



First Cut
March 1992
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Volume 5-1

K. Shain Schloss '92 ©

Guild of American Papercutters

GAP SPRING MEETING SCHEDULED

The spring meeting will be held May 3, 1992, at 1:00 PM at the home of Sigrid Gottmann-Werdnik, 9423 Seven Locks Road, Bethesda, MD. Sigrid Gottmann-Werdnik, the wife of a German diplomat stationed at the German Embassy in Washington, DC, has invited the members of the Guild of American Papercutters to visit her home and see her collection of scherenschnitte and silhouettes. Sigrid has been a collector for more than 30 years and has many rare and early works collected throughout the world while her husband has carried on his diplomatic duties. She is most anxious to meet and share her interest with the guild.

Directions to the Werdnik residence from the north: I-270 south to Rockville, MD area. Turn right on Route 189 (Great Falls Road) follow to the first major intersection and turn left on Seven Locks Road. Continue past Montrose Road, Tuckerman Lane and Bradley Boulevard (these are prominent thoroughfares). After crossing Bradley Blvd., the third house on the left (lg. red brick) is the Werdnik residence.

For those traveling from the south take the George Washington Parkway going north into Maryland, take the Washington Beltway 495 exit toward Rockville I-70. Travel on 495 for several miles and exit at Democracy Boulevard East, follow to Seven Locks Road East. Seven Locks will cross over Bradley Blvd., the third house on the left is the Werdnik residence.

THANKS TO SUKEY AND DICK HARRIS FOR HOSTING GAP WINTER MEETING



Thank you for sharing your lovely home, your delicious food, and your creative selves with members of GAP on Saturday, the 15th. After talking with many members and seeing pictures of the beautiful work done by members, I left the meeting feeling motivated to try new ideas and

approaches. Happy spring. (May Shields, Fairfield, PA)

Thank you for inviting me into your home and making me feel so welcome. It was wonderful to meet other paper artists and most inspiring to know I am not alone. (Bette Wells, Millerstown, PA)

RESPONSES TO SANDRA GILPIN'S LETTER IN SEPTEMBER '91 FirstCut

Sandra Gilpin's response to Susanne's letter expresses what, I'm sure, many of us feel. There's no better way to strangle an art form than to set up rigid rules of limitations. The excitement of creativity comes through personal, emotional involvement, and the free play of imagination. One thing we should all observe is open-minded tolerance. No matter how radical the departure from the traditional purist style of papercutting. Let history decide the parameters of the field. Art historians still haven't agreed on a definition of "folk art"! If the net result, the papercutting, is worthy of admiration and is aesthetically pleasing, that should count for more than any "purist" restrictions. (Irene Reichert, Chapel Hill, NC)

Hope that a resolution can be found as to who or what is a true papercutter. This conflict recalls those with college professors of art. To me, papercutting is papercutting and whatever an individual brings to that medium is correct. For

it is their idea and expression of that medium that makes it art. Don't get bogged down with this aspect of the Guild, it certainly won't foster creativity. (Kim Rooney, Mendon, NY)

Sandra Gilpin was brilliant in her response to the Cook-Greuter letter. (Claudia Hopf, Kennebunk, ME)

I like the response of Sandra Gilpin to S. Cook-Greuter's letter very much. She expresses the right ideas of the scope of the GAP. (Ingrid Schenck, Santa Barbara, CA)

I guess I always have to add my 2 cents! I am so pleased to see the dialog going in this publication. It's what will make this organization alive for those members who can't attend meetings. Susanne, had you any idea what a great favor your letter has done for us? Thanks! (Kerch McConlogue, GAP President, Baltimore, MD)

GAP MEMBERS EXPRESS APPRECIATION FOR ORGANIZATION

I have been very happy with my membership so far. Even though I live too far away to probably ever attend a meeting, I feel that I have already learned a lot just looking at the catalog from the show. I have also enjoyed the newsletter and the birthday calendar which I ordered. I know I will continue to enjoy and learn from my membership. (Jean Slecka, Granite City, IL)

Thank you for all the hard work to keep the Guild alive and active. I can really appreciate how much work you are doing, I've done the same for our calligraphy society. There is so much more time and work involved than anyone can see in a newsletter. You are doing all of us a great favor to keep us informed and in touch with each other. (Ingrid Schenck, Santa Barbara, CA)

