From the Director’s Desk...

The Museum’s staff members have all experienced a very busy and productive summer. Teri Williams and Lynn Sures (from our Advisory Board by way of the Corcoran School of Art) led a group to Fabriano, Italy to study papermaking and watermarks using the traditional vats, molds and deckles. From all reports the trip was not only educational, but also a lot of fun. We are offering the trip again next summer, and you, too, can learn from the watermark masters in a beautiful setting with warm sunny afternoons (OK, I am ready to go now).

Rebecca Born, Mary Walsh and Robert Hill taught papermaking to the staff and teachers at eight museums around the state. The project was courtesy of a grant from the Georgia Endowment for the Humanities. Each host museum received papermaking equipment to carry on the workshops with their tours.

Megan and Jessica Kirk, your newsletter writers and editors, have been arranging “Pastries and Papermaking” to introduce our Museum to more of the Georgia Tech campus. This project has proved to be highly successful, and we have made a lot of new friends. Megan is also our membership liaison, and Jessica is our tour coordinator for school groups of all ages.

I have been setting up an exhibition in Chile and driving everyone nuts, as usual, with all of the arrangements. We hope you enjoy this newsletter and please let us know if you would like to contribute an article or two for upcoming newsletters.

Cindy Bowden

PLEASE NOTE!

As we are now part of the Georgia Tech family, our mailing address and e-mail addresses have changed; our location remains the same:

Robert C. Williams American Museum of Papermaking
Institute of Paper Science and Technology
Georgia Institute of Technology
500 10th Street, NW
Atlanta, GA 30332-0620
~ PASTRIES AND PAPERMAKING ~

... Acquainting Georgia Tech with the Museum ...

The Georgia Tech Foundation and Institute Communications and Public Affairs (ICPA) staff joined the museum staff on Friday, July 11 for their introduction to the museum. Several senior staff members, including Bob Harty, Executive Director of ICPA, and Julie Rhame, Director of Client Communications, were in attendance. Rhame will work directly with IPST at Georgia Tech.

Many Georgia Tech representatives expressed interest in the museum and tour in their communications with Megan and Jessica Kirk. “Thank you for helping to make our morning visit so interesting and enjoyable. We all appreciated your hospitality and the information you imparted on the tours,” said Harty. Similarly, Rhame stated, “We all [had] a wonderful time and feel like we learned a lot about papermaking. It was certainly time well spent!” In addition, Amelia Gambino, Associate Director of ICPA, expressed her gratitude, “Thank you for having us and a special thank you for a great tour. We had a very fun and educational morning with all of you.”

To date, over eighty Georgia Tech staff members have attended “Pastries and Papermaking,” representing Georgia Tech Development, ICPA, the Alumni Association, President’s Office, Provost’s Office, Deans’ Office, Library, and International Affairs. Future “Pastries and Papermaking” events plan to include additional Georgia Tech departments, including Success Programs, Printing and Copying Services (PCS), Admissions, and the Ferst Center for the Arts.

“In recognition of the new alliance between Georgia Tech and the Institute of Paper Science and Technology as of Tuesday, July 01, 2003, the museum staff recently organized a series of events to acquaint the Georgia Tech community with the museum, inviting Georgia Tech staff members from a variety of campus departments to “Pastries and Papermaking.”

These “Pastries and Papermaking” events are a celebration of Georgia Tech’s growing family, of which the museum is now an integral member. The goal is to familiarize the Georgia Tech community with the museum. AMP is the only museum on the Georgia Tech campus, exposing a technologically-driven institute to a distinct history and culture.

This open house event offers everyone the opportunity to make a sheet of paper while enjoying morning pastries and coffee. After participating in the papermaking, our guests then toured the museum and mingled with the museum staff.

To date, there have been five sessions of “Pastries and Papermaking.” The first event on Friday, June 13, introduced the Georgia Tech Development Office to the IPST facility. Several staff members enjoyed a personalized tour with Teri Williams through the building, impressed with the professional appearance of the conference rooms, auditorium, and offices.
A Growing Family

William Jim Frederick Jr., the CEI Professor of Green Chemistry and Chemical Engineering at Chalmers University of Technology in Gothenburg, Sweden, has accepted appointment as director of the Institute of Paper Science and Technology at Georgia Tech.

Dr. Frederick begins September 1, 2003. In addition to his duties with the Institute of Paper Science and Technology at Georgia Tech (IPST), he also will maintain a faculty appointment in Georgia Tech's School of Chemical and Biomolecular Engineering.

