

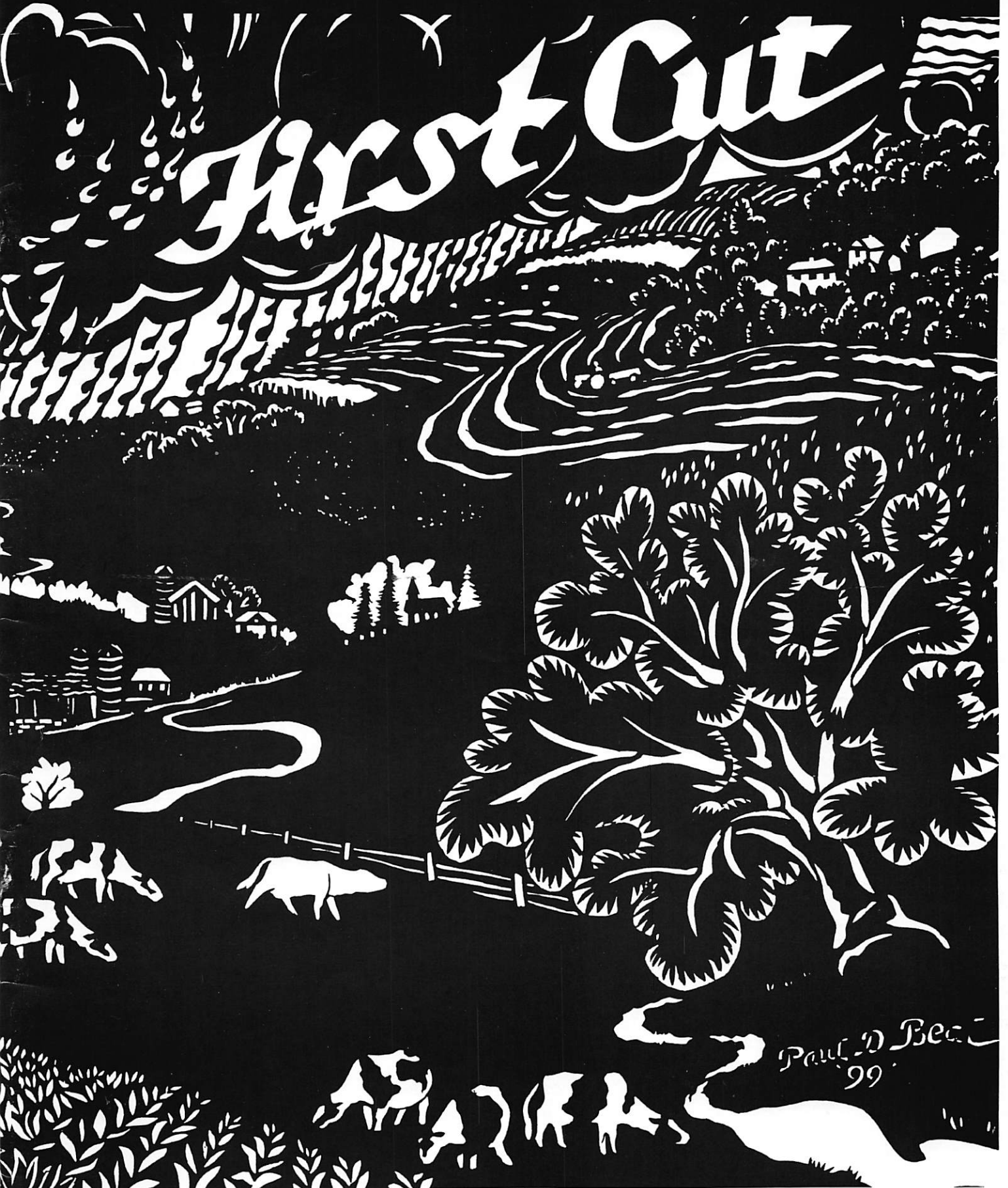
Winter 1999

Guild Of American Papercutters

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Volume 12: No. 1

First Cut



Paul D. Bee
99



Cover Art:
© Paul Beal
Original 17" x 11"
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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
	David Shelly

Development Dues

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

WINTER MEETING

Saturday, March 13.....1-4 PM
Heritage Center Museum, Lancaster, PA
Theme: Create a Pennsylvania German Valentine
Call: Sharon Schaich ~ (717) 626-4330
By March 1

SPRING MEETING

Sunday, May 16 (see p. 4)1-4 PM
RSVP Bethlehem, PA



Dear members, This will be my last letter as president of GAP. The last three years have been a challenge to me, interesting and somewhat productive I hope. We have seen the activities of GAP provide a conduit to introduce more of the public to papercutting. The tenth anniversary exhibit at Hagerstown, the continuing traveling show, the exhibit at the Boston Symphony Hall, the Biblical Arts center, Dallas, and again and again the requests for a spot on the schedule of the traveling exhibit. There has been a formation and an activation of at least one "cutting circle" for an interested active group in New England. Perhaps this group could host a mini collection this fall to demonstrate what they have been able to accomplish? Sharon has scoped out interesting sites to have meetings. New York was a great adventure. We continue to look for places that have collections for us to see and study. Shouldn't we as a guild be building a collection of cuttings by our own pre sent day members? We encompass a wide range of styles within our membership. The anniversary exhibit proved that. First Cut continues to be a first rate magazine and getting better. It is the envy of some other guilds partially because we are not tied so tightly to any papercutting tradition. Collection 2000 in Colorado is materializing swiftly. I hope some of you who are planning to attend have something special that you just can't wait to impart to other members via a workshop/demonstration. Write your thoughts, ideas to Judith Meyers ASAP. All of this has taken much work. Many hours of thinking, planning, phoning by a relatively small (miniscule) number of members for the benefit of all.

I know the workings of GAP have been and continue to be in capable hands. We all have much to do, provide input, share, and cooperate.

Paul Beal

QUOTATION

I wish that life should
not be cheap but
sacred.

I wish the days to be as
centuries loaded,
fragrant.

© Ralph Waldo Emerson

CORRECTION

p5 Collection 2000 should be
\$10 deposit

p8 The Paper Dragon Papercut
Illustrations by Robert Sabuda

p13 All pictures © Robert Sabuda

p15 © Regina Scudellari pumpkins
at top of page

p16 © Scudellari

p17 Papel Picado #2

p19 cat © Hedwig Richter

HOMEWORK

Cut Now & send in for 1999 issues

Spring - Cut a special Noah's ark!
Send ASAP

Summer - Summer Scenes &
the Horse

Fall - Fall Halloween
Thanksgiving, Holidays,
New Year

Winter - Celebrate 2000 Theme



The clock keeps ticking - minutes, hours, days, weeks, months and now we've flipped into 1999! With a fresh start, we can work smarter, not harder this year and here's how. The people named in box below have said "YES" to being a Feature editor with gusto, enthusiasm and cheerfulness. This is just SUPER because ideas will help to keep FIRST CUT fresh and exciting! If you would like to be responsible for one of the feature editor positions still open ("listed in box,") please let Sukey Harris know at 717-867-2554. This would mean only one article per year per editor. More than one person can then send their pertinent articles and pictures to these editors who in turn would get the articles ready for FIRST CUT.

Many of you are qualified to write and illustrate articles with appropriate original cuttings or photographs. You have all seen the steady improvement of FIRST CUT. There continues to be room for improvement, to excel to make this a first rate periodical, more professional, more personal, more substantive. BY us, FOR us. Here is a unique opportunity to VOLUNTEER your talents. The goal is "to spread the JOY in the art form of CUT PAPER!" All of you who contribute your original cuttings, encouragements, member news, letters keep FIRST CUT, first rate and a positively charged effort.

FIRST CUT DEADLINES

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

FEATURE EDITORS!

Antiques: Claudia Hopf
Book Reviews: Steven Woodbury
Collecting: Candy McDaniel
Valentines: Nancy Rosin

FIRST CUT ARTICLES SEND TO:

NEWSLETTER • 514 E. Main St., Annville, PA 17003
FOR QUESTIONS CALL: 717-867-2554

IN ORDER TO COMPILE A DIRECTORY OF GAP MEMBERS:

Send your Email to: gap@rmhent.com with your
address, Email, phone #, & the type of your cutting.

WILL YOU SIGN UP TO BE ONE OF THESE FEATURE EDITORS?

Chinese	Judaic	Swiss
Danish	Dutch	Mexican
English	French	German
Mongolian	Silhouette	Sources
Japanese	Polish	How To?
Inspirations		

INSPIRATION

GAP BOARD OF DIRECTORS MEETING

JANUARY 9, 1999, ANNVILLE, PA

Members present: Paul Beal, Gerry Schouten, Sandy Gilpin, Sharon Schaich, Neil Haring, Dick and Sukey Harris.

TREASURER'S REPORT - Neil Presented the annual treasurer's report showing total income for 1998 as \$23,827.10 and expenses as \$21,584.77, leaving a balance of \$2,242.33 in assets as of December 31, 1998. The treasurer's report for January 4, 1999, shows income as \$11,430.64 for the period of August 19, 1998 to January 4, 1999. Expenses for that period were \$7,082.31 leaving a balance of \$4,348.33. See attached report for detailed accounting. For future accounting purposes, more categories will be added for income and expenses. The Guyton project will have a large impact on the budget. Gerry moved and Sharon seconded that we approve the treasurer's report. Motion carried.

COMMITTEE REPORTS

MEMBERSHIP - Dick reported we have 501 members which is a combination of 1998 and 1999 members. For 1999, 244 have paid dues leaving 257 to renew. Notices have been sent to 572 lapsed members who have been off the rolls for one year in hopes they will renew. About six to eight people have made contributions of \$50. A 50% renewal rate is normal for this point in the year. Gerry moved and Neil seconded that 2000 preprinted envelopes be ordered in two different styles. Motion carried.

NEWSLETTER - Sukey is pleased to announce that Candy McDaniel will be helping with the newsletter. Sukey would like feedback from the board on the content, layout, and desired changes for the newsletter. Discussion followed about producing one color cover per year at an increase of \$750 for that issue (about \$1.50 extra per newsletter). Gerry moved and Neil seconded that the Guild of American Papercutters have one color cover issue of First Cut per year with the selection of work for the cover at the discretion of the editor and staff. Motion carried.

PROGRAM - Sharon announced that our next general meeting will be on March 13 at 1:00 PM at the Heritage Center in Lancaster, PA. The program will be a hands-on activity of members making valentines. There will be a brief business meeting and an opportunity to see the Amish quilt exhibit at the museum. On May 16 we will be meeting in Bethlehem, PA at the home of Margarethe Von Glehn Luther's son. He will show us the papercuttings done by his mother. For the Fall meeting, Sharon will contact members in the New England area for a weekend meeting, possibly September 25 and 26 or October 9 and 10.

George Yeats Maldon, © 1740 tavern clock height 61 inches 30 inch dial with day movement, detailed gilt lacquer work, from Antiques magazine.



MINUTES

OLD BUSINESS

CHRISTMAS EXHIBIT IN N.Y.C. - Sharon has been in contact with Interchurch Center for an exhibit from December 1 through December 30. Dorothy Cochran, the church exhibit director, will select about forty pieces for the exhibit. Details will be announced soon. See p. 6

GUYTON SILHOUETTE BOOK - At this point we have paid for the layout and scanning of the book which will be 5 1/4" x 11 1/2" and contain twenty-eight pages. Estimated total cost is \$2253 or about \$1.13 per booklet. We are asking for a blue line copy for review. Based upon approval of the blue line copy, Dick and Sukey would be willing to lend the money for this project to the Guild with repayment to them over a period of not more than three years. Questions still to be addressed: (1) Who holds the copyright? (2) How many copies does Dr. Guyton receive? (3) What will the selling price be per booklet?

TRAVELING EXHIBIT - The exhibit is currently at ArtFX in York, PA until the end of February. The next exhibit site will be in

Bedford, PA. Dick moved and Gerry seconded that the Guild commission does not apply to any show prior to 1999. Motion carried. Dick moved and Neil seconded that we amend the motion concerning a 5% commission to be replaced with a percentage fee or flat fee to be done on a case by case basis. Motion carried. There will be an inventory list to follow the exhibit to each location. Each piece will be signed in and out of each exhibit. If a problem occurs at the exhibit site, it is the responsibility of the gallery. Artists submit each piece at their own risk. The Guild of American Papercutters is not responsible. A section will be added to our website about our exhibits. Dick will explore the idea of creating a brochure for the website. Paul, Sharon and Sandy will meet with Lynn and Marcia to discuss exhibit committee responsibilities and possible job description.

NEW BUSINESS

NOMINATING COMMITTEE - Gerry, Neil and Dave will serve on the committee.

COLLECTION 2000 - About twenty-five people have signed up at this point. Participants do not need to be members of GAP. More details will be available soon.

POSTAGE STAMPS Sukey has sent a letter to Sue Brennan of the U.S. Postal Service asking for guidelines for artwork selection process. Currently the Chinese New Year stamps represent papercutting. We would like to see if American papercutting can be represented. Meeting adjourned.

Recording Secretary, Sandra Gilpin



MARCH VALENTINE MEETING



© SUKEY

HERITAGE CENTER MUSEUM LANCASTER, PENNSYLVANIA SATURDAY, MARCH 13, 1-4 PM THEME: CREATE A PA GERMAN VALENTINE

Create a Pennsylvania German Valentine - bring scissors or knife, your own design (or ideas will be provided), primary watercolors and brushes, fine point pilot pen (black or brown). We will study valentines from several museum and private collections.

Plan to arrive early enough to shop at Central Market, America's oldest farmers market, next to the Heritage Center (which is at the intersection of King & Queen Streets). Parking lot is on Prince Street between Orange and King.

Do you have a cut valentine to share? Call Sharon Schaich 717-626-4330 by March 1 to reserve your space. No fee.

