

First Cut February 1993
Copyright
Guild of American Papercutters

Volume 6-1

Fifth Anniversary year of the Guild of American Papercutters, February 1993. MASTHEAD original cutting by Ingrid Schenck. Copyright

STATE OF THE (GAP) UNION MESSAGE

It's time for a new administration both in the nation and in the guild. It seems that a letter wrapping up my term is in order.

I am happy to have seen many things become reality during the past two years. We have published our first perpetual birthday calendar and have sold more than 60% of them through our membership. That means they are paid for and what's coming in now is profit. Our newsletter is a professional looking document, published closer to regularly (usually my fault when it's not) and packed with interesting information. We have many club identifiers — mugs, pins, and stickers to attach to our work. These things all go to help educate the public about the existence of the organization. (Think about a mug for a gift for a loved one — someone who appreciates you and your cuttings.)

We had a wonderful show at the Washington County Museum of Art in Hagerstown, Maryland and a traveling show that is spreading the work and the word throughout Western Pennsylvania. (Participating in GAP exhibits is a great way to be involved in the organization while living too far to attend regular meetings.) Paul Beal tells me that several of the Pennsylvania museums have asked about upcoming new exhibits. There is public interest in papercutting.

Our bylaws have been forwarded to a lawyer to begin the process of incorporating into a valid nonprofit organization. Although they have not been approved by the membership, he assures me that his work at this time is not based on fully approved document, but on its spirit.

Our membership has grown substantially over the last two years. The rolls have shed some early members that we miss and hope will rejoin and includes now only members in good standing. To each and every one who has ever passed a name along — we thank you. These are our new members: we need to continue to grow.

My only somber point is that in GAP, as in many

organizations, the lion's share of the work is being done by a few. If the organization is to thrive there must be more involvement from many. Please read your newsletter, there are often requests included. Volunteer at meetings. Usually what ever the president is asking is not a big job. We have worked hard to ask for small things; it is easy to become involved.

Our membership is spread out — a good case for more chapters. To those of you outside the Mid-Atlantic region — members here often drive 3 hours to get together. Check your membership list: see who is three hours from you and start getting together. Scout your local museums for who has collections (that may even be in storage somewhere) or just get together and share cuttings and techniques. I'll bet you'll find plenty to see and do!

I feel the organization is two years closer to being sturdy, to being able to sustain itself. We are still in the infant stage and need constant and careful handling to offer it up to the future members as the jewel it is clearly becoming.

My sincere and heartfelt thanks to those who have worked with me and prodded me through my term. Without Sukey and Dick Harris who have so constantly striven for the best and who continue to polish the GAP gem lovingly I would never have made it through. Sandy Gilpin's meticulous work on the minutes and Neil Haring's attention to the detail of the finances of the organization has been deeply appreciated. Paul Beal's belief in the traveling show continues to carry that project to thousands of people who may be experiencing paper cutting for the first time. And to everyone who brought refreshments or helped clean up after a meeting or shared an idea, thank you for making my term something I am very proud of.

Kerch McConioque

P.S. I am not going away!



Our First Five Years

Our accomplishments since we began in 1988:

- Have almost 250 members located in 42 states and 4 countries.
- Publish the newsletter, "First Cut" four times per year.
- Held shows at which members participated.

Hershey Museum, Hershey, PA
Nabisco Brands Corporate Gallery, East Hanover, NJ
Washington County Museum of Art, Hagerstown, MD

- Made available to members birthday calendars and GAP logo artwork stickers, mugs, and lapel pins
- Conducting a traveling exhibit of member's papercuttings in the United States
- Looking forward to a European tour for the membership to coincide with Contact Day (Holland's major Papercutters' Meeting) in the Netherlands, visits to papercutting collections in Germany and Switzerland, and to see the Hans Christian Anderson papercutting collection in Copenhagen, Denmark. This tour is being considered for 1994 or 1995)

- Held meetings and programs at:

Hershey Museum, Hershey, PA
Paul VI Institute for the Arts, Washington, DC
National Jewish Museum, Philadelphia, PA
Schwenkfelder Museum, Greenville, PA
Landis Valley Farm Museum, Lancaster, PA
Mercer Museum Library, Doylestown, PA
The Frame House, Cheltenham, PA
Montpelier Arts Center, Laurel, MD
Home of Steve Woodbury, Springfield, VA
Home of Sukey and Dick Harris, Annville, PA
Home of Sigrid Gottman-Werdnik, Bethesda, MD

While we are doing all of these things we have a wonderful time getting to know each other, our papercutting interests and styles, and our artistic goals.



THE BOOK OF PAPER CUTTING BY CHRIS RICH

As papercutters in the United States we can finally answer the question "Aren't there any new books on the subject?" with a resounding "Yes!" Lark Books of Asheville, NC, is known for fine craft books, especially those dealing with textile crafts.

Chris Rich, the author, told me during the planning stages that she expected this project to be a simple "how to" book and had no idea how complex and far-reaching the subject would be. She begins by delving into the history of papercutting, going back to its beginnings in China and following its path across Asia, the Middle East, Europe, and its introduction into the colonies. All of this historical background is accompanied with interesting illustrations, some in full color. The photography and lay-out are first-rate and the author has an easy-to-follow style, giving the reader the feeling that she is sitting nearby, talking about this fascinating craft. The research is very complete and Ms. Rich offers a beginner the opportunity to learn about tools, paper, glue, with lots of tips for even the experienced cutter.

