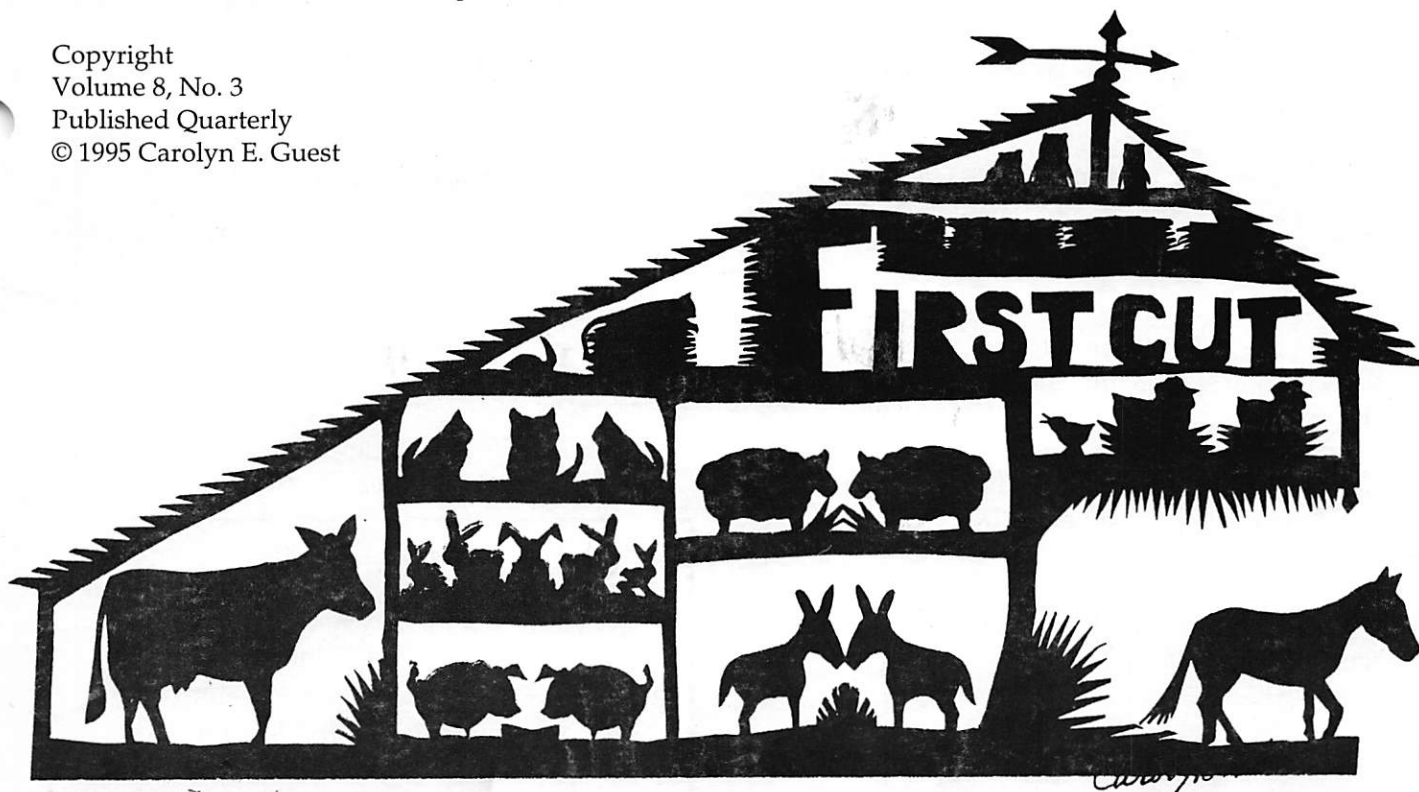


Guild of American Papercutters Summer 1995

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Volume 8, No. 3
Published Quarterly
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LOOK OVER THIS LIST. CHECK WHERE YOU MIGHT HELP.

YOU

Papercutter's Profile - All members
Resources - All members
Shows - All members
Cutting Tips - All members
Letters - All Members
Book Reviews - Steven Woodbury
Member news - All members

CUTTINGS TO DO

For the Fall, send Holiday Cuttings
For the Winter, send Valentine Cuttings
For the Spring, send Spring Flowers, cuttings
For the Summer, send vacation, 4th of July,
Wedding cuttings.

**YOU—Please Write An Article Under One of
These Things**

CONTRIBUTING EDITORS

Polish	Swiss
German	Dutch
Jewish	Silhouettes
Chinese	Antique Papercuttings
Japanese	Mexican

From time to time we get members' letters which range from glowing praises to serious criticisms about the newsletters. In every case

there have been reasons for the comments.

A case in point was the masthead with the fishing theme, appropriate for the Spring Issue. One member asked why it was used, while others described it as "spectacular," including as it does, the whimsical boys in both negative and positive, the reflection of "First Cut" in the water, the negative cat-'o-nine tails, the positive school of fish, and the crossed poles forming the six-pointed star. A subtle cutting like this requires some study to bring out its meaning and technique, and deserved a full page to challenge our readers.

The single most important reason for belonging to GAP is the newsletter. It holds the group together, it is a source of ideas, a vehicle for members' artwork.

We solicit the ideas of our 400+ members, as some of you have mentioned your extensive experience in graphics, advertising and education.

Your input will be published in future editions of "First Cut." If you have already sent articles, mastheads, etc., please know that they are valued and appreciated and will be used at an appropriate time in the future.

GAP Harris Newsletter
514 East Main Street
Annville, PA 17003-1511



I am a subscriber to GAP. I am looking for special silhouette paper and was wondering if you could tell me who to contact. I cut side view profile heads without drawing and am

looking for 16 lb. (thinner than typing paper), black on one side, white and dry gummed on the back.

I apply water to the gummed side to stick the picture down. I am unable to find suitable paper and I know of other cutters who can't find it either.

Thank you for any help you can give me.
Mary Lou Russell, 3736 N. Greasy Creek Road,
Nashville, IN 47448.
Phone: 812-988-1600

I am writing to inquire of knowledge pertaining to silhouette makers in the Denver, Colorado Springs, Boulder area. I was wondering if you knew of any such information, as I need some silhouettes of my full figure as well as my profile.

Helyne L. Holmes
1310 Leyden Apt. #208
Denver, CO 80220



The Hyde Collection and The national Museum of Racing and Hall of Fame cordially invite you to a slide lecture:
The Horse in Art by Dorcas MacClintock,

noted zoologist, sculptor and author. Sunday, June 25, 1995 at 4:00 p.m. at the Helen Froehlich Auditorium, Th Hyde Collection, 161 Warren Street, Glen Falls, NY. Following the lecture, an Opening Reception for Ugo Mochi's Horses: Outlines in Paper

ARTISTS COMPETITION

Did you know that the U.S. Government sponsors an annual art competition open to all American citizens?

The U.S. Fish and Wildlife Service conducts an annual art competition to select a winning design for the Migratory Bird Hunting and Conservation Stamp, commonly known as the "Duck Stamp."

The contest winner maintains the right to sell prints of the winning artwork which are eagerly sought by collectors.

The 1995 Federal Duck Stamp contest opens on July 1, 1995. All entries must be postmarked by midnight, September 15, 1995.

Through the efforts of Leslie Miller, members of the Papercutters Guild have another opportunity to participate in what was last year a very successful and profitable exhibit at the Boston Opera House Gallery. For this repeat exhibit, November 6 through December 18, 1995, Leslie needs to receive your cutting—wired, framed, plexi-glazed (to insure against breakage)—ready to hang by September 15, 1995. Send to: Leslie A. Miller, Potter Road School, Potter Road, Framingham, MA 01701 after August 28, 1995.

Send in a sturdy, returnable, pre-addressed carton with a short paragraph about your cutting. Also enclose stamps or cash for return mail in the event your piece doesn't sell. The gallery retains a ten percent commission on sales.



Papercrafters newsletter is the Best quarterly for papers you will find anywhere. If you have not yet subscribed, do it today. You will be happy you did. Vol. 2 1995 in handmade paper envelope contained eleven handmade paper swatches



from different suppliers. Don't miss the next issue. *Papercrafters* is published four times a year by PAPER CRAFTERS, 6575 SW 86th Ave., Portland, OR 97223. Phone/Fax: 503-223-0167. Subscription: \$12 (\$15 outside U.S.) Single Issue: \$4 (\$5 outside U.S.)

PAPER CRAFTERS

6575 SW 86th Ave.
Portland, OR 97223



Creative Edge, 4308 Leatherwood Ct., Camarillo, CA 93012. 1-800-495-8765. Unique supplies for paper crafters, including 15 craft scissors (unusual lace/ripple, Aztec, heartbeat & Victorian), specialty pens, stencils, cut & copy books, die-cuts & punches.