MEETING DIRECTIONS & MAPS

Directions to the Heritage Center Museum

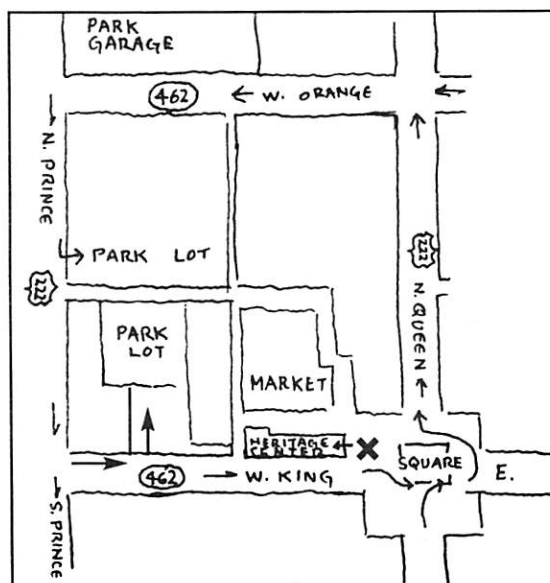
From the Pennsylvania Turnpike: From the East, use the Lancaster/Reading Interchange (Exit 21) and follow Route 222 south to Route 30 West. Follow Route 30 West to the Fruitville Pike Exit. Turn left onto Fruitville Pike and head South to Lancaster where Fruitville Pike runs into Prince Street. Follow Prince Street South to King Street; turn left (East) and travel approximately 1/2 block to the Hager Parking lot on the left hand side of King. The Museum entrance is a short walk up (East) King Street at Penn Square. (From the West, exit at Route 283. Follow directions given below via Route 283.)

From Harrisburg or via Route 283: Take Route 283 east to Manheim Pike Exit (Route 72). Turn right onto Manheim Pike and head South to Route 222 South (Prince Street). Turn right and follow Prince Street South to King Street; turn left (East) and travel approximately 1/2 block to the Hager Parking lot on the left hand side of King. The Museum entrance is a short walk up (East) King Street at Penn Square.

From York or the West via Route 30: Take Route 30 to the Harrisburg Pike Exit. Turn Right onto Harrisburg Pike and follow it to Prince Street (Route 222 South). Turn right and follow Prince Street South to King Street; turn left (East) and travel approximately 1/2 block to the Hager Parking lot on the left hand side of King. The Museum entrance is a short walk up (East) King Street at Penn Square.

From Philadelphia or the East via Route 30: Proceed on Route 30 west to the Lancaster area and Route 462 west. Follow route 462 into Lancaster to East Orange Street. Turn left onto Orange and proceed west to Prince Street. Turn left onto Prince Street; travel one block to King Street and turn left. Proceed approximately 1/2 block to the Hager Parking lot on the left hand side of King. The Museum entrance is a short walk up (East) King Street at Penn Square.

From Havre De Grace, MD or the South via Route 272: Proceed north on Route 272 into Lancaster where Route 272 merges into S. Queen Street. Follow Queen Street north past Penn Square to Orange Street. Turn left onto Orange, travel one block and turn left onto Prince Street. Proceed one block to King Street and turn left. Proceed approximately 1/2 block to the Hager Parking lot on the left hand side of King. The Museum entrance is a short walk up (East) King Street at Penn Square.



MAY MEETING • SUNDAY MAY 16, 1999 • 1-4 PM



© MARGARETHE VON GLEHN LUTHER

**HOME OF LARS AND JANET LUTHER • 1483 SAUCON MEADOW COURT
BETHLEHEM, PA 18016 • 1-610-866-9504**

Lars Luther is the son of Margarethe Von Glenn Luther whose fragile papercuttings have been featured in First Cut many times over the past ten years. Mr. and Mrs. Luther have generously agreed to host our Spring Meeting at their home so that we may see their extensive collection of Margarethe's original work. **Please call the Luther's at the above number to let them know you will attend.**

DIRECTIONS:

1. FROM PHILADELPHIA take PA Turnpike extension (Rt. 495) north to Quakertown exit. In Quakertown turn left onto Rt. 309 north. Go past Coopersburg toward Center Valley. Turn right at light onto Rt. 378 (toward Bethlehem). Continue north on 378 for 2.8 miles. Turn right onto Colesville Road. This intersection may be hard to identify; there's no light or stop sign. There are small signs just before Colesville that say "Northampton County" and "Lower Saucon Township" and there is a large 2-story billboard on the far right corner. (If you go too far you go under Rt. 78 and can u-turn in Black River road shopping strip on the left. Go to 3. below.

2. From Bethlehem take Rt. 378 south. (We're about 6 miles south of Rt. 22.) Go over South Mountain down past shopping center on left, Black River Plaza on right, and under Rt. 78. Take next left onto Colesville Road. Go to 3. below.

3. After turning off Rt. 378 onto Colesville, take first left onto Saucon Lane and make first right onto Saucon Meadow Court. We are the last house on left (number 1483) just before the cul-de-sac: brown roof, 3-car-garage doors facing the street.



INTERCHURCH SHOW APPLICATION



CALL FOR ENTRIES OF YOUR ORIGINAL PAPERCUTTINGS

What	"REJOICE AND CELEBRATE" An exhibit of fine papercuttings.
Where	The Interchurch Center, 475 Riverside Drive, New York, NY 10115-0099. Phone: Main desk - (212) 870-2933. The Center is a 19-story, non-profit office building, located on the upper west side of Manhattan. Columbia University, Barnard College, Union Theological Seminary and Riverside Church are a few of its neighbors.
When	Exhibit: December 1, 1999 to December 30, 1999. Apply: August 15, 1999 (form, slides, check, SASE) (see below)

(1) EXHIBIT DESCRIPTION

Space	Located on the main floor of the Interchurch Center, with easy access to the public. Exhibit cases are a series of 20 large, self-lighted cases built into the marble walls of the lobby and main floor corridors. Each case is about 35" wide by 46" high. Approximately forty (40) pieces of GAP artwork will be displayed in this area.
Theme	"Rejoice and Celebrate!" The Exhibit-Designer for the Center requests that we create an exhibit of the holiday season. Cuttings can reflect Hanukkah, Christmas, Winter, or the New Year (i.e., the year 2000, the Millennium).
Eligibility	Current GAP members in good standing with dues paid for 1999.
Entries	Entries must be original papercuttings, no patterns, and must be cut by the artist. They must represent the best in craftsmanship and design. Entries will be evaluated on quality of artist's work, coherence to the exhibition's concept and theme, and appropriateness to the character of the exhibit space.
Number	Each member may submit one or two works, by the jury method described below under section (2).
Size	Maximum size of framed artwork is 40" high and 30" wide. Minimum size is 9" by 9".
Framing	All artworks must be framed, wired and ready to hang. Plexiglas is required. Framing must meet gallery standards. Mats, if used, must be neatly cut, with a minimum 3" border. Be aware that artwork accepted by the slides can be rejected if the framing does not meet gallery quality. No sawtooth hangers. No clipframes. No flimsy, plastic or poorly constructed frames, will be accepted.
Sales	Visitor traffic is extremely heavy and sales of past exhibits have been high.
Prices	The Center asks a 20% commission on sales. Be sure to include this amount into your price.

(2) HOW TO APPLY

Slides	Send one 2"x2" slide of each actual piece of artwork you will submit (maximum two (2)). Mark "top" on slide and your name and title of art. Slides must be mounted in a 2" by 2" cardboard or plastic mount. Slides must be enclosed in a plastic sleeve for protection.
Slide quality	Slide quality can determine acceptance or rejection. Slides should be projected by you and inspected BEFORE you submit them. Assure that lighting, background and focus are correct.
Form	Fill out and submit the form below with your slides.
Fee	You must submit one check for \$10.00 (covers one or two slides), made out to the Guild of American Papercutters.
Envelope	Include a self-addressed and stamped envelope (SASE) for the return of the slides.
Due date	By August 15, 1999, your slides, \$10 check, form below, and SASE, must be received by Sharon Schalch.
Send to	Sharon Schalch/GAP, 411 Woodcrest Avenue, Lititz, PA 17543. Phone: (717) 626-4330.

(3) WHAT HAPPENS TO THE SLIDES

Jurying	The slides will be sent to and reviewed by the Interchurch Exhibits Designer who will make the final decision. No GAP representative will be present who knows you or your work. Your slide must sell itself.
----------------	--

(4) NOTIFICATION TO SELECTED ARTISTS

When	Artists whose work is chosen will be notified by letter by October 1, 1999.
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(5) SHIPMENT OF ARTWORK

How	Commercial shipment, USPS, UPS, etc.
Ship to	Letter of acceptance will advise where to ship the artwork.
Deadline	Artwork must be received at the designated address by November 1, 1999.
Entry fee	A check for \$30.00, for each piece of artwork accepted and shipped must accompany the artwork. The check should be made out to The Guild of American Papercutters.

(6) RETURN OF ARTWORK NOT SOLD

When	By about February 1, 2000.
How	By USPS or UPS direct to artist, in same box as originally shipped.

COMMITMENT FORM TO ACCOMPANY SLIDES WHEN APPLYING FOR ENTRY TO "REJOICE AND CELEBRATE"

Name (print clearly)		Phone (day): () -	
Address:		Phone (eve): () -	
City:		State: ZIP:	
1. Title:	Size of artwork #1:	Price of artwork #1:	
2. Title:	Size of artwork #2:	Price of artwork #2:	
I have enclosed: <input type="checkbox"/> This form, <input type="checkbox"/> My slide(s), <input type="checkbox"/> A SASE, <input type="checkbox"/> My check for \$10 jury fee made out to GAP.			
Send to Sharon Schalch, 411 Woodcrest Ave. Lititz, PA 17543 to arrive by August 15, 1999.			
Due Date for slides, check, this commitment form and SASE is August 15, 1999			

You may copy this form to submit, so that this page remains intact in your newsletter



SHOWS & WORKSHOPS



GAP TRAVELING SHOW

- Jan. '99** **York, PA**
110 E. Market St., ART FX
717-854-7775
- March '99** **Landis Valley Farm Museum**
Lancaster, PA
- May '99** **Bedford Art Center**
Bedford, PA
- Sept. '99** **Decatur, Illinois**

Bring this show to your area. To arrange with a gallery or other show case call Lynn Askew @ 908-231-0004, Marcia Egan @ 717-761-5530, or Paul Beal @ 717-219-9105.

BOSTON SYMPHONY HALL SHOW NOV. 1 - DEC. 15, 1999

Thanks to GAP for participating. Thirty pieces were sold in the 1998 show. Sales may have been "off" because of the earlier date with less holiday traffic. They have gone back to former timing in hopes that everyone will do better. Begin your cutting now for the 1999 show.

NANCY COOK SHOW - TRANSITIONS JANUARY 7-FEBRUARY 1, 1999

This is a show of contemporary paper sculptures held at Gallery 510 in Decatur, IL. The address is Gallery 510, 510 Decatur St., Decatur, IL.

NANCY COOK SHOW APRIL 1999

This is a one artist show held at the David Strawn Gallery in Jacksonville, IL. For more information call Nancy Cook at 309-663-0881.

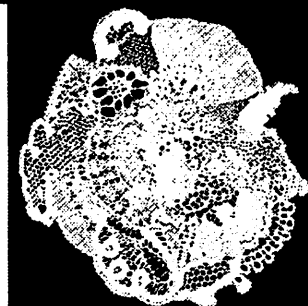
SPORTING ART BY WOMEN CROSS GATE GALLERY, KY - MAY 1999

The show features 10 new works by Suzi Zimmerer. All cut paper, equine landscapes and fieldsports subjects from 3"x4" to 15"x22". This show will conclude with the running of the Kentucky Derby, Louisville, KY - 1 hour away. The address is 509 East Main St., Lexington, KY. Call 606-233-3856 the Crossgate Gallery for more information. She has sent 2 pieces that will be exhibited in this show.

SISTER CLARICE STEINFELDT JAN. 15-FEB. 15, 1999

This is a solo exhibit at the Alexander House for Art History in Port Edwards, WI. The address is 1131 Wisconsin River Dr., Port Edwards, WI 54469. The opening reception is Jan. 15 from 5-9 pm.

YWCA OF THE CITY OF NY CUT PAPER SHOW - JAN. 13-FEB. 13, '99



WONDER WANDER DOILY BY ARIC OBROSEY, 1993

Cut Paper; Contemporary and Traditional. An exhibition including Chinese, Japanese, Jewish, Mexican, Polish, and Victorian papercuts. Featuring works by GAP members Beatrice Coron and Tsril Waletzky. Also featured will be papercuts from the collections of Nancy Rosin, Ian Kinman, Mary Ting and Henry Street Settlement. January 13-February 13, 1999. At the Elsa Mott Ives Gallery, 610 Lexington Avenue, New York, NY 10022. Hours Monday-Friday 11:00 am-7:00 pm; Saturday: 11:00 am-3:00 pm. Phone 212-735-9731. Daly Flanagan, Director. Mary Ting, curator.

WORKSHOPS

VIRGINIA HOFSTETTER - March 6, 13 and 20, 1 - 3 PM.
The History and Art of Papercutting. Contact Bruce Breckbill - (330) 857-1475.

KIDRON SONNENBERG - Heritage Center, 13153 Emerson Road, Kidron, Ohio 44636 - October - May, Thursday thru Saturday, 11 AM - 3 PM; (330) 857-9111 for group tours or special arrangements. E-mail: kidron@sssnet.com.
Fraktur Display - Antique Fraktur, some painted with intricate papercuttings. Call Bruce Breckbill at (330) 857-1475.

JEANNE PETROSKY

Playing With Paper

Sculptural works, explore color and texture.
March 13-14, 10 - 4 PM each day. \$100 + \$10 materials fee.
Spring City, PA.

