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MINUTES —

The Guild of American Papercutters met on September 20, 1997 at the Chester County Historical Society in West Chester, Pennsylvania. Paul Beal called the meeting to order with seventeen members present. There were no minutes from the Collection meeting in June.

COMMITTEE REPORTS:

Membership - Dick stated that we have 464 members. When the dues were increased we lost about 50 members. Of the new inquiries received about 50% became members. New members receive Alison's Tanner's business card for a source for patterns and supplies. For a fee of \$6.00 an inquiring person can receive one past newsletter.

Traveling Exhibit - Papercuttings are to be shipped to Nancy Shelly by October 15. See the newsletter for details. The exhibit will open at the Museum of Decorative Arts in Bethlehem, Pennsylvania on November 16. The reception for the exhibit will be December 12. Once the exhibit is on display, measurements of the cuttings will be taken and boxes ordered. The development of a catalog was discussed. No final conclusion was reached on this issue.

International Exhibit - The goal is to have an exhibit in the year 2000 which will include 15 cuttings from each foreign country that participates. Dick sees a need for our organization to develop a definition of what is paper-cutting. He shared a list of those ideas with the group. A lengthy discussion followed. This proposal will appear in a future newsletter for comments from the membership. For the international exhibit all pieces must be the artist's original design and handcut. Karen Schloss emphasized the need to clarify original designs versus the use of patterns.

Another issue discussed was how to get more exhibits in more geographic areas. Paul's letters of inquiry to various geographic areas produced little interest. Dick questioned whether more members would be interested in organizing an exhibit if they received a monetary compensation of 15%-20% for each piece sold. Donna Little felt more members would be interested in organizing an exhibit if they had a organizational and promotional packet of information to use. This would give them the information needed to approach colleges, churches or other facilities as possible hosts.

Dick's inquiry to the Pew Trust indicated that they do not award funds for exhibits or newsletter publication.

Programs - Sharon will explore the possibility of having Allison Puff conduct an all day workshop in papercutting at Heritage House in Elizabethtown, Pennsylvania. Paul thanked Sharon for all her work in planning our programs.

Newsletter - The newsletter was mailed this week. Sukey welcomes suggestions and information for the newsletter.

New Business - Sharon encouraged members to check out the material on the display table - paper samples from Monadnock, member's papercuttings, books, etc.

Paul announced that he has received a grant from the Pennsylvania Council on the Arts to conduct three papercutting workshops. From September 20 - November 3, 1998 Paul will have an exhibit of his work at the Marie Michener Gallery at the University of Northern Colorado. He and Judith Meyers will conduct some workshops. Judith has expressed an interest in hosting Collection at some future time. Paul will contact her about this idea.

Susanne Schlapfer would like to come to the United States when our traveling exhibit goes to the Washington County Fine Arts Museum. She is looking for financial support for this trip. She would also like to conduct a workshop while she is here. Research by Dick suggests that Susanne, rather than GAP needs to contact Swiss clubs or Lark Publishers for help.

The meeting was adjourned.

PROGRAM:

The members were invited to see the papercuttings in the Chester County Historical Society collection. There were some all black silhouettes and some silhouettes with watercolor faces and additional bits of material and lace for clothing. These pieces were most interesting and unusual. There was one totally painted papercutting. The watercolor scene was reminiscent of Robin Hood. Several cuttings were done on ledger paper and may have been patterns for applique quilts. Subject matter was urns, flowers, and a squirrel. There were three lacy cuttings which were probable Flames (see the Fall 1995 issue of FIRST CUT for examples). Another lovely piece was done for Ann Sloan by her teacher Ann Jones in 1845. There were several larger pieces with very interesting cutting and verses. The historical society has a nice variety of cuttings but with almost no documentation which is not unusual for antique pieces.

Recording Secretary

Sandra Kipin



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GAP Officers

President	Paul Beal
VP Newsletter	Sukey Harris
VP Programs	Sharon Schaich
Rec. Secretary	Sandi 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 Dues

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

First Cut Deadlines

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

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



PRESIDENTS CORNER

The planning, participation and excitement of Collection 97 are now history. For those of you who were unable to be there for whatever reason, you missed an exciting, exhilarating, educational experience. The events, workshops, discussions and demonstrations that transpired continue to reinforce my belief that paper cutting is alive and well and growing "like a good seed."

Several events that are coming up, (some will be history by the time you read this) need your continuing participation and support. The Boston Symphony Exhibit Hall Christmas exhibit, the Annual Meeting, the beginning of Shear Variety III in Bethlehem, PA, the International Traveling Exhibit which Richard Harris is pursuing and itinerary of exhibits for Shear Variety that is scheduled through July at present.

I am counting on some of you to contact me and tell me you have arranged for a show of Shear Variety III in your area. We have a network of members throughout the US and with your help and some planning, we would be able to take our show from point to point across the country. Check your location and those of nearby members so no one will have to travel any extreme distances to move th exhibit. This arrangement should work to show and move the international exhibit when it develops.

This is the beginning of the schedule for Shear Variety III as I know it now. (See p26 for Traveling Show Information)

1. Dec. 5 - Jan. 4 • Theme "Once Upon a Time." (Kemerer Museum, Bethlehem, PA)
2. Jan. 10 - 25 1998 • Laurel Arts, Somerset, PA
3. Karen Slain Schloss, Elkins Park, PA • Sometime Feb.-March (Maybe Hershey could have part of this time.)
4. March 29 - April 26, 1998 • Heritage House, Elizabethtown, PA • Papercutting Demos
- April 4-Heritage Day
5. June 7-July 12 (Due May 1) Washington County Museum of Fine Art, Hagersown, MD
6. Moving West!!!! Battle Creek Art Center, MI. (Tentative)

A Date to remember, April 18, 1998. Our Spring Meeting at Winter's Heritage House Museum, Elizabethtown. Not a business meeting, just cutting, exchanging ideas, demonstrating and being papercutters.

Many wonderful experiences await us as papercutters, but these experiences will only be as great as we, individually and collectively, make them.

QUOTE

"The only true gift is a portion of yourself."

Ralph Waldo Emerson

HOME WORK

Please do now for the winter FIRST CUT:

- Eagle
- Heart and Hand



This Fall issue is jam packed with the diverse themes of the season. We page through the months; Halloween, Falling Leaves, Thanksgiving and the Holy days. As we notice differences in the change of seasons, we also find contrasts and similarities in customs. As each finger print differs, so are the cuttings from our hearts and hands unique.

Through this year of 1997, thank you all who contributed in every way to the success of FIRST CUT with your letters, articles, picture, and suggestions.

And so we wish each other a blessed holiday season and the 1998 New Year filled with happy creativity, good health, love and peace!

SPRING MEETING

Saturday, April 18, 1998

9-4 p.m.

Heritage House Museum, Elizabethtown, PA.

See p. 5 for details.

GET READY FOR THE COLOR ISSUE

Send in clear color photographs of your original design papercutting with a description as you want it to appear by May 1, 1998.



❖ Every time a new issue of "FIRST CUT" arrives, I think ...this...must be the best one ever! ...Until I receive the next one!! Thank you for expanding the bridges, that unite us to ever new horizons.

P.S. Several years ago I enjoyed exhibiting with Margarethe Von Glehn-Luther at the Morristown Memorial Hospital, NJ. We shared a long hallway, just the two of us! For me it was a most memorable exhibit! The public's response was absolutely touching!

I want you to know, I too have stood in front of Margarethe's work at awe about the incredible detail and imagination. Unfortunately, before Margarethe and I had a chance to get to know each other, she had moved away.

Margarethe, wherever you are, God Bless you!

Ursula



❖ I have been remembering the day of your visit.

I am very proud to be a member of the American (group). Your visit was a great pleasure. My only regret was that it was too short to make your acquaintance.

Thank you very much again, for the book marks and all the gifts from the group).

I begin a show at Martigny at the Foundation Giuadda, then we leave to the USA for 15 days, but in the South, in Georgia and Louisiana.

I think of you.

Again my best thanks.

Many salutations,

Anna Rosat



❖ Magda Helms wrote some time ago asking for news from me that she might use in Knip Pers, the newsletter of the Dutch papercutters. I had met her when I went to Contactdag in 1989 & you remember that she did an article on my papercut trees in the Dec. '91 issue of K-P. Well, I finally got around to sending her some material one piece of which was the article, "Bats, Pumpkins & Papercuts" from Fall '95 issue of First Cut. I asked that she credit GAP if she uses it. I don't know whose © it holds - yours or mine but no one will be upset if she uses it, right?

Congratulations on the great job you are doing with FIRST CUT. It is wonderful to see the variety of work by other cutters, and I enjoy INSPIRATIONS." I haven't been much of a contributor for you lately. I continue to do some of my 3-dimensional cuts, especially now at holiday time. I've done some new angel designs for ornaments inspired by things seen on a recent trip to Paris. (I never leave home without a sketchbook!) But the direction I am moving more & more now, the main reason being increasing osteoarthritis in my scissor hand, is into flat, mounted cuts using lighter weight papers, silhouette paper, and "fadeless" colored papers. A year ago I produced "Steamboat Swiss" on commission and had it reproduced as a silk screen print - 20 separate color runs, an edition of 100. The print work was done by a master screen printer, Hal Connelly, who lives here in Greeley. Since it's in color it may be hard for you to use in FIRST CUT - but you have my permission to use any of the enclosed material. My intention is to do a series of Swiss-style cuts of Colorado mountain locations. So I have my work "cut out" for me. Let me know if I can be of further help!

