



Volume 3-1

III:1 January 1990  
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American Papercutters

Masthead cut by Frank Joest

#### JANUARY MEETING AT LANDIS VALLEY FARM MUSEUM

The G-A-P Mid-Atlantic Chapter will hold its winter meeting on Sunday, January 28, 1990, from 1:00 to 4:00 p.m. at the Landis Valley Farm Museum. The guild officers will meet at 12:00 noon in the auditorium. (A snow date is scheduled for February 4, 1990, if in doubt call Sharon Schaich.) The museum is located between Lancaster and Akron, Pennsylvania.

The curator of the museum, Vernon Gunnion, will display a collection of antique papercuttings for our education and enjoyment.

Please bring your scissors or knives and an assortment of papers and patterns to share with fellow cutters. An informal cutting bee will take place after the meeting to exchange techniques, tools and ideas. Everyone is encouraged to take part in the fun of cutting and sharing. Bring your cutout name tag (4" x 3") or cut one there.

The Billy Penn Restaurant, located in the Old Hickory Plaza just beyond the museum on the left (traveling south), offers good and quick lunches.

If you plan to attend the meeting, please call Sharon Schaich at (717) 626-4330 as soon as possible. Also, those in need of overnight lodging can call Sharon as well; a few members have graciously offered guest rooms in their homes.

**DIRECTIONS:** From points north, take the Pennsylvania Turnpike to Exit 21 and follow Route 222 south to the Oregon Pike (Route 272) and turn left. Follow to museum on the right. From the south, take Route 30 Bypass around Lancaster to Exit 272 north. The museum is approximately four miles on the left.

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In response to a letter to the Swiss Papercutting Association about catalogs from their shows in Unterseen (1986) and Berne (1988), I received the following reply:

SCHWEIZERISCHER VEREIN FREUNDE DES SCHERENSCHNITTES  
ASSOCIATION SUISSE DES AMIS DU DECOUPAGE SUR PAPIER

Christoph Wyss  
Weissenau 19  
3800 Unterseen

Dear Mr. Woodbury,

Thank you very much for your letter of 21 February 1989. It was the day I arrived in Los Angeles for my holiday trip through the West. Please excuse me that I haven't written back earlier, but I don't like to write in English -- so I'm always looking to do it the next day.

I want to answer your questions about our Association:

--It was founded in 1986 for the organization of the exhibition in Unterseen. For the moment we have about 250 members. (I know about 300 people who say that they are papercutters, many beginners!)

--The catalog from Berne and some few copies of the "3 Berner" [Unterseen] exhibition are still available. Berne 15.frs and Unterseen 6.frs each, plus postage to the States.

--You can be glad to have the Winterthur Catalog [1985], it is sold out!

I am interested in having contacts with other Guilds of papercutters, to exchange information on exhibitions and catalogs. Our association is collecting papercuts from Switzerland, but also books about it.

I enclose for you a catalog from the Berne, Unterseen and our most recent "Bulletin des Decoupage" as a present from our association. [These will become part of the Guild library.]

You can join our membership for 20.frs a year.

I hope I can help you with this letter, and thank you for any information.

Sincerely,

Ch. Wyss

In anticipation of continuing an exchange of newsletters and of news with the Swiss Association, is there a Guild member who is sufficiently fluent in German and/or French to serve as the Guild's correspondent?

## REPORT OF THE OCTOBER MEETING -- Sandy Gilpin

The October meeting was held at the Schwenkfelder Library in Pennsburg, Pennsylvania. Yael Hoz was instrumental in arranging this meeting before she returned to Israel, and also in encouraging the curator, Dennis Moyer, to exhibit these fine papercuttings.

Dennis Moyer gave us a brief background sketch of the Schwenkfelder religious group. Casper Schwenkfelder and Martin Luther were contemporaries who communicated with one another about their religious philosophies. Later they became adversaries in their theological positions.