DIANE MAURER

Japanese Paper Decorating

- May 1 and 2, 10 - 4 PM each day. \$50/day or \$90 for both + \$5 materials fee. Tyler Craft Center, Richboro, PA.
- May 1 - *Japanese Marbling* - Suminagashi - inks on water; Orizomegami, Fold and Dye techniques.
- May 2 - *Paste Paper* - create historic and contemporary designs using special or household tools for line and texture.
- Diane has taught paper arts for Penland School of Crafts and the Smithsonian Institute. Author of *Marbling*, Crescent Publishing, 1991; *Decorative Papers*, BDD Illustrated, 1993; *Paper Art*, Watson and Guptill, 1997; *Ultimate Marbling Handbook*, Watson and Guptill, 1999 (May).

**ROMA STARCZEWSKA**

Her Polish Paper Cut Design chosen for the UNICEF collection. Currently marketed in Latin America.

FAYE DUPLESSIS

Traditional Papercutting, p. 61, *Early American Homes* magazine; December, 1998. PEACE, Angels, Lions and hands.

ELLA BILTOFT

Danish GAP member has some of her papercuttings in the ART ATTACK gallery, St. Louis, Missouri. She sent a beautiful color brochure with photos of herself and her multi talents of papercutting and ceramics.

LINDA MCGUIRE

"I've finished my book on silhouette designs! Hooray! Took a little longer than I originally planned, but I kept adding more designs. It will be printed in January - 150 pages, with over 250 different designs ready to cut and frame! I am so-o-o excited."

KUDOS DAN PAULOS

Special Recognition to Dan's special TV Program Saturday evening 10:30 pm on EWTN TV showing beautiful papercuttings and Dan's hands cutting with both knife and scissors.

REGINA SCUDELLARI

Entire p. 84 in the superb Somerset Studio (Paper Stamp & Letter Arts Magazine) 3 screenprinted papercuts.

SUKEY HARRIS

Early American Homes Magazine enlarged 1999 calendar. 12"x12" Made by Hand for the month of February. Shown is a partial view of (13"x16") watercolored papercutting in the Pennsylvania German Style. Call 1-800-358-6327 \$14.95 includes shipping and handling.

CAROLYN GORHAM GUEST

She is cutting silhouettes (Look & cut type). She also has sold papercuttings 6 cuts to become the pattern on German flannel sheets for Garnet Hill, a natural fiber mail order company. Franconia, NH, next winter to come out.

ELLA BILTOFT, DENMARK

She has some of her papercuttings at ART ATTACK in St. Louis, Missouri.

STUART COPANS

REMAINDERS SHOW is an exhibit of Stuart's papercuttings. The show runs February 9, 1999 - at the University of Amherst in Amherst, MA at the Wheeler Gallery. Information: Call (413) 577-2787.

**NUTMEG PAPER CUTTERS - GLASTONBURY, CT**

The Nutmeg Papercutters held their third meeting at Katrina Benneck's house in Glastonbury, CT on **October 4th, 1998**, with six members attending. At this meeting Katrina gave a detailed report of the weekend trip to New York and the delightful time that all the participants experienced.

Wanda came with a shower of 3D paper cut designs, which were copied and given to all the members. This was appreciated by all. In addition Andrea Wisniewski, a new participant in our meeting, showed us her portfolio of designs, and the types of work she was doing as a professional scherenschnitt artist. Most of the work was used to illustrate books, or for articles in magazines such as the New Yorker. It was very encouraging to see the widespread use of scherenschnitte art in such diverse publications. Later Andrea sent us all one of her original cards. What an impressive artist she is!

As always, a two hour meeting is not long enough for viewing all the work that was done; to discuss questions of technique; and to learn from one another's experience. Our next meeting is scheduled for January 10, 1999 at Becky Glezen's home, in Glastonbury, CT.

Katrina Benneck

On **January 10th**, the Nutmeg Papercutters had another enthusiastic meeting at the home of Becky Glezen. Five members were present for the meeting. At this meeting Becky proudly showed us her Christmas tree that had at least 30 paper cuttings. Her 200 year old house was the proper background and atmosphere for the Christmas tree.

Priscilla Kelly brought a beautifully cut angel. She also brought a new member to our group who is interested in Polish style paper cuttings. In addition Katrina supplied all members with copies of paper cuts from an old children's book that was illustrated by Karl Froelich, in Germany (about 1890).

Our next meeting will be on **March 7th, from 2 to 4 PM**, at the home of Linda Jensen. For more information about the meeting, call Katrina Benneck at (860) 633-5351.



Ed. note: Angela Mohr submitted this book in hopes that GAP has an archive to keep this book with its bright papercuttings, and other treasures of this sort. GAP could surely use headquarters. Any ideas?

14,287 PIECES OF FABRIC AND OTHER POEMS by Jean Ray Laury

Jean Ray Laury is that exceptional artist who can successfully express her ideas in a variety of media. Her book *14,287 Pieces of Fabric and Other Poems* is a tribute to the way an artist's perspectives and values are different from those of others. The author, who most often refers to herself as a quilter, writes as a woman with a passion for creativity and as a person with laughter to share. If you have ever found yourself surrounded by paper but you were unable to bring yourself to use any of it for something as mundane as a grocery list or telephone message, you will appreciate the title poem of this book. Her illustrations are as crisp and clever as her words and her use of solid colored papers compliments her straightforward style of writing. Almost every page of this entertaining book offers a collage style papercutting which resonates with the humor of her poetry. Her story poems and several short pieces are witty and rhythmic and a pleasure to read. In short, this is a "feel good" book you can enjoy by yourself or share it with a friend or grandchild.
Review by Candy McDaniel

THE MICROBIBLIOPHILE - A Bimonthly Journal About Miniature Books. Robert F. Hanson, Founder. Jon H. Mayo, Editor and Publisher.

Subscription: \$29.00/year - U.S.A. - First Class mail. Please make checks payable to: The Microbibliophile and mail to: The Microbibliophile, P.O. Box 74, North Clarendon, VT 05759 U.S.A. Email: microbibliophile@hotmail.com.

Jon Mayo is president of Tuttle Antiquarian Books (in Rutland, VT) a store having 45,000 used books including antique, miniature and family history books. Come in and browse. Submitted by Stu Copans. Review with permission by Jon Mayo. tutbook@together.net

SILHOUETTES IN MINIATURE, from Juniper Von Phitzer, Publisher

Within this little treasure of a book, in the preface by Caroline McGehee, we learn that the idea for the title came about when *The Microbibliophile* published a list of miniature books containing silhouette illustrations from Caroline's book collection. Mrs. McGehee's preface is very informative, beginning with the origin of the word "silhouette" - its meaning, and several pages devoted to the techniques used in the making of silhouettes. Lastly there is a brief discussion of some of the miniature books containing silhouettes from her personal collection.

The main portion of the book consists of an alphabet where letters are miniature copies of a 19th century ABC design silhouette series. In addition to traditional silhouettes done in black on white paper, there are a number which are printed in blue, green, and red; a few are hot-stamped in foil, the total being over 100 illustrations in all. A special treat for those who own this book are three handcut silhouettes by artist Marcie Collin, and one by Marvin Hiemstra, illustrating Ganesha, "a jolly fellow with the head of an elephant" for whom Mr. Hiemstra has a "special fondness." The original handcut silhouettes are tipped in.

The book has a nice "feel," hefty for its tiny size. It is printed on 100 pound paper and contains over 80 pages. It measures 1 ft" tall, 2 3/4" in width, and is over half an inch thick. There is a half-title leaf, printed in black on red paper. The covers are done in striated black cloth over boards with matching doublures, and black paper fly leaves. A silver foil label affixed to the front cover bears the title, stamped in black.

The edition is limited to 40 numbered copies. The price is \$125.00 including shipping and handling. Send your order to Juniper Von Phitzer, 166 Bonview Street, San Francisco, CA 94110 today so you will not be disappointed. This is a cleverly designed, beautifully executed, well bound miniature book. And if you happen to collect alphabets, we recommend it as a "must" for your collection.



Dear GAP,

I am so sorry that up till now I didn't give any reaction to the celebration of your Tenth Anniversary celebration of the GAP. And especial from me - who stood at your cradle - you should have had a special congratulation. And also an appreciation for your first multi-color printed cover and back page of the First Cut!!! The GAP is flourishing, and that's nice to experience. Life was a bit hectic this year, and I just postponed and postponed to write. And just now I came along that color printed First Cut copy again, volume 12,



No. 2. And I became so ashamed that I had given no reaction at all. So now I can say anyhow that's so nice to see that the GAP and First Cut is going on. And to the members I will say one thing: "Put Sukey and Dick Harris in a golden frame, because they bind - and hold you together by making the First Cut ready again and again!!"

And as I address this letter to Sukey, I know - modest as she is - that she would like to strip these lilnes away if this might be printed in the First Cut. But it is my desire, that she will let it be. Because I know how much energy it takes and all the organizing in before that is needed to fulfill the duty of the press-ready-making of the First Cut!

So my homage for Sukey and Dick Harris and all of you Papercutters over the ocean out of Holland, with much love. **C.A. VAN WANING-MIJNLIEFF**



Sister Clarice Steinfeldt writes -
In my search for glazed colored paper for Wycinanki, I found:

POLISH TREASURES

221 S. Collington Ave., Baltimore, MD 21213-2628 (410) 276-4019

I got a letter from Marainna C. Frederick of Polish Treasures yesterday informing me that annually she and her husband travel to Poland and think it might be helpful for those looking for this colored paper to have a resource place... They have limited amounts however.

#0670106 - Small pkg. (8.25x5.5") mixed color non-glazed 10 pieces per pack.
\$2.95 per pack.

#0670104 - Large pkg. (20 cm x 30 cm) mixed colors glazed, 10 pieces per pack.
\$4.95 per pack.

#0670103 - Large pkg. (20 cm x 30 cm) non-glazed black paper 20 pieces per pack.
\$4.95 per pack.

OTHER BOOKS:

"PAPER CUTTING; POLISH STYLE. WYCINANKI PAT-TERN BOOK" by Lawrence Kozlowski. \$14.95.

"Folk Art Designs" by Ramona Jablonski. \$4.95.

"THE PAPER CUT-OUT DESIGN BOOK" by Ramona Jablonski. \$14.95

"Polish Wycinanki Design" by Frances Drwal. \$5.95.

PAPERCUTTING BY ALISON - catalog which is a family cottage industry (Alison, husband Chuck, mother Gloria Cosgrove) with beautiful cuttings. GAP highly recommends this catalog. Even if you don't use patterns this catalog is an inspiration.

\$4.00. - P.O. Box 2771, Sarasota, FL 34230.
941-957-0328 • 941-952-0763

Features:

NEW ARTISTS & NEW PATTERNS

Alice Helen Masek, Liturgical Papercutting artist
Rick James Marzullo 3-D Scandivian ornaments
Claudia Hopf - Halloween (Noah's Ark, Cats in the Garden)
Frank Joest - PA Dutch Style Certificates many others
Susanne Cook-Greuter - Little Folks silhouettes, Christmas story border
Walter Von Gunten

Frames, lighthouses, Sailing Vessels, patriotic angels, wycinanki, endangered animals, paper curtains, lanpshades, greeting cards, vintage cars, haloween, easter, valentine, 3-D Noah's ark, 12 days of Christmas, birthday

SUPPLIES

papers, scissors, books, scrapbooking

THE CRAFTS REPORT ONLINE

Do you need information on where to obtain affordable health insurance? Studio insurance? Disaster assistance? Small business information? Are you looking to find a local, regional or national guild or craft organization? Craftspeople in search of this information can visit the "Resources" section of The **Crafts Report Online** (www.craftsreport.com) to find addresses, phone numbers and online links to helpful organizations throughout the country. The site is provided as a **free** service to professional craftspeople in all mediums. The listings include contact information for:

- national, regional and state craft guilds and organizations
- medium-specific guilds nationwide
- local, regional, state and national art/craft agencies that provide services and grant information to craftspeople
- organizations and companies throughout the country that offer affordable health insurance for artists
- online craft newsgroups that craft artists can use to correspond with others in their field
- small-business resources like the Small Business Administration and the U.S. Copyright office
- craft organization management information, and
- health and safety resources for artists

The Crafts Report Online also hosts:

- a "Discussion" group for artists, where hundreds of craftspeople have already exchanged information on finding materials, attending craft shows, developing business plans, locating and contacting galleries, and more.
- hundreds of up-to-date show listings throughout the U.S.
- links to many of *The Crafts Report*, dating back to December, 1995. (Online indexes of all articles that appeared in *The Crafts Report* in 1996, 1997 and 1998 are available as well.)

For more information, visit The Crafts Report Online (www.craftsreport.com) and click on the "Resources" button (or click on the "Discussion" button for The Crafts Report Online's "Discussion" group); or call *The Crafts Report* at (800) 777-7098.

DOVER Publications, Inc., 31 E. 2nd St., Mineola, NY 11501
Reasonably priced paper bound, copyright free arts & crafts books. Many usable silhouette cuts. Write for catalog.