Best wishes (from snowbound Colorado!)

Judith Meyers



❖ First of all, I want to thank you again for all you did to make the Collection '97 so interesting — so worthwhile. I enjoyed it very much, and I know it didn't just happen without a lot of thought and work. Thanks, too, for your work on the newsletters. They're great!

Second, I want you to know that I am taking seriously the assignment I volunteered for; that is, making a list of currently available books on papercutting. As soon as my vacation ended and I caught up (partially, at least) with everything I had neglected at home, I got started.

I have learned a lot and have collected a lot of information on my computer. I didn't even know about Bowker until I started this, but now I do. I have separate categories for books (new and old) which teach about papercutting, books which are mostly patterns, books illustrated with papercuttings, and books and magazines which contain sections on, or are closely related to, papercutting. Maybe I need to assign codes? Maybe I've overdone the job! You can use what you want when I send it.

I have written 30 letters to publishers who have had papercutting books in the past and have received a few catalogs.. I already had catalogs from Lark, China Books & Periodicals, and Papercuttings by Alison, so I have a good start on what is available today - more than just those included in Bowker's book. I hope you can get someone in Europe to let you know about books there. Knippers shows a lot of books, but I can't read Dutch! An English translation of their books with purchasing information would be wonderful!

I called Martha Kreisel and understood that she would send me a book, or would let me know if she couldn't find an extra one. I wanted to see the format of her book, so I could give the same information in my list. Then she could use my information for her supplement, if she wanted to.

Thanks again for all you do for the Guild.

Cora Wilson

❖ Following the telephone conversation my close friend Alexis Ciurczak had with you, and with the spirit of enthusiasm demonstrated in that phone call, I am enclosing some information about myself that will assist you and your members in learning about me and my unique method and style of paper-cutting.

Alexis and I desire to begin a paper cutting Guild in San Miguel de Allende, in the State of Guanajuato, in the country of Mexico.

San Miguel de Allende has several part-time residents from the world over and a permanent Anglo population in excess of 3000 people. San Miguel abounds with Artists and Artisans and we feel that a Guild of this type should enjoy success in this atmosphere. For general information, San Miguel is a Colonial city in excess of 460 years old and is one of the most beautiful and popular cities in the world. The climate is almost perfect year round, very similar to the climate in San Diego, California.

Sincerely yours,

Margarita S. Fick

(See feature article p.6 & 7)

Ed. note:

Best wishes in your endeavors to start a Mexican Guild. Let us know if we can be of help to you.

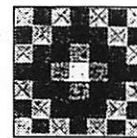




SANDRA GILPIN'S WORK - can be found in the book "Paper Art" by Diane Maurer - Mathison and Jennifer Philippoff. The book will be available in October.

Sandra Gilpin's art work will appear in the February issue of Country Home magazine. There will be an article on antique cut valentines and also an article about contemporary cutters who continue to do the art form.

SHARON SCHAICH'S "PAPER QUILT" - is pictured (in part) on the cover of "Pennsylvania Crafts". The In-House publication of the Pennsylvania Guild of Craftsmen. Sharon uses exotic and handmade papers and her own unique assemblage techniques for these spectacular paper quilts.



SUZI ZIMMERER'S CUTTINGS - could be found in at least 3 (other than GAP's) fall shows:

- The 3rd Annual Equine Art Show. A fund raiser for Special Equestrian Riding Therapy at the Frame Gallery in Ayoura Hills California on September 6, 1997.
- The Horse in Fine Art show. a nationally touring exhibit of the American Academy of Equine Art. The Appleton Museum of Art, Florida State University & Central Florida Community College on Oct. 5, 1997.
- The Galleria, Bisbee, Arizona Show. Both Suzi and her husband Keith Kleespies (who usually does drawing, painting & mixed media, also does fabulous works in cut paper, occasionally).
- 6 New Dog Images (Landscapes and Interiors) which will be featured at THE DAISY, in Ligonier, PA, "OPENING" on the Thanksgiving Weekend. (They will have a total of 10 of my pieces.)



© SUZI ZIMMERER

THE "COLORADO SWISS" PAPER CUT COLLAGES OF JUDITH MEYERS - are inspired by the traditional style of papercutting practiced for centuries in Switzerland. These intricate, multicolored scissor cuts, called "Scherenschnitte" often depict the procession of cows going from the village in the valley up the mountain to the high summer pastures where cheese is made. The center of the composition often contains a Bouquet of flowers, and the borders are elaborately decorated.

Meyer's Colorado cuts depict a very American kind procession up the mountain side— a procession of cars, bicycles, snowplows, buses, hikers, and skiers. From Denver or the main street of a mountain village to the high country scenery with ranches, wildlife, and ski areas, the scenes are embellished with columbine, aspen leaves, and snowflakes, as well as specific Colorado landmarks.

She creates the original image with hundreds of handcut pieces of colored and foiled papers. The serigraph prints made from them are published in small editions on rag paper.

Judith Meyers has lived in Colorado since 1964. In recent years she has become internationally known for her work in cut paper.



SPRING MEETING

HERITAGE HOUSE MUSEUM, ELIZABETHTOWN PA, SAT. APRIL 18, 1998, 9 A.M.-4 P.M.

The Heritage House Museum in Lancaster County very kindly agreed to host the "Once Upon A Time" travelling exhibit in the month of April specific dates in early 1998 Newsletter).

They will be having an all day class on this date with Allison Puff, an instructor at the PA school of Design in Lancaster. Registration is limited to 20 students and fee of \$32.00 includes a box lunch. Class begins at 9 a.m. with an hour break for lunch and a chance to see the GAP exhibit. To register, please fill out form below and send form and check for \$32.00 to Sharon Schaich, 411 Woodcrest Ave., Lititz, PA.

There will not be a full business meeting on that day. The directors will meet early in the year to conduct necessary GAP business and we will recap during lunch. If you are not interested in taking the class but would like to see the exhibit and the class project. plan to arrive by 12 noon and bring your lunch.

CLASS TITLE

Name _____

Address _____

Phone _____

Box Lunch:

Meat _____ Vegetarian _____

Do you need lodging on Friday night? Yes _____ No _____

Deadline is Feb. 1, 1998

USING PAPER-CUT AS PATTERN

BY TSIRL WALETZLEY

Monika Krajewska of Warsaw, Poland is a fine sensitive photographer. After the Holocaust she made photographic studies of Jewish grave stones and cemeteries in Poland. Her Theory is that many of the stone cutters used paper-cut pattern for their work.

A few years ago Monika Krajewska, from Poland, visited the United States. She came to lecture about the Jewish gravestones that were destroyed and badly mistreated during the Holocaust. We met because of her theory that paper-cut patterns were used by the stone cutters for the grave markers. Her latest book "A Tribe of Stones" contains her magnificent and very moving photographs. These grave markers that remain are a treasury of Jewish symbolism.

The grave stones were heavily carved with Judaic symbols and Hebrew texts. During the war the Jewish grave Markers were pulled up, turned face down to "pave" the courtyard of a Cloister and used elsewhere as walks. After the war some stones and fragments were gathered into monuments to hold fast to the memories of a vanished creative Jewish life in Poland

Illustrations H, I, J, K, L are of various symbols found on the lushly carved stones, M - photo by Monika of one of the grave markers. N - A gathering of stones into a monument of Remembrance. (from Monika's book "Time of Stones" which is in English).



J. CROWNS — "There are three crowns: the crown of Torah, the crown of priesthood and the crown of kingdom, but the crown of the Good Name excels them all" (Ethics of the Fathers)



K. SHEEP AT THE WELL — frequent allusion to the Bible story of the meeting of Rebecca with Eliezer or of Rachel with Jacob at the well.



H. CANDELABRUM — a woman's tomb: broken candles — life interrupted



L. STAG — after the names Zvi (Hebrew) and Hirsh (Yiddish)



I. BROKEN TREE — life interrupted : griffin — a frequent motif on Jewish tombstones

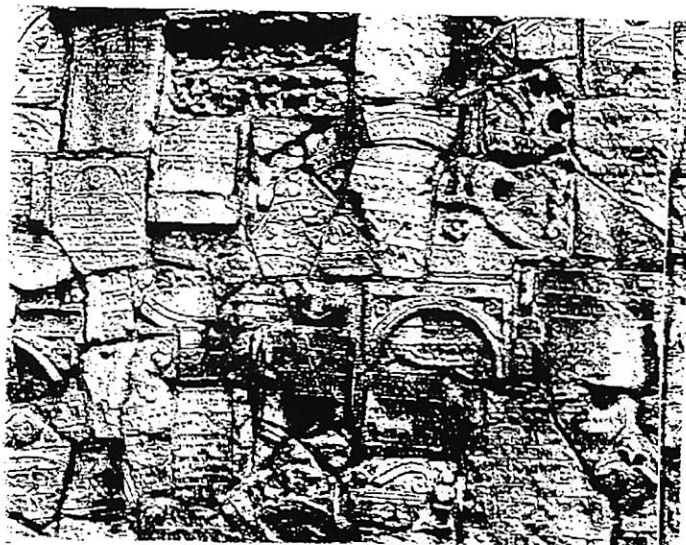


GRIFFINS



M. — copy above

N. — copy above



DAY OF THE DEAD —

A General History

by Margarita Fick



The Day of the Dead is celebrated on Nov. 1st and 2nd of each year. This is the day that the prehispanics celebrated that death is a duality with life. The female Aztec God, Coatlicue, is dual, and represents Mother Earth from which life is given and provided the food to maintain the living creatures (those who are going to be mixed with this soil and continuously bring life).

