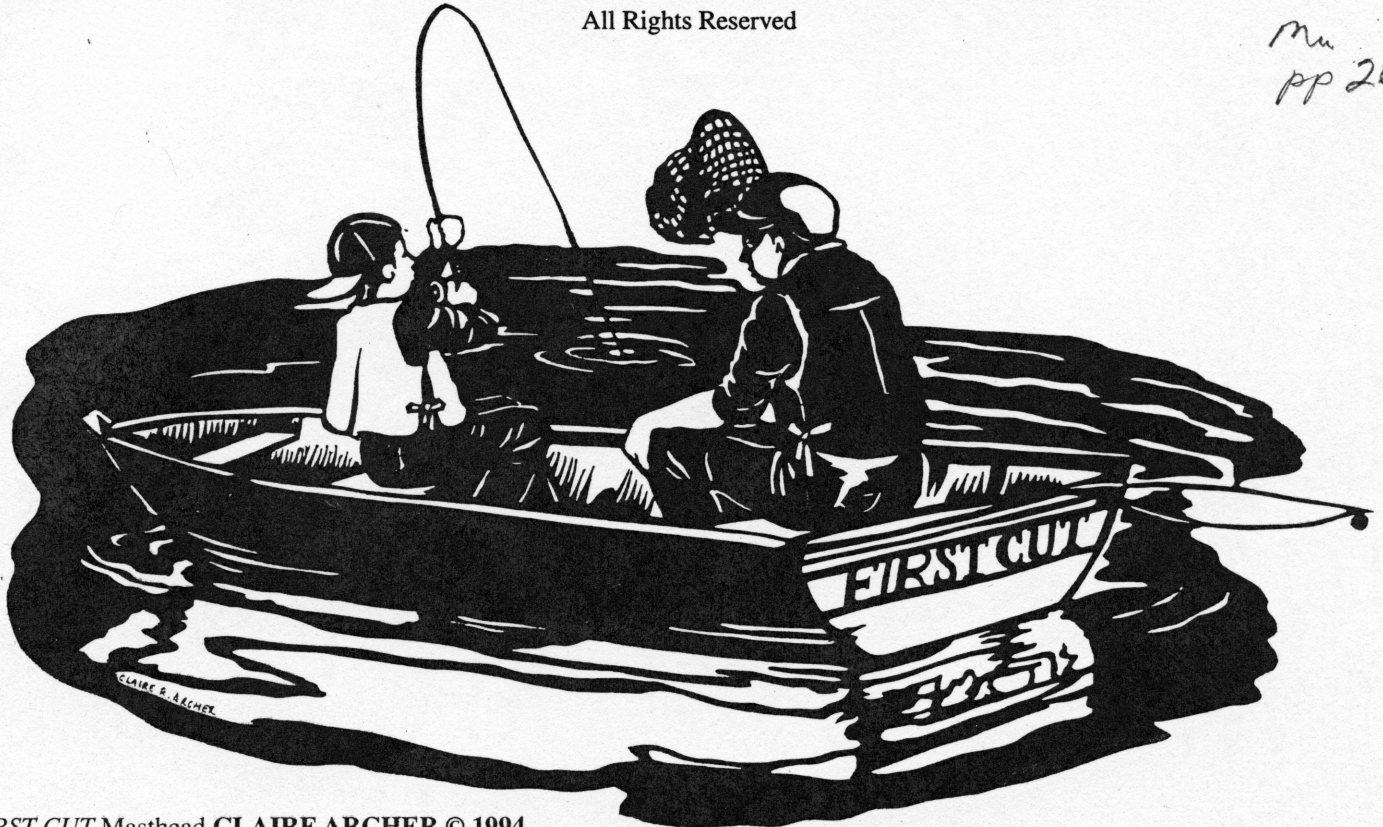


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pp 26-32

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

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

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

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

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

This event encourages paper cutters of all levels to talk to other cutters, to make connections, to see the work of others, to learn, to share and to try new ideas. Small group activities are facilitated by members of the organization, demonstrating or leading a workshop or discussion on some part of their experience or know how that could be of interest to other cutters. The workshops will be held in rooms in the dorm where we will be staying—everything in the same building—so if you leave anything in your room, it will be near by.

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

### Saturday:

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

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

### Sunday:

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

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

See the enclosed yellow insert and sign up!



