

First Cut

A Newsletter for

Members of the Guild of American Papercutters

Volume
28

Winter
2013

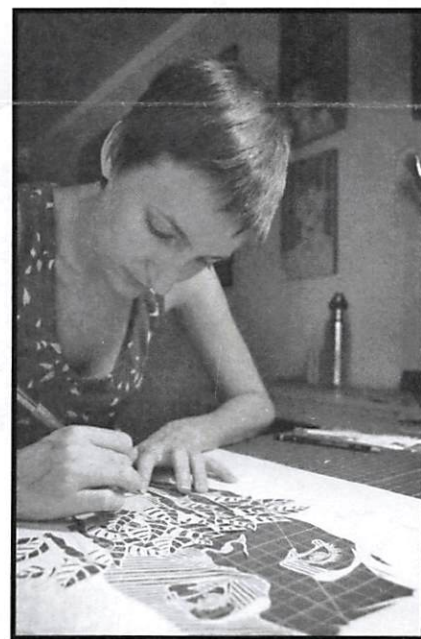
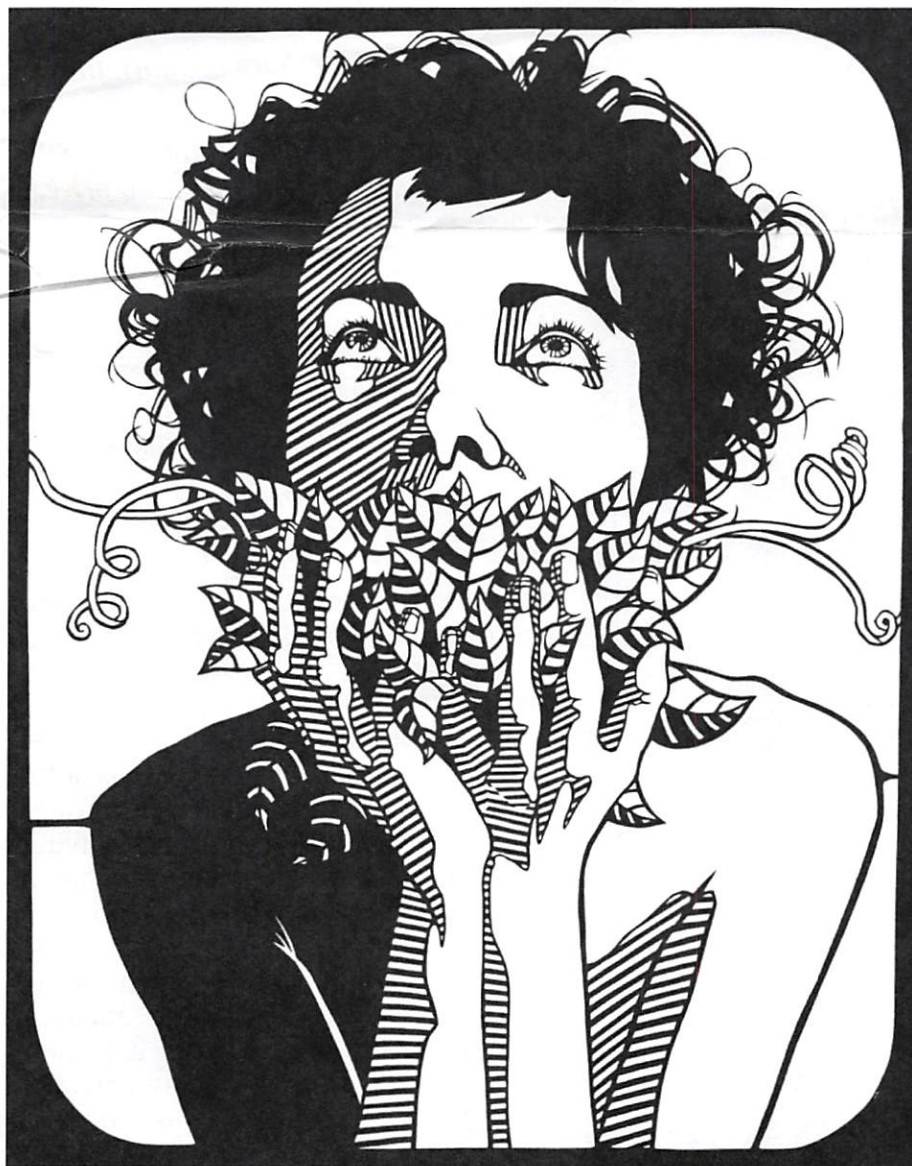
Please welcome some of our
NEW MEMBERS!

Heather Clements grew up in Northern Virginia, just outside of Washington, D.C. She has shown an affinity and

talent for art for as long as she can remember. Her mother can be quoted by saying, "Even as a toddler, she always colored inside the lines!" Growing up, though, Heather has never hesitated to think outside of the box.

Heather graduated cum laude with a Bachelor of Fine Arts from

the Maryland Institute College of Art in Baltimore. After graduation, Heather wanted to branch out to unfamiliar territories while she was still young and free. She ended up on the road with some friends to Panama City, Florida, a town she had never heard of before.



Shortly after moving to the Panhandle, Heather became the owner of the Gallery Above, an amazing art gallery. It was completely unique to the area, hosting many art exhibits, openings, music events, film nights, swing dances, and so much more. "No one I know is doing more for local art and artists

than Heather Clements and her Gallery Above." - *Michael Lister, News Herald*. After two proud years of ownership, the Gallery above closed.

For about a year, Heather was the Exhibitions Manager and Graphic Designer for the Visual Arts Center of Northwest Florida. In 2010 she decided to leave and concentrate on what she has always loved: creating art.

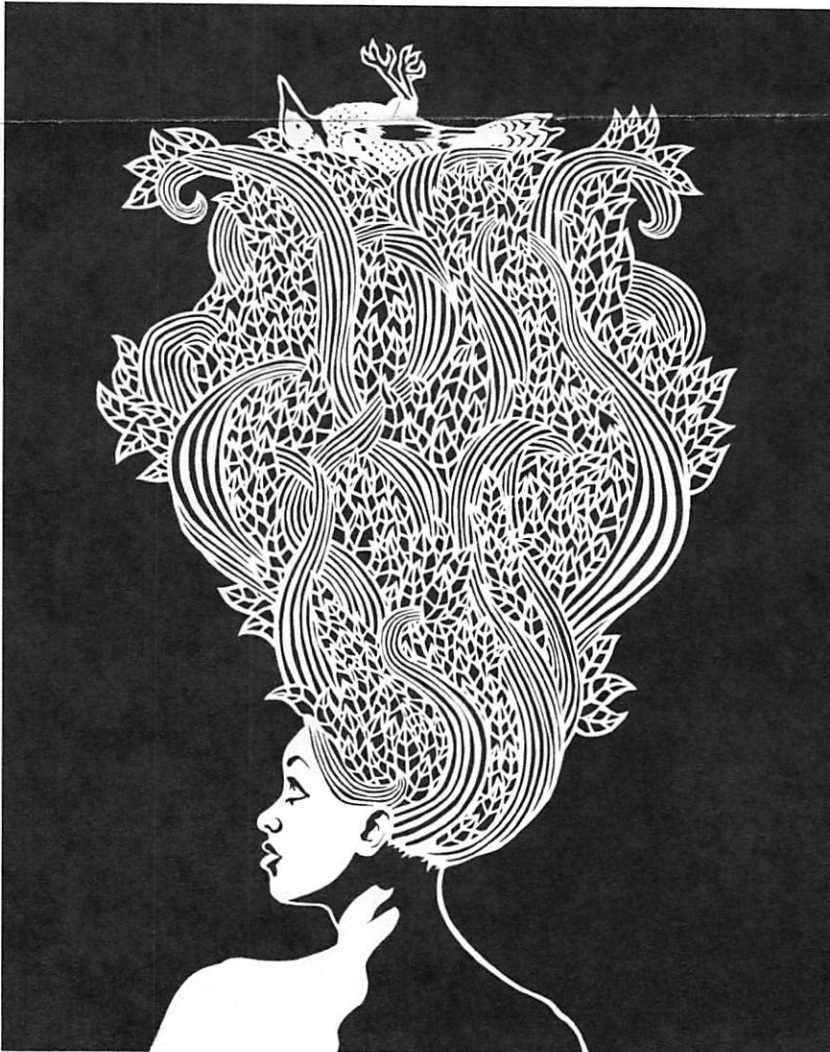
Heather is now a full-time artist and art instructor. Always using the human figure, Heather mixes portraiture with rich metaphors. From octopus arms representing an inner struggle, to dying birds representing the destruction of the environment, Heather never ceases to try to create new and meaningful images.

The Business Side of Papercutting: What Happens After The Last Cut *by Heather Clements*

Most professional artists (artists who make a living from their art) today would tell you that they spend about half of their time making art, and the other half is dedicated to the business side of it all. I can't just create art and then close my eyes tight to hope that someone will magically want to buy it. I'm still growing as a professional artist, but I have started to set certain routines that have been very beneficial. One of those routines includes a set of actions for after a piece of art is finished.

The journey of a piece of art after I finish it.