Paper Perspectives. New paper products company w/clever packaging ideas. Premium recycled and decorative papers plus newsletter, projects and paper club. Unbleached mulberry w/Mica from, Thailand (24 x 47" sheet for \$2.50).

Pen, Ink. One East Chasse Street, Suite 117, Baltimore, MD 21202. 410-783-4267. Pens & nibs, sets, inks, papers, markers, etc. Queen City Paper Co. offers a line of plaid, floral, marbled & moire mats (very unusual), carried by Republic Supply Co., 2121 butler St. Dallas, TX 75235. 214-631-6919 - Cindy Haller.

Swain's, 537 c N. Glendale Ave., Glendale, CA 91206-3389. 818-243-3129. A favorite source for decorative papers and other artists' supplies. Very large selection of both handmade and machinemade papers.

Cutting Products Dahle, 6 Benson Road, Oxford, CT 06478. 203-264-0505. Fax: 203-264-3714. Maple cutters and variety of scissors. Book artists favor these cutters. Viva Las Vegasstamps, PO Box 28024, Las Vegas, NV 89126-2024. 702-648-5332. Fax: 702-648-4698. \$17.95 including shipping, industrial scissors, w.short blades and large handles for right or left-handed people.

Stencils & Die Cuts (new designs). Connors Collectibles (stencils), PO Box 721033, San Diego, CA 92170-1033. 1-800-995-6224. Window templates, arched, 4-pane, 6-pane. papers by Catherine (die cuts), shutters, square and Victorian window. 10 cards with envelopes, \$2.50.



—Steve Woodbury

Which Paper? A Guide to Choosing and Using Fine Papers. This handsome book by Silvie Turner is aimed at the graphic artist who wants to know more about fine papers, their

properties, and how they are made. It describes handmade papers, mouldmade papers, and machinemade papers. Papers from Japan, India and Thailand, as well as "paper that isn't paper" (papyrus, tapa, amate, rice paper, vellum and parchment) are described. The book discusses the properties of paper, such as sizing, acid free, grain, surface finish. Numerous illustrations show papers and papermaking around the world. Making this an invaluable reference are a seven-page glossary of paper terms, and a list of papermakers and dealers in fine papers around the world (though with an emphasis on Europe).

The immediate usefulness to most of us is probably limited. No silhouette papers are discussed, and the chapter on "Uses of Paper" does not include papercutting. But for a broader understanding of the medium we work in, and glimpse at other possibilities, the book is fascinating.

(Design Books [distributed by Lyons & Burford, 31 West 21st Street, New York, NY 10010], Updated Edition 1994, 144 pp, \$26.95; ISBN 1-55821-312-0.)

beggars make rags
rags make paper
paper makes money
money makes banks
banks make loans
loans make beggars
—source unknown
quoted in *Which Paper?*

Make It With Paper: The Complete Guide to Origami and Papercraft features an excellent chapter on "twist-outs, cut-aways and pop-ups," with more cut-out card ideas in the "stationery" chapter. It provides instructions, beautifully photographed, for projects from papermaking to bags, boxes, and origami. [Wellfleet Press, Secaucus, NJ, 1992, ISBN 1-55521-803-2, \$17.98 (originally published in England).]

Paper Craft contains dozens of step-by-step paper craft projects to make, including cut paper collage, as well as cut-out and pop-up cards. Also included are instructions for cut-out boxes, quilling, embossing, and decoupage. All are beautifully illustrated in full color. Papercutters may be particularly interested in the clear instructions for "pierced paper lace" or prick work (which some will recall from examples in the Cooper Hewitt and the Hershey museum collections). [1993, North Light Books, Cincinnati OH, ISBN 0-89134-541-8, \$14.95; based on *Creative Hands*, published in the UK, Eaglemoss Publications, Ltd, 1993.]

Fun With Paper presents a range of paper projects, from flowers, hats and masks, to pop-up cards. [Heather Amery, Random House, New York, 1994, 48 pp, ISBN 0-679-83493-1, \$6.99; published in Great Britain in 1993 by Hamlyn Children's Books.]

Creativity in Paper: A Sourcebook for Teachers and Parents. Masami Hanamura and Wendy Jones present a variety of activities and decorative ideas for using colored paper in the classroom. Chapters include animals, insects, birds, fairy tales, and other figures. Examples range from simple to professional. There are similarities to Masami Hanamura's previous books, *Colorful Cut Collection*, and *Fancy Cut Collection*. [Graphic-sha Publishing Co., Tokyo, 1993, 128 pp, \$21.95; ISBN 4-7661-0722-5.]

The Ultimate Papercraft and Origami Book by Paul Jackson and Angela A'Court, Smithmark Publishers Inc., 16 E. 32nd Street, New York, NY 10016. Over 1,000 full-color photographs and diagrams. This book is packed with over 175 projects and hundred of step-by-step photographs, to show you in simple detail how to make fantastic gifts, great gift-wrappings, wonderful shapes, delightful personal stationery, your own paper designs and beautiful objects, such as children's toys, origami animals, bags, jewelry and boxes.

Paper is everywhere: we make use of wrappings, letters, magazines, cards, packaging, leaflets, posters, newspapers and notepads everyday. It is one of the most inexpensive and readily available of materials, yet it is commonly neglected as a craft, art and hobby medium. With the know-how and practical guidance

contained in *The Ultimate Papercraft and Origami Book* — together with a little imagination and enthusiasm — easy-to-master papercraft skills, origami techniques and papier-mache artistry will allow you to transform this simple, functional and cost effective material into superb decorations and fabulous presents.

Paul Jackson has turned the art of paper folding into a profession. As an internationally acclaimed paper folder and origami expert, his work is exhibited widely throughout the world and has been featured on television. Author of a number of books on origami and papercrafts, Paul teaches in Colleges of Art and Design in Britain as well as traveling widely to hold workshops and exhibit his intricate designs.

Angela A'Court is a practicing artist and illustrator whose work is frequently exhibited in group and one-woman shows. Her particular interests lie in interior design and textiles, and her flair for color and detail can be seen in the varied and original projects in this collection.

Papercutter Carew Rice cut scenes from the South Carolina Low Country, but I knew of only one book he illustrated; now I've discovered another. *The Aftermath of Glory* was written by his father, James Henry Rice, Jr., and published in Charleston in 1934. It contains 19 cuttings of such subjects as sails on the sea, wild ducks, Carolina marsh scene, and wild turkey feeding. [Walker, Evans & Cogswell Co., Charleston, South Carolina.]

Ed. Note: Copies of several illustrations enclosed. with titles indicated Credit to: Carew Rice, *The Aftermath of Glory*.



On a Rice Field Trunk © Carew Rice



A Coastal Silhouette © Carew Rice

Wild Turkey Feeding © Carew Rice



The Gonzales Gate © Carew Rice



Along the Rice Field Banks © Carew Rice



I thank you so much for sending me the newsletter and your loving lines. I enjoyed seeing my paper-

cuttings in the newsletter. The springtime here was very cool, but now for 2 days we have a little sunshine.

On the 25th of March in PIRMASENS, my hometown was opened in Museum, an exhibition of my papercuts, (55) Scherenschnittik Abinett. I was in Pirmasens for the celebrations but after a few days had to go home with a virus-grippe. Four weeks I lay abed. Now I feel better.

I send you all very good wishes and greetings.

Elizabeth Emmmler

Note: Papercuttings by Alison has outstanding patterns for 3-D, Noah's Ark, K-38 \$6.95 and Flat Cut Noah's BK-AAA \$3.95. Please include business card. Super source for Paper Patterns and Supplies Catalog \$2.50

See Alison's patterns on page 18.

Please discontinue my membership for '95. I have been very impressed with the newsletter and it is helpful in my cuttings. However, at this time I do not have time to cut since we have started a home business of 600 fruit trees. Maybe in the future I will subscribe again.

Thank You.

Christine Franke



Marchenstunde mit Großvater © E. Emmmler

I have a very special request. I am looking for a pattern of "Noah and his animals" per attached picture clipped from a magazine that has ceased to be published. (Creative Ideas for Living).

I have not seen this before, but you can run a request for this pattern? I will pay a reasonable fee for this matter. I have not seen personal requests before in our newsletter, but perhaps we can better serve the members by this type assistance, allowing us to compensate for the cost of extra space.

Your response is appreciated.

Wanda Alston

Box 919

Rosepine, LA 70659

Suggestions and tips on paper, glue, etc and where to find them would be nice.

