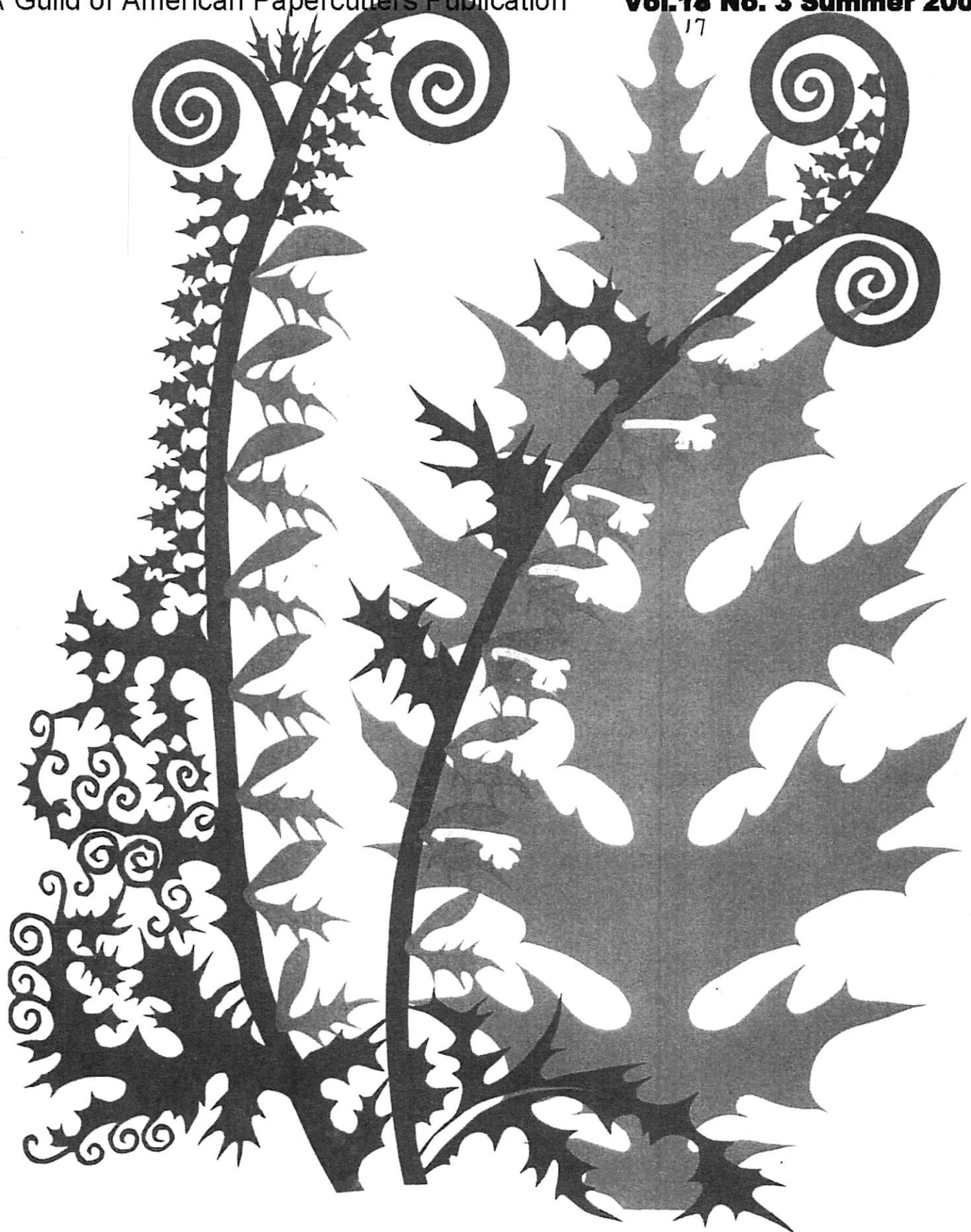


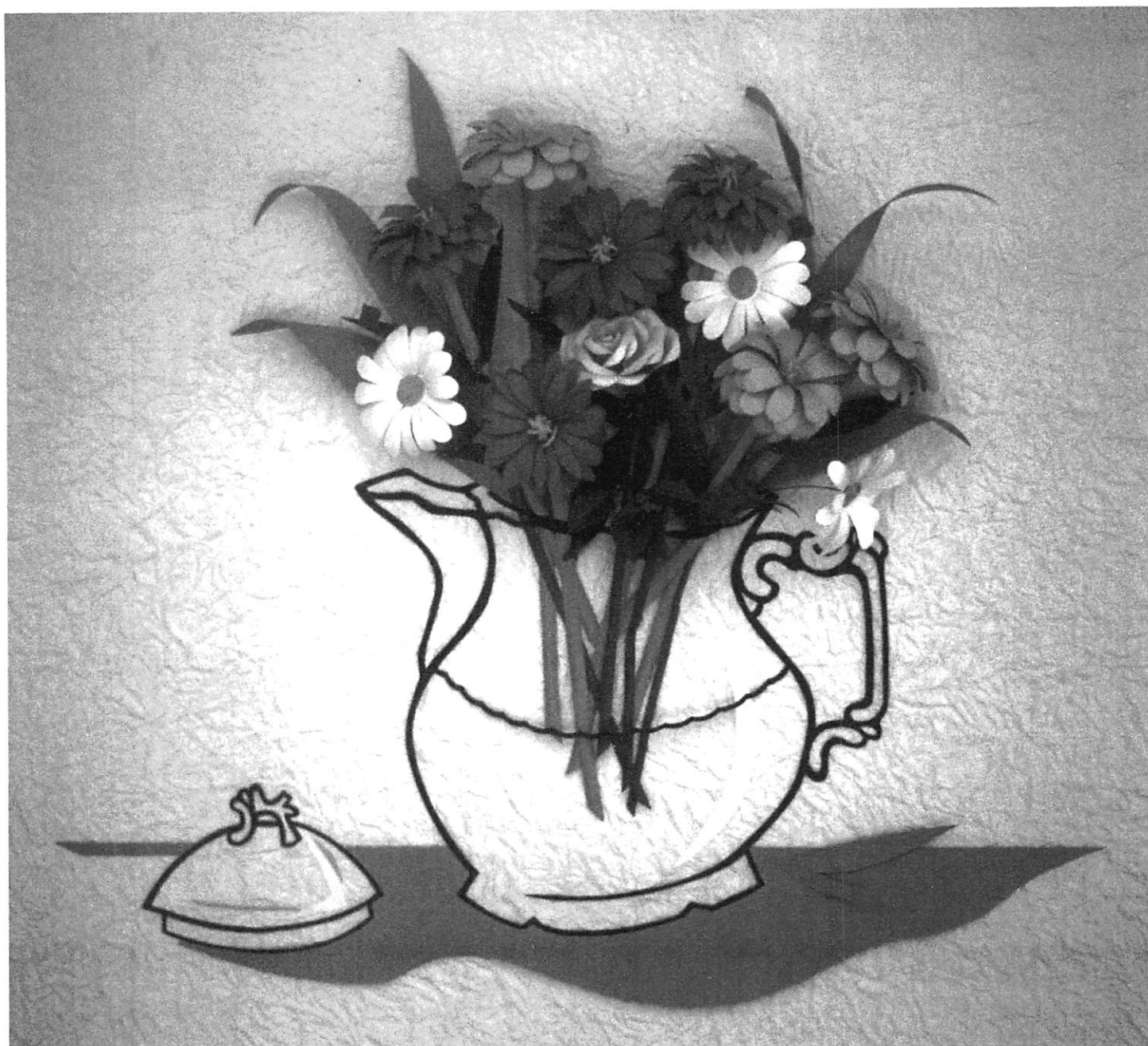
FIRST CUT

A Guild of American Papercutters Publication

Vol. 18 No. 3 Summer 2003

17





FLORAL SKETCH WITH ZINNIAS © *Nancy Lenore Cook*

The **Guild of American Papercutters** is a nonprofit organization dedicated to original papercutting as an artform in all its historical and contemporary styles. The Guild of American Papercutters exercises no artistic or business control over its members other than the encouragement of personal artistic growth and ethical business practices. Membership is welcomed – the Guild has no jury requirements and conducts no contests. For registration, contact Merren Booth and Andrew Meserole at GAP Membership, P.O. Box 651351, Sterling, VA 20165-1351. Dues are \$31US (\$41Foreign) for new members which includes the New Member Package; \$25US (\$35 Foreign) for renewals. We accept credit card payments for members through the secure on-line service PayPal indicated on the Guild's website for a small additional charge of \$2: www.papercutters.org.

Current Guild officers are: Nancy Cook-*President*, Bea Coron-*Vice President*, Sandra Gilpin-*Secretary*, Bette Wells-*Reporter*, David Shelly-*Treasurer* Faye DuPlessis-*VP Programs*, Merren Booth & Andrew Meserole-*VP's Membership*, Don Cook-*VP Exhibits*, Marcia Egan-*Exhibits Assistant*, Angela Mohr-*VP Publications*, Pat Stuntz-*Publications Assistant*, Florine Strimel-*Historian*. **Current Guild Board of Directors** are: Claire Archer, Paul Beal, Marie Cook, Marie-Helene Grabman, Mary Lou (Sukey) Harris, Richard Harris, Trudy Kauffman, Britta Kling, Donna Little, Judith Meyers, Kathy Trexler Reed, Dorene Rhoads, Karen Shain Schloss, Gerry Shouten, and Paul Trattner.

President's Corner

Dear Members,

As you know, we are a volunteer group. It takes the efforts of many people to make our group progress. This past month we honored three of our members with the Harris Award (an award begun to recognize large efforts on behalf of GAP) for their unselfish contributions of time and talent. Sandra Gilpin, Secretary of 15 years, was honored with a papercutting from Sukey Harris; Neil Haring, a founding member and past Treasurer, was honored with a papercutting from Sharon Schaich; and Marcia Egan, past Membership Chairperson and Traveling Show Coordinator, was honored by a papercutting from Rick Marzullo.

As we look to the future, we plan to move our Guild into a position where papercutting is generally recognized as a unique and important art form. A show is going to be hung in the new Seattle, WA Convention Center (July 12-Sept. 28), featuring work by GAP members. It is in existence thanks to the efforts of Sharyn Sowell and committee, and the contributions of papercuts from you, our members.

To all of us falls the task of contributing time and talent. Our Traveling Shows are testimony to that premise. They need they need to be promoted, they need new venues, they need to be transported from one destination to another. Only with members' help can any of this happen. The Traveling Show will be in Pennsylvania until October 15. After that we hope to move it South into Virginia, West Virginia, and North Carolina. We need members in these states to help with the shows. We also need new venues in the Midwest.

Nancy L. Cook

President, Guild of American Papercutters

Editorial Comments

Aaahhh...summer! Spring obligations are over and the days of gardening can take priority. This year, my husband and I dedicated ourselves to having Christmas in July...a little plan whereby we hope to make, wrap, and prepare the gifts and tokens we'll need for this year's holiday season. No holiday craziness this year! I am planning several framed papercuttings and greeting cards, David is getting ink on his foot-treadled printing press for stationary sets, and the canning season helped by the garden will enjoy papercut lid covers (a device I use to dress up the lids of preserves – I'll show you this trick in the fall issue of FIRSTCUT!). I hope *your* season is productive!

Thank you!

Angela Mohr, Editor

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Front Cover: ACANTHUS SPINOSUS © *Dr. Berta vonBöventer, 2002*; Original Size: 24.5cm x 29cm; Image was scanned from a color papercutting.

