



MASTHEAD
original cutting
by Walter Von Gunten
Copyright

Volume 6-2

GAP TO EXTEND "SHEAR VARIETY" TRAVELING SHOW

The purpose, in general, of papercutting shows sponsored by GAP is to promote the art form and educate the public in the many varieties and styles of cuttings. We have certainly met these goals with "Shear Variety," the traveling show that has been shown in seven locations in western Pennsylvania. Thousands of people have seen the 21 pieces. Several locations have asked about hosting future GAP exhibits.

At an executive committee meeting on March 21, the possibility of additional locations was discussed. Spaces are in other parts of PA and in other states; some are attached to large paper companies. We would like to keep the show in tact a while longer while additional exhibit sites are being explored.

Exhibit rules said that pieces would be returned to the artist following the last show. However, the executive committee decided to allow the works to stay together, pending outcome of new conversations. If you want your piece returned now, please call Paul Beal (814-267-4276) to make appropriate arrangements.

Several galleries we wish to approach may be

"underwhelmed" by the small size of the show. The limited number of pieces coupled with the size restriction on each piece yields a smaller than usual display area. We should aim to increase the number of pieces to between 35 and 50.

Please if you have not submitted a piece, review the rules set out in the March 1992 newsletter and send a cutting to Paul at R.D. 2 Box 353, Friedens, PA 15541.

You may remember that the most unusual of the rules of submission to "Shear Variety" is that the outside dimension to the piece may not exceed 20"x 24". That is NOT glass size. If the frame is bigger than that the cutting will not fit in the shipping crate and so will be refused. In addition, we stipulated that only one piece would be accepted from each member. This is a perfect opportunity for those of you who are new members or who are looking for a challenge — to work in a size that is different from your regular work.

We look forward to continuing good reviews of the show.

PRESIDENT'S MESSAGE

I would like to thank the membership for electing me president of the Guild of American Papercutters this year. I have been officially cutting for the past two years, but have always harbored a fascination for paper. I have taught art in Baltimore City Public Schools for the past 27 years, and have incorporated papercutting in many of my art lessons. I started cutting as a silhouette artist and have branched out into other areas of papercutting.

Besides teaching and papercutting, I am also a magician and desktop publisher.

I see the next year as one of continued growth. The Guild has planned a stimulating year which will culminate in a "Papercutting Gathering" in 1994. Plans are well under way for this exciting event.

Considering the Guild officers volunteer their energy and time, we can only accomplish our goals through your continued support and cooperation.

Projects in progress are:

European papercutting trip
Annotated bibliography of papercutting
Papercutter convention

Traveling shows and exhibits
Informational booklets on papercutting
Expansion of our newsletter

If you have any thoughts or desires to work on any of these projects, please let one of the Guild officers know of your interest.

See you in May. Paul H. Trattner, President

NEWS FLASH!!!

...The next stop for "Shear Variety" will be the Lititz Historical Foundation, Lititz Museum, Main Street, Lititz, PA. The exhibit will hang at the museum for the month of May...

Cutting TIPS

✂ A helpful hint for sharpening blades. A woodcarver passed this hint on to me recently and it may help those cutters who use X-acto blades. The blades can be sharpened by "stropping" them back and forth on a block of bass wood which has a rubbed on coating of white rouge. White rouge, used for polishing metals, can be purchased in stick form in a hardware store. I have found that this has worked for me and have even used the process in dressing a new blade before using it.

Neil A. Haring ✂



The next question usually is: "Where do I find patterns?" It is highly recommended, as well as very practical, that you make your own patterns! Don't panic! If you cannot draw, you can trace! Look into newspaper ads, magazines, children's coloring books, greeting cards; even wallpaper has patterns! The Dover Publications has several copyright-free books, such as *Silhouettes of the Twenties*, *Borders & Flowers*, *Alphabets & Ornaments*, *Decorative Labels & Borders*, *Faces*, to mention just a few.

First trace simple silhouettes - flowers, animals, borders, etc., and soon you will find you want to "improve" them a little. But if you are still convinced you can't make your own patterns, there is nothing wrong with starting out by working from commercial patterns that are now available.

If you have a pattern that pleases you and you would like to use it again, it is worth the little extra work to cut it out of heavier paper (manila folder thickness). This can be used later in the manner of a stencil; draw around the lines before each cutting.