QUOTE

Gratitude looks to the past and love to the present
-C.S. Lewis 1898-1963 • English Writer

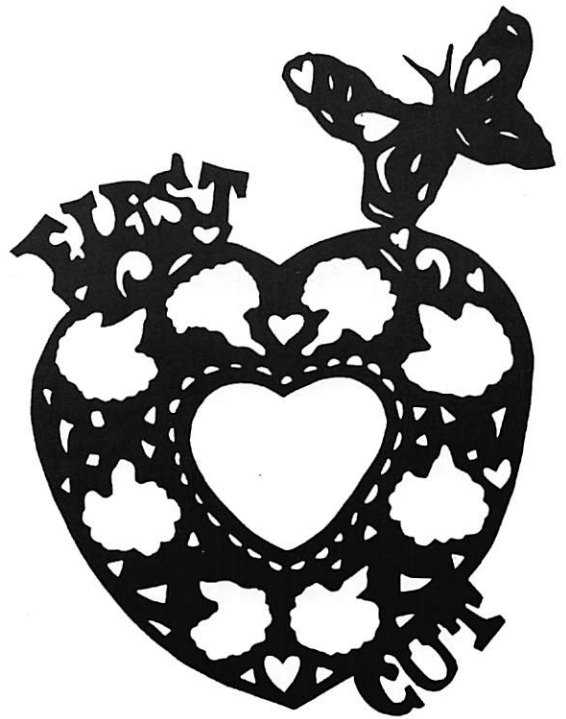


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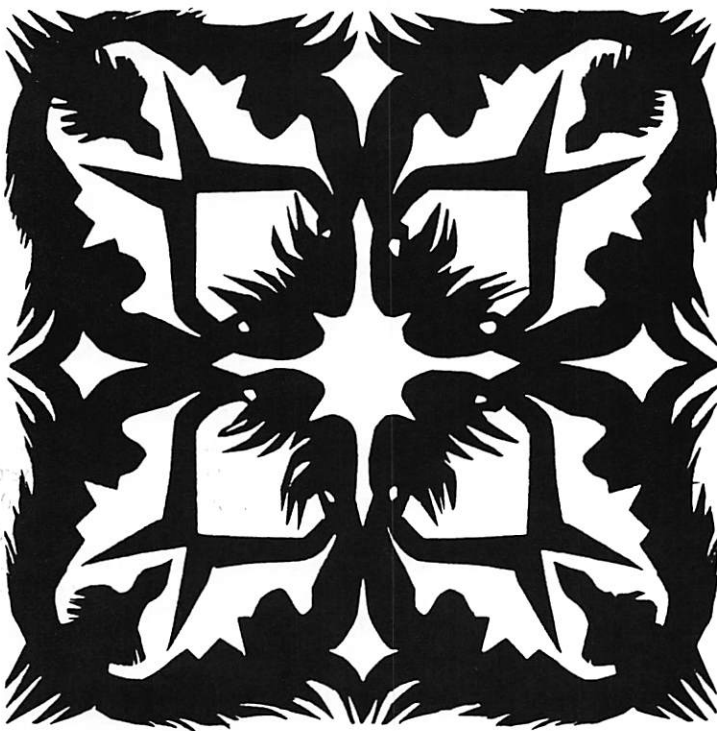
VALENTINE



© HANS CHRISTIAN ANDERSON



© M.A. JENKINS

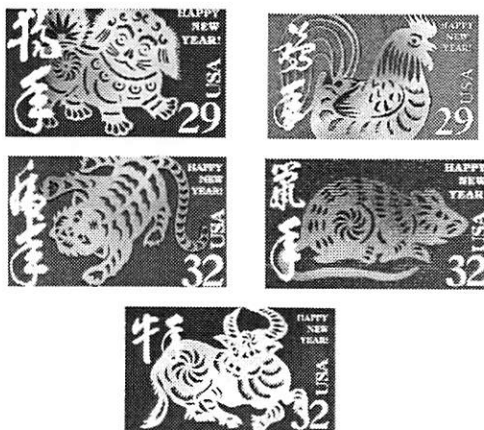


© HARRIET ROSENBERG - "LOGO" - 1997



© TO VAN WANING - ACTUAL SIZE

CHINESE NEW YEAR STAMPS



The U.S. Postal Service today announced that the Year of the Hare stamp will be hopping out in front as the first 33-cent stamp issued when postage rates change next month.

The Year of the Hare represents the fourth animal of the Chinese zodiac and the seventh in the Lunar New Year stamp series. Gentle, affectionate, considerate and pleasant are words that, according to Chinese astrology, characterize individuals born in the years 1939, 1951, 1963, 1975, and 1987 as Hares. They are also believed to be peace-loving, modest, and likely to be successful in business.

Deborah Willhite, Senior Vice President, Government Relations, will dedicate the Year of the Hare stamp in the Chinatown district of Los Angeles, CA, on January 5, 1999 at a ceremony held in the Dr. Sun Yat Sen Plaza.

The Year of the Hare stamp and the previous six Lunar New Year stamps (Tiger, Ox, Rat, Boar, Dog, and Rooster) have all been designed by Clarence Lee, whose special paper-cut style visually ties the entire series together. Lee, a Chinese-American from Honolulu, HI, has been commissioned to design the remaining five stamps in this series, which will complete the twelve-stamp series in 2004 with the Year of the Monkey. (Year of the Dragon in 2000, followed by the Snake, Horse, and Sheep.)

According to Chinese legend, the order of the twelve signs of the zodiac was determined by Buddha when he invited all of the animals in the kingdom to a meeting, and only 12 attended. The first animal was the talkative Rat, the second was the hard-working Ox, followed by the aggressive Tiger and the cautious Hare. The outspoken Dragon, philosophical Snake, physically active Horse, artistic Goat, spirited Monkey, and showy Rooster joined the others. The last to attend were the watchful Dog and the Meticulous Pig. Buddha gave each animal a year of its own, bestowing the nature and characteristics of each to those born in that animal's year.

The Year of the Hare stamp features a paper-cut, multi-colored rabbit in the center of a red background. The words "Happy New Year" are printed in English in the upper right-hand corner, and the equivalent is printed in Chinese calligraphy along the left side of the stamp.

The Year of the Hare 33-cent stamp will be available in Los Angeles on the day of issuance, and nationwide the following day. Fifty-one million stamps will be printed in gummed panes of 20.

The Lunar New Year for 1999 begins on February 16.



MARVEL AT THE MASTERY OF HOU-TIEN CHEN

IMAGE CREATION AT IT'S FINEST
(908) 431-4542 - FAX (908) 431-4542
24 SCENIC DRIVE, FREEHOLD, N.J. 07728

Foremost artist in the free-form style of paper-cutting. Performer, designer, illustrator and instructor in the ancient art of Chinese paper-cutting. Mr. Cheng came to this country in 1972 and has become a United States citizen. He now resides in New Jersey with his family. He was born in Banfu - a small town in the eastern seaboard province of Jiangsu, China. Five years later he moved to Taiwan. At a very young age he learned his skill from his grandmother and perfected the art to earn the right to be called a Master of Paper-cutting. He is doing the cutting in free-form, totally without any sketching or marking on the paper in advance. (*Has scissors, Will Travel*)

He is the author of three books, Chinese New Year, Six Chinese Brothers and Scissors Cutting for Beginners, all published through Holt, Reinhart and Winston in New York. Mr. Cheng currently travels through the United States demonstrating his skill and making his work available to the public. He also does numerous demonstrations at museums. From 1973 to 1977 he directed workshops at the American Museum of Natural History in New York City. Mr. Cheng has done one-man shows at the Brooklyn Museum, The Cloisters, the Greater Middletown Arts Council, Seton Hall University, West Point Academy, University of Maryland, St. Johns University, N.Y., Pittsburgh Children's Museum, Pa. and numerous other campuses.

PAPERCUTTING IN CHINA

Submitted by Steven Woodbury who writes this - "I recently found in my bills a letter from my Uncle Richard Woodbury who traveled with his wife to China in 1983. He provides the only description I have seen of a 'factory' where papercuts are produced."

In Guangzhou (was Canton) we visited a paper-cutting factory; this seems to be a minor art that goes on all over China and produces attractive souvenirs, varied, inexpensive, easy to pack. There are said to be a Canton and a Nanking style but I couldn't learn exactly how they differ. The Canton factory made the large scenes and many small geometric and butterfly cutouts. In the north we saw what I take to be the other style, horses and flowers elaborately painted, plus Buddhist shapes swirling thru the air. In the "factory" we saw rows of work tables at each of which a young woman sat with her cutting tool - a blade about an inch long, 1/8 inch wide with the working part a diagonally cut end, sharpened razor sharp (one woman apparently did nothing but resharpen and remount blades in the wooden handles). The stack of sheets of paper, some 10 to 30, lay on a soft pad and had a few pins at the edges to hold them firmly. Cutting was done by many rapid, tiny downward strokes, each one almost microscopic but steadily removing what was to be removed. Of course the top sheet was a pattern, lightly drawn in sharp pencil or fine pen. I'd go blind doing this 8 hrs a day, and perhaps they do, but the results are attractive. I've included an item out of each of several packets plus one or two whole packets. I might add that at one shop we saw a Bambi deer - Disney has infected the whole world!

Steve's commentary to the last observation is this: "I have also seen a Chinese cutting of Mickey Mouse (and I doubt that the Disney Corporation saw a cent in royalty payments.)"





THE FIRST CUTTING IN MY COLLECTION

I bought my first paper cutting about 15 years ago. I paid one dollar for it at a flea market and I had no idea why I bought it – the word “scherenschnitte” was not yet part of my vocabulary. The piece was obviously hand made and someone had thought enough of the delicate, but crudely cut, folded design to preserve it in a plain, wooden frame. Closer examination revealed that the paper cutting was mounted on red corduroy fabric. There was no name or date or any other information to be found. I displayed it and admired it and wondered where it was made and when and by whom. Was it made as a gift for a family member or friend? Was it tramp art? Was it an early work of someone who later became an accomplished paper cut artist?

Since that day I have purchased dozens of pieces of cut paper art and I have spent many hours gathering information related to this art form. I have gained a deep appreciation for the talented people whose boundless creativity is released when blade meets paper. Some of the pieces in my collection are simple and are clearly the work of a beginner. Others are highly detailed expressions of the visions of dedicated artists. They are all appealing and important.

Calling all collectors! We know you're out there – you have written letters to ask for information about collecting and collectors and is is our hope that First Cut can be the vehicle for the exchange of this information. Let us hear from you. Tell us

about your collections. Do you have a preference for a particular style of papercutting or perhaps you collect the work of one artist. What do you know about the artists whose work you own and what mysteries have you uncovered? Where do you find examples of paper cut art and how knowledgeable are the people who sell it to you? Tell us about your favorite pieces and your most unusual ones. What books or reference materials have you found helpful? Where do you display your collection and how did you become a collector in the first place?

I am fortunate to live in Pennsylvania where scherenschnitte (a term I casually apply to all paper cut art, regardless of its style or origin – no offense intended) is an integral part of our cultural history. I am a persistent collector and, with magnifying glass in hand, I regularly go to antique malls, consignment shops, flea markets and yard sales to find examples of paper transformed into art. A day trip to Adamstown produces an exciting find more often than not.

For the past few years I have kept a journal of my purchases. I created a simple form to record information including date, price, and place of purchase, name of artist, dimensions, condition, and a general description of each piece. I make a photocopy of each cutting and all of this information is compiled in a notebook. Whenever I have an opportunity to talk to a paper cutter or someone else knowledgeable on the subject, I eagerly share the notebook. Sometimes a casual conversation will provide some bit of helpful information or an answer to a question. I recommend that every collector maintain some sort of record of purchases in whatever format is most useful. I would be happy to share any of the information I have gathered and I would love to show you a charming piece mounted on red corduroy. Perhaps you may know something about it.



Q, Are there any cut paper patterns that can be used in mixed media projects that are free to use?

Henry & Betty Guzniczak

A, Do you mean free, no money or free no copyright? Anyway this takes care of both. Many of the Dover Books have copyright free patterns that you could incorporate in your work. Dover Books Pictorial catalog. See p. 28

CORA WILSON - SCOTTSDALE, AZ - I got hooked on papercutting when I saw patterns for cutting Victorian boy and girl for Valentine's day in a crafts magazine. I fell in love with the folk art and have been doing it ever since.

FLORINE STRIMEL - BROOMALL, PA - While working as a marketing rep for a retirement community, I was enthralled by a hall display of papercuttings of one of the residents. I inquired and she ended up giving me private lessons after working hours. I have since introduced her to GAP. I only do cuttings as gifts but hope to do more as time goes by.

ANNE LESLIE - ALEXANDRIA, VA - Having tried various crafts with paper, I happened to take a class on decoupage. I became a "devotee," taught classes, had a shop and became a juried member of the National Guild. I switched to silhouettes on a "dare" to demonstrate a colonial craft at a show in western New York State. I am self taught in this and now do portraits both at period craft shows, in my home, and by mail order from photos.

KATRINA BENNECK - GLASTONBURY, CT - The time was 1947. The war in Germany was over and I was 17 years old. I fell in love with a young man, but he left me after a short time. I was heart broken. My mother thought I would die. An aunt gave me a pair of scissors and said, "Here, try to cut paper and make pictures." I did and cut the Rosary in five pictures and gave them to my mother for Christmas. I calmed down and cut that man right out of my heart. As an artist, I have my moody hours, but I found a remedy for it when I was 17. Now I take the scissors in hand and create something new. I am so glad I found GAP. The Collections inspires me to continue, and the "First Cut" lets me not forget.

WANDA DICK - TRUMBULL, CT - While on a trip to Poland, I discovered Polish wycinanki. This was followed by a workshop at Brookfield Craft Center taught by Claudia Hopf. My interest was aroused but I was really hooked when I made 3-D scherenschnitte Christmas trees that were greatly admired. Other people wanted to learn how to make their own. I've been cutting and teaching ever since.

BETH MITCHELL - CALIFORNIA, MD - I attended a craft show where Jo Kraci was showing/selling her papercuttings. It seemed as though I was being drawn back to her booth. I was absolutely fascinated with her cuttings. The more I studied them, the thought came to me - *I think I can do that*. So, I bought one of Jo's cuttings for my sister. When I got home, I immediately got out manicure scissors and typing paper and started cutting.

