

"The compass for direction and
symbol of returning to spawning

expansion, the salmon fish as a
grounds, and the Peace symbols."

© Tsirl Waletzky



Reflection on Attending Collection '94

"How long have you been cutting?"

In years past that's a question I might have been asking a junior high student as I counseled with them, but the question took on a whole different meaning for me at GAP's Collection '94 as members gathered to meet new friends, exchange cutting techniques and hone new skills.

It was especially exciting for those of us who seldom have opportunities to talk with other cutters and to dispel the notion that "I'm out there all alone."

The enthusiasm for the craft/art (seems I haven't been the only one trying to figure in what category I should enter my pictures) was so high that we needed no introductory time or small talk, we got down to the important things:

- What paper do you use?
- Do you do your own framing?
- How do you attach your cuttings?
- What's a fair way to figure prices?

And it wasn't just the novices that were doing the asking, the experienced members seemed to be equally as interested in learning new ideas and untried materials.

The hardest decision was which of the workshops to attend. They all sounded great and I didn't want

to miss anything, but reality exists and I came from each of the three workshops with valuable information and tips. And it helped that time was given to visit the other workshops between sessions to see the results, displays and samples used. I'm thankful to those who presented and so willingly volunteered time, materials and tricks of their trade with us.

Dinner time brought not only an excellent meal, but also books were displayed that we read about in Steve Woodbury's columns, slides narrated by To Van Waning from the Netherlands, pictures shared by those who just returned from the Dutch Guild Contact Day in Holland, the prize table (my prize was a delight—a lovely picture by Sandra Gilpin) and, of course, more sharing and friendship-building.

But wait, that wasn't the end of the day's activities—it was only 10:30, plenty of time for more! We returned to our dorm where we met for "show and tell" and video tape viewing on our favorite topic—PAPERCUTTING! (Let me tell you, this is a hearty group. I learned that some do their best work between 10 and 2 p.m.)

I now understand what the TRAVELING SHOW is all about and got to see the great designs and

Continued on page 2

cuttings that are in this second show.

I now know Matisse had scraps all over his floor, too, and that he overlapped his cuttings, left thumb tack pricks, pencil marks, didn't bother with cutting straight edges and still became famous! What inspiration!

I now know, first hand, of the friendliness and spirit of comradery of GAP members and of the dedication of our GAP board and officers. And thanks to Kerch for her hours of planning, setting up and making the weekend terrific!

Excuse me, please, I have to go order that catalog, call for samples of paper, get white rouge from Sears and marble from the man remodeling my bathroom, see if the art store carries Durolar, check on...

By Jeri Hundertmark

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MINUTES

GAP, June 26, 1994

The Guild of American Papercutters met on June 26, 1994 at Towson State University, Towson, Maryland. This meeting was part of the Collection '94, the Guild's first convention. Collection '94 was held June 25 and 26. See attached program schedule for itinerary. Thirty-five members attended.

Paul Trattner called the meeting to order. Anne Leslie moved and Kerch McConlogue seconded that the minutes be accepted as read. Paul displayed Martha Kreisel's book, *Papercutting, An International Bibliography and Selected Guide to U.S. Collections*. Steve Woodbury will review the book for our newsletter.

Treasurer's Report - Neil Haring reported a balance of \$7,062.07 as of June 25, 1994. There are outstanding bills for Collection '94.

Collection '94 - Kerch was applauded and thanked for all her work in organizing Collection '94. A discussion centered around whether to have our Collection every year or every other year, then have a one-day workshop on the off-year. Our regular yearly programs will have the following format:

February: Special meeting at museum, etc.,
to see collections of cuttings.

June: Collection with workshops.

