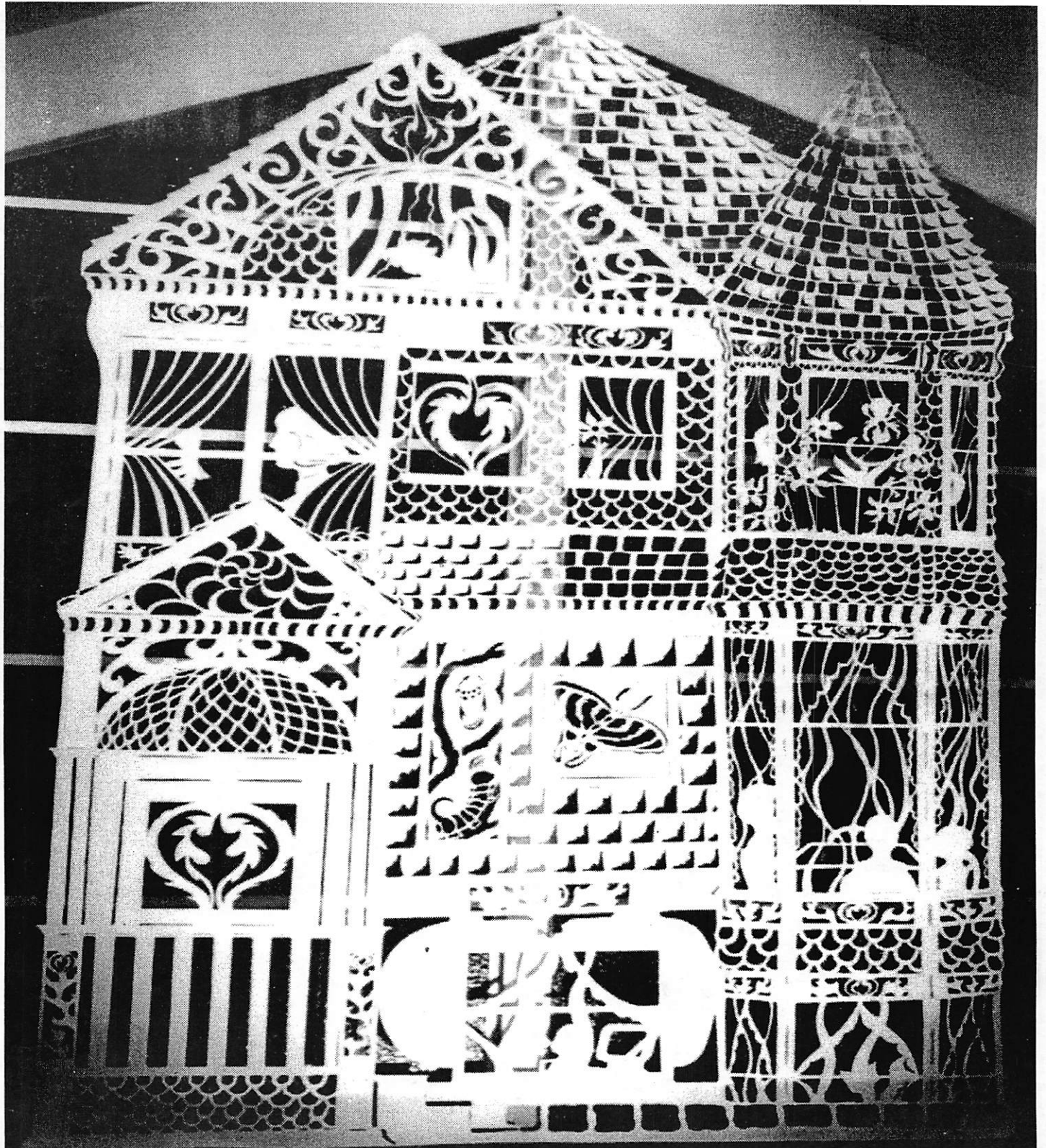


FIRST CUT



Winter 2000

Guild Of American Papercutters

Volume 13: No. 1

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Cover Art:
© Alice Helen Masek

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Dues

New Member \$31.00
Yearly dues \$25.00 To:
Marcia Egan, 119 Wertville Rd.
Enola, PA 17025-2027

DATES - SEE P. 3

February 20, 2000. Hosts - Faye DuPlessis and Nancy Shelly. Lunch at noon at the home of Faye and Bernie duPlessis at 101 Blue Rock Road, Wilmington, DE 19809, (302) 762-8896, bernie@duplessis.net

May 20, 2000. Origamic Architecture
1-5 pm, Speaker - Selena Kim, Sommerville, NJ



© Sharon Schaich

PRESIDENT'S CORNER

- It's a lazy January Sunday afternoon and everything is covered with a pristine layer of snow in Lancaster County, Pennsylvania. A snowflake laden Christmas greeting from To van Waning in Holland inspired me to try a few snowflake cuttings, which look more like the Polish gwiazdy or star cuttings, but they were fun.

Many GAP projects came to fruition in 1999: the silhouette booklet, the New York City exhibit, and the round robin meetings in New England. The Board of Directors continues to search for new ways to bring the membership together and to encourage new participation to keep this organization of cut-paper enthusiasts inspired and cohesive. Collection 2000 is a great way to do that.

We hope to get a strong response to our urgent need for a new editor for FIRST CUT. Through her constant personal contact with our membership all over the United States and abroad, Sukey has developed the magazine into a reflection of all of you. The words "Sukey" and "newsletter" are not synonymous. She finds that the time has come for her life and Dick's to be more serene and less deadline oriented. Marcia Egan has stepped forward to relieve Dick of his duties as membership chairman, and we express our deep gratitude for his guidance and thoughtful direction.

Ten years is a long stint for any position in an organization, and we are fortunate to have had the benefit of thousands of volunteer hours that Sukey and Dick Harris have given to GAP. They will continue to serve on the Board of Directors and inspire us to new horizons. Our sincere thanks go out to both of them.

Sharon Schaich, 411 Woodcrest Avenue, Lititz, PA 17543

QUOTE

Days should speak
and
Multitude of Years
Should teach Wisdom
Job 32:7

HOMEWORK

Spring	The Secret Garden, Spring Things
Summer	"In the Shade" of a tree, building, "In the Sun" (Seaside, etc.)
Autumn	Music & Dancing, Autumn, Holidays
Winter	2001, Creation, Valentines, Presidents



It's here!!! We've crossed the magic line into the new millennium. Surely you papercutters out there are the GREATEST. Because of your participation, this First Cut, first issue of 2000 is better than ever! You respond to the challenge, you find wonderful tidbits about papercutting to share! You study each newsletter about papercutting for the artistic mind and method. You are hungry to know more about this super art and send in interesting articles. You read First Cut over and over to have all the interesting information become part of you. You want to contribute. (There is even page space for children and beginners!) So the art ranges from the simplest to complex with each rating its own special merit.

After being the editor of First Cut for nine years, it is time to pass the red pencil on to one of you out there, who is in the "right, ripe" time to take on this at once, challenging, exciting and life enriching editorship! First Cut can only become better and our plan is to continue to have timely seasonal delivery with interesting articles and spectacular pictures! You, as readers, will never feel the passing of the baton because you will be continuing your faithful wholehearted support, cooperation and participation. So, best wishes, "God Bless us all," with health, happiness and lots of creative juices flowing in this special year 2000! (see p. 12 for more information on how to be the new editor of First Cut.)

FIRST CUT DEADLINES

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

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: eganm@pa.net
with your address, Email, phone #,
& the type of your cutting.
Marcia Egan - 717-732-2696

FEATURE EDITORS!

Antiques:	Claudia Hopf
Book Reviews:	Steven Woodbury
Contemporary:	Regina Scudellari
Collecting:	Candy McDaniel
German:	William Oellers
Kids Kuts:	Lynn Askew
Mexican:	Beatrice Goodpasture
Silhouette:	Ruth Grabner
Cutting Tips:	Stuart Copans
Judaic:	Mindy Sue Shapiro
Valentine:	Nancy Rosin
Polish:	Sue Throckmorton

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

Chinese	Dutch	Swiss
Danish	French	How To
English	Japanese	Sources
	Mongolian	

MEETING: FEBRUARY 20, 2000

Hosts Faye DuPlessis and Nancy Shelly. Lunch at noon at the home of Faye and Bernie DuPlessis at 101 Blue Rock Road. Wilmington, DE 19809, (302) 762-8896, bernie@duplessis.net.

At 2:00 pm, at the nearby Edgemoor Community Center, Carolyn Guest, Romona Joblonski and Roma Starczewski will present a hands-on workshop on Polish papercutting. Bring your cutting equipment. Paper will be supplied. This will be an outstanding educational meeting! Be sure to bring your SHOW AND TELL!

RSVP to Faye (302) 762-8896 or Nancy (610) 865-3561, email at bernie@duplessis.net or US mail. If you plan to go to this meeting, call or email Faye and Bernie for the details how best to get to Blue Rock Road from your location.

MEETING: MARCH 5, 2000 - 1 PM

**MICHAEL MARCUS' HOME
GAP IN NY AND VICINITY**
See page 10 Michael Marcus.

MEETING: MAY 20, 2000

**PROGRAM - 1-5 PM
"ORIGAMIC ARCHITECTURE"
PRESENTER SELENA KIM**

SUPPLIES FOR MEETING:

Must Have:

X-acto knife - Cutting mat - Ruler with metal edge

Good to have:

- 1) Needle tool or other tool with sharp point for scoring paper
- 2) 9RX X-acto or knife with similar blade
- 3) Embossing stylus with fine end
- 4) Bone folder

DIRECTIONS TO THE MAY 20, 2000 MEETING:

Good Shepherd Luthern Church
300 Union Avenue, Somerville, NJ

- 1) From Route 287 take exit 13 to Route 28 west.
Go through 4 traffic lights
- 2) Turn left at North Richards Avenue
2nd street after 4th light at North Adamsville Road
- 3) Make a quick right turn into the church parking lot.

Lynn Askew



© HARRIET ROSENBERG



TRAVELING SHOW

The dates for the traveling show are as follows:

**JANUARY 13 TO FEBRUARY 2000
ALVERNO COLLEGE**

4th Floor Gallery Area - 3401 S. 39th St. - Milwaukee, WI

**APRIL 17 TO MAY 30
WAUWATOSA PUBLIC LIBRARY**
7635 W. North Ave. - Wauwatosa, WI 53213

**JUNE AND JULY
HOLY COVENANT METHODIST CHURCH**
925 Diversy Parkway - Chicago, IL 60614

**AUGUST 20 TO OCTOBER 29
CANTON ART MUSEUM**
1001 Market Avenue North - Canton, OH 44702

**DECEMBER 2000 AND JANUARY 2001
CHILDREN'S SPECIALIZED HOSPITAL**
150 New Providence Road - Mountainside, NJ 07092

**FEBRUARY 2001
OLD BRIDGE PUBLIC LIBRARY**
Old Bridge, NJ

The success of the show has been dependent upon local volunteers who have been willing to transport the show, get it unpacked and repacked, and to meet the person who is responsible for moving it on to the next site. If you would like to have your area considered as a site for the show or have questions about the show, please contact either: Lynn Askew 908-231-0004 or by email: laskew1027@aol.com. or Marcia Egan 717-732-2696 or by email - eganm@pa.net

INTERCHURCH EXHIBIT - NEW YORK CITY - DEC. '99

On December 7, Sharon Schaich, Hae Yong Kwon, Nancy Shelly, Beatrice Coron, and Sandy Gilpin demonstrated papercutting at the opening of the Guild of American Papercutter's exhibit Rejoice and Celebrate. During the two hours of demonstration, about thirty people stopped by to see what papercutting is all about. Curtis and Ilse Freed, GAP members, were among the visitors. Dorothy Cochran, curator of the exhibit, stated that she had 500 exhibition booklets printed. As of December 8, 250 had been distributed.

A reception was scheduled for December 8 from 4-7 pm. Beatrice Coron planned and prepared the refreshments. The most amazing fact was that Beatrice did all of this traveling and carrying of food on her bicycle! About 50 to 75 people attended, including eleven GAP members. Some pieces have been sold. The display cases for the artwork showcased each piece to the maximum. The exhibit was outstanding and well received.

ZURCHERISCHE SCHERENSCHNITT - AUSSTELLUNG '99

This show is the third exposition of scherenschnitte that was held October 12 - November 12, 1999. The cutting at the bottom left was used to publicize this show. The "vernissage" opening was October 29. 27 women and 3 men showed their cuttings. There was a catalog for \$15 that was printed. To inquire about the catalog write Richard Limburg, Nordstrasse 319, 8037 Zurich. Call or fax at 01-271-56-53.





© Stu Copans

MINUTES



GAP members in D.C. at the home of Hae Yong Kwan.

First Row - L to R: John Gilpin, Ellen Haberlein, Hae Yong, Kwan

Second Row - L to R: Ed Schaich, Michael Le Marche, Faye du Plessis, Trudy Kaufman, Marcia Egan, Paul Beal, Florine Strimmel, Anne Leslie, Dorene Rhoads

Center Row - L to R: Sharon Schaich, Sandra Gilpin

Back Row - L to R: Mr. Kwon, Dick Harris, John Rhoads, Paul Trattner, Sukey Harris, Bernie DuPlessis, Steven Woodbury

NOVEMBER 14, 1999 - WASHINGTON D.C.

The Guild of American Papercutters met at the National Portrait Gallery and the American History Museum. Seventeen members and some spouses were present. Sue Gannon at the National Portrait Gallery was our guide. The silhouette artists represented were Auguste Edouart, William Henry Brown, Issac Todd, William Hubbard, Henry Williams, Uri Hill, Raphaelle Peale, and Moses Williams. There were twelve silhouettes on display.