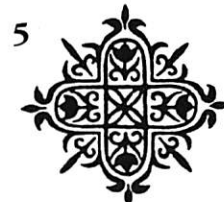
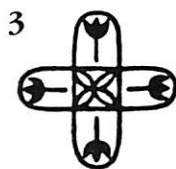
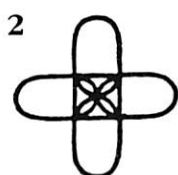
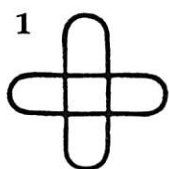
KATHLEEN NOWOTNY, MILFORD - NE - With one foot locker and no room for toys, my mother and I moved many times to be near my father during WWII. Living in apartments where there were "no children allowed," I enjoyed cutting and playing with the paper dolls printed in the Sunday Comics section of the Los Angeles Examiner newspaper. The past 20 years to save money, I've cut scores of valentines, Easter eggs and crosses both with patterns and freehand for our large extended family. A cousin framed a butterfly I'd cut with a pattern. When I saw it framed, I decided to try creating a cutting on my own. When visiting the German Festival in PA, I learned about and joined the Guild and later attended the Collections weekend in Baltimore. During the workshops I increased my knowledge, ability, confidence and desire to continue paper cutting. The warmth, generosity and friendship of those attending the conference made a positive and encouraging impact on this newcomer.

TRY SOMETHING NEW

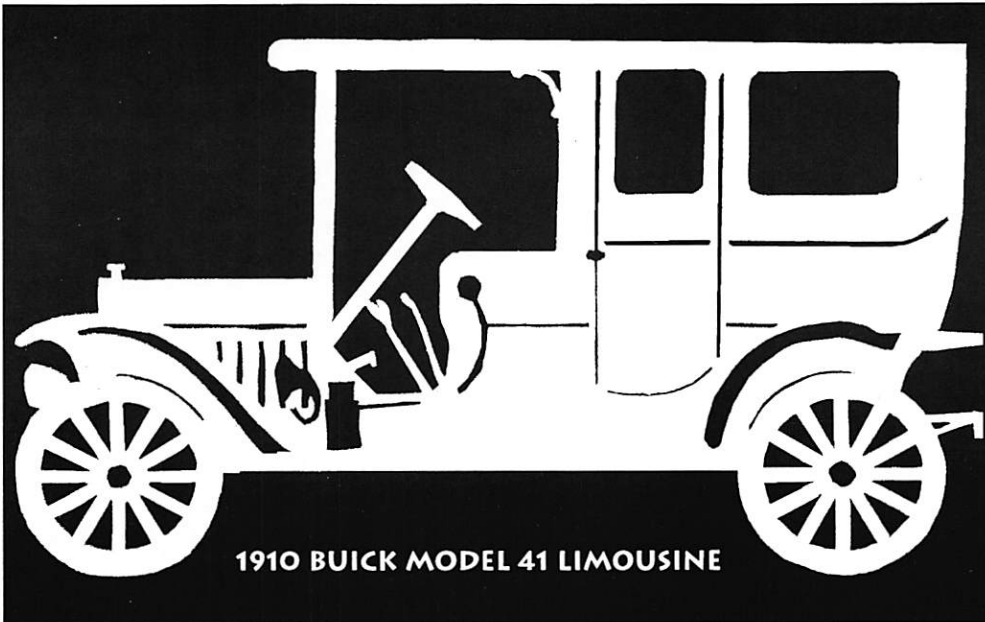
Try something new. Near the end of his life, Impressionist painter Henri Matisse revitalized his art by exchanging his brushes for scissors, which he used to create a series of brilliant paper cutouts. Such experimentation appears to be a hallmark of successful creativity, says psychologist Dean Keith Simonton, Ph.D., editor of *Journal of Creative Behavior*. In a study that compared creative people who burn out with those who continue to create, he says, the chief difference was that the latter were constantly exposing themselves to new knowledge, in the process giving themselves a fresh start.



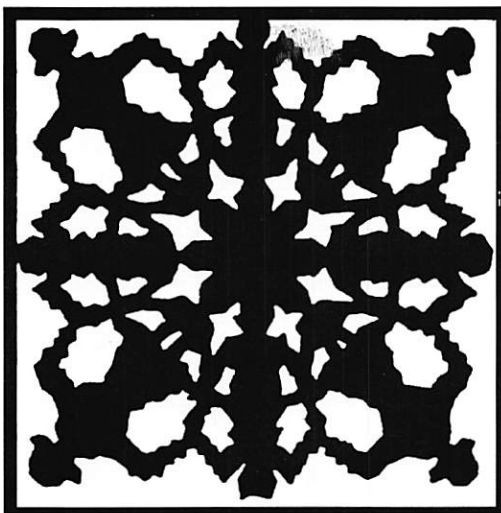
CREATIVITY



Submitted by Suzi Zimmerer From the *Sense of Order*
A Study in the Psychology of Decorative Art by E.H. Gombrich published by Phaidon



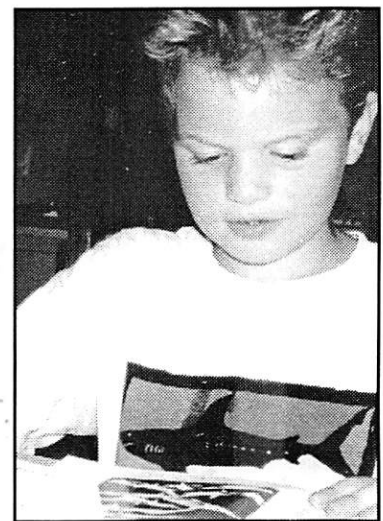
ISAIAH BROWN - AGE 13 -
has been cutting for 2 years.
The originals of the above are 8.5" x 11"



CUT-OUT PATTERNS
BY PUPILS OF F. CZEK. - 1916



SUBMITTED BY SUSI ZIMMERER
FROM: THE SENSE OF ORDER
A STUDY IN THE PSYCHOLOGY OF
DECORATIVE ART PUBLISHED BY PHAIDON
E.H. GOMBRICH



SHARKS REVISITED
I sent my copy of First Cut to Abraham Owen, our grandson in Rhode Island. His mom was ready with camera in hand as he opened the pages to his SHARKS cutout picture. Just wanted you all to see that magical moment! — Sukey

**ENCOURAGE ANY CHILD YOU KNOW
TO TRY THEIR HAND AT PAPER CUTTING**



I greet you from New Zealand on a hot summers day during our Christmas holiday break. The Fall issue of First Cut arrived just a few days ago, and I notice in "Note from Sukey, the reference to "Days are shorter, nights are cooler, time to bring the house plants in." You are facing your winter and we look forward to enjoying our summer.

The arrival of "First Cut" is something I look forward with great anticipation. I know of only one other person who is a papercutter here in New Zealand and he is from Taiwan and lives about hours travel from my city. Therefore "First Cut" is a real stimulus to me as I seek to enhance my skills.

I am amazed at the skill of cutters as presented in "First Cut" but the Fall issue showing Sharon Schach's work has been for me a real encouragement. I was fascinated by her comment following the remark by the Swiss master that her work was not really papercutting. I have a great empathy for her work as while admiring the traditional cutting, the cutting and layering of different textures of papers gives me great pleasure. I guess in the end that in the end has value.

For a person like me you list in Sources Found phone numbers which are probably free phone numbers. Regrettably these are of little value to folk outside the U.S. Is there any way you can assist us in making contact with such organizations or businesses?

Sincerely,

Stewart Entwistle - swe@extra.co.nz

Ed. note - Hi Stewart - Thanks for your Email. It surely has increased my appreciation for you folks down under. And while I've been giving FREE 800 numbers for SOURCES from now on we'll add the Email addresses. Yes catalogs still available for \$10.00.

Sukey



I am interested in GAP. Since I have had a small work in the catalogue of "Papercuttings by Alison," I have been urged by several folks to join the guild, and Marie Brown tells me she has already sent you info about my work! Sorry about the delay — I have been doing several Advent workshops and even today am setting up a display of my art in the gallery of a Castro Valley art store.

I have been holding off until I could send you a few photos that represent my work, which is large scale, cut out of "seamless" paper

from the STUMPS catalogue in 9 foot wide and 36 foot long rolls. At this point, my work is usually drawn in advance (or available in 5 foot wide blueprints, if a popular design) and cut by beginners in church workshops, for use in worship in their churches. The experience of the large scale cutting makes accessible to many people participation in artistic "incarnation," or bringing an image into a manifest form. The awe evoked by the images brings people closer to understanding God's love for the creation of which we are part. I travel about four times a year to do workshops in various parts of the country. Local events and commitments to my family (I am a mother of three and proud grandmother of one) fill the time between.

Alice Helen Masek

I joined the Swiss Papercutter's Society this year and am still reeling from the intricacy of much of their work. It really is cutting with a vengeance.

I had a letter from Turduram Sandagdorj, the Mongolian papercutter this month. I look forward to soon receiving the Fall edition of First Cut, and promise to send you copies of my recent work. I had an exhibition of my cuts in a very posh gallery in Cambridge in October; much interest, no sales though. Papercuts are still no go in England. Soon, maybe soon.

Hope to send copies of my new cuttings soon. My wife gave as a Christmas present, Michael Roberts book The Jungle ABC. He is the Visual Fashion Director for the New Yorker. This is a book filled with smashing cut paperwork. Published by Thames & Hudson ISBN 0-500-01844-8.

Reg Sear

I take pleasure in informing you that the Federation of Mongolian Professional Papercutters (FMPP) was officially established in 1998 on the grounds of our work, experience and knowledge which had been accumulated since 1959.

We have unveiled our art exhibitions in Russia, Italy, Poland, Germany, Norway and Japan, and published many book illustrations.

Our main purpose is to develop and popularize the papercuts art. And we are investigating to compare the materials, methods, experiences, traditions renovations of Eastern and Western countries. We are writing a book on papercuts on the matter above mentioned research works for the purpose of helping professional papercutters, papergrafter and the others...

The FMPP organizes exhibition, meeting and seminars for its members. In Mongolia the papercuts was very closed before the transition to the market economy system. We would like to cooperate with your GAP in every respect: to exchange experiences and exhibition. Also, I am thankful that you have accepted our papercutter Mr. Baatarsog as a member of GAP.

Turburam Sandagdorj, President of the FMPP

I am a new member of GAP from China. I am very proud to be a member of GAP. In China my name is pronounced Fan Pu. Everybody calls me Fan Pu. I have cut papercuts over 30 years since I was a young girl. Many of my art work has been published. Enclosed are some samples of my work.

I joined GAP because I think there is a great difference between America's and China's papercuts. We could learn from each other, exchange ideas, and help each other. In my country, there are many excellent papercutters who kept papercuts. Many of them are rather old now. Because of economic reasons they gave up their art work to earn a living. If GAP members and American collectors like their art works and buy them, they could have enough money to make a living. They can do more excellent art works, the traditional folk art could be kept up and could get new life. Enclosed are two papercuts which were cut by a countryside's papercutter as a window decoration.

Pu Fan

Just a note to say "hi" and to share with you an article which was recently published in the local newspaper the day before the "Opening Artist Reception" for my papercutting in my hometown. After seventy years, I returned "home" for a display of my art work. One hundred guests were registered the opening evening. The show of 117 pieces was exquisitely set up and hors d'oeuvres and drinks were served throughout the evening. For me, it was an awesome experience.

The preceding evening I gave a talk on papercutting to the Women's Club. On Tuesday, January 19th, my papercutting was featured on a four or five minute segment on Channel 4 WTMJ TV during the evening news. I am slated for a talk on papercutting to the Cream City Calligraphers here in Milwaukee on February 10th. All these events just happened to take place almost simultaneously. Thanks again for all you do for us!

Gratefully, Sister Clarice

This letter is long overdue. I certainly look forward and enjoy the magazine of American Paper Cutters. This Summer I received two grants from the North Dakota Folk Arts Program to train two apprentices in the art of Wycinanki. The girls were very impressed with the Guild magazine and were going to subscribe to it. I also would like to thank all the people who have ordered my book in case I missed some. I have some books available and plan to go into second printing in the Spring. - Wycinanki Polish Paper Cuts, 907 North Spring Avenue, Sioux Falls, SD 57104 - Price of book: \$29.95 + \$2.50 postage. Thanks again for the wonderful magazine.

Leona Wojcik Barthle





❖ I am a new member of GAP, having never known that the organization existed before 1997! I saw a notice of GAP in Alison's catalog last year and promptly joined. I like the color photographs in "First Cut."

Please include the year in the dates of the workshops. I received my fall issue but wasn't sure if the Nov. 14 & 15th, Nov. 21st workshops were for 1998 or 1999? Since the workshops were already past the time, I would assume 1998, but one can't be sure!

I read with interest the article about miniature books on page 9 in the Fall '98 issue of "First Cut." Then this week, I saw in the Scranton Sunday Times a children's story with a silhouette illustration. (I have never seen the book from which the story was taken.) I don't think that this is a miniature book but then I'm not sure how small you mean by miniature? Having taught elementary school for over thirty years, children's books are of special interest to me.

I had a book when I was a child called "What Am I, Picture Riddles for Young Readers" by Lily Lee Dootson, pictures by Clarence Biers, Rand McNally & Company 1925. I still have the small book and it is in excellent condition. The book has delightful silhouettes of animals and scenes from childhood. I have cut many of these scenes and enjoy them.



"What Am I, Picture Riddles for Young Readers" by Lily Lee Dootson, Pictures by Clarence Biers, Rand McNally & Co. 1925
Copy of page from the book

I have enclosed a photograph of a loon which I have designed and cut. We live in northeastern PA and occasionally year loons on some of the smaller ponds and lakes near us. (A delightful, haunting sound!)

In May 1998, I gave an illustrated slide show/talk on Scherenschnitte and other forms of

papercutting for a fund raiser sponsored by our local chapter of the AAUW (American Association of University Women.) See enclosed news release. Four artists and authors told about their craft after which cookies and punch were served. There is usually an audience of about a hundred persons and this year was no exception - a rare feat in our small, rural community. There was interest in the craft of paper cutting and a couple persons spoke to me about learning how to do it! I have taught two ladies a few of the basics and have suggested that they practice, practice, practice!