They had two special days for remembering the loved ones (the dead ones). In August, they celebrated the God Miccailhuitontli (Little Dead Ones). In this celebration, the tradition was to make dolls with amaranth seeds. These dolls were in the form of skeletons and the people made them especially for the children to play with and even to eat them like candy because they were made with honey and roast amaranth seeds forming a paste very malleable and tasty.

The paper in those days was made with bark or other plants and they made banners cut in the shape of triangles, circles, and squares, and then painted them. The banners were symbols of the wind. Other papers were made accordion style. In the State of Puebla there is a little community where the Otomi Indians still make this paper as in prehispanic times, and they make these Nahuatl figures for the magic and religious rituals. The figures with no shoes represented the good people (they touch Mother Earth), and the bad ones (the Spanish) wore boots. They represented the bad people and killed and prayed with the sword.

The celebration for the adults was the 2nd day of November (The Big Dead Ones). The conversion of religion imposed by the Spaniards forces the Indians to adapt these festivities to a new calendar, and that is why we now hold these celebrations on the 1st and 2nd of November. During these days, the families remember their loved ones who have died, by making altars using old photographs, food, drinks, and personal items which had belonged to the deceased while they were still living.

Each state in the United States of Mexico has its individual way of celebrating the day of the Dead, however the basic elements described below are represented in all of them:

SOIL - all of what you grow in it.

WIND - paper cutting because it has movement.

WATER - clay vase for the souls who come from their long journey very thirsty.

FIRE - a candle for each of the souls in your family plus one extra for those who do not have any family in this world. (Anima Sola)

In addition to the above, the following will also be found at the celebration: The copal - A form of incense, when burning, the smoke attracts the soul to that house where their family awaits with a banquet; The Cempazuchils (marigolds) - these flowers are spread on the floor from the entryway to the altar so the little dead ones can see the happy color and find their way and salt - for purification.

The food prepared for the banquet is the favorite food of the deceased ones. After praying and singing, the family and their friends share the food while remembering the departed family members in their conversations.

The Mexican Indians had a mystic concept about war. They believed that those who died in battle became a companion of the Sun and went to the "Heaven of the Sun" or Tonatiuhilhuicac, appearing as beautiful

feathered birds with extraordinary powers.

Women who died in childbirth had their own place in Cihuatlampa, "The Women's Route", and were called Cihuateteo, "Divine Women". Many other heavens existed for the dead depending on how they died. For example, The Tlalocan or "Mansion of Tlaloc", the Rain God. To this place went the ones whose death was related to the weather such as dying of dropsy (or edema), drowning, or struck by lightning. For these, there were different funerals because they were selected by Tlaloc and they believed that they would return to the living. All other people dying of causes not related to weather were cremated.

Children who died before the age of 2 went to a big tree called "Chichihuaguhuco" or "Place of the Nursing Tree".

This tree was in heaven or place of our "Lord of Providence" "Tonacatecuhtli". There they sucked the milk from the flowers of this tree. The "Yolotl", or the hearts of these children fell to Earth in the form of drops and penetrated the womb of pregnant women thereby having the opportunity to live among us once again.

The general place for the majority of those who died was the Mictlan, "The Dead One's Place". This was very deep in the earth and consisted of nine levels. This place was for the people who died from natural causes and had no distinction of social position and most importantly received no punishment for the kind of life they had led. This was a big difference from the beliefs the Spaniards brought whereby if you were bad you would go to an inferno in the world of the devil; and if you were good you would go to heaven and be with the angels and archangels.

Following, I am translating, as well as I can: A Poem Relating to the Prehispanic Concept of Death:

This is true;

We really leave; we really leave.

We left the flowers and our music;

We left the flowers and our music

And everything that exists here on earth.

Yes, it is true, we really leave;

But where are we going. Where are we going?

Are we dead over there? Or will we still be alive there?

Will we once again exist there?

Will we enjoy the "Lord of the Life Given"?

So; this way, with peace and pleasure,

We pass away this life.

Come and enjoy!

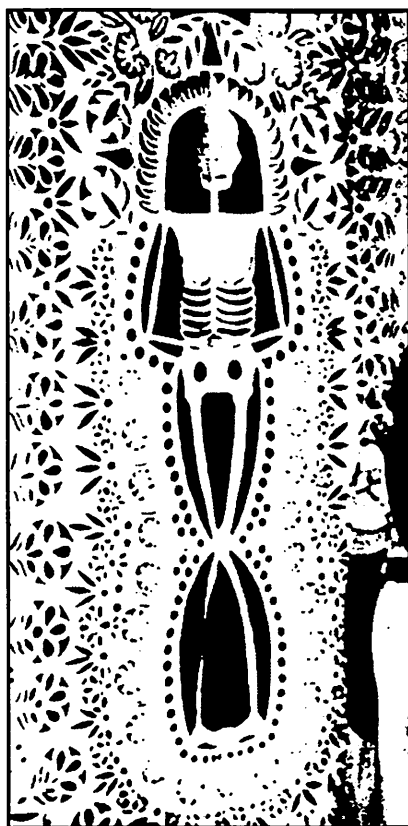
I wish we always to be alive!

I wish we never have to die!

I am a 4th generation Indian and have all these feelings in my blood. This is probably the reason that my primary interest in art is working with death symbols.

Sincerely yours,

Margarita Fick



NAHUALE MAGIC FIGURE FOR EARTH FERTILITY.

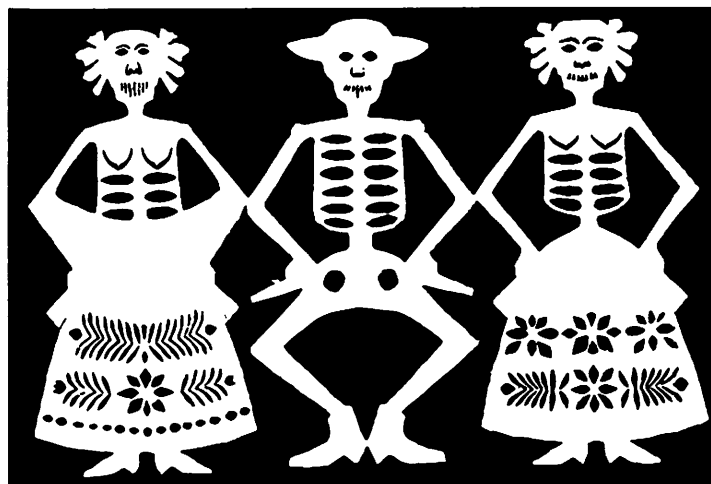
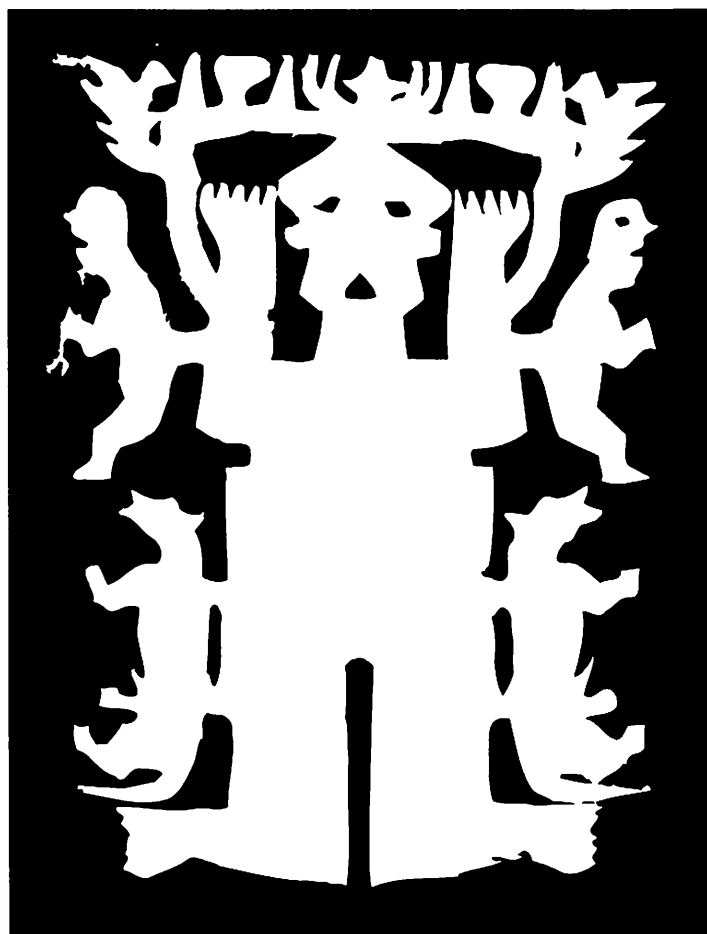
"Those wearing no shoes represent "good people"
(they touch Mother Earth) with bare feet."