Marion Landram

725 Grant Street

Springfield, OH 45504



The "Quarterly" has grown more exciting, more beautiful, more informative, and more expansive — BRAVO! I've been extremely busy with family matters and work. mostly I have been working on stained glass design, but did manage to do some paper cut workshops: Feb. 19 at the Jewish Museum, NY for recently arrived Russian families. I worked with a translator, March 2, 1995 workshop at Yeshiva U. Museum, NY. March 12, 1995 workshop at the BD of Jewish Education in Rockville, MD. I've also illustrated a Prayer Book for children. Did you know that September 24th is the eve of Rosh Hashonah, the Jewish New Year one of the most important Jewish Holidays. September 25 and 26th are Holy as well as the week? I am sorry I cannot attend all the wonderful programs, but I hope someday I will. They sound wonderful. I know I am missing a good deal. The current issue is absolutely super!

Tsirl

Note: So sorry this is a conflict date for some of you. We had to take advantage of the time Nancy Chinn was in the area and the church had already set the program. Hope many of you can attend. See Spring Issue for September Program information.

I love to read about your European tour in the journal by Ed Schaich. I hope you will have many participants in your Collection '95 and you will have a good time learning and sharing.

Ingrid Schenck

Note: Ingrid wrote to tell of the terrible mudslides in California after the 100 years flood in January and again in March. Her house was affected and had to be shored up with 31 caissons 24, 35 and 45 feet long. They now must travel 50 steps to enter the house which fortunately is OK though the front hillside is still moving.

I would like to see samples of cut-outs that could be easily traced or copied for beginners.

Martha Jane Redman
258 Bellevue Road
Pittsburgh, PA 15229

I really enjoy the newsletters. I'm looking forward to the day when I can come to a meeting

and meet some of my fellow papercutters. Thanks so much to everyone who keeps GAP alive and running.

Ellen Mischo
PO Box 412
Leesburg, VA 22075

Just a note to keep you up to date. If you and your family are coming in this direction, please plan to stop in to the Washington County Museum of Fine Arts. We are in the midst of construction - which will double the size of our institution. Perhaps in the future we can again exhibit work from the Guild of American Papercutters.

Jean Woods, Director
Washington County Museum of Fine Arts
PO Box 423
Hagerstown, MD 21741
301-739-5727

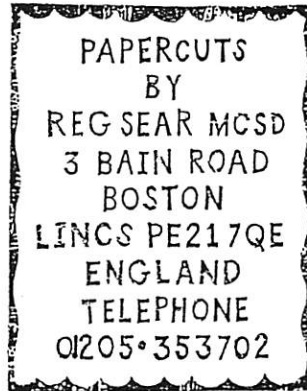
Thanks for the feature on the Flake-o-Flage man. I met him and his wife last summer. My sister and I had a nice visit with them. You should do a feature on Polly Mitchell of Carbondale, Illinois. She taught Barbara and I scherenschnitte as well as a lot of other people. Her designs are amazing. She appears at Dollywood Fall Craft Fest and many Revolutionary War re-enactments.

Janice Harrell
623 Pierce St.
North Vernon, IN 47265

I am sending my Bonnet Girl and Overall Boy for the prize table. Sure wish I could take them to the show. They caught my eye as a quilt pattern, but all I can see these days are papercuttings. Thanks to all the people even to some who just might clean up the little sniplets. You have given so much. You are appreciated. I want to do and learn so much more, and I really depend on First Cut. I go a hundred miles to a nice bookstore, but never find but one or two in and I have those, but no one to share with. Would be great if our Guild could have an idea for members to collect small cuts of other members work.

Dorothy Bailey
P.O. Box 100
Batesville, MS 38606

Many thanks for the information and invitation to join GAP. I duly enclose a cheque for \$21. I look forward to receiving more information and a packet of goodies. What would be extremely useful is the names, etc., of any English based members you may have, also any European information. I think I mentioned in my original letter that I was finding interest in papercutting in the UK rather slow. In an attempt to do something about this I am planning two short articles in the hope that a crafts magazine and a country matters magazine may print them. Any information you might provide would be most welcome, particularly on any contemporary artists and work. I am currently having a small 8 page booklet of my work produced for publicity purposes, when these are ready I will put one in the post to you.



Incidentally, I originally tried to trace you through the information service of the U.S. Embassy in London, ususally they are brilliant, but couldn't find you. They checked the current issues of Encyclopedia of Associations & Who's Who in American Art. I look forward to hearing from you.



Pamela Dalton's five silhouettes appeared in the *Early American Life* magazine in August 1995, page 24.

Martha Link Walsh's Heart & Flowers cutting appeared in the *VICTORIA* magazine, June 1995, p. 17.

Sharon Schaich taught scherenschnitte for three days at the Landis Valley Institute of Pennsylvania Rural Life and Culture, June 26-30, 1995.

I have again received your journal from the GAP "Spring 1995," thanks for sending it. I am always glad, if I read the info about the GAP (Mocki naturally helps me doing that), and if I look at the motives from your American Papercutters. (See page 7, Spring First Cut.)

The motives below C* Love are from me. They were bought by "Zweckform" (a German company) for printing them on stickers for letters. Unfortunately I didn't see any further motives out of my assortment in your journal. Wouldn't it be interesting to publish a report about the multicolor papercuts which are only made by me here in Germany.

I think the Zweckform lettersticker motives do not represent by real talent and I am sure you will agree with me as you've seen my work here in Nurnburg.

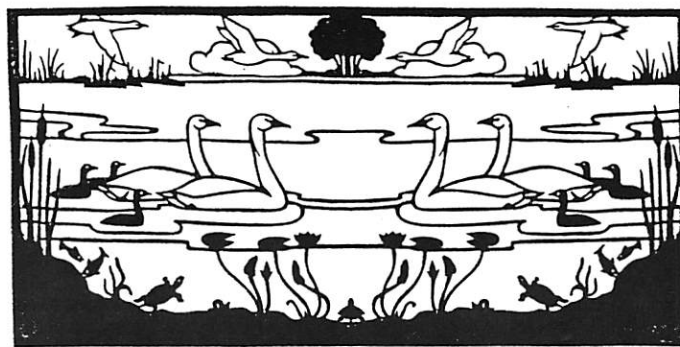
What do you need for a report in the GAP journal?

I would have been glad if I were capable to come to TOWSON State University for Collection '95, but I can't manage it this year. Do you perhaps need a lecturer from Germany for Collection 96? Maybe I am able to manage it next year.

In our garden everything is in bloom and flourishes, now. One wouldn't return to the city, if he was there. Best wishes to all GAP, from Nurnberg.

P.S. Thank you for your notice on the GAP journal. I'm ever very glad of Ingrid's nice few lines printed. With the best greeting (or regards).

Karin Dutz



© Ellen Brown

Papercutters' Profile

Caroline Gorham Guest

Wycinanka: Paper Cutting in the Polish Style by Caroline Gorham Guest, East St. Johnsbury, VT

In 1976 I was selected to represent Vermont as a delegate to Poland for the International 4-H Youth Exchange (IFYE). At that time I was teaching home economics in Chelsea, Vermont. My rural background and teaching provoked my interest in embroidery and other crafts in addition to agriculture and family life-styles. For my tenure in Poland, I lived and worked on both government and private farms. Just before leaving my host family for home, my host "father" gave me a Wycinanki (paper cut) note card. My interest was sparked, an interest that would lead to four trips back to Poland, many new friends, and many opportunities to share some of the rich Polish heritage here in the United States. Upon returning to Vermont, I searched for information on Wycinanki and other Polish Folk art.

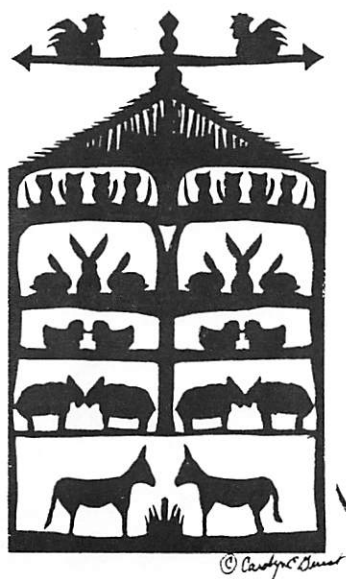
By 1984 I had begun to teach my first work-

shops in Wycinanki and was selling note cards. Later I began framing my cuttings and selling them on occasion. While at the 1988 Polonia summer course in Bydgoszcz, Poland. I taught other interested summer students Wycinanki during our spare time. I also studied regional styles and motifs, and was awarded a collection of Wycinanki for my "skill and promotion of the folk art."

Since that time I have exhibited my work at galleries, libraries and cafes in the U.S. One of my designs was selected for the Vermont State Craft Center's, at craft markets, on local TV, at 4-H, for the Girl Scouts, for community groups and at numerous schools. In addition to traditional Polish designs I incorporate my rural Vermont Heritage and traditional Polish folk musicians into my cuttings. All of my cuttings are cut with my 13 1/2" sheep shears, cutting free hand my traditional designs. It has been wonderful to participate in another culture's art, and be able to perpetuate it in some way.