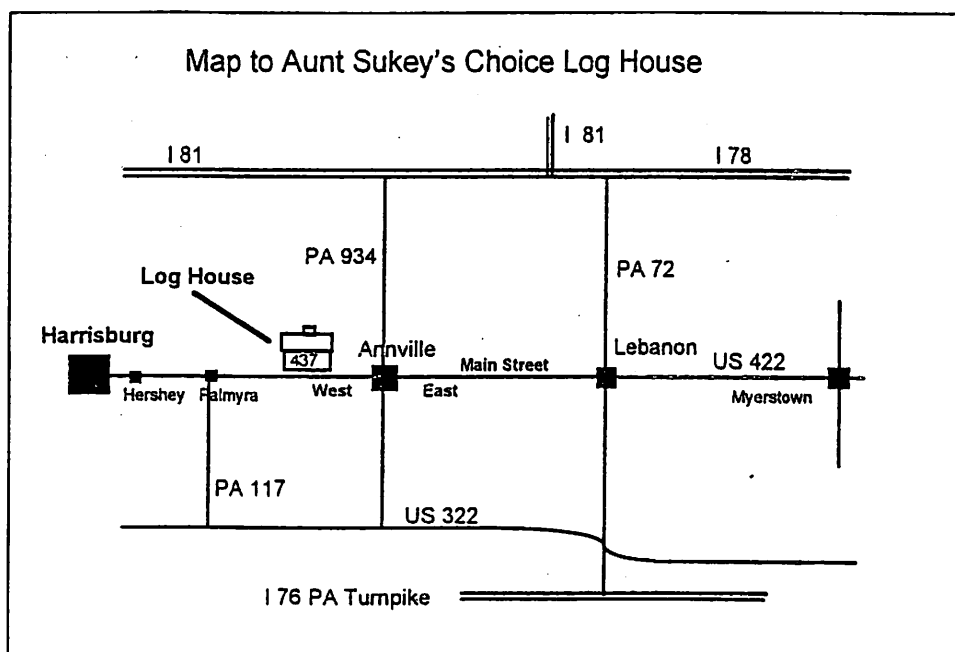
October: General meeting at someone's home to exchange information and share ideas.

By-Laws - Paul reported that response to the mail in ballot in our last issue was very low and we cannot proceed with our by-laws and election of officers. A special mailing will be done for by-laws adoption. It will be stressed that a certain percentage of the membership needs to vote in order to accept the by-laws and proceed with elections.

Traveling Exhibit - Paul Beal reported that we have 28 pieces at this time. The papercuttings will be exhibited in a gallery in Baltimore for the summer. In September it will move to Philadelphia. After that it will go to Butler, PA. Nancy Cook (Illinois), Leslie Miller (Boston), and Judith Meyers (Colorado) will try to locate a gallery in their areas. A promotional packet with cover letter and Guild information will be sent to these three people.

Announcements - Sharon displayed some paste paper projects from her workshop. She also displayed black paper from Holland. Sharon shared her notebook which contained photographs from Contact Day in Holland, plus cards illustrated with designs of Dutch papercutters. Currently there is an outstanding quilt display at the Baltimore Historical Society. Sharon urged members to start saving for our trip to Switzerland in 1996 for their national papercutting exhibit.

Our next meeting will be October 2nd at Sukey Harris's Log House in Annville.



BUSINESS CARD REVIEW

Another new feature for the GAP Newsletter.
Show us *YOUR* business cards.



A COSMORAMA OF PAPER CUTTINGS

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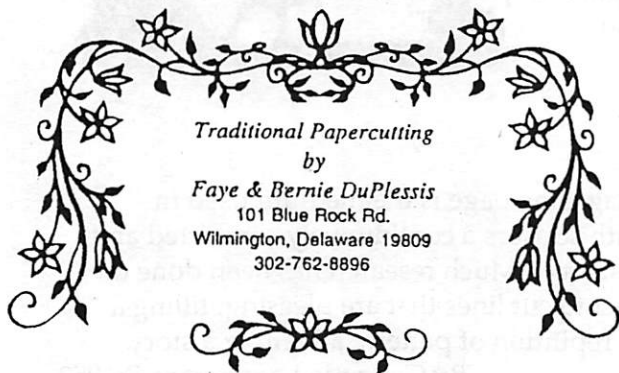
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BIBLICAL ARTS CENTER

Noah's Ark Theme Exhibit: The Biblical Arts Center is
inviting artists/collectors to submit slides of works of
art/artifacts for a special theme exhibition on Noah's
Ark. The exhibit will be on display in the Biblical Arts
Center's East Gallery, November 9, 1994 through
January 15, 1995.

Contact: Artsits/Collectors whose work/collection falls
within the exhibit parameters are encouraged to submit
their resume and slides of their work/collection by July
1, 1994 to: Biblical Arts Center, Attn. Susan Metcalf,
Curator, P.O. Box 12727, Dallas, Texas 75225, (214) 691-
4661, FAX (214) 691-4752.

