGARETHE VON GLEHN
St. Francis
Below enlarged portions of above



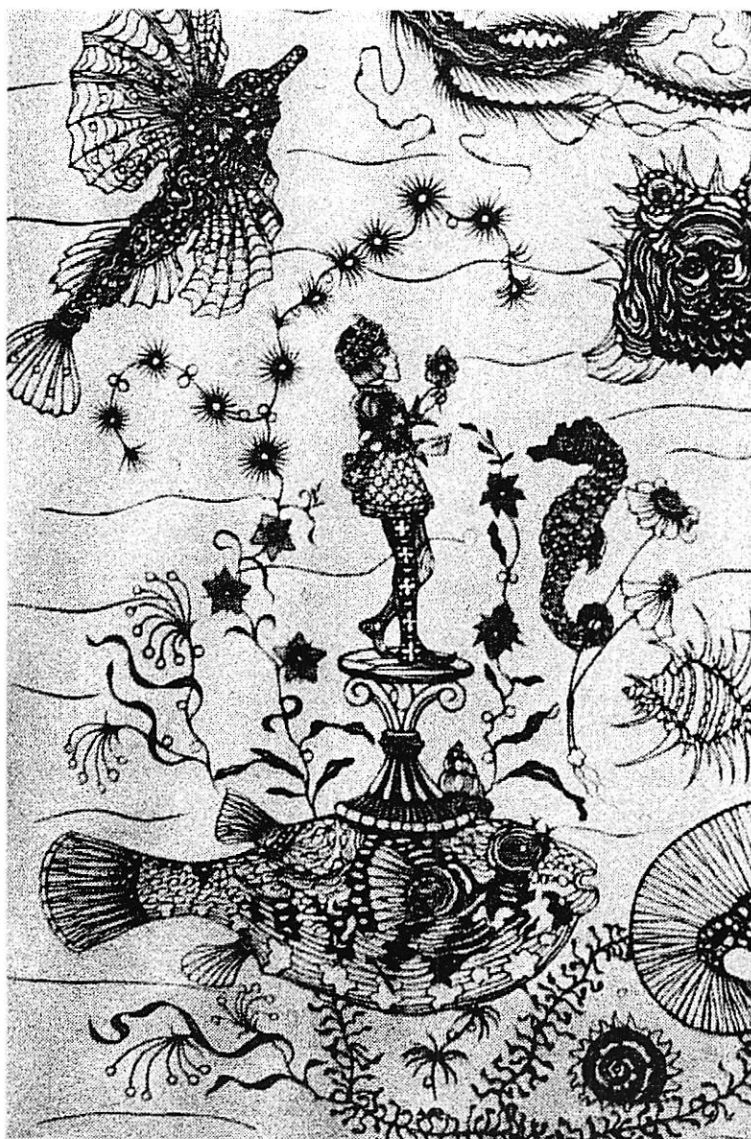
"Unusual view of Saint Francis because it is frontal rather a side profile, enabling deep emotions of love, suffering and hope to show in expressions of the face, drawing viewer into the picture regardless of faith."

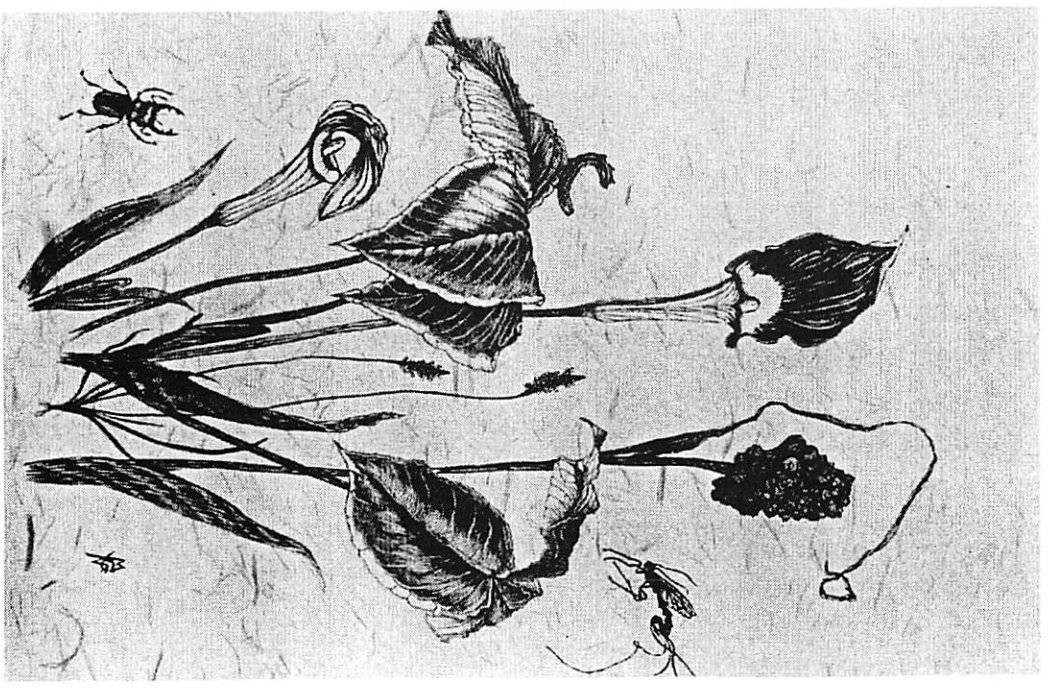
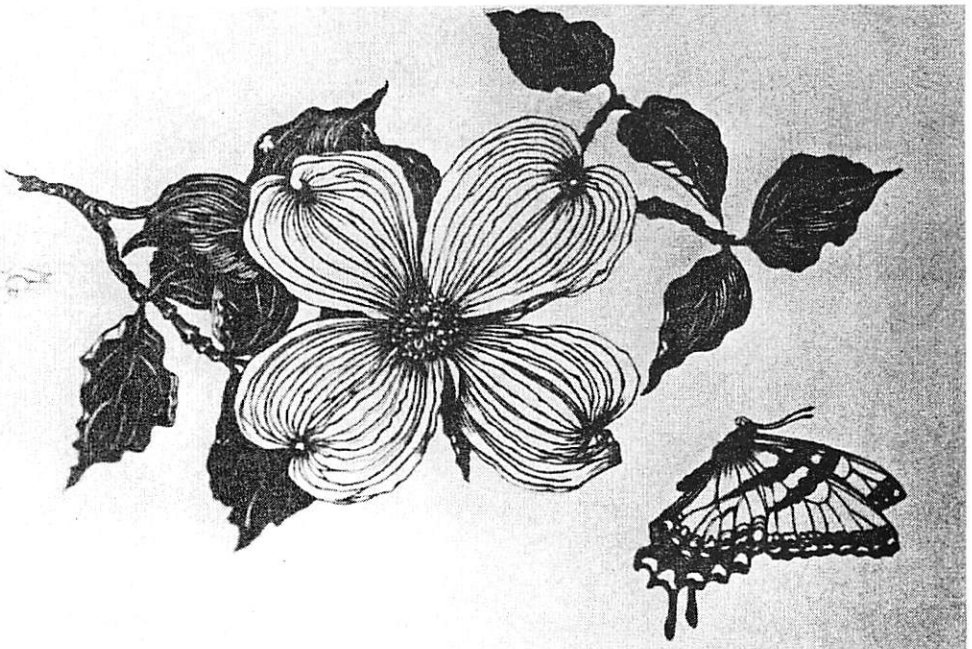
—Ingrid Schenck