Poznan Bagpipers—Part of traditional Polish Folk Musicians series of cuttings I have been doing.



Kolbiel Style



Rozga — Rawa Style



Krupie Gwiazdy



Rawa Style



Wycinanka: Paper Cutting in the Polish Style

by Carolyn Gorham Guest

Wycinanki, pronounced vee-chee-non-kee, is Polish for cutting paper designs with scissors. The exact beginnings of Wycinanki are not known, but Polish cottages began to be decorated with these beautiful cuttings during the mid-nineteenth century. During this time, economic, and social factors contributed to an exploration of this and other folk arts.

At first, people used whatever paper was available... ordinary writing paper dyed with herb dyes, or other materials at hand. Due to the political situation, the cutting tool most farmers had available was sheep shears... and so that was what they used. Skilled cutters could cut extremely intricate designs. This lore was passed from generation to generation, from daughter to daughter. Cuttings were often cut free-hand, including designs from their rural daily lives, families and the communities in which they lived. Even today sheep shears are the choice among some cutters. (Some time later, I visited a local Vermont sheep farmer, to try for myself some sheep shears. Two of my instructors in Poland had used this traditional cutting tool, and I found them to be my tool of choice as well.)

Quite early, cuttings were seasonal decorations. They were used at Easter and occasionally at Christmas. Spring cleaning and the white-washing of the house was always done before Easter. The rafters were dusted and made ready for new Wycinanki. They then glued the new cuttings along the edge of the rafters, or along the upper edge of the walls, an ideal place for the long, horizontal Wycinanki. Stars were alternated with Trees of Life to create a border. Many Easter motifs and designs, including birds, roosters, trees and flowers were parts of the many traditional patterns that were used. Old cuttings were put in the barn for the animals to enjoy.

In 1980 I discovered a Polish Art and Ethnographic course offered by the Polonia Society in Poland. The courses offered classes in embroidery, straw weaving, folk songs and dance, Wycinanki, some food preparations, lectures on art history, folk lore literature, along with opportunities to visit people and sites of interest. Each year the Folk Art course is held in a different region of the country. I have attended three of these courses so far, one Torun, one in Bydgoszcz, and one in the Rzeszow region, each time building my expertise in Wycinanki and other Polish folk arts.

In my studies I have learned that there are several distinct regional cutting styles of Wycinanki:

Kurpie, northwest of Warsaw is known for its single color leluje or Trees of Life, its Gwiazdy or

stars, and single birds or roosters, which are embellished with layers of colored paper.

Lowicz, southwest of Warsaw, is known for its multi-colored flowers, birds and village scenes. Some of the best known are a round black background with a set of birds that have had many layers of colored paper embellishment. The prized ones are the horizontal "Kodra" or village scenes.

Rawa, southwest of Warsaw, is known for its squared-off tree and plant type single color designs called "Rozga" or twigs. Other styles include "Kolka" or wheels of many colors, "Gwiazdy"

stars,

"Kwadrat"

squares, and a

combination of these — "Kulosami" or legs.

Other less predominant areas known for their styles are Opoczno, Lublin, Krakow and Sannicki. Good resource books, which go into detail about each of these regions, are listed in the Suggested Readings.

Tool and Materials

Shears: choose sharp, fine pointed shears. Size is up to you.

Paper: Light weight, solid, colored works best. Origami or flint are two specific types that work well. Flint can be ordered from school art supply catalogs if not carried in local art shops. Mounting paper can be any desired weight paper/board.

Adhesive: Thinned white glue or the traditional cooked flour and water parts.

Symbols & Designs

Birds - love and caring

Butterfly - freedom

Circle - continued protection

Flowers - happiness and money

Peacock - prosperity

Rabbit - carefree

Rooster - beginning of day and good luck

Tree - tree of life



Individual Style

Colors:

Black - remembrance
Blue - health
Brown - kindness
Green - wealth
Orange - attraction
Purple - royalty
Red - love and victory
Yellow - spirituality

Technique

Symmetrical designs: fold paper lengthwise with the grain of the paper, color side in. Trace or outline half of your designs on one side with the middle on the fold. Cut carefully larger parameters first, then finer detail. You may want to use paper clips to hold the paper firmly together. When the design is completely cut, open carefully and flatten. You may choose to press with a warm iron or place inside a book to press.

Asymmetrical: Fold paper as described above, planning designs that will be repeated and the main design will be cut. After the cutting is opened up, you can cut the paper single layer to finish the remaining portions.

Round: Fold paper for the desired number of repeats then plan the design, remembering you can cut on all sides but if you cut completely across from fold to fold, you will remove the entire section of the cutting.

Multi-Color Designs: Plan your cutting including colors. Then cut out background first, continuing to cut each proceeding layer in the desired color.

Mounting: First apply adhesive to the center back and mount on background paper. Then apply adhesive to the sides working from the inside outward. A small paint brush works well with white glue and when using paste I use my fingers, keeping a wet cloth and dry towel to wipe them with frequently.

Resources

Carolyn Gorham Guest, Box 75, East St. Johnsbury, VT 05838 (802) 748-5505. Traditional American quilting, tatting and embroidery. Polish paper cutting, embroidery, cooking and quilting.

Towarzystwo Lacznosc z Polonia Zagranica, UI. Krakowskie Przedmiescie 64 00322 Warszawa, Poland. Organization of Polish People Beyond the Borders of Poland. They have offered wonderful summer courses in Poland on everything from Folk Art to Economics and Political Science. Check with the nearest Polish Consulate (Cultural Affairs Officer) for information in English.

Rik Palarie, RR2 388 Pond Road, Hinesburg, VT 05461. Polish Folk Musician and Folklorist.

Specializes in traditional instruments (bagpipes, trumpet, courting flute, etc.) and coordinates Folk Art and Music trips to Poland (this includes a visit to the Lowicz Museum and local papercut-

ters, demonstrations in many folk arts and meeting the old time musicians).

Roma Starczewcka, 518 N. Paxton Street, Alexandria, VA 22304. Native of Warsaw, has been in the United States since 1964. She learned the Folk Art from her mother and made her first serious attempts in 1970. Her work has been featured in many exhibits and selected for UNICEF Christmas Cards as well as a cutting for CBS News Sunday Morning.

Suggested Readings

Blackowski, Alekander; Polska Wycinanka Ludowa, Muzeum Etnograficzne w Toruniu, Torun, Poland 1986. This book was purchased in Poland, it is one of the most complete books published in Poland on this topic.

Drwal, Frances; Polish Wycinanki Designs, Stemmer house Publishers, Inc. 26727 Caves Road, Owings Mills, MD 21117, 1984.

Gacek, Anna Zajac; Wycinanki, Polish Paper Cuts, Samatia Publications, 4 Green Street, New Bedford, MA 1972. This book has excellent patterns and suggestions for use of the cuttings. There is a picture of a "dzebaki," an egg Christmas ornament decorated with paper cut outs to look like a miniature milk pitcher.

Jablonski, Ramona; Polish Wycinanki Designs and The Paper Cut Out Design Book, Stemmer House Publications, Owings Mills, MD. The Paper Cut Out Design Book gives information on paper cuttings from many countries, excellent directions including how to fold up to sixty-four repeats for a round cutting, this one I've found the most available.

Kolowski, Lawrence G.; Paper Cuts... Polish Style, A Wycinanki Pattern Book, Polish Folk Lore Materials, 806 Phines St., Pittsburgh, PA 15212. This one breaks down Wycinanki into regional types and has some excellent patterns.

Rich, Chris; The Book of Papercutting, A complete guide to All the Techniques — With More Than 100 Project Ideas. A Sterling/Lark Book, Sterling Publishing Co., Inc., New York. Produced by Altamont Press, Inc., 50 Collee Street, Asheville, NC 28801. Distributed in Canada by Sterliung Publishing, c/o Canadian Manda Group, PO Box 920, Station U, Toronto, Ontario M8Z5P9. Distributed in United Kingdom by Cassell PLC, Villers House, 41/47 Strand, London WC2N 5JE, England.

Schuman, Jo Miles; Art From Many Hands, Davis Publications, Inc., Worcester, MA 1981. International Folk Art described for the teacher, 4-H volunteer or others working with children. Covers many kinds of folk art and techniques. Excellent reference.

Stephan, Barbara; Decorations for Holidays & Celebrations, Crown Publishers, New York, NY 1978. Good resource for many International Crafts.

Polish Patterns to Purchase



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#BK-WW \$6.95 ppd.