Possible Future Themes:

Noah's Ark	Jesus and the little Children
The Lord's Supper	Jonah and the Whale
The Rapture	Nativity
Adam and Eve	



A MUST SEE SHOW

Matisse Cutouts - The
Baltimore Museum of Art, Art
Museum Drive near Charles
and 31st Streets is showing the
Matisse Cutouts from 10 a.m.

to 4 p.m. on Tuesday through Fridays, 11 a.m. to 6
p.m. Saturdays and Sundays, through August 14.

Admission is \$5.50 for adults; \$3.50 seniors and
students; \$1.50 ages 7 to 18. Call (410) 396-7100.



"The
Lagoon"
(1944).
Black
seaweed is
at the
bottom.



I noticed on the label of my first issue, on the line GAP pd to 12/31/94. Who is my angel? Who paid for this publication to be sent to me? Would you enlighten

me? I mentioned that I had been exposed to papercutting—my Mother was an avid papercutter, she began in the early 1950's and continued until her demise in 1965. How she would have loved your organization as she seemed to be working in a vacuum during these years... searching for information on the history of papercutting and silhouettes. She was writing a book on her particular form of papercutting, using color pages from magazines like ARIZONA HIGHWAYS and LIFE to name a few of her favorites. She never made sketches, just had her idea and started cutting. Each silhouette, whether 3 x 5 or 10 x 16 was all well connected, she would hold up the finished silhouette and shake it saying "See it's all one piece." Her subjects were varied, religious stories, hymns, children's stories, places she had visited and her ability to portray people, animals and all subjects with a great knowledge of movements were uncanny.

During the years she was papercutting, she never sat down without a scissors. I have a small collection of her cuttings and right now her work is on file at the Museum of Folk Art in NYC and the Abby Aldrich Rockefeller Folk Art Museum in Virginia.

Her name is Gertrude P. Lagerstrom 1889-1965.

Gertrude was born in Chicago, Illinois where she resided until 1965. As a young person she was a secretary and during the depression took WPA art classes as most homemakers did in the 30's. At the age of 62 she began her career of papercutting. I am not a papercutter, I am a painter, former textile designer and now the owner of an art gallery in Huntington, NY featuring contemporary artists and folk art. Right now, I would like to have Gertrude join the Guild in memorial status, if this is possible. Let me know and I will send a check.

Lynn E. deRosa

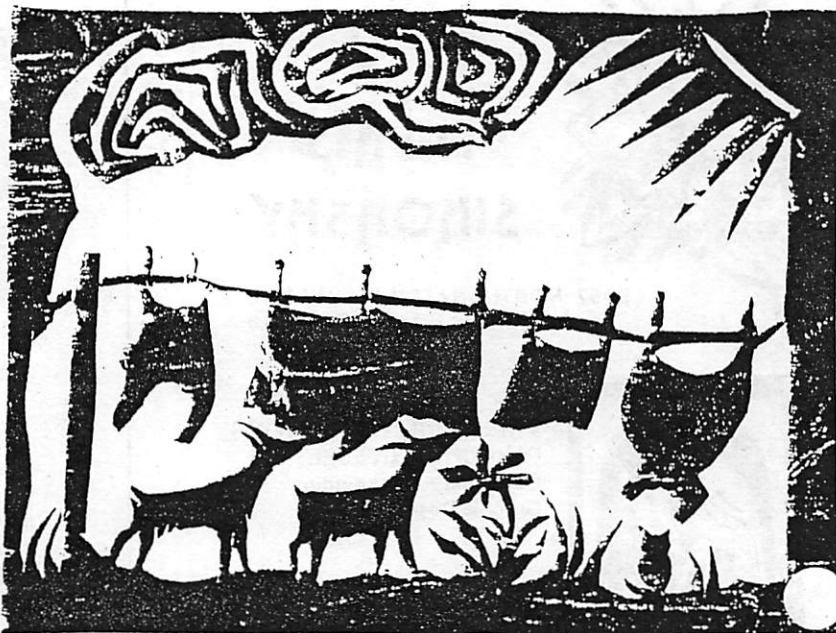
P.S. I am enclosing a few xeroxes of her work to give you an idea of her talent. The small paper titled "For Explanation" was often included with her papercutting gifts to friends.