Sue Gannon shared some interesting information about the creation of silhouettes. Many artists used a machine to create physiognomies (facial outlines) of the client. Lavatour wrote an essay on physiognomy, which was a theory for judging human character from facial features. Silhouettes became a popular way to tell what kind of person you were. In England, silhouettes were called shades and in America they were called profiles. Sue highlighted the following information about each artist:

Auguste Edouart came to America in 1838. He did silhouettes of various stages of lunacy at the Limerick Asylum. He used layers of tissue paper to create the effects of fire and moonlight in his landscape pieces. His first silhouettes included only the head and shoulders. Later he did full body silhouettes. Lithographed scenes done by other people were used as background for his silhouettes. Auguste would use ink wash painting also. Cutting a slit in the silhouette and inserting a piece of white paper created a white collar on a shirt. Sometimes he would apply cut pieces to the silhouette. Both the client and Auguste would sign the front of the cutting, sometimes adding the date and location or the client's occupation. He made two cuttings, one for the client and one for his album. The museum has 360 of his silhouettes. Detailing was done in chalk or silver ink. The Quakers, more than any other group of people, had silhouettes done. He worked for six years in America and did 4000 portraits. Lost in a shipwreck, only six albums of his work remain.

William Henry Brown was working in 1843 and charging \$1 per cutting. He was one of the few cutters who did full figure silhouettes. He used white wash for detailing.

Issac Todd was active from 1803 to 1811. He traveled as far as New York City and Savannah. He did cuttings in black, which were mounted on white or white cuttings mounted on black. He used a machine to trace the facial outline. He charged from four cents to fifty cents.

William Hubbard used scissors and noted that he did all his cutting free hand. He worked from 1807 to 1811.

Henry Williams, Uri Hill, and Raphaelle Peale did hollow cuts. Peale traveled the eastern seaboard doing his cuttings.

Moses Williams was the slave of Charles Wilson Peale. Moses did cuttings in Philadelphia until 1830.

Paul Trattner presented a copy of our silhouette book to Sue for the permanent collection at the National Portrait Gallery.

The next stop was the American History Museum. We were taken to an office to see less than a dozen cuttings. A few had identifying information. Georges Boria of Hollywood, CA cut with scissors and his cutting was dated 1936-37. A cutting of a cow upsetting a milk pail had the word psaligraphic picture #2938 written on it. In 1928, J.L.G. Ferrus of Philadelphia made a book of "fake" cuttings. His cuttings were to look like antique pieces. A piece by Karl Schwalbe was machine cut and placed on a pen and ink background.

We went to the home of Hae Yong Kwon for our meeting. Hae Yong provided us with a wonderful luncheon. The minutes were corrected to state that the traveling exhibit went from Ames, Iowa to Cedar Falls from November to December 29, 1999. There was no official treasures report but we have approximately \$7000. Outstanding bills are for the newsletter and the silhouette booklet.

COMMITTEE REPORTS: NEWSLETTER

The newsletter is at the printers and will go to the mailing service in time for a Christmas delivery. Sukey asked members to look at the homework assignment.

TRAVELING EXHIBIT

Six pieces were sold at the Ames location. The following is an update of the exhibition: **January, February, March 2000** - Alverno College, Milwaukee, WI; 4th floor gallery; 3401 S. 39th St. **April 17 to May 30, 2000** - Wauwatosa Public Library Gallery, Wauwatosa, WI, 7635 W. North Ave. **At this point June and July are open. August 20 to October 29, 2000** - Canton Art Museum, Canton, NJ. **December 2000 through January 2001** - Children's Specialized Hospital, Mountainside, NJ.

INTERCHURCH EXHIBIT

Thirty-four pieces were delivered on November 11. Several members will demonstrate from 12-2 PM on December 7. Beatrice Coron will be in charge of the reception on December 8 from 4-7 PM. Beatrice will deliver the ornaments on the Monday after Thanksgiving.

COLLECTION 2000

Letters were sent to those who have registered. A form will be in the next newsletter to order T-shirts and sweatshirts. Paul is printing tote bags for those attending the collection.

MEMBERSHIP

We have eight new members since the September meeting. We will have a chatroom on the Internet and Dick is working on the Website.

SILHOUETTE BOOK

The book has been printed. Paul Trattner presented a copy to the National Portrait Gallery and the American History Museum. Paul Trattner and Ed Hopf were thanked for their contribution to the book. Marcia Egan will take orders for the book. The cost is \$5.00 which includes shipping.

ANNOUNCEMENTS

Anne Leslie, Nancy Shelly, Sandy Gilpin, and Marie Grabman were each invited to design an ornament for the White House Christmas tree. The ornaments will become part of the permanent White House collection. Sharon Schaich is working in cooperation with the National Railroad Museum to design and cut items with a railroad theme. The cuttings will be displayed on the Christmas tree in the dining room at the Governor's Mansion in Harrisburg, Pennsylvania.

Ed. -These will be pictured in the Fall 2000 issue of First Cut.

Recording Secretary, Sandra Gilpin

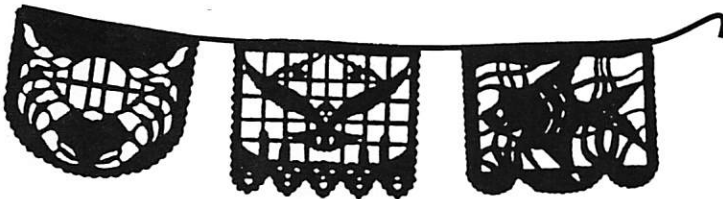
COME CELEBRATE PAPER CUTTING
June 8-11, 2000 in Estes Park, Colorado
at the YMCA of the Rockies Conference Center
at COLLECTION 2000.

Mexican Fiesta Banners
 by Kathleen Trenchard

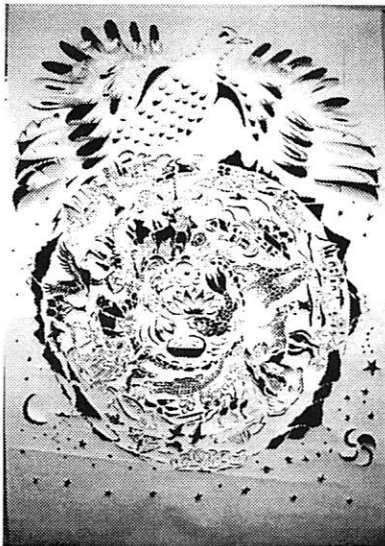


Get acquainted with your colleagues. Papercutters from across the United States and even some from Switzerland and the Netherlands! Enjoy the mountains, the scenery and the wildlife. Attend exciting lectures, slide presentations, and hands-on workshops, and see what everybody is doing in papercutting today.

For more details on Collection 2000:
 see p.6 of the Fall 1999 First Cut.



Papercuts reproduced on this page are by some of the people involved in Collection 2000.



Alice Helen Masek
 -gigantic papercut
 Millennium banner

"Her Pony" - Suzi Zimmerer



Colorado 2000
 Wildlife
 by Paul Beal

"Violinist"
 by Marie Cook



Bighorn Sheep
 by Judith Meyers

Registrations can be accepted until March 20
 so write for information today.

Judith Meyers, organizer
 1925 28th Ave. #38
 Greeley, CO 80634

Or call 970-352-9530
 Or Email: jmcuts@aol.com



**FROM THE
BIBLIO-FILE:**



Steven R. Woodbury

SEBBUGUGU THE GLUTTON:

A BANTU TALE FROM RWANDA - is illustrated with colored cut-paper collages by Nancy L. Clouse, a Michigan art teacher. The story is of a poor farmer, whose greediness finally leads to disaster. The colored paper cutouts effectively illustrate the story. Most of the colored papers are solid; a few are textured. My favorite illustrations include the magic vine bearing numerous varieties of fruits, and the dramatic illustration of Igwababa, the white-necked

crow. This is a fine picture book for reading aloud, with a moral which is echoed in folk tales in many traditions. (Retold by Verna Aardema, 1993, 32 pp, published by Wm. B. Eerdmans Publishing Co., 255 Jefferson Ave. S.E., Grand Rapids, MI 49503, ISBN 0-8028-5073-1; and Africa World Press, Inc., 15 Industry court, Trenton, NJ 08638, ISBN 0-86543-377-1) SRW

PAPERWORKS: FUN TO MAKE CARDS, MODELS AND MOBILES

- is a colorful introduction to making three-dimensional animals and scenes of colored papers - as well as cards and chains and flowers. Full scale tracing templates are provided. This could provide fun for the whole family. (Dette Kim, published in 1992 by David Porteous, Devon, England; distributed in the United States by Seven Hills Book Distributors, 73 pp, \$18.95, hardbound; ISBN 1-870586-04-2. Originally published in Denmark in 1991 by Forlaget Klematis, as Klip Og Pynt Aret Rundt.) SRW

**A Basic Guide To
Identifying and
Evaluating
American Silhouettes**



William Lehman Guyton, MD
Mary B. Guyton
James M. Koenig

**A BASIC GUIDE TO
IDENTIFYING AND
EVALUATING AMERICAN
SILHOUETTES**

BY WILLIAM LEHMAN

GUYTON, MD, MARY B.

GUYTON, & JAMES M. KOENIG -

(Ed. note: GAP also procured an ISBN number which makes this publication very official)

It's here, at last. This twenty four page little gem of a booklet is a "must have" for all members. It comes to you through the combined efforts of Dr. Guyton, his wife Mary, Paul Trattner, Ed Hopf and the Guild of American Papercutters.

This brief outline of the history, artists, techniques and connoisseurship is just the right amount of reading to bring a good acquaintance of silhouettes to those who know little about them, and just enough information to wet the appetite to crave to learn more. Silhouettes or shadows, when well done are very telling portraits. Silhouette artists featured are Andre, Folwell, Honeywell and Eduoart. Methods of producing silhouettes included are "Hollow-cut," "Cut and Paste," "Painted," "Freehand" and "Mechanical." Many people love and collect silhouettes, the prices have become high, therefore the market is tricky. Because of this it is difficult to identify and evaluate the genuine silhouette.

The cautions in this booklet should be studied and taken to heart. GAP highly recommends that each member purchase a copy to place in their local library and one for themselves. (See order form on back of new membership list - color insert.) ISBN # 0-9676-194-0-8. Booklets are \$5.00.

USA TODAY - JAN. 18, 2000

JOSEPH HAD A LITTLE OVERCOAT

The Caldecott Medal went to Simms Taback's **Joseph Had a Little Overcoat** (Viking, \$15.99), a lively Yiddish-infused tale about thrift and imagination. The book features cutouts.

USA TODAY - JAN. 18, 2000

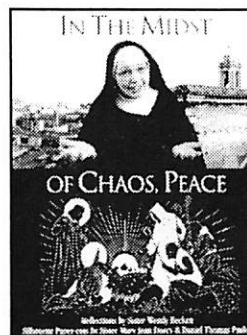
WHEN SOPHIE GETS ANGRY - REALLY, REALLY ANGRY

A Caldecott Honor Book includes: **When Sophie Gets Angry - Really, Really Angry**, illustrated and written by Molly Bang.

THE CRAFT OF PAPER CUTTING - by Angelika Hahn, presents numerous cuttings by the author, in a variety of styles. Most are fairly simple, although some imitate more elaborate German diecuts and chinese cutouts. Unfortunately, the black cuttings are not reproduced crisply; the edges are often fuzzy. The book includes a large sheet of patterns of dozens of simple cuttings, often in more than one size. To my taste, this book does not succeed very well at any of the several tasks it undertakes: there are better surveys of papercutting, better instruction books, and better pattern books. (1996, Search Press, Wellwood, North Farm Road, Tunbridge Wells, Kent TN2 3DR; 64 pp, \$15.95, paperback; ISBN 0-85532-820-7. Originally published in German in 1995 by Falken Verlag.) SRW

DECORATIVE PAPER CUTTING:

25 BEAUTIFUL PAPER PROJECTS TO MAKE - is a large paperback, introducing 25 paper projects in full color. Deborah Schneebeli-Morrell has created an inviting book of simple papercut projects. They range from crepe paper roses, cut-out designs for a laundry chest, decorated eggs, and pierced and woven heart-in-hand gift tags. The chapter that appeals most to me presents a variety of festive paper lamps and lanterns. All the projects are beautifully photographed. (1998, Watson-Guipil Publications, New York, 128 pp, \$22.50, paperback; ISBN 0-8230-1282-4. First published in Great Britain in 1998 by Collins & Brown Ltd.) SRW



**IN THE MIDST OF CHAOS, PEACE
REFLECTIONS BY SISTER WENDY
BECKETT PAPER CUTTINGS
BY DAN PAULOS**

A year ago I sent the renowned, British art critic, Sister Wendy Beckett, copies of my published books, asking her if she'd consider collaborating on my next project. She immediately responded, "Your books are epiphanies!" And "yes to my request to collaborate."

It is a privilege to announce my latest effort, *In The Midst Of Chaos, Peace*. It is, to me, especially tender, because it is the first time my cuttings are accompanied with many of Sister Mary Jean Dorcy's, my teacher. My friend and renowned author, Ann Carey, wrote a splendid Foreword for this book. And Joseph W. Bean, fellow papercutter and good friend, wrote a brief but stirring "history" describing the art of papercutting. I hope that the 53 silhouettes and reflections contained in this volume will lead you to inner peace and joy. Sister Wendy wrote a moving Preface.

