I am pleased to announce that the George W. Mead Paper Education Center is officially open and ready for visitors! Thank you, Mead Witter Foundation! This project was quite a learning experience. I am glad to report that we finished on time and on budget. George Mead and Susan Feith were honored at the Opening during the ribbon cutting ceremony. Over 250 guests attended the celebration, and we were pleased to see many of our members and supporters. We were especially pleased to have Debbie Mead, Dr. Charles Liotta and Dr. Jean-Lou Chameau, Richard Waterhouse as well as Consul General Shoji Ogawa from the Consulate General of Japan in attendance.

I want to thank our entire staff, Board and volunteer group for all of their hard work which made everything possible. We could not have accomplished this without the enthusiasm and hard work of everyone.

**Museum Staff:** Teri Williams, Assistant Director
Juan Chevere, Program Coordinator
Fran Rottenberg, Education Curator
Efrain Rottenberg, Production
Perry Arrington, Production

**Museum Interns:** Ashley Abdullatif, David Ascano, Bonnie Bergstresser, Steve Deisher, Farnaz Jafari, Patrick Johnson, Megan Kirk, Jessica Kirk, Kara Kynast, Qingfen Pan, Julia Makarova, Laurie Secedino, Matt Tennihan, Megan Murray Wilholt (Archivist)

**Contractors:** Avient Museum Services, S & D Construction Co., McCollisters Transportation, Julie Herron Carson, David Reina Beaters, Water Wheels of Ola

**Volunteers:** Connie Adams, Charles Andry, Kara Ansotegui, David Bell, Tom and Christina Bowden, Charles Brookshire, Angie Chevere, Wayne Daniels, Kathy Dixson, Dr. James Frederick, Dr. August Giebelhaus, Larry Graham, Jean Gunter, Lavon Harper, Mike and Donna Holder, Jim Hummel, Dard Hunter III, Gwen Leverette, Dr. Charles Liotta, Doug Mabry, Patrick Mihalik, Steve Miller, Ralph Milner, Kathy Mims, Jerry Nunn, William Pope, Mike Rivers, Brad Satterfield, Julie Saunders, Bill Schmid, Debbie Seid, Doug Stone, Betty and Karl Warden, Major Hank White, Shirley Whitfield, and Jack Wynn

*Cindy Bowden*
The museum is proud to announce that the George W. Mead Paper Education Center is officially open! Toward the end of the summer, the museum was abuzz with activity as contractors, designers and museum staff prepared the George W. Mead Paper Education Center. After months of preparation, we are all very excited to see everything come together. New walls are up, new lighting is installed, new displays built and new treasures await visitors to the museum.

Guests at the Grand Opening on September 19th met the Mead Family and watched at the cut the ribbon to officially open the doors. Since then, several school groups have enjoyed making paper in the new classroom!

Thank you, Mead Witter Foundation!

---

**Opening of the George W. Mead Paper Education Center**

**Spring 2004**  
The museum receives a major gift from the Mead Witter Foundation.

**Summer 2004**  
Meetings held with architects and designers; research conducted for appropriate fixtures and furnishings for the new space.

**Winter 2004**  
Contractors begin construction of the new space by demolishing former structures.

**Spring 2005**  
New walls are erected, new exhibition space and storage rooms.

**Summer 2005**  
New classrooms, new exhibition space and storage rooms.

**September 19, 2005**

Grand Opening Celebration of the George W. Mead Paper Education Center.

---

**Before...**

Photo by C. Bowden

**Ribbon Cutting Ceremony: (left to right) Dr. Charles Liotta, George Mead, Susan Feith**

Photo by Karl Warden

**...After!**

Photo by Karl Warden
Photo Album of the Mead Education Center Opening

George Mead dons a shifu vest

An enthusiastic crowd gathers in the museum atrium

Dr. Charles Liotta, George Mead and Susan Feith officially open the new space!

Susan Feith makes paper in the new classroom

George Mead and Dr. Charles Liotta unveil the new signage

Relaxing in front (L to R), Susan Feith, Denise Sanger & George Mead

September 19, 2005
Kyoko Ibe is one of Japan’s most innovative paper artists. Ms. Ibe creates large-scale installations using washi, the Japanese word for hand papermaking.

Ibe’s artwork pushes the limits of traditional paper art using modern technology while respecting traditional art at the same time. Ms. Ibe believes that washi is an example of the four principles of Japanese aesthetics – harmony, respect, purity and tranquility.

Kyoko Ibe is an internationally-recognized artist with sculptures in venues around the world and exhibits displayed in twenty countries. Her work has received numerous Japanese and international awards. Three of Ms. Ibe’s sculptures are currently on display here in Atlanta. Her work can be seen in Crawford Long Hospital’s new three-story atrium and in the museum’s five-story atrium. A joint venture between the Paper Museum, Crawford Long Hospital at Emory University and the Japan Foundation has made it possible to display Ibe’s work, with the goal to expose new audiences to Japanese paper art, or washi. Ms. Ibe flew to Atlanta to install her work in both venues, where celebrations marked the opening of each exhibition.