Calligraphy has to be written out first with a double pencil or broad-nibbed pen before cutting. Trace the outline on thin tracing paper; make the necessary connections between letters, then reverse the tracing paper and using graphite paper, transfer it to the silhouette paper for cutting.

Calligraphic papercutting is just one other way to explore different techniques that can enhance our use of letters...to have fun while snipping away and be surprised at the outcome!

Tools & Materials Needed for Papercutting

1. Small embroidery scissors and/or curved manicure scissors, X-acto knife with #11 blades, or surgical knives

GAP FLYER

A GAP flyer in enclosed in this edition of the newsletter for your use in spreading the word about the Guild of American Papercutters. With a one-page flyer, each member can reproduce as many copies as needed and distribute at art/craft shows, schools, or wherever the opportunity presents itself. Thanks for sharing our Guild with others. (Editor)

& blades. A penknife can also be used if it is sharp at the top.

2. When cutting with a knife, a firm, smooth cutting surface is needed. A small self-healing cutting board can be used, or pieces of poster or matboard. (Usually, the white side of matboard is the smoother side.) Cutting on lucite or glass dulls the knife too fast, although cutting on a thick, soft plastic sheet may be possible.

3. Hard & soft pencils, erasers and graphite & tracing paper.

4. Almost any paper can be used for cutting. The range goes from tissue paper to construction paper. The traditional paper is black. It has a matte velvety coating on one side and is white on the reverse. Some paper companies carry black silhouette paper and/or slatex paper, which comes in black and different colors. (The above papers can be used for two or three, but not more than four layers when cutting.)

Origami paper comes in a wide range of colors and sizes. This is a strong, thin paper, easily available and can be used in more than four layers for cutting.

Gummed Art paper comes in different colors but not black. It is best used for cutting on a surface with a knife. Holding it in your hand, the gummed surface gets sticky.

Parchment paper is easy to cut and gives the cutting an antique look, when done in beige and aged tones (because they used to color the parchment with tea). It also comes in packets of ten different colors and is available in two sizes.

Some rice paper is very smooth, without any chips. It is also available with a gold or silver finish, which is practical for cutting out borders or decorations.

Typing paper or stationery paper is a good paper for try-outs or for white cuttings.

Copy paper is very thin and strong and is handy when learning to do papercutting, for try-outs and samples.

continued on next page

Paper Cutting & Calligraphy

By Ingrid Schenck

The question people ask most frequently is: "Why do you cut something out if you have to draw it first anyway? That's twice as much work!" Yes, it is...but: A cut-out picture has a more dramatic impact because of the simplicity of the design, and the denser color of the paper gives a very sharp contrast in black and white. All lines must be well defined and clear because they have to connect when converting a pencil or pen & ink drawing for cutting, we can use only one main outline and no feathery strokes. This gives any subject a simple and clear shape which is easy to recognize. (Figure 1)

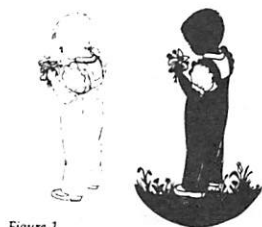


Figure 1
Left: Pencil drawing.
Right: Papercutting (actual size 3 1/2")

When cutting calligraphic letters, words or small quotes, choose an alphabet that is easy to read and has well-defined characteristics. Roman, Gothic, Unical and Round Hand are the easiest to cut. The Italic and Spencerian alphabets are hardest to cut because of the thin connecting lines.

Now, why cut out calligraphic lettering at all if it can be written easily with a broad-nibbed pen?

If the text is within a decoration (Figure 2), it is almost impossible to achieve with ink the same dense color as silhouette paper.



Figure 2 Papercutting is one continuous piece.
(actual size 6" X 7")

appropriate background. This effect is achieved by gluing only the main and important parts down, leaving smaller parts loose and unglued. After framing, these loose parts usually rise about 1/16" from the background and allow a shadow or three-dimensional effect.

Another advantage of a papercutting is that it can be glued to a wide variety of background paper on which it is impossible to write with pen and ink - rice paper or cloth. Choosing the right background for a cutting can also enhance the three-dimensional effect. (Note: If the chosen background is very thin like rice or lace paper or thin silk cloth, it can be reinforced by mounting it with a layer of double-sided mounting film to a stiff paper or matboard.)