My scherenschnitte and paper cuts have been displayed and sold in galleries in eastern and northeastern PA for the last twenty years. A friend also has some of my cuttings in a gift shop sponsored for the Sarasota (FL) Symphony Orchestra. I have met on-line cutters who have asked for sources of materials - papers, designs, tools. I have shared what I know and now that I know about GAP, I will certainly share that, too!

Wherever I travel, I try to collect samples of papercutting. I have paper cuts from Germany, Switzerland, China, and Denmark.

This Christmas '98, I had the joy of visiting my friend, Inga Beidelman, as she lit her Moravian Christmas tree with real candles and paper ornaments. Framed cuttings were displayed through her home. She explained the traditions of Christmas at her German childhood home as we listened to a Christmas recording of the Bach Choir from Bethlehem, PA. Her husband read the story of Jesus' birth from the Bible then read "Twas the Night Before Christmas" from a copy of a book from his childhood. It was a touching evening.

Last winter I had the pleasure of visiting the Kemerer Museum in Bethlehem PA and seeing the GAP exhibit of paper cutting. What delightful, creative work in the show! It inspired me to come home and be more innovative and creative!

Besides paper cutting, I am involved with being field editor for "Taste of Home" magazine, travel photography, entertaining, writing feature stories for magazines (latest was in "Pennsylvania" magazine), grandchild-

dren, genealogy, sewing, and other crafts. There are not enough hours in the day for all I want to do!

Patty Kile

❖ Here it is time to send our special greetings to our many friends! This has been a busy year for the Schiesser family. Not only the general house and yard work to do (which seems to take longer each month), but Elda spends much of her time creating, cutting new designs, mounting, and framing her scherenschnitte.

The last week of April a cutting of our home farm won a state honor at the Regional Art program sponsored by the U.W. Division of University Outreach and the Wisconsin Region Art Association.

Two weeks in June, Linda and I were on the National Mall in Washington D.C. at the Smithsonian Institution's Festival of American Folklife.

My work was selected to represent the Swiss. To talk and demonstrate to the millions of people that stopped to study the many Wisconsin folklife people who were selected to help celebrate the 150 years. was an experience of a lifetime.

The entire program was repeated in Madison in August, but for only four days. It was tiring but a cultural education.

I also had one large piece on exhibit at the Fine Arts Museum in Hagerstown, MD. I never dreamt that this hobby would keep me this busy but it's wonderful.

Elda Schiesser

❖ I wanted to take a few moments to write and let you and the members of the Guild of American Papercutters know how much I enjoyed hosting the "Once Upon A Time" exhibit.

The gallery sold 8 of the pieces on exhibit and the show was very nicely profiled in the "Happenings" section of the Lancaster Newspapers. I think the article was helpful in bringing people in to see the show, and I also think it increased interest, and made the Guild more visible.

Thank you again for the opportunity to host the exhibit and good luck to all the other locations as the show tours.

Caryn Griffiths, Gypsy Hill Gallery

❖ I always look forward to "First Cut." It is a good little magazine and is very informative. Years ago, when we lived up north of Michigan, I had exhibitions of my work, sold originals and greeting cards, and people came to my house to buy my work.

Also, I would love to come to your meetings and especially to the year 2000 collection. By the way, what does that mean "2000 collection"? Is that an exhibition from Judith Myers? I am still new in the group and do not know everything what is going on.

I would love to come to your meetings at the Log House. Besides our house we lived in we had a log house too, the oldest house in the county. It was once a trading post for the northern trail and also at one time a "house of leger" We had 55 acres at the time, 2 ponds, a stream going through the property and also our own gas well.

I still hope that I can accomplish something with my artwork but it is very hard. I just do not know how to market it.

Well, let's hope 1999 is a good year for everybody.

Gudi Wittgen

❖ I am sending a few copies of my cuttings. I'd promised myself to do it long ago but life is so busy... Nevertheless I'm starting the year off right.

Again I want to thank you for all you do for papercutters! I so wish I lived nearer to you active ones in the East! I would love to have a meeting of Northwest cutters & am going to test the waters and see if we can bring together at least a few for a meeting or 2 this year. It would be a bit step forward for us.

Sharyn Sowell, Mt. Vernon WA

❖ Dear GAP - Thanks for everything; you are doing a really great job! Mary Donn - P.S. Love the newsletter

VALENTINES

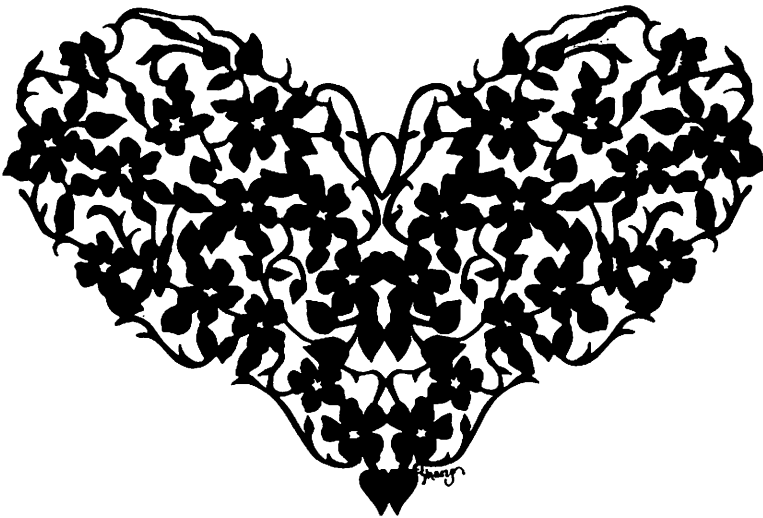


© BLANCHE TURNER

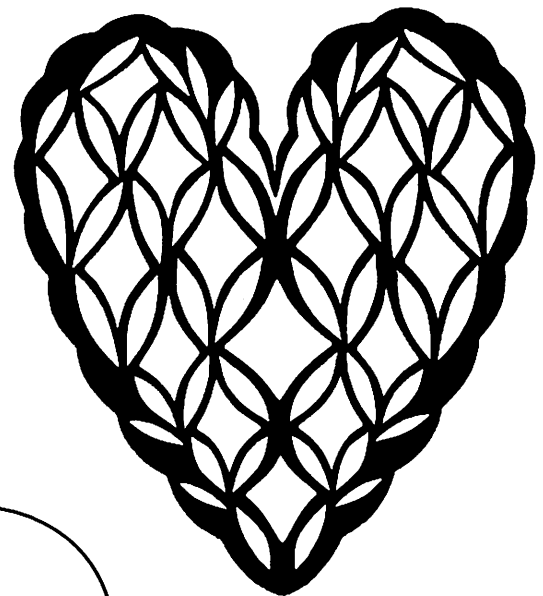


"LEAPING WITH LOVE" - © SUZI ZIMMERER

First Cut! Keeps the latest issue where you can look at it after; kitchen table, bedside, beside phone or in the bathroom. Page through, absorb, read articles, memorize quotes. When the next issue comes, store older issues in plastic 3 ring binder sleeves, or periodical magazine file (found in office supply stores) for easy access and reference. If you liked the 3 holes for ring binder, carefully mark and punch your own. The accumulated issues of FIRST cut are a superior reference treasure trove that don't go out-of-date and keep on "giving" year after year.



© SHARYN SOWELL



© JOANNE HEMMAH

**IF YOU LOVE
SOMEONE, TELL THEM**

ROD MCKUEN
AMERICAN POET
1933

ANTIQUE VALENTINES BY NANCY ROSIN

Since it was through the Elizabeth Cobbold Valentines that I was first introduced to The Guild of American Papercutters, it is appropriate that these wonderful paper-cuts should be the theme for my first article! A charming story about her in the February, 1995 issue of *Victoria* Magazine resulted in our initial contact, and the ensuing friendship has enriched my life and enhanced my appreciation of this aspect of my Valentine collection. My interest in GAP is as a collector of antiques, so it is exciting to find that while we may approach the subject from different directions, we share a mutual love of the artwork! Elizabeth Cobbold's Valentine paper-cuts reveal her to be a singular artist, and her fascinating personality and artistry has endeared herself to every one who has had the opportunity to view her work or hear the details about her unusual life.

I became acquainted with these paper-cuts through my amazingly accidental discovery, in a London antique shop, of the remnants of Elizabeth Cobbold's "Red Scrap Book". Page after page of her wondrous creations suddenly opened before me: exquisite still-life's, scenes from history, mythology, science, and literature. Her vivid imagination guided the delicate designs, and each was penned with original poetry, lovingly fixed to the red pages, awaiting me! If you share my collection passion, then you can truly understand the emotion of such a unique discovery: it was like opening a secret cache. Hours later I made the decision to return the following day – how could I ever narrow my selection to fit my budget? Several framed pieces soon were wrapped as "carry-on" baggage for the flight home, while others were added after countless long-distance decisions. Elizabeth simply *belonged* among my treasures ... for I had really grown to love her, and I wanted to share my pleasure with others!

It was only after some study that I realized the historic importance of my "find." Part of my fascination with these pieces is their history – for they were created by a rare woman, Elizabeth Cobbold (1767-1824), and reflected her talent, her sense of humor, her vast array of knowledge, as well as her unique tradition of hosting an exceptional Valentine party each year! One much envision a genteel English "Lady" in that period two hundred years ago: a "romantic," an artist, an erudite poet and dramatist, wife of John Cobbold, a wealth Ipswich brewer, and mother and stepmother to fifteen children! It is said that about 1806 she began to entertain her intimate friends on Valentine's Eve with a few lines of poetry, illustrated by a papercut, at a "merry and intellectual party, in which, the lively dance kept up with good humour, was only surpassed in the introduction of such proofs of genius as tended to enliven the intellect, as well as to engage the attention." Gradually the entire effort became more elaborate. As was the custom on the era, there would be a lottery, in the style of the ancient Romans, and a mate – a Valentine – would be "drawn" for the coming year.

One of her sons, Reverend Richard Cobbold, author of numerous books, affectionately created a volume in 1827 entitled *Valentine Verses, or Lines of Truth, Love, and Virtue* as a posthumous tribute to his mother. Accompanied by original poetry and drawings inspired by his mother's creations, and with fond descriptions of her attributes, he described her as "a woman of extraordinary talents, and with a genius surpassing the bounds of ordinary comprehension – an amiable and lively character, instructive without presumption." He adds "the plan which Mrs. Cobbold pursued was this: She cut out some subject, either of invention, art, or nature, in a neat and elegant style, generally upon a folded piece of paper, so that two designs were executed at the same time. To these, she wrote appropriate lines – one was to be given away, the other to be preserved; she generally executed from fifty to sixty of these, and sometimes as many as eighty. Previous to the assemblage of the party, the subject to be drawn was neatly enclosed in a half-sheet of the blue demy paper; the gentlemen's valentines were placed in one basket, the ladies' in another and when music and dancing, or conversation had contributed for awhile, to the harmony of the evening, and permitted all the party to arrive, the single ladies and gentlemen were called up one by one, and requested to draw them wherever they pleased. The sight of those truly elegant specimens of native genius, generally furnished amusement for the remainder of the evening." Many guests at this "Cliff Lottery," after enjoying the elegant tokens and the pleasant camaraderie, found themselves to have been ideally matched, thus encouraging the success and fame of the jovial endeavor!

Some of the magical creations have been selected here for your enjoyment – there is a wonderful sense of humor in all the poetry, as they provide an interesting view of Valentines before they were professionally manufactured. To fully comprehend the magnitude of the endeavor, one must consider the expense of paper at that time in history, her education – unusual for eighteenth century women – which created her facility with legends, architecture, flora and fauna, conundrums, history, foreign languages and the classics, and her obvious passion and artistic skill, and then ... transport yourself to a fascinating and romantic mansion on a cliff high above the North Sea.

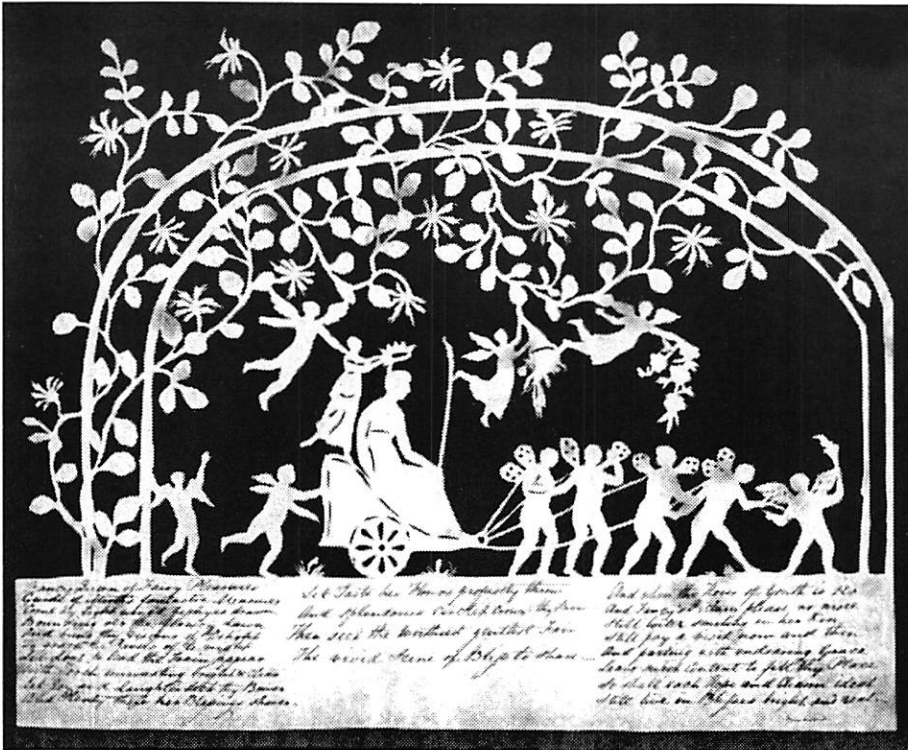
Reverend Cobbold's sensitive tribute included a poem describing the naming of a rare and elegant shell, *Nucula Cobboldiae*, by the scientist Vide Sowerby, after his mother:

Hail thou this emblem of a Mother's Fame
The richest Prize of Merit: – A Good Name.