I am so pleased with the newsletter and grateful to Gayle Graham of Reading, Kansas for telling me about GAP. Gayle and I met at a craft show in Oklahoma this fall. We were so excited to find each other and share some information. I had been struggling for over a year, trying to find resources for silhouettes and scherenschnitte. She had the key that unlocked a whole world of information for me. (Linda D. Neal, Blanchard, OK)

BOOK REVIEWS

Rain Player is the third story book written and illustrated by David Wisniewski. It is set in the jungle of Central America at the height of Mayan civilization. The hero is a boy who challenges the drought decreed for his people by the gods, and winds up in combat against the rain god himself, playing the sacred game of pok-a-tok. David's illustrations continue to have the bold colors, dramatic points of view, and lively action which characterize his past work. Technically, the cutting is



intricate and the photography excellent. Rain Player should be on your bookshelf, and would make a wonderful gift for any child on your list. And visit the Smithsonian's Discovery Theater in March 1993 for a shadow puppet production of Rain Player. (Clarion Books/Houghton Mifflin, New York, 1991, \$15.95, ISBN 0-395-55112-9) — Steve Woodbury

The Art of Chinese Papercuts is the best recent book in English on Chinese papercuts. The author, Zhang Daoyi, is a professor at Nanjing College of Art, and honorary chairman of the Chinese Papercuts Society. Many other books are available which illustrate Chinese papercuts, but few discuss extensively their symbolism, cutting techniques, and the place of papercuttings in Chinese culture. This volume is unique in English in its discussion of archeological discoveries of cut paper and related crafts: cut foil, metal silhouette cutouts, stenciled textiles, embroidery, and papercut designs fired onto porcelain. It describes in detail the various uses of papercuts, and the associated patterns and styles. More than 200 illustrations, half in color, reflect the diversity of Chinese cutouts. The book is not perfect: the printing quality is not as good as Chinese Papercuts by John Warner, and the translation has a few rough spots. Nevertheless, this is a book most papercutters will want in their libraries. When I find out how to obtain it in this country, you'll read about it first in FIRSTCUT. (The Art of Chinese papercuts, Zhang Daoyi, Foreign Languages Press, Beijing, 1989, ISBN 0-8351-1577-1; 7-119-00791-2) — Steve Woodbury

SWITZERLAND TOUR

(October 3-14, 1992)

The Museum of American Folk Art is sponsoring a special tour to Switzerland in conjunction with the Museum's Fall 1991 exhibition, "Swiss Folk Art: Discovering America's Roots." The tour will include many of the wonderful scenic and historic sites of Switzerland, as well as special events, visits to private collections and the studios of craftsmen and artists, and some wonderful Swiss meals! The tour will leave from JFK airport in New York on Saturday, October 3, 1992. The group will spend two nights in Geneva before departing for Bern, the capital of Switzerland. On the way to Bern they will make several stops, including the scenic Chateau d'Oeux area. From

Bern travel up the Jungfrau-Joch, the mountain which has the highest train station in Europe. After a day in the open-air museum at Ballenberg, a series of restored rural villages from different parts of Switzerland, arrive in Zurich to spend the last five nights. The tour will see many sights of the city and visit some private collections and galleries, as well as enjoy some wonderful day trips to the country from Zurich.

Contact the Museum of American Folk Art, Folk Art Explorers' Club, 61 West 62nd Street, New York, NY 10023, for further information.

SOURCES FOUND



Papercutting scissors have always meant something special to me, going back to my very first memory; so I have collected many. Some as small as 1/2". My favorite being a 2" pair of decorative, workable (not cuttable) victorian child's toy scissors in pewter which I wear on a cord around my neck. Unfortunately, I

have a habit of hanging them on the nearest doorknob and one sad day one tip broke when caught in the swinging door. A fellow Bucks Guild of PA craftsman who is a jeweler was kind enough to fix them. At the same time I asked him to make a mold from them so they could be cast in other metals. Now I have an exquisite charming pair in gold. The jeweler gave me permission to pass on his name and prices as I thought other papercutters who have a fondness for scissors might be interested in the information.

