

FIRST CUT

© REG SEAR

FALL MEETING

SATURDAY, SEPTEMBER 20 • 1 - 4 P. M.

Chester County Historical Society, West Chester, Pennsylvania

Arrive earlier to tour Museum Galleries on your own. Directors Meeting at 12:30.

Papercuttings from Museum Collection will be presented by a curator at 1 P. M.

Business Meeting follows. Must vacate by 4:30 P. M.

DIRECTIONS:

From Philadelphia: Take 76 West to 202 South for approximately 15 miles to **Paoli Pike** exit (the first West Chester exit). Paoli Pike will become one way as it merges with **Route 3 West** (Gay Street). Just after you pass the Gay Street Plaza on your right the two right lanes (Route 3) bear to the right. Continue straight ahead in the left lane, into downtown West Chester. Immediately move into the right lane and turn right at the first traffic light (**Walnut Street**). Go one block to the parking structure on your left at the corner of **Walnut and Chestnut Streets**. The History Center is located on the corner of **Chestnut and High Street**, one block to the west.

From the PA Turnpike: Take Exit 24 Valley Forge, to 202 South. Follow directions noted above.

From Wilmington, DE and Points South: Take 202 North toward West Chester. You will travel approximately 5 miles from the intersection of Routes 1 and 202. At the **junction of 202 North and High Street** (there is a Holiday Inn on the corner), continue straight on High Street, past West Chester University. Turn **right on Market Street** and move into the left lane. You will make the **first left turn, onto Walnut Street**, and travel 2 blocks. The parking structure will be on the left, at the corner of **Walnut and Chestnut Streets**. The History Center is located on the corner of **Chestnut and High Street**, one block to the west.

Parking Structure: .60/hour
Parking also available on Street.



Cover Art
©REG SEAR

Inside GAP News

COVER ART © REG SEAR

Contents, President & Editor's Message	2
Letters & Member News	3
Book Review & Sources Found	4
Stickers, Alther	5
Shows GAP	6
Show Kara Walker	7
Show Schenk & Oppliger	8
Travel Schaich Oppliger	9
Horse Zimmerer	10
Baatartsog, Two Cuts to Bid	11
Chinese Liu Ren	12
Liu Ren by Schaich	13
Inspirations (Quilt)	14
From There to Here, Waletzky	15
Papercutter Profile	16
Reg Sear	17
Summer Capers, Sear	18
Summer, Reg Sear	19
Pricing, Mehaffey: Juried, Hamann:	
Hummel Answer, Alther	20
Papercut Fun: Novotny, Schaich, Barker	21
Summer Seashore Scenes	22
Summer Tree Houses	23
Sunflowers, Bedient, Rosenberg, Schouten	24
Roses: Bedient, Brown, Janzen, Witten	25
Margarethe von Glehn by Ingrid Schenck	26, 27
Roses by Margarethe von Glehn	28, 29
Sunflowers by Margarethe von Glehn	30, 31
Summer Rose by Scudellari	32

GAP Officers

President	Paul Beal
VP Newsletter	Sukey Harris
VP Programs	Sharon Schaich
Rec. Secretary	Sandra Gilpin
Treasurer	Neil Haring

Board of Directors

Claire Archer	Sharon Schaich
Richard Harris	Karen Schloss
Donna Little	Gerard Schouten
Dorene Rhoads	Paul Trattner
Kerch McConlogue	Steven Woodbury

Development

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

FALL MEETING

September 20 • 1-4p.m.

Chester County Historical Society
West Chester
(See front page)

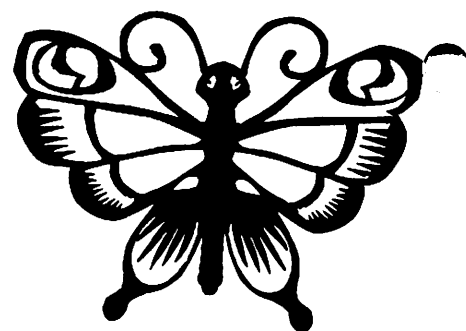
President's Corner

Collection is always an exciting, encouraging and inspiring event for our Guild. Although Collection 97 is in the future as I write this I know it, too, will give inspiration to those who participate and impetus toward producing more and better paper cuttings.

There is much to be gained from discussing and sharing of ideas. The opportunity to contribute to others and to gain new and different approaches to papercutting readily comes through at events such as Collection.

I believe, based on the reception of our recent traveling shows, that the Guild is successfully fulfilling one of its stated aims; namely, to educate others about papercutting. We have shown some of the variety, beauty and techniques and reaped much acclaim. Keep up the good work. Prepare for the upcoming "Once Upon A Time."

PAUL BEAL © 1997
(actual size)



Please start **NOW**
for future issues!

COLOR PHOTOS
(if you work in color)
for the 10th Anniversary Year

Eagle & Patriotic
Horse, Cat, Chicken
Skiing
Trees; Plants & Flowers
Night & Day Pictures



Valentines
Skating, Ice or Roller
Holiday Scenes
Thistle & Shamrock

Corrections to SPRING
P. 22: Change MARGARET
JULIUS to MARGARET
JENKINS, Jenkins Boat
House.



Dispare not,
that the rosebush has thorns,
but rejoice, that the
thornbush bears roses
—Source Unknown



Featured in this SUMMER issue are your varied expressions of SUN FLOWERS & ROSES.

There are over 500 members in GAP of all ages, backgrounds and experiences, with different levels of ability and interest in papercutting. We are all enthusiastic in our enjoyment of this beautiful art form.

You send letters that are appreciative, prodding, questioning, critical and constructive. You PARTICIPATE! 3 CHEERS!!! You come through, you send articles, letters, sources, reports and lively discussions.

Those of you who are willing to share your original designs in **FIRST CUT** are to be commended for your generous spirit of sharing. If you would not send any fresh cuttings, your newsletter would be all words. I'm a picture person—I love to see what others are doing with papercutting—from simple to complex, black and white, positive and negative. We have such a huge variety of styles here in the USA. And our international members participate, too, giving us a broader insight as to the worldwide scope of this very basic medium, cut paper.

It is YOUR input that is continuing to improve **FIRST CUT**, and that is helping it to become the exciting art magazine/newsletter that you have in your hands today!

Thank you friends of the Cut Paper Arts!



When I work at Parson's School of Design, on the weekends usually after a week of cutting, I often get asked about my work because it's an unusual medium for people to see someone working in (especially in this age of computers) and because cut paper really lends itself to silkscreen. At some point I end up mentioning GAP and people are always interested and, without exception, have never heard of GAP (like me but for seeing it in *PAPERCRAFTERS*). While I'm not sure what GAP could do to get more awareness and, thus, more members, maybe this is an area that could be explored. Maybe somehow linking up with Graphic Artists Guild? Or other such organizations and publications? As I say, I have no solid ideas, just the sense that, if growth is of interest to GAP, it may be a real underdeveloped area. That said, living in New York City all my life and having been a member of the Graphic Artist Guild, small is nice as in the personal sense of GAP that is missing in larger organizations.

Regina Scudellari

First I must thank you for the wonderful newsletter. I enjoy reading each and every article and truly admire all the amazing examples of cutting that your readers share each month. I haven't been cutting very long and practice as much as time allows.

My specialty is children's silhouettes. I attend just a few festivals in the immediate area during the Spring and Fall. My enjoyment comes from invitations from the local elementary schools who "use" me most often for Colonial Days. It is so rewarding to see the amazement in their little faces when I cut a classmate's silhouette in under one minute.

Judy (Van Gilder) Dittman



© PAUL BEAL



Association of University Women's convention in May. Lynn Askew discussed a bit of history, displayed a variety of samples and encouraged people to make that "first cut."

★Lynn Askew: About thirty women (in two groups) were introduced to scherenenitte at the New Jersey State American

Have thoroughly enjoyed reading the current issue of *FIRST CUT* which had so much packed into the 32 pages. Congratulations! I especially like seeing so many works of the different papercutters—their styles, themes, etc.—and of course, the constant challenges to keep cutting with the *HOMEWORK* assignments.

This past weekend, a woman from our neighborhood area was showing her rummage in the garage next to ours where we, too, were showing not only rummage, but some of my art-papercutting, and crafts—I did sell three papercuts that day—but the exciting event was the woman who brought from her home some of the papercutting of Jo Krajci. Needless to say, I was eager to check to see if she was a registered member of GAP. I try to gather works of different cutters so that when I conduct a papercutting workshop, I can share these works with those assembled.

During the month of April, my papercutting was accepted on four Internet search engines: Alta Vista, Yahoo, Infoseek, and Excite. Now I am trying to find out how we can put a counter on the site to find out how many hits the site receives. I have enjoyed emailing with some of our guild members also.

Keep up the super work and I look forward to meeting you at our Baltimore Connection.

Sincerely,

Sister Clarice Steinfeldt



©ELLA BILTOFT
"With Greetings
from Denmark
from Ella"

The letter by Margaret Steavey surprised me by its tone, even though Sukey graciously considered it as constructive suggestions.

I think all meetings, exhibits and the Summer Workshops are advertised far enough in advance so that anyone could participate, if one wishes to do so. And in case a newsletter is late, a telephone call is all that's needed to find out about a specific event.

Instead of being upset that the newsletter arrives late, why not ask: "Do you need any help to get it out one time?" As members of the GAP we should think more about what each one of us could do to help and improve our organization and less about what we personally could benefit from it.

Editor's Note: "Each One Teach One" should be our motto—to continue the fine art of papercutting and to keep the young ones learning to love cutting.