When you have been cutting (or doing anything by hand) for so long that it is almost effortless, it's difficult to analyze why you do or do not do something to achieve the end result. But Ms. Rich describes in detail how the scissors work, how a blade should be handled, what to look for in paper, how to do multiple folds - and comes up with some tips that will be useful to those who teach workshops or demonstrate to the public.

There are many projects offered at three levels of expertise, from holiday decorations, to doilies, to commemorative pieces to florals. There is a designer section with copy-righted designs from contemporary artists, some of whom are members of GAP, but my regret is that so many fine papercutters are not represented. Ms. Rich has assured me that if this book is successful, they may do another that is totally a design showcase.

The book is being offered through several book clubs: Better Homes and Gardens, Crafters Choice, Homestyle, Meredith, and Lark. It is also appearing in retail stores, but in a recent conversation with Sterling Publishing in NYC, I learned that the large chain stores have not picked it up as yet. Therefore, GAP will take orders for the book from the members, accompanied with a check for \$18.00 payable to GAP. The book retails for \$21.95 so we are offering you a discount. We will ship third class book rate to keep the cost down. Send your orders to Sharon Schaich, 411 Woodcrest Avenue, Lititz PA 17543. We will not order the books until we have a substantial order, so please do not expect to receive your copy within a short time.

see next page

GAP MEETING AT WINTERTHUR

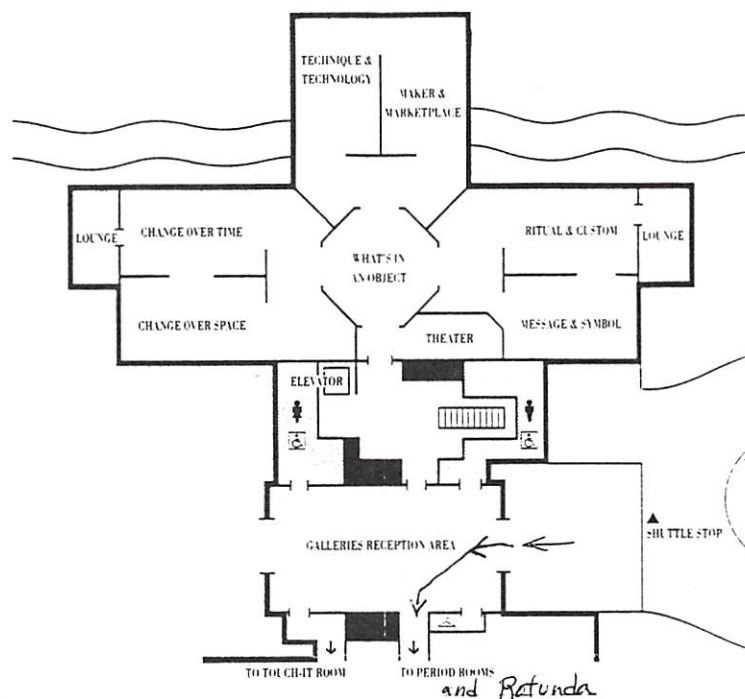
The Guild of American Papercutters will meet at Winterthur Museum, Wilmington, DE on February 13th at 1 P.M. There is a very nice cafeteria in the Pavilion (the building closest to the parking lot) and those who care to come early are invited to join us there for lunch. We will have a sign so that you can recognize us if you are new.

From the pavilion, we'll take a shuttle bus to the museum entrance, where we will have our business meeting in the Rotunda. At about 2:00 we will proceed to the library where a special exhibit will be laid out for us by librarian and Winterthur Archivist, Richard McKinstry. This will include portrait silhouettes, both oil and painted, silhouette albums, a few pieces of early schesenschutte, old band-cut paper dolls, books and reference material.

Following this we can tour the galleries in the newly completed exhibit area. Identify yourself as a member of GAP when purchasing tickets to get a special group rate of \$5.00 each.

Of particular interest will be an exhibit of early Valentines which will be on display in the rotunda area.

To get to the Rotunda and the Valentine display as well, walk into the period room entrance; display straight ahead, Rotunda to the left.



He's Put the Whole World in Her Hands

by Dan Paulos

Mother Teresa is a woman of deep compassion and emotion, one who is not afraid of the "ugly" in man. She does not fear the disgusting deformities of disease, but openly embraces those whom you and I would probably run from. This is her greatest gift to the world's poor: her bravery.

When I sent Mother Teresa a copy of my first book, *SPRING COMES TO THE HILL COUNTRY*, in April of 1985, I had no guarantee that she would even receive it, for when I addressed the package, I wrote simply, "MOTHER TERESA OF CALCUTTA, INDIA." But she did receive it, and about a month later Mother Teresa herself wrote me a letter stating that the book had become one of her favorite collections of Marian pictures and prayers.

Immediately, I wrote back, asking if she'd be interested in collaborating on an edition using her quotes and my cuttings. Again, Mother Teresa responded positively. And thus, our book, *HE'S PUT THE WHOLE WORLD IN HER HANDS* was conceived.