In a special Salon exhibition in honor of the Day of the Dead Margarita Fick combines "papal picado" (cut paper) with painting to produce a "multi-dimensional experience. Some of her papercuttings are more than six feet long.

ALL

© Margarita Fick





© REGINA SCUDELLARI

Jack O'Lanterns
from my favorite pumpkin patch.





CLOCKWISE

- © Harriet Rosenberg - Catch A Falling Star
- © Beatrice Coron - Night Spirits
- © Gery Van Ingen - "Hang On, You're Driving Me Nuts" Squirrely Squirrel
- © Elisabeth Emmler - Forest Fear Comforted
- © Ursula Kirchner - Hansel & Gretel
- © Harriet Rosenberg - Flaming Jack O'Lantern



Hansel und Gretel

nach Gebruder Grimm



mit Scherenschnitten von Ursula Kirchner
Verlag Hans Kirchner



ABOVE: © Ben Barker - Grouse - actual size

Grouses march straight in a line
 Wearing camouflage so fine;
 They pause for seeds they like to eat,
 If scared rise up with noisy beat;
 Flying low again they hide;
 You cannot find them if you tried.

Ben Barker

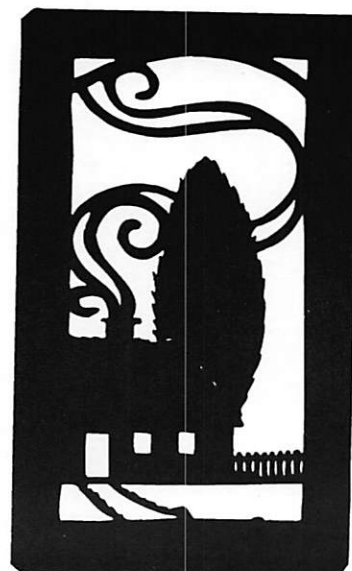
❖ I thank you for your hard work on FIRST CUT which I read with much enjoyment. I have enclosed a cutting showing grouses. The inspiration came from my observation of grouse at the Hebron Nature Preserve. As I walked down the trail I looked ahead and crossing the trail was a grouse. Then I saw another and another following, looking like soldiers. I hurriedly grabbed my binoculars and saw the last two crossing, a total of about five or six. I wanted to make a picture of grouses in full color however after drawing a picture of a stuffed one at the Pember Museum I realized how difficult it would be to get the right colors as the stuffed grouse was faded and did not appear to have the right posture. It was probably mounted early in the century.

Very truly yours,

Ben Barker

BELOW LEFT & RIGHT: © Rick Marzullo - "To Grandmother's House We Go!"

CENTER: © Rick Marzullo - "Thanksgiving"