"Nothing matters but God. This is another way of saying that everything matters. God is not "out there" or even "in here." God is everywhere and comes to us in every experience and emotion. It is for us to recognize His presence, whether in pain - a Crucified Presence - or in joy - a Risen Presence - or in the ordinary - a Nazareth Presence. There is no black and white with God, merely the overwhelmingness of His immediacy.

It is precisely because this immediacy is so hard to grasp, so beyond our natural capacity, that we need images such as these delicate papercuts to spell out for us these essentials.

Sister Mary Jean Dorcy and Dan Paulos extract the essence of the Gospel message and outline it with the most exquisite finesse. They are using a form of visual equivalence, translating what is complex and overpowering into what is simple and understandable.

This is the art of the parable, far more profound than it may seem. The more humbly we contemplate these works in which the scissors and blade have replaced the brush and paint but are used with the same artistic skill, the more we shall come to understand the absoluteness of our God."

Dan Paulos

To order copies of this book, send check for \$23.95 to: Dan Paulos, P.O. Box 8249, Albuquerque, New Mexico 87198-8249. Price includes shipping.



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PAPERCUT MEGILLAH "A NEWLY DISCOVERED MASTERPIECE"

A rare and magnificent treasure has recently been unearthed. The "Papercut Megillah" is one of only four cutout parchment scrolls of its type ever discovered. It has miraculously survived for over three hundred years. Unlike the other three scrolls, it is complete and not only intact, but in near perfect condition. Scholars of Jewish art worldwide are thrilled by this spectacular and unexpected find.



An edition of facsimiles is being inaugurated. A small number of exemplars are being painstakingly created for discriminating collectors. These facsimiles are not mere copies of the design of the "Papercut Megillah," they are authentic re-creations of an historical masterpiece of Jewish art.

After extensive worldwide research, we have invited the finest papercut masters to engage their timeless skills in the re-creation of the delicate artistry of the "Papercut Megillah." All the parchment cutting, as well as the writing and silk backing are being realized completely by hand using the identical methods employed in fashioning the seventeenth century original.

To view the "Papercut Megillah" please contact us for an appointment. toll free: (877) 634-4644 in the U.S., 6509 Gardenwick Road, Baltimore MD 21209. Or in Israel: Phone: (972)-(0) 50-336-221; Fax (972)-(0) 2-993-1537. Or by email: or_3ditions@hotmail.com.

CIRCLE RULER

Did you ever have to look through the drawer in the kitchen to find the right size jar lid to draw the circle you want? Well here's a better solution. The Orbis Circle Ruler lets you draw circles from 20 to 110 mm, around a centerpoint marked in the crosshairs. It leaves no hole in the center, which you would get with a traditional compass. A 7.5" circular protractor is held still, while the center portion rotates on ball bearings. (Purchased at Michael's Crafts; distributed by EK Success Ltd, Clifton, NJ.) SRW

PAK KLIP

Cards about \$3.75. Die cut flowers, birds, wheelbarrows in bold flat colors. Handmade in Denmark. (Look in specialty stationary or museum shops.)

FASCINATING FOLDS

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www.fascinating-folds.com

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	4.75"	11412	\$2.00	
White same size & price	6"	16412	\$3.25	
	9.75"	19412	\$6.25	

Including paper buttons - #6762

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Website contains everything in the catalog plus items added since printing. New products are added frequently! This book, published by GAP member Bren Reisinger, is the most extensive catalog source for paper arts that I've seen to date. Beautifully arranged and printed full color photos of all items. It contains a wide selection of magnificent papers, books, bits for paper crafting. Other "goodies" include, box and card making, calligraphy, collage, decoupage, gold leaf, glues, marbling, origami, paste papers, papercutting books & patterns, paper-casting, making, sculpture, clay, twist, mache, pergamano, pop-up, quilling and stationary. You will be so tempted as you turn each page. (See First Cut, Fall of 1994 p.7 for the silhouette notice.)

TOOLS

CLEAR PLASTIC RULER WITH METAL CUTTING EDGE

At the local craft store recently I bought a 12" ruler, with a metal cutting edge. It is 1.5" wide, of clear plastic, and has a grid which contrasts with either a white or black background. If you sometimes cut borders by eye, this could be a real help. It is manufactured by C-Thru, model number B-1 M, and should be available in craft and drafting supply stores. SRW.

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KIDS KUTS

DARLEEN GOSSETT

I am so pleased to see the Kid's Kuts section in First Cut. I took the suggestion (in the Winter, 1999 issue) to: "Encourage any child you know to try their hand at papercutting." The grandchildren of friends were interested! I was amazed and excited to watch them "snip" with scissors. Enclosed are the results: Nathaniel Garcia - age 10 and Danielle Garcia - age 6.

We are all eagerly waiting for the next issue of First Cut. The possibility of publication is quite an incentive.



© Nathaniel Garcia - age 10
Original - 8" x 7"

© Danielle Garcia - age 6
Original - 6.5" x 2.5"

© Darleen Gossett
Original - 7" x 7"

FAYE DUPLESSIS

Last year I visited my daughter-in-law's third grade classroom in Newark, Delaware to present a one hour workshop on papercutting. One little girl, Rachel Kozlowski, showed unusual enthusiasm and skill. A few days after the workshop she brought some papercuttings to her teacher. She had done them on her own and the cuttings were completely original. I have attached photocopies of these cuttings.

I thought that GAP members would appreciate seeing what this talented eight-year-old child produced after minimal instruction.



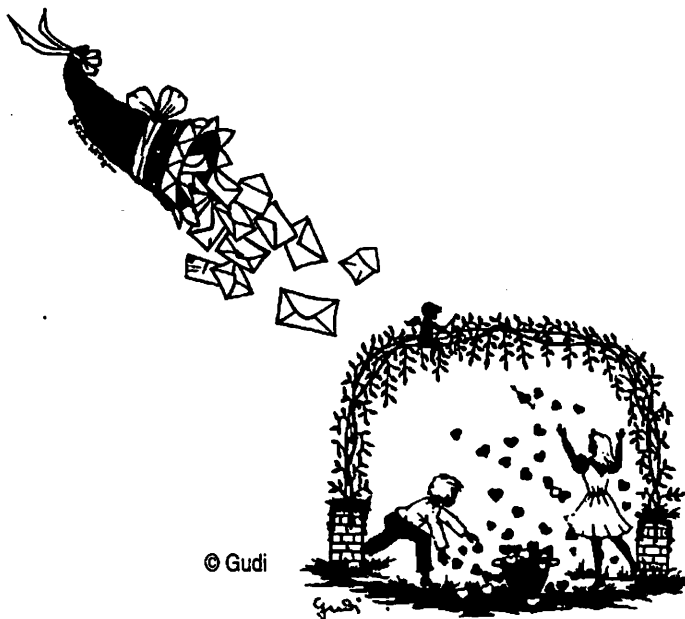
© Rachel Kozlowski - age 8
Original - 8" x 8"

© Rachel Kozlowski - age 8
Original - 6.5" x 5"

© Rachel Kozlowski - age 8
Original - 5" x 3"

GUDI WITTGEN IDEA

Gudi uses her cut paper designs to decorate stationary. Enclosed in her pocket folder, she has assorted designs imprinted, 8.5" x 11" in the upper left hand corner and enclosed envelopes. A very nice idea for gifting. This also can be used for all occasion cards.



© Gudi

SCHERENSCHNITTE BY CAMERON WARNER AGE 14

Scherenschnitte is the German word for paper cutting. We use the German name for this craft because it was brought to Pennsylvania by the German settlers in the late seventeen-hundreds, to early eighteen-hundreds. The early forms of scherenschnitte were done as a past time or on rainy days when outside activities were not an option. Unlike the colorful paper often used today for cuttings, they would use whatever paper they had on hand at the time. In many craft stores today, there are scherenschnitte scissors that can be bought for cutting, but the German settlers used the scissors they had around the house which would usually be their sewing scissors. One important thing to remember when doing any type of cutting with scissors is that they are designed to be held with the screw on the blades facing inward, otherwise they do not cut correctly. The designs were most likely not drawn on paper before cutting as some choose to do today. They were free cut images that could be seen around the house or outside, such as animals, trees, and flowers. Most cuttings were used as decorative artwork and placed on the mantelpiece for Christmas time or used as lining for the pantry shelves. They were also placed in the center of the table and hung around the window frame because there were no curtains at that time. Often when there was a marriage or a birth, a cutting was made for the family to celebrate, with the script in the center and then placed in the family bible for safe keeping. To win the heart of a loved one love letters could be cut into decorative hearts and designs with the verses clearly placed around the edges or in the center. This form has turned into the present day valentine.

Symmetrical designs are often used where the paper is folded two or more times and the same pattern is repeated. If the cutting does not have the same pattern repeated and is not exactly the same on both sides, the design is asymmetrical. There are positive and negative cuttings depending on how the design is cut. If the pieces are cut out and not used in the design, it is a positive cut. If the design is cut away from the original piece of paper, it is a negative cut.

Scherenschnitte is an interesting craft that can express feelings, emotions and personal enjoyment. It is a wonderful feeling to finish a cutting and admire it knowing personal time was put into it and having it turn out looking so beautiful. Designs take anywhere from ten minutes to a few hours depending on the speed of cutting and the difficulty of the design. Cross cutting, making one cut then coming from the opposite direction and meeting the point of the first cut leaving a sharper point, and using exacto knives or other tools, can also help in making the cuts more precise, leaving the design looking sharper.

Scherenschnitte is becoming popular once again all over the United States and other foreign countries. There are more and more guilds being formed each year bringing crafts people from all over together to share their work. Many examples of scherenschnitte can be found at craft shows and places where artwork is displayed.

I truly enjoyed spending one day a week over the summer working on different designs and learning about the craft of scherenschnitte at the Landis Valley Museum. It is relaxing and enjoyable, during pleasant conversation or alone. It is not a difficult craft to get started in, but, it takes interest, a bit of patience and wanting to stick with it.

This is the essay written by my apprentice Cameron Warner who was 14 at the time she worked with me at Landis Valley Museum. I taught her scherenschnitte and its history one day each week in the summer of 1996. She was a very apt pupil and we enjoyed working together.

Sharon Schaich

QUESTION Q ANSWER A

Since I do not have a computer - does anybody know a company that prints calenders with your own designs?
I would appreciate your help.

Thank you,
Gudi Wittgen, 268 Union Street, Hillsdale, MI 49242



pose, but better late than never. So here is my check for past delinquency and a happier future.

Joe and I are now very busy gathering material and preparing a new book on the Jewish papercutting tradition for publication by the University Press of New England (Hanover, NH) and the Judah L. Magnes Museum of Judaica in Berkeley. Our earlier book, *Jewish Papercuts. A History and Guide*, is nearly out of print. In the meantime, we have come upon a good number of very interesting, "New" old Jewish papercuts. Our new book will be expanded and largely rewritten. We are concentrating entirely on "old" works and will not include any contemporary "revival" papercuts. All being well, the new book should see the light early in 2001. We'll keep you advised when it comes out.

Congratulations - as always - on a fine production of First Cut!

Yehudit Shadur

❖ To a healthy sweet year and the world at Peace.

ל שנה טובה ושלום
ל כל ישראל ול כל העולם

Tsirl Walentsky

❖ I loved your card and poem. I was in the midst of trying to finish my book (*Look Who's Counting*) when it arrived. It gave me such a nice boost.

Last week I finished that book and took the illustrations in to Scholastic. It feels so good to have a break. I can clean my studio and get caught up. I enjoyed meeting all you papercutters. Thanks for coming to visit. It was a lot of fun and very inspirational. I hope our paths cross again.

(Ed. note - GAP members on New England trip visited Suse MacDonald's fantastic studio.)

Suse MacDonald

❖ The newsletter is looking spectacular. Thanks for doing all that. When I get a bunch of my new images (like this one) reduced to card size, I'll send them. I think my cutting style is changing somewhat. The more open-lacier cutting moves me over the line of only edges and shapes. I've been teaching introduction to Drawing to non-art majors for 2 terms now, and my cutting and composition has been very influenced. I recently cut my first "portraits" using the proportions of the head we've been using in class. I love the results. Now the next step is "to cut real people. I'm still doing full size silhouettes. I want to do full body silhouettes also. Last night I wet a frame and taped it to my TV screen. (I never knew it was 12" x 18") I shot film frames from "The Last Temptation of Christ" through it. Don't know what exactly I'm going to do with 3 rolls of it. I want to begin combining my photo and pc. Working a lot in the schools. These cut pieces are being used in classes of p.c. and creative writing a program I'm going to develop for our CIU #10. In 2 weeks I'm teaching a 2-day, 16 hour teacher in-service on P.C. as a curriculum tool.

Harriet Rosenberg

❖ I am still amazed that you came to my opening! Thank you! GAP members are so wonderful, supportive and loving of each other. Your presence was the highlight of the show.

Bette Wells (See Member News p.11)

❖ My husband and I visited the exhibition up at Riverside Church about a week ago. The cuttings were lovely as always, I envy the people with so much talent. I usually copy patterns and I truly feel like an amateur after seeing the lovely pieces in New York.

Mildred Clark

Ed. - We wish all members could have seen the show. The cuttings displayed were wonderful and the lighted cases displayed them to utmost advantage. Remember, we all have been amateurs and that is what makes GAP truly great! Every person's cuttings are an expression of creativity and we all learn by looking to the works of others. Even the most simple of cuttings make a big offering to the world of creation.