Back Cover: BUTTERFLY BALL © *Susan Throckmorton, 2003*

Member Homework

Fall: Celebrating Autumn and Spiritual Holidays

Winter: Wind, Silhouettes, Snowflakes

Spring: Botanical Papercutting, Rites of Spring

Summer: Trees, Landscaping, Swings

FIRSTCUT Deadlines

AUTUMN – August 15

WINTER – November 15

SPRING – February 15

SUMMER – May 15

FootQuotes for the next issue: *During the Fall and Holiday seasons,*

[Note: Failure to receive an adequate number of footquotes means we leave the space blank till the next issue and another set of entries arrive.]

Guild Business

Board of Directors Meeting March 29, 2003 – Broomall, PA

Before the business meeting, the Harris Award was presented to Sandra Gilpin in appreciation for her service to the Guild as secretary for the past fifteen years. Sukey Harris created the beautiful award. Sandra expressed her surprise and gratitude for the award.

Nancy Cook presented the treasurer's report listing \$11,278.90 in the Money Market account and \$352.61 in the Savings Account. The First Cut winter issue bill was paid. In the future, there will be a regular treasurer's report at the end of each quarter with a combined report at the end of the fourth quarter.

MEMBERSHIP – Andrew Meserole reported we presently have 35 international members who pay \$41 initially, with a renewal of \$35. The cost of sending the "new member" packet is \$10. At this time, there will be no change in their dues in light of what they have contributed to the Guild. A papercutter in China requested free membership due to the high cost of our dues. The request was denied. Of the 506 members listed on our rolls, only 234 have renewed their membership. Normal membership floats between 490 and 510. The fall issue of FIRSTCUT will contain a membership renewal in a visually noticeable form. Since the beginning of 2003, eighteen new members have joined. Of this number, five are international members. Andrew is exploring PayPal for paying dues by Internet.

The merchandise order form was redesigned as a catalog in FIRSTCUT. Andrew and Merren are exploring new ideas for products for the catalog. Trudi volunteered to take on a new calendar project if we so choose. Committees will be formed if we move in this direction. There will be a 50 cents charge for each item shipped.

TRAVELING EXHIBIT – Lynn reported that the exhibit would remain at Susquehanna University in Selinsgrove, PA until June 1. It will then move to the Schwenkfelder Library and Heritage Center in Pennsburg, PA from June 15 to August 15. Scranton TV made a video of the

exhibit. Don Cook would like to see the exhibit move to the southern part of the country. The promotional information packet is being updated and is available to members to present to potential exhibition site staff. The Midwest Traveling Exhibit will be in Bishop Hill Heritage Association Museum until June 2.

SHOEBOX EXHIBIT – Sharon stated that the exhibit currently has 35 pieces. This exhibit is currently at the Glastonbury Library, Glastonbury CT. Katrina Bennick volunteered to take charge of this exhibition. The next site for the exhibit will be the Lancaster County Public Library in Lancaster, PA.

SEATTLE SHOW 2003 – Sharyn Sowell reported that the list of the selected pieces and participants has been forwarded to the exhibit center. The exhibit will be May 15 to June 15. Guild members will help the center staff mount the exhibit.

COLLECTION 2004 – Alice Helen sent a report stating that she is still waiting for a date commitment. A date will be sent 15 to 19 months before the event. This period is standard policy for Asilomar. The Guild may include a \$25 activity fee to cover costs beyond room and board. Asilomar sent group rates for room and board. As more information and Collection plans materialize, information will be shared with members. Progress is being made.

LONG RANGE PLANNING COMMITTEE – Bernie gave his report. A committee was formed at Collection 2003. The committee formulated a mission statement to dovetail with the mission statement of the Guild of American Papercutters. They developed a process for accomplishing this mission statement and ways to implement any action to reach this goal. There will be a back and forth communication with the board to accomplish this process. The Committee will meet again to refine their recommendations before meeting with the Board on May 3 at Sharon Schaich's home in Lititz, PA.

HARRIS AWARD – Any member can nominate a member for this award. Nominations should be forwarded to the board for their review and selection.

NOMINATION COMMITTEE – A committee was formed to present a slate of officers for the next two year term. Britta Kling, Donna Little, and Faye DuPlessis will serve on the committee.

HISTORIAN REPORT – Florine has finished the year 2002. She would like members to send information to her for inclusion in the history of the guild.

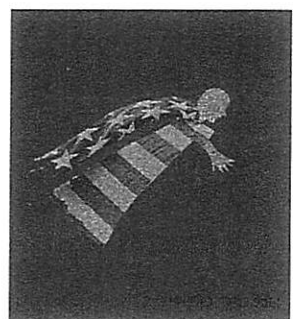
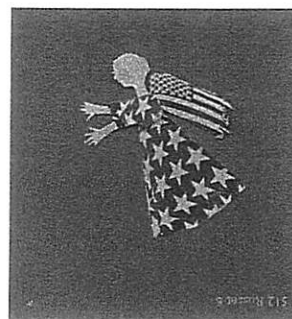
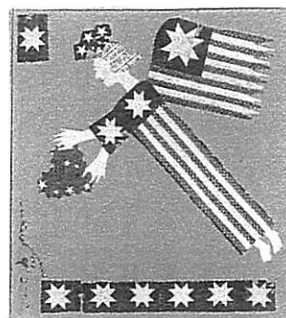
FIRSTCUT – Angela stated there is some confusion about who may submit articles and cuttings. This is reserved for members only. Angela has found a new printer who is offering a price reduction of \$1000 per issue. A new paper will be used. The summer issue will be a trial run. She is considering contracting with four different members, each person doing a cover for one issue of the magazine. Angela is concerned that we have too much reading material and not enough images. In April, Angela, Andrew, and Merren will work in the guild's storage unit.

WEB SITE – Beatrice reported that we have about 20 visitors per day. The Home, Gallery, and Link are the most visited sites. In the past year, 3815 USA members visited the site. There were 216 visits from Netherlands, 216 from Canada, and 184 from other countries.

PUBLICITY – Nancy Cook sent her business card to Victoria magazine for inclusion in their "business card" article. The magazine editor visited our website and may contact some of our members. Nancy encourages members to list the guild website on all their correspondence. Martha Stewart has expressed interest in doing a show on papercutting. The idea of having a publicity committee was discussed.

ANNOUNCEMENTS – Faye mentioned the Eric Carl Museum is in Northampton, Massachusettes. Perhaps this could be a reason to have another meeting in the New England area. On May 3, there will be a preview and silent bid auction for several frakturs and papercuttings at St. Paul Evangelical Lutheran Church in Penryn, PA from 10AM to 2PM. Penryn is near Lititz. One of the cuttings is believed to be one of the earliest-known birthday cards. For information and catalog, contact the church at P.O. Box 125, Penryn, PA 17564.

Sandra Gilpin, Secretary



Recycled papers / Full Size / © Sukey Harris, 2002

Board of Directors Meeting May 3, 2003 – Lititz, PA

Nancy Cook called the meeting to order. Bernie DuPlessis presented the Long Range Planning Committee report (detailed report included in the minutes book). The report covered the following topics:

- GAP mission statement
- Current status of papercutting as an art form
- Current status of GAP as an organization
- Future vision of papercutting as an art form
- Future vision of GAP as an organization
- Recommendations
- Action plan

Bernie stated the first decision for the board is what we want to do with this report. Discussion centered on the future vision of papercutting being recognized as fine art. Beatrice Coron stated that as a fine art, papercutting continues to support its traditional foundation and history while also allowing for growth into nontraditional forms. Nancy Cook moved and Florine Strimel seconded that the board accept the Long Range Planning Committee report as presented, as the first step in our journey. Motion carried. Dave requested the committee review the wording of papercutting as a fine art to included reference to building on its tradition and history. This report, with a cover letter, will be sent to the rest of the board for their consideration. Board

members should respond to Nancy by July 1. Then the membership will be provided with the results of the board's vote and an explanation of the material. Finally, committees will be formed to begin the process of acting on the recommendations in the report. The goal is to have committees formed by this fall.

In a special ceremony, Neil Haring was honored for his long service to the Guild as treasurer. Sharon Schaich created a papercutting for him.

Trudi Kauffman presented her report for the new birthday calendar. She made an excellent mock-up of her proposed calendar format.

She would like to use matt finish paper and slightly increase the size of the calendar. The work of more than one artist may appear on a page while incorporating cut borders on some pages. Artist's names will be included. Only members of the guild will be eligible to submit a cutting. Information about the Guild will appear in the back of the calendar. The cost is \$991 for 1000. A request for entries will appear in the June issue of First Cut. Cuttings are to be submitted by August 31, 2003. Selections for the calendar will be made during September and October, and the calendar will go to the printer by November 1. Calendars will be available for sale by December 1. This will be featured as Birthday Calendar II. Faye DuPlessis moved and Sandy Gilpin seconded that we accept Trudi's proposal for the birthday calendar. Motion carried. Sharon Schaich and Faye DuPlessis

seconded that we print 1000 birthday calendars. The calendars will sell for \$6 each, or three for \$15. Motion carried.

Sharon has received the Shoe Box Exhibit from Katrina Benneck. Katrina reported that a lot of interest was generated at the two exhibit sites in her area. The Lancaster County Library will host the exhibit now.

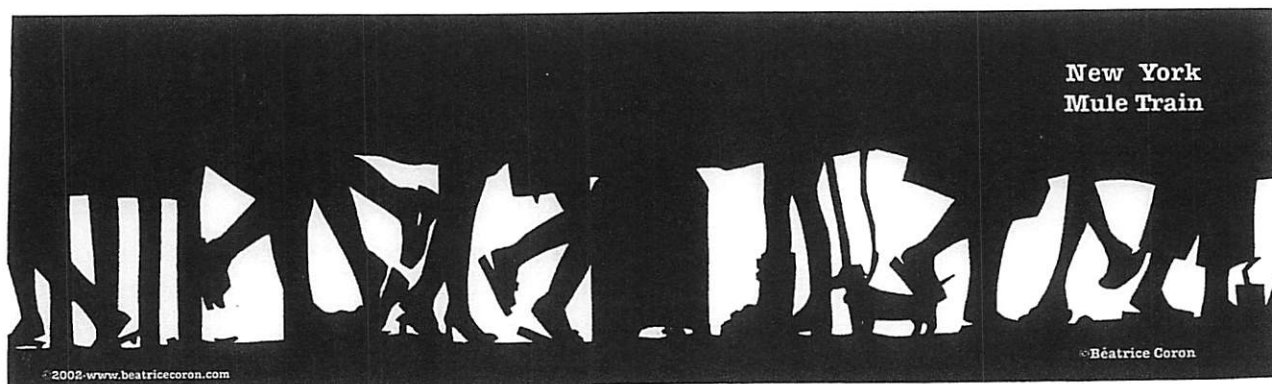
Dave reported that Asilomar is requesting a deposit of \$1500 for Collection 2004 for October 17-21. They will refund for unused rooms. Dave will handle the registration. Sukey moved and Trudi seconded that we send a \$1500 deposit to Asilomar. Motion carried.

Sukey was happy to report that To van Waning is back in her apartment. Sukey will forward her new address when she has received it. Sharon talked to Walter von Guten and he would like to come to Collection 2004, but he would need a ride from the airport, or with someone from his area that is planning on driving. He is still doing layered cuttings. He keeps his favorite cuttings rather than selling them.

Meeting adjourned.

*Respectfully submitted,
Sandra Gilpin, secretary*

(below and on the facing page) The front & back of a folding brochure. NEW YORK MULE TRAIN © Beatrice Coron, 2002



Guild Spring Meeting May 18, 2003 – Teaneck, NJ

The meeting was held at the home of Dena Levie in Teaneck, New Jersey. Dena very graciously gave us a tour of her studio. The meeting was called to order at 1:45 PM by Dena in place of the president Nancy Cook who was unable to attend. Nancy sent her President's Message and the Treasurer's Report by email and Dena read them to the group.