1. Come up with a title
2. Photograph artwork, including detail shots
3. Frame artwork
4. Attach title and artist information on the back of the frame
5. Photograph artwork with frame
6. Edit Photos in Photoshop
7. Save full artwork image in 3 different sizes (one full size, one for internet use, and one for inventory list)
8. Save detail image(s), save framed image
9. Price (There is a formula for this)
10. Add to personal inventory list with image, title, size, date, medium, price, hours, cost, etc.
11. Blog about it
12. Share blog on Facebook and Twitter
13. Add it to Flickr page
14. Add to Facebook page album
15. Add to Etsy (sometimes)



Then every time that piece of art goes to a different gallery or exhibit, the place and duration is added to its section of the inventory list. Every piece on my inventory sheet has "Currently at ____" so that I know where every piece is at any given time. Once a piece is sold, the date, income, and buyer information is also added to the inventory. Having an inventory list is so important for a professional artist. There is no way we can memorize the prices, dates, locations and buyers for each piece. You don't want to get caught making up a price for a piece of your art when you've already figured that out and told other people and galleries a different price. Also, it can be the worst feeling



when you think of a piece of your own art, and then panic because you don't know where it is.

So there you have it. In short,

each work of art is titled, priced, photographed, documented, and shared. When you make art constantly, and you want to keep track of it all, you just have to be super organized.

www.
heatherclementsart.
com
www.facebook.com/
heatherclementsart

"Rhapsody" hand-cut
paper, 16"x20", 2012

"Silent Few" hand-cut
paper, watercolor,
12"x12", 2012

"Suspended" hand-cut
paper, acrylic, 30"x40",
2011

"Ecocide VI" hand-cut
paper, 16"x20", 2011



New Member Profile

Tom Hammann

I'm a relatively new member of the GAP. My dad is the reason I started papercutting, and I'm thankful that he paid for my membership in order to encourage me. After cutting some patterns that he gave me, I started getting interested in creating my own designs, often with a Minnesota theme. I've attached one of my designs, Split Rock Lighthouse, which is a retired lighthouse built on a 130-cliff on the North Shore overlooking Lake Superior. It's a beautiful area and the drive along the North Shore is always a peaceful way to get away and relax.



"The Blaine House"

12"x 16"

by Cynthia Herrick

Every year after Thanksgiving the Kennebec Valley Garden Club (of which Cynthia is

a member) decorates for Christmas, the governor's mansion, the Blaine House, in Augusta Maine. This year Cynthia decorated the dining room. All of the decorations were papercuttings, but the papercutting that received the most attention is the cutting she did of the Blaine House.

by Dee McAliney

It's Only a Paper Moon

..... sailing over a cardboard sea. Are you sure? Look closely and you may be surprised to see that both the cutting and the background are from wallpaper. The history of this beautiful product is fascinating. It began in Austria around 1700 with craftsmen carving designs on wood blocks. They used the blocks to print on squares of paper and then installed them on the wall. Quite painstaking, but what a wonderful new look! It would be almost one hundred years before a German inventor came up with a process whereby the design was printed on a continuous roll of paper. Walls have never been the same and today we have access to limitless styles and colors to decorate any room in the house.

My primary occupation over the last thirty years has been paperhanger and painter. It is very rewarding to see a room transformed with the simple application of wallpaper. Many have asked if I am a decorator and the answer is that I have always preferred the labor side of the business. My suppliers have been generous in giving me the discontinued books and in them I have found marvelous pieces that work well for papercutting. I

recently completed a grove of winter trees using a tiny black and silver stripe and mounted them on a charcoal and black geometric background. The effect was stunning. With the emphasis on recycling these days, it feels good to know I am creating art from paper that would generally be discarded. The texture of some of the pieces rivals the handmade paper I have found at art stores. Many of the samples in the books have a central design that can be incorporated as a background. As with any paper, all that is needed is an active imagination and your scissors and knife. With winter upon us and more time spent indoors, I am looking forward to creating beautiful and unique designs. If you would like to try your hand at some wallpaper moons, simply contact your local paint and wallpaper store and ask them for the books. You will be surprised and delighted at this new source for your paper art.

Twitter

by Peggy Gschaar

GAP now has a Twitter account!

If you are on Twitter follow us at: **@GAP_Guild**

If you haven't set up a Twitter account yet it is very easy and FREE! It's a great way to keep updated on the latest GAP happenings.

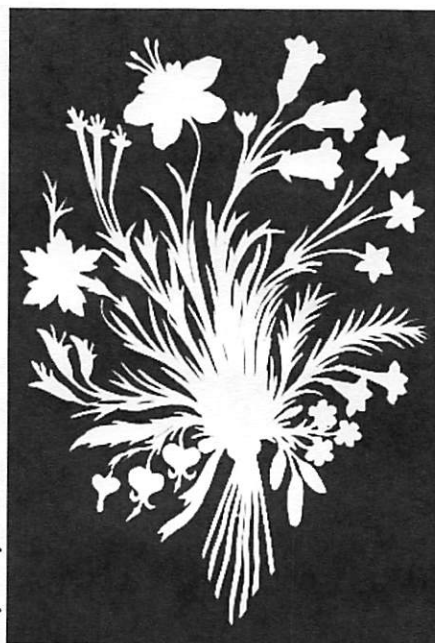
Sign up for your Twitter account at:

<http://Twitter.com/>

Once you have set up your account you can follow us at: **@GAP_Guild**.

It's that easy!

I will be posting Twitter updates daily.



© by Candy McDaniel

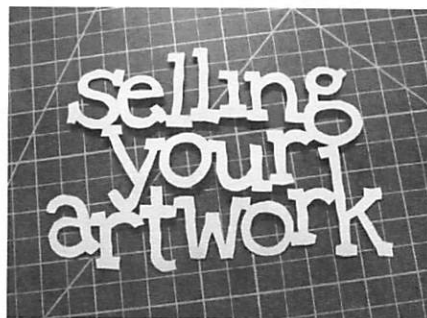
GAP Google Calendar

GAP now has a shared up-to-date google calendar for GAP events, exhibits, challenges, reminders and latest news.

Send your event/show/exhibit information to: **guildofamericanpapercutters@gmail.com** and I will place your event on the GAP calendar and tweet about it from the GAP twitter page.

To find the GAP calendar post the following into any web browser: **<https://www.google.com/calendar/embed?src=7searvi256p5p8ouk1ujjl9te44%40group.calendar.google.com>**

We hope to have the calendar "live" on the GAP website soon!



Marketing Your Papercuts

by Kim Phillips

Whether papercutting is a hobby, a source of a little extra income, or a full-time job, you'd probably like to

spend more time cutting and less time doing other things. If you want an audience for your work, you can create one; how large an audience you can create depends on your goals for your work and how much effort—and money—you are willing to invest.

Goal

1. Personal satisfaction: Papercutting is fun and I like to give papercuts as gifts sometimes.
2. Extra income: Papercutting pays for extras in my life; I want to cover my costs and make a little cash.
3. Profession: Papercutting is my job and my only source of income.

If you chose #2 or #3, set a financial goal: how much do you need to make, and what portion of that can be devoted to marketing your work? What price ~~do you~~ need to ask for your work to cover materials, labor, travel, studio space, fixtures, marketing, production costs, website and other online services, subscriptions, and outside help? (You may need an accountant for this part.) What portion of your asking price is pure profit, and how competitive is your price?

Audience

What kinds of people will buy your work, and for what purpose? Where are they? Are there enough of them to bring you the sales you need to reach your financial goals? Do you have a niche? What are the best promotional tactics to reach your target audience?

Marketing Tactics

While your work is done on paper, most of your

promotional efforts won't be. Online marketing efforts may include:

- *Online sales sites like Etsy, Zazzle, FineArtAmerica, and others*
- *Your own dedicated e-commerce site*
- *Online portfolio sites like Behance*
- *Blogging, as part of your site or separately*
- *Paid search, like Google ads*
- *Natural search, or search engine optimization (SEO)*
- *Social media*
- *E-newsletters (use a professional platform)*
- *E-books*
- *Instructional videos*
- *Online magazines like Issuu or Slideshare*

Tight integration of online marketing efforts will increase your effectiveness; whatever you do, do it everywhere.

In-person selling is time-intensive but is often effective for papercut artists, due to the 3D, tactile nature of the work. At artists' fairs and trade shows, you can pump up your presence with attractive merchandising, drawings, and live demonstrations. Teach a papercutting class and you could earn money for your time.

Traditional advertising can work, too. Just be sure that you understand the relative, effective reach of each medium you're considering. When calculating the cost of a print ad, for example, don't just divide the price of the space by the circulation; subtract whatever portion of the audience that isn't able to buy from you. Find your

niche. The publications you choose to advertise in may be willing to do a story about you. Find an angle. Targeted direct mail postcards make nice reminders of your work, and you can hand them out at events, too.

Measurement

Track everything you do, and analyze the data. Look at your website analytics, social media metrics, and email marketing metrics. Keep a running comparison of what is sold at events.

Kim Phillips spent 30 years in sales and marketing before starting her own papercut art business at www.hebrica.com.



Memorial Articles to Catherina Arike van Waning-Mijnlieff

**Friend and Inspiration,
Memories of To van
Waning**
by Sukey Harris



We first met To about 1985 when she came to the USA to see the Paper Cutting exhibit at the Cooper-Hewitt Museum in NYC. She was staying in the Lititz area and Tilly Schouten hosted a lovely evening with

about 15 paper-cutters from the nearby area. To presented a personal & wonderful slide show about paper cutting. Her



sense of humor came through as she was now speaking & thinking in English. She carefully looked at us and said, "You really should start a Paper Cutting Guild in America." (And 3 years later we did!) Many in this same group were charter members. Later some in this group took the train to NYC to see the show...such excitement to see cuttings from all over the world!

Later To would again travel to US and stayed in some of our homes where we got to know her a little better, and feel her lively spirit. We went for a walk, and briefly looking down, To's sharp eyes spied a four-leafed clover, which she picked and gave to me. I framed it along with one of her cuttings.