❖ On our visit to Holland, we saw and visited (by accident) a new paper-cutting museum in Schoonhaven, Holland, the city is known for its silver smithing. This city is very pretty. The museum is run by the daughter of W.T.J. Lever who was a scissorcutter in Westerbork in Drente, Holland, He was killed at an intersection a couple of years ago. He had some sort of museum in Westerbork. Lever's livelihood was cutting profiles of the visitors.

W.T.J. Lever had some very old and very gorgeous cuttings. Most of the Lever collection got saved by donations. His daughter Tobia is now running the museum with Henk van Ark. Henk knew To van Waning. The building is old but completely renovated and air conditioned inside. The cuttings are professionally framed and grouped. It is well done. Henk also told me that they were getting funds from the government to help purchase more collections. They also received gifts. They publish a newsletter NIEUWS-BRIEF van het Nederlands Museum van knipkunst en de stichting W.T.J.Lever.

Gerry Schouten

❖ Carolyn Guest, Ramona Jablonski and Roma Starczewski will present a workshop on Polish Paper Cutting. I would give just about anything to be there, but I cannot. Is there anyway that a tape will be made of the workshop? If there will be handouts or printed material, is there anyway that I can get a copy? I would be willing to pay the fee, if any for the workshop just to have the opportunity to experience it from afar.

As you can see from the enclosed flyer, I have been creating Wycinanki for 23 years. I have been a member of GAP for many years. These are the three cutters that I admire most. To have them all in one place at one time is amazing.

I noticed that paper would be supplied at this workshop. Is there any way that I could purchase some of the paper that they will be using. I have my own supply from France, Germany, and Poland that I use, but I am always interested in what others are using.

I have enclosed some color copies of some of my recent work.

Doris Sikorsky

Ed. - Thanks for your good suggestions and questions. We hope to be able to make a tape of meetings and also will let you and GAP know about the papers used.

❖ I was so pleased to get the announcement of the New England trip. I have wondered for some time why we were not more involved. Sorry to have missed the New England meeting.

We were living in the York, Maine area when I was introduced to Claudia Hopf and her papercutting. She started me at the workshop she held in York, Maine. That was back in 1988. I have watched myself grow in experience and the Guild grow. I had previously spent 10 years producing cut and pierced lampshades, plus teaching it but was feeling somewhat burned out.

I guess that I lean towards Swiss and German patterns. Some patterns I buy and some are of my own design. I am apt to use a knife more than scissors since my hand is not as steady as it used to be and I used a craft knife for lampshades.

I think you are doing a great job with the newsletter. A copy comes along just when I feel dry of ideas. However, I am very much in my senior years so know I'm not going to do this forever and it keeps me from attending workshops in Pennsylvania. I am still very much interested in cutting even though I cannot participate on a larger scale. Keep up the good work.

Romona Johnson

❖ A huge "thank you" to all at GAP who helped make my book "Scherenschnitte: Crossing America" a success. I am meeting a lot of wonderful people.

Linda McGuire

❖ I wish you all a smooth slide into the new century.

Britta Kling

Ed. - Britta sent an article and cutting about Ursula Waag which will appear in the FALL 2000 issue.

HOW TO MOUNT A BIG CITY EXHIBIT IN TEN EASY STEPS

MEMBER NEWS READ ALL ABOUT IT

The Interchurch Exhibit in New York City ended on December 30 and the artwork has been returned to the artists, the bills have been paid, and artists have received their checks for the seven pieces sold, for a total of \$1630. The Interchurch Center received a 20% commission or \$326 on works sold.

Since this was my first experience with mounting an exhibit in a major metropolitan area, I would like to share the details with our members to give a better understanding of what is required in time and commitment as a volunteer. This exhibit came about because Beatrice Coron, a GAP member in NYC, relentlessly pursued sites in NYC for a GAP exhibit.

In February 1998 we received a packet of instructions for submitting an application to the Interchurch Galleries Exhibits Committee which included three single spaced pages of instructions (giving new meaning to the words "read the fine print"), two pages of forms to be completed, and a request for a set of 20 slides and background material on the organization. This packet required about eight hours of preparation.

In the spring of 1998 we were advised that we had passed the committees inspection and were accepted for an exhibit, which we expected to be the Travelling Exhibit, already for hanging. In August of 1998 we were advised by the Exhibits Designer that she wanted a seasonal exhibit to be hung in late November of 1999 for the Christmas season.

The Board of directors agreed that the opportunity was too good to miss, and four members of the Board went to work to write a Call for Entries for the newsletter. Approximately 30 volunteer hours went into this.

When we began to project costs for the exhibit, we realized that GAP could not underwrite the costs for advertising, a reception, a postcard mailing, and delivery of the exhibit. It was necessary to determine how to cover these costs fairly and logically. A \$10 jury fee was assessed to cover immediate costs, with a \$30 fee per entry to hopefully cover all other costs.

Because the final number of artists accepted (24) was enough to cover the projected costs, we were able to reduce the cost of a second entry by an artists from \$30 to \$15, i.e. two entries \$45. The following are the fees and costs for this exhibit:

Total Fees	\$1050.00
Jury Fees	\$240.00
Entry Fees	\$810.00
Costs	
Deposit to Interchurch	\$50.00
1/4 pg ad in Gallery Guide	375.00
Color Postcards & postage	275.00
slide reproduction for ads	30.00
Reception	62.50
Return shipping of artwork	111.30
Parking NYC-2 Trips to deliver and pick-up art	34.00
TOTAL COSTS	\$927.87

The two trips to NYC involved four members each giving 2 days of volunteer time = 96 volunteer hours. No costs for mileage or meals were charged to GAP. This leaves a balance of \$120 in the GAP treasury. Seed money for another exhibit? Any volunteers?

When artwork was received by GAP volunteers, all pieces were checked for damage and consolidated for transport (4 hours); after picking up in NYC, pieces were repacked for return shipping and delivered to UPS (4 hours).

Sharon Schaich

PAUL BEAL -

Paul entered a papercutting in a PA Farm Show Exhibit. No money, no prizes. His design/composition was selected for a River Trail sign and brochures.

KATHLEEN TRENCHARD -

Cut a papel picado mantel wrap from Japanese rice paper that graced the Texas Governor's mansion in December. She uses a hammer and chisel to make the "paper lace". She cut an array of runners, shelf liners, banners and tiny flags for the mansion. She learned how to make the Mexican paper cut-out decorations by observing the techniques used by artisans in a small village in Puebla, Mexico.



MICHAEL MARCUS

Of Brooklyn NY is hosting a GAP meeting on Sunday March 5, 1 PM for New York and vicinity members. The invitation was mailed in early January to 44 members in NY and NJ. Lunch will be served so Michael and Janet would appreciate an RSVP by card or phone (1041 E. 23rd St., Brooklyn NY 11210, 718-258-7333). Bring a Care-To-Share - a great paper outlet, best tools, time saver, sample of your work. Directions will be sent to those who haven't received them.

GAP MEMBERS RESPONDED

To the request for Christmas ornaments with 120 gold and white ornaments for the tree at the Interchurch Center, NYC. The white tree was magical covered with all sizes of cut paper creations. The exhibits designer reported with embarrassment that two events held in the large lounge with guests from outside the building resulted in ornaments being carried home without permission. They just couldn't resist the beauty of the art!

FAN PU

The Third Christian Art information 20 page catalog is a special issue on the Third Chinese Christian Art Exhibition. There are 78 art works of 76 artists were selected from 213 art works from 99 artists who attended the exhibition. Three of these are cut paper works, one by GAP member Fan Pu.

This Exhibition was held November 10 to 14, 1999, in the History Museum of Tai Ping Heavenly Kingdom in Nanjing. The exhibition was sponsored by China Christian Council (CCC) and conducted by the Amity Christian Art Center (ACAC). The China Christian Art Painting Exhibition which is under the auspice of Austria-China Friendship Association and Vienna History Museum - will be held September 2000 to January 2001 in Vienna. Part of the Third Chinese Christian Art Exhibition will be selected and sent to Vienna for the exhibit.

If you want to receive additional information about China Christian Art, introduce your Christian art, help us develop the level of the Christian Art information brochure or help carry the China Christian art's development a step forward, we welcome you to contact us and give us your comments.

Address: 17 Da Jian Yin Xiang, Nanjing, China
Postcode: 210029, **Tel:** 86-25-4726478, **Fax:** 86-25-4717771
Email: agroup@public1.ptt.js.cn

Ed. - A black & white cutting, imaginative, untraditional, magnificent in concept. Open air coliseum or theatre in the round with players and observers inside while at the door is Jesus, carrying a lantern, knocks.





SOMERSET ART SEEDS PROGRAM -

Here is the information on the Art Seeds program for Somerset Co., PA High School students interested in art. The program is sponsored and instigated by the Somerset Co. Artists (They hosted Gap's traveling show each time). I am sure Kathy Reed is the person behind this idea. (GAP member) Bob Reed (her husband) is president of the Artists this year. Linda Peck (GAP member) will be conducting a workshop on 2 dimensional cutting. Kathy will present one on 3 dimensional cutting. Paul Beal will have one on the use of papercuttings as stencils for silkscreening.

MEMBERS IN RESIDENCE AWARDS -

In partnership with the Pennsylvania Council on the Arts, the artists' residency component of the Museum/School Partnership Program offers students an opportunity to *meet* professional artists and to *observe* them in a studio environment. Artists work with core groups of students, the general school population, and the public. Students work directly with artists in a student/mentor relationship with mutual involvement in the creative process, and presentations for core groups are designed to offer in-depth learning about particular artistic disciplines. Additional time is allotted for the general student population, teachers, arts groups, and the community to observe artists at work and to interact with them.

There are 22 Resident artists who provide opportunities for students to explore various media, techniques and processes; to choose and evaluate subjects, symbols and ideas; to understand a discipline in relation to history and culture; and to assess their own work and the work of others in the visual, performing and literary arts.

KATHY REED - VISUAL ARTS, PAPER CUTTER

Kathy Reed uses folding and cutting techniques to transform paper into pop-up, two- or three-dimensional creations, in which positive and negative space is enhanced. Through this process, the artist guides students in the creation of individual artistic expressions or interdisciplinary group projects. Reed has worked as a teacher in Department of Defense Schools outside the United States. She holds a BA from Gettysburg College and an MA from Michigan State University.



HARRIET ROSENBERG - VISUAL ARTS, PAPER CUTTER

Harriet Rosenberg's work with traditional and nontraditional forms of papercutting integrates an accessible creative process with sophisticated design elements. She incorporates primitive and mythic imagery, encouraging discussion of the relationships between art, culture, and history. Rosenberg has exhibited in nearly fifty shows and has taught throughout the Commonwealth. She holds a masters degree in education from The Pennsylvania State University.



BETTE WELLS

Bette Wells of Millerstown creates beautiful works of art known as scheren-snitte of German paper cutting.

Bette was named artist of the Year by the Perry County Council of the Arts during a ceremony that took place in the Veterans Memorial Building. An exhibit of her work will be on display there until December 30, 1999.

Wells' art is a combination of complex papercutting and water color that come together to form a beautiful and truly unique image with "early American look." Wells trades under the name "Hand In Glove" and can be reached at (717) 589-7675.



SUE THROCKMORTON

I'm one of your two members living in Poland; an American by birth but having taught here for 3 years in the '70s and also for the past 12 years. I've taken early retirement so that I can devote time to some of my interests, one of which is papercutting. I've been receiving your magazine for the past two years and just love it. It has been steadily getting better and better; my only regret is that it comes only four times per year!

My papercutting started with my interest here in folk art and my desire to acquaint my 6th grade students with as much Polish culture as possible. I found one style of Polish cutting especially adaptable; the *leluje*, a kind of symmetrical tree of life from the Kurpie region of Poland north of Warsaw. No matter how awful the effort on the part of a not-so-artistic child, the symmetry always gave the finished product the look of conscious planning, and every paper cut was a success, even those of the fourth graders I also taught. My 6th graders got so good that teachers and parents were asking if they could buy them!

I do many types of papercuttings myself, but mostly they are based loosely on the Polish "tree", or at least they are symmetrical to a large extent and are usually in one color. The sister of a Polish friend of mine who lives in the beautiful medieval city of Cracow and an art history graduate many years ago, got so interested in my "interpretations" that she is helping me to arrange an exhibition there in the art history institute. The opening will be on April 1st (I hope a more auspicious day than it sounds!) and the exhibition will last for a week. I am thrilled as it's the first time anyone besides close friends have seen my own work.

Which brings me to a question concerning the "First Cut." I now have the courage to send in some of my pieces, but am not sure how it is done. I'm reluctant to send the originals. Will you accept a very good photocopy? (See p. 12)

The "First Cut," incidentally, brought me together with another paper cutter, Carolyn Guest from Vermont who recently featured in the Fall issue re the visit to New England paper cutters. In, I think, around 1976 or 1977, Carolyn was a young 4-H'er staying on a Polish farm who was told to look me up (we lived close to each other in Vermont.) I was teaching at the American School in Warsaw at that time. I never saw her again after that visit, but apparently she had seen my name on the GAP membership list and wondered if I was the same person she had visited more than 20 years ago. I was and we now have caught up via e-mail. I had no idea that besides her farm chores, she was also learning to papercut, in the real Polish tradition, with huge sheep shears! (I cut only with a small pair of scissors.)

Again it's wonderful to see such a variety of papercutting in your magazine. Keep up the excellent work!

Ed. - We would be so very happy to have you be our "Polish Editor," especially since you are there, and have the interest and enthusiasm for the Polish style of papercutting.