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

© MARGARETHE VON GLEHN

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

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

## MARGARETHE VON GLEHN—Feature Article by Ingrid Schenck

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

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

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

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

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

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

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

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

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

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

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

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

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

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



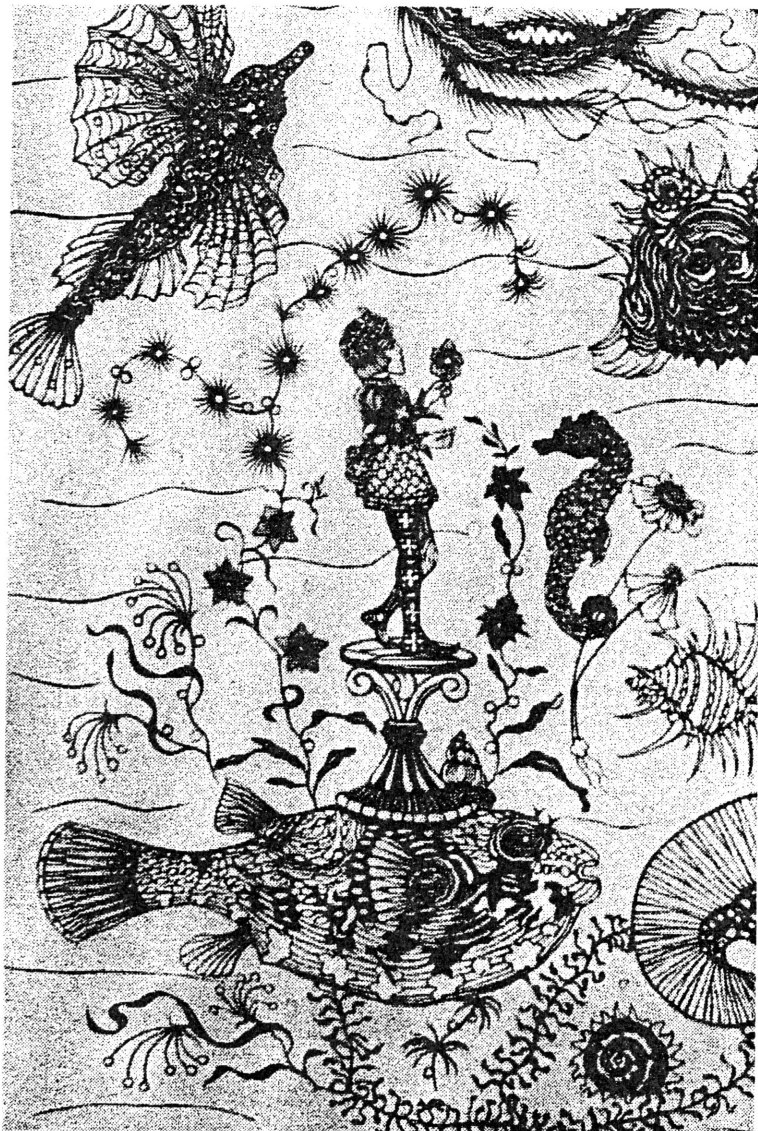
“Unusual view of Saint Francis because it is frontal rather a side profile, enabling deep emotions of love, suffering and hope to show in expressions of the face, drawing viewer into the picture regardless of faith.”

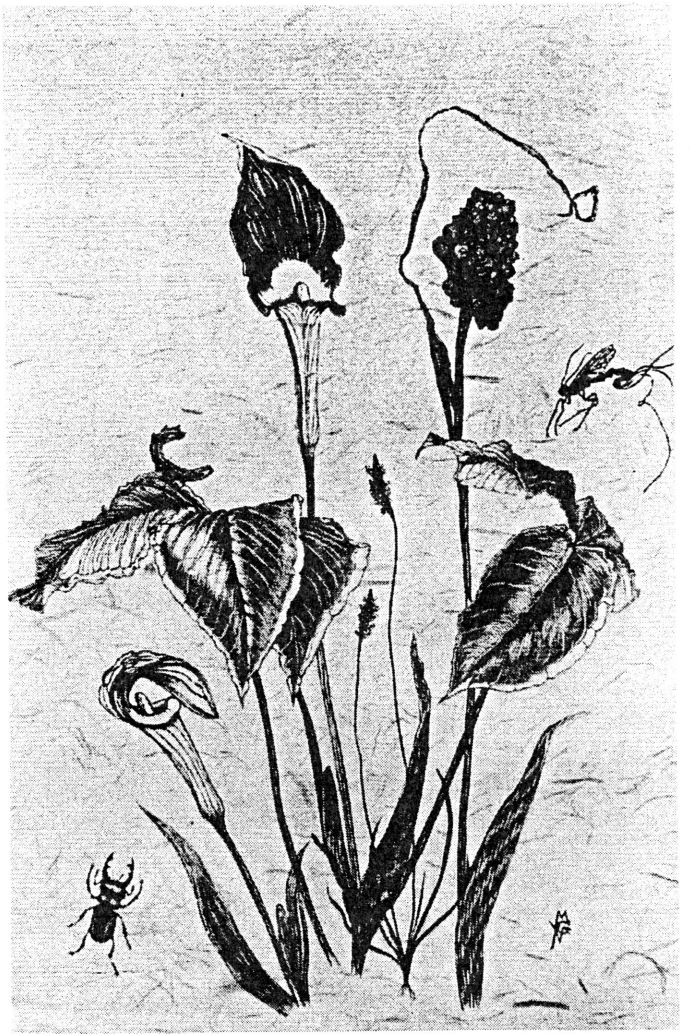
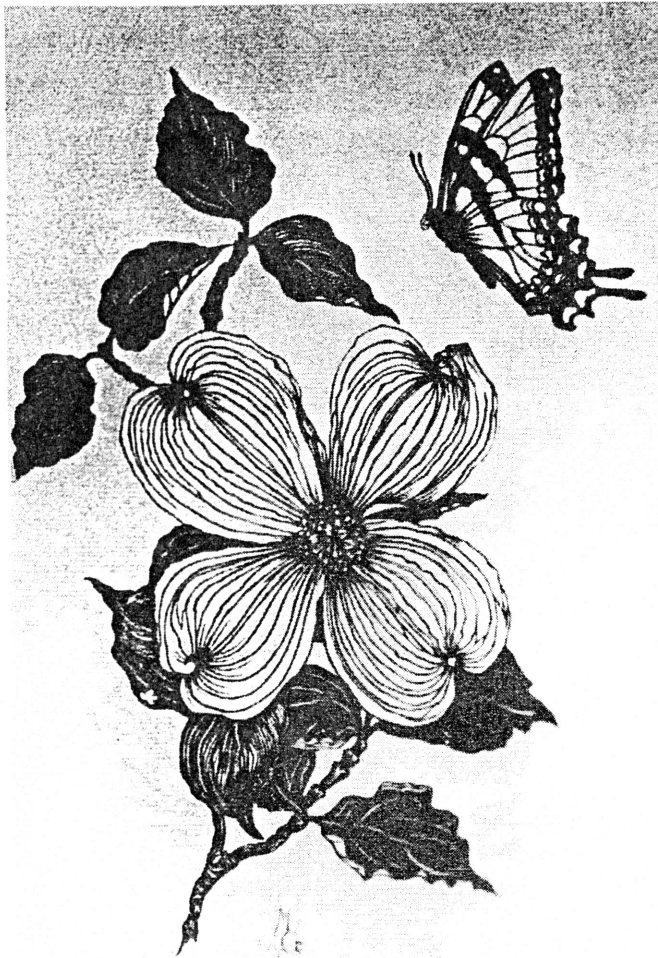
—Ingrid Schenck