Another variation of calligraphic cutting which is hard to achieve with pen and ink is a mirror effect of letters.

(Figure 3) By folding and refolding the paper (in snowflake fashion) or by accordion-folding the paper and then cutting through all layers at once, the result can be letters in initials in rosette form or a letter border. (Figure 4) Both can be used for decorations or logos and letterheads.

Figure 3 from accordion-folded paper



CALLIGRAPH WINTER 1987

CALLIGRAPH WINTER 1987



Figure 4
Top: folded twice — initials AB
Bottom: folded three times — initials MB

Another possibility is a negative cutting. Here, we cut the letters or words into the whole sheet of paper and underlay it with a contrasting paper or other material. This gives the cutting great depth, almost a carved appearance.

The other advantage of paper-cutting is that we can do two or more cuttings at the same time, depending on the thickness of the paper and the cutting instrument. (Note: When cutting with scissors, only two layers of paper can be handled well. By cutting with an x-acto

knife, several layers of paper - and of different colors - can be taped to the cutting surface and cut out together. This is very economical when doing special greeting cards, invitations, announcements or certificates.)

One other aspect of any cutout artwork as opposed to a drawing or written work, is that it actually can be held in the hand, viewed from different angles and shifted and arranged into a pleasing position before being glued. I have also observed that people get a very close, personal contact with a cutout piece of work once they hold it in their hands. When they look at a piece, they may admire it, but when they actually pick it up and handle it, they develop a special relationship to it.

Finally, very often a piece of calligraphy needs a decoration of some kind but most people will say, "I can't draw." With papercutting, it is possible to cut out a beautiful border or other decoration without drawing anything, just by cutting shapes out of folded paper.

Thank you very much for publishing my articles about papercutting and calligraphy. Before the next issue of your Newsletter will be printed, I would like to clarify one point: these articles were written especially for calligraphers as an introduction to papercutting.



Very often a piece of calligraphic writing needs some kind of decoration. I thought papercutting lends itself beautifully for that purpose.

In the instructions I made a reference to multiple cutting of the same motive, which the calligrapher can use as a decoration in various ways. This point might raise some controversy among papercutters, as the serious papercutting artist considers only ONE cutting of his/her design as the ORIGINAL. I personally never would-or could-repeat one of my cuttings.

However, for the calligrapher the piece of writing is the original. Very often we make mistakes and have to start the writing all over again. In that case it is convenient to have several decorated cut-out sheets in reserve. That is the ONLY reason why I mentioned the possibility of multiple cuttings in my instructions.

Ingrid Schenck

In the magazine of our Dutch Papercut Association, I read about your exhibition.

As I am a papercutter myself, I'm very interested in what is made in other countries, especially in a country so far away from ours. I feel sorry it's too far away to pay a visit.

The reason I write you is this: I should be very glad to get a contact in your Papercut Guild to hear about the way of cutting in your country, about special techniques etc. Perhaps one of your members is interested?

I'm a 55 year old woman, married and have cut for almost two years now. I'm not a great cutter; a lot of our members are better cutters! But I like to do it. Usually I make small things (never big work until now), often for special occasions a birth, wedding, birthday, etc. I use black paper, but mostly the colored papers are what are used for origami (the Japanese folding art).

I really do hope one of your members is interested.

Yoke Reisiger-de Vries
Kano Straat 7
1784 SP Den Helder
Netherlands

I'm ashamed I forgot to send in my dues for '93! I did get as far as addressing an envelope right after the December newsletter arrived and it has languished in my GAP file ever since until the February newsletter came a day or two ago. Herewith is my check before I forget again! Thanks for still including me in the February mailing.

I really appreciate all your many efforts at keeping GAP going so well. You must have looked York up on a map, as my dot is very near perfectly positioned.

What spectacular and beautiful cuttings by Ingrid Schenck! I nearly fainted at seeing her Four Seasons! Really exquisite. (And she used to live in Beatrice, Nebraska!)

Cheers, and many thanks.

Kent Biedent

I wrote around Christmas asking how much the dues were but you didn't reply so am enclosing my check, just fill in the amount and let me know how much I need to credit my checking account. And no, there is not enough in there for a trip to Europe!