★ Ellen H. Mischo was listed in the August 1997 issue, page 33, of the *Early American Homes Magazine Traditional American Crafts Directory* under Family Grouping Silhouette. In Paper Category these papercutters are also listed: Pamela Dalton, Faye DuPlessis, Sandra Gilpin, Carol Menninga, Ellen Mischo, and Nancy Shelly

One goal of the GAP is to help each member attain the highest level of competence. To help a papercutter from the beginning level through the intermediate stage to being able to arrive at a true personal artistic style. This can only be done through articles explaining all aspects and different methods of our arts. This is not bickering—it is an honest exchange of personal views and opinions. We should be open to all suggestions, learn from them and then decide at which level we want to work, cut from patterns or design our own artistic cuttings.

It is also satisfying that the travel abroad by our members resulted in worldwide contact with other Guilds and in founding a similar Guild in Germany where the artists have worked quite isolated from one another.

This contact with other organizations is absolutely necessary in order to achieve greater recognition and acceptance of our unique art in this country. Here again, the few members who could participate in the trip abroad did a great service to us homebound members to let us know what is happening in other countries.

Having worked for years in obscurity without contact to other papercutters, I'm immensely thankful that the GAP opened up a new world for me through the newsletter.

Ingrid Schewck

Just a short note to thank GAP for all your good work and for the always beautiful and constantly improving newsletter.

It was great to meet you at the Collection meeting.

Hopefully I will be able to get to the meeting in New York.

Sincerely,
Stu Copans



© STUART COPANS

A'merry'can Visit...

Never before did I visit the USA. But since there has to be a first for everything, Alex and I crossed that Big Pool. Sukey & Dick Harris happened to be fishing so they caught us. They subsequently introduced us to lots of nice people and Pennsylvania. Thoughts and visions were cross pollinated. So here is a simple Dutch papercutting representing Love, Protection and Best Wishes. Only the Dutch tulip, due to sunny hot A'merry'can conditions became a sunflower. A token of friendship to all you GAP people out there.

Gery van Ingen
Treasurer
The Dutch
Association
for the
Art of
Papercutting



© GERY VAN INGEN



FASCINATING FOLDS...
Order this excellent catalog for yourself.
Good paper source.

Website: <http://www.fascinating-folds.com>

Order Toll Free 1-800-968-2418 U.S. & Canada



Best Greeting Cards

By: Keiko Nakazawa

If you are a collector of pop-up card designs, this book is a "must" - Very large collection includes full scenes, bouquet, celebrations, flowers, animals, and much more. Also includes fundamental basics, and easy step-by-step directions.

Item # 2242 \$17.00 ISBN 0-87040-964-6



Pop-up Gift Cards

By: Masahiro Chatani

Over 70 ingenious designs with step-by-step easy to follow instructions. Includes, flowers, birds, butterfly, sports figures, and alphabet and swan.

Item # 2241 \$15.00 ISBN 0-87040-768-6



Papercrafts - 50 Great Projects

By Gillian Souter

This unique book offers fifty beautiful and creative ideas for making gifts and projects from paper. Techniques include: Papermaking, Papier-mache, Decoupage, Papercutting, Dimensionals, Quilling, Marbling, Stencilling, Embossing, Applique, Printing, Paper Sculpture, Folding, Weaving, Paper Textures, Paper Mechanics. Step-by-Step Projects include: Personal Gifts, Jewelry, Bookplates, Pencil Case, Notebooks, Photo Album, Stationery, Bookmark, Portfolio. Decorating Item Projects include: Paper Flowers, Napkin Rings, Lampshade, Placemats, Frames, Menu Scrolls, Doilies, Potpourri Box, Festive Decorations, Candleholders, Christmas Tree Ornaments. Item # 2813 \$18.00 ISBN 0-517-88484-4



Hand-Made Greeting Cards

By Maureen Crawford

A handmade card is guaranteed to bring sheer delight to the person who receives it. Complete easy-to-follow instructions show you all you need to know, and the variety of cards you find is extraordinary: - cards with back-and-forth folds - cards with ribbons and lift-up flaps - laced cards - origami designs - simple yet powerful cards decorated with twists and overlapping tissue paper. With these delightful designs to inspire you, your imagination is your only limit.

Item # 2156 \$10.95 ISBN 0-8069-8327-2



Card Crafting

By Gillian Souter

Create one-of-a-kind personalized greeting cards that you'll never find in stores. You can make these 45 fabulous designs - all shown in full color - using basic papermaking techniques, lettering, decoupage, pop-up methods, embossing, marbling, stencilling, cross-stitch embroidery, applique, and even lovely paper quilling. Complete instructions and patterns will give you fast and fabulous results. No more shopping for store-bought cards that don't quite express your true feelings.

Item # 2154 \$12.95 ISBN 0-8069-8683-2



Stylus - 1/16" and 1/32"

Use this stylus for creating lines and grooves on any weight paper. Used in Paper Sculpture and general Paper Arts projects.

Item # 6110 - \$2.75



Fiskars/5in.

Micro-tip Scissors

These micro-tip scissors are premium Fiskar quality. Right or left handed. Adjustable Tension. Recommended for Papercutting.

Item # 7601 \$11.75



Glue Pens

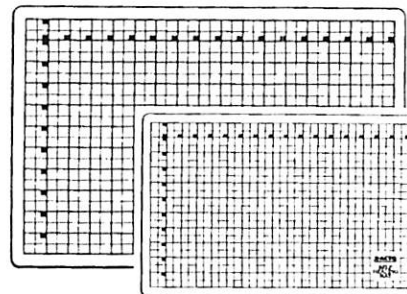
NEW DESIGN! \$2.99/each

Recloseable - Easy to use!

Makes any paper self-sticking and removable. No mess precision applicator. Non-toxic and acid-free.

Permanent Item # 6302

Repositionable Item # 6301



Self-Healing Cutting Mats

X-Acto Brand Self Healing mats - Special surface and core work together to minimize the effects of cutting with sharp blades. One inch grid pattern to aid in accurate layout. Translucent.

9" x 12" - Item # 6430 - \$12.95

12" x 18" - Item # 6431 - \$19.95

18" x 24" - Item # 6432 - \$31.95

Exacto Gripster Knives

\$4.25 / each

Rubberized barrel for comfort and control. Rear blade release for easy, safe replacement. Anti-roll design.

Red Item # 6120

Teal Item # 6121

Blue Item # 6122

Black Item # 6123

Purple Item # 6124



X-Acto Blades

Fine Pint 5/pk - Item # 6113 - \$2.39

For all standard Exacto Cutting Knives - Sharp angle provides a narrow pint for fine detail cutting, trimming and stripping.

Precision Blade Assortment - Item # 6114 - \$2.25

For all standard Exacto Cutting Knives - For general cutting, scoring, chiseling. Includes: 2 No. 11 fine tips, 1 general purpose, 1 scoring, and 1 1/4" chiseling blade.

Scherenschnitt -Stickers

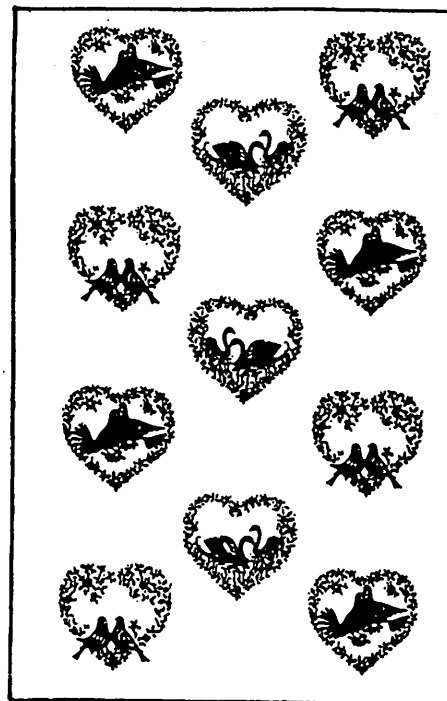
Dear First Cut Readers

I can offer you wonderful Scherenschnitt-Stickers from Europe! I have 4 different designs available. Each package contains 2 sheets of self-adhesive stickers @ \$ 2.80 per package (shipping & handling included).

For ordering, specify designs and quantities and mail to Ursula Kaeshammer Alther, 12940 Windsong Ct., Auburn, CA 95602-8459, phone/fax 916-887-9342.