© Ellen Brown

Journal of Holland and Germany Trip

by Ed Schaich... The Second in a Series

The Netherlands, April 24, 1994

We depart Amsterdam in a haste of rain showers and head for Arnhem, the hometown of our hostess, To. The drive takes us through woodlands of conifer and deciduous trees, and reminds me a little of the forests of Maryland and the vacation spot we used to take our children in summer. Perhaps that same scenic serenity inspired Beethoven to write his *Pastorale Symphony* when he came to visit his father and together strolled the countryside.

Arrive in the village of Oosterbeek — a charming mix of thatched roofs and Victorian houses where we will stay for two nights. A short drive to To's home, which is a mini-museum of her cuttings along with her own collection of painted and scratched eggs. Her husband is a retired naval officer who sails his own boat around the world, with stops in Denmark and a dream trip to the Caribbean.

They are a warm and delightful couple who have indeed traveled the world over. She speaks fluent French, German and English. We enjoyed a scrumptious dinner with them in Oosterbeek — white asparagus (in season) wrapped in smoked salmon, with an entree of lamb in light wine sauce, and desserts too sweet to even mention, besides the two large

trays heaped with all that soft chocolate. Heavenly sinfull!

Tour the Netherlands Open Air (outdoor exhibits, etc.) Museum. But first Sharon and Sukey are treated to a look through the museum's archival collection of scissor cuttings — earliest known work dated in mid 1600's. They are thoroughly exhilarated with such a great favor.

We eat lunch at the pancakehaus — huge thin pancakes that fill the whole plate — apple cinnamon and famous farmer's with ham, peppers, onions and a hard-boiled egg in the middle. One per customer, of course! The grounds are very neat and tidy with a cheese factory, windmills, bakers shop, laundry, barns and homes. Any, yes, plenty of sheep and some black swans. The homes range from middle income to rather wealthy homesteads. The more exquisite have kitchens done in Delft tiles with expensive furniture and large barns attached to houses. We could tell that the museum was well managed and highly funded.

We returned to To's house for dinner and plenty of Grolsch while the three cutters reviewed her extensive work. Sharon and Sukey were so inspired looking at her cuttings and could have easily stayed beyond midnight. But, as Dick would say, "Come along ladies, we have a long day ahead of us tomorrow!

A Letter from To

How are you in the meantime? Busy as never before? We have our contact day in two days on the 8th of April. One year ago you were here! Ongelofelyh!!

Well, here I stopped already. The contact day in Arleidoorn this time there were 350 people, and it was in a school again. There was no program in the afternoon. Just talking to each other and to exchange things with each other. And at half past three it was all over already. But they had a good exhibition of their own papercuttings. Really good ones. And everyone had to make a bookmark with a papercut on it and your own name and address on it, and you delivered it in a big basket. And at the end of the day everyone had to scramble a booktoken from someone else. (Perhaps an idea for your day.)

You are going to the same high school as last year I read in your newsletter. So Kerch is in the running again! But for the second time it's less tiresome. Because you know already how it

goes on over there. Frouke Goudman is still not ready with her book and lacks time as her two sons are both still at home. Her brother, Jan Cupido, gets an exhibition in Utrecht. Is there already something to be seen in your garden of you log house? In my garden the bulbs are in flower. But it's raining so much all the time. Everybody is admiring your beautiful cock and the nice frame you gave it! You remember that beautiful papercutting I showed to you when you were here? That little one with that coat of army in the middle. Sharon made a slide of it with a match beside it to show the real size. That one will give commotion in the papercut world in some time. Joke Verhave publishes in some Antique magazine about it. She found out from whom it was. And that is from a different one as always has been told from similar ones! Joke Verhave is still a bit misty about it, until her article comes out.

Happy Eastertime and all good wishes.

Yours, To

Solvang Celebrates the Art of Papercutting

Solvang, California was the sight of a recent week-long festival celebrating Hans Christian Andersen, Denmark's most famous and beloved author as well as its most famous papercutter. Festivities were centered at the Hans Christian Andersen Museum from April 8-16, 1995. Begun as a Danish-American colony, Solvang celebrates its Danish heritage and customs throughout the year.

Papercutting artist and GAP Member Rick James Marzullo led two workshops/demonstrations during the festival. Also featured was author Beth Wagner Brust, who gave an informative talk on Hans Christian Andersen as artist. She also discussed the research and development of her book *The Amazing Paper Cuttings of Hans Christian Andersen*.

Brust explained that Hans Christian Andersen created beautiful papercuttings as he told his stories. Children and adults alike were fascinated by his skill with scissors. "He probably made papercuttings in order not to lose interest while retelling his stories over and over," she explained. A papercutting was also a very inexpensive hostess gift, she said. Materials he utilized for his cut keepsakes include his writing paper, paper napkins and in one instance a rubber leaf.

Artist Rick Marzullo demonstrated papercutting with emphasis on the Danish traditions, including Bindebrev, Gaekebrev, Julestads and Uroen. He also gave an historical overview of papercutting. Demonstration paper and scissors were available for participants after the talks; most attending couldn't resist trying their hand at creating their own designs.

Mr. Marzullo teaches papercutting to Elderhostel groups who travel to Solvang and has lectured and demonstrated to area schools, local museums and recently exhibited a one-man show of his papercuttings. The show, entitled *Papirklip* included over 150 papercuttings designed and cut by the artist, ranging from framed art to Christmas Decorations and mobiles suspended from the ceiling. All pieces in the show illustrated Danish motifs, customs or Danish folk songs.

Ms. Brust's book was created for young adults, although it is fascinating reading for older adults as well. The book was reviewed in a recent issue of *First Cut*. *The Amazing Paper Cuttings of Hans Christian Andersen* is available at libraries and bookstores nationwide.

For more information about Mr. Marzullo's work, please contact him at P.O. Box 621, Solvang, CA 93464.



Antique Silhouette price list from 1977. (Notice frame types.) Prices have gone up since then..

Auction Results



610



629



661



647



614

614 PORTRAIT SILHOUETTE OF THE
HON. HENRY CLAY

8" x 6 1/4" Est. \$350/\$450. Sold \$100.

680 FINE DOUBLE WATERCOLOR AND
SILHOUETTE PORTRAIT: COLONEL JOHN EAGER
HOWARD AND MARGARET CHEW HOWARD
SIGNED HENRY WILLIAMS, PAINTER—
BALTIMORE, 1808

7 1/2" x 9 1/4" Est. \$300/\$350. Sold \$400.

629 FINE WATERCOLOR AND SILHOUETTE
DOUBLE PORTRAIT: CHIEF JUSTICE
JOHN MARSHALL AND MRS. MARY
AMBLER MARSHALL SIGNED CUT AND PAINTED
BY S.M. GERRY, RICHMOND, VA., 1830

7" x 9 1/4" Est. \$650/\$1000. Sold \$425.

661 GOOD SILHOUETTE AND WATERCOLOR
PORTRAIT OF GEN. ANDREW JACKSON
SIGNED S.L. WALDO, DATED 1820

5 1/4" x 3 1/4" Est. \$400/\$600. Sold \$625.

647 FINE AND RARE WATERCOLOR AND
SILHOUETTE GROUP: J. FENIMORE COOPER—
AUTHOR "LAST OF THE MOHICANS."
SIGNED S. METFORD,
NEW YORK OR NEW ENGLAND, 1842

8 1/4" x 9 7/8" Est. \$700/\$1000. Sold \$700.

619 TWO HOLLOW-CUT SILHOUETTES:
ALPHONSO TAFT, CINCINNATI, OHIO AND
WILLIAM SEWARD, WASHINGTON, D.C.
SIGNED SEAGER AND R. CUMMINGS, AMERICAN,
DATED 1840 AND 1835

4" x 3 1/4" and 3" x 2 1/4" Est. \$400/\$500. Sold \$225.

644 FINE SILHOUETTE AND WATERCOLOR
PORTRAIT GROUP INSCRIBED BY CATH. LUDLOW,
PROBABLY NEW YORK, DATED AUGUST 6, 1777

8 1/4" x 9 7/8" Est. \$600/\$800. Sold \$750.

635 PORTRAIT SILHOUETTE OF
A YOUNG WOMAN SIGNED, CUT WITH A SCISSORS
BY MASTER HUBARD, PROBABLY SOUTHERN, C. 1840

9" x 5 1/4" Est. \$200/\$250. Sold \$275.

698 FINE WATERCOLOR SILHOUETTE FAMILY
GROUP SIGNED JAMES S. ELLSWORTH,
PINXT. CONNECTICUT, 1832

10 1/4" x 14 1/4" Est. \$800/\$1200. Sold \$300.