For three long years I worked at researching, corresponding, and organizing Mother's quotations, trying to match them up with my black and white silhouettes. Obviously, the paper-cuttings took the most time, and when I finally completed the art work, I made arrangements to show Mother the proof. She was outwardly moved by the pictures, blessed me with her beautiful thoughts and comments, and then frankly asked me when the book would be ready for release.

I shrugged my shoulders and confided how burned-out I was feeling, and that I simply could not face scribing the eighty pages of calligraphy. She assured me with her precious smile and a loving touch of the hand that she'd pray about the matter. Our visit was May 27, 1988. Three days later, May 30th, fellow paper-cutters, Ingrid Schenck and Gertrud Richter, came to my home for a visit. I was still quite elated over my visit with Mother Teresa and that she'd given her final approval of the book. I shared the story with these special friends.

Ingrid began to tell me about the Society for Calligraphy and its Santa Barbara branch. My mind wandered back to

Mother Teresa. "I will pray about the matter." Was this visitor, Ingrid, Mother Teresa's prayer answered? Ingrid said that she had a strong feeling that some of her fellow calligraphers would be very interested in lettering Mother's quotes, and that she'd get back to me.

To make a long story short, yes - Ingrid was heaven's answer to Mother Teresa's prayer. Through Ingrid's belief in the project, she recruited twenty-three scribes who donated their time and talents to help complete this worthy venture. Each of the hand-lettered pages of calligraphy has its own personality. And the calligraphers all shared a devotion and dedication to the project, knowing that the royalties from this book would go to help feed the poor across the world.

Personally, I learned many lessons during the years of service to this book. The most important being that God has a long arm, and He often takes the time to place each of us exactly where He wants us to be. He uses us as instruments. As paintbrushes. Or in my case - a pair of scissors.

I have worked, and continue to work at maintaining an absolute purpose in my artistic career. I design and cut religious subjects exclusively. And in each silhouette there is a story and message awaiting to be discovered. In every paper-cutting I try to reveal the healing power of divine love. And to all of you who are suffering and feel so desperately unwanted, I humbly dedicate my life's work, with the sincere hope that my shadowed images will set you on the road to self awareness, forgiveness and inner peace. (Dan Paulos, 302 Chama Street, Albuquerque, NM 87108-2023, 505-265-9126).

ED NOTE: To order *HE'S GOT THE WHOLE WORLD IN HER HANDS* and other silhouettes by Dan Paulos, contact him at the above address.

Editor's Note

I would like to wish a Happy 1993 to each GAP member and thank you for your help and interest in our publication throughout 1992. Last years' newsletters were imaginative, informative and interesting because so many of you contributed your beautiful papercut artwork and articles.

Firstcut just wouldn't have happened without your input. With a fresh year of FirstCut before us, I again need your help. My artwork drawer is empty! Please send your masthead with a biographical sketch to me as soon as you can, and if you have artwork on notecards or copies of your original cuttings that FirstCut can use for illustrations, it would help immensely. Please give FirstCut permission in writing to reproduce your designs in the newsletter. As always, articles, book and exhibit reviews, upcoming shows, information on tools of the trade are always needed and greatly appreciated.

Keep those letters to the editor coming. We like to know who our members are, your interests, suggestions and even your complaints!! To give you a time frame to work with, the newsletters are published in February, April, July and November. Insertions should be received by the 10th day of the previous month, earlier if possible. Please send fall insertions to: Ellen Haberlein, 3504 Farm Hill Drive, Falls Church, VA 22044. I am looking forward to hearing from you soon.

Bulletin from Paul Beal

Just a note to let you know:

Traveling show is now hanging at the Blair Art Museum in Hollidaysburg — looks really good — nice space. Shares half of museum with a LARGE collection of handcarved, hand painted pigeons of all varieties.

I am scheduled for an all day workshop on papercutting for February 6.

I will be working as an Artist Residence March 2, 3, 4 at St. Peters in Somerset for Grades 1 through 6. At Shanksville School, March 8 — April 2, grades K through 12. Both places want some emphasis on papercutting but we will be doing a wide range of media projects. Hopoe I have the energy to do a good job.

NOTICE on the Frist Cut address page that the 29 cent CHINESE ROOSTER STAMP is a papercutting.

Papercutters Profile INGRID SCHENCK

I was born in West Germany and my first experience with papercutting was in Junior High School, where Papercutting and Calligraphy were part of the art curriculum. the cutting was mostly done from colored paper, simple flowers or animal shapes, and put together in a collage.

this training lasted only 1 1/2 years, then our school was destroyed during the war and we were sent to Southern Germany. Only the 3R's were taught there and no art.

I saw my first real original Scherenschnitte (Scissorcut) after the war when I was 17 years old and was fascinated by it, but it was too expensive (30 Marks = \$7.00) for me to buy it. from that day on I wanted to learn that art. In 1948 I entered college to learn how to teach Nursery and Kindergarten children. There we learned how to teach small children the art of papercutting. Again we started with simple shapes and folded designs paperdolls and snow flakes, gradually going to free form designs.

Part of our education was to illustrate our reports in bookform about our practical experience in children's homes and orphanages, where we did a 3 month practicum. I chose to do that with Scherenschnitte. The problem was, I had hardly any scissors. They were too expensive and scarce at that time. I experimented with razorblades and got good results. With razorblades I could cut much finer details and designs than with the old and blunt scissors that I had at that time. Today I still like to cut with knives, Xacto for finer details.