Please make your check or money order payable to: Ursula Kaeshammer Alther

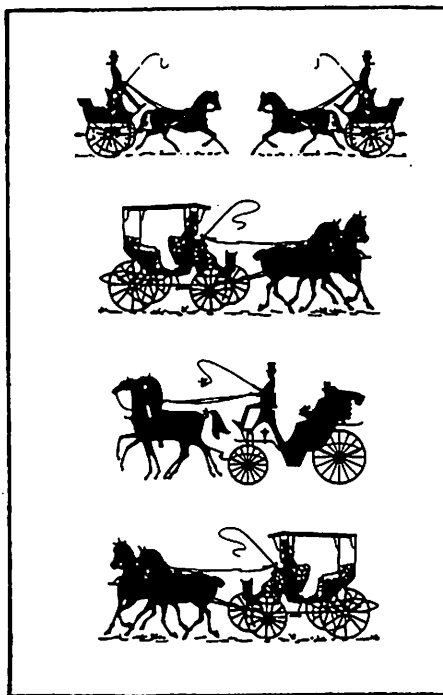
All sheets are 6 1/2" x 3 3/4" in size



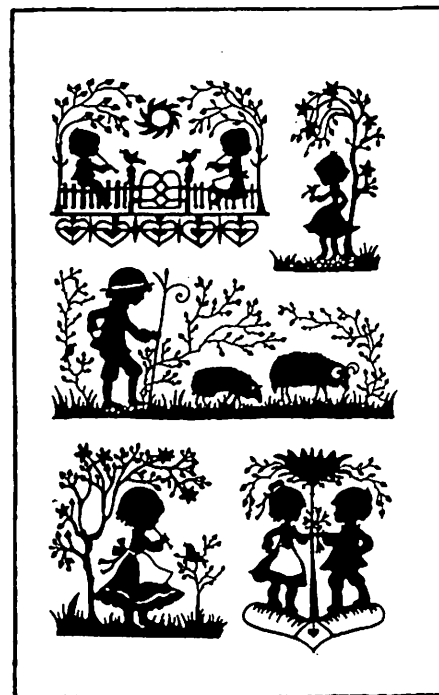
Hearts



Ovals



Carriages



Country

GAP 10th ANNIVERSARY SHOW

Washington County
Museum of Fine Arts

June 7 to July 12, 1998

May 1, 1998 — DUE DATE



You are cordially invited to attend
Papercuttings
A New Look At An Old Art Form
A ONE-MAN EXHIBITION OF WORKS BY
RICK JAMES MARZULLO
September 2-30, 1997
RECEPTION for the ARTIST
Saturday, September 13, 1-3 p.m.

Faulkner Gallery West
Santa Barbara Library
40 E. Anapamu St., Santa Barbara, CA
Monday-Thursday 10 a.m.-9 p.m.
Friday & Saturday 10 a.m.-5:30 p.m.; Sundays 1-5 p.m.

© ELISABETH EMLER

Once Upon A Time — GAP FALL SHOW 1997

Shipping Deadline: October 15, 1997 • Opening Reception December 5, 1997

Kemerer Museum of the Decorative Arts • Bethlehem, Pennsylvania

Now the thrilling conclusion to our story:

The crowd pressed toward the gallery doors. Those at the head of the line had been there all night, some clutching bedrolls and the remnants of hastily packed sandwiches; others were so weary from the wait that only the pressure of the nearby bodies supported them. It was almost time. Almost time for the GAP show. As the latch snapped open, a child darted from his mother's grasp and, dodging the forward rush, was first inside. His scream froze them where they stood. "Look, Ma! Look!"...

Now, dear GAP colleagues, the next line is up to you. If you want that line to read "The walls are EMPTY.", just keep sitting on your hands, or reclining chairs, or whatever you're sitting on this summer. I know you've been busy. I have too. I know there are other concerns in your lives. I have them too.

It's just this simple: we have made a commitment to open our traveling show on the first weekend of December at the Kemerer Museum of Decorative Arts in Bethlehem, Pennsylvania. It will hang there for a month and then move to another location.

The theme for the show is story telling. Your cutting (not to exceed 20"x24", framed) must illustrate a story of your choosing. It can be a fairy tale, a nursery rhyme, a Biblical story, or something from Aesop's fable. When you send it, please identify the story so I can compose accompanying signs which the museum is going to provide. Don't make me guess. (I've five shows to do between mid-August and the shipping deadline of October 15.) Send more than one piece if you wish.

See separate yellow insert for the waiver. A check list follows. Please read them, and please **RESPOND!**

- CHECK LIST:**
1. Sign the waiver and enclose with your cutting. * **See Yellow Insert Page.**
 2. Fill out both identification forms. Attach one to the back of your cutting and enclose one for the museum.
 3. Enclose a check for \$15.00 to GAP. This will cover the cost for packing and returning your cutting at the end of the traveling show.
 4. Price your piece to include the 25% which the museum will get if your piece sells—or mark it N.F.S. (not for sale).
 5. Ship it by October 15 to: Nancy Shelly, 45 Wall Street, Bethlehem, PA 18018-6012.

KARA WALKER

born 1969, Stockton, California
resides in Providence, Rhode Island



Slavery! Slavery! presenting a GRAND and LIFELIKE Panoramic Journey into Picturesque Southern Slavery or "Life at 'Ol' Virginny's Hole" (sketches from Plantation Life)" See the Peculiar Institution as never before! All cut from black paper by the able hand of Kara Elizabeth Walker, an Emancipated Negress and leader in her Cause 1997 (detail)

I think really the whole problem with racism and its continuing legacy in this country is that we simply love it. Who would we be without it and without the "struggle"? In its absence, in the middle-class black America I grew up in, I guess I was overcome by the need to re-create a race-based conflict, a need to feel a certain amount of pain. . . . So in keeping with a tradition of explorers and artists who made concrete images of historic events without having ever participated in them, I set out to document the journey. Only problem is that I am too aware of the role of my overzealous imagination interfering in the basic facts of history, so in a way my work is about the sincere attempt to write *Incidents in the Life of a Slave Girl* and winding up with *Mandingo* instead. This collusion of fact and fiction has informed me probably since day one.

March 9 - June 8, 1997

WALKER ART CENTER

NO PLACE (LIKE HOME)

While we inhabit an increasingly interconnected world, it is one in which social, economic, and political boundaries are recalculated daily by both ancient and new definitions of home and history. The specificity of individual cultures, too, is apt to blur as people and ideas move with increasing frequency and speed. As recent regional wars suggest, historical dominations and migrations can turn into painful dramas of the present tense. The eight artists in *no place (like home)* create stories that are inextricably tied to the places in which they have grown up and live, and to the cultures they inhabit.

For each of us, "home" is the most delicate of concepts. It is composed, in equal parts, of memory and emotion. In its most traditional definition, it is designated as a refuge or a place of origin. "Home" is not a physical thing made of bricks and mortar. That is a house, a dwelling, a shelter. "Home" is a feeling in the heart. It is what defines and, in some cases, justifies the who of what we are. "Home" is constructed on the foundation of that which we come from and that to which we aspire.

Like a house, history is something that comes with measurements and building specifications. It conforms to local construction codes that have been determined by consensus. History can often threaten the home, because who we have become may not fit its measurements and codes. The accepted interpretations of history can be used to divide or even erase neighborhoods. These losses occasion change and, on the move, we risk never finding our way home.

no place (like home) presents eight international artists of very different sensibilities. The "home" that each of them is building is not yours (or ours); that is the point. However, in their art, they are trying to preserve their truth before someone else writes a history that doesn't tell the story as they remember it.





Papercuttings, Marionettes, Figures & Gnomes
© URSULA SCHENK

SHOW

August 21 - September 21, 1997

Bavern Museum • Althus • Jerisberghof • Switzerland

© ERNST OPPLIGER
Papercuttings & Silhouette Portraits



A SWITZERLAND JOURNEY

A Summer Visit with Ernst and Rosemarie Oppliger

by Ed Schaich

After a traditional continental breakfast consisting of juice, rolls, cheeses, and coffee, we board the train for Meikirch and the home of Ernst Oppliger. He and his wife meet us at their local bus stop, whereupon he walks us to their house, while his wife rides her bike. It is a misty, overcast morning in which the sun strains to bring a semblance of light to this quiet and lovely village.

Ernst projects a gentle demeanor beneath his twinkly eyes and wiry beard. His wife, Rosemarie, is very attractive. Her warm smile compliments her ease in speaking good English, with Ernst's congenial chuckling as punctuation. His highly detailed cuttings exhibit a slightly whimsical (a la wolf in sheep's clothing) side to this philosophically motivated artist. Pieces which have evolved from this earthly man seem to depict his own relationship with the land that has nourished his prolific output, to say the least. Everyone of us were simply "blown away" by the degree and level in which he has taken this art form, aside from the spiritual rewards that are never projected to the viewer.

His most remarkable landscapes include many of the traditional motifs of farm life with plenty of animals and lofty trees. But, when he connects man to the land in which he tills, Ernst's appraisal of such deeds is transformed into his own pairing with a higher deity as just a humble artist weaving a landscape with hands and soul as one. In one such scissors-cutting, open hands depict the farmer plowing his land while the fingers become trees. And, one can not say enough about the unique design Ernst gives to trees, where branches develop into another tree, spiraling until they become an interlocking motif stemming from one master tree.

Oppliger uses both pencil and black markers in preparing his original designs. He then cuts in separate sections and tapes border after folding the paper. The center of each design is done the same way. He trims his scissors to a much smaller point which enables him to cut the most intricate pieces. Works over 12" involve two weeks from the concept sketches to the final cutting.

One of his recent designs, in progress at our visit, is of ice crystals regenerating the earth in which tiny flowers emerge from the dissolving crystal shapes. This meager description fails in every way in bringing a comprehensive image of the quality of workmanship Oppliger has devoted his life to. A trip to the Cooper Hewitt Museum in New York will offer a glimpse into his work, for it has the original cutting of his "Noah's Ark."

I will always remember the view from his studio window looking towards the village of Meikirch with its church spire penetrating fluffy clouds, and a lone apple tree silhouetted against the rectangular plane of the church roof, masterfully framed within one of Ernst's lacy, trademark borders. His "unbelievable" mastery of this art form projects a level for which my imagination has hitherto never ventured.

We assume many privileges in life without even a flinch, without the slightest awareness that more than tradition affords us such a quality of life. How this visit with Oppliger and viewing his work affects each of our lives, has its origin in how well each of us perceives and nurtures this mode of living.

For now, in the comfort of their museum home, we feast on Rosemarie's freshly baked bread, served with hometown cheese, apples and pears. Ernst proudly shows us his wife's carved wooden album covers—primarily consisting of circular floral motifs. His own calligraphy decorates the title pages.