598 SILHOUETTE PORTRAIT OF CHARLES
CARROLL OF CARROLLTON

13" x 10 1/4" Est. \$100/\$150. Sold \$275.

Facts, figures, and photos courtesy of Sotheby Parke Bernet. For further information about this sale, or if you would like to subscribe to the complete auction catalog series, write to:
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598

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AUCTION OF AMERICANA

November 18, 1977



619



644



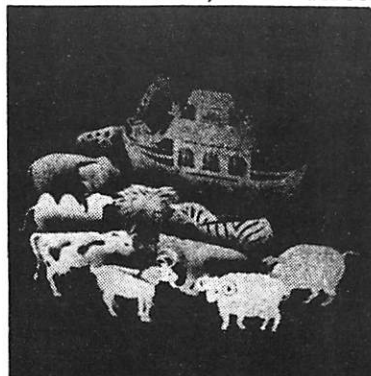
635



698

Papercuttings by Alison

3-D NOAH'S ARK, II. #K-38



NOAH'S ARK (Flat cut). By popular demand, Alison's stacked rendition of the favorite Biblical tale features 17 animals, Noah and his wife aboard the ark, a rainbow, stars, sunshine, and clouds surrounded by leaves and fish. Pattern fits an 8" x 10" standard frame and printed on cream paper in its entirety. No need to fold. Ready to cut or copy. **INTERMEDIATE TO ADVANCED.**

#BK AAA \$3.95 ppd.

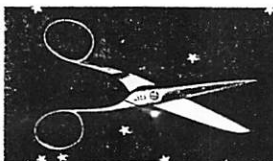
3-D NOAH'S ARK, II Make this favorite Biblical story "come to life" with Alison's most unusual 3-D adaptation. Noah and his wife are aboard an intricately cut ark with doves, rolling seas, and even a gang-plank! Packet includes 10 different stand-up animals...giraffe, elephant, camel, lion, zebra, bear, ram, pig, goat, and cow. Printed on white heavy stock paper, ready to cut. The ark measures 8½" high x 11" wide. Animals range from an 8¼" high giraffe to 3" high ram. A simple stand pattern is included for the ark, as well as easy-to-follow instructions. Great for Sunday School, decorations for a child's room (mobile) or birthday party. Animals can be used separately as table decorations, Christmas tree ornaments, or unusual greeting cards. An Xacto knife & cutting mat are recommended. **INTERMEDIATE.**

NOAH'S ARK Flat Cut #BK-AAA



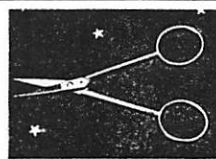
4" Applique Scissor

Disneyland uses this very scissor for cutting out the souvenir silhouettes on Main Street. Why? Because these are the most precise cutting scissors you can imagine! They are perfect for the quick applique so popular today. The edge will stay sharp for a long time. From Dovo of Germany. No. 80251 Your Cost \$19.99



5" All Purpose Scissor

You will be amazed at the feel of this scissor. It's like using a precision instrument. Made of forged stainless steel, the cutting edge holds its sharpness longer than any we've ever seen. You won't find a better scissor... especially at this competitive price! Dual point for precision. From Dovo of Germany. No. 80252 Your Cost \$24.99



3 1/2" Gold Handled Embroidery

From Dovo of Germany, you will be amazed at how smoothly these chrome-plated blades cut. They will hold their edge much longer than average scissors also. The thick gold plating adds a touch of elegance and will last a lifetime. No. 80253 Your Cost \$21.99



6" Patchwork Scissor

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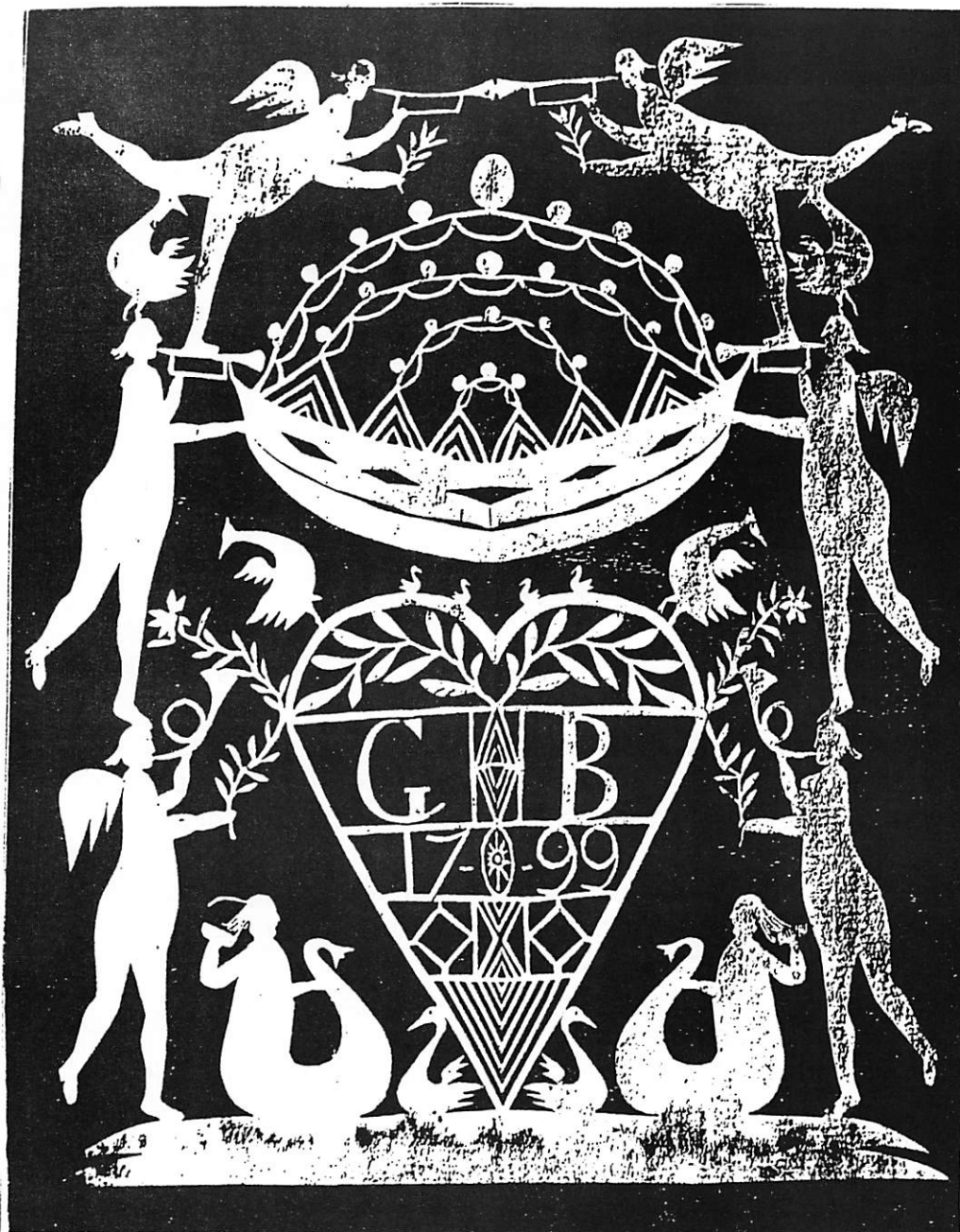
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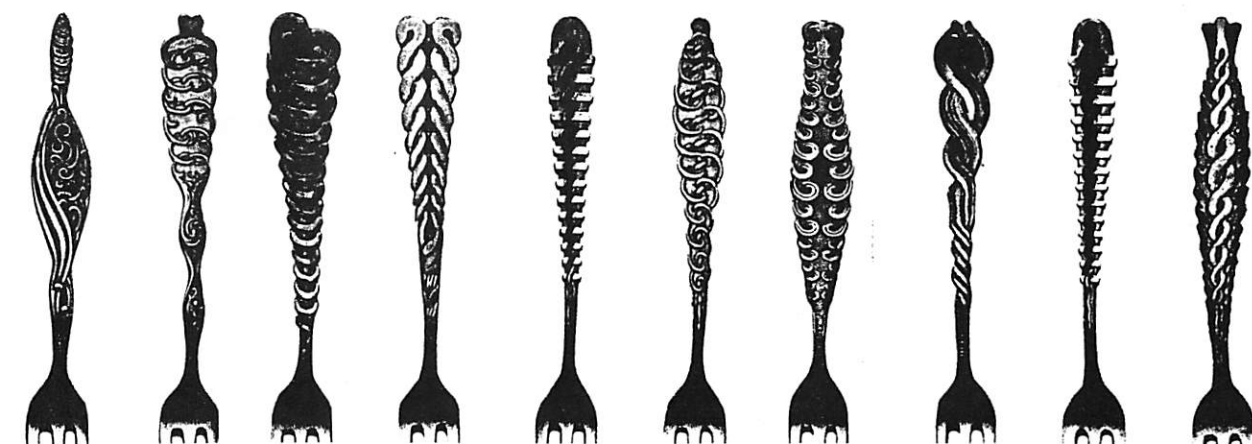


Callas ©
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Rosenburg, 241
S. Academy St.,
Boalsburg, PA
16827



Rijksmuseum voor
Volkskunde "Het
Nederlands
Openluchtmuseum"
Arnhem, Afd.
Documentatie, Afb.
Archief.