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Contact Henry Geller, 802 Sansom St., Philadelphia, PA 19106. Gold scissors are \$130 and silver \$35 for 2" antique toy scissor prices. (Blanche Turner, Abington, PA)

I sent my scissors to Delbon Cutlery and they were returned with address unknown and no forwarding. I have since sent my scissors to Roboz Surgical, 9210 Corporate Boulevard, Rockville, MD 20850 (301-590-0055) where they have in-house sharpening. The cost is \$10.50 plus \$6.00 shipping. I also bought my scissors there. They can give fast turnaround too. (Ann Leslie, Alexandria, VA)

I've just had the fourth printing in four years of SILHOUETTES. HOW TO CUT FOR FUN AND MONEY. and it will probably be the last. As it is the only one on the market that tells how to practice and learn to cut, where to buy supplies, find the clientele and establish a business or just have fun, it will become a collectors item. Incidentally, I have a new supply of velvet-look French silhouette paper, sheets size 20"x30" at \$.60 each, and cut into 4"x6.5" in packages of 200 for \$12.00, with postage of \$2.00 up to an order of \$12.00 and \$1.00 for each additional \$10.00 ordered. The beauty of this paper is that you can cut through five sheets at one time. (Ann Woodward, 3004, S. Grant St., Arlington, VA 22202)

I am making paper doll house furniture. I plan to put it in a case in the library. (I am 71 years old) I purchased some UHU Glue sticks from our "Ink Well" printer. When you spread it on the paper it has a color to it, but it dries white. Faber Castell, Lewisburg, Tn 37091 is the distributor. It is made in West Germany. I think it is good glue. (Wanda Ricketts, Grove City, OH)

Blanche Turner writes that she has a large assortment of handmade and factory made frames for sale. Also, two suspended holding racks for the frames. She will sell the entire lot for way below wholesale. If anyone is interested please contact her at: 1311 Wheatsheaf Lane, Abington, PA 19001, or phone (215) 884-7541.

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Glue Stick



Handmade
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DALLAS BIBLICAL ARTS MUSEUM CHRISTMAS EXHIBITION INVITATION

Dear Brother and Sister Paper-cutters,

It is a pleasure for me to inform you that the Dallas Biblical Arts Museum has asked me to do another paper-cutting exhibit for the Christmas/Hanukkah season. And rather than limiting it to my dear friends - as I usually do - I've decided to open it to all papercutters, especially members of GAP.

Each artist is invited to submit 2 to 3 slides for the jurying. Slides must reach me at 302 Chama St., N.E., Albuquerque, NM 87108, no later than August 15, 1992. (No fees) I will jury this show. Accepted slides will remain in my permanent archives. Please send a SASE for returning any other slides. The number of original cuttings each artist will be allowed to display will depend on how many artists participate. The museum will house between 50 and 75 original designs, depending on size. UPS/Postal regulations will be followed. The show is currently untitled. The proposed dates are December 2, 1992 through January 10, 1993. The accepted works will have to be in Dallas by November 16th, with an installation date of November 30th. The museum's annual Christmas Open House/Reception will be held on December 3rd. All the works need to be framed, ready to hang. The theme of this show will be Christmas, religious or traditional (including winter scenes) and Hanukkah. The works will be available for purchase; prices set by artists. The museum will add their commission to the price each artist lists. The Biblical Arts Museum will insure the works while on location and pay for return shipping.

It is a pleasure to open this exhibit to all paper-cutters, no matter what style, technique, or what tools are used. To me, none of this matters. The end result is the only important consideration.

I hope that exhibiting works in Dallas will be a rewarding experience, and that more people will be made aware of the quality artistry being executed by so many masters.

If any of you happen to have cards (and surely we may offer the birthday calendars) please let me know. The museum has a wonderful gift shop. They may be interested in selling such items during the exhibit.

I look forward to your responses. Until that time, God grant each of you continued success and inspiration. Blessings!

Dan Paulos
Albuquerque, NM

JOSEPH W. BEAN

was awarded the honor of being named Artist-in-Residence at the California Academy of Science during the month of March. Sixteen artists from across the world were invited to participate,

demonstrating various traditional artforms. Joseph was invited to display his paper-cuts and will demonstrate the art of cutting paper Wednesdays through Sundays. This extensive exhibition is in conjunction with an international photographic show entitled, "CIRCLE OF LIFE." Joseph has chosen themes that deal with the milestones in life: Birth, Baptism, Courtship, Marriage, Family, Death.