President's Message – Nancy Cook

- The Collection 2004, Asilomar, California will be held from October 17 – 21, 2004. Now that the date has been set, information will be mailed. Alice Helen Masek is the person in charge of reservations, etc.
- We need people to help with the transporting of the Traveling Show. The show will be at the Schwenkfelder Library and Heritage Center in Pennsburg, PA from June 15 – August 15, 2003. That's in Pennsylvania. After that we hope to move to Virginia, West Virginia, and North Carolina. We need members in these states to help us with the shows. We are also open to new venues in all areas. Contact Don Cook at dcook@chesapeake.net with venue or transportation information.
- If you have promised a cutting to the Northwest Show, in Seattle, now is the time to send it to Sharon Sowell.

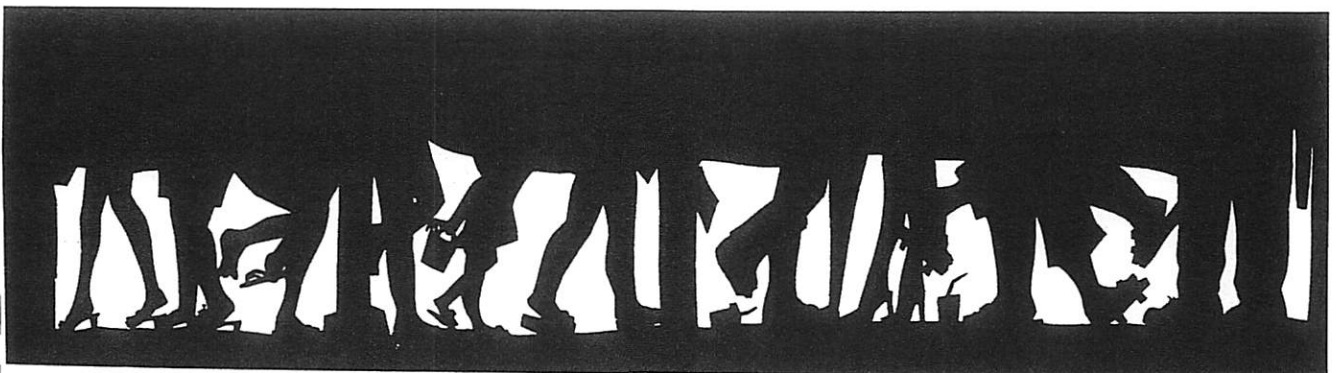
- We are asking members to include the Guild's Web Site Address in their correspondence – www.papercutters.org.
- Response to our Website has brought new members.
- We now have the ability to pay online with PayPal. You can pay your membership dues and for any Guild merchandise purchases.
- We awarded the Harris Award to three members for outstanding contributions to our Guild
 - Sandra Gilpin for being our Secretary for 15 years
 - Neil Haring for being a founding member and past treasurer
 - Marcia Egan for being Membership Chair and assisting with the Traveling Show

Treasurer's Report – Dave Shelly

These figures are from March 2, 2003 and reflect the facts that the Winter Issue of First Cut has been paid for and the rent for the storage unit has been paid through May.

- Balance in Money Market Account - \$11,278.90
- Balance in Checking Account - \$352.61

Web Site – Beatrice Coron, our Webmistress, has a calendar on our Website. Email her anything having to do with papercutting: shows, business enterprises, TV info. Her email is b@beatricecoron.com.



Dena Levie, our hostess, explained how she got started in papercutting. She started by cutting one upon the birth of her daughter. Then cut another one on the birth of her next daughter. She cut ones for anyone who asked her. Eventually she quit her day job in the field of computers and went into papercutting full time.

Dena gave information about a company she uses that does laser cuts – Gina Bear in Billings, Montana, 1 888-888-4453. This company will make any quantity you want, from very small to large numbers. Another company, possibly new to the field, is called Deluxe Laser in Connecticut. She showed how one card company places their laser cuts on paper – with double sided foam tape. This gives a three dimensional effect. The group also discussed pricing.

Following her talk, other members shared things with the group.

- Kay Buchanan brought a video of a news clip from a local Pennsylvania TV station about the Traveling Show at Susquehanna University. It was a wonderful piece.
- Beatrice Coron talked about her newest project for the Project for the Arts in New York City. She won a commission from them for a piece to adorn a new combination firehouse housing both firefighters and EMS workers. The project consists of four 8'x 4' stainless steel panels. She had the panels laser cut. Pictures of her work are on her web site, b@beatricecoron.com.
- Curtis Freed made some suggestions for articles for FIRSTCUT. One on "how to cut silhouettes" and the other on papercutting resources. He is a hobbyist, who produces most of his cuts as gifts. He cuts with surgical blades and Xacto #11. He keeps his #11 blades for years since he strops them on very hard non-grainy wood to always keep them sharp.
- Michael Marcus shared several items: his collection of old silhouette post cards, some manufacturer's catalogs of old German die cuts, plus the salesman's book containing many of those die cuts, and a reverse painting on glass he combined with some stained glass.

- Ruth Grabner, the only silhouette profile cutter in New Jersey shared some of her experiences cutting children's silhouettes.

Beatrice thanked Dena for sharing her house and her papercuts with us.

The meeting was adjourned at 4:30 PM.

*Respectfully Submitted,
Janet Marcus, Acting as Secretary*



© Carolyn Guest, 2003

Member Reminders

DATES AT A GLANCE

MIDWEST TRAVELING GAP EXHIBIT

Bethany Lutheran Church
76 W. Crystal Lake Avenue Crystal Lake, IL 60014
October 5 - November 2, 2003
(Contact Person in Crystal Lake: Judith Hollister)
(Member Volunteer, Sister Clarice Steinfeldt, SDS)

UNIVERSAL LANGUAGE:

THE ART OF PAPER CUTTING

Schwenkfelder Library & Heritage Center
105 Seminary St., Pennsburg, PA 18073
June 15-August 15, 2003
(Member Volunteer, Kay Buchanan)
The Willow Valley Retirement Community Cultural Center
Lancaster, Pa
September 15 - October 15, 2003
(Member Volunteer, Sharon Schaich)

DIVERSITY OF PAPER CUTS

Washington State Convention Center
Downtown Seattle
July 12 - September 28, 2003
(Member Volunteers, Sharyn Sowell & Lucrezia Beerli-Bieler)

SHOEBOX EXHIBIT

Requesting New Venues

GAP MEETINGS

Fall Meeting - Saturday, October 18, 2003
At the home of Hae Yong Kwon, Haymarket, Virginia

COLLECTION 2004

October 17-21, 2004
Asilomar Conference Center, Pacific Grove, CA
See the current news about this on page 8.

GAP Website - www.papercutters.org

and white cutting illustrates each month and the cover page.

This is an opportunity to enter your favorite papercutting for consideration. The new calendar will need at least 13 cuttings. Follow these requirements:

1. Image must be black on white or white on dark and submitted as clear, printer-ready copies. Shop around for a copier in your area with new toner that produces sharp, dense images. Clean the copier glass so no smudges or dirt flecks ruin the image.

2. The image should be submitted to fit. Either the image is already 4 1/2" x 5", or reduced to fit into a 4 1/2" x 5" space. Make sure any reductions can still show details clearly, or choose another papercutting.

3. The cover is a horizontal 5" x 6" space. Cuttings that have already been used in FIRST CUT will also be eligible with the artist's permission. Papercutters whose work is selected will receive a free calendar.

Deadline for submissions - August 31, 2003

Send a copy of cutting/s to Trudy Kauffman, 1451 Friedensburg Road, Reading, PA 19606. Call 610-779-8374 or e-mail for questions concerning the calendar gpkuffman@earthlink.net. Date calendars should be available - Dec. 1, 2003

Membership Roster

Looking for members near you or someone mentioned in FIRSTCUT? Members can request a roster from the Membership Directors, Merren Booth and Andrew Meserole at GAP Membership, P.O. Box 651351, Sterling, VA 20165-1351 or sending an email to gapmembership@meserole.net.

New Option for Dues Payments

This year, a renewal notice will be mailed to all members so dues can be paid by the end of year to avoid missing the Winter issue of FIRSTCUT.

In addition to the traditional method of paying by check to the GAP Membership office, we now offer the option of paying renewals through the secure online service PayPal, for a small additional charge of \$2. To pay by credit card through PayPal, you will need to set up an account with PayPal at www.paypal.com (for US Members) or at www.paypal.com/cgi-bin/webscr?cmd=_international-register (Non-US

GAP Birthday Calendar II

It's time to print a new birthday calendar. Unlike annual calendars, Birthday Calendars never go out of date, and are used year after year. New birthday, anniversary, and special family dates are easily added to a Birthday Calendar and used as a handy reminder from year to year. An appropriate black

Members). Setting up a PayPal account is a one-time process, only takes a few minutes and will save you time in the long run (particularly if you live outside the US). Then email the Membership Directors at GAPmembership@meserole.net and request an email invoice. Be sure to use the same email address you registered with PayPal. You will receive an invoice email you can pay with a major credit card or a direct debit from your checking account.

Renewals through PayPal cost an additional \$2 to cover the transaction processing costs charged to us by PayPal.

GAP COLLECTION 2004 NEWS

YES! We have dates *and* assigned lodgings and meeting rooms – the very *best* possible, in the Julia Morgan buildings close to the ocean! **October 17-21th, 2004 are the dates for Collection 2004 at Asilomar Conference center, on the Pacific Ocean shore near Monterey, CA.**

In an area of wonderful attractions (Redwoods, Monterey Aquarium, and Carmel) we will share papercutting enthusiasms and explore together. Watch for a big article in Winter FIRSTCUT. My husband, Mike, will plan adventures for non-cutting spouses and children accompanied by a parent. If you wish more information, mail the following form with a check for \$10 (to cover costs of mailing general information, the official registration packet, and notices and confirmations regarding Collection 2004) payable to GAP (to be credited towards your registration) to: Collection 2004, Alice Helen Masek 2520 Craig Court, Castro Valley, CA 94546.

– Alice Helen Masek

Name (s) _____

Address _____

Phone or e-mail _____

___ I am interested in presenting a workshop.

___ I would also like information on a GAP Yosemite trip after Collection 2004.

To submit your dates for an exhibit, or where you can be seen at a show, contact the editor to have the date included in the Member Dates at a Glance. FIRSTCUT issues are usually mailed about 3 weeks after the deadline dates shown on the Contents page.

Member Dates at a Glance

Robert Ambrose

July / Longwood Public Library

800 Middle Country Road, Middle Island, New York

Barbara Buckingham

Nov. 7-9 / Craft & Design Show-Hand Workshop

Richmond, VA

Nov. 14 –16 / Piedmont Craftsmen Show - Winston-Salem, NC

Beatrice Coron

July 11-Aug. 22 / A solo show – *SagaCity, The Cutting Edge*

Chicago: Center for Book & Paper Arts

July 8 – Nov. 9 / (two papercutting books) – *Petropolis*

New York Historical Society

Sandy Gilpin

July 25, 26, 27 / The 57th Annual State Craft Fair

Winterthur Museum, Wilmington, DE

Oct. 26-28 / Directory of Traditional American Crafts Show

Valley Forge Convention Center, King of Prussia, PA

Carolyn Guest

June 21 – 22 / Vermont History Expo, Tunbridge, VT

July 5-6 / Lyndonville, VT

Jill Turner

Almonte Public Library

155 High Street, Almonte, Ontario, Canada

Rick James Marzullo

Sharon Schaich

Oct. 10-11 / Artisans' Porchwalk, Lititz, PA

Nov. 22 / North Penn Holiday Craft Show

North Penn High School, Lansdale, PA 19446

Nancy Shelly

Sept. 20 & 21 / Fine Crafts at Kingston Pottery

1505 Geyers Church Road, Middletown, PA 17057

Oct. 26-28 / Directory of Traditional American Crafts Show

Valley Forge Convention Center

King of Prussia, PA 19406

Nov. 22 / North Penn Holiday Craft Show

North Penn High School, Lansdale, PA 19446

What's the talk in the FirstCutMagazine Yahoo Group?