I shall forever look at paper-cut Valentines in a different way, for me they will always be linked with Elizabeth Cobbold, a very modern and accomplished woman, and the creator of these enchanting tokens of love.

Nancy Rosin

VALENTINES FROM THE NANCY ROSIN COLLECTION



*Fancy, queen of fairy pleasures
Guide of Mirth's fantastic measures
Come by light winged zephyrs drawn
Bounding o'er the flowery lawn
And bring thy visions of delight
To grace the revels of tonight
Let love, to lead the train appear
With torch unwasting bright & clear
Let joy and laughter deck thy bower
And plenty there her blessings shower.*

*Let taste her flowers profusely throw
And splendors circlet crown thy brow
Then seek the worthiest gentlest fair
The vivid scene of bliss to share
And when the hour of youth is o'er
And fancy's pictures please no more
Still loiter smiling in her ken
Still pay a visit now and then
And parting with endearing grace
Leave sweet content to fill thy place
So shall each hope and charm ideal
Still live in blisses bright and real.*

*-Elizabeth Cobbold,
Ipswich, England, 1767-1824*

*The young, the fair, Sutetias pride,
Ascend the beaujon's steepy side,
Down sliding, with increasing force,
Glide in the sledge's rapid course,
And through the air delighted fly
With laughter, mirth, and frolic joy.
Though oft oerturned the light machine
With danger clouds the festive scene,*

*Yet thronging crowds, a merry crew,
With higher zest the sport pursue,
Would you in fashion's vortex move,
And safely pleasure's icebergs prove,
Select a mate whose prudent skill
Can guide you gently down the hill,
And all its joys and dangers past,
Repose on flowery plains at last.*

*-Elizabeth Cobbold, Ipswich,
England, 1767-1824*



Cobbold, Reverend Richard. Valentine Verses, or Lines of Truth, Love, and Virtue. E. Shalders, Ipswich (England), 1827. In addition to composing the poem the hand written script, each valentine is textured with pinpricks and knife slashes to enhance the design with details.

VALENTINES FROM THE NANCY ROSIN COLLECTION



With heart elate, and spirits light
Arm'd cap a pie each youthful knight
Prepares his sword and lance to wield,
And rushes to the listed field,
In gallant tournament to prove
His lady's honor and his love,
And doubly dear he deems the prize
Approved by beautys radiant eyes!

An equal prize you surely hold
High honor joined with courage bold,
Discretion matched with manly sense,
Prone not to give or take offence,
With sterling worth, affection true,
These, lady, are reserved for you.
A prize like this through life endures,
And fortune, pleased, proclaims it yours.

-Elizabeth Cobbold,
Ipswich, England, 1767-1824



1. Cobbold, Reverend Richard. Valentine Verses, or Lines of Truth, Love, and Virtue. E. Shalders, Ipswich (England), 1827.

VALENTINE VISIT - BY SUKEY



© SHARON SCHAICH

stone house, vaulted cellar, hand painted door panels with "hex" signs, a colonial raised-bed garden, barns, other out-buildings, and a bake oven. Craftsmen were spaced out on the grounds with their wares for sale.

Sharon was demonstrating papercutting. As I admired her lovely work, we began to chat and I told her I too enjoyed "cutting up!" So, weeks later, when the phone rang and Sharon was saying "Let's get together - when would it suit you?", I was really tickled! Having just completed radiation and part way through the "chemo" regimen, I was at low ebb. A visit from Sharon was something to look forward to - a real plus!

We had a nice visit and then she took out a book written in German that she had brought along to show: *Meisterwerke Des Scherenschnitts, J.J. Hauswirth and L. Saugy; verlag Huber Frauenfeld*. The book was filled with color illustrations of these two artists' papercuttings. Each turn of the page brought a new vista, a different color combination so visually exciting that I actually became breathless. Such vivid creativity, such raw

"A HEART FILLED WITH LOVE IS FOREVER YOUNG" — ANONYMOUS

We met the first time in 1980 at an outdoor festival at the Alexander Schaeffer farm, Schaefferstown, PA. I went there primarily to do research for our log house restoration. A perfect location for a craft show, the Pennsylvania German farm has a lime-

embellished elementary ideas were so brilliantly imaginative as they told the story of basic Swiss life.

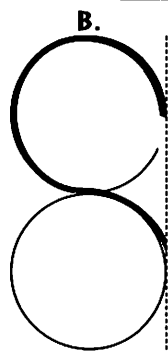
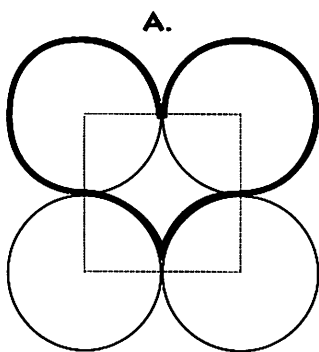
The people, houses, gates, trees, cows, cow paths, switch-backs up to Alpine meadows and mountains with the cheese house at the top were depicted by the use of wall papers, foils, color overlays, crayons, chalk or colored pencils comprising the lively collages that so delighted my eyes.

This book was more than a tonic - it was Geritol, Vitamins, and Ovaltine rolled into one! It was very life itself. Sharon saw what a hit her book had made and as she prepared to leave, said, "Just keep it for a while and enjoy it." Whatever you want to call it - a random act of kindness, a guardian angel at work or play, or simple thoughtfulness, to me it was an unforgettable afternoon, a well spring!

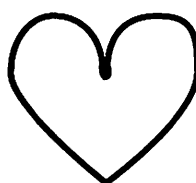
Through paper cutting, my life has been enriched beyond any expectation or imagination. This special afternoon visit from Sharon was the gift of a caring spirit - a TRUE Valentine!

P.S. - In 1996 on our wonderful trip to Switzerland, we visited and saw the works of a number of superb Swiss cutters in their beautiful homes. We were also privileged to preview the Swiss Exhibition of Papercutting by some of the finest contemporary Swiss cutters. Another highlight of the trip was to view in the Chateaux-d-Oex the thrilling original framed cut paper pictures (that had so captured my fancy in that visit from Sharon) of Hauswirth and Saugy. Who could have imagined or dreamed it?

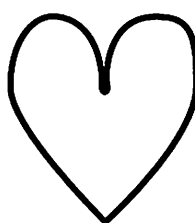
HOW TO MAKE A GEOMETRIC VALENTINE - BY SUKEY



FOLD



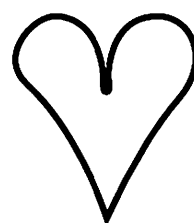
SHORT
STRAIGHT



LONG
STRAIGHT



SHORT
CURVY



LONG
CURVY

A. THE LONG WAY AROUND

1. Using a compass and pencil draw 4 circles with their centers forming an invisible square. The sides of the 4 circles are all touching. This is how to make an exact geometrically based HEART, what the Pennsylvania German call a "Fat" or generous heart used in their cuttings and fraktur to embellish with a paper cutting.
2. Cut out on arc lines as shown with dark outline.

B. THE SHORT CUT

1. Fold paper
2. Draw circle
3. Draw partial arc (same diameter below & tangent to top circle. This arc will form the bottom pointed part of the heart)
4. Cut it out.

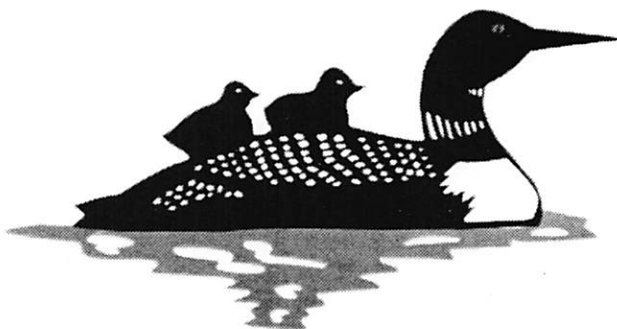
**Make valentines all year round so that you will have plenty to send when February 14, 2000 rolls around. Send some to First Cut too!

VALENTINES

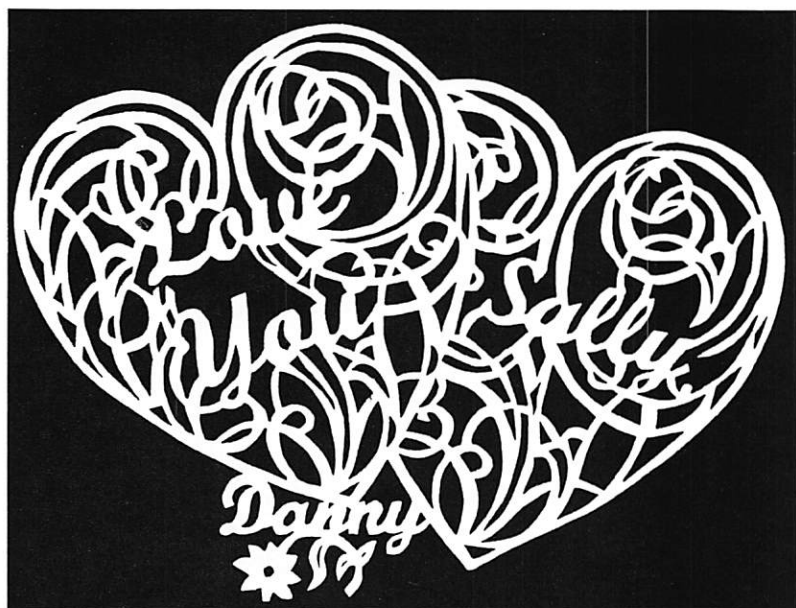


↑ © M.A. JENKINGS - ORIGINAL 11" X 18"
←

LOVE IS ALL WE HAVE, THE ONLY WAY THAT
EACH CAN HELP THE OTHER.
EURIPIDES 480-405 BC (GREEK PLAYRIGHT)



© POLLY KILE - LOON



© MARIE BROWN '98 - "LOVE YOU SALLY, DANNY"
ORIGINAL - 8.5" X 11"



© MARIE BROWN '99 - "FOR AMBER"
ORIGINAL 6.5" X 6.5"

IN MEMORIUM

ALL CUTTINGS ON THIS PAGE
© ELISABETH EMLER



THE SHADOW
THAT IS LEFT BEHIND
FILLS THE LAST PAGES
IN OUR BOOK OF TIME.

ELIZABETH EMLER'S BEAUTIFUL "SHADOW" CUTTINGS
WILL FILL MANY PAGES WITH DELIGHT IN CELEBRATION
OF HER LIFE. — SUKEY



1. YOU WHO THE TIME 2. LORD, TAKE ALSO THE
IN YOUR HANDS HOLD WEIGHT OF THIS YEAR,
3. AND TURN IT INTO BLESSING.

ED. NOTE: TRANSLATED FROM THE GERMAN BY JIM AND CAROLYN SCOTT. THE PLACEMENT OF THE WORDS ARE LIKE HANDS HOLDING THE HOUR GLASS. THE SEASONS PLANTS, FLOWERS, FRUITS, STEMS, & SEEDS FORM THE SANDS OF TIME.



IN MEMORY OF GAP MEMBERS

ZEDONNA ADAM
ELLA BLANK
AND
ELIZABETH EMLER

COULD WE SEE WHERE AND WHEN,
WE ARE TO MEET AGAIN,
WE WOULD BE MORE TENDER
WHEN WE BID OUR FRIENDS GOOD BYE.