It would mean a 1, 2, or 3 page article (with good and clear B & W copies of Polish cuttings.) It should be written and arranged as you would want it to appear on the printed page. Of course the editor reserves the possibility of changing it around if necessary. One article per year; as you could work it out in your schedule.

Also, any small news items about Polish papercutting. In other words, papercutters (encourage them to join with us,) exhibits, books, etc., with as many illustrations as possible.

As soon as you confirm we will be happy to list you in "First Cut" as "Polish Papercutting Editor." Our best to you in 2000.

AKI SOGABE

Has been published by Harcourt. Please take a look at your local bookstore for this book. The book is "Aesop's Fox" which was selected to the N.Y. Public Library 100 books for Reading and Sharing for 1999. Four of my original illustrations from this book are displayed there till January 2000. (Editor Note:) There will be a book review in the Spring 2000 GAP issue.

ANNE ROSAT

Anne held a show of fabulous color collages in the manner of Hauswirth & Saugy from Dec. 7 1999 - January 8, 2000 in Switzerland.

WILLIAM OELLERS

On February 16, 2000 will show and explain the art of papercutting to the members of the Manchester Art Association in Manchester, CT.



EDITOR'S IMPORTANT NOTICE

Martha Honeywell is my hero(ine). Read about her in GAP's new silhouette booklet (see p. 8). In addition to the profile likenesses, she did other much more intricate cuttings. Years ago, I saw her cutting of The Lord's Prayer in the Museum of American Folk Art in New York City. The letters, cursive, copper plate style were less than one quarter inch high. My memory sees it as less than 6" x 8" inches in total size; maybe even 5" x 7." At any rate this would seem almost impossible for most of us to cut. But to cut it with scissors held in mouth and paper held by toes is a miracle! She had no arms! I look up to her with awe and admiration.

Since October, the median nerve in my right arm has a problem resulting in hand numbness. Not carpal tunnel, but similar. I am retraining my hand to cut and to write again. In the process of all the tests used to find the cause, I've decided this would be the best time for someone else to step into my job as editor.

These are some of the qualities an editor should have. (I had no experience or training and learned through the years.)

1. Enthusiasm, patience, persistence, perseverance, and a passion to do it well and on time.
2. An artistic eye for page design. A vision for how First Cut should look.
3. Computer skills - for graphics, layout & typing (though desirable, not totally necessary. I have none of these skills.) (Our daughter, Becky has helped to give the First Cut its' great design look with her computer skills.)
4. Organizational, filing skills, and the ability to delegate jobs.
5. A little extra time. An hour per day would do it.

Being editor is truly exciting, rewarding and somewhat addictive. It is a challenge to try to make each issue special and the best it can be. Please think about this very seriously - The editor can be anywhere in the USA. Email, Fax, and overnight work beautifully. We will help to work out the details and also help you with the year 2000 issues of First Cut. Please come forward with your qualifications and questions. Contact Sharon Schaich at 717-626-4330 or Sukey Harris at: 717-867-2554.

It is gratifying that so many of you have signed up as associate editors. One article per year or two is all that it takes. Putting together information others send in on that particular topic, the job of editor is shared by many shoulders. If these editors have computer skills the articles could be put on disc. If you have an urge to write an article on one of these topics please do the research, get the facts and send it in to the editor or be the editor!

If you love to try new products on the market, to browse through catalogs and stores for the latest art products and tools, SOURCES FOUND column might be for you. If you've tried a product that is particularly good, write about it and send it in.

For Member News, send in your personal achievements, rewards, questions, along the lines of papercutting. It's ok if it's past tense by a few weeks or so. Because First Cut is a Quarterly publication it is very difficult to announce workshops, shows, and meetings in a timely fashion. That is why, if readers are to know about your special event ON TIME you MUST send in the info. BEFORE the event. For example: event in September - the info would have to be in by March 10 of the Spring Issue, to be timely and so interested persons could plan to attend.

TO SUBMIT ARTICLES OR CUTTINGS

To submit ART WORK to First Cut:

- 1) Your original design only - no patterns
- 2) Label each piece with name, address, phone, email, Title, dimensions, date, tools, type of paper, method of cutting
- 3) Submission implies permission to use
- 4) Clear B&W photo copies preferred to original
- 5) Clear color photos are ok too

To Submit ARTICLES:

- 1) Research carefully
- 2) Check spelling & grammar
- 3) Type or write clearly
- 4) Write as you wish to appear
- 5) Editor reserves right to edit articles
- 6) Can be submitted on a floppy disc in Microsoft Word Format

GUTTI WITTGEN - I have to tell you about an unpleasant experience I had. I belong to an Art organization called "Artwork of Hillsdale" and we put up classes of different kinds of art. I was giving a class on papercutting with 2 classes of 14 ladies. I felt that was enough to introduce it to the people, and I supplied the patterns from Alison, because nobody could design their own motifs. After the first class, when everybody left and packed their things I was missing my little scissors which I had for 26 years, never been sharpened and I told the ladies that and it was gone. I had it laying next to my things on the table and an old little scissors was left on the table. Well, I thought the next time I brought it up that somebody had packed it by accident, or I thought somebody would call and tell me that they have my scissors, because nobody had one like me. Well, the next class came and I asked if somebody missed their scissors and had mine - nobody had it. I was very disappointed about such behavior. Well, there are always surprises in life! Thank God that I had another one from Germany I brought back years ago, just in case something would happen to my special scissors, but is far away from being the same. It is heavier, not so sharp (in 26 years I never had my little scissors sharpened) and, of course, it is not broken in.

Ed. - To lose a fine scissors is to lose a "good friend." Something similar happened to Sharon Schaich with her most favorite scissors. It is unfortunate that there are people who seem to lack a conscience these days. (Perhaps they would like to have the same magic that seems to spring from the artists heart and hand.) They could never know nor will they ever experience what that scissors meant to you. In light of the unscrupulous out there, for all of you who do public demonstrations and teach papercutting - ALWAYS leave your pet scissors at home!!! Take a less good scissors for demonstrations.

Reading through the "First Cut's", there is so much going on at your region. I cannot get any galleries or museums interested in having an exhibition with paper cuttings. Either they are booked full through the next few years, or are not interested. How do you manage to get it out into the public? I hope that Lynn Askew can get more responses where I can follow up in my region.

Ed. - We are aware of this problem and are working on ways to remedy it. If you have ideas please send them in. We need reader input in this and any other situations that need to be fixed.



13



STAMPS



The U.S. Postal Service will issue a new commemorative stamp honoring the Year of the Dragon in celebration of the Chinese Lunar New Year. This new stamp is the eighth in the Postal Service's award-winning Lunar New Year commemorative stamp series.

The dragon is the fifth of the 12 animals associated with the Chinese lunar calendar. People born in the Year of the Dragon (1940, 1952, 1964, 1976, or 1988, for example) are described as having a strong and energetic character. They are self-confident and curious, and they work toward perfection.

The 33-stamp, designed by Clarence Lee, an American of Chinese descent, combines calligraphy with a paper-cut design of a dragon in an intricate arrangement that includes the words "Happy New Year" on the right side of the stamp.

The Year of the Dragon stamp and the previous seven Lunar New Year stamps (Hare, Tiger, Ox, Rat, Boar, Dog and Rooster) have all been designed by Lee. He has been commissioned to design the remaining four stamps in this series, including the Year of the Snake in 2001, followed by the Horse and the Sheep, and will complete the twelve-stamp series in 2004 with the Year of the Monkey.

The Lunar New Year is celebrated by people of Chinese, Korean and Vietnamese heritage among other groups. February 5, 2000, is the first day of the Year of the Dragon.

This stamp can be purchased at the website: <http://www.stampsonline.com> or can be purchased at your local post office in the United States.



This Greeting Card with Gift Sachet folds for mailing.
- Does not include stamps -

Step 1
Fold top 2 corners of Heart Card inward to create square card

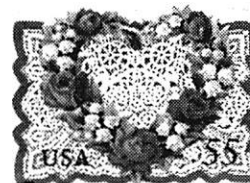
Step 2
Peel off and attach 1" Heart Sticker to seal for mailing

Step 3
Address front of card (Note: additional postage required for mailing)

Love Self Mailer AVCRD - \$3.50
AIC 098
4 00984 60052 2
Item #98460052
By: Michael J. Morgan, "Kissin'"
This product was custom designed for the
UNITED STATES POSTAL SERVICE®

The floral design of the romantic 1999 Victorian Love Stamp is based on a greeting card attributed to an unknown German artist, circa 1895. Its background is derived from a biscuit paper-lace box liner of American attribution, circa 1900.

© 1998 United States Postal Service
© 1998 Blessed Designs, Inc.
Made in the USA



These are current Valentine stamps along with a valentine package that can be purchased at the website: <http://www.stampsonline.com> or can be purchased at your local post office in the United States for \$3.50.

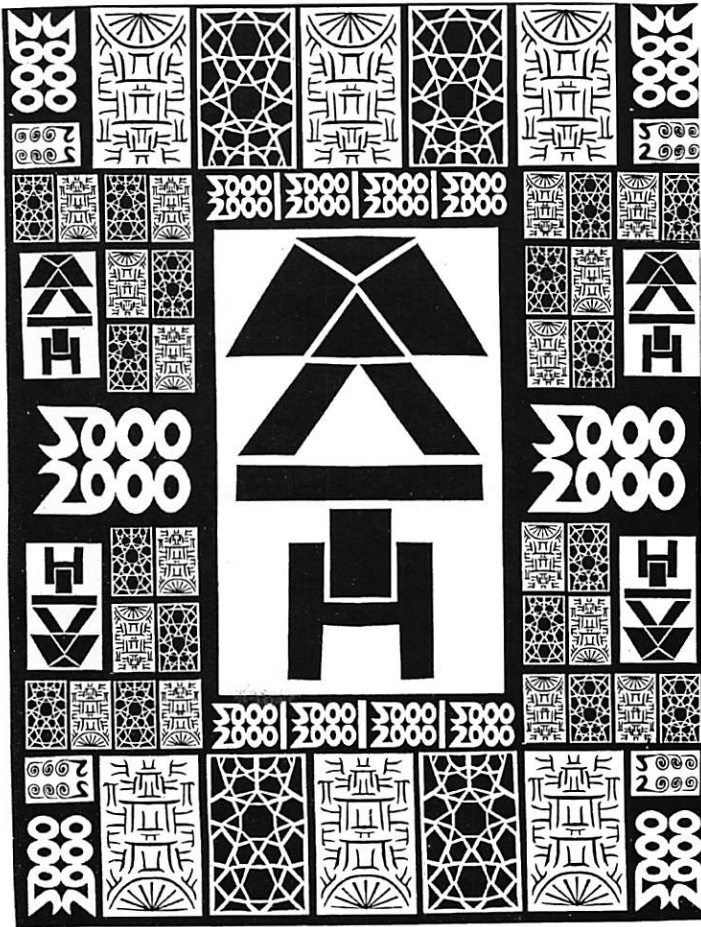
"NEARLY ALL OUR ORIGINALITY COMES FROM THE STAMP THAT TIME IMPRESSES UPON OUR SENSIBILITY"
- CHARLES BAUDELAIRE -

Our son's wife, a computer expert, also weaver and basket maker, found and purchased these Polish papercut stamps on Ebay. The link to the area of Ebay she used is:

<http://cgi3.ebay.com/aw-cgi/eBayIAP1.dll?ViewItem&item=121950967>. Poland...5 stamps 1822-1826...1971.



CELEBRATE 2000



© HARRIET ROSENBERG - PAPER CUTTING & MATHEMATICS
A FEW CREATIVELY POSITIONED CUTTINGS FROM
AN ARTISTIC, ENIGMATIC, MATHEMATIC THEME PAGE.

MUSEUM OF FINE ARTS BOSTON, SPRING 2000 ORDER 24 HOURS -

1-800-225-5592 OR

WWW.MFA.ORG/SHOP (P.39)

Tea Time Notecards - Laser-cut notecards
in a keepsake box with recycled envelopes.

12 blank cards: 3 each of 4 designs. 4.25" x 5.5" (24567-203) \$19.95 -
Sale \$9.99



Snow Notecards - Intricate, laser-cut cards by Ingrid
K. Zeigler. 20 blank cards: 5 each of 4 designs.
Boxed with envelopes. 5" x 7" (23049-203) \$24.95 -
Sale \$14.95



CALL FOR ENTRIES CENTRAL PENNSYLVANIA
FESTIVAL OF THE ARTS 34TH SIDEWALK
SALE AND EXHIBITION JULY 13-16

© Artist unknown



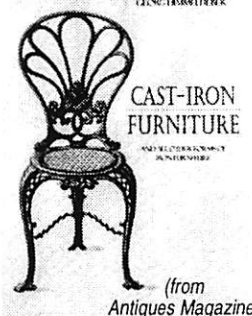
After 10 years, I retired from Arts in Education. I've been cutting banners, mostly from seven to thirteen feet long, handmade paper. I especially enjoy working with the traditional papel picado style - hammer, chisels, punches and knives! So satisfying and a great way to work out frustrations! My favorite project was to turn a mailbox into a cut "paper" Polish rooster (with a little red hen on a nest of Polish eggs inside). I cut him from aluminum flashing instead of paper, painted him in joyful rooster colors and made him stand tall on four foot rebar legs. He sold for a top price at our art Association Auction. I hated to part with him.

Mary Jane McIntee

FIVE GAP MEMBERS FROM HOLLAND AND SWITZERLAND WILL BE ATTENDING COLLECTION 2000 IN JUNE.