This is a print of an original silhouette Lacine picture, designed and cut free-hand from one sheet of colored paper by G. Lagerstrom © 1958.

This silhouette is a rediscovery of the rare and old art of cutting, dating back to the beginning of paper making in China and now being expressed in color which lends itself to understandable imagination.

This is an original silhouette picture in which the colored magazine page is the medium used in cutting with scissors a continuously connected and complete subject. Much research has been done on each subject to cut lines that are pleasing, filling a space and repetition of pattern, all telling a story.

By Gertrude Lagerstrom © 1952



Gertrude P. Lagerstrom

circa 1952

Of course you can use any parts of my letter for your newsletter, I'm flattered. The idea of Primavera hosting a GAP Traveling Exhibit with Gertrude's work featured is a wonderful idea. Some good PR on the exhibit is possible, New York newspapers are always looking for new concepts in Art and papercutting is not too well known on Long Island... it offers a lot of potential.

Keep me posted on your plans and date for the exhibit, how large a space will be needed?? Let me know how many pieces are usually in the exhibit, and any other important considerations that must be addressed.

Thanks for telling me that Joe Zeller sent me the subscription. Joe is an old and dear friend, we studied together at Chicago Art Institute in the 40's - he just didn't tell me about it.

Yes, I want to establish a memorial membership for my Mother, Gertrude P. Lagerstrom, and I would like to receive the newsletter to share with interested parties here in the New York area. I am enclosing a check for \$30.00 for 2 years. You might provide a letter as you mentioned on Guild stationary to Lynn Lagerstrom deRosa.

Thanks for your interest.

Lynn

The Picnic Ground

*What happened to this lovely spot
Where they - for all those years
Enjoyed so many summer days,
With picnics, songs and plays?*

*Someone had thrown a cola can
With carelessness away.
They stared at so much ugliness
With shock and great dismay!
Candy wrap and chewing gum
Were floating in the stream—*

*And fish and frog were calling out!
"We want our waters clean!"
A salamander's tail got trapped
By the littered soda cola can,
And everyone tried to find a way
To get it free again.
Who—was the guilty one, they asked,
To do such a thoughtless deed?
Make him see how wrong it was,
All of us do plead!*

Ursula Hamann





Contact Day 1994

Can you imagine over 400 papercutters in one place? That was the scene at an elementary

school on April 23 in Enkhuizen, The Netherlands. My husband, Ed, and I and Sukey and Dick Harris represented GAP at the annual gathering of the Dutch Guild after many months of planning through letters, faxes and trans-Atlantic phone calls.

Our Dutch friend, To Van Waning arranged lodging for our first two nights in a small hotel in Hoorn in northern Holland. We started our tour on Saturday morning by driving through this lovely old seaport town and its picturesque harbor, and then followed the dyke along the Zuider Zee to Enkhuizen. We arrived about 11 a.m. and found the meeting underway. Since the meeting was in Dutch, we used that time to see the exhibits. There were Knipkunst everywhere! The committee had cut a huge mural from black paper and had mounted it on neutral fabric which wrapped all around the main exhibit space on the main floor. The Blokker Book Store had a large display of design books, packets of paper, and "how-to" books for other related crafts. The author of a brand new book on a famous Dutch papercutter from the early 1800's was on hand to sign copies for us.

Also on this floor were three fine papercutters at work, demonstrating their incredible skills as well as chatting about their work and their techniques. Ed and I were both attracted to a very fine cutting of a Dutch farm scene with lacy trees by Joke Varkervisser and enjoyed meeting this out-going, fun-loving lady. Joke cut my silhouette and told us that she earns her living by cutting silhouettes at company parties and large gatherings. Joke is also a clown for fun, and does miniature shows of tiny cuttings. I had an opportunity to try her fine scissors which are designed by Uli Hofer of Switzerland.

Also exhibiting were Frouke Goudman and her brother, Jan Cupido. Each has a distinctive style and would be considered at the top of Holland's cadre of premier papercutters. Frouke is working on a book of her unique approach to the use of positive and negative space. We were flattered to be asked to read the manuscript and give her our suggestions on wording, as it will be published in English also. Ed was astounded at the work of Jan Cupido; his sense of geometry in design was complemented by unusual folds, which resulted in interesting composition.