She among so many of us, enjoyed 'Collection' at Estes Park, CO. Rick Marzullo, in

a precious moment, made a simple yet intricate leaf-cutting and gave it to me. When

I showed it to To, she became so entranced and enthused, I gave it to her. An underlying belief of many in the guild is that sharing ideas, tips, enthusiasm, love for the art is a worthy purpose!

Flying to Holland for their Contact Days was a thrill.

As we descended we saw ribbon streaming rows upon rows of colorful tulips. To was our host, so we could enjoy the coziness of her home. I liked her sparkling rock collection, prominent outside the back door. She would carefully



clean them, and then sprinkle them with water to bring out the shine, color, sparkling beauty.



Memories of To by Sharon Schaich

To was a special guest at one of our early Collections (inspired by the Dutch Guild's ContactDag) in Baltimore MD, and she greeted the GAP audience by showing us something she always taught at a class on paper cutting in Holland. We, of course, thought it would be something intricate done with scissors. Instead she took a folded newspaper, shaped it into a paper cone, folded the point and taped it in place, creating a perfect throw-away container to attach to our work tables to catch all our snippings! I use this trick when I teach classes and at my sewing machine.

After Collection, To spent some time in Baltimore with Kerch McConlogue, who organized Collection. Ed and I picked To up after dinner in Baltimore Harbor to bring her home for a tour of Pennsylvania Dutch country (Lancaster County). As we were driving along Route

30, darkness descended and with it thousands of fireflies filled the tree rows along the highway. It is something we take for granted so probably wouldn't have noticed, but To was enchanted and enjoyed it so much. She was joyful about many things every day, and we will always remember her lilting laugh and her positive outlook. She gave us so many treasured memories during our visit to Holland in 1994 with Dick and Sukey Harris.

Photo and Captions by Sharon Schaich:

The photos were taken on a trip to Holland with Sharon Schaich and Sukey and Dick in 1994.

Catherine (To) Van Waning was our host. One photo is To in her garden, another is To and Sukey Harris, the last is To and I.



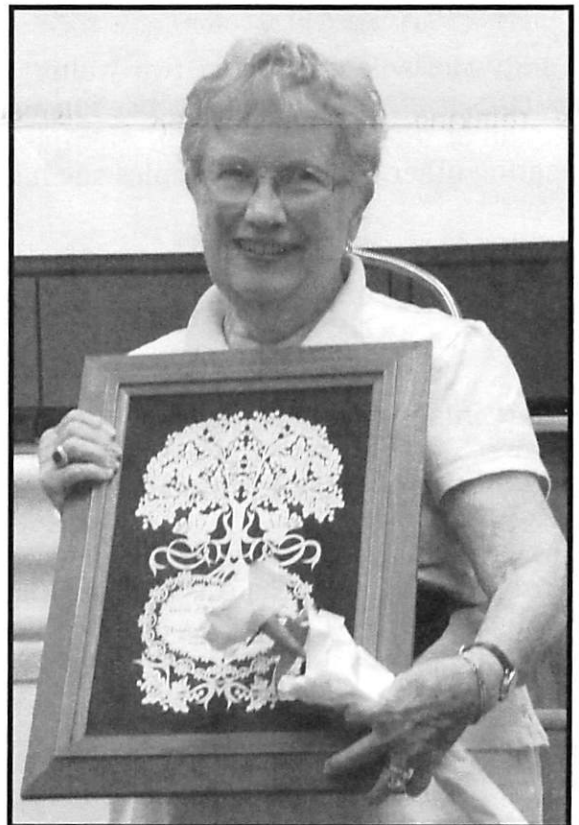
by Trudy Kauffman, whose cutting included calligraphy which appropriately describes Patty's hours of commitment to GAP Membership: "Those who have given of themselves to others will live forever in each heart they have touched."

**2012 Harris Awards
Presented Across
the Miles
by Pat Stuntz**

Every two years, usually at Collection, GAP members who have given extraordinary time and effort to promoting the GAP, are presented the Harris Award. The award, which is named in honor of charter member Sukey Harris, and consists of a papercutting and recently, a handmade paper rose by President Marie-Helene Grabman, was given to Patty Kile and Kathy Reed.

Patty Kile received her award in June at Collection in St. Louis. Her presentation papercutting was created

Since Kathy Reed was unable to attend Collection, her Harris Award was given at the fall 2012 meeting held at Laurel Arts in Somerset, PA. Laurel Arts was an especially appropriate setting for Kathy's award since she has devoted so much time and energy to the GAP National Papercutting Museum. Kathy's papercutting, created by Pat Stuntz, featured cardinals as a salute to her beautiful woodland themed triptych.



***Congratulations to our
newest Harris Award
recipients!***



*McDaniel gifting GAP with two Walter Von Gunten papercuts.
Photo is by Patty Kile.*

Candy McDaniel presented two Walter VonGunten papercuttings as gifts from her personal collection to the GAP Permanent Collection at the Oct. 27 meeting. Her descriptive program included sharing other paper art examples she has acquired over 30 years.

GAP Exhibit at Pittsburgh Center for Contemporary Crafts

by Joyce Yarbrough

Papercuttings from The Guild of American Papercutters illustrating children's stories and rhymes, are on display at the Pittsburgh Center for Contemporary Crafts November 2012 through January 2013.

Toy Box cuttings representing Eugene Field poems and toys, include those by Dorothy Buchanan, Maureen Darby, Peggy Gschaar, Trudy Kauffman, Patty Kile, Barbara Mattes, Dee McAliney, Diane Peterson, Dorene Rhoads, Pat Stuntz, Sarah Trumbauer, Beth Wunder and Joyce Yarbrough.

Dorothy Buchanan delivered The Toy Box display along with papercuttings by Andrea Martin, Fan Pu, Richard Schuchman and copies of *The Paper Illustrator*, which will be available for sale at the Center for Contemporary Crafts.

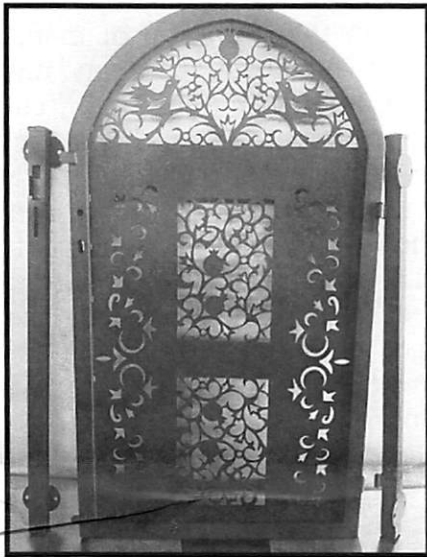
This traveling exhibit will supplement the up-coming exhibit at the GAP National Museum "Inspired by Words" April 2012-2013. Think about words that have inspired you and create a papercutting for this exhibit!

Attached are some photos Dorothy Buchanan took of the Toy Box Exhibit which is at the Pittsburgh Center for Contemporary Crafts.



Dear Friends,
I'd like to share with you my joy.
My dream came true and
I turned paper into metal.
Attached is the new gate to my
house. If you visit Haifa come
and take a look.

All my good wishes to you,
Zipora Ne'eman
The Paper Cutting Center
Shderoth Halamed Hay 9
Haifa, 32202 Israel



The Snow Flake Lady *by Peggy Gschaar*

In the heart of St. Louis, MO there is a very unique and creative museum. It is called The City Museum and this is a place where everywhere you look you see something amazing and different. One of those amazing places is Art City, a place for kids of all ages to experience hands on projects. In the center of Art City is Marion Nichols aka The Snow Flake Lady sitting in her little custom built six sided room creating and teaching others to cut her original six sided snowflakes.

It's clear that Marion loves what she does! She has been



volunteering and working at the City Museum for 14 years.

Sharing her talents with visitors from around the world, this little guys family came from Michigan to make snowflakes.

This talented lady said that while watching a nature show and cutting snowflakes one night over 10 years ago she saw a kaleidoscope picture of tigers and thought I wonder if I could do that in a snowflake design? Since then she has designed and published her original



snowflake designs. Her books include designs with Animals, Ocean Creatures, Dinosaurs, Botanicals, Musical, Mystical and Astrological themes and, of course, Holiday Snowflakes. You can find all of Marian's books at The City Museum gift shop.



This busy mom of two and grandma to six is currently working on her next book of designs this time using names and words, as well as passing on the art of snowflake cutting at the City Museum five days a week.

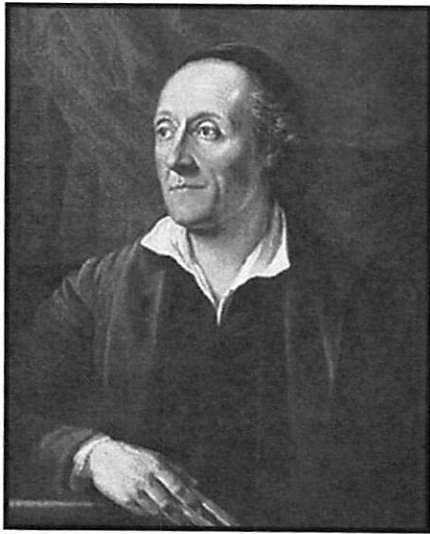
Marion also designed a book of paper animal puppets that my grandkids just love!

A visit to St Louis wouldn't be complete without seeing The City Museum and making snowflakes with The Snow Flake Lady!

The City Museum is located at:
701 N. 15th St.
St. Louis, MO 63104
314-231-2489

FROM SHADES TO PSEUDO-SCIENCE

by Sue Throckmorton
(via Poland)



Johann Kaspar Lavater (1741-1801)

Johann Kaspar Lavater was a significant Swiss cultural figure of the 18th century, but I'm betting most of you have never heard of him! I hadn't either until I discovered a book in a Czech used book store some years back in Prague entitled *Profile Art Through the Ages : A Study of the Use of and Significance of Profile and Silhouette from the Stone Age to Puppet Films* by R.L. Megroz (London: The Art Trade Press, LTD, 1948). In this book was a whole chapter devoted to Lavater. So how is he relevant to us as papercutters? Read on.....