In conjunction with her exhibit, Unfolding: An Installation, artist and papermaker Mona Waterhouse conducted a workshop to teach participants how to make paper using plant fibers. Paper from Plants: A Handmade Paper Workshop, included a slide show presentation, demonstration and hands-on activities.

The slide show taught papermakers the step by step processes of how to gather, prepare and cook plants for papermaking. Images from old paper mills in Sweden and Spain, where paper is still made by hand, as well as samples of contemporary artists’ use of handmade paper, were included.

As some of the participants in the class had little or no papermaking experience, the demonstration included basic steps of how to make paper from plant fibers. Five different fibers were used in the vats: cotton (Gossypium hirsutum L.), abaca (Musa textilis), flax (Linum usitatissimum), pampas grass (Cortaderia selloana) and bamboo (Phyllostachys aurea). Waterhouse's garden provided the bamboo and pampas grass, which Waterhouse then cooked and beat. As these fibers cannot be bought, and are therefore not often used for papermaking, it was quite exciting to see what beautiful papers they made.

The participants then proceeded to make sheets of paper from the different fibers. They also experimented with adding plant inclusions, mixing the different fibers, pulp painting and lamination.

The papers were ironed, pressed or taken home wet. Participants made interesting and beautiful pieces of art, demonstrating the many possibilities of papermaking by hand. Hand papermaking once again presents itself as intriguing and without limits.
Scull Shoals Festival
Papermaking History

Scull Shoals Mill Villages is a historic, 19th Century industrial site located on the Oconee River in the Oconee National Forest in east Georgia. Scull Shoals is the site of the first papermill in Georgia. It was originally home to a four-story textile mill, a grist mill, a cotton mill, saw mill, water turbine power plant, shops and stores. The site dates back more than 9,000 years, when Native Americans occupied the area. Its rich history and present-day archaeology projects help researchers discover the life and times of the town and the villagers who inhabited the area.

Although a quiet and isolated area in the woods, Scull Shoals comes to life for cultural events during the year. One such event was the Georgia and Papermaking: A Hands-on Historic Look at Our Past Festival, which took place this past March. During the festival, living history actors demonstrated historic cultural crafts that allowed participants to step back to 1804 and the beginning of the papermaking era in Georgia. This heritage crafts and demonstration festival focused on papermaking demonstrations, among other crafts. Visitors participated in hands-on papermaking techniques, from cotton and linen rag picking, to couching a finished handmade sheet of paper. This experience allowed visitors to understand the difficulties of making paper by hand in mass quantities.

Other living history actors demonstrated such textile arts as white oak basket-making, candle-making, traditional spinning and blacksmithing. These crafters highlighted the history of diverse people who worked and lived in the Scull Shoals community. When Scull Shoals is not busy hosting events, it features guided tours that detail the locations of former buildings and the activities of past community members.

This past May, the museum and Scull Shoals collaborated on another cultural event, African American Storytelling. This event featured two recognized and animated storytellers, Chetter and Cynthia Watts. Visit http://www.scullshoals.org to learn more about the history and events at Scull Shoals.

The Robert C. Williams Paper Museum and Friends of Scull Shoals appreciate the generous support of the Georgia Humanities Council.

Staff Spotlight:
Laurie Sedicino

Laurie Sedicino has been instrumental in organizing two public educational events at Scull Shoals this spring: the cultural festival and African American storytelling. Laurie Sedicino began working at the museum as a part-time curator for the Friends of Scull Shoals, Inc. Her efforts include organizing and promoting these events by conducting tours and coordinating demonstrators. Visitors attending these events enjoyed touring the historic mill village, watching folk craft demonstrators and learning the history and way of life at the mill.

Interested in cultural arts, Laurie is currently pursuing a master’s degree in Heritage Preservation at Georgia State University in Atlanta.
Lampshade Workshop 2005

The second annual Lampshade Workshop took place this past July. Participants had the opportunity to create their own lampshades from handmade paper. The process of personalizing individual lampshades included using a variety of inclusions, fibers, handmade paper textures and frame sizes.

Finished lampshades were taut and sturdy when dry. Once illuminated, observers were able to see unique variations in the handmade paper fibers and natural inclusions. These lampshades add variety to any setting!

Japanese Papermaking Workshop with Ashley Ott

This past winter, the museum hosted Ashley Ott’s Lift. In conjunction with her exhibit, Ott led a workshop on Japanese papermaking. This workshop taught participants how to create individual sheets in the traditional Japanese manner, using a sugetta. This process is time and labor-intensive, but participants were delighted with their results.

Reply Requested (Again!)

Thank you to everyone who responded with email addresses for future museum e-newsletters. Due to a glitch in our email, we do not have records of everyone who responded. We would appreciate your emailing us at jessica.kirk@ipst.gatech.edu once more with your email address. E-newsletters will allow you to receive information more quickly and help alleviate printing and postage costs for the museum!

In order to read the newsletters, you will need access to Adobe Acrobat PDF Reader. This software is available for free to download to your computer. Please visit the direct website from which you can download this product: http://www.adobe.com/products/acrobat/readstep2.html

Thank you in advance for your patience as we build a database of email addresses. We look forward to hearing from you soon!