In the early eighteenth century, religious persecution drove the Schwenkfelders to America, and they settled in the area around Pennsburg. Meeting houses were established by 1790, but an organized religion was not established until the twentieth century. The Schwenkfelders were mainly farmers and craftsmen who were interested in education. They established schools and from this flourished fraktur. Papercutting also flourished at the same time, but was considered a secondary art form. By 1880 the Schwenkfelder religious philosophies were recorded and a library was established in 1913. This library is the only source of radical reformation material in the world. Also, this area supports the only remaining Schwenkfelder religious community in the world.

The library houses one of the largest collections of fraktur. The papercuttings were stacked in drawers until Yael discovered them while doing research. She organized the cuttings and is helping with the translation of them. She gave Dennis some suggestions for displaying the pieces. When not on exhibit, the pieces are stored in a vault. One of the most outstanding pieces was two hearts that were interwoven. There are also three pieces identical in design that were done over a period of 100 years (1753-1853) by the Habner family. This would suggest that the pattern was passed along. Dennis stated that as early as the mid-nineteenth century there were watercolor pads. Powdered inks were also available so one could mix one's own. Most of the pieces were cut with a knife. Yael could identify this method by the way the cut edges curled.



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### THE BOOKSHELF

Debbie Thurgood, from American Fork, Utah, suggests that a list of good papercutting books be mentioned in FIRST CUT/. Kerch McConlogue passes along this request, with the suggestion that members review books from their shelves. The editors would welcome book reviews at any time. Kerch also offers to do the writing, if you call her: "a call-in interview as it were. Call me and tell me about the book. Then I'll write up the review." And she submitted the first review:

I have in my collection Paper Magic: Pop-up Paper Craft, Ondorisha Publishers, Ltd., Japan (distributed through Harper and Row), 1988, \$9.95. This is a cool book on planning and constructing pop-up pieces. It is well illustrated with both photographs and examples. Four pieces are laid out on Kent paper to be actually cut from the book. It's good practice for those of us who don't usually cut with a knife. The results are quite exciting!

-- Kerch McConlogue

A new paper cut book, Revival, by Shirley Edens, will include reflections by the late Sister Mary Jean Dorsey, new silhouettes by Dan Paulos, and a section of other papercut artists and their comments on the art of Dan Paulos. The publication date was scheduled for December 1989. For further information on obtaining this book write to: Paulos Press, 302 Chama Street, N.E., Albuquerque, NM 87108

-- Ellen Haberlein

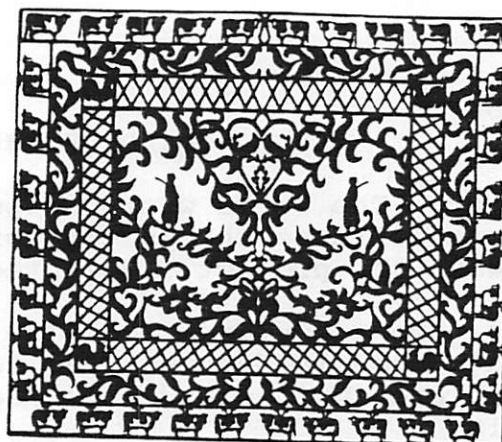
Cut-Art: An Introduction to Chung-hua and Kiri-e, by J. A. Christensen, should be of interest to many papercutters. One strength is the author's familiarity with Japanese papercutting traditions and techniques (about which little is written in English). Another is the variety of techniques introduced, including color and spatter-paint backgrounds. There are a variety of examples demonstrating how to convert a design in pen-and-ink, wood-block, or sculpture to a papercut pattern. The book contains enough simple designs and step-by-step instructions for a beginner, and enough new ideas and techniques to be of value to the experienced papercutter. (Wilson-Guptil Publications, New York, 1989, \$27.50; ISBN 0-8230-1144-5; 160 pp., 130 color and 70 black and white illustrations.)