In 1952 we emigrated to the United States and were too busy with getting settled, starting a new life and family. Besides, no one in Beatrice, Nebraska knew what Scherenschnitte was and no one was interested to see what I had brought with me, a few scissorcuts from my days in college.

In 1959 we moved to Santa Barbara and in 1974 I heard about Calligraphy being taught at Adult

Education. Calligraphy was another art form I was very interested in since Junior High School. I thought, if I could combine Calligraphy with Scherenschnitte, then people might get more interested in the art of Papercutting. So I studied Calligraphy very intensely.

Just when I had the courage to write small poems and to illustrate them with Scherenschnitte, a disastrous fire destroyed our home and all of our belongings in 1977. For the next four years we were very busy replacing our home and I could not find the inner peace and strength to start artwork again.

The right nudge finally came in 1981 when my daughter asked me to design a Scherenschnitte for her wedding invitations. I took the completed artwork to our Calligraphy class to show it to our teacher. She was very enthusiastic about it and encouraged me to do more and more. She had never seen this type of artwork and her encouragement and enthusiasm helped me to combine Calligraphy and Scherenschnitte the way I always wanted to do it. I am now working on a special project creating a book of the letters of the alphabet. Each letter will be cut out in unique designs with flowers, birds and insects.

I am also very interested in the history of Santa Barbara and its unique Spanish Heritage. Many of the original building dating from Santa Barbara's founding are still standing or are carefully restored and reconstructed. I like to cut out these historical buildings as accurately as possible and surround the architecture with flowers that are actually growing at the site or have a special meaning. For instance: my design of the Santa Barbara Courthouse included the California Poppy, because it is the state flower.

Most of my papercuts are gifts to my friends. Others are printed as high quality note cards, or printed in limited editions in the original size suitable for framing. Although the note cards and prints are for sale, I do most of my papercuts as a hobby.



Silhouette and paper cutting is a very popular and highly developed folk art in Europe since the 18th Century. The original artwork — including the calligraphy — is designed and cut out by hand by the artist. Every part of the intricate design is connected; it is one continuous piece of black paper.

Four Seasons

*Printed from the Original Papercut
Copyright Ingrid Schenck
Poem by Charlotte P. Gillman*

Paper Cutting & Calligraphy

© Ingrid Schenck, 1987

By Ingrid Schenck

The art of papercutting has lately become more noticed and has enjoyed a revival like many other traditional arts and crafts. This is very fortunate because papercutting and calligraphy can be very artistically combined.

The oldest papercutting was found in a Chinese tomb. It is a 1500 year old cut-out pattern for embroidery. As the art of papercutting spread from China to Europe, each country developed its own traditional style. The most popular and widely used style in the European countries were silhouettes. They were very much in fashion from the 16th to the 19th century. Usually the names of both the person and the author/artist were written on the front or back of the picture in a very fine Spencerian script.

As paper became more readily available, papercuttings were made as decorations for walls and windows, especially with religious scenes and meanings for holidays. Also marriage and baptism certificates were decorated with a cut-out border. Dating back to the 15th century, these certificates were written in Spencerian or Gothic calligraphy. In Asia these certificates usually incorporated very intricate patterns of religious meanings with Islamic or Hebrew lettering.

The love for the art of Papercutting was also brought to the United States. Especially the Pennsylvania Dutch patterns evolved into a truly American folkart. The recent rediscovery of this traditional folkart and the love of creativity are a wonderful combination for papercutting and calligraphy.

There are several methods in which both can be used:

- Letters, words, or short quotes can be decorated in any style and fashion, and then cut out together as one piece. See Figure 1.
- Quotations and/or Letters can be cut out of paper. See Figure 2.
- A papercutting can decorate and enhance a quote or poem written in calligraphy. See Figure 3.
- The sheet of paper itself, on which the poem or quote is written in calligraphy, can be ornately decorated with a cut-out border pattern. See Figure 4.



Actual size: 6" X 8"
Letter and decoration cut out as one piece

Figure 1.



Actual size: 6" X 6"

Figure 2.



Figure 3.

Actual size: 8½" X 13½"

The scenic border is one continuous piece.

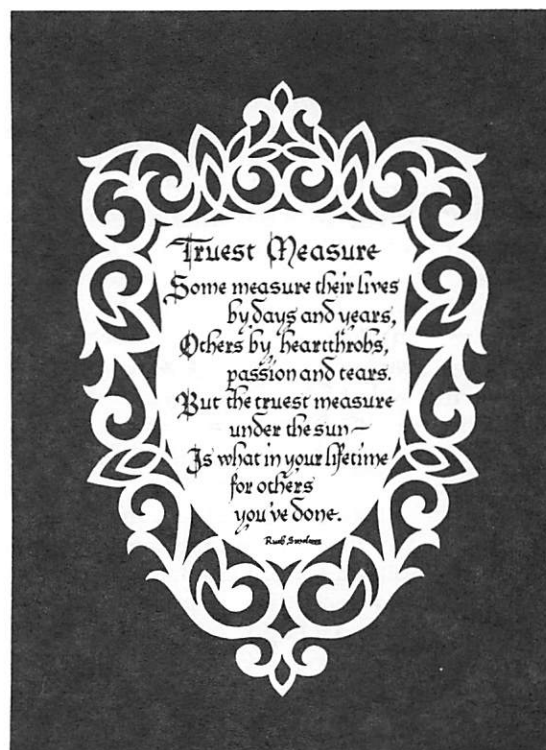
Poem written with Mitchell pens and Osmiroid ink.