We stroll back into town, carrying our '95 Oppliger calendars, along with memoirs of their gracious hospitality. An occasional tractor rumbles through the streets of the quiet town as we roam around taking photos of clock towers and robust floral gardens, while the essence of this special day drifts in and out of our thoughts.

Ernst Oppliger
Grächwilstrasse 5
CH - 3045 Meikirch
Telefon 031 829 2100
About 12-16 inches
Limited Edition of 1400
27 Swiss Francs

K a l e n d e r 1 9 9 8





© Suzi Zimmerer

ED. NOTE: One of Suzi Zimmerer's papercutting specialties is the HORSE. Her works are often featured in equestrian magazines.

If other members like to cut the HORSE and would like to participate, please send us clear black and white copy of your cuttings. We will try to have an issue of *FIRST CUT* specializing in the HORSE.

"WILLOW SONG" (SAME SIZE AS ORIGINAL) © Suzi Zimmerer 97



"SUMMER IS SINGING, #3" 5 3/4" x 12 3/4"

© Suzi Zimmerer 97

Dear Sukey,

I just received the Spring newsletter, and wanted to tell you how wonderful it is!

It's informative, friendly, beautiful and fun!—I know putting them together is a BIG job, and I wanted to let you know how much your efforts are appreciated.

How inspiring it's been (in just two newsletters!) to see the work of other cutters! So easy for those of us who have chosen "different" mediums to feel isolated...and gosh, does the GAP newsletter help.

Thanks so much!

Yours,
Suzi Zimmerer



GOING, GOING GONE!

to highest bidder

SOLD

Here is your chance to bid on two genuine original Mongolian Papercuts by Norov Sambuugiin Baatartsog, approximate sizes 8x10 inches.

Bids on both cuttings start at \$105, based on the \$100 bids left on both cuttings at COLLECTION 1997.

Send bids to:
Hilary Metternich
740 Park Avenue 12A
New York, NY 10021

See *FIRST CUT*, Spring 1997, Volume 10, Number 2, pp 6-8 for more of Baatartsog's work.

LIU REN
Chinese
Papercutter



LIU REN LOGO DESIGN

Out of the scissors blooms the flower.

Letter L, and upside down R cross to form scissor shape. Flower is dot with blades forming petals.

*The rose has thorns only for those who
would gather it.*

Chinese Proverb



刘 勃 LIU REN

民俗剪纸欣赏

FOLK PAPERCUTS APPRECIATION

Reduced Cover Design
of LIU REN's Papercut Kit
which includes instructions,
patterns, paper and scissors
to begin the art of the
Chinese papercut.



中国·北京
Beijing China

CHINESE PAPER CUT by LIU REN

Papercut is one of China's oldest decorating fold arts and enjoys more than 2000 years of history. As early as the Han and the Tang Dynasties (202 BC - 618 AD), Chinese women did have a popular custom to make up themselves by sticking patterns made of gold, silver foils or colorful silk on their foreheads or temples. Afterwards, papercut works were further used as decorating paper patterns by attaching them on windows or doors during festivals and holidays. And they were also very good gifts to friends. The topics of papercut works were plants, animals, fables and fairy tales.

Papercut works are made by the tools of scissors or gravers. Nowadays the art is spreading far and wide in China, not only because it is easy and prompt to perform, but also because of its distinctive forms and rich, varied styles. Papercut works express different thoughts and feelings of laboring people. In different areas of China, the styles are different. For example, in the south, it is neat and exquisite; while in the north, it possesses simple, bold and unconstrained features. According to the colour and making methods, Chinese papercuts are classified as a single-coloured, colourful, dyed, and torn papercuts.

Chinese papercut art has been more and more noticed both at home and abroad. Its works possess very strong nationalistic features, contain plenty of connotations of folk customs and cultures as well as deep philosophic thoughts, which are all reflected as part of its unique, aesthetic charm. Therefore, the applied fields of papercut are expanding quickly.

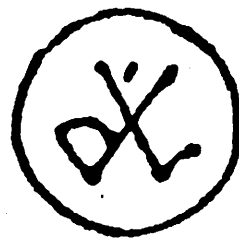
Facing the coming new century, Chinese papercut artists are making their efforts to keep the pace of the traditional folk art with the new age and so to enter the great hall of modern arts.

Liu Ren, a Chinese artist, was born in 1956. She has been ardently loving literature and arts since her childhood. In 1990, she began her professional activities on papercut art. In 1991, she was under the guidance of the Chinese famous papercut master, Mr. Shen Peinong, and some other papercut artists, whose artistic influences are reflected in her late works. Liu's papercut works and articles have been published in related newspapers and magazines both in China and abroad. In 1993, she was selected into "Chinese Famous Folk Artists." In 1994, she was invited to Singapore, Malaysia, Finland and Holland to demonstrate her exquisite papercut skills. She also joined the art exchanging activities between Chinese and Swiss papercut artisans.

Now she is the member of Chinese Arts & Crafts Association, a member of the Chinese Papercut Association and the Guild of American Papercutters.

The characteristics of Liu's art works are obvious. First, substantial contents and wide range of subjects. Her works not only display some special occasions, like festivals, wedding, birthday, new years, but also reflect ordinary life as well as some fairy tales, fables and idiom stories. All in all, anything that touches her heart or causes things are showed in her papercut works. Second, rich and varied artistic styles and forms. With her hands, no matter single-coloured paper, colourful poster paper or even packing paper, all can be created into exquisite papercut works, whose styles are either fine, smooth or bold, rough.

Liu's papercut works are indeed an unique language, describing a meaningful, beautiful world to us.



A VISIT WITH LIU REN FROM BEIJING by Sharon Schaich

Early in 1997 I learned from Faye duPlessis, a GAP member from Delaware, that a group of Chinese artisans were demonstrating their crafts at the Franklin Institute in Philadelphia. The group was sponsored by Advanta Bank, the Franklin Institute and many other corporate sponsors. It was early May before I found the time to drive to Philadelphia, and there I found an exciting array of craftsmen at work: intricate embroidery, weaving on a 12-15 foot high loom, papermaking, mud figures, etching on pottery, kites, and cut paper.

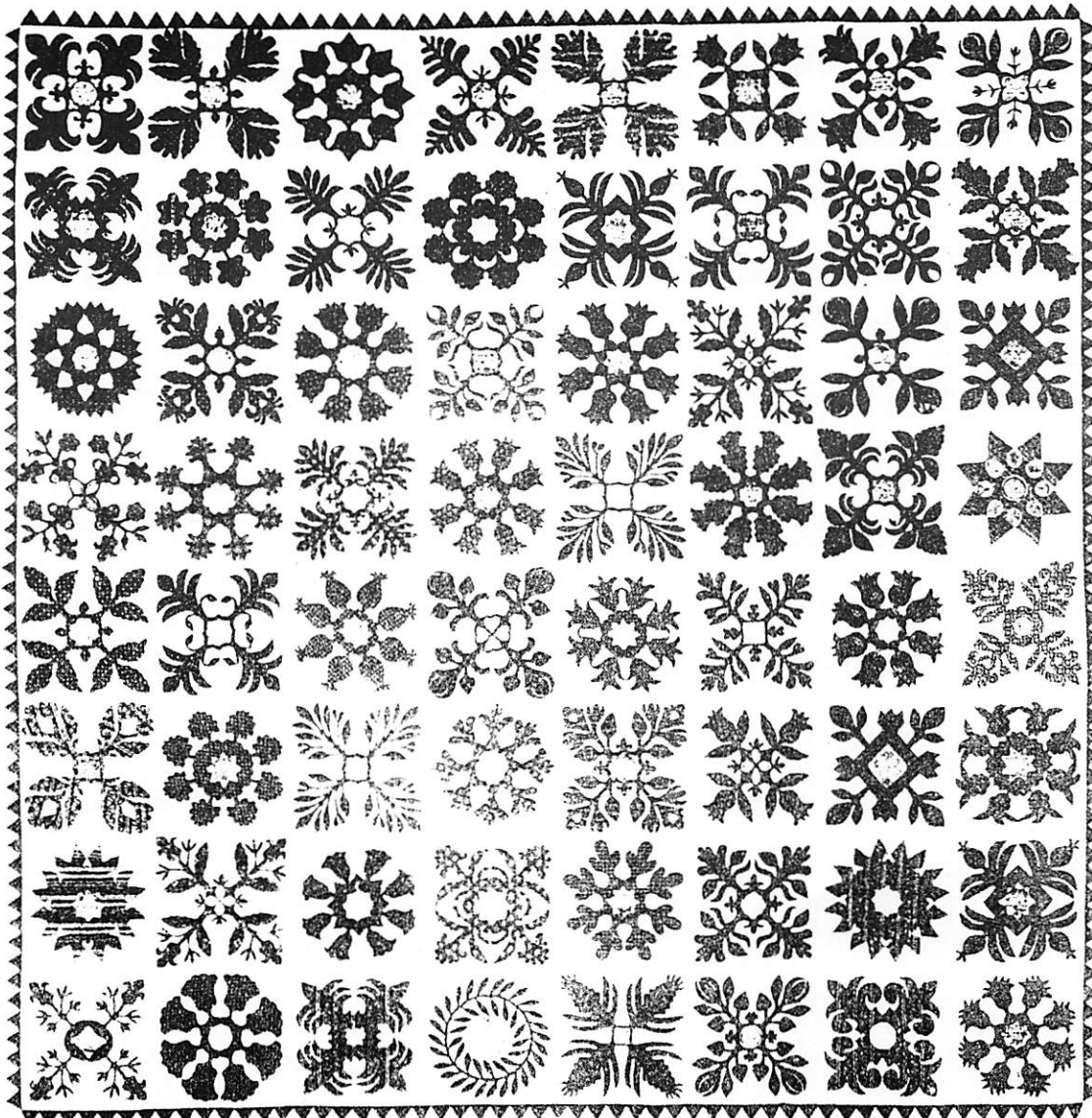
Liu Ren, a woman I judged to be in her thirties, was sitting on a bamboo covered platform with her legs tucked under her, cutting with large heavy scissors. They were 8 or 9 inches long with 2 inch wide blades and reminded me of Carolyn Guest's sheep shears, but not as heavy. She was surrounded by framed examples of cuttings from many Chinese cut paper artists, showing different techniques and themes—flowers, animals, dragons, and people in costume. As I watched her, I realized she was cutting four layers of paper, using tips of the scissors and achieving a very delicate fringed area on a cat.