DAN PAULOS will have a solo exhibit at The Butler Institute of American Art in Youngstown, Ohio. The show runs from March 22 through April 19, 1992. He also will be included in a two year travelling exhibit sponsored by The West Bend Fine Arts Museum, West Bend, Wisconsin. This show will travel to galleries and museums across the United States.



Clare R. Archer • United States of America • États-Unis d'Amérique • Estados Unidos de América • Twelve Days of Christmas • Douze jours de Noël • Doce días de Navidad

For the well-being of the world's children • Pour le bien-être des enfants du monde

unicef
United Nations Children's Fund

9808 Printed in Singapore 10150

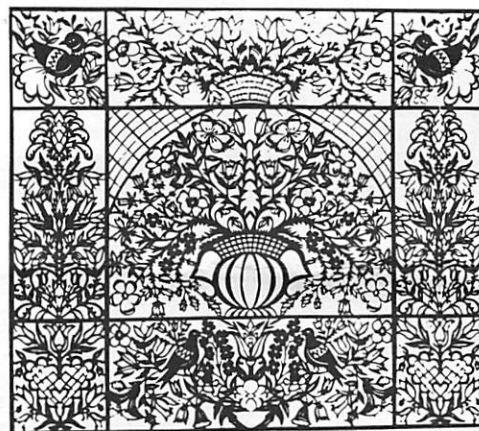
THREE GAP MEMBERS HONORED FOR PA GUILD AWARDS

The PA Guild of Craftsmen Dana Gallery awarded Nancy L. Cook, Marilyn R. Diener and K. Kerchner McConlogue for their artistic and creative ability as papercutters. These cuttings are also being featured in the 1992 PGC Calendar. Congratulations to our GAP members.

Bilder Mit Der Schere Geschnitten, (Pictures Cut With Scissors), by Elizabeth Emmmler will be in its second printing. If anyone is interested, please contact: Elizabeth Emmmler, Brombergstr. 2, 6980 Wertheim, Germany.



Dana Gallery Award Winner
Best in Humor
 sponsored by the Blair County Chapter
 K. Kirchner McConlogue, cut paper, "Beware of the Signs"



Dana Gallery Awards Winner
William Brubaker Award
sponsored by
the Yellow Breeches Chapter
Craftsmen's Choice Award
sponsored by
the Artisan's Circle Chapter
People's Choice Award
sponsored by
the Bedford County Chapter
Marilyn R. Diener,
scherenschnitte,
"Art is Man's Nature....
Nature is God's Art"



Dana Gallery Award Winner
Best Interpretation of Theme, "Simple Means, Rich Ends"
 sponsored by the Pennsylvania Guild of Craftsmen
 Nancy L. Cook, 3-D paper cutting,
 "Beauty is in the eye of the Beholder"

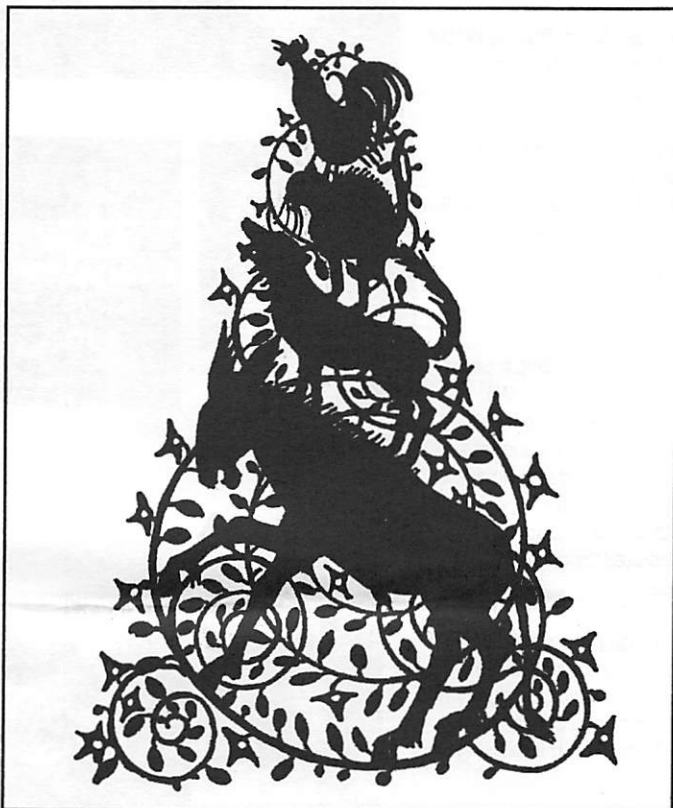
MEMBERSHIP STATISTICS

Dick Harris reports that currently the GAP has 160 members with a representation in 35 states and three foreign countries