The little group of papercutters getting together online have been discussing glue syringes, frames, and from time to time, the sagas of setting up at shows. For access to the group, contact the editor at tinoak@visuallink.com to have the Yahoo invitation sent to your email address. One of our members has joined from his library's computer, so personally owning a computer may not be necessary and resource persons at the library can help.

Need Some Help Please!

I am the Director of Traveling Shows for the Guild of American Papercutters and I need your help. Our traveling shows have been shown with great success in numerous venues throughout the Northeast and Midwest due to the efforts of many GAP members.

Making the public more aware of the art form of papercutting is important to all members and a core goal of GAP. What we would like now is to expose more of the public in other parts of the country to the beautiful work papercutters create. This means sites to exhibit the work and member volunteers to be our hosts/representatives for the shows. We have potential venues showing interest in Maryland [Frederick], Virginia [Richmond], in West Virginia [Fairmount, Hurricane], and in North Carolina [Salem, Black Mountain]. We need other possible sites and most especially members who will coordinate the show in an area in your vicinity. If you have a possible site and/or are available to be a volunteer in your area or in any of the areas listed above contact me at dcook@chesapeake.net or 410 476 5068. I can send you information about the shows and what is involved in being a host/representative. As an all-volunteer guild, members are needed to help. Please volunteer helping us with this program. – Don Cook

Struggling With Papercutting's Image

Richmond, Virginia is my home by choice and I have loved it since I came here almost forty years ago to study art at Virginia Commonwealth University. It is a diverse city with lots of people, places, and interesting things happening. It has been my joy to live here, raising a family and teaching art in the public schools.

As I retire from teaching art to young people, I have become passionate about papercutting as an art form...a media in the family of fine arts. But now that I have time to pursue papercuttings as an artist, I find much of the established art community views it as a minor craft and not a fine art form. I find this arrogant as well as ignorant. It is no wonder so many feel alienated by the elitist attitudes of those who consider themselves art professionals.

...papercutting goes beyond drawing and painting. Through paper, colors and tones can be opaque and clean; line and shape can be exact and

implicit; texture can be specific; and composition can be symmetrical or asymmetrical. For many of us, papercutting and collage have extended and enhanced drawing and painting techniques. When accomplished with skill and respect for principles and elements of design, papercutting should be respected as a fine art form. – Gene Mason Touts

[Ed. Note: Education is going to be our greatest challenge in promoting papercutting as a legitimate art form. This is an example of why promoting our Guild's traveling shows is so important!]

Shoebox Exhibit

The exhibit is best hung in a glass case for protection. This is perfect for libraries and hospitals where cases are set aside for exhibiting collections of one kind or another. Please call Sharon Schaich at 717-626-4330 if you would like to have the Shoebox exhibit for your library or a similar space.



TREE © Carolyn Guest, 2003
Carolyn's contribution to the Shoebox Exhibit based on
Joyce Kilmer's poem, *Trees*. Original Size: 5" x 7"

A Thank You

At the board of director's meeting on March 29, I was so surprised and honored to be presented with the Harris Award for my service to the board as secretary since 1988. The award was a beautiful papercutting created by Sukey. Our organization has meant so much to me over the years: wonderful friendships, great learning experiences, and opportunities to stretch my wings creatively and professionally. Believe me, I have been given more by the guild than I have given to the guild. Thank you very much for an award that means so much to me. – *Sandy Gilpin*

Surgical Scissors Source

I haven't had time to try these myself, but thought I would at least pass the information along to others: SPI Surgical Scissors is a company in West Chester, PA (type SPI Surgical Scissors as an online search). The opening line catches attention immediately: *For high precision cutting of tissue samples with minimal distortion!* It has an online catalog to look at that shows and describes three types of scissors (three very different price ranges):

Operating Scissors - Sharp/Sharp

Choose these scissors for the kind of more delicate work requiring exceptionally sharp points. Made from "antimagnetic German surgical stainless" steel. Total length of scissors: 115 mm (4.5"). \$30

Iris Scissors - Very Sharp

These are very sharp, pointed scissors, available with either curved or angular cutting blades. Made from "antimagnetic German surgical stainless" steel. \$50 - \$80

McClure Scissors

High precise fingertip control that is ideal for the most delicate micro-dissection work. Made from "antimagnetic German surgical stainless" steel. \$265
– *Sharon Schaich*

Black Paper Sources

Wow, what a bailiwick this is! There's black paper out there, but to find sources, what a job! We're working on an extended article about this topic, *and any information members can contribute for such an article would be wonderful* – many

members have their own sources for black paper that may seem obvious to them, but a mystery to others.

For now, here are some ideas:

Papercuttings by Alison sells 8 ½" x 11" black silhouette paper. (online at *Papercuttings by Alison*).

Ann Woodward in Arlington, Virginia (check page 7 of the Winter issue of FIRSTCUT). At that time, she had 20" x 30" silhouette paper \$0.75 a sheet in orders of 10. Check your Guild roster for address and phone number.

Keith Kleepsies says he and Suzi use Color-Aid Black. But remember, they do unfolded, one-off work. It is more than perfect for that, but would be too heavy for folded uses. Source: Blick Art Mat'ls, www.dickblick.com, 800.447.8192. Item # CF19527-1209, 18x24", black, minimum order 25 sheets, \$3.99.

This is kind of offbeat, but the black paper used as packing inside of boxes of photographic paper is nice to use. Find wedding photographers who still develops their own images, or go to a camera store that sells the boxes of photographic papers (not laser printer paper), and ask for the leftovers. Usually it's considered trash and dumped. – *Angela Mohr*

Website Referral

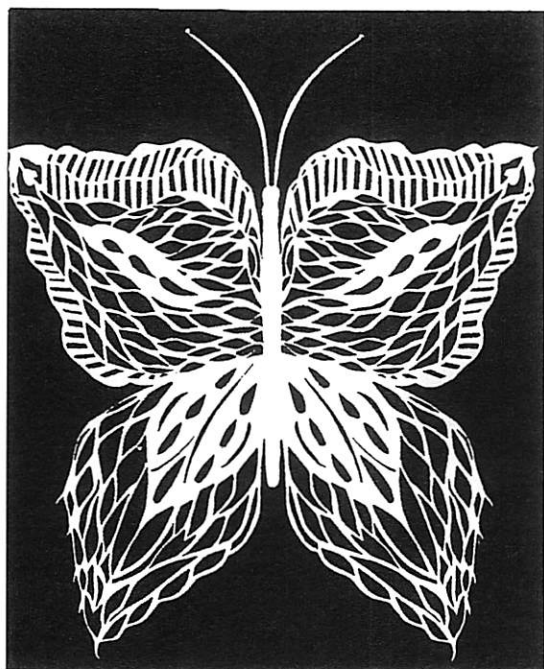
Thank you, whoever it was, for posting my name on the GAP website. Through this contact, I will be cutting silhouettes at a Bar Mitzvah for 170 people in New York City. I'm currently off to many silhouette cutting events in New Jersey: the Swain Galleries, Plainfield for a Mother's Day event, the Lawrenceville Historical Society's May Fair event, the opening day of Waterloo Village, and the Milford Street Festival. How are my students from the Montreat silhouette workshop doing?

– *Ruth Grabner*

Cutting My Own Designs

I have been papercutting for nearly ten years (I am 70 years old). In January of this year I decided to start drawing and cutting my own designs. ...I find intricate cutting is my forte and whatever design comes to mind is what I attempt to draw and cut with an Xacto knife on plain white paper. I generally cut at least three layers at one time stapled together:

one for the window, one for my book, and one to store. – *Peggy J. Gleason*



LACY WINGS © *Peggy J. Gleason*, 2003
Original Size: 4 ½" x 7"

A Revelation

The best thing that happened to me was to have a Polish Ethnographic specialist look at my collection in 1988 and say ‘*these are very nice, but they are not Polish wycinanki*’. I was very disappointed but soon realized she was right, they were Vermont wycinanki! From then on my cutting began to reflect more and more of my own story and environment. I was free to create my own. That summer in Poland, I watched everywhere and began noticing the elements of wycinanki in the country side and knew in my heart that my own stories and environment could and needed to be reflected within the traditional and original papercutting I would do.
– *Carolyn Guest, from Vermont!*

Papel Picado Seen and Inspired

I have just returned from a trip to San Antonio, Texas. What a fabulous place! Just driving past the Mexican Market (Market Square) whet my appetite for what I was later to see up close, the papel picado hanging across the square, blowing in the breeze. Even the beer wagon sported its own particular banners! My husband (usually not inclined to point



An example of the beer vendor papel picados at the Market Square in San Antonio, Texas.

out potential purchases) found two different papercutting books for me to buy while at a mission: MEXICAN PAPER CUTTING: SIMPLE TECHNIQUES by Kathleen Trenchard and MAKING MAGIC WINDOWS: CREATING PAPEL PCADO/CUT-PAPER ART by Carmen Lomas Garza...I will try my hand at it too.
– *Elizabeth Adair*

Moving From Patterns to Original Images

Here are some ideas for moving from patterns to cutting original images:

1. Carry a camera or sketchbook (even a small pocket notebook will work) with you at all times...you never know when a good idea will appear before your eyes.
2. Keep a list of things that will inspire you to draw.
3. Cut a piece of paper the right size for a frame you have that needs a cutting. Stare at the paper and the frame and see if the texture and design of these lend themselves to a certain motif ...seems more like fortune-telling than drawing, but sometimes it works.
4. Check out magazines and books. Sometimes looking at a picture will act as a catalyst and get those creative juices flowing.
5. [I'm a music teacher] Sometimes the best advice is practice, *Practice*, **PRACTICE!**

– *Janice Harrell*

Book Review

A lovely coffee table book, JUDAIC ARTISANS TODAY by Kathryn Morton [Flower Valley Press, Gaithersburg, MD], has a 20-page section featuring

10 paper artists including seven papercutters and one quiller. The book includes an excellent glossary and index, suggested additional readings, and a directory of artists. This volume is a welcome addition to anyone interested in Judaica in general and Judaic papercutting in particular. – *Naomi Hordes*

A Twist on Papercutting Was a Hit!

Here are some of my recent cuttings, March 2003. They were cut freehand with scissors using Fadeless™ paper. Fadeless™ has a high resistance to fading: a claim I've tested by taping a small, dated sample to my studio window.

I am just beginning to learn to knife cut from my drawings. My cuttings are shown at the Monterey Peninsula Art Foundation Gallery, only three miles from Asilomar, California.

Something I have tried that seems to work well is glass etching from a papercut. I cut my design in contact paper and stick it to the glass. Then, I use Armour Etch™ [available in some glass stores and some craft stores – handle with care, see directions] to cover the cutting. After about twenty minutes the etching liquid can be washed off, the project dried, and the paper scraped off. I have done this on clear glass cups for party favors, using the names of the guests and a personal design for each of the eight. (When I do this, I make an extra generic one, just in case...) They were a hit and one of the guests begged the extra one!

I'm looking forward to Asilomar!