Born in Zurich in 1741, Lavater as an adult was well known as a pious clergyman, poet and accomplished intellectual, but he became most famous in his lifetime and even afterwards as the leading authority on physiognomy. Physiognomy is basically the study of using a person's outer appearance, especially the face, to reveal his

or her personality and character. In pursuit of this study, Lavater produced a huge German treatise of almost 2000 pages, called, in translation, *Essays on Physiognomy designed to Promote the Knowledge and the Love of Mankind*.

In its 3rd edition in 1840 a translation of his posthumous work, *One Hundred Physiognomical Rules*, was attached. His detailed Rules for "proving" that an individual's outward appearance offers clues to his or her internal qualities is a curious mix of religion, psychology and aesthetics and reveals clearly why physiognomy is considered a pseudo-science today.

.....and now to the value of his work in our context. The basis for much of Lavater's observations was on something else also very popular in his day: shadow portraiture or silhouettes. His physiognomic Rules is really a how-to-section illustrated with an extensive collection of pictures, the most interesting of which are hundreds of detailed silhouettes with accompanying physiognomic analysis.

Lavater described his method of making the "Shades" as an improvement over the older method of outlining the shadow cast by a person sitting between a lamp or candle and a piece of paper attached to a wall. He pictured a specially-designed chair to support the head and back of the sitter. The shadow fell on a sheet of glass which was placed at the side of the sitter's head and moved up and down in a slide. On the other side of the glass a piece of paper, oiled for trans-

parency, was placed on which the draughtsman could outline the shadow. Lavater also used scissor cuttings of his own, other artists and even employed a draftsman named Schmoll to travel with him and make the heads of many important people.

Lavater attached great importance to the use of silhouettes because he felt that, "shades are the truest representation that be given of man." "The shade contains but one line; no motion, light, colour, height, or depth; no eye, ear, nostril, or cheek; but a very small part of the lip; yet how decisively is it significant! The reader shall soon judge, be convinced, and exercise his judgment." (p. 63) He admitted that he had "collected more physiognomical knowledge from shades alone than from every other kind of portrait." (pp. 63-5)

In analyzing each shade, Lavater classified the perpendicular lines of a face as "compressed, projecting, retreating, straight, flexible, arched, broken, angular, "etc. and divided every shade into nine observable horizontal sections: 1. the arching from the top of the head to the hairline; 2. the outline of the forehead to the eyebrows; 3. the space between the eyebrow and the nose; 4. the nose to the upper lip; 5. The upper lip; 6. the lips; 7. the upper chin; 8. the under chin; 9. the neck. He further stated that:

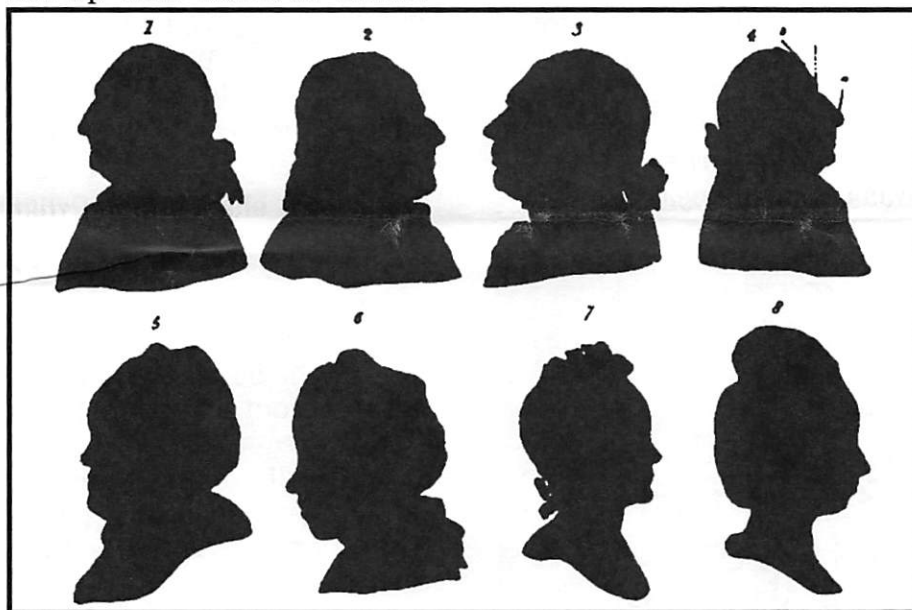
"the second and third sections denoted "the power of understanding and of action and passion in man; the chin, the degree and species of sensuality; the neck, combined with

its hinder part and position, the flexibility, contraction, or frank sincerity of the character; the crown of the head not so much the power as the richness of the understanding; and the back of the head, the mobility, irritability, and elasticity." (p. 67)

Almost 50 of Lavater's "shades" are included in my found book along with his notes for each in the Appendix. Space precludes me from including all of these, but suffice to say, they make interesting and, often amusing, reading. The author of my book cautions women readers to "call up their sense of humor

open to the reception of truth. Irritable, but will ever act with discretion, nobly. ..in... his lips, goodness and manly strength....Easily induced to the violent." (p. 128)

In Fig. 2 he calls the head "one of the most original" he has ever beheld and "a singular genius," while Fig 3 has a "princely countenance" revealing "worth, nobility and courage," with a forehead "most extraordinary and highly characteristic of great and bold enterprise," as well as a mouth which "bears the stamp of goodness, honesty and courage." (p.128)



occasionally to avoid being irritated by the pastor's generalizations." (p. 127)

With such preparation in mind, here are some of Lavater's silhouettes and just a few of his paraphrased comments.

Fig. 1 "A well-proportioned countenance.forehead is deficient in penetration.....has an air of importance,,,,,self-complacency.....the heart ever

To the women he attributes in Fig 5 a countenance which is "truly effeminate" and which is "fruitful, cunning, active, orderly, tractable, attentive, and resolute." Fig 6, he says, has "more sensibility and delicacy; more capable of enjoyment, more tenderness, consideration, timidity, reserve, softness; yielding, infirm, noble, observing, reflecting, analyzing." He sees "the delicate and noble.....particularly in the nose and mouth; the weak and

the tender most in the chin; reflection in the forehead." (p.128)

On and on they go, but it is clear that Lavater is reflecting 18th century commonly held views of men and women rather than scientific accuracy! Despite his detailed explanations, he was also able to sum up his theories simply: "The morally best, the most beautiful. The morally worst, the most deformed." (<http://www.enotes.com/johann-kaspar-lavater-criticism/lavater-lavater-johann-kaspar>) So It's hard to believe now that In his day Lavater's revival of physiognomy as a so-called "science" was wildly in vogue. He became famous in Europe, winning audiences with such powerful leaders Austria's Emperor Joseph II; his works were translated into French, English, Dutch, Italian and Russian; he became close friends with the great German writer Goethe and is thought to have influenced such other writers as Honore de Balzac, IvanTurgenov, Emile Zola and Charlotte Bronte.

Lavater is hardly remembered today, and, despite his scientific imitations, his use of silhouettes as he pursued character and personality, can still be regarded as a significant contribution to the history of a form of portraiture that was practiced in so many countries. So, papercutters, when you next look at a silhouette that you have cut or one cut of you, won't you just be a little curious about what Johann Kaspar Lavater would have said of you?

Coincidence or Synchronicity?

by Alice Helen Masek

with intro by Sue Throckmorton

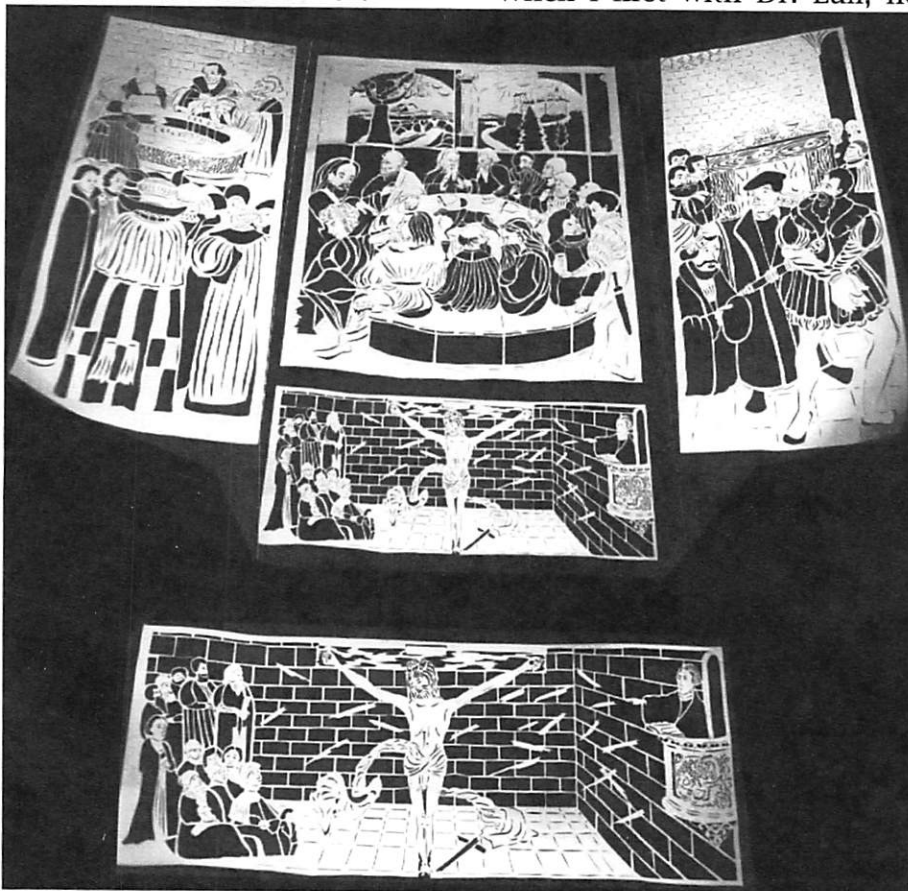
Last June when I drove to Vreden, Germany, from Poland with a friend to attend the opening of the GAP exhibition, we stopped at the old city of Wittenberg where there was an annual medieval festival taking place to celebrate the marriage of Martin Luther and Katharina von Bora in 1523. Wittenberg is the city where Luther lived first as a monk and later with his family for many years and where he famously nailed his 92 theses on the doors of the Castle Church to protest the abuses of the Catholic church in 1517 and set the stage for the Protestant Reformation. The festival was great fun, and visiting all the sites connected with Luther was fascinating. What a coincidence, I thought, when I received this story from

ALICE HELEN MASEK which is also about a coincidence concerning Martin Luther!