Silhouette, done in style of the 19th Century,
is cut out as one piece, and calligraphy is
cut out as one piece. Actual size: 3¼" X 5¼"

I first learned papercutting in Junior High School in West Germany. When I studied to become a teacher, we learned how to teach papercutting to young children. Later I emigrated to the U.S.A. and was too busy to do artwork. When we moved to Santa Barbara, I made papercuttings again and also studied calligraphy. I had always wanted to combine the two to make papercutting more interesting. In 1982, I illustrated my daughter's wedding invitation with a detailed papercutting. Since then I have been working on papercuts of Santa Barbara's historical buildings and of a decorated alphabet. I also exhibit my work and give workshops in Santa Barbara.

Editor's Note: Ingrid recently had a month-long, one-person exhibit of her papercutting and calligraphic art work at the Santa Barbara Public Library.



Actual size: 8" X 12"

Border pattern is cut out, calligraphy written with
pen & gouache

Figure 4.

I am always looking forward to your First Cut newsletter and read it right away from cover to cover.

Your articles about different artists and the reproductions of their work are very interesting. Even though it's impossible for me to visit any exhibits or shows, it's comforting to know that there is an active interest in the art of paper cutting by museums and galleries in your area. I also like your information about new books and materials and where to obtain them.

I noticed the title picture for the newsletter is always cut by a different artist, and it's interesting to see how many different interpretations there are for the one word "First-Cut".

As a tribute to the upcoming 5th anniversary (I hope I'm right about the date!) and to wish your guild success for 1993 — and many more years to come — I'm sending you this Faltschnitt (folded cut). As noted in the book review, folded cuts are one of the oldest and traditional forms of papercutting from almost any country. Just in case you want to use it, I had it reduced to see if the writing is still legible. It can even be reduced further from this p.m.t. and still be okay. The cutting is only lightly attached at the top with papermountings and can easily be removed from the matboard frame.

With my best wishes to all of you-

Ingrid

• • • • •

Thank you for your letter on your own designed card. Our visit to New England was a very good trip we never forget and always remember. We did so many things. We had no time to organize a meeting with other papercutters. I am very sorry but we depend on our host, he had to drive the car and he had so much on the program everyday was booked. Me and my husband we don't drive. In the Netherlands there are always buses and trains to go anywhere but in America you need a car. We made also a trip to Maine and stayed there for 4 days. The tour book was through the White Mountains. That was a day trip, but beautiful! I had a last minute arrangement for a demonstration day in Quechee, Vermont at the New England Craftshop. I made also 30 Christmas Cards for the shop. I received a lot of compliments. Most customers never saw papercutting before. (A single heard of "Scherenschnitte.") I know there is a large list of papercutters in the American Guild and I heard they are planning a tour to Holland for our Contackday on April 24, 1993. Maybe we can meet then. For now I wish you a good Christmas time and a happy and healthy 1993.

Elizabeth Veldhuysen-Sterk

• • • • •

The First Cut arrived today. I do enjoy it.

Thought you might be interested to know that last summer I received a letter from Elizabeth Veldhuysen-Sterk in the The Netherlands. she had been given my name by Mrs. Harris. When she arrived in Enfield, NH she called to invite me to a "get together" a friend had



planned so she could meet local Papercutters. I wasn't able to go because of a family wedding. We have exchanged letters since.

In August I was invited to show my Cuttings at Shelburne Farms in Burlington, VT. during the National Convention of Extension Homemakers a great group. I was thrilled that I even sold several of my cuttings. I had my last copy of First Cut which I showed to several interested lookers — told them what I knew about GAP.

Thanks for your hard work.

Doris Dodge

• • • • •

I'm glad to hear that the GAP Exhibition has been successful.

I regret I couldn't make it this time. I was working as an illustrator for new children's book by Harcourt Brace Jovanovich, Publishers. I've just done all 32 illustrations. I'll share it in our newsletter when the books come in this fall.

Wishing you the very Best in '93.

Aki Sogabe

• • • • •

This past issue of 'First Cut' is a wonderful report on the very special work of Dan Pailos — both the text and The Visuals — Bravo!

I've been invited to demonstrate papercutting, by The Inaugural Committee for Clinton-force, on January 17 and 18 on "The Mall." I'm delighted to be asked to participate in The festivities!.

Thank you for the introduction to the stickers.

Tsirl Waletsky

• • • • •

Thank you for sending the guild newspaper to me so regularly. It is wonderful to receive. I love it and learn a lot.

The extra \$5.00 is for what ever you might need - not much, but I appreciate what you do very much.

Ella Blank

• • • • •

Just want to say that I look forward to every issue of First Cut which I read again and again! Thanks for the guild stickers. I will be placing an order for more later on.

Mary Lou Webster

• • • • •

I've enjoyed receiving the newsletter and look forward to hearing about this year's opportunities and activities.

Nancy Shelly

• • • • •
I really enjoy the Newsletter
Thanks

Linda Emmerson

• • • • •
I really enjoyed the December 1992 "First Cut" —
the efforts of all who put it together are appreciated.