All over this room were cuttings of every size

mounted on walls, windows, doors and up the stairway to the second floor. There we found a table which had been reserved for our GAP exhibit. We displayed cuttings sent to us by about 20 GAP members, our newsletters, birthday calendars and catalogues of our past exhibits. Near us there were tables of individual work by a few Dutch knippers and a display of vintage books with cuttings as illustrations. The large doors to the auditorium were adorned with long yellow panels of cut paper, which moved gently with the air currents and reminded me of the good luck banners hung beside the door of a Chinese home.

Of course, tulip designs were prevalent, this being the 400th anniversary of the introduction of the tulip in Holland.

After the meeting and an informal lunch, the knippers flocked to our table to meet and talk with us and to see our display. We explained the techniques of the GAP members represented and enjoyed exchanging information. There were workshops all afternoon in the nearby classrooms and in the auditorium. My one regret is that we weren't able to fit in the classes and the visiting, too! With all the work the committee puts into this event, a two day event would be a great success. Before we knew it, the day was over, and it was time to take down our exhibit. A group of knippers invited us to join them for Chinese food nearby, so we extended our visit into the evening. It was just one of those days that nobody wants to end—full of stimulating conversation, exchange of ideas and an appreciation of an art that knows no international or language boundaries.

By Sharon Schaich

645.5:745.542"19", neg. #AA110214
Rijksmuseum voor Volkskunde Het Nederlands Openluchtmuseum Arnhem,
Afd. Documentatie, Afb. Archief. House is called "The Cornflower".



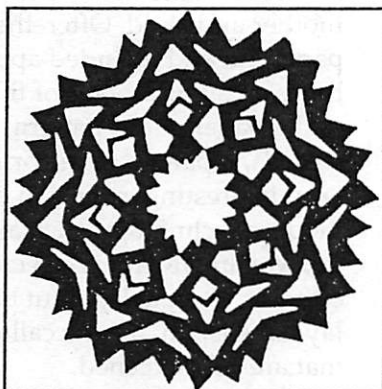


PAPERCUTTING, An International Bibliography and Selected Guide to U.S. Collections by Martha Kreisel, 277 pp, illustrated April 1994, ISBN

The art and craft of cutting paper into artistic, symbolic and useful items

is an international phenomenon with a history as old as paper itself. Papercutting has been done by school children and Chinese peasants, by skilled artists and accomplished amateurs. The resulting work can be as simple and direct as a portrait silhouette, or incredibly intricate and laden with religious symbolism. Papercuts can be found in many cultures around the world and are being made today with an eye towards both past techniques and current innovations.

Kreisel presents an illustrated and annotated bibliography of books and articles on papercutting in many of its variations and national origins, with a catalog of selected collections of papercuts that can be found in museums,



historical societies and libraries in the U.S.

Order from Scarecrow Press, P.O. Box 4167, 52 Liberty Street, Metuchen, NJ 08840 or call 1-800-537-7107. \$35.00.

Los Angeles GAP member, Amy Goldenberg, has written, *PAPERCUTTING: Reviving a Jewish Folk Art*, recently published by Jason Aronson, Inc. This informative and entertaining, user-friendly book includes a historical overview of Jewish papercutting followed by patterns and easy-to-understand directions for beginners to papercutting and in-depth instructions for those wanting to learn more. This softcover and illustrated book sells for \$19.95. It can be ordered directly from the publisher with a credit card by calling 1-800-782-0015 or from the author by sending a check for \$19.95 + \$2.00 shipping (CA residents add 8.25% sales tax) to Amy Goldenberg, P.O. Box 48142, Los Angeles, CA 90048.

JEWISH PAPERCUTS: A History & Guide, by Joseph and Yehudit Shadur have extended the January 1, 1994 deadline and is still available at the special pre-published price of 3 books for \$100.00. This book belongs in every papercutter's library. Many colored plates. Steve Woodbury will review in a future issue. Call 1-800-477-5257 or write to Gefen Books, 12 New Street, Hewlett, NY 11557.

Graphics Artists Guild Handbook, Pricing & Ethical Guidelines—7th Edition, 240 pages, \$22.95

An indispensable reference for artists and buyers. Contains the results of a survey of pricing levels in every branch of the graphic arts plus information on estimates, proposals, contracts, copyrights and other aspects of the business relationship between artist and buyer.