During our conversation, I learned that Liu Ren came to America hoping to meet and see the work of other papercutters. To date, this had not occurred, and she was leaving in one month to return to China. So we established a day that she would visit my home, and I promised to have a group of papercutters on hand. I also wanted to show her the beauty of Lancaster County, so I invited her to stay overnight, but learned that the Chinese visitors are not permitted to spend the night away from Philadelphia, nor are they to travel alone. On the afternoon of May 21, Liu Ren arrived by train with an interpreter, Dr. Dorothy Yang of Philadelphia. In response to postcards sent to area papercutters, there were seven of us gathered with examples of our work and assorted potluck dishes. I also displayed the work of many cutpaper artists who could not attend. Liu Ren carried a roll under her arm made from a bedsheet covered with Chinese drawings and tied with ribbon. When she unrolled the sheet we saw more than fifty brightly colored cuttings which she spread all over my living room floor. Most were of dyed red paper, but there was a variety of colored dyes on others.

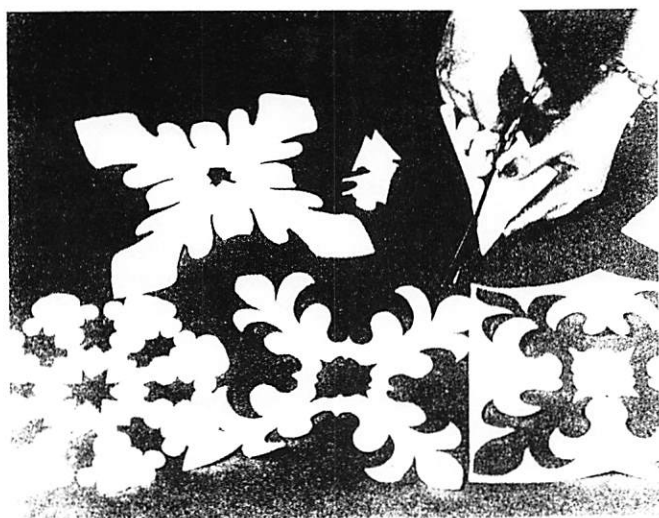
The GAP members displayed their work under an oak tree in my back yard, propped on a long ladder which I had laid on its side. (Thank for the idea, Ingrid Dietz of Pfedelbach, Germany!) There were many cameras in use and soon everyone was chattering away and asking questions. Liu Ren gave a demo with her big shears and wanted to trade a cutting for my treasured 4-inch iris scissors which I have used for about fifteen years. So sorry, Liu Ren. Many cuttings were exchanged and Liu Ren confided that her dream is to develop a museum for cut paper in Beijing, where she would display our work as examples from America.

After just three hours, it was time to gather up all the Chinese cuttings and take Liu Ren and Dorothy to the train. Many times in the car I heard her say, "I am so happy, I am so happy!"

INSPIRATIONS



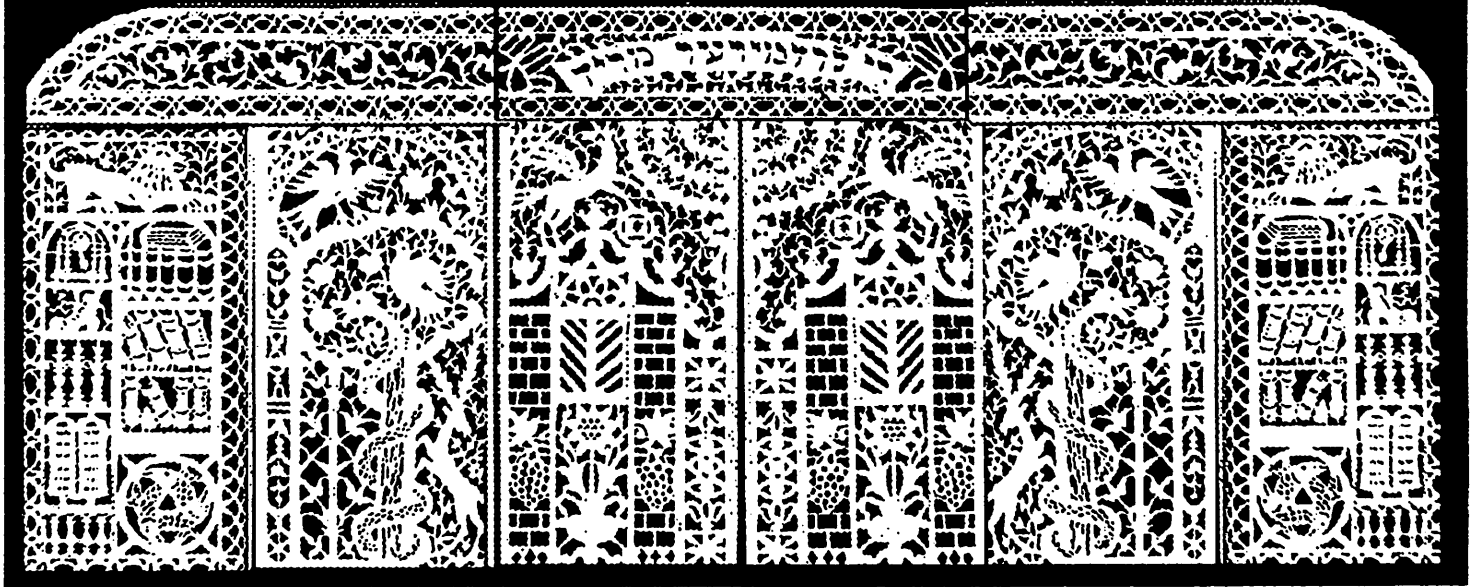
from McCalls Needlework Treasury



Above: A Bride's Quilt, always the show-piece of a young woman's dower chest. This one is appliquéd of printed cottons on white blocks. No two of the prints are alike, but they all have the same soft red background. A block in the bottom row is inscribed, "Priscilla Halton's Work, 1849."

Left: Patterns for the lacy "snowflake" designs are made by folding a square of paper in half, then in quarters, and in eighths. Using sharp scissors, cut the folded paper as shown, being careful not to cut into the folds. Cut a variety and select the best ones.

PAPERCUT AS PATTERN by Tsirl Waletzky



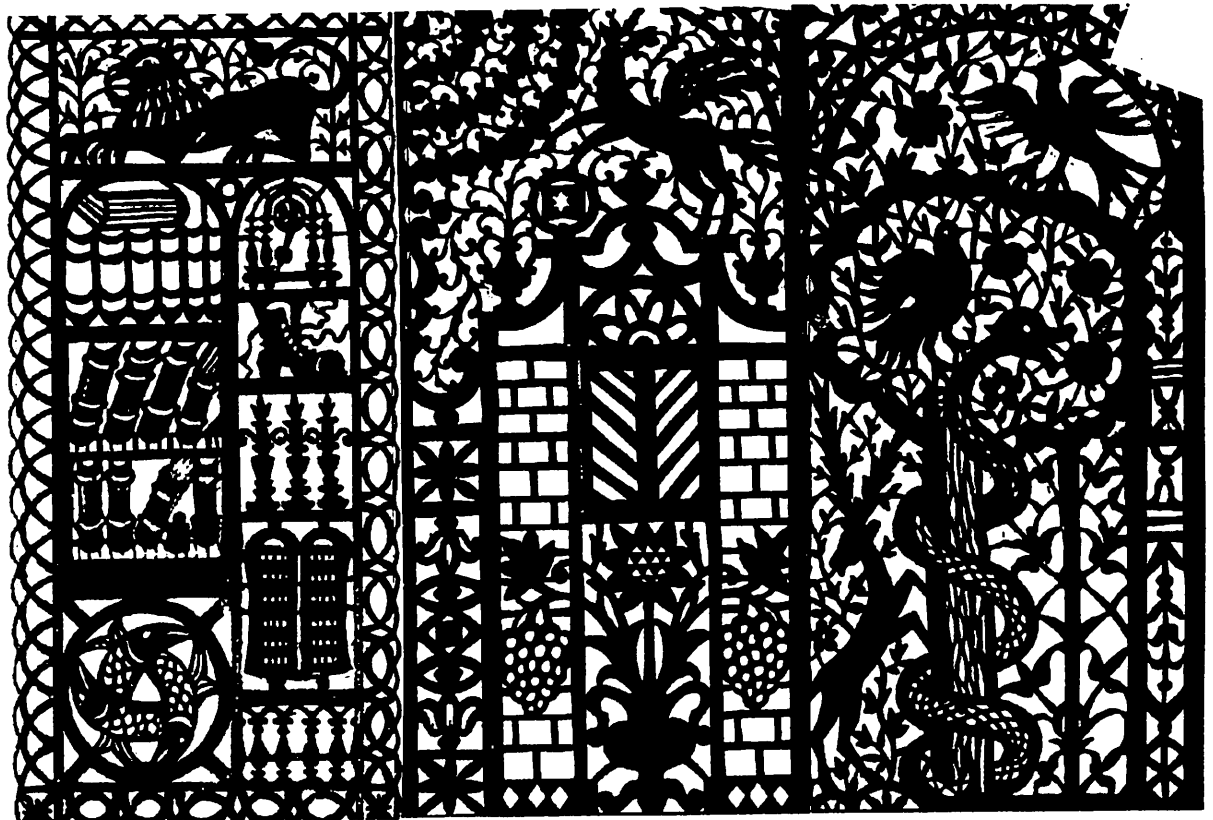
© Alexander Solodukho 1996

from the Stage-set

FROM THERE
TO HERE

Alexander
Solodukho Stage
Set Design for
the play The
Maiden of
Ludmere by
Miriam Hoffman