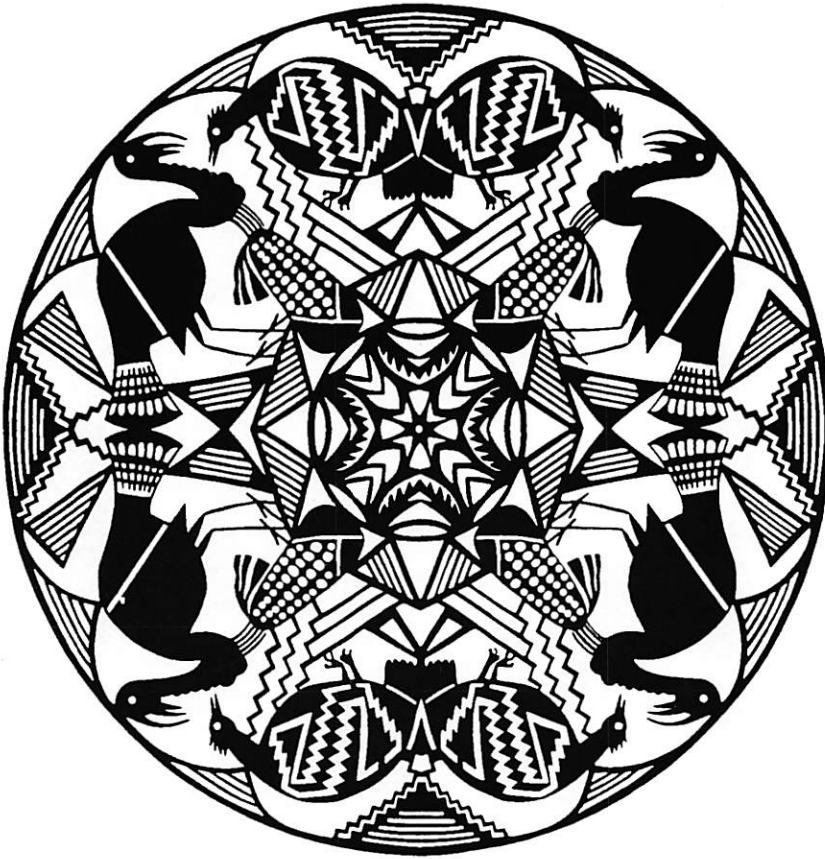


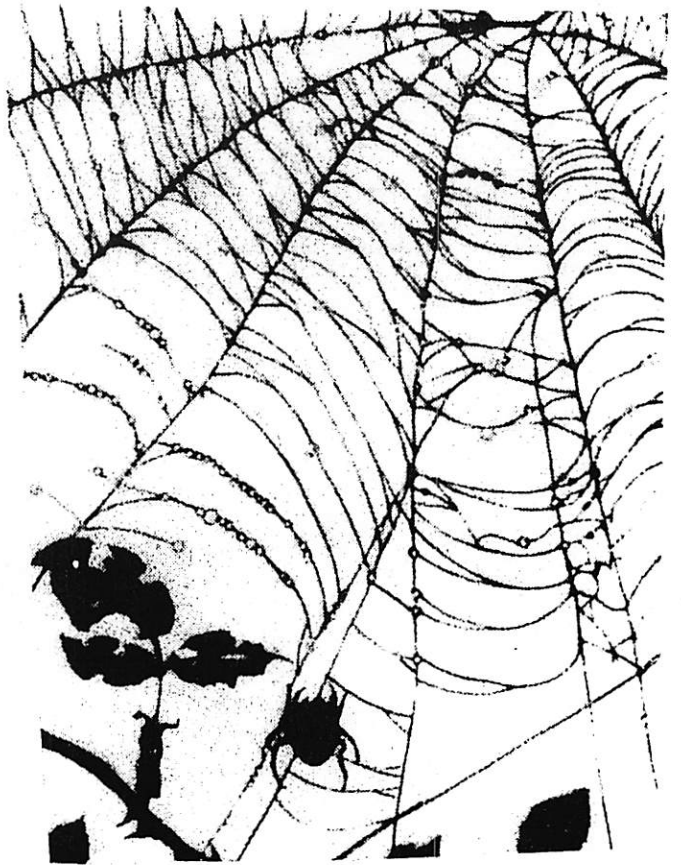
THANKSGIVING PLATTERS

TOP LEFT: © Elsbjeta Kaleta

TOP RIGHT : © Regina Scudellari

BOTTOM: © Regina Scudellari





MARGARETHE VON GLEHN

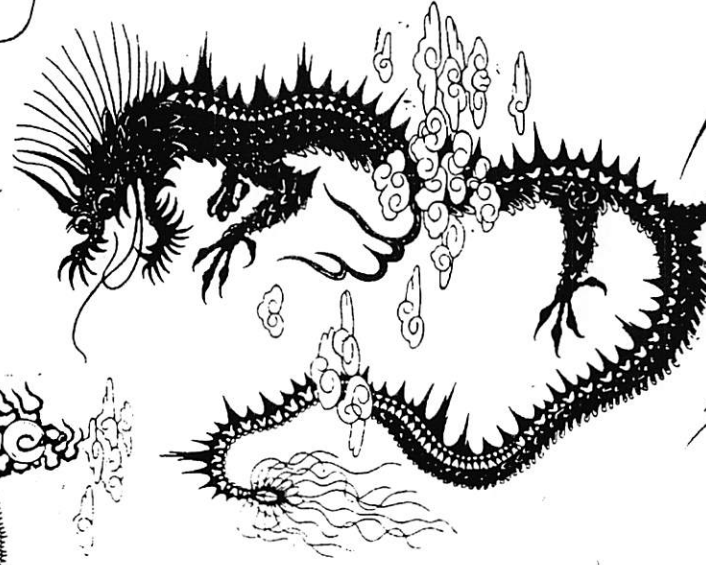
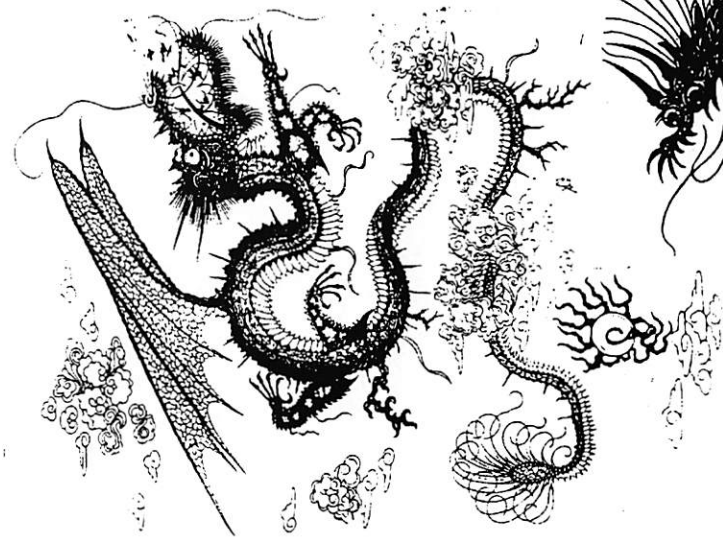
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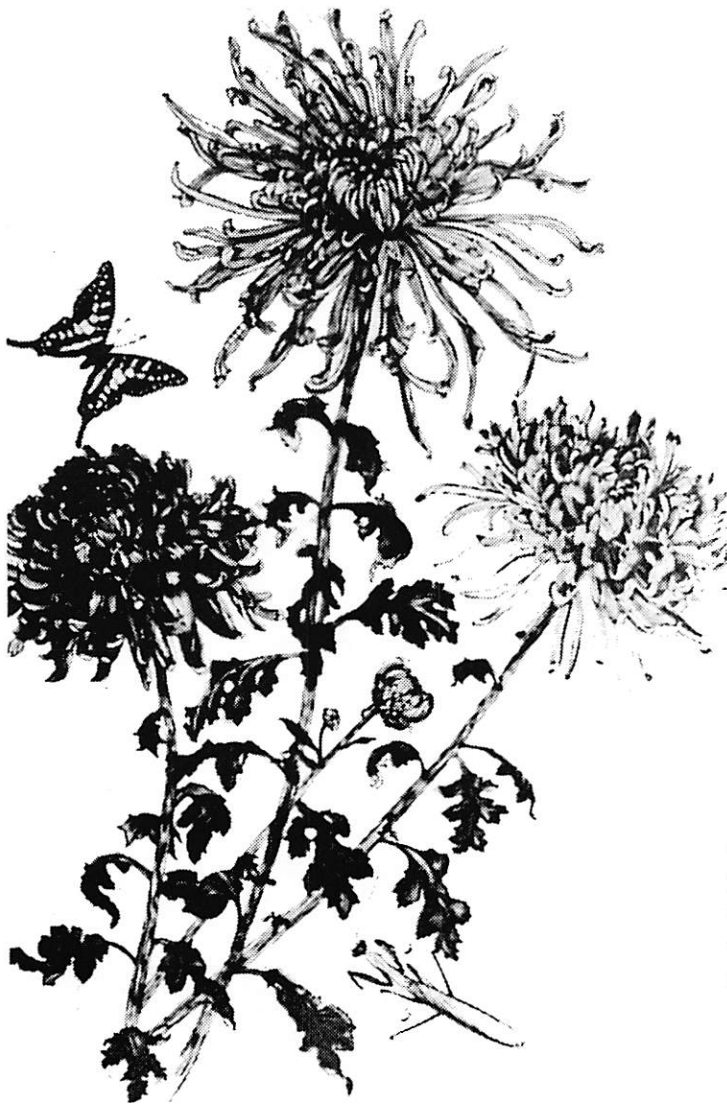
- Spider Web
- Detail Showing Dew Drops
- Margarethe's hands cutting gossamer wings, give a perspective on the minute detail she achieves.
- Siamese Cat





MARGARETHE VON GLEHN
"DRAGON DRAMA"





These Chrysanthemums are so naturally and delicately cut that it is almost unbelievable that this is a cutting. They are so full bodied and dimensional that you would like to grasp them! In the pictures of her grasses she gets the three dimensional effect by placing a cutting of a different color behind a thin layer of rice paper. The grasses are minutely detailed - even shedding their seeds - and bending gracefully to the wisp of the wind.

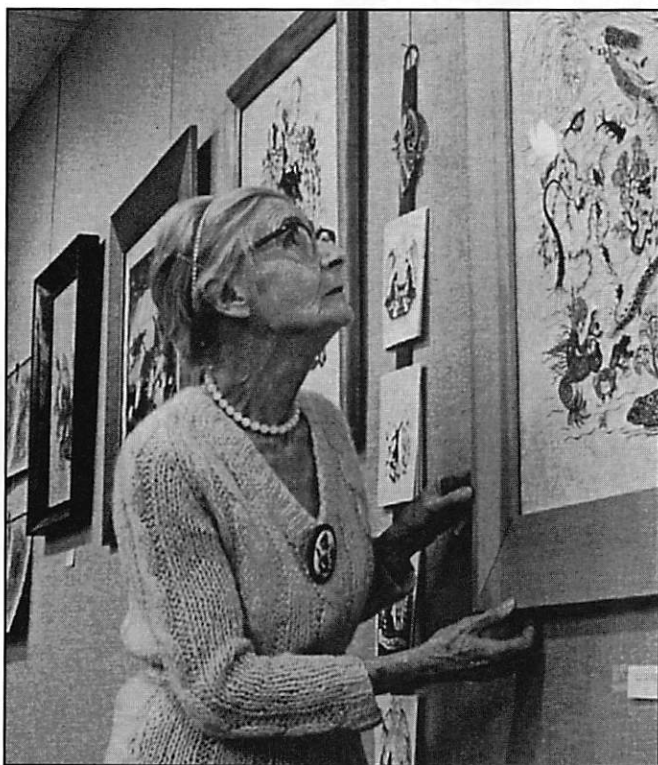
by Ursula Schenck

©MARGARETHE VON GLEHN
BOTANICALS CLOCKWISE:
Chrysanthemum, Enlargement, Grasses



MARGARETHE VON GLEHN

BY INGRID SCHENCK



Margarethe Von Glehn Luther as pictured in the in hanging an exhibition of papercuttings.

Ingrid writes: Margarethe Von Glehn's most unusual and powerful cuttings are her religious pictures. They show deep emotions of Love, Suffering and Hope. Here the intensity of religious faith is shown in every picture: joyful motherly love, - despair at the loss, - but also hope. Mrs. Luther's cuttings show a power of intense commitment so that one is drawn into the picture regardless of one's faith. I once asked Mrs. Luther for her secrets in creating such strong emotional pictures. Her answer was: she has no secrets but is inspired by music, especially classical music. When she was at a loss for the composition for the slaying of the dragon, she listened to the dynamic music by Bach and suddenly had an inspiration.

Some of her most interesting pictures are the cuttings of Fairy Tales, Legends and Mythology. Here she often combines the European and Oriental cutting style.

One of her specialties are dragons. Mrs. Luther told me that she really enjoyed cutting them because she could let her imagination have free rein. And everyone liked her dragons so much that there was a constant demand for them. Mostly she cut them in the Oriental style. This means the dragon is the guardian of knowledge and cosmic wisdom and the good spir-

its of the world. In contrast to the European version where the dragon is a ferocious beast that enslaves the kingdoms and can only be appeased by the constant sacrifice of virgins and princesses.

Her largest cuttings are not done out of one piece of paper but made of several components. Mrs. Luther uses real gold leaf and cuts it out in small pieces to underlay the scales of the dragons or the flames coming out of its jaws and very thin slivers of gold are waves or the rays of sunshine. (What a patience and dexterity she needs to cut this gold!) Some of the pictures are her own fairy tales. Her sons were always asking her not to tell the regular fairy tales but to make up her own. And while telling the story she also cut out the picture at the same time. These cuttings have a very elf-like and ethereal quality.

Especially interesting are the incredible delicate decorations of the garments that turn imperceptibly into the wings of angels and surround Mother and Child with heavenly Love. Mrs. Luther did some of her large religious cuttings in appreciation for the Lutheran Church who sponsored her entry to the United States (these are shown in the special centerfold triptych).

Deep emotions of Love, Suffering and Hope are portrayed. Here the intensity of religious faith is shown in every picture: joyful motherly love, despair at the loss, but also hope.

Editor's Note: GAP thanks Ingrid Schenck for collecting the pictures and writing the story of our truly inspired artist of scissors cut paper, Margarethe Von Glehn.

This is the third of three articles by Ingrid Schenck featuring the works of Margarethe Von Glehn Luther. Ingrid lovingly and sensitively gathered & compiled the pictures and information, and with Margarethe's permission sent it for use in the FIRST CUT. We have forwarded copies of these newsletters to Margarethe for her to enjoy her "published" works. We are indebted to her creativity and artistic wizardry with the scissors for the enrichment to our newsletter and our lives. Please write to Ingrid with your response to the articles. She will then forward copies of your notes to Margarethe: Ingrid Schenck, 1750 Sycamore Canyon Road, Santa Barbara, California 93108.

This article using Margarethe's cuttings follows the same format as the fall theme of FIRST CUT, moving from fierce dragons to chrysanthemums and grasses, through to the holidays.







HAPPY HOLIDAYS

"Peace on Earth, Good will to all!"