– *Jan Penney*

More examples of the Shoebox Entries

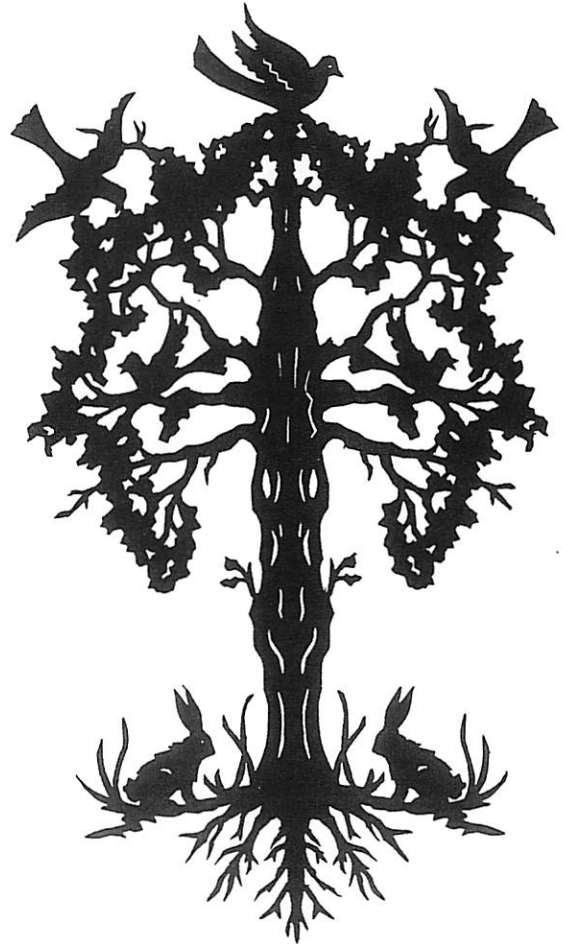
There are examples of the Shoebox Exhibit entries throughout this issue. The next page presents a few more. You will notice that each papercutter has a distinctive style. Many members have been able to distinguish who did each one based on style recognition. Don't forget to contact Sharon Schaich to join the exhibit!



© Jan Penney, 2003
Full Size



TREE © William Oellers, 2003
 Bill's contribution to the Shoebox Exhibit based on
 Joyce Kilmer's poem, *Trees*. Original Size: 5" x 7"



TREE © Faye DuPlessis, 2003
 Faye's contribution to the Shoebox Exhibit based on
 Joyce Kilmer's poem, *Trees*. Original Size: 5" x 7"



TREE © Jupi Das, 2002
 Jupi's contribution to the Shoebox Exhibit based on
 Joyce Kilmer's poem, *Trees*. Original Size: 5" x 7"

KENTUCKY KUTUPS

A new state chapter of GAP was born on Friday, April 11. On that day, Debbie Vaught Cox and Debbie ("Tilly" to avoid confusion) Baird met at a New York Delicatessen in the heart of Lexington, Kentucky. Prior to meeting for lunch, both "kutters" had emailed each other several times, describing their skill level, show experience, selling history, etc. The lunch went far too quickly even though it lasted two hours. Tilly brought her cutting catalog to share with Debbie, and Debbie brought photographs of her paper sculptures. At the end of this animated session, both women made a commitment to contact other papercutters in the area, and planned a meeting for May.

At the May meeting, the women exchanged book lists. Tilly showed her photographs from Collection 2002 (she is subtly trying to encourage Debbie to go to California with her!) and some of the projects from those classes.

Prior to meeting each other, Tilly had contacted Don Cook and attempted to get the GAP Traveling Show to the main Lexington Public Library Art Gallery in 2004. After meeting each other, Debbie approached the Lexington Living Arts and Science Center also. Both women were stimulated by the other, and excited to receive encouragement from another papercutter. In addition to the possibility of two shows, the kutters agreed to work together to develop a papercutting demonstration to precede a short series of papercutting workshops in each woman's respective hometown: the two kutters plan to present the demonstration as a team, and then each will give the papercutting workshops independently. (Debbie lives in Frankfort, Kentucky and Tilly lives in Lexington.) In the meantime, each one follows her individual course and participates in small shows, takes commissions, and generally does public relations for papercutting wherever she goes.

FLASH FORWARD: The year is 2005. The Kentucky Kutters chapter has grown to twenty strong core members, and fifteen marginal members. Their members are drawn from a seven county area around Lexington, some stragglers from Northern Kentucky-Cincinnati region and the Louisville area.



KENTUCKY © Debbie "Tilly" Baird, 2002

They have lively monthly meetings in a rotating location, and an active website to support papercutting. They are planning their second annual Guild show in the Kennedy Art Museum on the grounds of the University of Kentucky. Their show will run for a month. Everyone is very excited.

FLASH BACK: It is 2003 again. The kutters are still two, but the ideas, the passion, the energy are the seeds for the future. Reach out and approach a fellow kutter listed in the Guild directory of your area! Who knows what wonderful seeds will be planted!

CONNECTICUT FRIENDS OF NUTMEG PAPER CUTTERS

The Shoebox Exhibit was very well received in two Connecticut libraries (*Ed. Note: Congratulations!!*) – the Welles-Turner Memorial Library in Glastonbury for the month of March. GAP member Katrina Benneck scheduled the show and William Oellers and Connie Benneck set it up. Noreen Channels revised the exhibitor list for display.

The Connecticut Friends of Nutmeg Papercutting met at Katrina Benneck's home in Glastonbury, CT on March 30. Together, they visited the Shoebox Exhibit on its last day and returned to Katrina's home for papercutting for Easter eggs.

CALIFORNIA GET-TOGETHER

What fun! The First Northern California GAP meeting was at Alice Helen Masek's home in Castro Valley, CA, Sunday, June 8th, 2 to 4pm. There was some fun sharing of our art, and talking about Asilomar. Alice Helen had her upstairs family room studio not only neatened up, but displaying as many of her large-scale cuttings as she could for the group

to see: the "Garden of Hands" piece she brought to Collection 2000 in Colorado over the railing dangling 11' down to the first floor; shorter cuttings along the sides of the room from nails on the sloped ceiling; a banner stand (10' high) in the center of the upstairs for a 8' diameter paper stained glass "window" so the light can be seen coming through the cutting; a smaller (4'x7') paper stained glass cutting of seahorses over one of the panels of my bay window downstairs.

Members were asked to bring some of their work to share. There was a range of sizes and styles, even some 'watercolor collages'. One member e-mailed Alice to say *I was a professional cutter, but have not cut paper for 6 years -- will I still be welcome*? The reply was **YES! ALL are Welcome!**

VIRGINIA MEET & GREET

Merren Booth, Andrew Meserole, and I are inviting Virginia region Gap papercutters to my home in Stephens City, Virginia, Saturday, August 2, 10am-2pm for a *Meet & Greet*.

Stephens City is at the upper part of the scenic Shenandoah Valley of Virginia along Interstate 81.

Arrival and departure times are rough since many will be traveling and can't be expected to be 'on the dot'. In any event, we'll all be present for a lunch of garden wonders, some kind of summer soup, and homemade breads.

Papercutters are asked to bring cuttings done, cuttings in progress, and favorite cutting tools. Postcards will be mailed one month before but until then, mark your calendar! — Angela Mohr

Wisconsin Chapter of GAP

The first meeting of the Wisconsin chapter of GAP will be held July 1, 2003 at the ART STUDIO, 4311 North 100th Street, Milwaukee, WI 53222; ph. 414-461-6446.

The ART STUDIO is housed on the third floor of the Divine Savior Holy Angels High School complex. Take 190 (Capitol Drive) to 100th Street, turn north; drive about three blocks, the school is on the left side of 100th Street. Enter the south entrance and park in the spaces marked *Reserved*. Enter at the door near the ART STUDIO sign. (If the door is locked, please ring the doorbell and wait.) Enter and take the elevator to 3; the studio is on your right.



GARDEN ANGEL © Sister Clarice Steinfeldt, SDS, 2003

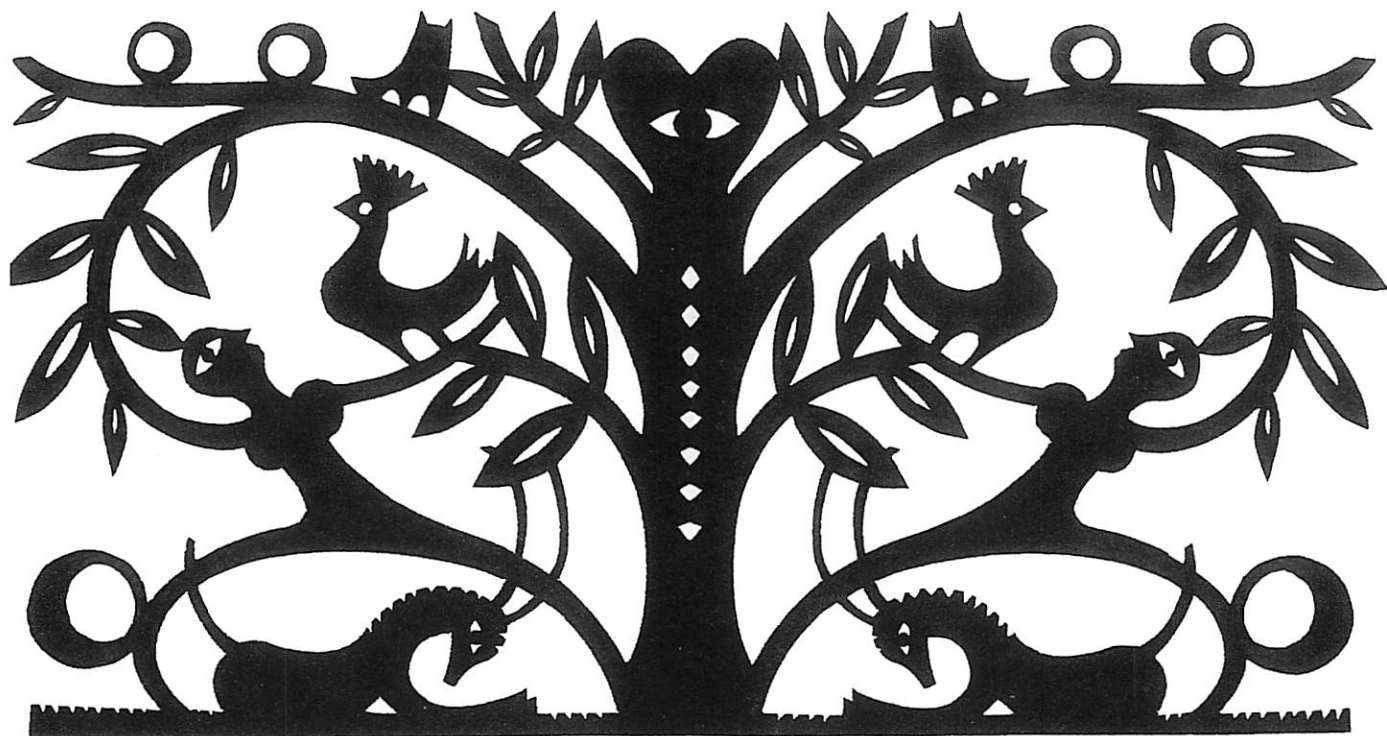
TREE OF LIFE

Multiple Views at the Tree of Life by Suzi Zimmerer



Suzi Zimmerer, 2003

Ed. Note: Suzi is known for her detailed equestrian papercuttings. Occasionally she does quick 'knife sketches' for her own pleasure. Here are some examples of how she takes one theme and expresses it with differing images.