One way God has shown me, from time to time, that I am on the right path is by providing for me exactly what I need, exactly at the time I need it. In my ministry of Prayerful Papercutting, there are often several months "lead time" on my designs, giving me time to let ideas percolate and images develop. Such was the case when in 1999, I was asked to provide a group papercut project for a "Lutherhostel", a 5-day long Elderhostel for Lutheran seniors in Northern California. The theme was the life of Martin Luther, beloved of all involved, especially Dr. Tim Lull, President of the Pacific Lutheran Theological Seminary in Berkeley, CA, who was the main speaker.

When I met with Dr. Lull, he

had a clear idea of the images he wanted us to use. He went to his library for prints of the paintings of Lucas Cranach, a Reformation Artist who was Martin Luther's friend. Dr. Lull wanted me to draw a papercut rendition for group cutting of "Jesus with the little Children", all in reformation clothing with Martin Luther's wife and children before their Lord. Dr. Lull also wanted a near life-size cutting of the Wittenberg Citychurch Altarpiece, three panels (a triptych) with a fourth shorter panel at the base of the central one, in which Martin Luther himself was preaching. My drawn scale would be much larger the images in Dr. Lull's coffee table books. With historical figures I would do my best, but my greatest concern was with the face of Martin Luther himself, in the smallest panel. My poor quality copy of his face was the size of my little fingernail, with the features unclear. In the papercut, the face might be about 5 inches tall. Without actually making a prayer request of it, I put out a heart-call to the universe for a larger view of that panel. Several other events filled my calendar leading up to the Lutherhostel. Visits to libraries (this was before I had access to the Internet) yielded me no closer shots of the face. The countdown had begun. Just before time to start working on the Lutherhostel drawings, I flew to Wisconsin to do a workshop. The Pastor of the church I was serving and his wife were hosting me in their home, and in many of the rooms I noticed "Green Man" faces popular in the European Middle Ages and Renaissance. These wise, manly faces had





leaves for hair and foliage at the corners of their mouths. They represent "Natural Man", with a direct spiritual connection to God without need of a Priest as an intermediary, and were often found in Reformation Cathedrals. When I noticed, the Pastor went to his library for a book on Green Man Faces. As I thumbed through it, one illustration leapt out at me. It was a 7 inch tall closeup of the precise part of the Wittenburg Citychurch Altarpiece where Martin Luther was preaching on a raised pulpit. It was in the

book because on the pulpit, at the end of the tail of a foliate boar, was a small Green Man Face! In the closeup, Martin Luther's face was a whole inch tall with much better detail than any image of it I had found before. The pastor copied it for me -- God had done my research for me! What are the odds?

Photos: 1) The 8 ft tall by 10 feet wide papercut Wittenburg CityChurch altarpiece (bottom panel, shown twice, was 2 feet tall by 5 feet wide in final paper version) cut at Lutherhostel by about 25 seniors in five part-time mornings. 2) a 3 foot Green Man Face cut by Alice Helen as a gift to the pastor for his hospitality. 3) 7 x 9 foot "Jesus with little Children", papercut inspired by Reformation painting of Lucas Cranach with family of Martin Luther at lower right -- Also cut at Lutherhostel.

2013 GAP/X-ACTO Masters Club Selections

GAP and X-ACTO are pleased to announce selections for the GAP/X-ACTO Masters Club 2013. The Masters Club is a part of a partnership formed with GAP and X-ACTO. We sent out a call for applications last month and received a large number of applications. It was hard to choose from so many qualified papercutters. After careful and deliberate consideration, please join me in congratulating the following people:

*Moshe Braun,
Lorraine Bubar,
Kathryn Carr,
Brian Crawford,
Kim Phillips,
Joli Miller, Dave Jenkins,
Susan Leviton,
Bernie Levine,
Mindy Shapiro*



As a reminder, our joint goals are to increase interest in papercutting, grow membership, attract a younger audience, interact with users to understand product needs, and grow a library of project inspiration.

The appointments are only for 12 months so we will be sending out a call to apply again next fall. To all those who applied and did not get selected, please apply again and thank you.

My CV as a Papercutter

by Monika Krajewskas

My CV as a papercutter, teacher of art and Jewish educator for people aged 7 to 77, Jews and non-Jews, is full of unpredictable turns of fate and rewards. It is, in fact, a lesson for me. There are stories that cannot be reported without a bit of boasting. One is about celebrating Chanukkah at the seat of the President of the Polish Republic, Bronislaw Komorowski, in December 2010. It had been a tradition for some years that on one of the eight nights of Chanukkah the lights are lit together with the Polish President. We (that is, my husband Stanislaw and I) came to the presidential palace with the delegation of Polish Jews. My papercut featuring a Chanukkah lamp, part of the appropriate blessing and a verse from Psalm 97: "Light is sown for the righteous, and gladness for the upright of heart," was the gift for the President from the Union of Jewish Communities of Poland

and was presented to him by the Union's president and the Chief Rabbi. After the ceremony, there was time for conversation. The master of ceremony wanted to introduce my husband to the President who exclaimed: "Oh, I know this man. Remember how we contacted you and your friends to ask how to make revolution? And you told us to go and study first?" It was true; my husband was a university student and a beginning activist in the budding democratic opposition against the totalitarian Communist regime, and Bronislaw Komorowski was a in a group of high school students who had the same plan and needed advice from slightly older colleagues.



A couple of years earlier, my other papercut, featuring a Tree of Life, a Menorah and two lions, was presented to Shimon Peres who was visiting Warsaw as the President of Israel.

It was given to him by the leaders of the Jewish Community in the Warsaw synagogue. I was standing at some distance with other visitors and when I moved a step forward for a better view I was almost

knocked down by an Israeli security guard. Every papercutter probably was once at the brink of disaster after many weeks' labor. This happened to me more than once. I almost pulled down a glass of tea on an almost ready work; I somehow caught it flying in the air. Once I fell asleep while cutting and the blade landed on my finger which I jerked back foreseeing a bloody drop on my snow white work. Once my papercuts – five or so ready ones, a few month' job, were waiting to be mounted while we went climbing in the mountains. Meanwhile, our apartment was burglarized and literally turned upside down; the police said they had never seen anything like this (no wonder, nobody has so much stuff of all sorts at home). I was too scared to search for my papercuts under overthrown furniture. Guess what happened? The thieves opened the top of the cupboard where my works were lying and they slid safely into the slot behind it.

Three years ago Warsaw was threatened by a flood, our neighborhood included. the wave was approaching, I dragged my papercuts, glass and frames and all, to a neighbor upstairs. When the danger passed, I started taking them back. "Are you sure you want them back?" my neighbor asked. "There may be another wave, even higher..."

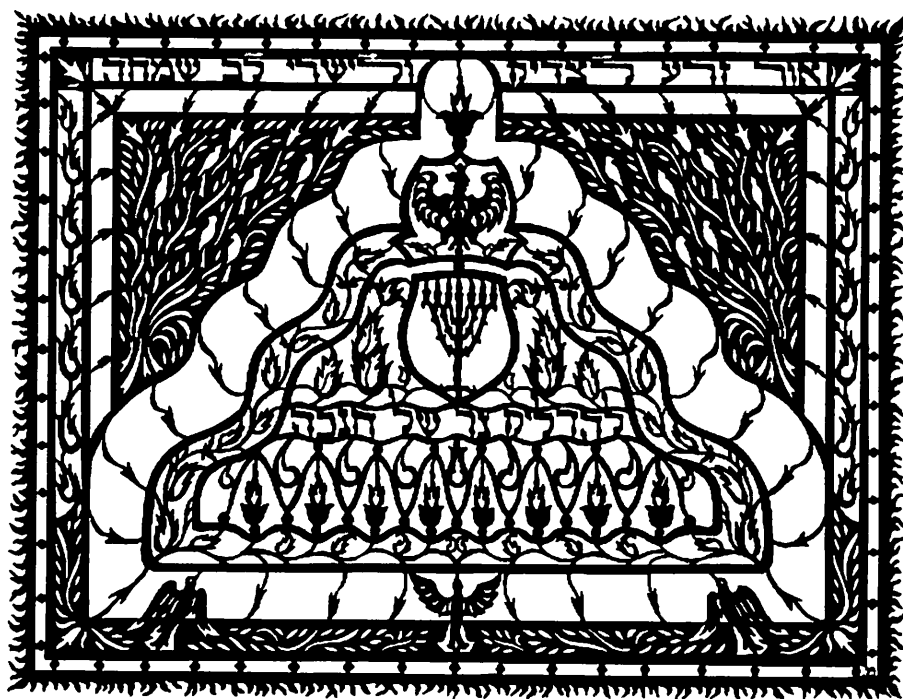
Some pitfalls are hard to avoid. Once I was working on a Bar Mitzvah present for my friend's son. I left the part with the boy's name Pinchas and the words Bar Mitzvah as a separate piece to be first used for the invitation; it was slightly glued on a piece of paper. However, the "leg" of one

letter disappeared somewhere between me and the printer, producing a different letter, and that's how it was printed. Luckily, the gift had all letters in their places.