It echoes through the woods
 Everyone has put aside
 Their worries for the night...
 Moon and owls are peeking down,
 Hugged by flocks of stars
 To watch festivities begin
 By glowing candle light
 Two angels suddenly appear.
 Natives warm up to mingle.
 All have brought a special treat,
 From chicken soup to kringles.
 The squirrel receives some tasty nuts,
 The apple is for the bunny.
 A small bouquet for someone sick...
 I think it is for the tummy,
 The snowman's come upon the scene
 With bright red frozed noses.
 If this would not be black and white...
 They sure would make great poses!
 Busy mice keep hoarding things
 To fill their winter pantry.
 Counting all the stuff they've got.
 I think there is more than plenty!
 Still...they can't resist the cheese,
 A gift from... Mr. fox!!
 But now... just look at those raccoons!
 Just guess, what's in the box?
 The gnomes are here, the birds, a bear,
 soon...
 I am sure, they will all be there
 Come on!! let's join the happy crowd...
 and... keep the spirit all year 'round!

Peace on earth... good will to all!!

©URSULA HAMANN - 1997

© URSULA HAMANN







Old papercuttings can be found in SKIRBALL MUSEUM (near the new Getty Museum) which is just north of Los Angeles, CA (north of Beverly Hills) from Sandra Gilpin.



While on vacation in New England enjoying the glorious & dazzling show of leaves, we visited a used book store. Here I found a tiny paper back book called "Yankee Wisdom, New England Proverbs" by Wolfgang Mieder, New England Press, Shelburne Vermont. Library of Congress Catalog Card No. # 89.61223. For additional copies of this book and or a catalog of other titles please write: The New England Press, P.O. Box 575, Shelburne, VT 05482. This book caught my eye because of the wonderful papercutting on the cover; A Yankee expounding "Wisdom". It contains 17 additional small silhouettes by Elayne Sears along with wise sayings such as this; "the time to pick berries is when they are ripe!" There is NO information about Elaine Sears. Here is an opportunity for GAP members to do some detective work & find out more about Elayne Sears! If & when you do send it in for the newsletter! A used book store is a fun place to browse and to "find" older or out of print books that are not to be found in today's book stores. Another place to make a "find" is a library DISCARD sale. Happy Hunting.

The Review on the back says this: New Englanders have long been noted for their dry wit and quiet common sense. Wolfgang Mieder captures both traits in this entertaining collection of New England proverbs. Proverbs, ideal vehicles for tersely expressed Yankee wisdom, can also contain humor—especially when Mieder explores such topics as ignorance, men and women, laziness, money, friends, and the weather. Yankee Wisdom is a delightful selection of proverbial wit from those who are "swift to hear and slow to speak."

Wolfgang Mieder, the author of more than forty books, is recognized internationally as the world's leading authority on proverbs. Professor Mieder is Chairman of the Department of German and Russian at the University of Vermont and lives in Williston, Vermont.



© ELAYNE SEARS

Cover Picture for "YANKEE WISDOM"

QUOTES FROM YANKEE WISDOM

"It's better to be neat and tidy
than to be tight and needy."

"Delights dwell as well in the humble cottage
as in the most splendid palace."

"An apple pie without cheese
is like a kiss without a squeeze."



OLD WEST NOTE CARDS

M.A. Micki Jenkins
P.O. Box 47
Vernal, Utah 84078

Black and White
or
Turquoise & Skin Tones
This series includes 15 other cuts.



126 S. Allegheny Street
Bellefonte, PA

ADAM & ART

Nativity Show

Unique works by local artists

Showing December 5-28

Reception: Sunday, December 7, 2pm

Gallery hours: Thursdays & Fridays 4-8

Saturdays 11-8

Sundays 1-5

(closed Dec. 24-26)

© HARRIET ROSENBERG

ELLEN BROWN



I started paper cutting about 12 years ago when the Chester County Branch of the Pennsylvania Guild of Craftsmen met for a business meeting on February 14th. After the business was over, Linda Hale and Fay Duplessis; two paper cutter members, handed everyone a sheet of paper and a small pair of scissors and then told us to cut out a Valentine. About 25 people, who by and large didn't draw very often, let alone handle small scissors, set to work. Potters, welders, weavers, wood carvers, candle-makers, etc., etc. spent a hilarious half-hour trying to fold their paper correctly and to distinguish between positive and negative space.

I'd grown up cutting things out, and not wanting to make a valentine, I cut a pair of unicorns facing each other, their front legs crossed at the fold, and there was a leafy bower enclosing them. Everyone oohed at the result. I decided papercutting was fun and wanted to see if I could attain State Juried status in paper cutting as I had in pottery and sculpture. After three tries, I passed.

When we moved to Maine in '86, we expected to make a pottery shop and sculpture studio in the barn on our property. Financial circumstances prevented us from doing so. Unable to work in my usual crafts, I decided that I'd cut paper. Our dining room table became my work area. It is rarely cleared enough for our own meals, let alone company!

I use cuticle scissors for cutting. When making an unfolded design, I staple an extra sheet of paper under the design so that I have two cuttings for the work of one. I also staple folded designs through the negative areas to keep the layers from slipping while they're being cut.

I spray most of my designs with Krylon Ultra Flat Black Paint. I spray in the garage or outside, with cuttings laid out on a sheet of newsprint. After 5 minutes or so I remove the cuttings to clean sheets of paper so that they don't become permanently stuck to the one on which they had been sprayed.

I mount most of my cuttings with Elmer's glue on Letramx Art Board. It has a hard, smooth surface which lets me clean off any extra glue with a soft rag. (Old T-shirts are fine.)

When the glue is dry, or nearly so, I cover the cutting with a clean piece of old sheet and, using low heat, iron it firmly, smoothing out any small irregularities on the surface.

Frequently I paste colored paper in various areas underneath, not on top, a cutting before mounting it. The colored paper enhances textures, tone, and composition. At the present time I know no one else using the

technique. Colored paper is usually layered on top of a cutting, a method similar to the Polish technique.

I like papercutting as an art form because of the discipline it requires. The subject matter has to be simplified so that pattern and line become the important elements with which to work. Balancing positive and negative spaces is essential to good composition. A simple line is used to make a statement about the subject, its shape, personality, and action.

In life classes at Philadelphia College of Art, we had five minute poses by the model, known as "croquis". The mood, spirit and action of the pose, not the detail, was all-important. Many of my animal and figure cuttings are in essence "croquis", quick impressions, demanding the simplest of lines to portray the subject. Still, I like my cuttings to be anatomically correct.

Through my father, who was a biology teacher, I developed a fondness for animals. In many of my cuttings I've tried to capture my enjoyment of their behavior and personality, which demonstrate beauty, dignity and humor.

Most of my marketing is done through craft shows. I show my cuttings in 7 or 8 shows a year, from Portland to Camden, Boothbay to Waterville. The major sales are at the Maine Festival, a 4-day stand near Brunswick, and the Common Ground Fair, a 3-day event near Augusta. We have a canopy that covers our 8'x10' booth. We are in our late 70's so don't undertake shows that require more than an hour's driving one way, or have too long hours. I have my cuttings in several shops and art centers.

One of the satisfactions of going to Craft Shows is to see the smiles and hear the chuckles of people enjoying my work. Meeting other craftsmen is also very important & rewarding to increasing our circle of friends.



©ELLEN BROWN - My first paper cutting.