ENCOURAGEMENT FOR POSTAGE STAMP PAPERCUTTING

The idea of a postage stamp is great! In 1982, Germany featured a papercutting of the popular fairytale "The Town musicians of Bremen" in a postage stamp. I enclose an enlarged photocopy of it. (Ingrid Schenck, Santa Barbara, CA)



NEWS AND NOTES

I visited Yehudit Shadur and her husband in Amherst, Massachusetts, before they returned to Israel in March. It was a wonderful opportunity to see many of Yehudit's cuttings, as well as browse in their library and see their collection of historic and modern cuttings. If you are going to Jerusalem, I'm sure they would welcome a visit from peripatetic papercutters (12 Hovevei Zion St., Jerusalem 92226, Israel). And read about it first in FIRSTCUT when their book on Jewish papercutting is published (maybe a year from now). — Steve Woodbury

Our roving shadow theater reviewer, Steve Woodbury, attended the production of "Elfwyn's Saga" by The Clarion Shadow Theater, David and Donna Wisniewski, at the Smithsonian Discovery Theater in March. Then he went back and saw it again — from behind the screen. He reports that the translation from colored cutout figures in the book to black figures on the screen was very successful. One striking special effect technique allowed the "little people" — the helpful spirits — to be portrayed as white semi-transparent figures on the screen. The colored scenery was intricate, but not as extensive as in "The Warrior and the Wiseman." The shadow figures ranged from half-inch high cutouts used on the overhead projector, through three foot high jointed shadow puppets manipulated behind the screen, to life-sized masked puppeteers.

To order GAP coffee mugs, birthday calendars, and Hagerstown Exhibit catalogs, use the order form below. Postage included. *Add \$2.00 for up to 3 calendars, add \$3.50 for more than 3 calendars

NO.	ITEM	UNIT PRICE	TOTAL
	Mugs	\$8.00	_____
	*Calendars		_____
	GAP Members	\$4.00	_____
	Nonmembers	\$5.00	_____
	Exhibit Catalogs		_____
	Hagerstown	3.75	_____
	Hershey	3.75	_____
	PA residents add 6% sales tax		\$ _____
	TOTAL		\$ _____

Make checks payable to GAP and mail to:

Harris
514 E. Main Street
Annville, PA 17003-1511

The arrival of my December 1991 issue of *Knip Pers*, the quarterly publication of Netherlands Papercutters with an article in it about me, was the culmination of a series of very fortuitous events as well as seven years work on papercutting! The title of the Dutch article (translated) was a very nice compliment, "Judith Meyers, Wizard of Christmas Trees," and it is true much of my work has been focused on designing and creating different kinds of Christmas trees.

It all started in 1964, however, when I saw a little stand-up papercut tree from Europe. Trained as an art teacher and even having taught classes in papercrafts, I had never seen anything like this charmingly simple idea. I went home and tried my hand at it and with my sewing scissors and two pieces of typing paper folded together, I discovered that it worked for me.

It wasn't until the early 80s that I really began to develop the idea, exploring design variations, finding better paper, and encountering Chinese style scissors with big handles and short blades giving me control and flexibility. I began selling the cuts at crafts fairs and doing exhibitions and demonstrations.

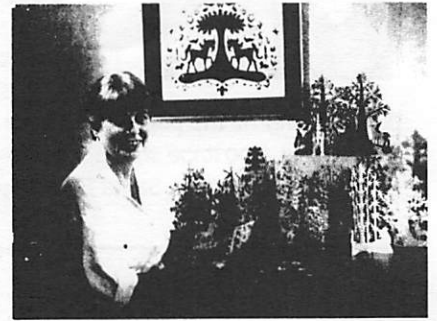
Always on the lookout for new designs, I explored folklore, history and art for imagery and happened to find photos of Victorian trees and ornaments in a 1986 issue of *Country Home Magazine*. I developed a couple of designs based on that information and by way of a thank you to the editor of the magazine, I sent her a tree. So they did this great two-page spread of color photos of my work in the December 1987 issue. This launched me in the mail order business. I published a catalogue of Christmas trees that year and in 1988 I published the second catalogue, *Trees for All Seasons*, adding trees for other holidays as well as small hanging ornaments which I had originated in response to customer demand.