© Suzi Zimmerer, 2003



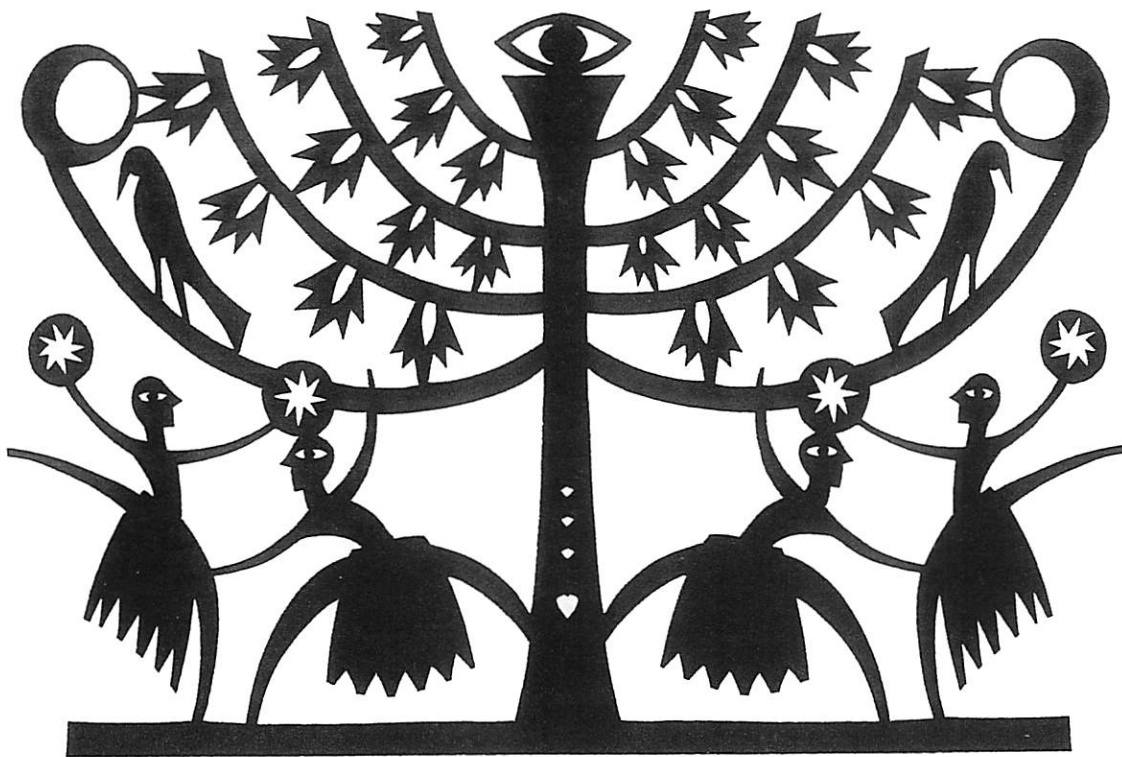
© Suzi Zimmerer, 2003



© Suzi Zimmerer, 2003



© Suzi Zimmerer, 2003



© Suzi Zimmerer, 2003



© Suzi Zimmerer, 2003

FROM STONE TO PAPER

A TALK WITH PAPERCUTTER MONIKA KRAJEWSKA

By Susan Throckmorton, Polish Editor



THE THIRTY-SIX RIGHTEOUS MEN © Monika Krajewska, 1998

Jewish papercutting is a very old craft, dating back hundreds of years. Much of it originated in Central Europe, and much of that came from Poland. By virtue of its ephemeral nature however, there are few very old pieces remaining and, like most things Jewish, it and its makers were tragically destroyed in World War II.

Traditionally, Jewish papercuts were made by scholarly men and rabbinical students. Today, the art of Jewish papercutting is being happily revived by several women in Poland. One of these is Monika Krajewska. Recently, on an icy winter afternoon, Monika and I chatted about papercutting over hot cups of steaming tea and slices of Polish cheesecake and senkacz in her apartment which is within a few

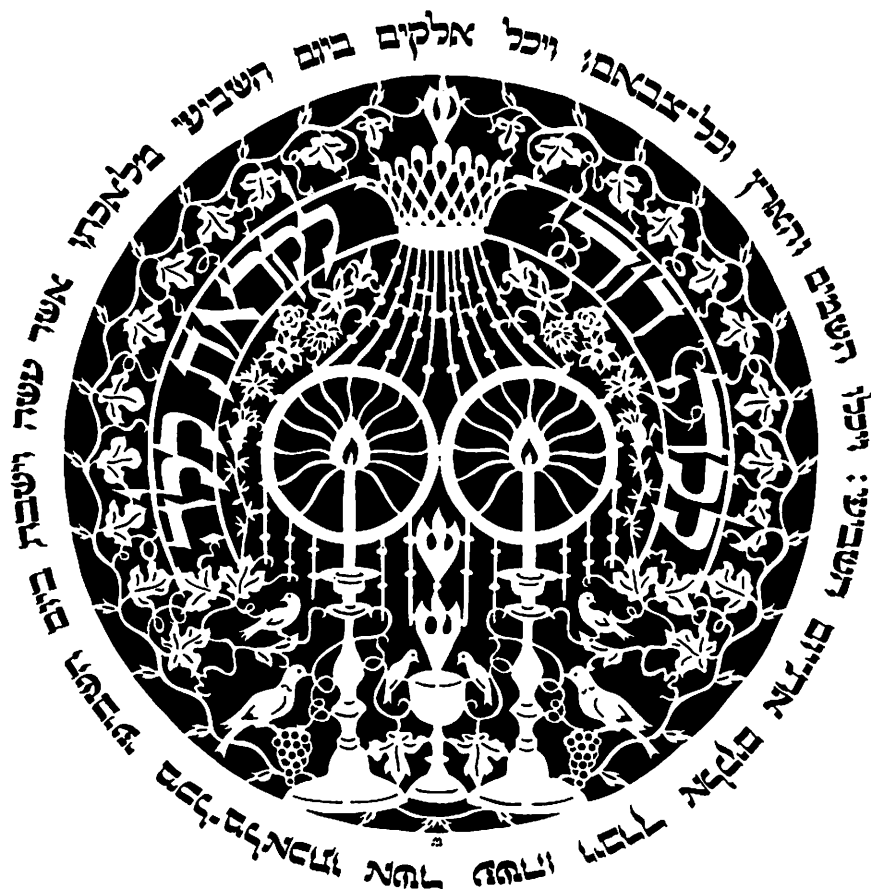
minutes walking distance from my apartment in Warsaw.

We sat at one end of a large table while the other end held one of her works in progress. She lamented about having little time for papercutting since she is the busy mother of two boys and art teacher at the Jewish Lauder-Morasha School. However, it was a school vacation and the boys were enjoying part of

Monika admits she does not make Jewish papercuttings in their purest form as she experiments with symbols and themes taken from both the Ashkenazic tradition of Judaism (practiced by Jews in Eastern and Central Europe) and the Sephardic tradition (practiced by Jews in the Arab world). She uses beautiful background watercolor washes, works with papers of different colors and textures, and integrates motifs from the reliefs on Jewish tombstones found throughout Poland. In fact, she says it was through cemeteries she came to papercutting not so long ago. Papercutting was a natural continuation of what she had been doing for a long time: photographing Jewish tombstones. Monika and her husband, a writer and Jewish leader

Discovering tombstone art opened up a rich world of images for Monika. For her, they represented the values important to the hundreds of





THE SEVENTH DAY: SABBATH © Monika Krajewska, 2000

communities once scattered throughout Poland. Besides the images of lions, birds, crowns, etc., carved on the tombstones, she was fascinated by the artistry of the epitaphs. This led her to a study of Hebrew calligraphy, illuminated manuscripts and the association of letters with images which is so characteristic of all the Jewish arts. One of these arts was papercutting, and she soon became fascinated with studying old papercuts.

Eventually she was inspired to try her own papercuts. She showed me a copy of one of her first cuts which, although Jewish in theme, was strongly influenced by the traditional Polish style of folk papercutting known as *leluje*. It was not long, however, before she was experimenting with new and old, traditional and non-traditional, themes and motifs. She often uses Jewish ideas not normally applied to papercutting such as the Hanukkah lamp. The menorah, which is associated with the Tree of Life, may take the form of a mandala in her work. All her experiences are sources of inspiration: motherhood, climbing in the Tatra Mountains, teaching, memories of Jerusalem, wandering in

cemeteries, but primarily religious holidays. She told me often the words of a prayer or a Biblical passage will lead to a papercut.

Monika showed me a large piece (still unfinished) she is cutting on paper that began as a rubbing of various tombstone symbols. That piece brought together the two Jewish folk arts Monika feels have much in common. This dual theme is expressed in her most recent exhibition at the Warsaw Ethnographic Museum, *In Paper and Stone*, where her papercuttings and tombstone rubbings were displayed. Monika feels Jewish papercutting and tombstone carving “are the fruit of the hands and imagination of often anonymous artists from small towns who through their holy work expressed their own vision of the world, a vision deep-rooted in the teachings of rabbis and Jewish folk customs.” Thus, she concluded, “Stone and paper - these totally different media - have preserved for us an image of the world in which they were created.”¹

¹*IN PAPER AND STONE: JEWISH SYMBOLIC MOTIFS IN PAPER CUTS AND TOMBSTONE RUBBINGS BY MONIKA KRAJEWSKA – exhibition catalog, Warsaw, Ethnographic Museum, February-March, 2000.*

CASTLE SHOWS SILHOUETTES

By Ruth Grabner

When summer rolls around, it is always a pleasure to visit my cousins in what was once East Germany. Last August [2002], we got two unplanned surprises: a flood of such vast proportions the villages along innocent looking streams were virtually swept away and, happily, a silhouette show just outside of Chemnitz.

Olbernhau, the town where we were staying with relatives, is situated on the border between Germany and Czechoslovakia. On Sunday afternoon, August 11, we were able to walk across the small bridge to purchase some of beautiful Bohemia crystal stemware from vendors who set up shop along the border. By the following day, after the torrential rains fell, it was practically impossible to walk out of the house. It was heartbreaking, especially in Dresden where the museums and opera house were under water. Ursula and Otto Kirchner from Stuttgart had invited me to visit and see Ursula's wonderful collection of scissor cuts I admired in FIRSTCUT. Unfortunately, it was all we could do to circumvent the floodwaters where we were.

On a brighter note, there were silhouettes to see. As anyone who visits Europe knows, there are plenty of palaces and castles, many of which are being restored for the benefit of tourists and brides who want their wedding photos taken in such settings. It was the Schloss Lichtenwalde, just outside of Chemnitz, where I saw a collection of large red Chinese papercuttings on white – such intensity! What a joy for me to walk into a room full of 18th and 19th century silhouettes of the average man, woman, and child. These images were often depicted with lively dogs and sometimes toys. Some were beautifully matted with soft blue board and a white beveled edge. My own Aunt Elfrieda [94 years old] in Germany has a silhouette of her husband as a child displayed on the bulletin board in her nursing home room and it shows his hand holding a spinning top. I am noticing I now put more detail into full-

length silhouettes....the little boy who wanted to be shown with his tool box got his wish!

[Ed. Note: It was encouraging to read how travel and exposure to different papercutting techniques and styles can open new avenues of inspiration!]



Ruth Grabner standing in front of examples of silhouettes on exhibit at Schloss Lichtenwalde.

Booth Etiquette

Techniques for Vending at Fairs and Festivals

When attending art/craft shows or festivals as a vendor, there are some simple things to keep in mind that will make you a better neighbor to those surrounding you. Others at the event, like you, are there to make money. To make a good professional image and insure future good relations as you meet other vendors at other events, acknowledge the needs and rights of your fellow artists. Here are some items to consider:

Stay Within Allotted Space

Everyone applies, and pays, for a specific amount of square footage space as display area. Prepare your display to fit in the space you've been assigned. If your display needs a couple of inches, buy it from the promoters before the event. Often you will need to purchase a double booth or at least an additional half space. Check with the show promoter to see what options you have regarding measurements. If you do not want to incur that added expense, redesign your display so that it will fit in the space you purchase. Whatever you do, do not extend your display into your neighbor's space! The quickest way to make an enemy at a show is to swell into the space marked off for a fellow exhibitor. It is considered stealing, even to the most polite and meek vendor who may not say anything at first. No need to set a rude tone even before the show starts.