It would convey our American tradition of hospitality if we could offer them lodging in GAP members homes before or after Collection should they want to travel. Collection will be held June 8-11. A request has been received for lodging in PA prior to Collection. If you can offer one or more nights in your home in any area of the US, please contact Sharon Schaich 411 Woodcrest Avenue, Lititz, PA 17543. Or call Sharon at: 717-626-4330.

INSPIRATIONS



THE DEVOTIONAL: PRECURSOR OF THE VALENTINE

BY NANCY ROSIN, VALENTINE EDITOR

From the late fifteenth to the mid-nineteenth centuries, small papercuts known as Devotionals, were created for the joy of the artists' religious faith. From convents in France, Switzerland, Germany, Belgium, Italy and Holland there emanated beautifully executed works of art, which are still cherished today for their exquisite designs and their incredible delicacy.

Following the "elusive evolution of the valentine" has been a fascinating journey and a revelation to discover the breadth of the subject, as well as the depth of the passion involved. In this case, the passion was a religious fervor, and the resulting creations were sold for the purpose of charity. This was a sacred love token - as pure as the basic concept of love

During the Reformation, people were encouraged to honor a patron saint, instead of a person, as their "Valentine." Across the continent, convents and monasteries produced delicate cut-work designs from parchment, vellum, or paper, which were sold for the benefit of charity, and which became the popular mode to celebrate all manner of occasions - from weddings and communions to birthdays, memorials, and Valentines. Charming little gouache portraits, bouquets, swags, and religious imagery of hearts and doves adorned these miniature masterpieces. The lacey designs created by knifework, and often combined with intricate pinpricking, imitated real lace. As we follow the history of the Valentine we can see them as the obvious forerunner of the famous manufactured die-cut, embossed lace papers, with their similar decorative motifs. The intricate tracery of bouquets and borders became inspiration for the later designs, and the swags, which were once inscribed with saints' names, became the natural location for tender words of love and affection.

In the different countries, these lovingly made tokens have different names: Knipsel, Spitzenbilder, Canivet, and Devotional. Canif is the French word for the tiny knife. Its' handle made from silver, wood, or ivory - was customarily used to sharpen crows' quills for writing purposes; the objects created with this tool, in France, became known as canivets. (See Winter 96 First Cut, pp10-11 Beatrice Coron article "CANIVETS.")

Devotionals had their own special characteristics: writing in Latin or French or German, images sacred or secular, and even, as was noted by the collector G. Magnien, border designs featuring a shell motif were generally from the Breton and Flemish maritime areas.

In my own collection, I even have two devotionals which feature the "endless knot of love" which, like the wedding band, has neither beginning nor end. More often, portraits of saints or the sacred heart of Jesus were pictured in a central cartouche and, in rare examples the entire design is pierced. Undecorated papercuts have also been found, indicating that one could have a design customized - even then - for that very special gift.

Later cutwork is more familiar to us, with their generally secular themes, but as Valentines, the Devotional was replaced either by commercially manufactured Valentines, or by those created as parlour crafts by sophisticated men and women of the nineteenth century.

The special nature of these tokens was reflected in the way these talismans were frequently saved: handed down between the pages of a family Bible, or displayed proudly on the wall! Those found in America must certainly have been lovingly brought here as treasured reminders of home. Some fraktur occasionally bears a resemblance to these older pieces as they inspired artisans in the new land. Their unique form and beauty make them a significant link to the development of the Valentine, as they enable us to understand their important role in the intimate personal communication between friends and lovers so many years ago.

See p. 11 Spring 1999 Antique Papercutting by Claudia Hopf.

Resources:

Creux, Rene: *Arts Populaires en Suisse*. Editions de Fontainemore, Paudex., Suisse, 1970.

Magnien, A.G.: *Canivets de la Collection Gabriel Magnien*, M. Lescuyer, Lyons, France.

Schlee, Ernst: *German Folk Art*, Kodansha International, Tokyo and New York, 1980.

Staff, Frank: *The Valentine and its Origins*, Prager, New York, 1969.

This year is Leap Year - ALL YEAR. Perhaps that will be an interesting idea for some cutters. Also, I would love to mention that I have made a video called "The Valentine - and Expressions of Love" which will be released this month. It shows the entire history of the subject - in about 100 minutes of video, and is available for \$49.95 plus \$3.00 shipping either from me, Nancy Rosin, Box 647, Franklin Lakes, NJ 07417, or from Sirocco Productions, 1-800-637-2264.



Top: St. Paul: hearts and flowers, a delicate swag, and a festive border frame the central cartouche with its painting of St. Paul. Cut from parchment circa 1700. Size 2.5" x 4". Bottom: Endless knot: St. Catherine, the Endless Knot of Love, and the dove imagery, in a unique style of cutwork.

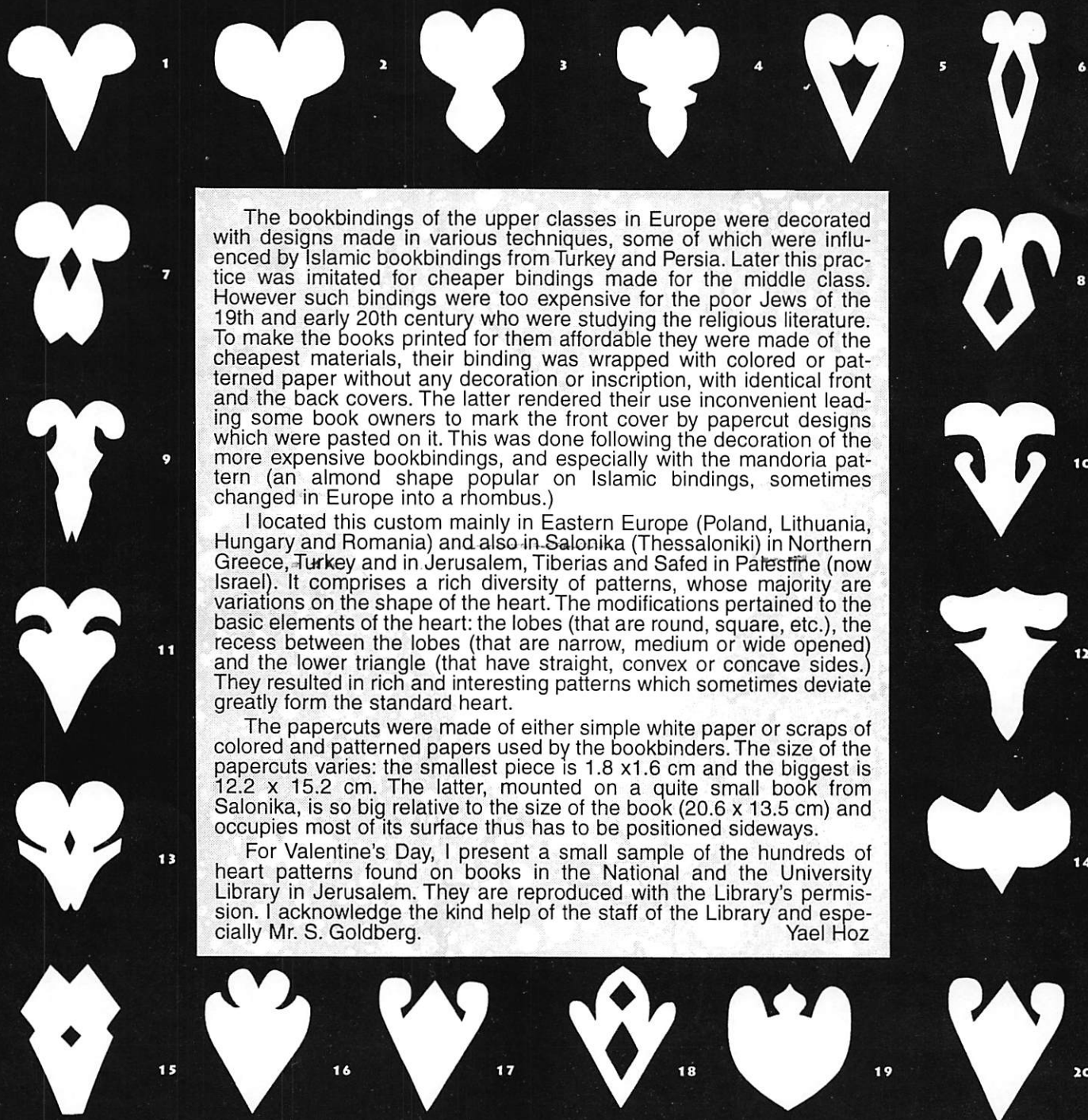


Top: Oval: Charming image with a poem in German: "Take and honor what the Little bird brings you and think of it as a keepsake from a joyful hand." Strasbourg, France, circa 1700. Bottom: Machine-made paper lace, embossed and die-cut, Germany, circa 1870. The swag and floral motif reflect the early designs in the hand-cut devotionals.



THE HEART AND ITS VARIATIONS ON JEWISH BOOKBINDINGS

BY Yael HOZ



The bookbindings of the upper classes in Europe were decorated with designs made in various techniques, some of which were influenced by Islamic bookbindings from Turkey and Persia. Later this practice was imitated for cheaper bindings made for the middle class. However such bindings were too expensive for the poor Jews of the 19th and early 20th century who were studying the religious literature. To make the books printed for them affordable they were made of the cheapest materials, their binding was wrapped with colored or patterned paper without any decoration or inscription, with identical front and the back covers. The latter rendered their use inconvenient leading some book owners to mark the front cover by papercut designs which were pasted on it. This was done following the decoration of the more expensive bookbindings, and especially with the mandoria pattern (an almond shape popular on Islamic bindings, sometimes changed in Europe into a rhombus.)

I located this custom mainly in Eastern Europe (Poland, Lithuania, Hungary and Romania) and also in Salonika (Thessaloniki) in Northern Greece, Turkey and in Jerusalem, Tiberias and Safed in Palestine (now Israel). It comprises a rich diversity of patterns, whose majority are variations on the shape of the heart. The modifications pertained to the basic elements of the heart: the lobes (that are round, square, etc.), the recess between the lobes (that are narrow, medium or wide opened) and the lower triangle (that have straight, convex or concave sides.) They resulted in rich and interesting patterns which sometimes deviate greatly from the standard heart.

The papercuts were made of either simple white paper or scraps of colored and patterned papers used by the bookbinders. The size of the papercuts varies: the smallest piece is 1.8 x 1.6 cm and the biggest is 12.2 x 15.2 cm. The latter, mounted on a quite small book from Salonika, is so big relative to the size of the book (20.6 x 13.5 cm) and occupies most of its surface thus has to be positioned sideways.

For Valentine's Day, I present a small sample of the hundreds of heart patterns found on books in the National and the University Library in Jerusalem. They are reproduced with the Library's permission. I acknowledge the kind help of the staff of the Library and especially Mr. S. Goldberg.

Yael Hoz

1.	2.3 x 2.4 cm	6.	3.3 x 1.4 cm	11.	4 x 3 cm	16.	3.9 x 2.8 cm
2.	2.5 x 2.4 cm	7.	4.2 x 3.3 cm	12.	4.5 x 3.9 cm	17.	5 x 4.1 cm
3.	3.4 x 2.6 cm	8.	5.9 x 5.1 cm	13.	4.4 x 3.5 cm	18.	4 x 2.5 cm
4.	3.4 x 2.4 cm	9.	4.6 x 3.2 cm	14.	2.5 x 3.6 cm	19.	3 x 2.9 cm
5.	4.3 x 2.4 cm	10.	5.6 x 4.8 cm	15.	4.4 x 2.8 cm	20.	3.7 x 3.6 cm

HOW TO CONSTRUCT A PAPER SCULPTED

Designs form the Book "Paper Sculpture" by Arthur Sadler, 3rd Edition, 1970 Revised & Enlarged, Pitmany UK

To make this cherub, a cardboard foundation is required (Fig. 1). Shapes are cut out, scored and folded where shown (Fig. 2) and are attached to the foundation by fixing with tabs.

Details of wing construction (Fig. 5).

Head and wings are assembled to the body, and fixed to foundation. Score and fold sash, bow and arrow, and fix in position. The cherub illustrated was made in all-white paper; it would be still more striking in silver metallic paper.

For composition of the head:

1. Cut out a paper face as shown in the drawing, and sketch in the features with a pencil. Cut round the black outline of the ears with a knife, and score the dotted line so that they will bend forward from the face.
2. From a separate piece of paper, cut out the eyes, nose, and mouth; score down the dotted line and fold.
3. Fixed to the face with paste, the eyes and mouth are stuck by the top half only so that they stand out in relief and cast a shadow where creased. To complete the figure, stick on the nose and eyebrows.

For composition of the hair:

4. To curl the hair, take the slashed ends and place them over the scissor blade with your thumb on top, holding the other end firmly in the left hand. Draw your thumb and scissor blade down the paper, and the curl will be effected.
5. On large heads and where there are a number of curls, it may be necessary to curl each separately. For very small hair styles, paper slashed or in ribbon form may be curled by rolling round a pencil.