A year after the *Country Home* article appeared I received a letter from Johanna Van Imhoff, a Dutch paper cutter who had seen the article, telling me about the papercutting organization and activities there. We exchanged several letters and papercuts and I was invited to *Contactdag '89*, the annual meeting of their association. What an opportunity! I had long wanted to explore European papercutting traditions and find out where that little tree I saw in 1964 came from! I got a new passport, bought airline tickets, and packed up my scissors, paper, catalogues, and a sampling of my trees to exhibit. It was an unforgettable experience! I was welcomed so warmly, met so many wonderful papercutters, and found a wealth of information and publications, many great papers, and lots and lots of examples of papercuts. (I was so isolated from this world in Colorado).

I spent a week in the Netherlands. It was at this time that Magda Helms, the editor of *Knip Pers* collected information from me of a projected article. I then went on the Switzerland, to Bern and Chateau d'Oex where I found more wonderful books, papers, and examples of work by Saugy and Hauswirth. I bought a magnifying glass to study those in the museum in Chateau d'Oex and of course, also bought a pair of real Swiss papercutter's scissors (I still prefer my Joyce Chens, the Chinese style ones). The last stop on this odyssey was Paris where I saw the huge wonderful Matisse cuts at the Pompidou Center.

When I got home and I did a lot of work inspired by what I had seen and did an exhibition the next Christmas in the gallery at our Civic Center in Greeley. In February of '91 some of this work was exhibited in Albuquerque which is where I met Dan Paulos and Elzbieta Kaleta and found out that there was a Guild of American Papercutters!

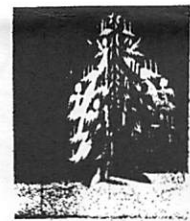
So, what am I doing now? Well, I've run out of catalogues and need to do a new one. In the interim I have been diverted into some other projects --with brush, not scissors! I hope to do the catalogue this spring, if I don't get lured back into shadow puppetry. I forgot to mention that I did a lot of this in the 70s when I encountered Javanese Wayang puppets. It's really amazing how much we all have in common! I'm glad I found you all, finally!



Cupid's tree



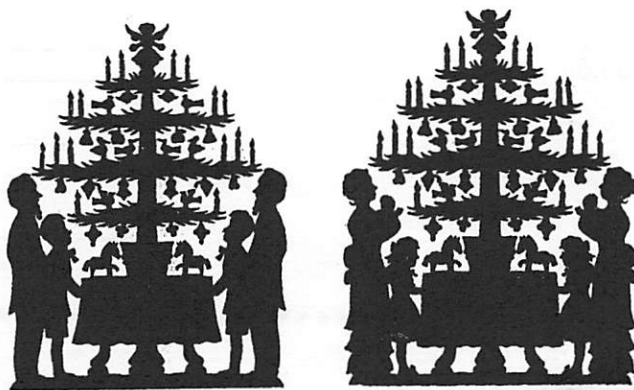
White Angel tree



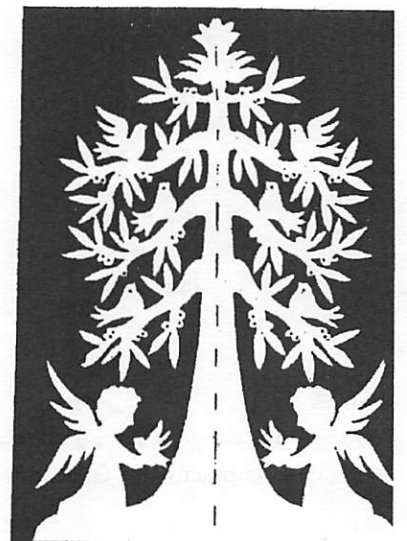
Christbaum



Sample Birthday Tree



Dickens Tree



UPCOMING PAPER CUTTING SHOW — READY, SET, CUT!

"SHEAR VARIETY" is the theme of the upcoming traveling GAP show planned by this year's show committee of Paul Beal, Neil Haring, and Kerch McConlogue. This exhibit and sale will hang beginning in August of 1992. Paul has worked hard to coordinate the many facilities in western Pennsylvania that have agreed to host our show. We currently have commitments for gallery space through mid-May 1993 and are continuing to work on additional locations.