-OUIDA

WINTER



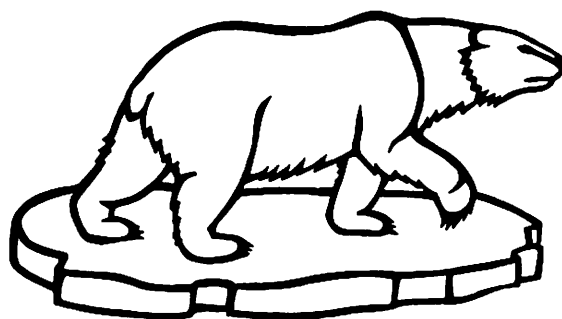
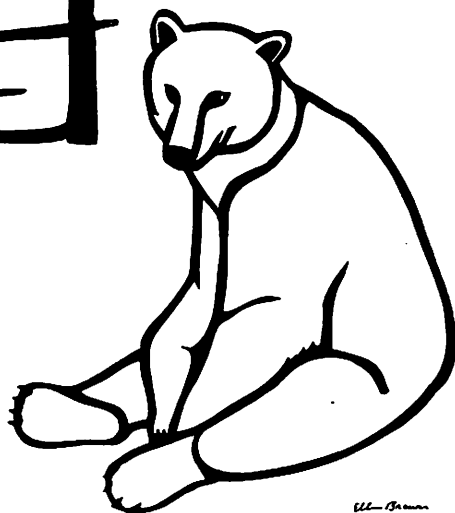
"NOW I LAY ME DOWN TO SLEEP" - A WINTER SCENE - © MAUREEN DARBY

WHERE WHITE THE SNOW IS FALLING
WHERE MOUNTAIN WINDS ARE CALLING
A MOTHER SITS & ROCKS HER CHILD

-ADAPTED FROM AN OLD GERMAN FOLK SONG BY CECIL COWDREY



WINTER CUTS ON THIS PAGE © ELLEN BROWN

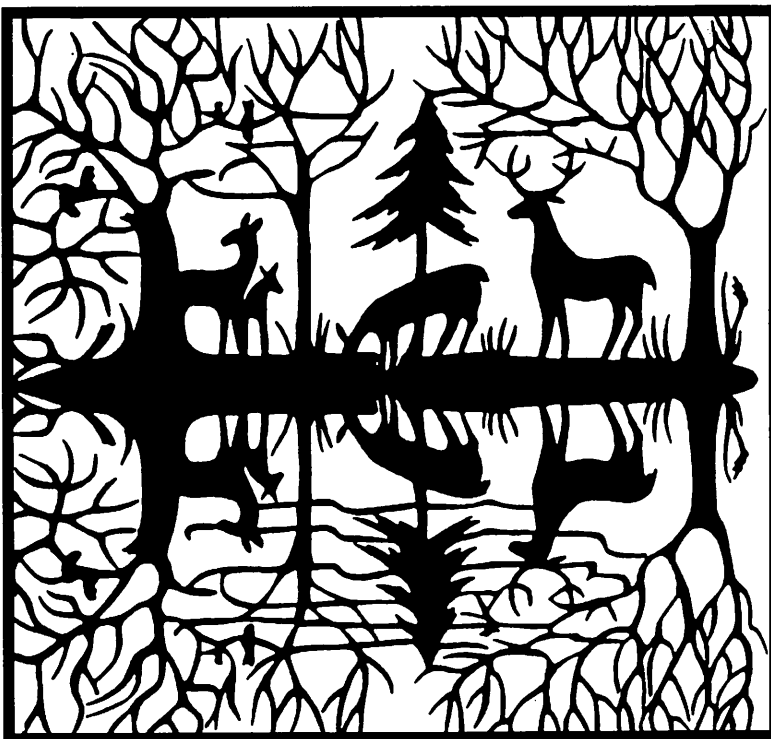


"PAPERCUTTING DESIGNS" by GAP member Ellen Brown. This is a spiral bound, 8 1/2"x11", 1998, 132 pp book of papercut designs. Many have two designs to a page. It is dedicated to her husband Charley Brown, in a forward. An introduction gives a brief history of papercutting, how and when Ellen did her first cuts, and the methods Ellen uses. Contents are on the last pages. Ellen's sense of humor and design shows through every cutting, reduced to its basic form in beauty of line and composition. Ellen has decided to share her designs for beginners to use hoping they will learn to develop their own designs. You will want to have this book of designs to enjoy Ellen's special talents. You will be smiling as you turn the pages. Send a check for \$15.50 (\$12.50 +3.00 psh =\$15.50) to Ellen Brown 918 Gardiner Rd., Wiscasset, ME 04578-9751.

WINTER



T.J. PULLS THE SLEIGH ON WINTER'S NIGHT BY LANTERN LIGHT - © SUKEY - ACTUAL SIZE



WINTER REFLECTIONS
© POLLY WINKLER-MITCHELL

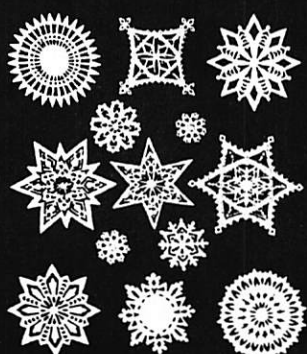


WINTER TREE HOUSE
© REGINA SCUDELLARI

WINTER - SNOWFLAKES



SUKEY'S SNOWFLAKES
ORIGINALS 3"X3"



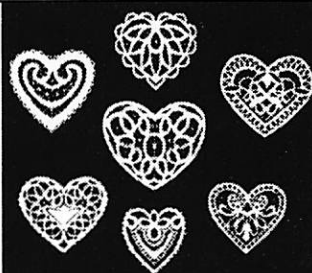
When I was doing shows to earn the dollars to restore our log house, I would always try to have some items in the low price range - usually ornaments. Sixteen years ago I made about 100 paper snowflakes. About three inches in diameter, each was different, designed while cutting. They were varnished for strength and each furnished with an elastic thread hanging loop. Selling for \$3.00 per flake, they were quickly gone! I had fun and was closer to my goal... with "simple" and simply beautiful snowflakes. This year I used paper snowflakes, tiny white lights, our daughter Jenny's miniature German paper stars and a paper angel topper for our freshly dug arbor vitae, Silent Night tree.

THE PATTERNS BELOW ARE FROM PAPER CUTTINGS BY ALISON
P.O. BOX 2771, SARASOTA, FLORIDA ■ 941-957-0328 ■ 941-952-0763

DECORATIVE SNOWFLAKES. Twelve 3-D designs, ready to cut or copy. Printed in its entirety on snowy white heavy stock paper. Simple instructions included. Our decorative snowflakes may be cut and used singly. They range in size from 1 3/4" to 5 1/2" in diameter. BEGINNER TO INTERMEDIATE. #K-61; \$5.50.

DECORATIVE 3-DIMENSIONAL PAPER CUTTING Designed by Gloria Cosgrove Twenty versatile 3-dimensional snowflake patterns, ready to cut or copy. Printed on snowy white, heavy stock paper. A tracing pattern is included for copying convenience, should you care to make more than one, along with easy to follow instructions. Ten designs range in size from 4" to 5" in diameter and ten smaller versions range from 2" to 3 1/4". Appropriate for EASY INTERMEDIATE. #K-27; \$6.95.

VICTORIAN BATTENBERG HEARTS. Capture the romance and beauty of a bygone era with Alison's old fashioned lace hearts. Seven delicate and spidery patterns look like the real thing! Designs range from 3.5" x 3 3/8" to 4.5" x 4" and fit our card blanks. Printed on white text weight paper in their entirety. No need to fold. Ready to cut or copy. An Xacto knife and cutting mat are recommended. Appropriate for Valentines, weddings, and anniversaries. ADVANCED. #BK-BBB; \$5.95.



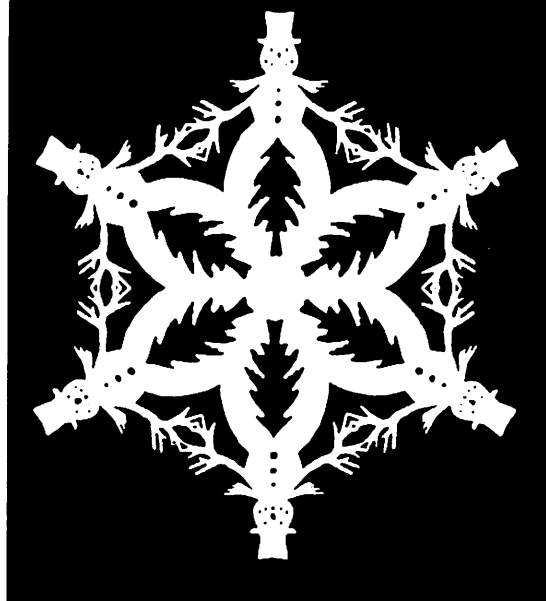
EASY TO MAKE DECORATIVE PAPER SNOWFLAKES



Brenda Lee Reed. Individual pattern sheets and complete instructions for folding and cutting over 60 beautiful paper snowflakes. Foolproof method for perfect results. 64 pp. - 8.25" x 11"; 25409-9 Pa. \$2.95. Order at the following address: **DOVER Publications**, 31 East 2nd St., Mineola, NY 11501.

WINTER

SNOW ANGELS - SNOW MEN - SNOW MAIDS



© CAROL MENINGA
FROM COLOR CATALOG \$3.00

Our nine year old granddaughter Allison just came over to our house on a secret, special mission. I watched her lie flat on the crusted snow and simultaneously move arms and legs in wide arcs. Jumping up, she took out her bottle of dilute food coloring, spraying the fresh impression light blue, and, of course including a HALO! Never mind that it was 10° F and sleeting. She then proceeded to make a backyard angel singing all the while.

Now, what in the world does this have to do with papercutting? It's a REAL challenge. If making a snow angel brings back a fond memory from your childhood, perhaps you could translate it into a paper cutting. Do it now, Send it to FIRST CUT for the next winter issue. A snow man or snow maid would also be fine.

On the wind in February snowflakes float still
Half inclined to turn to rain, Nipping, dripping chill
— Christina G. Rossetti



© SISTER CLARICE STEINFELDT - ORIGINAL 5"X7"



© SUKEY HARRIS - ORIGINAL 5.5" X 5.5"
WHITE CUTTING ON BLACK - CUT OUT TREE

COLLECTION 2000



The word "collection" was chosen by Kerch McConlogue as the name for the GAP's first 1994 all-member meeting. "Collection" is a word perfectly designed to encompass a group coming together - a group of people, cutters, collectors and their cuttings, ideas, programs and workshops for fun and fellowship, to show and share what has given all of us so many delightful hours, the Joy of Cut Paper.

Location: YMCA of the Rockies (also known as the Y-Camp). A large conference center located a bit south of the town of Estes Park. A beautiful location adjacent to the east boundary of Rocky Mountain National Park.

The response to Collection 2000 in Colorado has been terrific and I am filled with energy and enthusiasm to organize this meeting and set up a really great program! I have received responses from across the country - Vermont to California. Thanks to everyone who sent checks for information. You will hear from me soon.

But first, I must clear up some confusion due to the two different messages that have gone out to you - one in the Fall '98 issue of First Cut asking for a \$6.00 room deposit and the other which came with your membership renewal asking for \$10.00 for information, updates, postage and handling, etc.

Because the YMCA of the Rockies is so popular, it is solidly booked for the whole summer from mid-June on. Our dates, June 8-11, were the only ones available and as of now there are only a few rooms left. So I need to know if you are serious about coming and what your space needs are - will you bring spouse, children, or share a room? If so, enlighten me! Fill out the Preliminary Reservation Form and send it to me with a check for the booking fee: \$6.00 per adult and \$10.00 for information and updates for a total of \$16.00. If you have questions, I'm only a phone call away! (970) 352-9530 and now I even have e-mail: jmcuts@aol.com. See the yellow insert.



After leaving public school teaching in 1971, at the invitation of Mrs. Elizabeth Haupt, I began helping to organize a beginning local craft show for the Somerset Historical Center. The purpose of Mt. Craft Days was showing and demonstrating the crafts necessary for making a home and a living in the laurel Highlands region of Somerset County. Many residents still practiced or had experience with old crafts which were once necessary to life on the "frontier". Crafts such as splitting fence rails, churning butter, making moonshine, weaving cloth, hickory baskets, tapping sugar maples, making soap, coopering, stone cutting, pottery, dying with nature's materials and many others which were fast disappearing. One of my responsibilities was to visit craft shows and learn to know the craft persons that were the best at their craft. Then we would invite them to demonstrate and participate in Mt. Craft Days. I learned to know many excellent craftspeople and was successful in encouraging many of them to be a part of our endeavor. However, I was not able to find a local papercutter or any one who knew about papercutting to invite to be a demonstrator. "Betty", a friend from years earlier, and I were discussing this one day when she said "Paul, you could do that." She loaned me several books on historical Pa Dutch cutting. I studied them. I learned about the significance of the traditional motifs. I practiced designing some, cut them and had a beginning for what was to be another direction in my art experience. I discovered that I had been doing

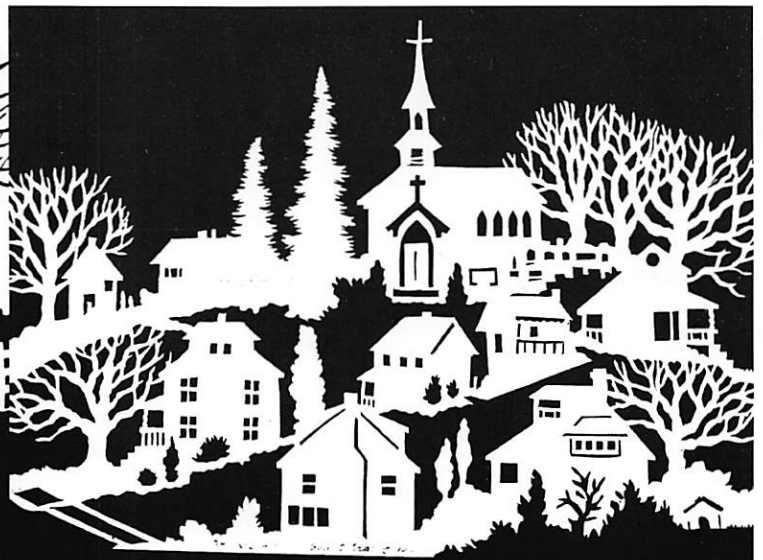
papercutting for years without knowing that it had an "official name." I looked to other sources for ideas. Silverware, cut and etched glass, weaving, furniture and fractur were all good sources of ideas, which I turned into scherenschnitte. However, my favorite subjects were animals - wild and domestic and their habitat. I began doing more compositions using rural landscapes with animals in the natural settings. I didn't see many other cutters doing this type of subject and composition so I enlarged on it and used the subject matter I loved and understood.

I attended the showing of Dan Paulos' work in Washington DC another place where the idea of a papercutters group surfaced. Years later I proposed to Kerch the idea of a traveling show of Guild cuttings. I remembered my former difficulty in finding examples that were "American."

I look at any and all cuttings for their design, composition, and use of negative and positive space and for the visible expertise of the cutter. I am not partial to any one style of cutting. This helps me to see how I can improve on my own product while still being original in design. I often have questions in my mind about what is "right." Recently, for example I decided to take a familiar papercutters' subject and do it differently. As I was cutting Adam, I contemplated the circumstances related to the biblical narrative and came to the conclusion that Adam and Eve probably would not have possessed a navel.



© PAUL BEAL - SILK SCREEN FROM
ORIGINAL PAPER CUTTING



THE VILLAGE - © PAUL BEAL - 4.25" X 6"

PAUL BEAL, ADAM IN EDEN