Some of her most interesting pictures are the cuttings of "Fairy tales, Legends and Mythology. Here she often combines the European and Oriental cutting styles as in the picture of the "Little Mermaid" (see the crest of the wave). Here several colors are used, especially gold, but always in such a way as to enhance the story.

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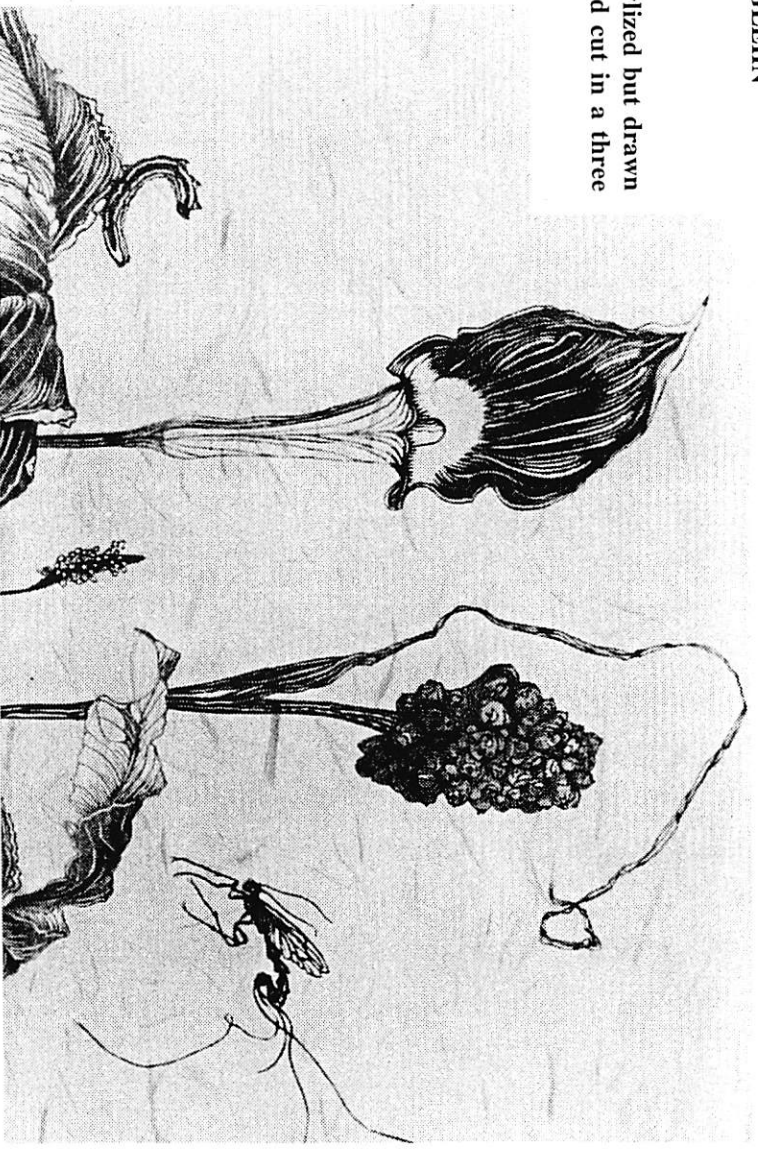
© MARGARETH VON GLEHN

Dogwood

Jack-in-the-Pulpit

(Below enlarged portion)

"Her flowers are not stylized but drawn directly from nature and cut in a three dimensional way."



SPRING

Dogwood with Butterfly © MARGARETHE VON GLEHN