Wedding papercut 1799
645.5:745.542 "17"
neg. no. AA31432



INSPIRATIONS

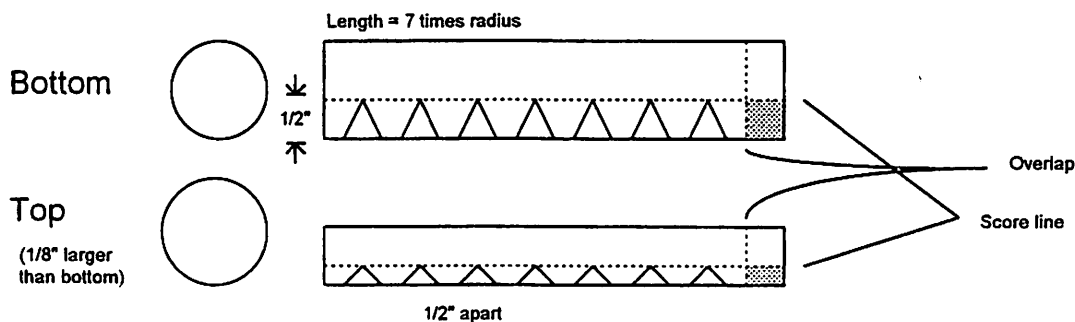
by the Silversmith—W. Shiebler & Co., *Antique Magazine*, July 1995, p. 101

HOW TO

Make A Band Box

© Aunt Sukey's Choice 1995

Needs: Scissors
White Glue
Shirt Box Cardboard



1. With compass, draw two circles the desired size with the top radius 1/8 inch larger so that lid will slide on easily.
2. Cut two rectangles for sides, with their length equal to seven times the radius. One rectangle is for the lid, the other for the base. They can be the height of your choice, custom made to fit the planned contents of the box.
3. Score the entire length of the base and top rectangles with a dull point (empty ball point pen will do) at 1/2 inch from edge of box top and base. Bend to inside along this scored line.
4. Make "V" snippets 1/2 inch apart up to the bend, but not past it. (These allow the flat cardboard to conform to the circle form.)
5. Decorations can be added to top, bottom and sides, inside and out, while box is flat.
6. Run thin bead of glue around circle edges that will be inside the box on both base and lid.
7. Glue one end edge of box side where overlaps to enclose and seal side. Trim off the extra overlap of the "V" notch tabs.
8. Allow glue to set until tacky, then curve sides and arrange tabs on top of glue to form the circular box sides.
9. Allow to dry thoroughly.
10. Leave plain or decorate. A heart or oval-shaped box is made the same way.

Decorate Paint with flat latex, paste paper designs, stencils, potato or eraser prints. or cover with papercuttings, or wall, wrapping, news, music papers.

Fill Papercuttings of a flower, rose, daisy, etc., butterfly, paperdoll, silhouette, candy, trinkets, etc.

剪 紙

(chien)

(tzu)

Paper cutting is a Chinese folk art, originated during the Han Dynasty (207 B.C. - 200 A.D.) when paper was invented and became popular during the Tang Dynasty (618 A.D.-906 A.D.).

In China, the cutouts are called "window flowers" because in the old days, they were pasted on the windows the year around to give a touch of lightness and color. Later on, paper cuttings were used for gift-wrapping and all kinds of decorations, especially on holidays.

Margaret Shih Yen, 8704 Hunting Trail, Indianapolis, IN 46217, 317-881-7340.

from The Art of Chinese Papercuts by Zhang Daayi

Foreign Language Press, Beijing, China

Turpan County, Xinjiang Uygur Autonomous Region is the site of the ancient city of Gaochang, an important point along the famous "Silk Road." In the nearby area of Asitana, a group of tombs has been discovered and archaeologists have already gone ahead with a number of excavations. Because of the arid climate of the Turpan Basin, the low precipitation level and the lowness of the water table, many paper and silk artifacts were preserved within these graves. In 1959 and after 1966, five specimens of papercuts were unearthed from three tombs of around the Southern and Northern Dynasties period (420-589). These five papercuts were as follows:

1. Pairs of horses cut into a circular design out of mustard-colored paper. This was found in the same tomb as the above-mentioned silver-got shaped paper money dating sometime after A.D. 541 (Fig. 10 upper).

2. Pairs of monkeys cut into a circular design, also out of mustard paper. An inscribed memorial tablet unearthed at the same time dates this cut to the year A.D. 551 (Fig. 10 lower).

3. Octagonal design made of blue paper, unearthed from the same tomb as the horse cut (Fig. 11).

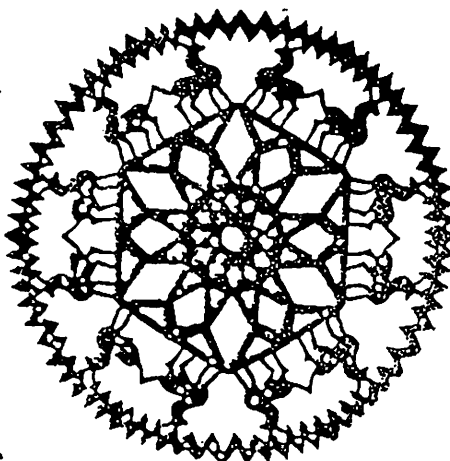
4. Circular cuts with a pattern of honeysuckle, 24.5 centimeters in diameter. Apparently once the

color of the jute paper it was made from, it has yellowed with age. A memorial tablet from the seventh year of the Yanchang period unearthed with it dates it to A.D. 567 (Fig. 12).

5. Circular cut in the shape of a chrysanthemum, 24.5 centimeters in diameter, cut from mustard colored paper. Unearthed at the same time as the above cut (Fig. 13).

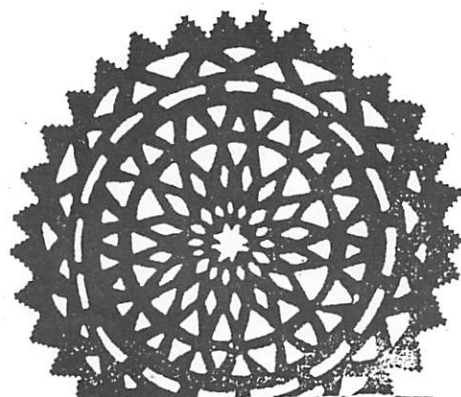
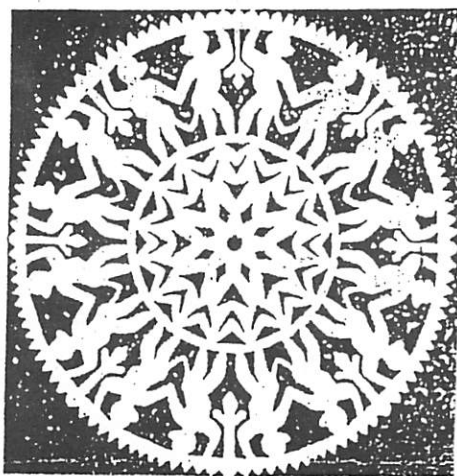
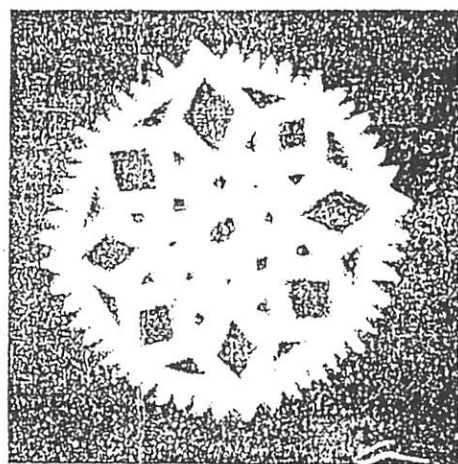
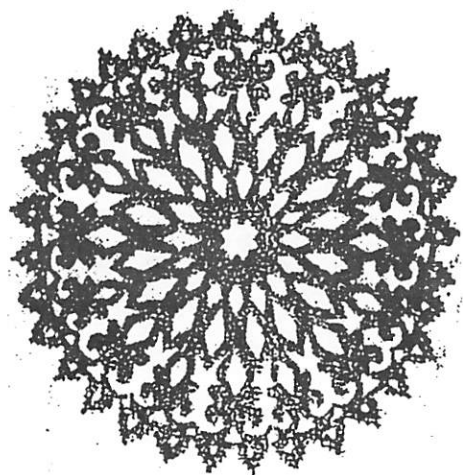
All of these papercuts are cut by folding the paper before cutting, and exhibit a high level of technical proficiency. Though all these examples have been cut into symmetrical or circular designs, the artist has also paid careful attention to the interlocking of alternating patterns, which from an artistic point of view, could not have been done without a lot of practice. In particular, the horse and monkey cuts have fitted the animals ingeniously into the circular layout. From a distance the cuts look merely like layered and elaborate patterns, but from up close we can see the leaps and bounds of living things.