Irene Graessle



Would like you to know
how much I enjoy the book
review section of the
newsletter. I am always on the
look out for beautiful books
that are an inspiration to my
painting and cutting.

Perhaps you or someone
from the guild can help me
locate just such a book. I have
been searching for several
years to no avail (except at the

public library). However, I would like very much to
own a copy of this book. It is entitled: "Folk Hearts" by
Cynthia V.A. Schaffner and Susan Klein. It was
published by Knopf in 1984 and retailed for \$24.50 (I
think).

If you or any of the guild members have come
across this book I would love to know about it. Thank
you.

And thank you for a newsletter that I always look
forward to.

Kim Rooney
170 Drumlin View Drive
Mendon, NY 14506

You might call or write the Museum of American Folk Art
(Gift Shop), 61 W. 62nd St., NY, NY 10023, (212) 977-7170.

• • • • •
Could you get the "Book" (On The Juried Show by 113
Cutters from 17-71 186 pgs. 8x8) for me.

I would very much to buy it. Have been watching
for it. Thought I would write to you.

Many thanks. Sure wish I was close to all the
showings!!

Inez Gornall

• • • • •
Would you please send me a list of members you
are aware of who produce Noah's Ark papercuttings.

Jeffrey L. Geller, M.D.
12 Wheeler Ave.
Worcester, MA 10609

• • • • •
I'm interested in buying some black shiny paper.
Could you send me info on who to contact and how
much it costs, etc.? P.S. Have a great 1993

Frank Joest

• • • • •
Thank you for the wonderful newsletters - The
December issue was especially informative.

Since my specialty is "Wycinanki" and I too use the
base form to interpret "non-traditional" subject matter, I
was especially interested in the work of Elizabeth
Kaleta. I will write to her soon.

I am looking for a source for traditional Wycinanki
paper - I use the shiny glue back from Germany that I
buy thru Gerlech and my friends bring back paper from
Germany for me. I would like some from Poland.

I have enclosed a copy from a press release for an
exhibition I did recently thru the Illinois Artisans Shop.
It was traditional work, but very well received. The
shop has shown my work, and the work of Guild
member Roseanne Chaseman since it opened about 8
years ago.

I'm very happy to be a Guild member and look
forward to many interesting events to come where I can
spread the news of GAP - Unfortunately in a city as
large as Chicago and with a large Polish community I
only know one other paper cutter.

Doris Sikorsky

Book Reviews continued from page 3

Dyeing Originated in Okinawa, Bingata *introduction by Teiji Nakai*

Bingata is the Okinawan version of the Japanese tradition
of dyeing fabric using hand-cut stencils. In both cases, the
stencil is used to apply a resist, and then the fabric is dyed.
What is cut out in the stencil remains white on the fabric.
While Japanese textiles tend to be dyed a single hue, in
Okinawa this tradition bursts forth in an exuberance of color.
This book consists principally of 96 pages of color plates of
Bingata textiles, with seven additional pages illustrating paper
stencil patterns. [Mitsumura Suiko Shoin Co. Ltd., Kyoto,
1989, ISBN 4-8381-0104-X, \$32.00] —SRW

Nominating Committee

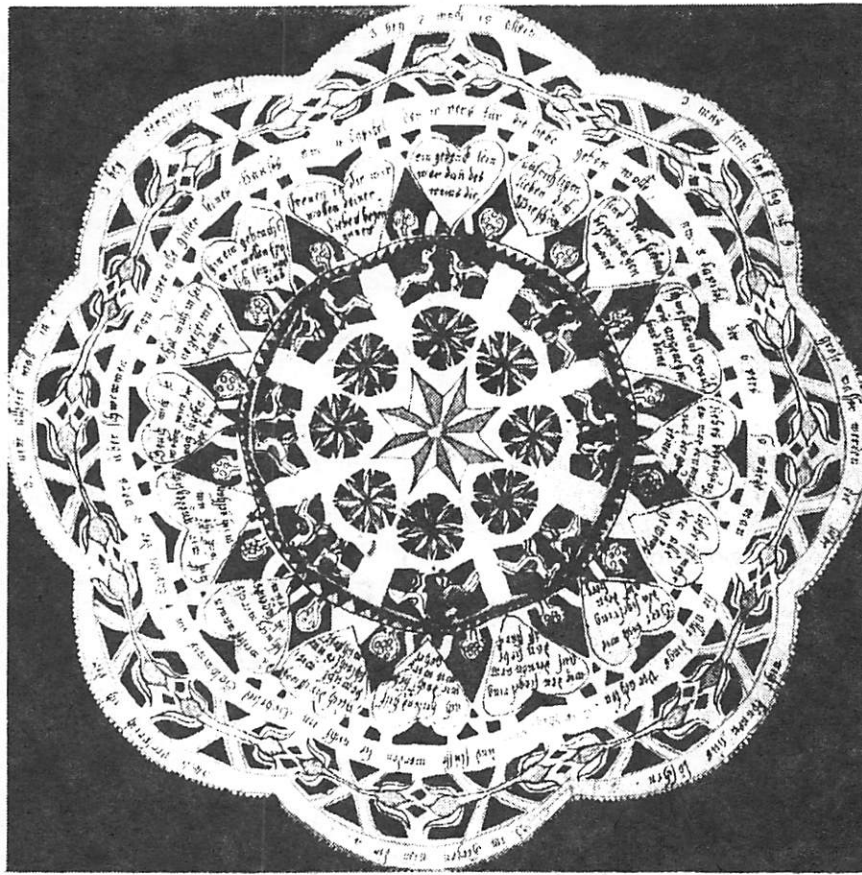
The nomination committee respectfully submits
the following for election of the board of directors of
the Guild of American Paper Cutters.