Legal Guide for the Visual Artist, by Tad Crawford, 224 pages, \$18.95.

Revised and expanded, this highly acclaimed guide covers copyright and moral laws, studio leases, selling reproduction rights, model contracts and valuable resources for the professional.

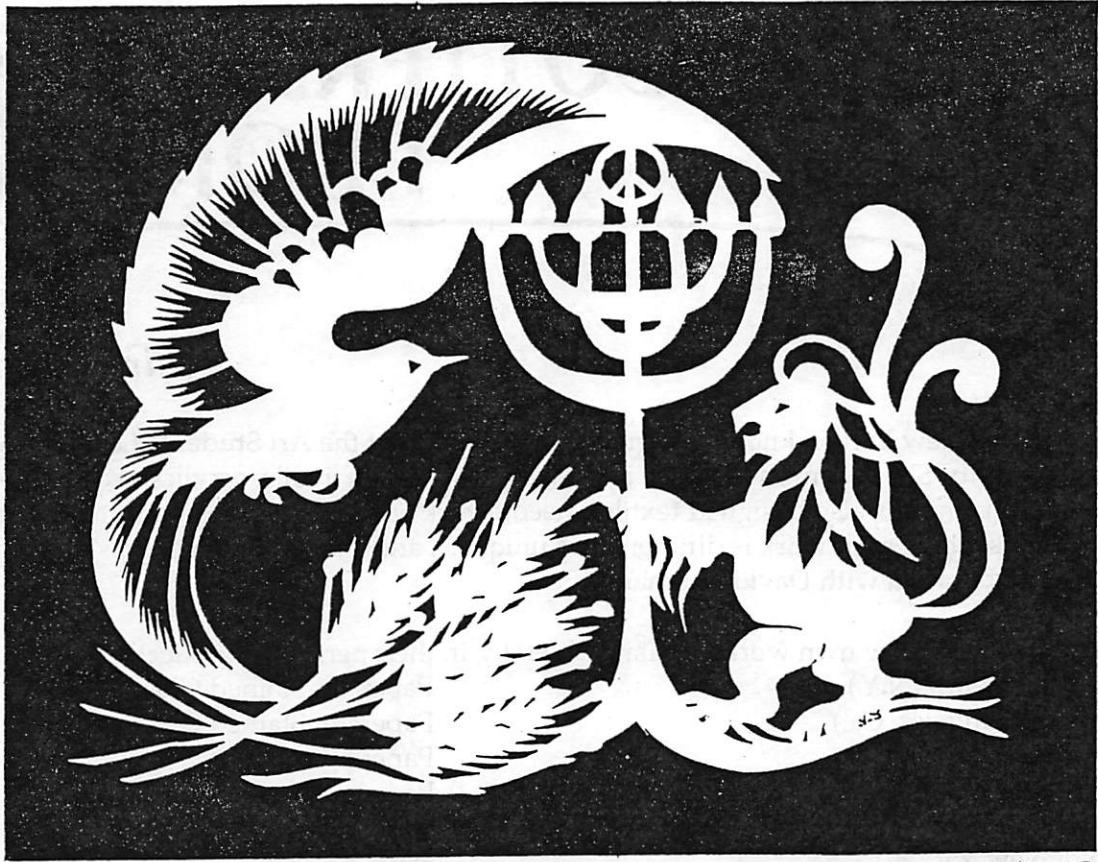
The Business of Being An Artist, by Daniel Grant, 224 pages, \$16.95.

Coverage includes how to get an exhibit, finding a dealer, contracts, selling work, using agents, publicists and reps. Education and work choices, health and safety issues and how to obtain grants and commissions.

Caring for Your Art, by Jill Snyder, with illustrations by Joseph Montague, 176 pages, \$14.95.

This book offers step-by-step guidance for the safe keeping of your artwork with the best methods to store, handle, document, photographs, pack, transport, insure and secure your art.

Send to Graphic Artists Guild, ATTN: Publications, 11 West 20th Street, 8th Floor, New York, NY 10011-3704. For credit card orders call 1-212-463-7730.