I am about done with my research on Hans Christian Andersen. His recently published diary (it has finally been translated) as well as other new books with wonderful photos of Andersen's cuttings and drawings will let me give (I hope) a good account of Andersen's work. After all, the books I've found on him I feel like I know the man!

I've been busy filling Valentine orders, getting ready for a spring paperdoll show and exhibition in New England. I'm hoping to do a papercutting and paperdoll of Andersen. Also, now is garden and seed catalogue ordering and only the limits of my checkbook keep me from ordering three of everything!

The paperdoll I am working on for "Teddy Review" is all about roses, modern and the old sorts, so you can see flowers take up a large part of my thoughts. It is interesting to note that a number of old photos of Andersen show him holding a spray of roses and he was noted for making bouquets of flowers to be placed at each diners place when he dined at a friends house.

Yours in the cutting Garden,

Bette Wells

(Bette, thanks for sending check without benefit of a reply)

Thanks for your support through the newsletter. Before I found the Guild, I felt rather isolated, now I am encouraged daily as I read and reread the newsletter. Thanks for your support once again.

Van Matthers

Just heard about your guild. Please send information. I have been cutting silhouette profiles free hand for 40 years in the mid-West (Kansas, Oklahoma) and overseas (England, Norway) for 12 years. Thank you.

Mary Lou Russell

I enjoy the newsletter so much! It's great. I was pleased to see the listing of names. I will try to find people in my area. Do you know a Peter Martin in the Cape Cod area?

Inez Gornall

1993 GAP Officers Elected

The Guild of American Papercutters, Mid-Atlantic Chapter, met on Saturday, February 13, 1993 at the Winterthur Museum in Wilmington, DE. The new officers for 1993 were elected and are as follows:

President - Paul Trattner
Vice President - Sukey Harris
Recording Secretary - Sandy Gilpin
Corresponding Secretary - Karen Schloss
Treasurer - Neil Haring
Director-at-Large (3 yr. term) - Claire Archer

After the business meeting, the members were given access to examine some of the papercuttings, silhouettes, paperdolls, and valentines in the museum's collection. Also, Yehudit Shadur of Jerusalem displayed her traditional Judaic papercuttings. She discussed her technique and the symbolism she incorporates in her work. Ellen Brown displayed a photograph album of her papercuttings. Steve Woodbury displayed books that he has reviewed in past issues of the newsletter.



The Guild of American Papercutters was founded in 1988 to promote fellowship among papercutters, to provide a professional environment for papercutters, and to increase the appreciation of papercutting by the public.

GAP membership has grown to 250 members in 42 states and four foreign countries. The Guild publishes a quarterly newsletter, "FirstCut", sponsors exhibits and holds meetings several times a year.

Membership in the Guild will put you in touch with other papercut artists, provide important resources related to the world of papercutting, and add alot of fun to your life.

A \$21 new membership fee includes a welcome letter from the Guild President, GAP cloisonne lapel pin, ten GAP stickers, copy of a current newsletter, a catalogue from a recent GAP exhibition, copy of the by-laws, Guild membership list and a summary of its history. The fee includes a one-time charge to partially cover the cost of mailing new member packet. Subsequent subscription is \$15.

To join, complete the form below and mail with your check for \$21 to:

Guild of American Papercutters
Richard Harris
514 East Main Street
Annville, PA 17003-1511

Name

Street

City

State

Zip Code

Telephone

Date



Paper Boats, by Rabindranath Tagore, illustrated by Grayce Bochak. A beautiful setting of a poem by the Indian playwright, essayist and poet Tagore, who won the Nobel prize for literature in 1913.

Grayce Bochak has a M.A. degree in art from Marywood College, where she also teaches children's book illustration. The outstanding illustrations are cut (and torn) from various textured and painted papers. They are well photographed, to create some depth and shadow, affirming their cut-paper-ness.

(Caroline House, Honesdale, PA (distr. by St. Martin's Press), 1992, 32 pp, ISBN 1-878093-12-6, \$14.95.)

Planting a Rainbow, by Lois Ehlert. Illustrated in bold, colorful, flat collage, this book is the story of planting a flower garden in a rainbow of colors. At the end, pages of varied width form a rainbow of colors, opening to red, orange, yellow, green, blue, and purple flowers. (Harcourt Brace Jovanovich, San Diego, 1988, ISBN 0-15-262609-3, \$14.95.)