-- Steve Woodbury



Retreat in Santa Barbara? Dan also wrote, "I just returned from a book-signing tour of California, and was introduced to a beautiful haven of art in Santa Barbara. It was the former Motherhouse of the Immaculate Heart of Mary Sisters, to whom Corita Kent belonged. Now the beautiful property is being "rented" out to private societies and clubs, offering tranquility and a chance to share and grow together. The Society for Calligraphy, who helped me with the lettering of my book, held such a retreat while I was in Santa Barbara. It was a real success. And the thought occurred to a group of cutters: 'Why couldn't we have a retreat?' So this letter comes to you as a feeler. I would be very interested in knowing if anyone else would like to get together for a three day weekend. We could have a group of respected cutters giving lectures and demonstrations. And we could all work on group projects. The room rates and food costs are unbelievably inexpensive. If such a retreat does come about, we would have a group showing and a lecture at one of the many museums in the city."

**Tsirl Waletzky Classes** As part of the Yiddish Festival in Bethesda, MD, Tsirl Waletzky will offer short workshops in Jewish papercutting on March 18, 1990: two in the morning for children, and two in the afternoon for adults. For information about registration, call the Jewish Community Center at (301) 881-0100.



**Jos. Kilbridge**  
*Period Furniture and Fine Arts*  
 presents  
**Paper Cuttings**  
 by  
**Peter Michael Martin**

An antique art form in an Americana Style.  
 Exhibit opens with the artist Monday, January 1, 1990,  
 Continues thru January. 7 days a week, 10 to 5  
 Main Street (Route 119), Groton, Mass. 01450

Rural Scene - 1989 26"x30" Paper Cutting



Karen Shain Schloss. Copyright 1987. used by permission

**GUILD OF AMERICAN PAPER CUTTERS NEWS**

**Directory** The Guild wants to publish a directory of all Guild members. It's one of those things that will happen sooner if someone volunteers to help with the project. Volunteers?

**Bylaws** The Executive Committee plans to meet on February 25 at Sandra Gilpin's home in Hanover, PA, to review draft bylaws. Any other interested members are invited and encouraged to come. Call Sandra for directions and details.

**FIRST CUT/ Needs You!!** The Newsletter is only as informative as you make it. What can you do?

- o Write an article. Write a book review.
- o Design a masthead.
- o Send us news about what you are doing, or papercutting activities you know about. Courses? Shows? Lectures?
- o Write about your ideas for promoting the practice and appreciation of papercutting.

**The Guild Needs You Too!!** Here are some ways you can help:

- o Offer to plan or host the May meeting. Suggest a site.
- o Send ideas for themes or locations of our next Guild show.
- o (And if you inadvertently forgot to pay your dues -- please send them now!)

**Officers** The officers of the Guild are:

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## TIDBITS

**Collage Society** Those members whose papercutting interests run to collage will be interested in the formation of the District of Columbia Collage Society "designed to assist, educate, and promote the original concepts of the collage artist." The group held an initial exhibition in October. For further information, write to Bobbie Rydell Jones, 310 Atlantic Street SE, Apt. #101 Bldg. A, Washington DC 20032.

**Cross Stitch Patterns** Two designs by member Sandra Gilpin will be distributed by DIMENSIONS as counted cross stitch patterns. The "Living Tree" and "Friendship" designs should be at your local craft and needlework stores now. Distribution was scheduled for the end of 1989.

**Cards by Karen Shain Schloss** Karen has published some of her papercut designs on greeting cards; several appear in this issue. They are available in packages of 12 cards for \$10.00, plus \$1.00 postage per order. All are printed on a cream paper. "Chanukah Greetings," is printed in blue. Two others suitable for Chanukah or Jewish New Year depict the City of Jerusalem, one in blue, and one in black above a menorah motif with lions and the text "From the rising of the Sun to its setting, The name of the Lord is praised." Other cards depict wild iris and water lilies, and animals of the sea air and land (one of Karen's earliest cuttings). (Karen Shain Schloss, 411 Boyer Road, Cheltenham, PA 19012)

**Press Coverage** Keep those clippings and articles coming. Martha Link Walsh was featured in an article in the October 1989 issue of Colonial Homes, and also in the New York Times on December 17, 1989. Barbara Rudolph in Savannah, MO, sent a fine article which appeared about her and her work in the St. Joseph News-Press/Gazette in February. She wrote, "Since I live in the Midwest, in a small town, I have felt very isolated from other papercutters, so I have thoroughly enjoyed the newsletter and all the information. Someday, maybe I can make it to a meeting. ... During the school year, I work with the Allied Arts Council of St. Joseph, MO, to introduce papercutting, history, and possibilities to school children of all ages. ... Besides the article, I have appeared on the local TV, and been interviewed on the radio."