Detail of above



PAPERCUT AS PATTERN by Tsirl Waletzky

One of the most exciting uses of "Papercut as pattern" I found in a stage set. It was made for a Yiddish play by Miriam Hoffman, performed by the Folksbiene in New York, 1996-97. The set designer was Alexander Solodukho, here almost ten years from Russia, where he was also a set designer. He created a "curtain" of 10 ft. x 5 ft. panels running across the stage. The panels folded in to reveal the play, "The Maiden of Ludmere." The symbols used were taken from folklore and biblical roots. Mr. Solodukho did research at the YIVO Institute in New York to use old style motifs in keeping with the play, which took place 200 years ago.

The panels were made of firm plastic sheets about 3/16" thick. They were cut with a special jig-saw blade. Much of the set was also derived from paper cut patterns. The whole set was made so the play could "travel."

*When that sun
shines upon him
the dust bin
of this world
is changed for him
into a rose garden.*
Farid al-din Attar
13th century



©Reg. Sear '94



**BALANCING ACTS
SUMMER**

© REG. SEAR
Above: Actual size
Below: 1/2 Actual size



REG SEAR



- Born in Stoke on Trent, England in 1943.
- Studied fine art painting and craft ceramics in Stoke on Trent, and architectural ceramics design in Stafford.
- Worked in graphics, surface design and decorative painting.
- Taught design at Loughborough College, Boston College, Pilgrim College, Blackfriars Art Centre, and Nottingham University.
- Member of the Chartered Society of Designers, and the Guild of American Papercutters.

I live and work in a very old and small three story house in the center of Boston in Lincolnshire, trying to divide my time between refurbishing our home, designing wallpapers and textiles, decorative painting for furniture and interiors, textile painting, the occasional papercut, and being househusband.

I am married to Helen, the breadwinner. She is a Civil Servant working in the Employment Service. We have two children, Freddie (nearly 16 years old) in his final year at secondary school and debating further education or a job, and Ella (age 12) in her first year at a girl's grammar school.

The only papercutting I can remember from my younger days are shelf linings cut from newspaper with patterned borders, and my mother once having her silhouette cut at a south coast resort booth.

I had used collage and cut stencils occasionally in my design work; while working as a designer in Scotland in the early 1980's, I purely by chance, came across a book on two Swiss papercutters. I was particularly fascinated by the works of Johann-Jakob Hauswirth. I was intrigued by the thought of this man, born 1808, died 1871, living a lonely life, scraping a living as a farm laborer and a charcoal burner, producing these wonderful compositions from scraps of paper. My designer trained eye could never possibly conjure up such delightfully fantastic images. Eventually my fascination turned to inspiration and I started papercutting in the mid 1980's. At first it was a struggle to keep my designers eye out of it and keep the work fresh. After trying many styles I think I have now found my own language. In addition to J. J. Hauswirth my other favorite cutter is Elzbieta Kaleta, whose work I found in Chris Rich's the Book of Papercutting (where I also discovered GAP). I really love her contemporary New Mexico work.

I work in both black and white, and color. I mainly use a Letraset swivel knife to cut with, but I also rip and tear, and use scissors.

Paper? I try anything I can lay my hands on. For color, I use junk mail, paper bags, wallpaper and printers' samples. For black and white, I quite often apply black textures and effects to white paper, but my favorite is photocopied wallpapers and textiles.

My papercuts can be seen at the Crafts Council in London, Primavera in Cambridge, the Pam Schomberg Gallery in Colchester, The Pearoom Centre for Contemporary Crafts in Heckington, all in England.

References: Papercut by Johann-Jacob Hauswirth 9"x12", collection of the Tuck estate, Chateau de Rougemont, Switzerland; "The Hunt" by Elzbieta Kaleta, 23"x23", copyright of the artist; Papercuts by Johann-Jakob Hauswirth and Louis-David Saugy, English version published by Thames & Hudson (ISBN 0 500 271704); The Book of Papercutting by Chris Rich, published by Sterling Lark (ISBN 0 8069 02868).



© REG SEAR

Morning Constitutional - Reduced 75%

SUMMER continued
 Balancing the Act
 Bearing the Load
 Dawning of Another Kind

Top and bottom reduced 75%

Middle two reduced 50%

© REG SEAR



© REG. SEAR

Top to bottom - 1/2 actual size

Dawning of Another Kind



PLAUSIBLE PRICING POLICY

by Louise Mehaffey, president, Reading-Berks Chapter of the Pennsylvania Guild of Craftsmen, August 1997.

Puzzled and perplexed when picking a Price? Here are some more thoughts on pricing...

When I first started in the glass business, I decided that I would treat it as a business; in other words, I needed to make money! I kept very close track of the cost of materials and time per piece even working with a stop watch beside me. I decided how much an hour I wanted, and added the cost of the materials. Then I discovered something called overhead—all those other items needed to run a business (pens, electricity, insurance, storage space, paper clips, etc.). So I added a percentage of the labor/time price. This became my wholesale price (even though I have never wholesaled). I doubled this to get my (hopeful) retail price. Over the years, how I figure prices has changed, and the hourly rate has gone up (thankfully) but I still refer to the time sheets I did 15 years ago. The point is that some thought, research and time need to be spent on pricing your work. When just starting out, visit craft shows and see what similar work is going for. This can give you a feel for where your prices should be. When introducing a new piece, I like to price a little too low. If it sells well, I raise the price slowly, a little at a time. However, if I have priced much too low, I can be in trouble. A customer who paid \$25 last year will balk at paying \$50 this year. On the other hand, if I put the beginning price too high, and I decide to lower it to increase sales, I can upset my customers also. If that customer paid \$50 last year and now sees it at \$25, I lose all credibility. My personal feeling is that it is easier to raise prices than to lower them, but I am talking about raising in small increments. Become familiar with your market, make sure you understand all your costs, and (my favorite) go with what the market will bear. There are plenty of good books on this subject, so visit your library. Don't be like the person who was selling as fast as he could make his pieces, and thought he was doing great. But when he finally figured out his costs, he was losing money on each piece. The faster he was selling the, the more he was losing! Do your research beforehand so your beginning price is right on target!

JURIED EXHIBITS?

Should the Guild of American Papercutters have juried exhibits, we were asked, would it be right for us?...I wonder! Competitiveness is putting its demands on too many lives as it is. Why not just enjoy our art and respect each others individualities! Learn from each other!

I can tell you first hand, it feels great to find acceptance and recognition in a juried show! It is what we cannot do without, when it comes to the arts. But to pursue a constant search for that moment, when you and your creations are lifted up to a high pedestal has its pitfalls.

Whatever brought you glory one day, may not even get over the threshold of the next juried show and that can be hard for a sensitive soul! How can something be excellent one day and not acceptable the next, you might ask yourself?

And to those who may proudly show off their very first creations, it will be discouraging perhaps! They learn at a later date, it was just a matter of not enough space!

If juried shows should be in our future, let's pray for the wisdom to find fair guidelines! But for anyone who wants to get their feet wet, by all means go for it! Enter your work in art exhibits!

I am not the only one in our group who has succeeded with some "ups" and "downs"...You may have to compete with arrangements of "cut in half golfballs," if you enter in the mixed media category. Keep your sense of humor! And don't give up!

Ursula Hamann

HUMMEL and HUMMEL—AN ANSWER

by Ursula Kaeshammer Alther

In the summer 96 edition, page 20, of *FIRST CUT*, Gerry and Tilly Schouten are asking for more information about their little booklet with poems and scissorcuts, printed in 1928.

The printed pictures look like those little "Scherenschnitte" that were popular early in this century. The surprising part is that they were cut by machines and were mass produced! An amazing thing for those early years of technology. This also explains the "fringed" edges.

The little pictures were mostly used for decorating poems in the so-called Poesie-Albums (friendship books). Kids would have asked their friends and classmates to write a poem in their Poesie-Album. To make it more meaningful or even romantic, they usually glued one of these black and white cutouts or one of the more colorful "Victorian images" next to the poem. The little pictures could be purchased in various stores. They were very inexpensive.

I myself had a Poesie-Album when I was a kid and used the pictures given to me by my mom who still had "leftovers" from her childhood.



This is a sample of such a machine-cut or die-cut Scherenschnitte

PAPERCUT FUN

FUN AT A FAMILY GATHERING

Pass out to each person pre-school age and up: one sheet of paper 5-1/2"x8-1/2" and a pair of scissors. Ask everyone to cut out an elephant freehand, without drawing it, not looking at each other's work.