"Jim Frederick brings superb strategic and leadership capabilities to this position, not to mention a strong, global perspective on issues and concerns facing the pulp and paper industry", Georgia Tech Provost Jean-Lou Chameau said.

The coming weeks and months represent an important period in IPST's history. Jim will be key in defining the technical direction of IPST and maximizing its strong ties to the forest-products industry, Chameau said. "His background and experience will help make IPST an internationally recognized research center in the field of paper science."

Frederick said the forest products industry stands at a "crossroads of redefinition," and that IPST at Georgia Tech can help during this transition period.

The industry has begun to recognize itself as a producer and processor of biomass, as a manufacturer of diverse and environmentally sustainable products from renewable resources, and as a major provider of green energy, Frederick said.

"The direction of change is toward more profitable, differentiated products for consumers at all levels, rather than production of commodities," he said. "The changes in focus are accompanied by a need for new technology plus a need for scientists, engineers, and business people with the vision to achieve the change."

"The newly integrated IPST at Georgia Tech has the potential to be a world leader in research and education as this scenario of change unfolds," Frederick said. "My vision is that IPST will become an organization that connects industry and government with the larger Georgia Tech faculty and research base."

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WHAT AM I?

Send your answer to jessica.kirk@ipst.gatech.edu

Include the name of the object and its purpose in your response.

All correct responses will be included in a drawing. The winner of the drawing will be recognized in the next newsletter and will receive an item from the AMP Gift Shop via mail!

Send us your answers!
Red Hot Chile Paper
From Atlanta To Santiago ...

Wrap, Wrap, Wrap!

Sending portions of the collection to Santiago, Chile for an international exhibit is an exciting and interesting process. The museum staff worked since May to prepare the artifacts and artwork for their shipment in early July.

The Dard Hunter Research Center area was very busy, with the completion of loan forms and condition reports, while rolls of bubble wrap and masking tape covered every work surface. Belinda Blomberg’s expertise in artifact preservation helped ease the packing effort. Each piece was carefully wrapped in acid-free packaging, surrounded by layers of tissue paper, foam covering, and bubble wrap.

Mariana Kaplun, from the Museo National De Bellas Artes in Chile, recently visited the museum staff and the Dard Hunter Research Center to share her perspective and ideas about the exhibit’s layout. Her viewpoints regarding the Chilean floorplan were influential to artifact placement in the exhibit.

Up close and personal with Lore Burger’s artwork, Where the Meanings Are. Jessica Kirk carefully prepares the piece for display.

Special thanks to Glynn Moseley from Unique Displays for custom building five large crates to transport the valuable shipment. Glynn accompanied Cindy and other staff members to Chile to ensure the secure and proper installation of each piece in a manner that preserves the integrity of each artifact.

A GLIMPSE AT THE TRAVELING EXHIBIT

One element of the Chile display was to show visitors papermaking artifacts and uses that they have not previously seen. To accomplish this task, the museum staff chose items that would represent the papermaking process, the uses of paper, and the artistry of paper.

The items traveling to South America included a range of objects, from historical artifacts and papermaking tools, to unique uses of paper and contemporary artwork. The display, “El Mundo del Papel,” was on exhibit from July 30th until August 30th of this year.

Many collection pieces temporarily displayed at the Hartsfield Atlanta International Airport were also chosen for the Chile display. Additional pieces helped illustrate a comprehensive view of the world of paper.

Cindy and a few museum representatives and artists traveled to Chile the week of July 21, 2003 to set-up. For the rest of us, here is a glimpse into the varied and diverse set of artifacts and art that were displayed....
The Display Layout...
What did the exhibit look like in Chile?

An Insider’s Peek...

Kathy Dixson, museum consultant and designer from Avient Designs, worked to arrange the layout for the placement of the traveling exhibit in the Museo National De Bellas Artes al Conocimiento de Nuestro Patrimonio Artisitico, located in Santiago, Chile. This museum is primarily an art museum, in contrast to many history museums found in Santiago.

Dixson systematically organized each piece in a database, categorizing them by dimensions, type, and installation requirements. She then compiled all of the pieces in a layout while considering the museum’s extant space constraints in the museum’s three galleries, Gallery A, B, and C.

Kathy’s previous familiarity with the AMP Collection and experience in designing the layout of the AMP collection on loan at the Hartsfield Atlanta International Airport were influential to the organization of crates and Chilean layout. In addition to working with AMP, Kathy is also working on the arrangement of the historical display at Bulloch Hall in Roswell, Georgia, the childhood home of Mitty Bulloch, mother of United States President Theodore Roosevelt.