## SHOWS AND CLASSES

**Dan Paulos' "Expressions of Faith III"** Dan Paulos' third show at the Paul VI Institute for the Arts, in Washington, DC, ran from December 9 through January 9. It featured new cuttings, as well as serigraphs and offset reproductions of works which have appeared in previous shows. I continue to be moved by Dan's numerous images of the Madonna: "Navaho Madonna," "Carousel Madonna," "Pueblo Madonna," "Apache Madonna," "Our Lady of the Vietnam Veterans." They reflect both his specific Catholic context, and the universality of his vision. His deep compassion continues to be reflected in his images, from "Mother Teresa" to "Our Lady of the Bread Line." The opening was a benefit for Villa Guadalupe, a residence for elderly among the Navaho Indians in Gallup NM, sponsored by the Little Sisters of the Poor.

A unique feature of the show are three collaborative works by Dan and other cutters. I am all in favor of collaboration and innovation. Nonetheless, my reaction to these particular works is that they emphasize the contrast in styles between different cutters, rather than achieving a real unity. In "Marian Coat of Arms" (with Ingrid Schenck) the elaborate border has a heavier line width and mass than the more delicate Madonna within. "Who Will Take Care of It" (with Walter von Gunten) contrasts von Gunten's intricate tracery of tree and leaves, which is fairly uniform in density, with the heavier massing of black and white characteristic of Paulos' work. This contrast is even more pronounced in "Lo How a Rose E're Blooming" which includes the delicate, almost wood-engraving textures of Margaret von Glehn. I am intrigued by these efforts, yet not entirely satisfied.

-- Steve Woodbury

**Smithsonian "Trees of Christmas"** Each December the Smithsonian Institution features Christmas trees decorated with traditional crafts, from lace to tole painting to cross stitch. This year one tree was decorated with corn dollies and cut paper animals representing figures from Edward Hicks' nineteenth century painting Peaceable Kingdom. The numerous animals, in at least 12 designs, were cut from white paper stained with strong tea. Decorations were provided by the Service League of the Summit County Historical Society, Akron, OH, and Nola Edgar, Danville, OH.

**Dan Paulos Upcoming Shows** Dan Paulos wrote a while back that he is working on several shows: California, Illinois, Pennsylvania, maybe even Israel. "Now is the time to expand the exhibitions to include more artists. Therefore, I would like to ask you to send me quality slides of several pieces of your best work. I will keep these in a permanent slide library, hopefully which will constantly grow." More recent news is that he is preparing for two shows, one at the Guadalupe Historical Museum in Santa Fe (April and May) and one at the Biblical Arts Museum in Dallas (June and August). Dan is looking works which fit the theme "Expressions of Faith," including examples of different types of work, which will expand the knowledge of the art of paper cutting. (302 Chama St., NE, Albuquerque, NM 87108-2023; (505) 265-9126)



## LET OTHERS SEE YOUR WORK

FIRST CUT/ would like to share the work being done by Guild members, as Sharon Shain Schloss generously permitted in this issue. However, we want to be sure we have your authorization to print it. Please send sharp black-and-white reproductions with a signed note to the effect that "I authorize The Guild of American Papercutters to reproduce the following works in FIRST CUT/: (name and date of each work)." We will include credit and a copyright notice.