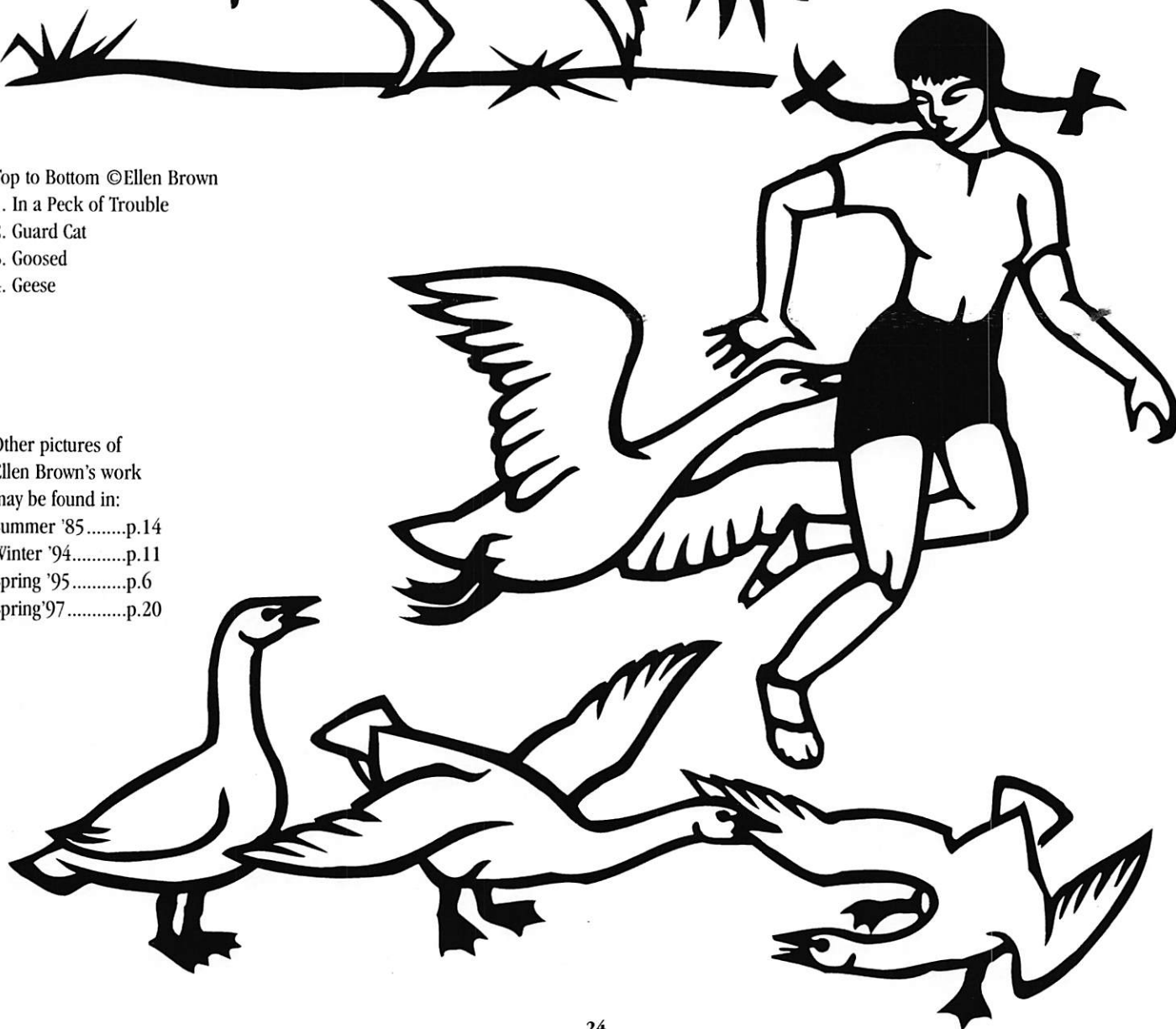


Top to Bottom ©Ellen Brown

1. In a Peck of Trouble
2. Guard Cat
3. Goosed
4. Geese

Other pictures of
Ellen Brown's work
may be found in:

- Summer '85.....p.14
Winter '94.....p.11
Spring '95.....p.6
Spring'97.....p.20



Editors Note

Years ago, Ellen sent an envelope with clear black & white copies of her paper-cuttings saying GAP had permission to use when appropriate in the FIRST CUT newsletter. We have & now you can see more of her work in this Profile of Ellen's creative & humorous cuttings.

It is wonderful to have a treasure trove of cuttings to select in working towards a theme for FIRST CUT.



© Ellen Brown

Left - Goats in the Willows
Right - The Learning Tree
©Ellen Brown





FUTURE EXHIBITS OF TRAVELING SHOW



- The Guild needs your help in identifying locations for future exhibits of the travelling show of members' cuttings.
- Is there a suitable gallery or museum near you that might be a candidate for the GAP travelling exhibit? Please consider approaching the person responsible for planning and scheduling exhibits at that gallery or museum.
- So that you can better explain to a prospective SHOW HOST what GAP and Papercuttings are all about, a small packet of information is available.

FOR THE GALLERY OR MUSEUM:

1. A travelling exhibit is available, consisting of about 30 to 40 framed papercuttings, ranging from as small as 12" by 12" to as large as 20" by 24".
2. It would be available for a period of 3 to 8 weeks depending on the travelling show schedule.
3. Papercuttings will be delivered by a guild member in several cartons. Each carton will contain about 5 inner boxes containing the framed artworks.
4. Depending on date and location, Guild members may be available to assist in the hanging and taking down of the exhibit.
5. As Guild members are found in all of the contiguous states, Mexico and Canada, members could be available for an opening reception if the gallery/museum would like. Those members could explain about papercutting and the Guild.
6. Following the exhibit, a Guild member will pick up the cartons for transport to the next location.

FOR THE GUILD:

1. Guild member name who has initiated the interest at the gallery/museum, and who would be the contact.
 2. Name, location and description of the gallery/museum.
 3. Name, title, address and telephone number of the primary contact at the gallery/museum.
 4. Possible open dates for start and finish at this location.
 5. Number of visitors typical of similar events at this location.
 6. Size and number of rooms available for the exhibit.
 7. If a reception or other recognition of the Guild and its members is possible.
- Send the information above, along with your name, address and telephone number, to Paul Beal, R.D. 2, Box 353, Friedens, PA 15541 for consideration by the Guild. Paul will contact you later.



© NANCY SHELLEY

Cover design for Kemerer Show Program

KEMERER MUSEUM SHOW

If there is even one person left in the world who believes that paper-cutting is a laser-made heart inscribed "Grandma's are for hugging." Well, we've got something she ought to see. 45 GAP members from all over the country responded by sending 62 cuttings for the opening of "Once Upon a Time..."

The Schwenkfelder Museum of Pennsburg, PA allowed us to borrow more than a dozen of their antique cuttings to add historical perspective to the show, and there's a display that demonstrates the working process: sketches, paper, paint, and tools. Member Susan Lazarchak's demonstration for the museum's reception was a wonderful bonus.

We have produced an exhibition of which GAP and the Kemerer Museum can be proud. Once upon a time, a craft that might have vanished, was lovingly, magically coaxed back to life by artists whose patience and vision proved that stories can have happy endings.

GAP 10TH ANNIVERSARY SHOW

Washington County Museum of Fine Arts • June 7 to July 12, 1998
• May 1, 1998 - DUE DATE

SHEAR VARIETY III-SCHEDULE

To arrange a show in your area and for help with the transportation of your work.
Contact Paul Beal at 300 N. 2nd Street, Harrisburg, PA, 17110 • phone (717) 213-9105.



BOSTON SYMPHONY HALL SHOW - (CABOT CAHNER ROOM)

Mary Rauscher reports that 71 papercuttings were sent. However since they didn't have room to hang all of these in the exhibition hall, they are rotating them so more can be seen. Many people view this show, and to date 8 cuttings have been sold.

The Shows in Boston Symphony Hall & The Kemerer Museum are hung. Ooohs and aahs come from all who have seen the marvelous papercuttings. Viewers are learning how diverse the variety and style of this art form can be.

RIGHT: ACTUAL SIZE

© Susi Zimmerer - "Moliere's Card"

GAP - Boston Symphony Hall Show



KEMERER MUSEUM OF THE DECORATIVE ARTS

BELOW: 8"X11"

© Susi Zimmerer - "The Wonderful Little House"

GAP - GAP Kemerer Museum Show



Bethlehem, Pennsylvania
November 16, 1997 - January 4, 1998
Reception: December 12, 1997

After the Kemerer Museum Show in Bethlehem, Pennsylvania ends January 4th, 1998, it will begin its two years of travel throughout the United States. This exposure will help to fulfill one of the major goals of the guild; by bringing papercutting to the public. Members can feel very proud to participate in this process.

Along the way, during these showings, papercuttings will be purchased by people who fall in love with them. When this happens they will be replaced with a similar cutting by the same artist, thus the shows will continue to maintain their excellence!

Each participating artist should be prepared with a "stand-by" cutting so that when there is a sale of a show cutting, it can be quickly replaced at show's end.

A SWITZERLAND JOURNEY:

BY ED SCHAICH
A VISIT WITH ANNE ROSAT:

It is now September 3rd as we board the 7:00 a.m. train and travel south from Spiez — a scenic ride through postcard valleys, farmsteads, and villages cupped between mountains of conifers, laced with granite. The sun is gradually making its debut — intermittently peeking through the morning fog.

The train winds its way into Gstaad, where footage for a James Bond movie had been filmed. It is a resort town similar to Vail's attempt at projecting a Swiss village. Soon we would be arriving at the home of Anne Rosat, lying in a peaceful valley just beyond the lovely mountain oasis of Chateau d'Oex.

The view from her second floor porch across the valley is nothing short of a perfect postcard. Metaphors to describe it quickly fade in light of one's senses becoming fully exercised. Finally, after passing through scenery scanned only from the windows of speeding trains, this breathtaking pause affords each of us that precious time in which to absorb all of those elements of a landscape previously envisioned.

A veil of fog is suddenly erased by the warming rays of the sun, and they begin to feed the air with crystals of refracted light. The mountains rise to meet an ultramarine sky like a curtain rising on a long awaited play. The contours of a groomed landscape reflect the ovation of our wondering glances. A more fitting stage could not have been set for seeing Anne Rosat's cornucopia of decoupage cuttings.

Using a bent scissor blade, she integrates traditional Swiss motifs such as trees, animals, and people within heart designs. Some of her silhouettes of villages contain actual residents milling about within the scene. It is, perhaps, her use of blended colored papers, coupled with magnificent arrangements of floral baskets, which has given her fame in the Swiss community of paper cutters.

Many of her borders incorporate pre-printed designs. She even uses these colored patterns for the cows, trees, as well as the layered petals of flowers, each then having its own distinct and varied palette. The

full spectrum of her larger floral designs are further enhanced by the use of marbled papers as panels in her borders.

Anne's imagination beckons us to forest highlands and farmers parading their cows. In terraced panels below them are strings of dancers and musicians, horse drawn carts and marbled chalets — all playfully woven into her elaborate scenes. Sometimes she even laces the mountain peaks with white paint. It is a view into Swiss heritage — a stroll into the past and the present, with the treasures of a story tellers chest.