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PEEKING INSIDE THE CRATES…

Read ahead to catch a glimpse of the traveling exhibit! Following is a cross-section of items that traveled to Chile to represent the history and innovation of paper. The sampled items found below represent historical artifacts, books, documents, and artwork. Have you seen these pieces before? Chilean visitors experienced unique art forms on display.

Artifacts on Display…

Traveling artifacts represented a variety of objects, from papermaking tools to historical documents to clothing. Pieces on loan in Chile included stretched parchment, a dandy roll, Japanese vat, and Japanese basket. Two kozo dresses, one kozo vest, and several pieces of colorful Chinese spirit paper and Japanese washi were also on display in Santiago, Chile.

Japanese papemakers used a woven basket for washing pulp fibers of bamboo. The basket is lined with coarse, burlap-like material.

The Japanese vat (right) uses a comb-like agitator to mix the pulp.

This vellum charter, featuring intricate ink calligraphy and an elaborate insignia inscribed on vellum, dates to the reign of Charles I of England from 1625-1649.

Originally published in Amsterdam in 1660, this hand-colored copper plate engraving is a map of the southern tip of South America, depicting the Straight of Magellan and Le Maire Straight. While the interior regions show few geographical features, the coastlines illustrate detailed mountainous regions. Upon closer inspection, one is able to identify a fleet of ships, three compass roses, a coat of arms, a family group of natives, a scale and key.
Paper Books and Art on Display...

Contemporary handmade paper samples on exhibit included papermaker Winnie Radolan’s handmade paper clasp-edge journal (left) and box of individual handmade paper pieces. The pulp for each paper piece consisted of fibers from different vegetables.

The largest pieces exhibited in the traveling exhibit were Kyoko Ibe’s paper artwork, each displayed hanging from the ceiling.

Several handmade paper books comprised a key aspect of the exhibit. Dard Hunter’s Chinese Ceremonial Paper and his personal copy of Primitive Papermaking were on display, in addition to By His Own Labor, a biography of Hunter by Cathy Baker.

This handmade paper artwork, a pulp painting created by Jose Manuel Garcia Ramieraz, uses actual butterfly wings to demonstrate a delicate blend of artistry and nature in Mariposa Nocturna, or Nocturnal Butterfly.

Artist Lore Burger’s Doorway features handmade paper and mixed media in this three-dimensional collage; a poem accompanied (left).

Originally an ordinary National Geographic map of South America, artist Susan Kristoferson used the paste paper technique to enhance the artistry of this piece, further highlighting the South American landscape, appropriate for the Chilean exhibit.

Contemporary artist pieces rounding out the collection included Beverly Sky’s Through the Willows and Dianne Reeves’s Opinionated Proclamations. On loan from Kate Martinson are three books, entitled Reason not the Need by Nancy K. Barry; each book is handbound, handmade paper with handset type on each page.
The “World of Paper” had a very successful opening reception in Chile, hosting over 450 visitors. The evening featured a washi demonstration by Tadashi Tamura from Japan, along with presentations by Mariana Kaplun, Cindy Bowden and Milano Milanovich, the Museum’s Director. Kyoko Ibe and Joan Giordano, both of whom worked hard to set the exhibition, represented over thirty of their fellow paper artists in speeches and interviews with the press. The US Embassy, the Japanese Embassy and several major Universities in Chile were also represented in the festivities. Follow along for a photo tour of the exhibit:

- Setting up at the Museo Nacional de Bellas Artes:

- The awaited exhibit opens in Santiago, Chile:

- Visitors crowd the new exhibit, learning about paper from historical displays, artifacts, and art:

On Saturday, July 19, over fifty new and experienced papermakers joined AMP and Winnie Radolan for a day of making paper using boiled vegetable fibers.

Flying to Atlanta from Philadelphia, Pennsylvania to teach her workshop, artist and educator Winnie Radolan is an expert papermaker. This year marks the third annual Veggie Workshop, which is one of the most popularly attended workshops each year.

Radolan pre-prepared a variety of garden plants, boiling plant leaves and stems for many hours until only fibrous cellulose particles remained; used as pulp, these fibrous, hair-like materials create a unique texture, color, and aroma for each sheet of handmade paper. Radolan’s pulp mixtures delighted participants; vat ingredients included daylily fibers and petals, gladiolas, and ornamental grass.