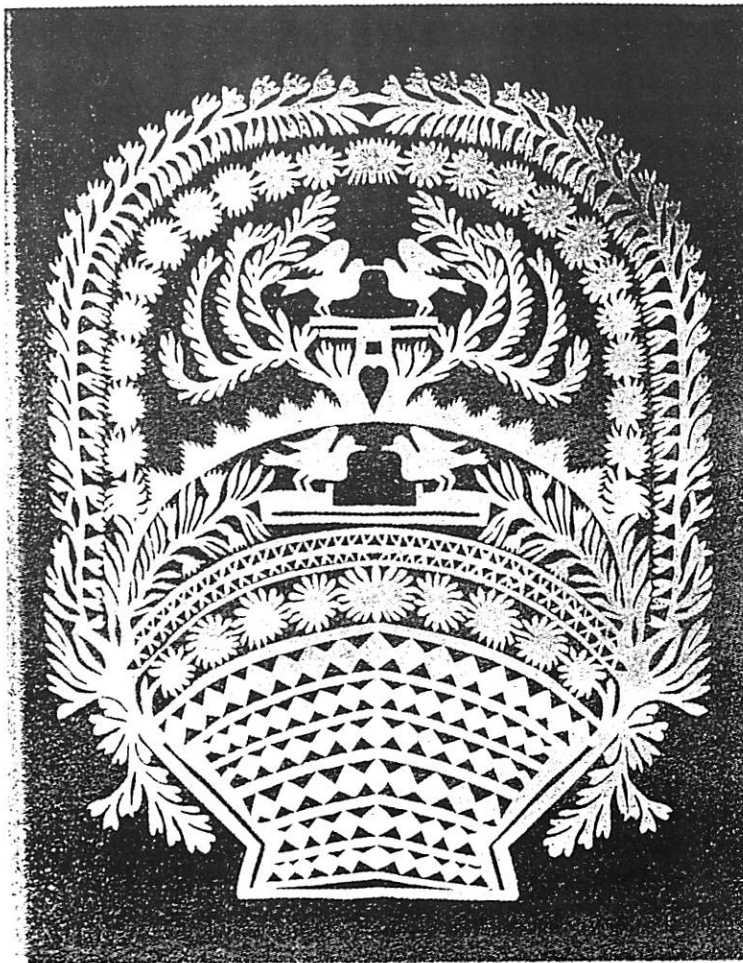
These five cuts are probably the works of three different artists. They span more than twenty years, but all fold the paper before cutting. We can venture two possible responses to this: one is that the method of folding paper is best suited to making the most of the special characteristics of the paper, for the complicated patterns of presence and absence which result are not



easily attained with non-foldable materials. The second comment connects with their unearthing: There were many funerary objects found along with these cuts, which, with few exceptions, were all simulacra of everyday items, like for example, the small silk articles of clothing and pillows, some only centimeters large, as well as the paper-made shoes, hats and money. Therefore, we can infer that these round paper cuts cannot simply be ornamental and are very possibly the simulacra of copper mirrors. If our inferences are not mistaken, these papercuts then reflect an ancient burial custom.

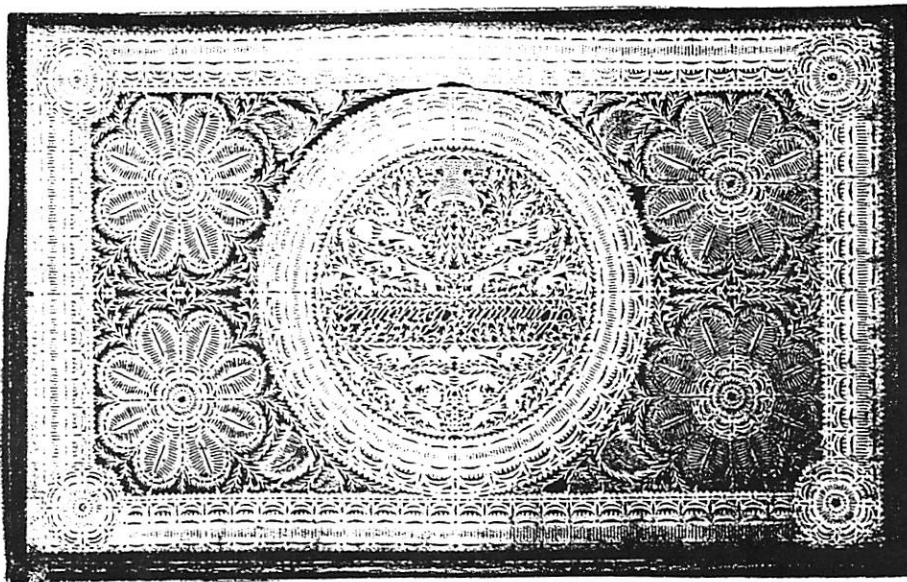
These five paper cuts are the earliest to be discovered in China to date, but that is not to say that before them there were no papercuts. These cuts are only representatives of one area (Xinjiang), and one form papercuts can take (circular), and cannot tell us what the first papercuts looked like. The discovery of "Baqiao" paper which so stirred the archaeological world in 1957, in the suburbs of Xi'an in Shaanxi Province has decided that paper cannot be from later than the period of Emperor Wu of the Han Dynasty. With improvements in and popularization of the paper-making process by Cai Lun (?-121), paper began to be produced in great quantities in about A.D. 105. From the invention and popularization of paper to the period of these earliest examples there is anywhere from 200 to 400 years' history. During this long period, people must have been practicing and improving the art of paper-cutting. If we connect these discoveries with the stories of the Emperor Wu's viewing the paper figure in the form of his concubine, and the brilliant works in gold leaf of the Han Dynasty, then we can be even more sure that this conjecture is reasonable.





A CUTWORK PICTORIAL
*Probably Pennsylvania,
 19th Century*
*Cut depicting a pierced and
 reticulated basket with flow-
 ering garland handles, cen-
 tering above and below two
 lovebirds—9.5" high, 7.75"
 wide. Sold for \$850.*
*Provenance: Donna
 McCurdy, June 4, 1972*
Estimate \$600-900

*From the collection of Mr.
 & Mrs. Richard Flanders
 Smith, these two paper-
 cuttings were sold by
 Christie's at the Lebanon
 Valley Exposition Center,
 June 3, 1995.*



A CUTWORK PICTORIAL

Attributed to J. Barker, Philadelphia, @ 1815-1830

The rectangular pictorial with elaborately cut rosettes, garlands, glyphs, flowers, foliage, birds and hearts centering the name, "Hannah Bickings," all laid on an alternating green, orange, blue and turquoise ground, appears to retain original frame—9.25" high, 15.25" wide. Sold for \$9,500.

Provenance: Joe Kindig, Jr. York, Pennsylvania

A similar cutwork pictorial was sold at Christie's, October 21, 1993, lot 113.

An additional signed figural artwork by J. Barker is in the collection of the Metropolitan Museum of Art, and another signed example was sold by Sotheby's New York, January 27-30, 1982, lot 974. Estimated: \$5,000-8,000.

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NEXT MEETING

SUNDAY, SEPTEMBER 24, 1995
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NEWARK, DELAWARE
PROGRAM: NANCY CHINN

Directions to Fall Meeting

Location: First Presbyterian Church, 292 West Main,
Newark, DE, Choir Room

From I-95 take 2nd Newark exit for 896 and go
North (South College Ave) until it deadends at
Main Street (you will have passed a football stadium,
Chrysler, gone over a railroad pass, seen campus on right)
street before deadend is Delaware Ave. Go left (only way
you can go—Main Street is one way).

At next full intersection, stay in middle (becomes
West Main—right diagonal is 896 North and left
turn is Elkton Road). You will go 2 1/2 blocks on
Main Street. Just before First Presbyterian Church
you will see the Newark Nursing Home on right.
Turn right into the church parking lot. Entrance to
choir room is second door from you left.



GAP Harris
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