VALENTINE CHERUB

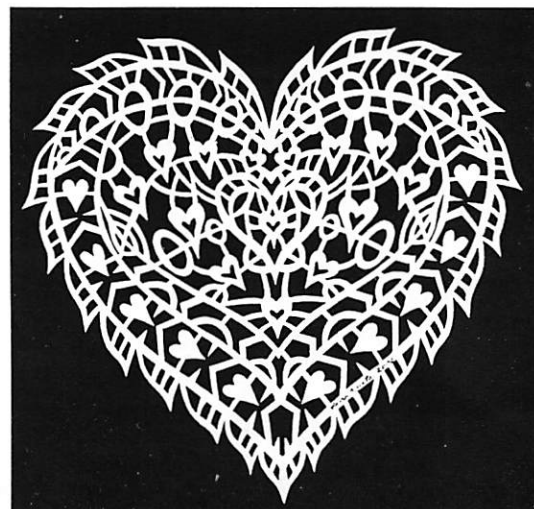
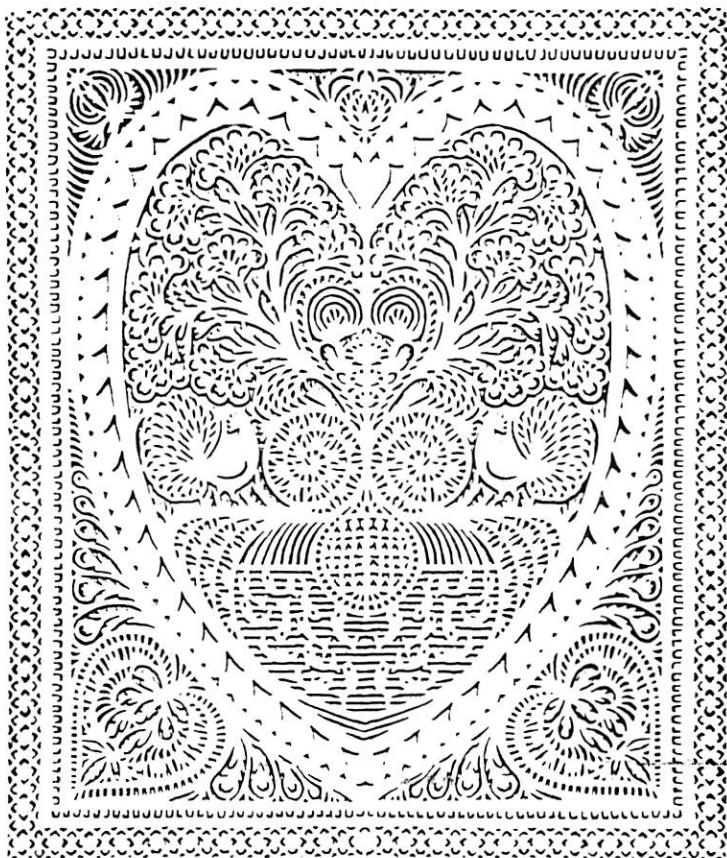


**WE LOVE THE THINGS WE LOVE
FOR WHAT THEY ARE.
ROBERT FROST, 1874-1963,
AMERICAN POET**

**LOVE CONQUERS ALL THINGS.
VIRGIL, 70-19 BC,
ROMAN POET**

**WHEN LOVE AND SKILL WORK
TOGETHER, EXPECT A MASTERPIECE.
JOHN RUSKIN, 1819-1900,
ENGLISH WRITER**

VALENTINES



CLOCKWISE FROM TOP LEFT

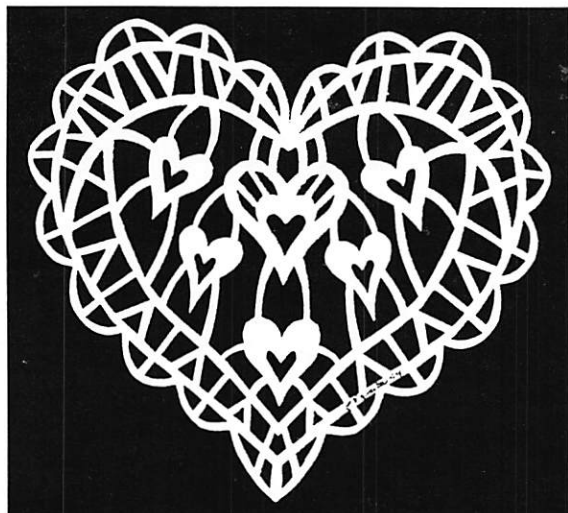
- © UELI HOFER, SWITZERLAND
LASER CUT VALENTINE CARD (ACTUAL SIZE)
- © LAURABETH KRAPATA - 4" X 4"
- © SUZI ZIMMERER
"LES CHUCHOTEMENTS - 10.75" X 9"
- © LAURABETH KRAPATA - (ACTUAL SIZE)

THE FOLLOWING QUOTES ARE FROM: WIT AND WISDOM FROM
THE PEANUT BUTTER GANG - BY BROWN

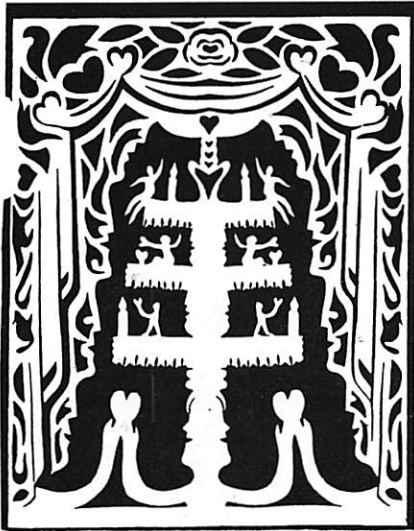
JESSICA, AGE 15:
IF YOU HAVE TRUE FRIENDS YOU CAN
GET THROUGH ANYTHING.

REBEKAH, AGE 15:
EVERYTHING IS MORE FUN WITH A FRIEND.

ABBEY, AGE 8:
MY MOM AND DAD LOVE ME NO MATTER WHAT.

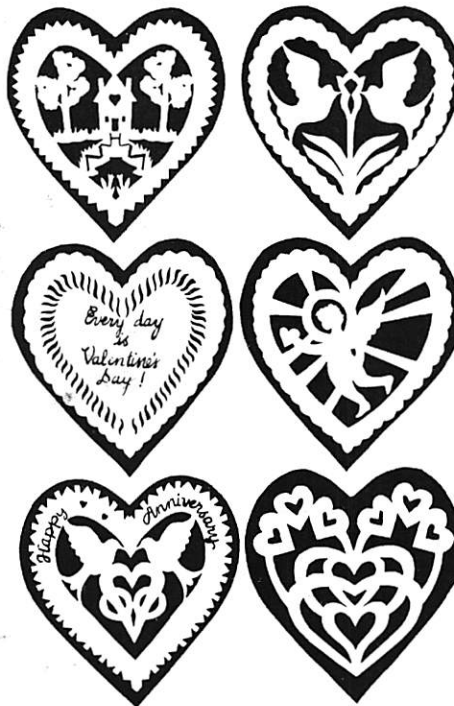


VALENTINES



CLOCKWISE TOP LEFT:

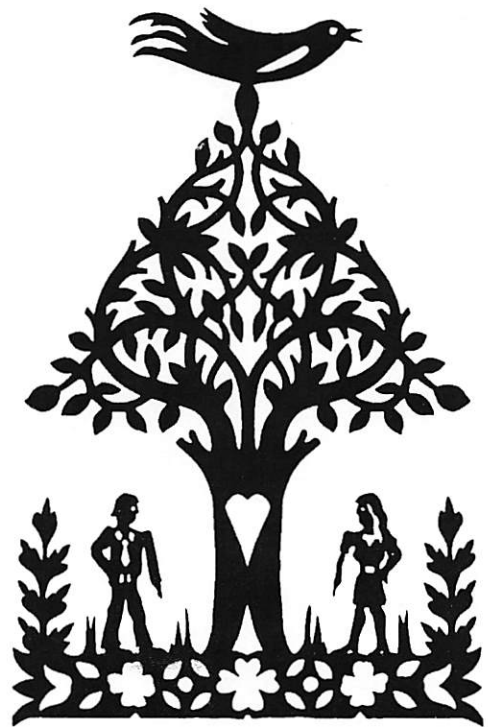
- ① HARRIET ROSENBERG
- ② ALPHONS HOLTGREVE, GERMANY
- ③ KATHY MCMEYERS
- ④ HARRIET ROSENBERG
- ⑤ BIRGIT SVARRER, DENMARK
- ⑥ SISTER CLARICE STEINFELDT, SDS
- ⑦ BETTE WELLS - "ALL CREATURES WHO HAVE VOICE, SING PRAISE, SING PRAISE"



KELLIE, AGE 13:
SISTERS
MAKE GREAT BEST FRIENDS.

JULI ANN, AGE 12:
WHEN YOU ARE SICK, A FRIEND CAN
SOMETIMES BE BETTER MEDICINE
THAN THE KIND THE DOCTOR
GIVES YOU.

WINTER



CLOCKWISE:

- © HARRIET ROSENBERG
THINKING & TALKING AS WE ARE LOOKING
BACK LOOKING FORWARD - WINTER 2000
- © REG SEAR
"WINTER LOVE"
- © IRENE GRAESSLE
"WINTER"

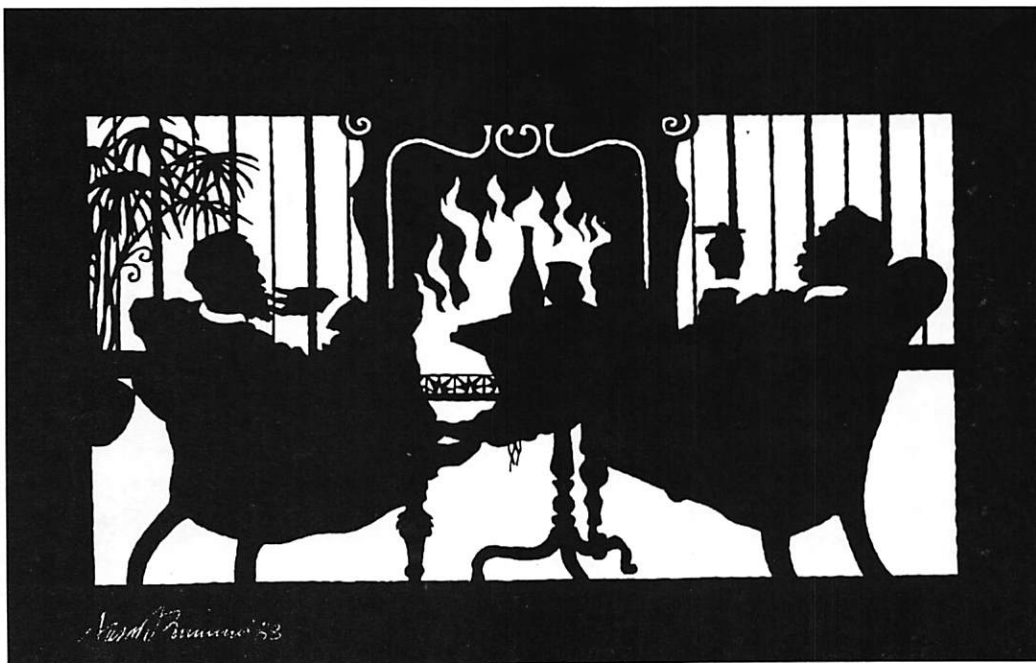
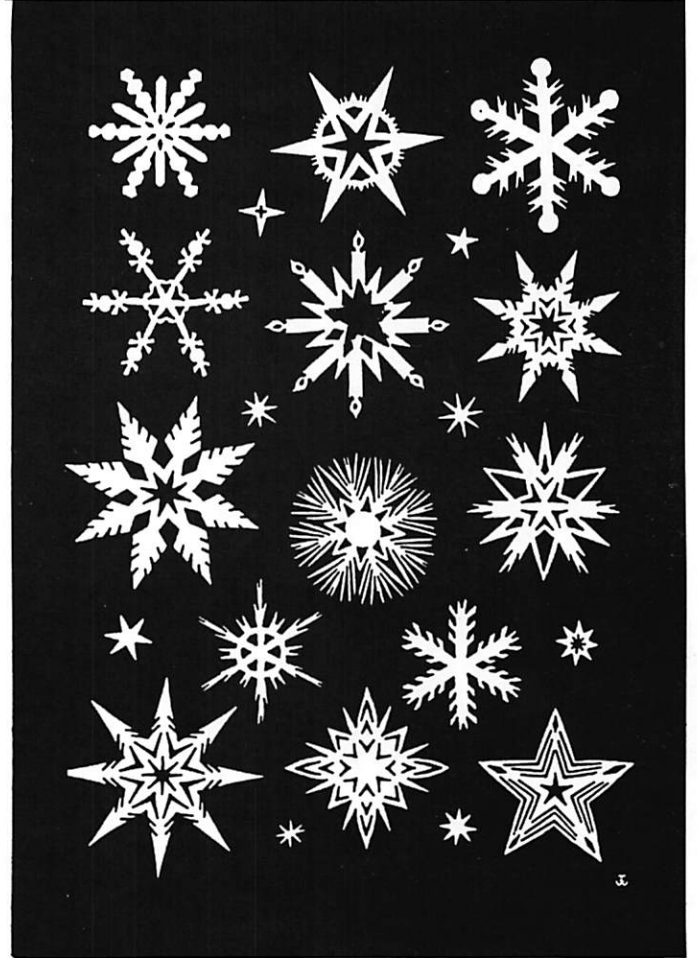
THESE WINTER NIGHTS AGAINST MY WIDOW-PANE,
NATURE WITH BUSY PENCIL DRAWS DESIGNS,
OF FERNS AND BLOSSOMS AND FINE SPRAY OF PINES.
ALDRICH, "FROST WORK"



WINTER



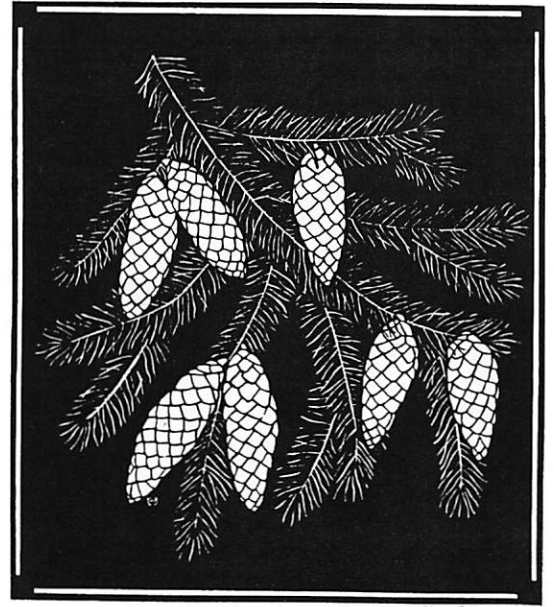
- © SUSANNE SCHLAPFER-GEISER
WINTER SCENE, SWITZERLAND
- © SUZI ZIMMERER
- © TO VAN WANING, HOLLAND



WINTER



Tapping the Tree © Carolyn E. Guest



William Oellers 1987

© CAROLYN GUEST
ALL CUT WITH SHEEP SHEARS IN THE
STYLE OF TRADITIONAL POLISH
METHOD OF CUTTING
© WILLIAM OELLERS
PINECONES

CARPE DIEM, QUAM MINIME CREDULA POSTERE:
ENJOY THE PRESENT DAY,
TRUSTING VERY LITTLE TO THE MORROW.
-HORACE-



Sugaring scene

© Carolyn E. Guest

GERTRUDE LAGERSTROM BY LYNN DE ROSA

GERTRUDE LAGERSTROM'S DEDICATION TO THE SCISSORS

1888 - 1965



In 1951, my mother, Gertrude Lagerstrom, at age 63 began her love affair with the scissors, cutting silhouettes in construction paper. It was here she developed her cutting skills, loving color and arranging her subjects in pleasing proportions.