They can! We got everything from realistic to Disney type to stylized.

Because our "extended family" is large, I mounted the elephants by families in a scrapbook. Individual family sets framed and hung on the wall would be a charming option.

Not only do we enjoy looking at the individual elephants, we noticed that the power structure in each family group is expressed in the comparative sizes of elephants cut from the same size papers, and that's entertaining.

Kathleen Novotny

PAPERCUTTING SURE IS FUN!

GAP members might like to use papercutting projects for family or school reunions. In June I joined several classes of Chi Omega sorority sisters at Ohio University for a reunion. Five years ago I had shown photos of my work, and I remembered that many sisters were unfamiliar with this art. So in a winter newsletter, I offered to do a mini-class sometime during the June weekend, and over twenty women signed up. We gathered in the chapter sitting room after dinner, and I provided scissors, a white carnation pattern (our Chi O flower), and matboard for mounting.

Our alumnae advisor, who just celebrated her 50th year as our advisor, also stayed for the session and was cutting right along with us. It was a relaxed situation; conversation could go in small groups as everyone worked. I was mainly needed to reassure those who cut off a flower or lost part of their cutting in their lap! The photos I took show intense concentration and lots of paper on the floor.

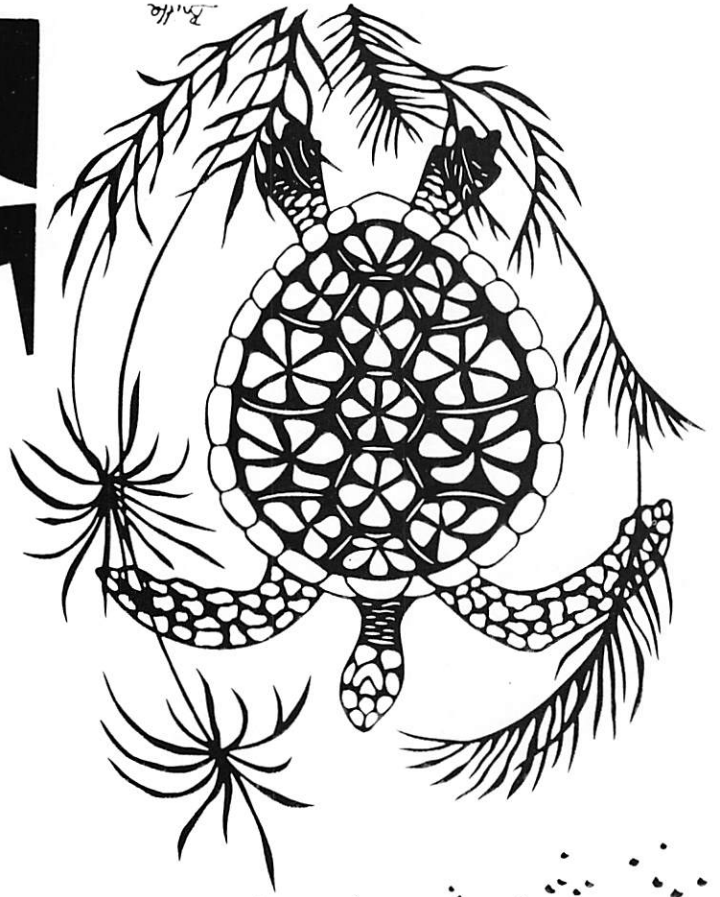
I did the mounting on matboard immediately so they could take them along to their rooms, and they had the paper strewn carpet vacuumed and furniture back in place before I finished gluing. It was rewarding to me to see what fun my Chi O sisters had and how they appreciated my efforts. I've gotten notes of thanks from several, and one enthusiast has done several to send to sisters who could not attend the reunion.

Sharon Schaich

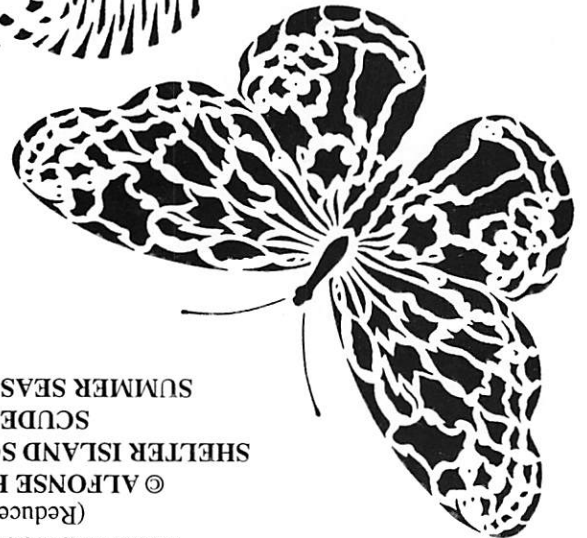


Actual size

SUNFLOWER & HOLLYHOCKS © BEN BARKER



in any order greeting



BUTTERFLIES & DUNES © KENT BEDIENT
 TURTLE © BRITTA KLING
 (Reduced 50%)
 MANY HOT SUMMER GREETINGS
 FROM ACROSS THE OCEAN
 (Reduced 50%)
 © ALFONSE HOLTGREVE
 SHELTER ISLAND SCALLOP © REGINA
 SCUDELLARI
 SUMMER SEASHORE SCENES

SUMMER TREE
HOUSE

SUMMER NIGHT
TREE HOUSE

FIVE WOMEN
(Reduced 50%)

All by
REGINA
SCUDELLARI©

For more about tree
house see AUGUST 1997
SMITHSONIAN
MAGAZINE
pp 94-103.

Article by
Suki Casanave
"Tree Houses Take A
Bough"



May 31, 1997
Dear G.A.P.

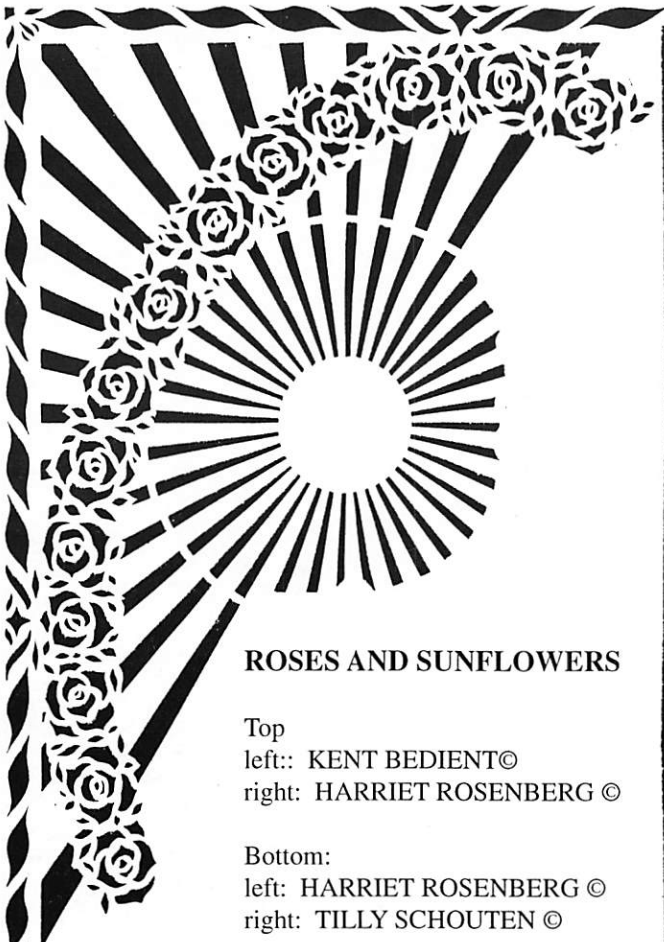
Thank for using
my work in your
Spring issue!

I especially enjoyed
reading about the trip
to Switzerland &
racelets...

(My neighbors are
Swiss & treated me
to racelets recently)