Following the ten minute ride back to Chateau d'Oex, we find ourselves on a guided tour of its heritage museum to see the cuttings of Jean-Jacob Hauswirth (1808-1871) and Louis Saugy (1871-1953). First, however, we all gather around the original cutting off "Les Dames de Rougemont" (woman in fine lace dress) that inspired the young artist Ernest Oppliger to take up a pair of scissors, just as Hauswirth's layered works lead to the decoupages of Anne Rosat.

The nineteenth century layered paper-cuttings were thought to have been done by monks with knives. They were never signed. Louis Saugy, who followed in the tradition of Hauswirth, had been a postman who supplemented his earnings by doing decoupage. He later developed his own style in creating a variety of floral borders. The parade of people became as preeminent as the animals that were common to Hauswirth's own style. Then, Anne Rosat fashioned her very own floral centerpieces with the added dimension that marbled papers offered.

After a brief lunch in the museum gardens and soaking up some long awaited sunshine, we board the train for Lake Geneva, splitting into smaller groups to visit places of choice and agreeing to rendezvous for dinner in Lusanne. Some of us depart at Montreux on the east side of the lake — a congested city abundant with tourists. Others elect to flee to other ports, or to museum castles.



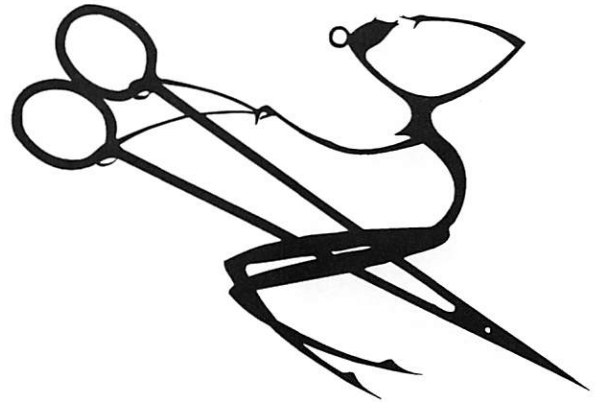
PARTIAL VIEW OF MULTI-COLOR COLLAGE - © ANNE ROSAT

SCHERENSCHNITTE - PAPER COLLAGE - PAPER OBJECTS

PAPERCUTTING INTERNATIONAL



The first exhibition of the German Scherenschnitte Association in conjunction with the fourth International Shadow Theater Festival, held in Schwabish Gmund 1997. The Museum for Natural Science and City Life in the city of Schwabish Gmund in the Prediger building from September 28 to November 2, 1997. It is open Saturday and Sunday from 10:00 a.m. to 12:00 noon and 2:00 p.m. to 5:00 p.m. and Tuesday through Friday from 2:00 to 5:00 p.m. The Grand opening was held in September 1997 at 11:00 a.m. in the courtyard of the Prediger building.



PAPERCUTTING : FOLK ART TRADITIONS

- Designed and Hand-Cut by Rick James Marzullo
- On view Dec. 7, 1997 - Jan. 11, 1998
- Museum Hours: Wed.-Sun., 1-5 p.m.
- 1624 Elverhoj Way • Solvang, CA
- 805-686-1211
- Papercutting Demonstrations by the Artist

The Elverhoj Museum cordially invites you to come celebrate an old-fashioned Danish Christmas at our Annual Christmas Open House Sunday, December 7, 1997 6:00-9:00 p.m.

Dancing Delicacies • Musical Treats
Dancing Around the Christmas Tree Opening of Holiday Exhibit in the Gallery

Denmark's musical heritage is a rich and diverse one, encompassing folk songs, historic ballads and patriotic songs as well as beautiful hymns. N.F.S. Grundtvig (1783-1872), one of Denmark's most famous theologians, was also a prolific writer of hymns. Grundtvig's songbook contained almost 1500 hymns. It is not surprising that his poetic verse graces some of the most beloved Christmas hymns. Grundtvigian philosophy greatly influenced the founders of Solvang and continues to do so, generations later.

The cover art is inspired by Grundtvig's Christmas hymn, "Chime Christmas Bells" (1856), translated by S.D. Rodholm. The first verse:

Chime Christmas bells, as the curtain of daybreak is lifting! • Twinkle bright stars through the silvery clouds gently drifting! • Angels are still singing of peace and good will • Glory to God in the highest.



FROM ALTE KINDERLIEDER - (OLD CHILDREN'S SONGS)

© INGRID DIETZ · PFEDELACH, GERMANY

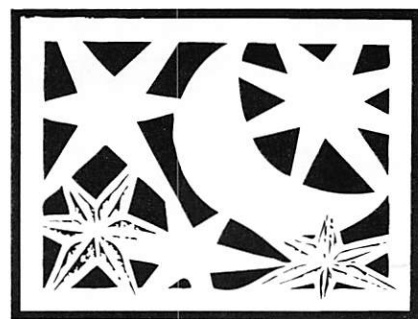
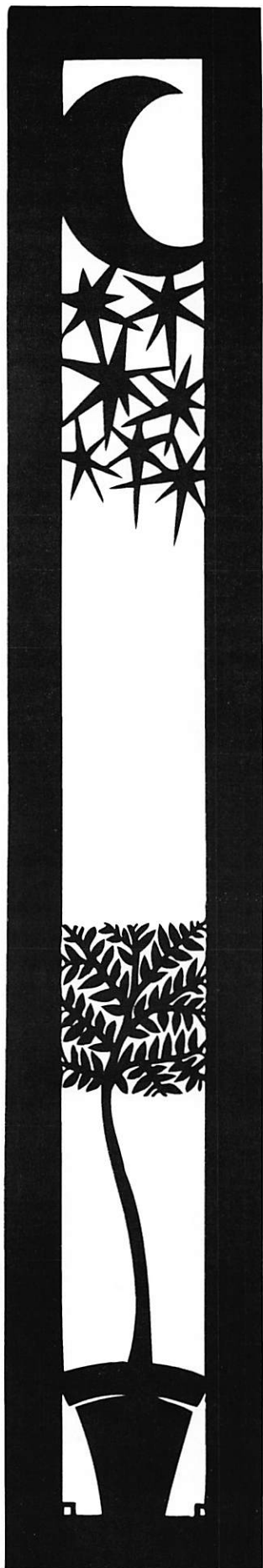
Dedicated to her children: Susanne, Sigrun, Anke & Ulrike

Packed with papercut illustrations

Wenn Weihnachten Ist - (When It's Christmas)



© GUDRUN WITTGEN
SILENT NIGHT



CLOCKWISE

© Beatrice Coron - Painting Stars

© Regina Scudellari - Starry Night

© Regina Scudellari - Starry Tree

© Sister Clarice Steinfeldt - Peace

© Regina Scudellari Night Topiary

CENTER

© Reg. Sear





ABOVE - PEACE ON EARTH

© Tsirl Waletzky

RIGHT - "BUBBIE & ME", PAPER CUT

© Mae Rockland Tupa

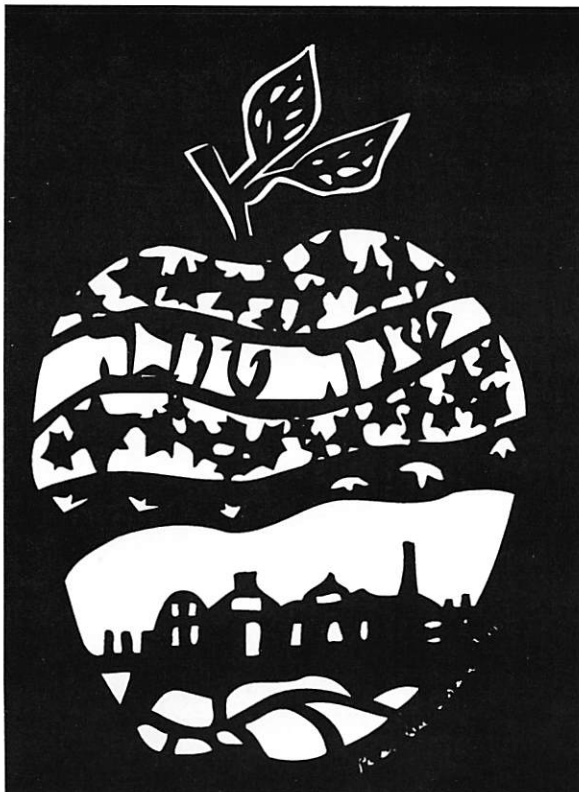
from her book "The New Work of Our Hands"
published by Chilton Book Co., Radnor, PA



BOTTOM - LEFT & RIGHT

Rosh Hashanah cards (Jewish New Year) • the Hebrew says "WISHING YOU A SWEET & HEALTHY NEW YEAR"

© Mindy Shapiro





"A harvest of peace is produced from
the seed of contentment." - Ben Franklin
Poor Richard's Almanac

ABOVE- FROM THE GAP BIRTHDAY CALENDAR

©Dan Paulos - FALL HARVEST

On November 30 from 3:45-4:00 p.m.
Channel 49 - EWTN - carried a lovely video
of Dan Paulos' papercuttings including the above.