Accessibility Without Infringement

While this relates to the guideline above, it is actually a little different. Sometimes, a display layout may need to be accessible on two sides. In most cases this would require a corner or end spot which can cost more – check with the folks in charge of the event. However, if you are side by side with two other exhibitors, your booth will only be accessible from the front and neighboring vendors should not be expected to accommodate a poor display design.

When Friendly Becomes Distracting

It's fine to visit with other exhibitors at a show – it's the best way to network and learn from others! But don't stand around talking if a customer walks in. Artists are there to make money. They can't do that if someone is continually visiting or blocking customers from viewing their wares. Keep grumbling, negative commentary at bay till an appropriate opportunity arises. Customers can turn and run if they overhear disparaging conversation among the very people they are considering giving money to.

A Time to Set Up and A Time to Break Down

Setting up a booth at a craft fair takes time. It takes more time for some than for others. Whether it takes you a few minutes or several hours, be sure to allot enough time to finish before the customers arrive. Boxes blocking aisles keep customers from visiting other booths. Even if you are not in the aisle, setting up a display while the show is open distracts customers. This can hurt sales for yourself and your colleagues.

The same professional attitude applies to breaking down at the end of the show. Wait till the show closes before starting the packing process. Early packing is disruptive and discouraging. Many promoters will take note of the artist who leaves early and not ask them back to future shows. At the very least, an early departure will affect opinion among other vendors who are, most likely, the

source of future information about other shows. Many people will say this doesn't matter and a bad show isn't worth spending energy on, but you can be sure paths cross frequently on the show circuit and staying to the end may pay off in eventual, non-monetary ways.

To sum up, be aware of others attending the event, some as one-time exhibitors, some as full-time show circuit exhibitors. Be courteous to fellow artisans and keep in mind what may work best for you may infringe upon other exhibitors. Too many negative happenings can make enemies of your fellow craftspeople, or even get you banned from a show. By getting along with others, you can sometimes make important contacts, learn improved show techniques, and prepare for other events. Each and every good impression returns as good energy of some kind!



TREE © Kathy Trexel Reed, 2002
Kathy's contribution to the Shoebox Exhibit based on
Joyce Kilmer's poem, *Trees*. Original Size: 5" x 7"



POPPY LOOKS UP © Merren Booth, 2003
Original Size: 12 1/4" x 9"

AMATE PICADO:

Otomi Indian Papercuttings

By Barbara Klausmeier

Otomi Indian papercuttings, known as *munecos*, are far less sophisticated in design than the papercuttings of Asia and Europe. The design is not drawn on paper, but cut directly from creative vision and memory. Today, these cuttings made largely for the tourist trade still play an integral role in religious rituals and magic rites.

Munecos with designs of human forms are frequently used to represent good or bad spirits, elements of nature important to the Otomi culture. Symbolic ornamentation is used as borders for these unrealistic figures.

The use of bark-paper dates back at least to the 16th century when the Aztec rulers exacted bark-paper tributes for use as the pages of their codices (hieroglyphic books) and in their ceremonial rituals.

The Otomi Indian craftsmen of San Pablito in the Sierra de Puebla of Mexico still wash, boil, and soak overnight in lime water, amate – the inner bark of the wild fig tree or the mulberry tree. When the fibers are soft enough to pull apart, they are arranged in lines on wooden boards. The fibers are then pounded and shaped with ancient stone tools. The pulp is spread out evenly into the fine-textured form the paper-maker wants the final product to be. Left on the wooden boards, the paper is then dried in the sun.

When villages visit a brujo (warlock) or bruja (witch), they bring a packet of amate paper they have made for the shaman. Symmetrical cut-out figures called munecos, representing good or bad spirits, are prepared by the shaman for use in offering ceremonies.

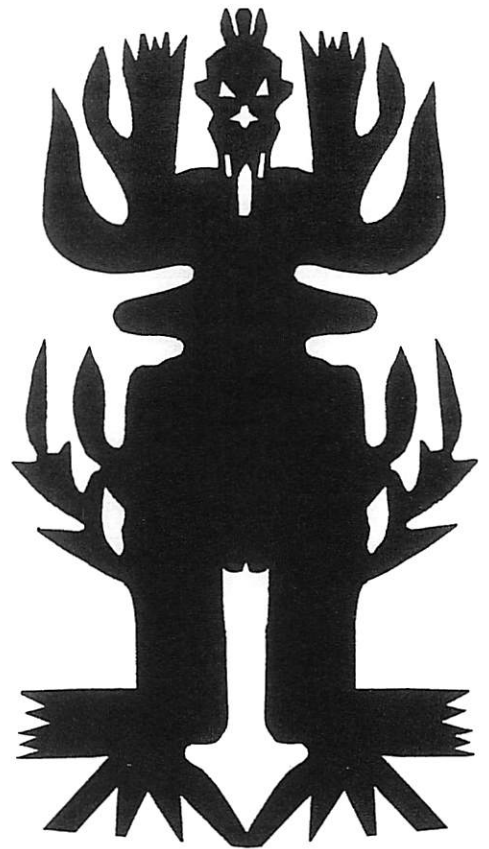
Cut from light-colored paper, munecos represent the forces of good, while cuttings from dark-colored paper, munecos represent the forces of evil. Some interesting notes about munecos:

- Munecos figure prominently in planting and harvest rites, promoting growth and encouragement for a good crop.
- A two or four-headed bird of the Mountain muneco serves as protection for the home.
- Buried along with the dead, a muneco helps make the transition from terrestrial life to a peaceful hereafter.
- The magical power of the bark-paper doll wrapping a chicken sacrifice is used in healing rituals for good health.
- A curing muneco suspended over incense brings back the loved one to the patient suffering from 'loss of heart'.
- By pressing chewing gum over the mouth of a muneco cut out of dark paper, a shaman can stop a gossip or 'teller of tales'.

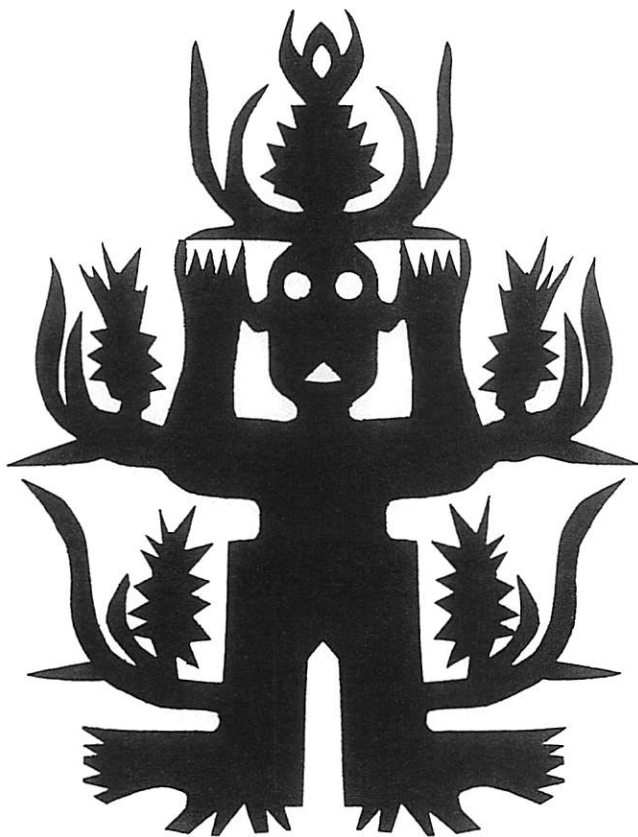
Pre-dating the Spanish Conquest, this rich cultural heritage of papercut munecos is alive today. Munecos are still being made by the Native American Otomi Indians of the Mezquital Valley in Mexico.



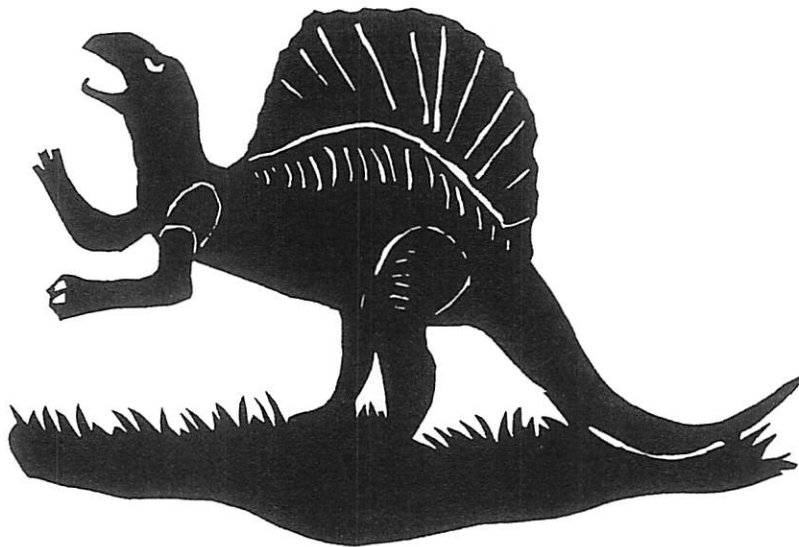
This is an example of a muneco that serves as a protection for the home.



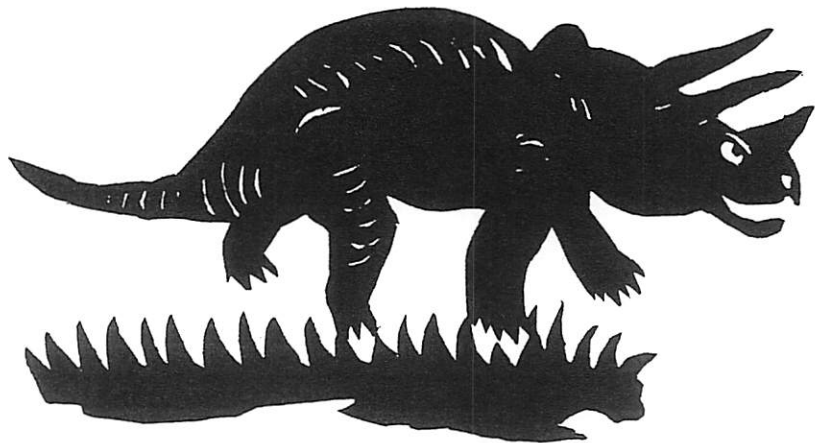
This is an example of an muneco that represents the forces of evil.



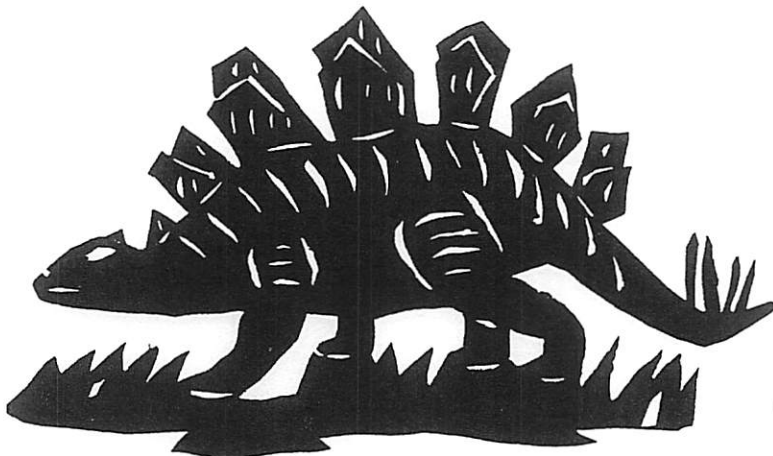
This is an example of a muneco that promotes growth and encourages a good crop.