Years ago, I was finishing an elaborate Mizrach (decoration to be placed on the eastern wall) for a friend. All it needed was the word Mizrach but I was too tired and went to sleep. Next morning, I added it quickly...on the left side of the papercut which I had left face down. I quickly mended it by making a colour overlay and it looked even better. After many years, I told the story to my friend who had by then moved to England. She also had news for me. When they were unpacking their belongings in the new place, the glass broke and cut her husband's hand. The blood stains, she said, add new meaning to the papercut.

verses from prayers that I had planned. They went along wavy lines going in different directions. As I was proudly showing my spiderweb to a friend just before glueing it to the background she said "Wow!" and then "oh no" which made me realize that one sixth of the inscription ran backwards! Of course I was drawing it on the back side, but after so many years... It seemed beyond repair but I managed. Later when I took it to photocopy center for my records I asked the owner to look for traces of the disaster. He said I should make my living forging money. This reminds me of feedback I receive from people. A friend upon seeing my papercut, a very peaceful and harmonious one for that matter, exclaimed "Wow! There's action right away!". He later said he saw it in his dream. Another friend, a subtle young

next to the corpse. My dear friend Eva has my three pieces displayed; she showed them proudly to her cleaning lady who said with sympathy: "Oh yes, people keep giving you things and then one does not know what to do with all this stuff!" But my favourite review is that of a first-grader, an analytical mind at the age of 7: "Mrs. Monika, if this is a lion then it's my Zodiac sign, if this is a gryphon it may be dangerous, and if this is a horse you should try again and make a better one." I enjoy teaching workshops on Jewish art and they are a priceless source of anecdotes. Once I had a mother with a newborn baby strapped to her bosom, and while she was cutting the tiny pieces of paper fell on its head like snowflakes. Once, after class for a particularly big crowd during a Jewish festival, my sister-in-law reported seeing a woman cutting at a bus stop, oblivious to the passing buses. In my workshops, I had Catholic nuns, at least three rabbis' wives, and one rabbi; he was a real scholar but apparently had little contact with scissors since kindergarten. At an exhibition opening in Lowicz, the epicenter of Polish folk papercutting, two participants turned out to be the folk papercutters from the area! Their Menorahs and Crowns of Torah were just as creative as her traditional works which they showed me in photographs. One of them was Helena Miazek whose work I liked so much that I postponed my train back to Warsaw letting my family starve and went to her village to buy her anti-depressant roosters; I added one with a peacock when I met her later at the Ethnographic



Quite recently, I was cutting a wedding anniversary gift for friends and was under tremendous time pressure, which did not make me give up on some

lady, also had a dream involving my papercuts. She dreamt she murdered somebody and was identified because of my papercut being discovered

Museum in Warsaw where we both exhibited. At a Jewish educational summer camp, I always have a cycle of workshops so there is more time to go beyond the most obvious symbols. One gentleman was working on something that looked particularly sophisticated: around the Tablets of the Law, rather than lions or deer, there seemed to be bugs and caterpillars. "You see, he explained, your class was preceded by a lecture by our rabbi's wife about cleaning vegetables to make them kosher. I could not resist portraying all those things that may creep out of the lettuce."

So, dear GAP members, hope for the best and prepare for the worst!



PAPERCUTTINGS TO THE RESCUE!

Janna Czaplinska

When I was preparing to return to the States from Poland for the GAP Collection last June, a friend of a friend of mine named Jola Malczewska, who was going to take care of my cats while I was gone, came over to check out my apartment and my furry friends.

She was interested in looking at the papercuttings lining the walls of my little studio and said she also had a small collection by a friend of hers who had died last year at the age of 95. She said a few words about this woman, and her story sounded so interesting

that I made a date with her to meet up after I returned and to see her collection and hear the full story. Before I left, she sent one of her friend's papercuttings to me as a gift which further whetted my appetite for the meeting. When I returned to Poland, that meeting was a bit delayed, but finally a few weeks go, a friend and I met with her for tea at her apartment.

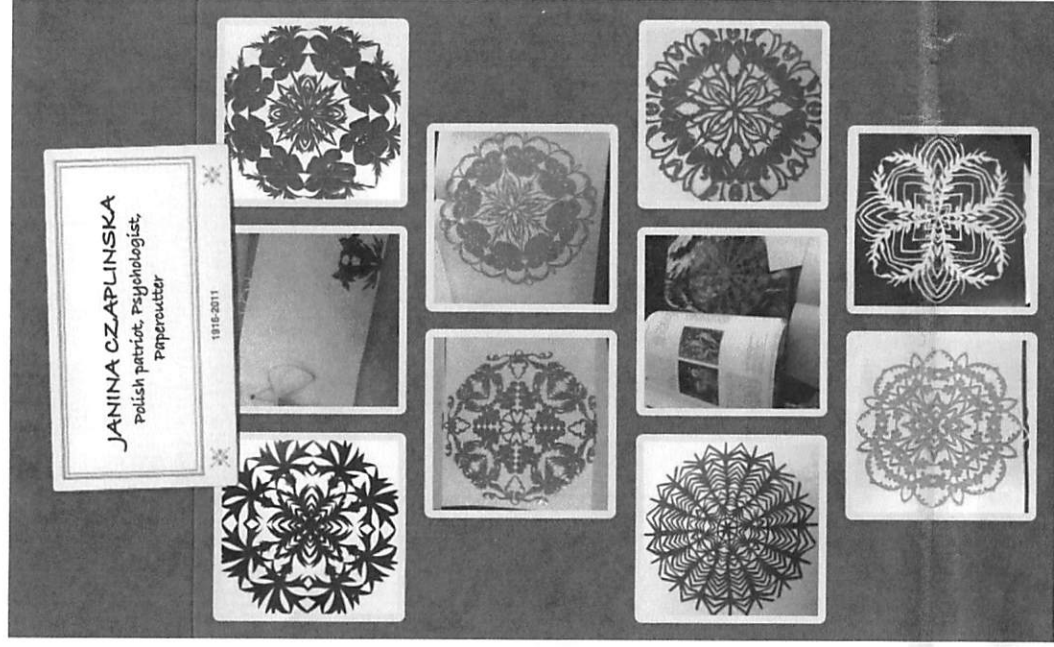
Her friend, Janna Czaplinska, was born in 1916 in a small village in what is now the Ukraine. She traveled with her cousin in 1929 to Cracow, Poland, and graduated from high school there in 1935 and then, studying psychology, philosophy and education, from the University of Cracow in 1939. While in college, she became interested in rural youth and worked with young people during her holidays at the Young Rural Holiday Camp in Zakopane, a town in the Tart Mountains of southern Poland. After graduation she began



studying for her Master's Degree in Warsaw. When the Nazis invaded Poland, and the war broke out, at first she worked at a youth center where

she delivered allowances to the families of members who had been arrested. The families were scattered all over Warsaw which gave her a knowledge of the city valuable to her in her later work as a member of the Underground. Later her job was as a kind of "go-between" between the Polish Government in Exile in London and the Polish Government in Warsaw. She worked within a network of people who were "invisible"-- people who didn't know each other, were often in disguise and used pseudonyms. She herself was known as "Aleksandra" or "Loa." Her work required great effort: memorizing different addresses, organizing clandestine meetings, carrying and finding secret places as "drops" for confidential messages and documents. It was dangerous work; some of her friends were killed or sent to concentration camps.

You may wonder by now what this has to do with paper cutting! Janna had the hobby of cutting paper designs, or wycinanki, and had planned to give some friends who had recently had a baby some of her designs to decorate the walls of a small room they had created for the baby. When finished cutting, she put them in her bag inside a notebook between its pages and set out to her friends' apartment. Just along Warsaw's Lwowska Street (she remembered) she was stopped by a Nazi SS officer. What did she have in her bag, he wanted to know. Opening her bag and showing him the notebook with the wycinanki spilling out, she said, "I am just a teacher." The officer hesitated but let



Every Sunday in Warsaw, her mother, sister and she went to the Botanical Gardens where she knew every flower. That, plus her evident knowledge of wild mountain flowers, probably the result of her trips to Zakopane, is why the themes of most of her papercuttings were flowers.

After her eventual return to Warsaw, she worked in the Ministry of Culture, but was interrogated by the new Communist government concerning her Underground work. The Communists saw her war service

her go. Little did he know that just below the notebook was a stash of confidential documents which she was carrying for the Underground!

In 1944 after the Nazis severely put down the Uprising by the Polish Underground, civilians were sent out to labor camps. Janna was sent to Germany where she had to carry heavy wood in a factory. At the end of the war, she and some others tried to get back to Poland. While on a road during the spring when the magnolias were blooming, a German woman came out of her house, cut off some magnolia branches and gave the flowers to them. Janna had always been interested in nature, especially in flowers.

various maladies, was renowned for baking sugared cookies in the shape of tiny flowers and, although her hands were gnarled with arthritis, she was able to cut out flowered wycinanki until she was very old.