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

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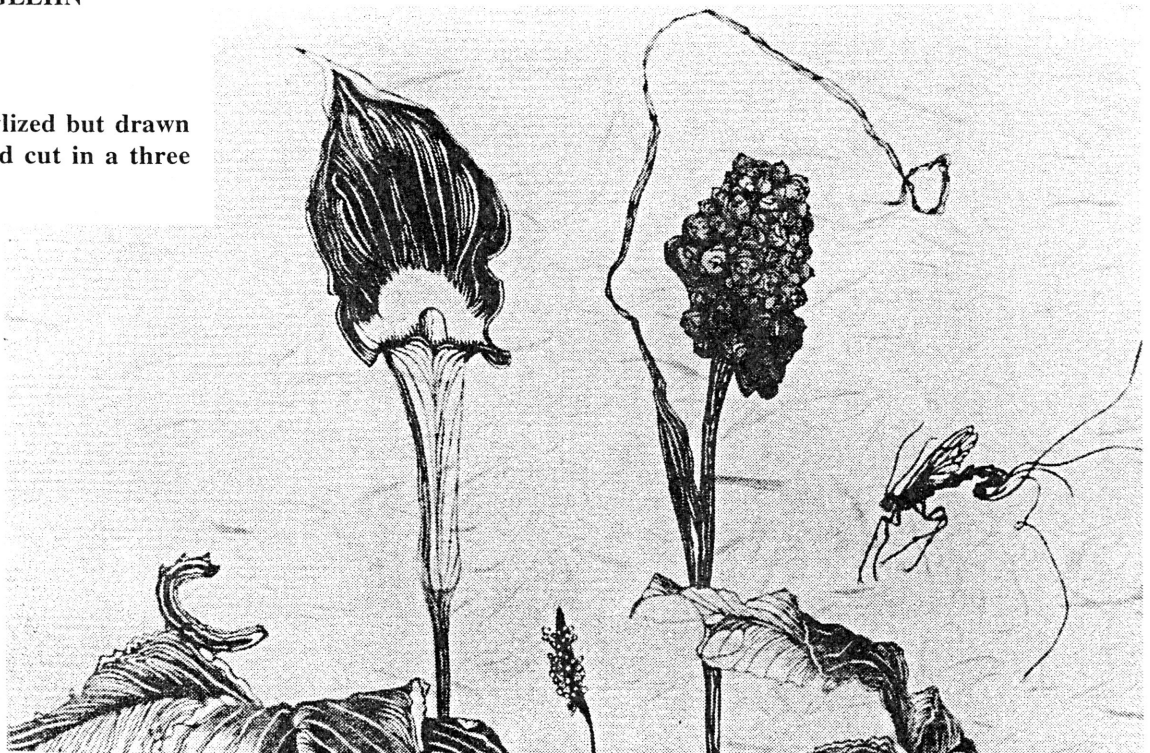
© MARGARETH VON GLEHN

Dogwood

Jack-in-the-Pulpit

(Below enlarged portion)

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



# SPRING

Dogwood with Butterfly © MARGARETHE VON GLEHN