President Paul Trattner

Paul has been using scissors and sometimes a
knife to cut silhouettes of people and other objects for
about two years. But as an art teacher in the Baltimore
City schools for more years than he will admit, he is
no stranger to the many uses of paper. Paul has been
an active member of the guild for a year.

(There is information about the following people
in the program of the Hagerstwon show.)

Vice President	Sukey Harris
Recording Secretary	Sandra Gilpin
Corresponding Secretary	Karen Scholls
Treasurer	Neil Haring
Member-at-large (3 year term)	Claire Archer



The Beyerlein Valentine

WHO WAS F. G. BEYERLEIN?

On May 15, 1840, F. G. Beyerlein signed his or her name to an elaborate cut paper valentine. One hundred and forty-eight years later, on October 22, 1988, The State Museum of Pennsylvania acquired the valentine at a New York City auction. Funds for the purchase came in part from the Friends of The State Museum and additional donations are now being solicited to complete the purchase of this outstanding Pennsylvania object.

The Beyerlein valentine is an example of "scherenschnitte," the German term for the art of cutting paper. The technique is essentially the same as that used by school children to make "snowflakes." Paper is folded several times and designs are cut along the edges. When unfolded, the result is a symmetrical, usually geometric pattern.

In the eighteenth and early nineteenth centuries Pennsylvania Germans com-

monly used the scherenschnitte technique to create valentines, although examples of purely decorative scherenschnitte pictures are also known. The Beyerlein valentine features cutwork tulips, hearts, birds, and pinwheels detailed with ink and watercolors. It also has Biblical verses from the "Song of Solomon" inscribed in German. Beyerlein's name and the date are written in old German script too.

The identity of F. G. Beyerlein is not yet known, but we can feel relatively sure that he or she lived in Pennsylvania. The chances are also good that Beyerlein was male, possibly a schoolteacher and/or minister. Most documented fraktur was done by teachers and ministers, who were generally among the best educated people in their communities. They had good penmanship skills and a firm knowledge of the Bible, both of which are in evidence on the Beyerlein valentine.

THE STATE MUSEUM  OF PENNSYLVANIA

The State Museum of Pennsylvania paid \$2,900 for this important cutwork Valentine, an outstanding example of a Pennsylvania German art form and an important social document.

It will cost \$1,200 to have it restored and properly framed.



Ellen Brown and Stuart Copans are both featured in the December 1992 two-page article by Liesbeth Veldhuysen-Sterk in *Knippers* the newsletter of the Netherlands papercutters.

Polish Folk Art: Doris Sikorsky and Bruno Sowa

Two modern interpretations of native Polish Folk Art traditions by contemporary artists will be exhibited at the Illinois Artisans Shop during November. Framed bird papercuts by Doris Sikorsky will pair up with carved-wood bird sculptures by Bruno Sowa, each displaying several striking attributes in common besides subject matter. Both share stylistic similarities in their design treatment and use stronger color, giving them a marked brilliance and vitality.

"Wycinanki" (pronounced vi-chee-non-key), the Polish name for papercutting, probably originated centuries ago, but became popular in the 19th Century when families decorated their homes for the holidays by hanging designs cut with sheep shears from colorful papers on their white-washed walls. Reoccurring themes such as birds and flowers developed in particular regions. The interest in wycinanki has continued and the craft has passed down between generations within families. Chicago-trained artist, Doris Sikorsky has become known for her mastery of this papercutting technique and has shown her papercuts in many state and national exhibitions.