Hattie and the Fox, by Mem Fox, illustrated by Patricia Mullins. Hattie, the chicken, is the only animal in the barnyard who notices the fox in the bushes: a nose, then two eyes, then two ears, and so on. The other animals pooh-pooh her warnings. The beautiful illustrations by Patricia Mullins are principally of torn tissue paper, often built up in layers. A wonderful soft fuzzy texture is achieved. Patricia Mullins has been a puppet maker and graphic designer; she lives in Australia. (Aladdin Books, NY, 1992 (first published 1986), ISBN 0-689-71611-7 (pb), \$4.95.)

My River, by Shari Halpern. While she was a student at Rhode Island School of Design, Shari Halpern's instructor held a contest; the winners would be those students whose work was most successful at helping children understand the importance of our rivers. This book was the result. The illustrations, hard-edged collages of brightly painted paper, show many inhabitants of the river, and complement the very simple text. (Macmillan, NY, 1992, ISBN 0-02-741980-0, \$13.95.)

Fire Came to the Earth People, by Susan L. Roth. Long ago, in Africa, the people of Dahomey (now Benin) told a tale of the days when the world was new, and animals lived in cold and darkness. Chameleon and Tortoise found a way to outwit the selfish Moon-god Mawu, and bring fire to the earth. Susan Roth retells this story, with simple brightly-colored paper collage illustrations based on applique stitcheries created by the Dahomean people. (St. Martin's Press, New York, 1988, ISBN 0-312-01723-5, \$9.95.)

REQUESTS

I know I sent you a post card stating I wouldn't renew my membership. Well I gave it much thought and already I'm missing my GAP newsletter! So, enclosed is my renewal check for another year of great info! Thanks.

I'm now interested in learning how to create dimensional birds, wildlife, people, flowers and buildings. I have papercutting catalogues by Alison from Sarasota, Fl. and have done her lovely patterns

which are beautiful... I also would like to buy a book on types of colored papers and thicknesses to be used for colored collages also for patterns of birds, wildlife, people, buildings, flowers, and scenes I mentioned earlier in my letter. Anxious to hear from you. (Marilyn Harper)

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Papercuttings



by Alison

404 Partridge Circle
Sarasota, Fla. 34236

GAP thanks both
ALISON &
GERLACHS for
helping to spread
the news about the
guild through their
catalogs.

Sharpening — an ever present problem! I found the Grinding Company of America at 512 Washington Blvd., Baltimore, MD 21230. They did a very nice job refurbishing my silhouette scissors for \$2 a pair. To make arrangements for shipping, for which you will have to pay, call 410-539-2400. Grinding Company is located directly across the street from the new baseball stadium here, so if you'll be in town drop them off. (Kerch McConlogue)



Another source for scissor sharpening at a reasonable charge is Martin Kozlowski Enterprises, 315 Pershing Blvd., Reading, PA 19607. Sharon Schaich was pleased with the work Martin did on her scissors.

YES GLUE, a tremendously smooth, water soluble, and clear drying white paste is available in 1 pint containers for \$10 ppd. Made by a book manufacturing company, this glue does not pucker even very fine papers. I believe this is due to its generally drier consistency. Send a check to Kerch McConlogue, 701 Hunting Place, Baltimore, MD 21229.

MOVIE/VIDEO REVIEW

Edward Scissorhands

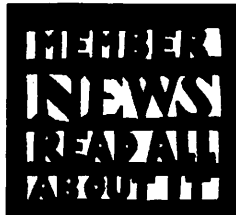
In response to a child's request to "tell me a story" the bizarre and poignant tale of Edward Scissorhands is brought to life.

Watching Edward's artistry (though only a very short segment of the video) will be to everyone who has ever snipped with a scissors, excitingly dramatic. With scissors for hands, many tasks are difficult if, not impossible. But when it comes to snipping, Edward is a WHIZ! It is awesome to watch him skillfully trim paper or poodles hair or hedges into shapes fantastique.

The real dark-versus-light story lies below the surface. Through Edward's "misfortune," "handicap," "difference" (however it is named) we come to understand that a person can be either used, scorned, labeled, feared, hated and misunderstood, or loved unconditionally.

Point-of-view is all important in perceiving uniqueness as a handicap or as an asset.