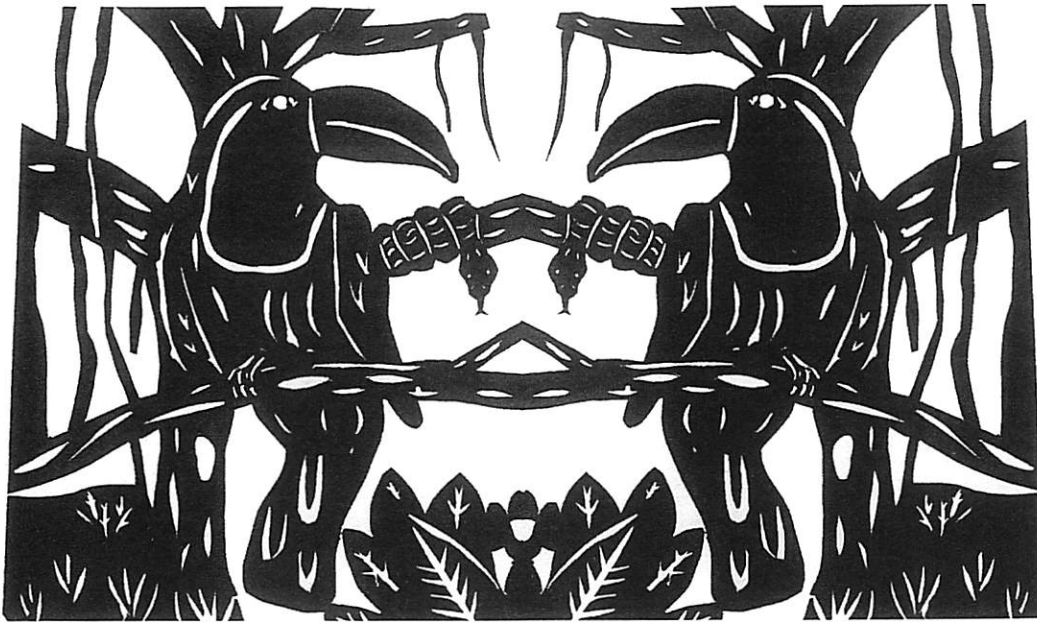
RAPTOR © Isaac Beckler, 2002
Original Width: 9 ½"



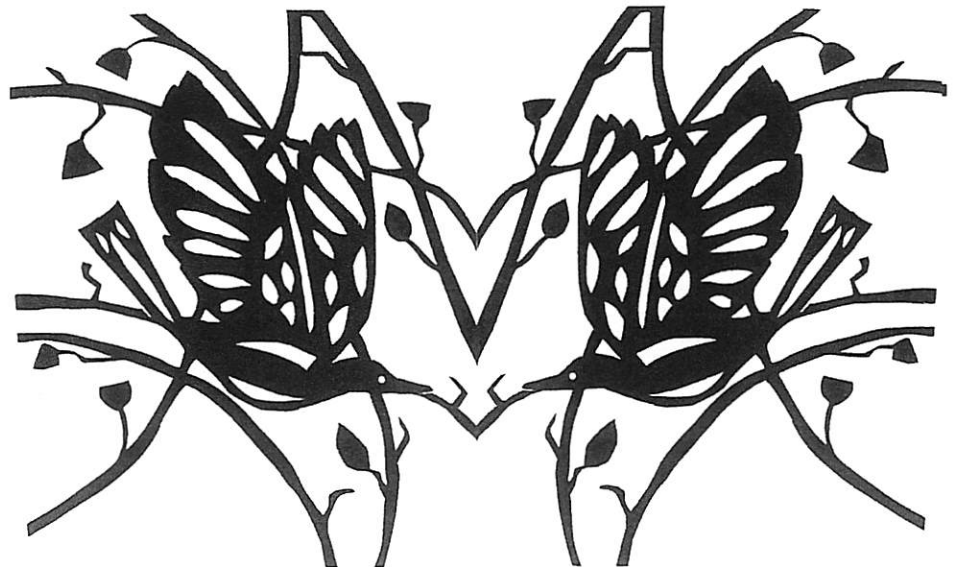
TRICERATOPS © Joshua Beckler, 2002
Original Width: 7"



STEGOSAURUS © Jordan Beckler, 2002
Original Width: 6 ½"



TWO PARROTS © *Peter Dunne, 2002*
Gr. 7 / Alexandria Middle School



BRANCHES OF BIRDS © *Camille Paccaly, 2002*
Gr. 7 / Alexandria Middle School



FOUR FEATHERED FRIENDS © *Drew Bourassa, 2002*
Gr. 7 / Alexandria Middle School

Greeting Cards & Prints By Ingrid Schenck



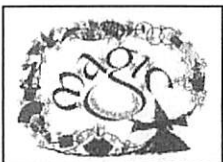
County Courthouse / Santa Barbara, CA - 6.25x4.5 in. Beautiful and detailed black print on cream greeting card of the old Santa Barbara Courthouse with flower vine border. Blank inside. Envelope included. Printed from original design by Ingrid Schenck.
Item # GC001IS Price: \$1.00/ea



Hibiscus & Hummingbirds - 6.25x4.5 in. Beautiful and detailed black print on cream greeting card of Hibiscus Branch and Hummingbirds intertwined with calligraphic "H". Blank inside. Envelope included. Printed from original design by Ingrid Schenck.
Item # GC002IS Price: \$1.00/ea



Santa Barbara Mission - 6.25x4.5 in. Beautiful and detailed black print on cream greeting card of the Santa Barbara Mission with Rose Vine and Bell border. Blank inside. Envelope included. Printed from original design by Ingrid Schenck.
Item # GC003IS Price: \$1.00/ea



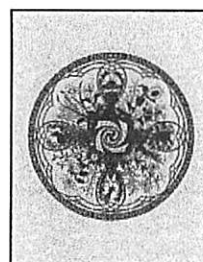
Magic: Sometimes It Works! - 7x5.25 in. Clever, fun and detailed black print on cream greeting card of "Magic: Sometimes It Works" in script surrounded by a magician and his tools. Inside contains small design saying "And sometimes it doesn't!". Envelope included. Printed from original design by Ingrid Schenck.
Item # GC004IS Price: \$1.00/ea



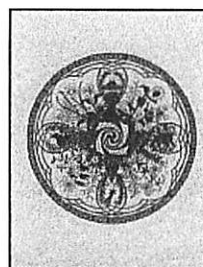
Love Can Prosper... - 7x5.25 in. Beautiful and detailed burgundy print on cream greeting card of traditional poem: "Love can prosper in all types of weather as long as it is planted by two hearts together". Surrounded by detailed heart design. Blank inside. Envelope included. Printed from original design by Ingrid Schenck.
Item # GC005IS Price: \$1.00/ea



Wild Rose - 4.5x6.25 in. Beautiful and detailed burgundy print on cream greeting card of Wild Rose Branch and Butterflies intertwined with calligraphic "R". Blank inside. Envelope included. Printed from original design by Ingrid Schenck.
Item # GC006IS Price: \$1.00/ea



Four Seasons (Large Format Card) - 7.25x9 in. Beautiful and detailed black print on cream parchment greeting card of design inspired by the four seasons with saying around border. "His tenderness in the springing grass; His beauty in the flowers...". Blank inside. Printed from original design by Ingrid Schenck.
Item # GC007IS Price: \$1.00/ea



Four Seasons (Ex-Large Format PRINT) - 16x17 in. Beautiful and detailed black print on cream card stock paper. Design same as greeting card inspired by the four seasons with saying around border. "His tenderness in the springing grass; His beauty in the flowers...". But much larger and great for framing. Printed from original design by Ingrid Schenck.
Item # PS007IS Price: \$7.00/ea

To see larger images of these cards visit the shop at www.papercutters.org.

~Prices do not include shipping & handling.~

~Shipping & handling is \$0.50 (50 cents) for 1 to 10 Cards.~

~\$1.00 for 11 to 20 Cards and so on.~

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~Prices guaranteed through 31-December-2003.~

Prints From Original Papercuts By Ingrid Schenck



County Courthouse - 12.5x9.75 in. Beautiful and detailed black print on cream paper of the old Santa Barbara County Courthouse with flower vine border. Perfect for framing. Limited edition of 100 prints from original design by Ingrid Schenck. Signed and numbered by the artist.

Item # PS001IS Price: \$5.00/ea



Flower Vine Frame - 12.5x9.75 in. Beautiful and detailed black print on either cream or yellow parchment paper. Perfect for framing and as a frame. Print from original design by Ingrid Schenck. Signed by the artist.

Item # PS002ISC or Y Price: \$5.00/ea



El Paso Courtyard - 12.5x9.75 in. Beautiful and detailed black print on cream paper of traditional El Paso Courtyard with flower vine border. Perfect for framing. Limited edition of 250 prints from original design by Ingrid Schenck. Signed and numbered by the artist.

Item # PS003IS Price: \$5.00/ea



Hibiscus & Hummingbirds - 12.5x9.75 in. Beautiful and detailed black print on cream paper of Hibiscus Branch and Hummingbirds intertwined with calligraphic "H". Perfect for framing. Limited edition of 250 prints from original design by Ingrid Schenck. Signed and numbered by the artist.

Item # PS004IS Price: \$5.00/ea



Mission Santa Barbara - 12.5x9.75 in. Beautiful and detailed black print on cream yellow paper of the the Mission in Santa Barbara with flower vine and bell border. Perfect for framing. Limited edition of 250 prints from original design by Ingrid Schenck. Signed and numbered by the artist.

Item # PS005IS Price: \$5.00/ea

Ed. Note: Ingrid Schenck has donated these limited edition prints, and the items on the previous page, for the benefit of the Guild of American Papercutters.

To see larger images of these prints visit the shop at www.papercutters.org.

~Prices do not include shipping & handling.~

~Shipping is \$2.00 for 1 to 10 prints.~

~\$4.00 for 11 to 20 prints and so on.~

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**Official Order Form****Guild of American Papercutters**

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Sterling, VA 20165-1351

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Or email us at GAPorders@meserole.net.

Ordered By:

First Name: _____ Last Name: _____

Address: _____

City: _____

State: _____ Zip: _____ Country: _____

Email: _____

Ship To: (Only if different from "Ordered By".)

First Name: _____ Last Name: _____

Address: _____

City: _____

State: _____ Zip: _____ Country: _____

Gift Card Message: _____

Please use blue or black ink.

Daytime phone: (____) _____ - _____ Evening: (____) _____ - _____ Ask for: _____

Item Number	Description	Item Size	Color	Cost Per Item	Qty	Extended or Total Price

For additional items, use a separate sheet of paper.

Method of Payment: All prices stated in US dollars.

Enclose US funds ONLY!

☐ Check☐ Money Order

Total # of Items:	
Total price of all items:	
Shipping (see below):	
TOTAL:	

SHIPPING & HANDLING CHARGES

Shipping is \$0.50 (50 cents) PER ITEM with the following exceptions:

- Each logo mug is \$2.
- Each 10 prints or portion of 10 is \$2.
- Each 10 greeting cards or portion of 10 is \$0.50 (50 cents).

These rates apply only to shipping by US Post.

Shipping charges subject to change without notice.

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(ANGEL@ 1999 Kerch McConlogue)



BUTTERFLY BALL © Susan Throckmorton, 2003



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