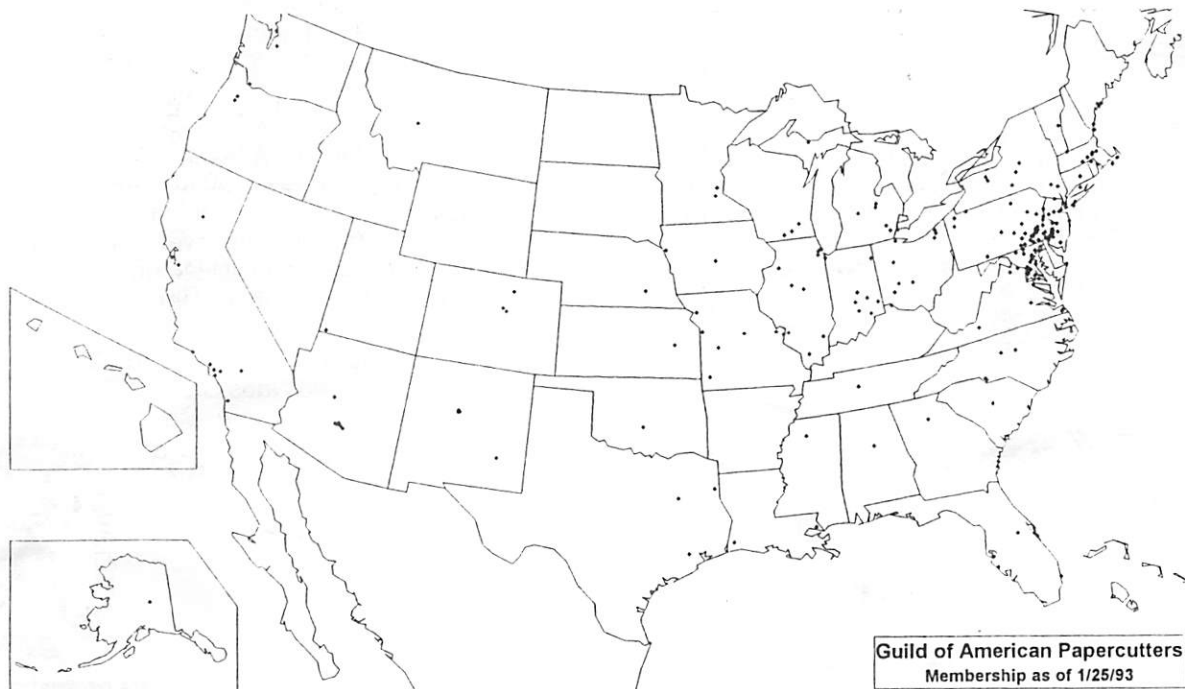
May Meetings to Be Announced!

1. Use this map to pin-point members in YOUR area.
2. Check the Membership List Zip Code column for address and phone numbers.
3. Set a time and place to meet and write or call cutters near you.
4. Send a postcard to Ellen Haberlein with date, time and location to be published in the May FIRST CUT newsletter.

DO IT TODAY — You'll be glad you did. Your effort will result in new friends and a shared enthusiasm for the art of papercutting.

Fall Meeting

The fall meeting will be held in Baltimore on Sunday, October 9. Many details to follow but we will be visiting the studio/warehouse of papercutter Ted Naos. You will recognize Ted's wonderful white cut and constructed cards in many fine museum catalogs and in stores. This is sure to be an exciting trip. We are also working on setting up other activities for that weekend — any suggestions, call Kerch (410) 945-7441.



Guild of American Papercutters
Membership as of 1/25/93



FOR INFORMATION WRITE TO:

GUILD OF AMERICAN
PAPERCUTTERS
Richard Harris
514 East Main Street
Anncville, PA 17003-1511

Tolls \$2.10
hid 16.00
gas - 15.00
lunch - 15.35
din

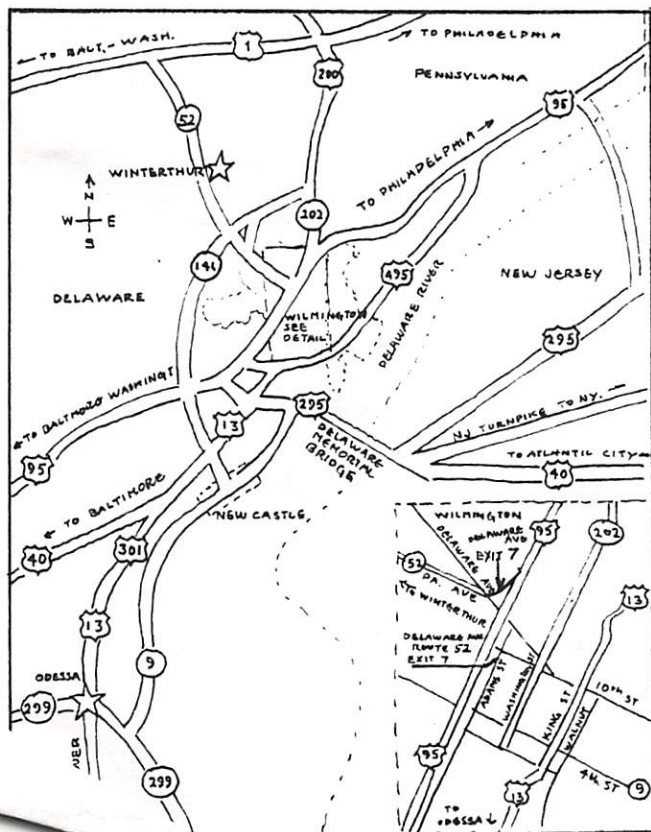


GAP C PdTo 12/31/93 5DIGIT 18018

Nancy Shelly
45 Wall Street
Bethlehem, PA 18018



Winterthur Map



May 20, 1993 GAP Meeting
House Warming, Show & Tell
(Bring a Papercutting)
1 to 4 PM at the new home of
WALTER VON GUNTEN
438 Linden Ave.
York, PA 17404

Phone: 717-854-0411

Directions: Take Rt. 30 to York, Exit
#74, S. Carlisle Rd., past fairgrounds
on right. 1st light MADISON, 2nd light
LINDEN. Left on LINDEN, up hill,
yellow brick on right corner.

Saturday, October 9, 1993
Ted Naos Studio
Baltimore, MD

717-867-2554



Next GAP Meeting
February 13, 1993
North Wilmington DE, Winterthur
Museum on Route 52
Lunch 12-1 in museum cafeteria
Regular meeting to follow: 1-2 PM

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