## MEMBERSHIP

Most people have sent in their dues and renewed their membership for this year. A few people (you have a red stripe on your address label) have not yet done so. In addition, a number of people have written to ask about the Guild, and have not yet joined (you have a blue stripe on your address label). The value of the Guild to all its members is greatly increased by having a large and diverse membership of papercutters, so we don't want to lose anybody. We could have spent 15¢ and sent you a postcard to remind you. Instead, we spend 25¢ and sent you a whole new issue of the newsletter. With only this little tiny lecture.

Send your check for \$15.00, made out to Guild of American Papercutters, to Trudy Kauffman, 1451 Friedensburg Road, Reading, PA 10606.

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**Name** \_\_\_\_\_

**Business Name** \_\_\_\_\_

**Address** \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone (day) \_\_\_\_\_ (evening) \_\_\_\_\_

Mid-Atlantic Chapter[ ]                      At-Large Member[ ]

Check as many as apply:

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I am a cutter[ ] collector[ ]
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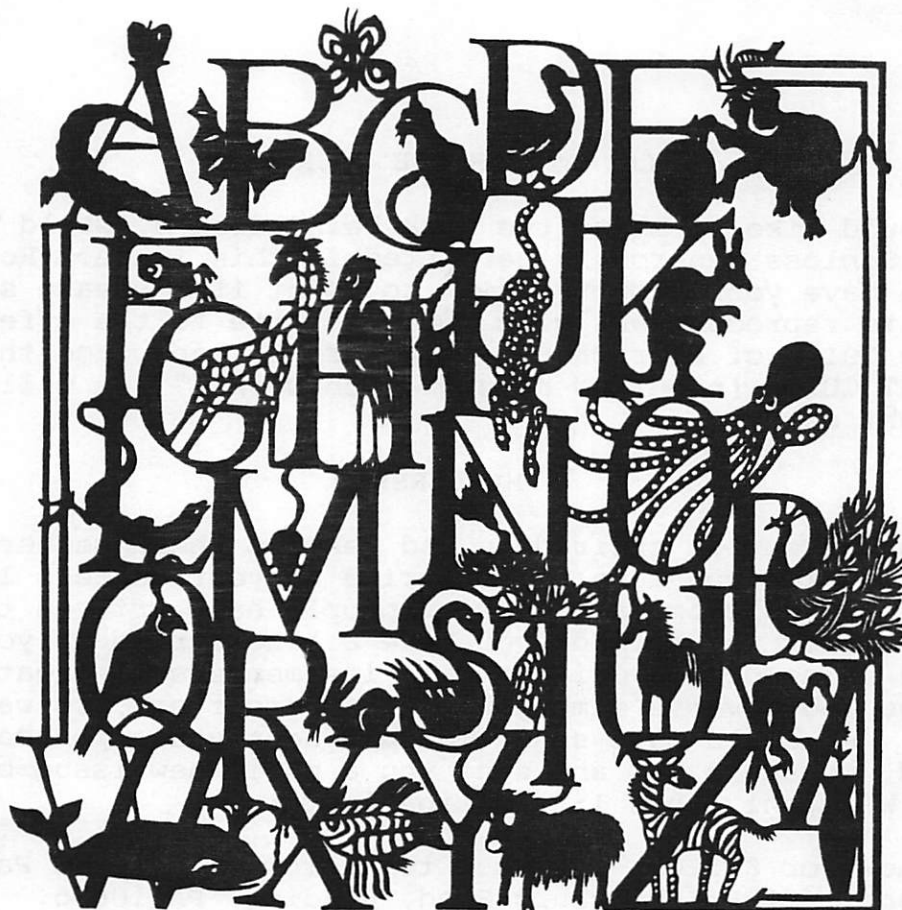
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I demonstrate cutting[ ]      teach classes[ ]

I cut with a knife[ ]      scissors[ ]      other      [ ]

(Please indicate clearly any information you do not want published in a Guild directory.)

You are invited to describe your work or your collection on a separate sheet of paper.



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 FIRST CLASS  
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- o Winter Meeting: January 28, Landis Valley PA
- o Renew Your Membership Now