This year, Radolan presented two workshops. The morning workshop, “Plant Fibers for Papermaking,” focused on teaching adults about specific plant fibers to use for papermaking, including bast fibers, leaf fibers, grass fibers, and seed hair.

The afternoon workshop, “Making Paper from Vegetables,” attracted many children; the children lined up at each of the vats, ready to make several sheets of paper from a variety of pulp ingredients, including artichoke, onion, celery, and leek fibers.

Winnie Radolan travels around the country to share her papermaking techniques. If you are interested in papermaking with vegetables or have questions, you may contact Radolan at WINNIE’S PAPERWORKS by telephone 215-844-6388 or by e-mail at Winnie.r@worldnet.att.net.

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UPCLOSE AND PERSONAL:

ARTIST BEVERLY SKY

The person behind the pulp...

Originally trained as weaver and fiber artist, Beverly Sky has worked in the paper arts for eighteen years and is one of the founding artists of the Brickbottom Artists Building in Somerville, Massachusetts.

When first introduced to hand papermaking and painting with pulp, Sky discovered a medium that offered certain immediacy and new opportunities for spontaneity that she had found missing in fiber arts. Using paper as an integral part of the work rather than just the recipient surface, Sky is able to work freely across the picture plane, working back into specific areas, building up layers of colored pulp. According to Sky, “pulp painting combines the most interesting aspects of weaving, printmaking, and painting – I can build up or weave a composition by couching thin layers of colored pulp upon a wet, cast sheet of paper.”

Pulp painting in its simplest form involves applying pigmented pulps, mainly cotton and abaca, on the surface of a handmade sheet of paper and building up layers.

Beverly Sky specializes in landscape pulp paintings. According to Sky, she finds a personal poetry in the process of using natural fibers to create personal images of the physical world. She readily accepts the challenge of re-creating and synthesizing experiences of the atmosphere of a particular place and time, using trees, mountains, rocks, streams, flowers, and clouds to reflect her own life experiences. It’s a challenge that continues to intrigue and motivate, moving her forward to explorations of intimate personal response to a physical world.

WHAT IS PULP PAINTING?

Exhibited in the AMP’s Gallery through August 2003, Beverly Sky’s work displays landscapes, focusing on birch trees and pond reflections. From a distance, Sky’s works give the impression of traditional paintings. Upon closer inspection, however, one is able to identify individual flecks of pulp; the interlocking pulp transforms the paper into a recognizable design.

Working in her studio, Sky begins her artistic process with a very thick handmade sheet of paper. She then mixes her own dyes and blends each color with beaten pulp into individual bottles. In addition, Sky incorporates clear, archival formation aide to act as “glue,” securing the pulp fibers.

Applicator bottles used to apply the pulp consist of a variety of sizes, from applicator bottles and ketchup squeezers, to turkey basters and eye-drop bottles. The size of the tip is the most important feature of each bottle. Using a variety of tip sizes, Sky applies each color of pulp to the handmade paper. Not necessarily a delicate process, Sky mentioned that she feels as if she is “making a pizza, with a bottle in each hand.”

Once on the paper, the artist moves and shapes the design of the pulp with her hands. Applying several layers of colored pulp to her work, Sky is able to create artistic designs, using tweezers and sharp edges for finer lines, creating a detailed effect when desired.

Applicator bottles of various tip sizes create unique effects on the pulp. Left, Sky uses her own colors to mix distinctive dyes.
Pulp Painting Workshop

with Beverly Sky

In conjunction with the exhibit, “Knowing Places: A Papermaker’s Progress,” Beverly Sky, Pulp Painter based in Boston, Massachusetts, held a workshop on Saturday, June 28 to show attendees pulp painting techniques refined during her career as an artist.

Sky began the workshop by introducing the attendees to the art of pulp painting, explaining the materials involved, displaying the consistency of the beaten pulp, and showing viscosity of the formation aide needed. The artist then demonstrated pulp painting by creating one of her own: a grove of trees blanketed in a green and purple wood with yellow light shining through to the foreground, as if sunlight was peeking through the forest.

Participants each had the opportunity to make two sheets of thick paper onto which they applied brightly colored, over-beaten pulp to create original designs on each sheet. Participants used colored pulp made from Sky’s originally-mixed colors. Challenging each participant to make two pulp paintings, Sky proposed that everyone make one landscape and one self-portrait. Impressed with the results from both beginner and experienced artists, Sky noted the artistry of each of the participants.

Since this workshop was appropriate for every level of artist from beginner to professional, each participant was successful in their papermaking and pulp painting efforts.