After telling me about her friend Janna, Jola Malczewska



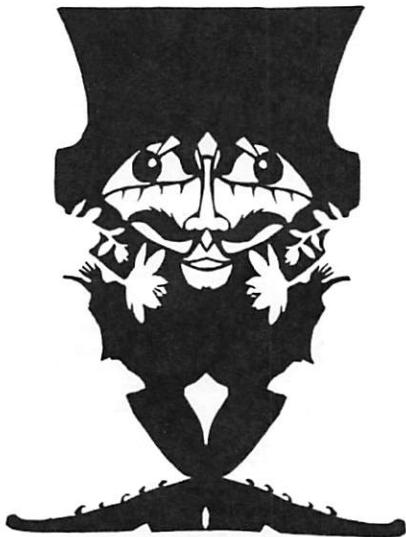
showed me a little handmade book decorated with a paper blue gentian in which she had pasted Janina's wycinanki. She also took out a large book about Rodin and his sculptures. Jola said a copy of this same book was the only book Janna could grab from her apartment before she was deported to the German labor camp. She had lost that book eventually, but she bought a new copy to give to Jola. Between the pages were several of her papercuttings just as there had been in a notebook which had probably saved her life so many years ago.



Dwarfs, Elves, and Tritchen

by Pat Stuntz

Myths and folktales are filled with unusual characters, but tiny people hold a special place in the stories told in many cultures. In these myths and tales, dwarfs and elves are small humanlike creatures, often endowed with magical powers. Dwarfs generally look like old men with long beards and are sometimes ugly or misshapen. Elves, known for their mischievous pranks, tend to be smaller in stature than dwarfs. Though usually associated with Scandinavian mythology, dwarfs and elves appear in the myths of many cultures, along with similar creatures such as fairies, gnomes, pixies, and leprechauns. Hilbentritsche, on the other hand, are small creatures that are born completely out of the imagination of the artist. Creative interpretations of tiny folk, they can have a variety of characteristics, as can be seen in the papercuttings of Ursula Kirchner.



Dwarfs and elves are usually male and often live in forests,

in mountains, or in out-of-the-way places. Dwarfs and elves of the mountains are highly skilled metalworkers and artisans who have supernatural powers and make special gifts for the gods, such as a magic spear for Odin, the king of the gods in Norse mythology; a ship for Freyja, the goddess of love and beauty; and a hammer for Thor, the god of thunder. But dwarfs and elves of the mines, who keep guard over underground stores of gold and precious stones, can be unpredictable and spiteful. This association of dwarfs and elves with mining and precious metals exists in many legends and fairy tales.

Dwarfs are sometimes represented as helpful creatures or wise advisers as, for example, in the fairy tale *Snow White and the Seven Dwarfs*. More commonly, though, they are unpleasant, stubborn, and distrustful with an air of mystery about them. They may act in deceitful ways, or they may be openly hostile. In some stories, dwarfs steal food or carry off children and beautiful maidens.

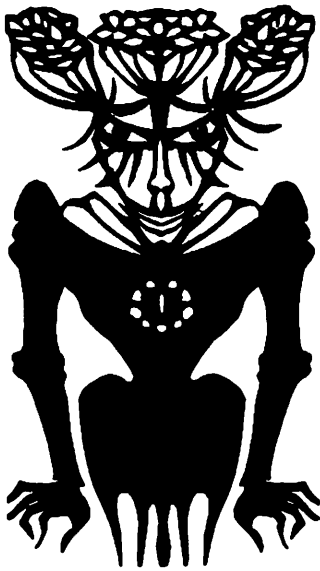
Elves take on a variety of forms. Different cultures have identified elves as nature spirits, minor gods, imaginary beings, dream creatures, and souls of the dead. Like dwarfs, elves have both positive and negative images. In the legend of Santa Claus, they work hard in Santa's toy shop. In other stories, they are mischievous beings who play pranks on humans and animals, such as leading travelers astray.

In the development of the papercutting "Elf", Pat Stuntz combined the physical characteristics of both dwarfs and elves. In the papercutting

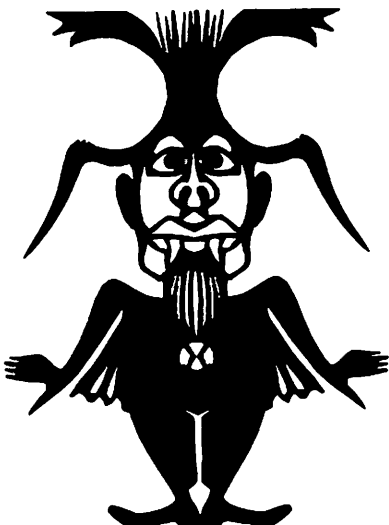
Pat says that the subject is actually "pudgy, not svelte, but, hopefully, displays a friendly countenance that is enhanced by the child-like spinner on the top of his hat. The pointed ears and shoes seem to be iconic symbols for dwarfs and elves, so I included them."



Hilbentritsche, as previously noted, are little creatures that are much more open to interpretation. Ursula Kirchner says that "Hilbentritsch is a kind of imp, who plays practical jokes on people. It is an old word, which can also be found in the German dictionary of the Grimm brothers. You will find this word in the South of Germany. In the Rhine Valley at Rüdesheim, there is a restaurant named Elventritsch. The word is derived from "Elves", in German "Elfen", also Elben", "Alben". (Richard Wagner, *Rheingold*). It doesn't matter what they look like. They are just fanciful. In Norway and Denmark they are "trolls".



"Odradek" is a word which Franz Kafka invented. It is something, which he found lying on the floor. It was a thread-spider "Odradek gezwirnt" combined with something else. I combined it with a flower, as you can see. "Tritschchen" has no special meaning. It is just a diminutive of Hilbentritsch. Cutting "Hilbentritschs" is a playful way of using the scissors. From the elves in Santa's workshop to the seven dwarfs "imagineered" by Disney to the free expression in hilbentritsche, we can readily see that these diminutive folk of mythology can be a creative source for papercutting.



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Romantic Traditions Meet the Art of the Silhouette by Nancy Rosin

Silhouette imagery seems to have always decorated our lives. From the primitive artistry found on the walls of prehistoric caves, to classic designs painted on ancient Grecian urns, jewelry adorned with intaglios and cameos, and the exquisite embossing which adorned important paper, we recognize the subtle significance of these historic images. Drawing and painting and creating silhouette imagery had been the only methods available to record a person's appearance, and even enhance their memory.

The advent of photography created another way to make memories permanent, but the popularity of many travelling artists helped silhouette pictures endure, so unique examples remain for us to study and enjoy.

There definitely seems to be an element of magic in our beloved paper silhouettes. An artists' outline creates a mere

shadow suggestion, and our brain seems to fill the details, constructing an incredibly accurate picture.

Papercutting incorporates the same unparalleled simplicity as its relative, the silhouette. Inspired by the imagination, they both are capable of evoking mood, motion, and memories. Expressions of love and affection often incorporated these modest images over the years, as a fantasy element, which personified many treasured keepsakes.

There were three methods of making silhouettes, known as profiles, or shades, in the 18th and early 19th century. A popular method was to paint them on ivory, plaster, paper, card, or in reverse on glass. Hollow-cut, meant that the negative image was cut away from light colored paper which was then laid atop a dark background. Most familiar to our papercutters, cut and paste, meant that the figure was cut out of dark paper, which would then be pasted onto a light background.

The simplicity of the form inspires modern artists to adapt it for today's audience, adding a rare and elusive quality to our often-blattant reality. Graphic silhouette designs in public architecture seem to enable the viewers to incorporate their mythic value into their surroundings, while their use in paper missives makes them personal and significant.

As a scholar of the history of the Valentine and expressions of love, many of my antique silhouettes provide a

unique visual and sensual communication. The eye reads the suggestion, and communicates a visceral message of emotion, immediately interpreted by the recipient. As examples, the simple shape of the heart implies love, the cherub needs no details to evoke joy, and the shape of a person can endow respect.

The illustrations included here reflect a wide range of silhouette applications, and the joyful way they demonstrate my message. It is nearly impossible to separate the silhouette form from the papercut - but, as a collector, they all possess magic.

Bio:
Nancy Rosin (www.VictorianTreasury.com) is a passionate collector, frequently writing about antique papercuts and Valentines. She is President of The Ephemera Society of America (www.ephemerasy.com) and President of The National Valentine Collectors Association, (www.valentinecollectors.com).



Marriage Certificate, showing detailed images of an elegant couple, and wedding bands suspended from ribbon by a dove; written in German, dated 1785



Biedermeier greeting
circa 1800



Hollow-cut silhouette
circa 1820



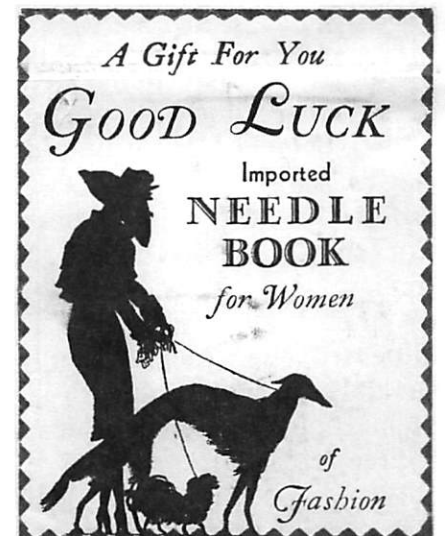
Poster stamp, Henderson
Lithographing Co, Cincinnati,
Ohio, 1928



Victorian Escort card



Gently floating ad card



Good Luck Needle Book



American Silhouette
circa 1920



Bachelor Girls, Art-Deco Era
Leap Year Card



Cobbold



Pennsylvania Scherenschnitte
circa 1825

Letter from the Editor

Changes and Challenges by Richard Schuchman

Fear it or welcome it, change is life's one constant. It can be quick or slow, planned or a surprise, neat as a magician's trick or messy like an overfilled diaper. David Bowie sang about it and Obama got elected preaching it. Many have died trying to bring it about (no GAP members, yet).