Please read the following rules carefully. The most important is that **NO PIECE SHALL EXCEED 20 X 24 INCHES — MEASURED AT THE OUTSIDE OF THE FRAME!** This rule is to accommodate packing crates that will be made to facilitate the amount of moving required to mount this exhibit.

DATES Aug. 12 — Sept. 18, 1992 Bedford Arts Ctr.
Oct. 25 — Nov. 25 Summerset Arts Center
Feb. 21 — April 3, 1993 Johnstown Arts Center
April 10 — May 15 Hollidaysburg Arts Center

THEME "Shear Variety." — Diversity of all kinds within the above mentioned size restriction is encouraged. No piece shall be larger than 20 by 24 inches. This does NOT refer to glass size or cutting size. It means that the inside of the shipping crate will be 20 by 24. If the piece is bigger it won't fit in the crate and will, therefore, be rejected!

ELIGIBILITY Participation limited to members in good standing of GAP.

REQUIREMENTS Works must be the artist's original design, handcut from paper, and completed in the last year. Each member may submit one and only one piece for exhibition. Jurying will be done from the actual piece. Those not accepted will be returned by August 20, 1992.

Each piece must have a label attached to the reverse stating Artist name, address, phone number, title of the piece, size and price or NSF.

During the run of the shows, the cutter will be notified as soon as possible if the exhibited piece has been sold. At that time, a replacement piece of similar design and like quality must be shipped to Paul Beal for inclusion in the next exhibit. (Paul Beal, R.D. 2 Box 353, Friedens, PA 15541)

It is not necessary that pieces be offered for sale.

Works to be hung in the show will be selected according to overall artistic quality, craftsmanship, design, style, variety, available space, and number of works submitted. Jurying will be done by Paul Beal, Neil Haring and Kerch McConlogue. Decision of the jury is final.

PUBLICITY Will be handled by each Center with support from GAP.

CATALOG Will be a one page listing all pieces shown including the price and artist's name. A special piece designed and silk screened by Paul Beal will be the cover at all locations. Because pieces that are sold may be removed at the end of each run, there is necessity to be able to rapidly change titles and prices if necessary. (N.B. REQUIREMENTS below)

PERMISSION To photograph and reproduce any work in the exhibition for publicity purposes will be granted unless otherwise stated in writing by the artist. Permission is also granted by the artist to transport and store works as necessary.

DATES Delivery of all materials and piece to Bedford Arts Center, 342 South Richard St., Bedford, PA 15522 between July 29 and August 7. The phone number at Bedford is 814-623-1538.

Work will be returned within 10 days after the close of the final exhibit. Pieces may not be removed before then accept for sale.

FEES \$15.00 Check marked "show" payable to Guild of American Papercutters to be sent with APPLICATION to Kerch McConlogue, 701 Hunting Place, Baltimore, MD 21229. 40% commission will be charged on all pieces sold. In most locations a commission is charged; then the monies go to the appropriate facility. In other cases commissions will be taken by GAP to defray cost of program, insurance and shipping crates.

SUBMISSION By the artist constitutes agreement will all the conditions of the show.

APPLICATION TO PARTICIPATE

I will participate in the "Shear Variety" show of the Guild of American Papercutters. I have read, understand, and agree to comply with all rules, regulations and dates. I have enclosed a check for \$15.00 made out to the "Guild of American Papercutters" and marked "Show."

The undersigned does hereby forever discharge, release, and hold harmless all Museums and Art Centers that host "Shear Variety" and the Guild of American Papercutters, and all other agents, employees or volunteers of the aforementioned groups, from any and all manner of actions, suits, damages or claims arising from any loss or damage to person or property of the undersigned while participating in this event and hereby consent to the enforcement of all established rules and regulations.

Signature _____ Date _____

Name _____ Phone (day) _____
(evening) _____

Address _____

City _____ State _____ Zip _____

Title of the work _____

Dimensions _____

Media/method _____

Sale Price or NFS _____



FOR INFORMATION WRITE TO:

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



FOR INFORMATION WRITE TO:

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

May 3, 1992
Next GAP Meeting
Sigrid Gottman-Werdnik Home
9423 Seven Locks Road
Bethesda Maryland