enjoy your
summer!
-Regina





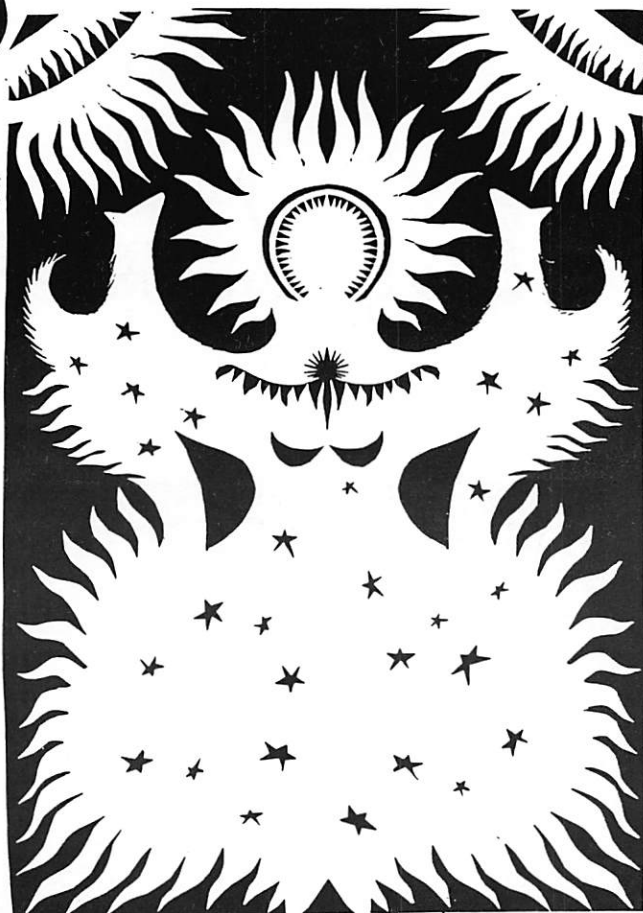
ROSES AND SUNFLOWERS

Top
left: KENT BEDIENT©
right: HARRIET ROSENBERG ©

Bottom:
left: HARRIET ROSENBERG ©
right: TILLY SCHOUTEN ©

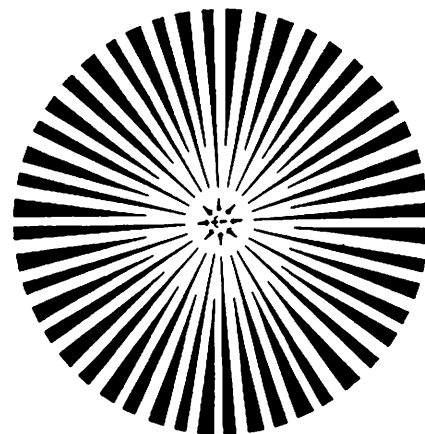
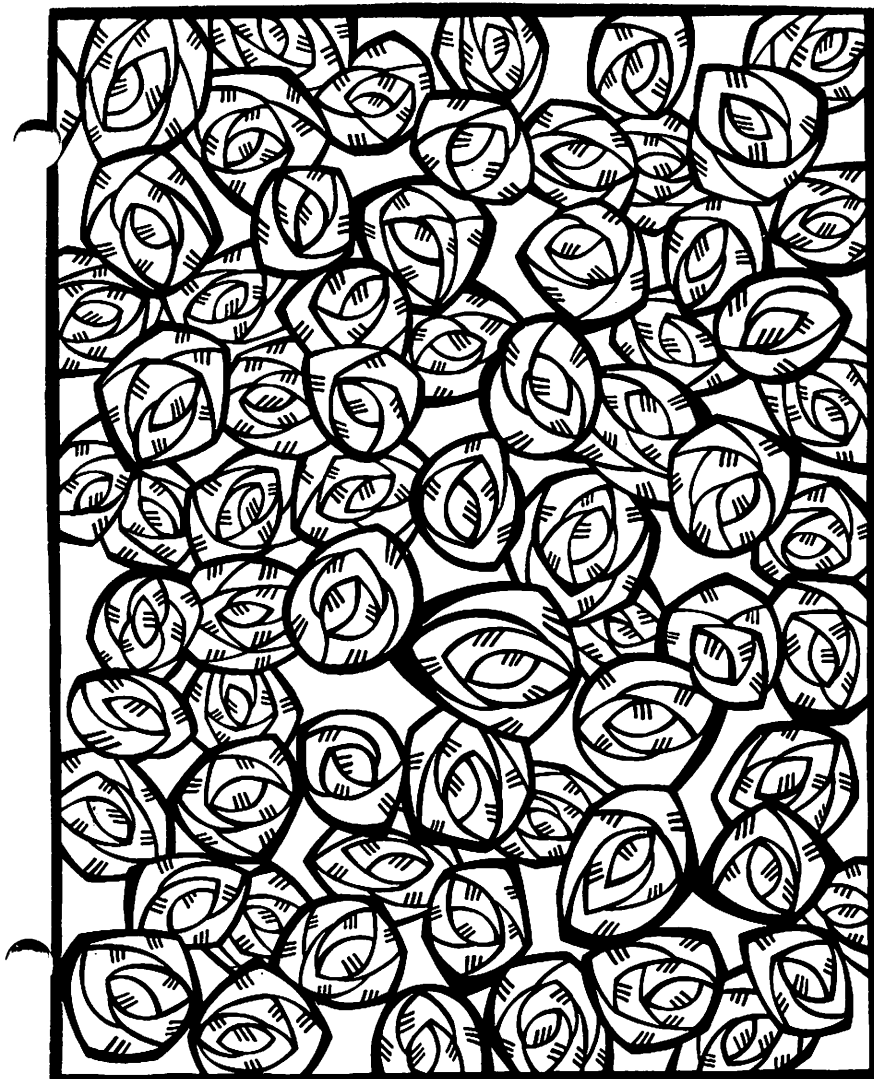


1997 © HMR



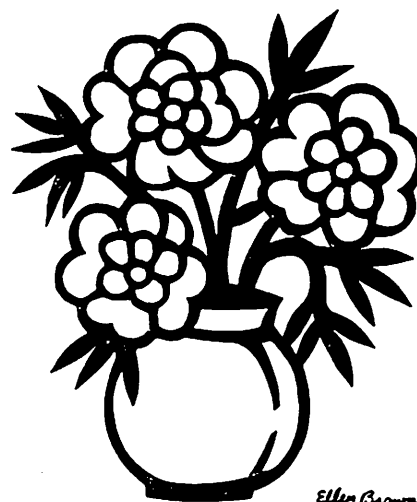
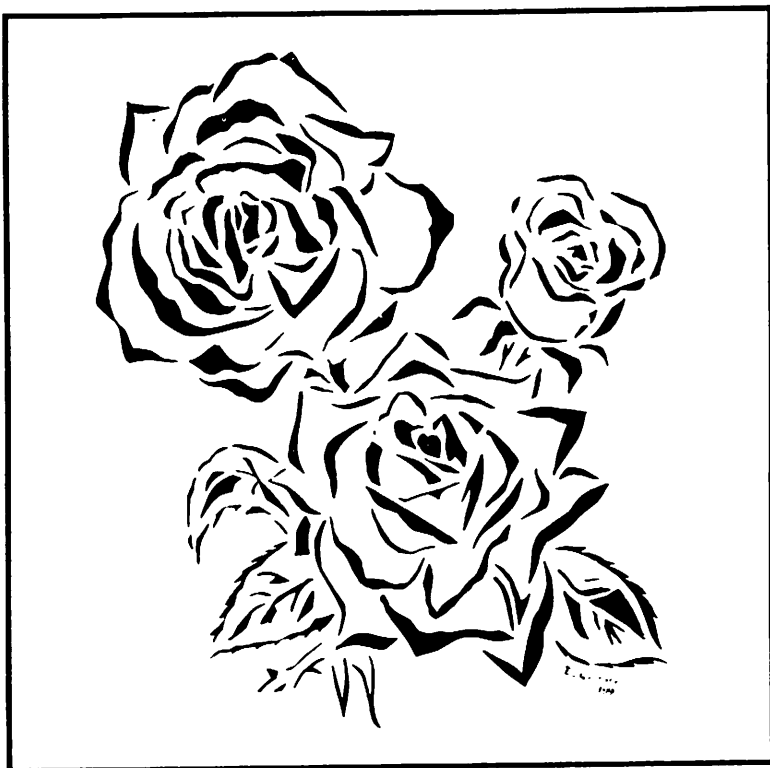
1997 © HMR





ROSES AND SUNFLOWERS

Clockwise top left:
 Roses: REGINA SCUDELLARI ©
 Sunburst: KENT BEDIENT ©
 Rose Bouquet: GUDRUN WITTGEN ©
 Sunflower: KENT BEDIENT ©
 Rose Bouquet: ELLEN BROWN ©
 Roses: DOROTHY JANZEN ©





MARGARETHE LUTHER

by Ingrid Schenck

MG

When I saw two papercuttings by Margarethe von Glehn Luther at an exhibit in Washington, DC, I was fascinated by the intensity of the emotional expression and by her masterful, but quite untraditional and very personal style of her cutting. This sparked an interest to learn more about this papercutting artist and see more of her artwork. I was encouraged to write to her and happily received an answer very soon. Our intermittent correspondence lasted several years until Mrs. Luther moved to Canada.

To my dismay I learned that even though her exquisite cuttings are owned by Royalty and the Vatican, her work was never published in any form.

Thinking that the members of the GAP and future generations could learn so much from this prolific artist, I asked if she would share with us her thoughts and photos or xeroxes she has of her work. She agreed and sent a box full of old photos and newspaper articles,—a real treasure trove of the work and life of one of the most outstanding and talented scissorcutting artists of our time.



SUNFLOWER
ROSE

© MARGARETHE VON GLEHN



MARGARETHA von Glehn Luther with sample of her art work. (Caroline)

"I love to work for people—not for money. If people like my cuttings, that's my biggest satisfaction. With my scissors I'm really a self-made woman."

Her special pair of scissors is only two inches long and comes from an antique embroidery case of the last century. She guarded this most prized object through all her long and turbulent years in Europe.

Like all people who pursue the art of papercutting, she is totally self-taught. The style, composition and expression of her work is unique and different in many ways.

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

Her largest cuttings are not done out of one piece of paper but made of several components.

Some flowers are cut from two or three different colored papers. This has the most astounding natural effect. Also the shadings on the leaves are so finely cut that they even show the undersides of a leaf with all the filigree of veins.

Another of her trademarks are the almost lifelike insects in every one of her flower pictures, so naturally done, even to the last joints of the threadlike legs of a mosquito!

She loves nature and tries to capture it "in the full glory and beauty God made it."

ROSE
© MARGARETHE VON GLEHN





ROSES
© MARGARETHE VON GLEHN



SUNFLOWERS© MARGARETH VON GLEHN
Details upper right and bottom





SUNFLOWER © MARGARETH VON GLEHN



SUMMER ROSE

© REGINA SCUDELLARI

*Then will I raise aloft the milk white rose
For whose sweet smell the air shall be perfumed.*

William Shakespeare 1564-1616