To Gertrude, the multicolored advertisements in the magazines of the day held a new challenge. Looking beyond the commercial aspects of an ad, she discovered the hidden beauty in texture, form and swirls of color waiting to be put to use in her papercutting.

With sharp scissors guided by an equally sharp imagination, she cut into selected pages whose forms, scenes and patterns stirred her creative juices. Studying the colors, textures and the subtle suggestions of shading, she created a beautiful papercut completely unrelated to the original illustration or photograph. An uninspired clump of fresh broccoli in an advertisement becomes a charming forest scene... She transformed a skillet of sizzling sausages into an early American Thanksgiving scene with Puritan and Indian transporting the turkey for dinner.

From my collection, I have selected an assortment for your delight.



**DARKENING CLOUDS AND SUN HOVER
OVER THE NEWLY WASHED CLOTHES AS THE GOATS
NIBBLE ON THE EDGES. - 4.5" X 6"**



**PRIZE BULL WITH OWNER, HOLDING
THE BLUE RIBBON FOR THE PHOTOGRAPHER
AT THE COUNTY FAIR. - 2.25" X .25"**



ORIENTAL BIRDS - 6.5" X 4"



DEER AND BIRDS IN PARK - 4.5" X 5"



HARVEST TIME - 3.33" X 5"

GERTRUDE LAGERSTROM



Gertrude P. Lagerstrom "Carriage in Central Park" 1959

CARRIAGE IN CENTRAL PARK - 9" X 12"

After two years, she had perfected her method of cutting the entire subject picture from a completely unrelated illustration. The silhouette completed, she held it up and noted that it resembled a fine lace pattern. And so she named her pictures Lacine - "Lac" from the word lace and "ine" from magazine, the medium she used.

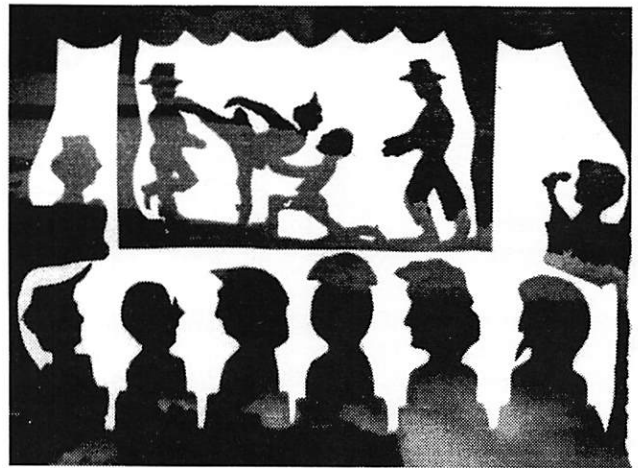
The imagination guides the fingers - Lagerstrom originals number in the many hundreds and include a great variety of subjects: Bible stories, hymns, nursery rhymes, flower arrangements, places she had visited. Her ability to portray people, animals and all subjects with great knowledge of their movements was uncanny.

She had started a book on the subject of creating a papercut and from her notes I quote, "First I study the page with illustration or photograph, seeking color and texture that can be integrated into a theme. Much thought and planning go into each picture. The entire scene must be visualized before cutting begins. Bridges must be planned to keep the picture in a single unit and each snip of the scissors carefully premeditated."

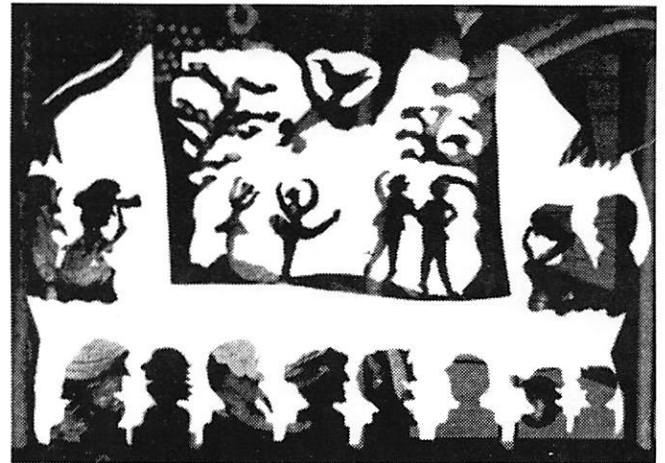
Gertrude made no preliminary outlines or sketches, she just started cutting directly in the paper. She was familiar with the scissors since childhood. After the father abandoned her family, her mother, Emma supported her two small children with her dressmaking talent. Never buying a pattern, Emma just studied a new style and cut the pattern from newspaper. Gertrude acquired this skill and after many years of making clothes for her own three daughters, she discovered her gift could continue with papercutting.

(In her lighter moments she loved to record her trip to New York and Central Park.)

Ed. - These black & white copies do not do justice to the beautiful, colorful, glossy paper cuttings. The imaginative creativity of Gertrude, brought forth the "most" from a magazine picture. These are not black, the shadows you see are variations of color from each picture.



SPANISH DANCERS PERFORM AT THE BALLET THEATRE. - 9" X 12"



BALLET THEATRE WITH AUDIENCE 1960 - 8.5" X 12.5"



AT THE ART GALLERY - 7.5" X 9.5"

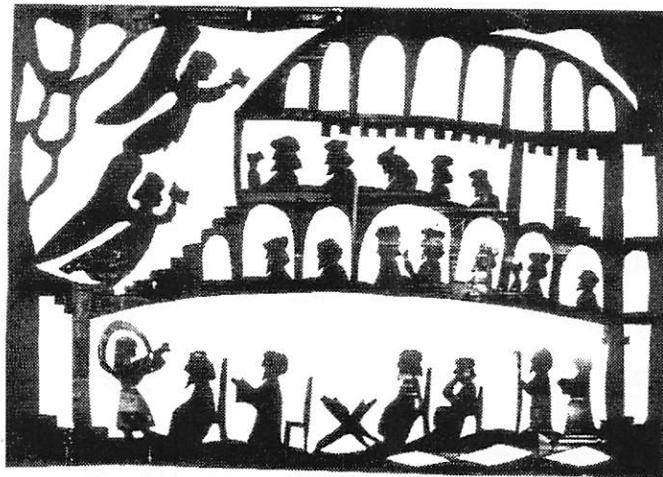
GERTRUDE LAGERSTROM



NOAH'S ARK - 9.5" X 12.75"



MOSES



ANGELS



GOOD SAMARITAN - 12" X 17"

GERTRUDE LAGERSTROM



NATIVITY - 10.5" X 12"



JESUS PREACHING - 9" X 12"

GERTRUDE LAGERSTROM



JESUS WALKING ON WATER - 10" X 12"



LAST SUPPER - 12" X 18"



THE SAFE HOUSE - *front cover*, 14 feet tall, this gothic Victorian is an imaginary rendering of the facade of a social rehabilitation and refuge program for women co-sponsored by the Presentation Sisters and several San Francisco churches. The design was drawn by Alice Helen Masek and cut by Presentation sisters in a "Sacred Space" workshop. Note "Hearts a' fire" symbol on gables and butterfly metamorphosis symbols. Paper tapestry is supported by dowels at eave level, with rooftops taped to wall.

THE GARDEN OF HANDS - *back cover*, 15 feet tall and 9 feet wide, was cut for a National Conference of Women of the United Church of Christ in Boston in 1996. Drawn and cut by Alice Helen Masek for a healing service focused on laying on of hands and anointing with oil in a garden setting, it features six women whose hands and bodies form the flowers and trees of the garden. Each woman represents an aspect of healing: the Water Lily represents purification and baptism; the Calla Lily, anointing with oil; the Daffodil, play and aroma; the Poplar, healing balm; the Iris, contemplative prayer, the Willow, weeping, grieving, and singing.

The art form of papercutting, done large-scale by groups, offers people who say they can't draw an experience of the incarnational step, the lifting to life of images from a flat drawing to something that takes on a life of its own. Again and again in my workshops I find people resisting the task at first, then caught up in it, and at the end, amazed at the results. As we lift a cutting to be seen by all, they take in a breath and say "I can't believe I helped make that! It's beautiful!" As the world came into form, God said "It is GOOD." Somehow the crisp, stark images cut out of giant rolls of curly paper evoke awe.

In my five years of ministry to churches, religious orders and justice groups across the country, I find myself called to use reflective papercutting in new ways, with seniors, with women in recovery from addictions. God keeps opening doors for new opportunities to serve, and I am amazed at the variety of people who respond with joy as they cut. For some, the friendships or deepened conversation over the cutting table, "Quilting Bee" mode. For others, reflections while cutting, between readings of scriptures or poetry, bear gifts. For some, the soft music playing in the background calms and soothes; others dance to the music, shaking their hands overhead and flexing their backs to release tension from the unaccustomed task. In the end, all are awed by the cuttings and thrilled to share them with their churches in worship. I as the leader am privileged to participate in worship on the workshop weekend, sometimes to briefly share the workshop experience and introduce participants, sometimes to preach. I often speak of God's call to each of us to give birth to some aspect of God's love in the world. I encourage people to be open, watch and listen to God's leading on a broader spectrum. They may be called to do something nobody

has ever done or even thought of before! Just six years ago, I had no idea I would be doing giant papercuttings with churches all across the country, and my designs would travel to Tasmania, Ireland, and Zambia in the suitcases of nuns!

How did this come to be? About 12 years ago, at Grace Cathedral (Episcopal) in San Francisco, I saw my first liturgical papercuts, the work of an Oakland artist named Nancy Chinn.* Nancy is gifted in many media - "paper lace" is only one form of art she does for churches. The cuttings were panels of the six days of creation, hanging between huge columns in front of stained glass windows. When I walked down the center aisle, the colors made a kaleidoscope in the cutouts. Fish swam. Birds flew. I put in the back of my mind that I would like to try giant papercutting some day.

In the Fall of 1993, just as I was starting Seminary, someone in my small church said "Let's do a Nativity Triptych for behind the altar." I said "Let's do a giant papercut!" They looked at me and said "You know how to do that?" "I think I can figure it out."

So it went from there. I learned to draw on butcher paper with six people standing around with Xacto knives in their hands ready to cut. I did it in my own church in the two years of seminary, but when I graduated with my M.A. expecting to do workshops on my thesis topic, I found God had other plans. It was the Prayerful Papercutting that took off.

You've seen my angels (F.C. Fall '99), so here I will share my conference art and stories from some events with seniors and focused on social justice ministries.

*Ed. - A GAP program by Nancy Chinn was given September 24, 1995 in Newark, Delaware at the First Presbyterian Church.

PRAYERFUL & COMMUNAL PAPER CUTTING

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FOUR PANELS/STAGES ARE:

1. The Invitation - Jesus offers a child a daisy
2. Admiration - getting to know
3. Trust and rest with Spring of Living water bubbling to form a healing pool
4. Journeying together - child holds up hems of both robes so they can skip and run together

JUBILEE JUSTICE IN PAPER

When the Sisters of the Presentation of the Blessed Virgin Mary, at their San Francisco Motherhouse, experienced the fellowship of Prayerful Papercutting, they wanted to share it and let it do its magic at the International Presentation Assemble in New York's Hudson River Valley. Alice Helen was invited to attend the Assemble and draw symbols from the speeches and discussion for the fifty delegates to cut around their eight tables. Many reported the table conversations flowed more easily as sisters cut together on the designs. As they cut a final group tapestry and a "Praying Hands Canopy" together, they came closer to consensus. The final liturgy of weaving scarves and saris under the canopy was a glorious celebration of cooperative international unity and Jubilee Justice!



THE LAST SUPPER (AFTER DA VINCI)

These panels total 30 feet long, in 5 sections. I have slides of the set which can be traced and duplicated any size a church desires.