Sukey Harris



It was very sad to hear that one of our GAP members, Luke Hains of Lititz, PA, passed away earlier this year. We will miss his friendship and professional contribution to the Guild and we wish to extend our sincere condolences to Luke's family.

Terri Dillon of Indianapolis, Indiana recently had a one-woman exhibit of her papercuttings at the Benjamin Harrison Mansion in Indianapolis. Terri has been a papercut artist for ten years and participates in various art fairs. Terri is also a new member of the GAP.

Neil A. Haring was recently the featured craftsman on the hour long television program "Your Berks Craftsmen". The show is produced monthly by the Reading-Berks Chapter of the PA Guild of Craftsmen and is shown on the Berks Cable System. During the show Neil described his approach to papercutting, explained what materials and equipment he uses and instructed the host how to use a knife to complete a cutting. While the host was cutting Neil demonstrated how he went about designing and turning that design into a cutting.

WORKSHOP - Kerch McConlogue will be teaching a beginners workshop at Whitin & Oster in Baltimore on May 1, from 10 until noon.

Kerch's philosophy is that people can and should be taught to cut paper without using patterns or tracings. By the end of the workshop students will have new understanding of techniques but not necessarily a picture suitable for framing. Kerch welcomes experienced cutters who would like to learn her teaching techniques. Whitin & Oster, a garden/floral shop in Wyndhurst Station, can be reached for reservation and further information at (410) 823-0749.

Sharon Schaich reports that the first orders of the Papercutting Book by Chris Rich, will be mailed March 31. The books will be shipped by book rate. If you would like to order this book please contact: Sharon Schaich, 411 Woodcrest Avenue, Lititz, PA 17543 and enclose a check for \$18.00 payable to GAP. The book is also available at B Dalton and Barnes & Noble bookstores.

Papercutters Profile WALTER VON GUNTEN

It began in Switzerland where I was born. I had schooled as a goldsmith, but this left me somehow unfulfilled. One day, the first of many times, I visited the art museum in Bern, not far from the village where I was raised. As fate would have it, I came across the collection of 19th century scherensnitte and was transfixed! After hours of viewing these old masterworks I went home, purloined a pair of my mother's embroidering scissors and I began cutting, which I have never stopped doing, to the "great" loss if the goldsmithing profession.

After a long period of trial and error, I was invited to mount a one-man show in Bonn, Germany, which turned out to be successful enough to make me decide that my future lay in the art of scissors cutting. In 1961 I was invited by Hallmark Cards to come to America and join their artistic staff. After a period of time in Kansas City, where their main offices are located, I declined their offer: I would have been totally constrained artistically — this was not my way. I then moved to Madison, Wisconsin, where I had several shows, and things seemed to "take off!"

I was extremely fortunate in being asked to appear on CBS network TV on "What's My Line" and "I've Got a Secret," and Charles Kouralt came to my studio to tape a segment of "On the Road." Those were the days!

Today I still try to remain true to the basic Swiss traditional work, while allowing the flora and fauna of America to creep into my work. I still also remain faithful to the embroidery scissors, and never use a knife. I use the continuous cut technique, as always. I love to do colored collages upon occasion, but these entail an enormous amount of work, since I glue ALL PARTS of my work onto the background. The gluing sometimes needs as much time as cutting all of the layers of colored paper! Lately I've gotten into the use of colored foil in such works, although it is much more difficult, and is harder on the scissors too!

Some of my designs have gotten a bit more abstract, although I always return to my first love, the traditional. I try to improve constantly on the intricacy of my work, in which I believe lies the true magic of the scherensnitte!

I am happy to be in York, and look forward to meeting all of the "new" generations of you marvelous artists of the '90s. My warmest best wishes to you all.

Sizes of the Originals:

Kingfisher	—	11 3/4" x 13 3/4"
Two Girls	—	11 3/4" x 11 3/4"
Butterfly	—	22" x 19"
Magpie	—	20" x 16"

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First Cut
Insertion Deadlines

February 10
April 10
July 10
November 10

Month of May -
Traveling GAP Exhibit
on display at the Lititz
Museum. Lititz, PA
Saturday, October 9, 1993
Ted Naos Studio
Baltimore, MD

Next GAP Meeting

May 2, 1993
Walter Von Gunten
438 Linden Avenue
York, PA 17404
Phone (717) 854-0411
Meeting 1-4 PM

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



FOR INFORMATION WRITE TO:

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