As you can tell by this issue of FirstCut, GAP is undergoing changes of its own. The Digital Age beckons and we must rise to greet the newest generation of papercutters with Tweets and Facebooks and updated webpages so we can continue to communicate and do business.

One positive change to FirstCut will be the addition of a GAP Annual. Since Paper Illustrator went over quite well, we've decided to reduce the number of FirstCut issues from 4 to 3 and to make the 4th issue like Paper Illustrator in quality, only BETTER, being full-color throughout, with a themed section as well as a section in the back with photos from the current GAP Museum exhibit (Inspired by Words come April).

So the **CHALLENGE** is being issued. The theme is **NATURE**. You don't have to work in color, but you can if you wish. Same rules as last time (must be your original work and all that). Deadline is September 30th, so you have time - try do do something special and push yourself. Let's make a book that'll put GAP on the map. Hopefully we'll have even more people participating this time! Send your entries to m.schuchman44@comcast.net. Hold Harmless forms will be sent out as we near publication.

WANTED: FIRSTCUT EDITOR

One negative change is more personal - I/we need someone to volunteer to be editor of FirstCut AGAIN. I can still do GAP Annual, but my work/home situation has changed drastically and I no longer have time to devote to putting this all together. I'll continue until someone steps up and will help them get started smoothly if I can. We have a good support group put together for content. If anyone is interested, but has questions about programs, platforms or anything else just email me and I'll do my best to answer them.

Change is only change until it becomes routine. My wish is that in the coming years GAP members will look back at this time and appreciate the efforts of those who cared enough to invest their time and talents to make GAP a little better for the future.



Dates to Remember

2013 GAP meeting dates:

March 17 at the home of:
Dena Levie
672 Rutland Avenue
Teaneck, NJ 07666
201-928-0511 home

August 10 - details to come

October 27 - details to come

GAP Museum Exhibit
"Inspired by Words"
Entries due by April 10
Exhibit April 15, 2013 to April 15, 2014

FirstCut Deadlines:
April 30, August 31, December 31
GAP Annual - September 30

Building the GAP Brand *by Kathy Reed*

Branding is a succinct way of characterizing and marketing a product or organization; often it's a catchy, clever slogan that you can't get out of your head after hearing it in an ad. You know many that have been around as familiar jingles for a long time. These slogans identify the essence that helps sell, promote, identify, describe, and imprint an idea to the public.

Some company slogans have changed to reflect the times. In 1963, Coca-Cola ads sang "Things go better with coke," but in their 1971 campaign "I'd like to buy the world a Coke," the phrase that stuck was "It's the real thing!"

Finding the perfect branding-phrase for GAP is a challenge, and needs your input. The phrase could be useful in many ways, especially in advertising, and as we explore updated goals to attract new younger members, and to include innovative forms of paper art. Our elegant scissors logo by Blanche Turner and Karen Shain

Schloss, the longer letterhead logo by Paul Beal, and the newest logo by Ed Schaich for the GAP National Museum would all remain active visuals to represent us. Should our Branding-slogan focus on the guild, on the museum, or on paper-arts? Help us now to build the GAP brand with simple, direct words.

Add your own original words to the list or choose your favorite from these starter ideas and reply to Kathy Reed at rmreed@shol.com.

After that, our membership can vote to pick one. The winning slogan will be available to members, perhaps as a round, convex metal (campaign/ election style) pin, or as printed stickers. Maybe there will even be interest in silk-screened aprons bearing the phrase.



A. Paper Artists - Cutting little pieces of paper out of big pieces of paper for 1500 years.

B. GAP- Turning Cut Paper into ART

C. GAP - Paper, Scissors, "Rock!"

D. Papercutting - What art is cut out to be

E. GAP - When Art Cuts Loose

F. GAP says - Art IS paper, not ON paper

G. Giving Art to Paper

H. GAP Museum - Where 1500 years of paper-cutting traditions and modern art meet.

I. GAP Museum - Where historic and contemporary paper-arts meet.

J. GAP Museum - A fusion of traditional and innovative paper-arts

K. GAP Museum - Bringing traditional papercutting into the 21st century

L. Traditional and contemporary - Historic and Modern - All in cut paper

Test your memory and see if you can match-up the multiple-choice slogans with their brands

- | | |
|--|----------------------------|
| 1) Just Do It. | a) Heinz |
| 2) 99 and 44/100% pure. | b) Timex |
| 3) Melts in your mouth, not in your hands. | c) Morton Salt |
| 4) The Greatest Show On Earth | d) Nike |
| 5) Put a Tiger in Your Tank | e) Barnum & Bailey Circus |
| 6) A little dab'll do ya | f) Crest |
| 7) m'm m'm good | g) Maxwell House Coffee |
| 8) Milk from Contented Cows | h) Brylcreem |
| 9) Snap, Crackle, Pop | i) Ivory soap |
| 10) Breakfast of Champions | j) m & m's |
| 11) Good to the last drop | k) Esso |
| 12) When it rains, it pours | l) Carnation milk |
| 13) Look Ma, no cavities | m) Kellogg's Rice Crispies |
| 14) It takes a licking and keeps on ticking. | n) Wheaties |
| 15) 57 Varieties | o) Campbell's soup |

**To submit artwork, photos, and articles,
email your digital files to:**

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Kathy Reed (rmreed@shol.com)
Marie Helene Grabman
(scissorcutter@yahoo.com)
Dee McAliney (deemc5@yahoo.com)
Linda Emmerson (emmersonlinda@gmail.com)
Peggy Gschaar (pgschaar@yahoo.com)

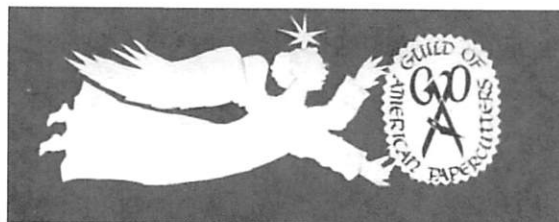
**Save photos at 300 dpi and do NOT embed them in
Word files - save them separately from the text.
Save your text without extra returns at line breaks
and name your article as you wish the title to appear.**

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—Paper Angels



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Memorial Gift in a loved one's name. Mail a check or money
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Guild of American Papercutters,
Paper Angel Program
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214 South Harrison Ave, Somerset, PA 15530

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The Guild of American Papercutters is a tax-exempt nonprofit organization dedicated to original papercutting as an art form 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 Patty Kile at Guild of American Papercutters, P.O. Box 384, 214 South Harrison Avenue, Somerset, PA 15501 or email Patty at Patty.Kile@yahoo.com. Dues for new members which includes the New Members Packet: Individuals \$36US (\$46 international) and Family \$46US (\$56 international). Renewal memberships are \$30US (\$40 international) and Family \$40US (\$50 international). We accept credit card payments for members through the secure online service PayPal indicated on the Guild's website for a small additional charge of \$2: www.papercutters.org. All payments are made in American dollars.

Current Executive Committee: President – Carolyn Guest (2015); Secretary – Linda Peck (2013); Co-VP Membership – Patty Kile (2013); Co-VP Membership and Technical Advisor – David Dorfmueller (2013); VP Museum – Kathy Trexel Reed (2014); Past President – Marie Helene Grabman (2014); VP Exhibits – Andrea Martin (2014); Treasurer – Joyce Yarbrough; Editor – Richard Schuchman (2013)

Current Board of Directors: Joe Bagley (2013), Dorothy Buchanan (2014), Linda Emmerson (2015), Trudy Kauffman (2013), Richard Schuchman (2015) (FirstCut Editor beginning 2013), Christine Smith (2015), Sue Throckmorton (2014), Pat Stuntz (2013), Florine Strimel, *Historian Ad Hoc*

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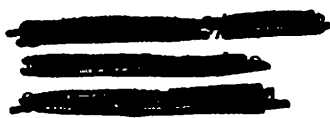
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Karen Shain Schloss
Nancy Barsic
Nancy Shelly
Pat Stuntz
Ruth Grabner
Judith Erdmann
Cynthia Herrick
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Dianne Peterson
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Answer Key

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| 3 | j | 8 | l | 13 | f |
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Welcome Members and Friends

by Carolyn Guest

I hope your new year is off to a good start and this year brings lots of paper cut art for you and your family. As an organization founded and run by volunteers, we share our joys for the art of papercutting in many ways: FirstCut at our gatherings, and on Facebook to name a few.

This year we celebrate the hard work of our new FirstCut Publishing team. They have put together an incredible edition for us. As Kathy Trexel Reed stated in our last First Cut, this is a work in progress and now one of our next tasks is seeking a member to join our team as editor. It is with regret Richard Schuchman will not be able to continue in this position. We greatly appreciate his work and inspiration.

One of my favorite gathering places we come together is at our three meetings each year. We strongly encourage members to attend and your participation on the board. We still have a few openings on the board, if you are interested in joining, please contact me (Carolyn@sheepshearcuttings.com). After a board meeting we have a program relating to paper cut art. The dates for the meeting are listed in First Cut and on the web.

Be sure to check out the Museum information inserts. One about our upcoming show "Inspired by Words" and the other about the next jury process for selling your work at the museum shop. Please seriously consider participating in these opportunities.

I look forward to working together with you over the next years as your new president. Please feel free to contact as your insights are greatly appreciated.