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© Tsirl Waletsky

PAPERCUTTERS PROFILE

Tsirl Waletzky © 1994

Tsirl Waletzky, a native New Yorker, known internationally, studied at the Art Students League, Parsons and Pratt Graphics in New York City. She is a multi-talented artist who has worked in oils, acrylics, water colors, graphics, mosaics and illustration. She has also designed textiles, needlework and jewelry. Most recently she has turned to paper-cut constructions where each work is different and unique... and she has returned to stained glass design which she does in collaboration with David Nulman.

Among the Museums which now own works by Tsirl Waletzky, in their permanent collections are:

Yeshiva University Museum (N.Y.)	Papercut, Stained Glass
Skirball Museum (Los Angeles, Ca.)	Papercut, Stained Glass
Wolfson Museum (Israel)	Papercut
Cooper-Hewitt Museum, Smithsonian Institution (N.Y.)	Papercut, Lucite Jewelry
Museum of American Jewish History (Phila., Pa.)	Papercut
Jewish Museum of New York	Stained Glass, Laser Cut
Ghetto Fighters Museum (Israel)	Mosaic

Synagogues and Temples where Stained glass works have been installed:

Award-winning Synagogue of Ebn Shmuel (Israel)	2 windows
Hebrew Tabernacle of Washington Heights (N.Y.)	Back-lit, Stained Glass panel with David Nulman
Congregation Har Shalom (Potomac, Md.)	Back-lit, Stained Glass panel with David Nulman
Congregation Chofetz Chayim (Tucson, Az.)	9 Large Stained Glass windows with David Nulman

Partial listing of exhibits in Museums, Galleries and Centers of Jewish Culture: Yeshiva U. Museum (N.Y.); Skirball Museum (Ca.); Jerusalem City Museum (Israel); B'nai Brith Museum (D.C.); H.U.C. House of Living Judaism (N.Y.); Goldman Fine Arts Gallery and Judaic Museum (Rockville, Md.); Smithsonian Institution (D.C.); Museum of American Jewish History (Phila., Pa.); Temple Beth Shalom's Judaic Museum (N.Y.); J.C.C. of Stanford (Conn.); Goodman House Art Gallery (N.Y.); Gallery Two (N.Y.); Judaica Museum (Riverdale, N.Y.) Biblical Arts Museum (Dallas, Tx.); U.J.A. Center in New York City.

Tsirl Waletzky also works with Jay Greenspan, master calligrapher, creating Ketubot with cut paper borders and limited editions of Laser cut bordered Ketubot with text in Silk Screen. Lecturing on the History and Symbolism of papercut has taken Tsirl to various Jewish Centers in the United States, Israel, Canada and Venezuela. To fill popular requests she has works, in limited editions, Laser cut of fine papers. Her original and unique works are also owned by many private collectors.

Tsirl began papercutting in 1976. She is a member of the Guild of American Papercutters and a member of Artists Equity of New York. In 1989 Tsirl did the Illustrations for "Pearls of Yiddish Song" by Yosl and Khana Mlotek. In 1990 she did the Illustrations for "Eight Tales for Eight Nights" by Pninnah Schram and Steve Rosman. Tsirl accepts commissions for special needs and occasions.



"The Pomegranates Bud Forth" is lasercut on Invicta Cream Parchment Paper, 10" x 12" from an original paper-cut by Tsirl Waletzky. Available in a limited edition of 150. Signed and numbered by the artist. The design is based on this text from Song of Songs (7:13):

*... Let us see if the vine has flowered,
whether the tender grapes appear and
the pomegranates bud forth;
there will I give my love to you.*

A very limited number of "The Pomegranates Bud Forth " are also available in a special edition. Each one is individually hand-painted and embellished by Tsirl Waletzky in a Wine Burgundy Gouache. Available in a limited edition of 36, and signed and numbered by the artist.

© Tsirl Waletzky

"Intertwined" is lasercut on Invicta Cream Parchment Paper, 9 1/2" x 12", from the original paper-cut by Tsirl Waletzky. Available in a limited edition of 150. Signed and numbered by the artist.

A very limited number of "Intertwined" are also available in a special edition. Each one is individually hand-painted and embellished by Tsirl Waletzky in Winsor Blue Gouache. Available in a limited edition of 36, and signed and numbered by the artist.



© Tsirl Waletzky

Judaic Papercuts can be traced to at least the 17th century. We know of them in Spain, Italy, Germany, Poland, North Africa, and other places, and, by the 19th century, in the United States. Scribes have also incorporated this beautiful art form as part of the illumination of a document or manuscript. Today, the laser technique reproduces faithfully the work of the hand, making possible limited editions.