Staff Spotlight:

Megan Murray

After working with the museum for several years, Megan Murray has moved to north Georgia to be closer to her family. We wish her the best! The following article recently appeared in the Bull and Branch describing Megan’s activities....

Changes, Changes Everywhere

We are sad to report that Megan Murray will be leaving the museum after nearly four years of service. Megan, who began her stint at the Museum as an intern in 2000 and worked in membership and public relations, completed her undergraduate work at Georgia Tech in May and will be moving to North Georgia to begin graduate school at UGA.

Says Megan: “My job at the AMP has been one of the most interesting and educational experiences of my life. I’ve enjoyed meeting so many wonderful people and learning so much about papermaking. I am very sad to leave but it is time for me to move on. I will certainly carry the memories of my job here with me wherever I go!”

When asked about her most memorable experience at the Museum, Megan replied, “It would have to be the 2000 FDH conference here in Atlanta. We all worked overtime for weeks to get everything ready and when the conference itself was underway, I was in the middle of midterms! I would run across campus to take a test, then run back to host a workshop. However, despite the exhaustion, I really enjoyed myself!”

The AMP staff will greatly miss Megan, and we wish her all the best in future endeavors.
LEARNING PAPERMAKING TERMS IN SPITE OF YOURSELF

BY DR. DO’G

As I was deciding what part of papermaking history to research for this latest AMP newsletter, it occurred to me that one of the greatest resources for learning about papermaking is The Dictionary and Encyclopaedia of Paper and Paper-Making by E. J. Labarre. The Museum Library has several editions of the book, many collected by Dard Hunter or given to the museum by members of the paper industry. Besides giving short, descriptive explanations for various terms, the 1952 edition by Labarre gives the English papermaking term, then lists the French, German, Dutch, Italian, Spanish and Swedish term for the same word.

For example, let’s say you were researching wallpaper and came across the term “Scratted paper.” As most of you probably know, scrubbed paper was “…an early form (17th & 18th century) of Wallpaper, (also) a cruder form of marbled paper” and it was used for lining the “…inside of boxes, cabinets (as well as for) end sheets and covers of books.” The more modern term for scrubbed papers is “sprinkled papers,” which are mottled, granulated and striped by means of sprays. Undaunted, you read through to the end of the paragraph and discover that the German term for scrubbed paper is “gesprenkelte”. This is not to be confused with “Geshunteit”, which is not a papermaking term and is not listed in the appendix of the dictionary.

There are many words that really are useful to know, since so many technical papers are written in languages other than English. Often a word in one language closely resembles the same word in another language. Looking up the term “laid lines”, you will discover not only that they are “…the close light lines in laid papers” but also that laid lines were originally called “wiremarks.” Other names from around the world include “Vergeures” (French), “Verjures” (German), “Vergello” (Italian) and “Vergeure (also Vergure)” (Dutch). Once you know that “velin” is French for “wove paper”, it’s easy to guess what “velinpapier” means in German. (hint: it isn’t a type of parchment.)

At the back of the Labarre dictionary are groups of various papermaking terms in the languages mentioned above. These listings may seem a bit much for the casual reader, but it’s nice to know that there is always a place to find technical information. Plus it’s great realizing how easy it is to learn basic terms in other languages. And it’s a great icebreaker at those papermaking openings at the museum!
The Paper Trail

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Please contact us if you have any questions, comments, or suggestions. We hope to see you at our events soon!

Calendar of Events:

Thursday, September 18
Reception - Therese Zemlin
Cast Paper Sculpture Exhibit
5:00 P.M. – 7:00 P.M. at AMP
On display through November 28, 2003

Saturday, September 20
Japan Fest: Japanese Lanterns
Demonstration with Therese Zemlin
Held at Stone Mountain, Georgia
11:00 A.M. – 12:30 P.M.

Saturday, October 04
Workshop – “Natural Dyes”
Led by Kate Martinson at AMP
10:00 A.M. – 3:30 P.M.

Saturday, December 06
Workshop – “Holiday Paper Crafts”
Hosted by Museum Staff at AMP
1:00 P.M. – 3:00 P.M.

Thursday, December 11
Reception – Jena Sibille
Papua New Guinea Tapa Cloth Paintings Exhibit
5:00 P.M. – 7:00 P.M. at AMP
On display through February 27, 2004

In the next issue of The Paper Trail, watch for… the Fabriano Watermark Workshop, Education Workshops, a new mystery artifact, and other interesting paper-related articles for you!

Robert C. Williams American Museum of Papermaking
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