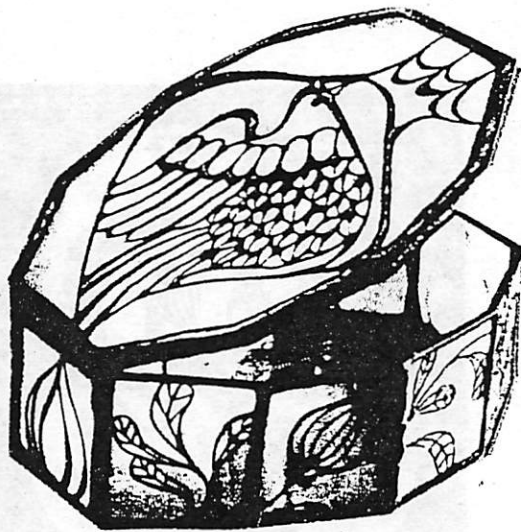
Each one of the pieces shown here are made of 100% rag paper to insure their archival quality. Each ketubah will be provided with a colored backing paper which can be used to enhance the document in the wedding ceremony. Except for the backing provided for each ketubah, each piece is available unframed only.

NEW COLUMN

Ed Note: Send your pictures & story of where your papercuts have taken you—whether travel, teaching, designing or new art form.

PAPERCUTS - FROM THERE TO HERE

Tsirl Waletzky's papercut designs have been used to create stained glass boxes, panels, and windows. Collaborating with David Nulman, Tsirl's papercuts act as the patterns and inspiration. David does the constructing and copper-foil overlay technique.



Restoration of a pre-revolutionary 1 1/2 story central chimney PA German log house over a 15 year period has been financed by Sukey's papercuttings in the form of birth and marriage certificates, valentines and miniatures. Come to the October 2, 1994 meeting from 1 - 4 p.m. for House and Garden Tour, light refreshments. Officers meet at noon. Show and tell and good fellowship. Make it a weekend—visit Hershey Park!

MORE PICTURES THAN WORDS is the motto of our Dutch friends when they put together their wonderful newsletter KNIP-PERS.

One of the comments heard from Dutch cutters when they looked through our newsletter was this—"You don't have many pictures."

So Guild members, here is your chance to participate. Send your cuttings and mark them with your approval to be used in First Cut. They may then be used along with your name and copyright sign at appropriate time.

Needed are cuttings appropriate for winter, holidays, valentines, spring, summer, fall. We need black and white, or clear, clean copies. Originals will be returned promptly after use in the newsletter.

The Netherlands Open Air Museum (Netherland Openluchtmuseum) is a composite of many old Dutch buildings preserved and brought together in one area from the surrounding countryside. To see them is to see how Holland once was. Cheese-making, corn-grinding, paper-dipping, beer-brewing and bread-making are demonstrated using old tools and methods. Early strains of farm animals, chickens, and plants are raised in rustic settings (similar to Old Sturbridge Village in Massachusetts). The museum also houses an extensive collection of Dutch Papercuttings.

These 4 cuttings are by van Evert Root, Sr. used with permission by and copyright of the Rijksmuseum voor Volkskunde, Het Nederlands Openluchtmuseum, Arnhem.





Oma voor het Spinet



Zuid Beveland.



Twente



Elbarken



Brabant



PLEASE SEND ALL ITEMS FOR
NEWSLETTER PROMPTLY TO:

GAP HARRIS NEWSLETTER
514 E. MAIN STREET
ANNVILLE, PA 17003

FIRST CUT
INSERTION DEADLINES

FEBRUARY 10
APRIL 10
JUNE 10
OCTOBER 10

NEXT MEETING

OCTOBER 2, 1994
SUKEY'S LOG HOUSE
437 W. MAIN STREET
ANNVILLE, PA

FUTURE MEETING

FEBRUARY 25, 1995
1:00 P.M. PHILADELPHIA FREE LIBRARY
2:00 P.M. RARE BOOK DEPARTMENT,
FEATURING PENNSYLVANIA-GERMAN
PAPERCUTTINGS



GAP Harris
514 E. Main Street
Annville, PA 17003

GAP HARRIS 12/31/94 ANNVILLE 17003