MASKerade Workshop

On a mid-October Saturday afternoon, more than twenty papermakers spent a pleasant afternoon at the museum making masks in our new classroom. Papermakers ranged in age from five to fifty, each with creative ideas for making unique masks.

Participants created masks of cats, horses, eagles, zebras, raccoons, pumpkins, pirates, peacocks and princesses. The photo, taken at the workshop, shows the papermakers proudly modeling their masks in the new museum space.
# Museum Membership Drive

## The Robert C. Williams American Museum of Papermaking

### Membership Options

<table>
<thead>
<tr>
<th>Membership Type</th>
<th>Membership Fee</th>
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<tbody>
<tr>
<td><strong>Museum Only Membership</strong></td>
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<tr>
<td>Student / Senior</td>
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<tr>
<td>- Members only invitations</td>
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<tr>
<td>- Announcements of workshops, exhibits and lectures</td>
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<tr>
<td>- 10% discount on events and workshops*</td>
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<td>- 10% discount on AMP Gift Shop purchases</td>
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<tr>
<td>- 30% discount at Sam Flax Art and Design Supply</td>
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<td>- AMP Quarterly Newsletter, The Paper Trail</td>
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<tr>
<td><strong>Individual</strong></td>
<td>$30</td>
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<tr>
<td>- Free museum educational materials for your children’s school</td>
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<tr>
<td>- Each family member receives a 10% discount on AMP Gift Shop purchases, events, and workshops*</td>
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<tr>
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<tr>
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<tr>
<td>- Group discounts on events and workshops*</td>
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<td><strong>Donor Patron</strong></td>
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<td>- 30% discount on events and workshops*</td>
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<td>- Free holiday gift from the museum shop</td>
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<td>- Discounted rental for one special event each year*</td>
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<tr>
<td><strong>Life Patron</strong></td>
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<tr>
<td>All of the above plus</td>
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<tr>
<td>- Two free gift memberships for your friends each year</td>
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</tbody>
</table>

*Discounts do not apply to international workshops.

### Dual Membership Option

The Robert C. Williams American Museum of Papermaking and Friends of Dard Hunter, Inc. are pleased to offer a dual membership. The Friends of Dard Hunter is an international organization of hand papermakers that provides educational activities to promote ‘the art, craft, history, science and technology of papermaking, the book arts, and other diverse interests which captured the imagination of Dard Hunter (1883-1966).’

#### Benefits of Dual Membership
- Three issues of the Bull and Branch newsletter per year
- A listing in the Friends of Dard Hunter Membership Directory
- A copy of the Friends of Dard Hunter Membership Directory
- Advance notice of the Annual Meeting
- Voting privileges within the organization

<table>
<thead>
<tr>
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<td>- Benefits of Family AMP Membership</td>
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<tr>
<td><strong>Company / Institution</strong></td>
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<tr>
<td>- Benefits of Corporate AMP Membership</td>
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<td>- Benefits of Donor Patron AMP Membership</td>
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<tr>
<td><strong>Sustaining Patron</strong></td>
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<tr>
<td>- Benefits of Sustaining Patron AMP Membership</td>
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<tr>
<td><strong>Sustaining Institution</strong></td>
<td>$1,000</td>
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<tr>
<td>- Benefits of Dual Membership listed above, plus</td>
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<tr>
<td>- Benefits of Sustaining Institution AMP Membership</td>
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<tr>
<td><strong>Life Patron</strong></td>
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<tr>
<td>- Benefits of Dual Membership listed above, plus</td>
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</tr>
<tr>
<td>- Benefits of Life Membership of AMP (for individuals)</td>
<td></td>
</tr>
<tr>
<td>- Benefits of Sustaining Institution of AMP (for institutions)</td>
<td></td>
</tr>
</tbody>
</table>
Post this Calendar of Events (on back) on your refrigerator or in a handy location!

Give the gift of history, culture, art, science, technology….

The holiday season is almost here. Surprise someone special or treat yourself with a membership to the Robert C. Williams Paper Museum!

Receive **10% off** Museum-Only Memberships through December 31, 2005. (Discount does not apply to Dual Memberships.)
Museum Events  
Winter 2005-2006

Please mark your calendars for upcoming events at the museum. We have something for everyone. *Post this calendar of events* on your refrigerator or in a convenient location. We hope to see you soon!

Gift Shop Sales

**Gift Shop Sale & Holiday Tea and Cookies**  
**Friday, December 9, 2005**  
10:00 am – 3:30 pm

Join us for holiday tea and cookies! Shop for the holidays and enjoy a discount on all purchases in the gift shop (excluding memberships). Non-members receive a **20% discount** and members receive a **25% discount**. New inventory awaits you!

Workshops

**Basics of Japanese Papermaking Workshop**  
**Saturday, January 21, 2006**  
12:00 pm – 3:00 pm  
$35 per person

Reserve by Wednesday, **January 18, 2006**. Call Fran Rottenberg, Education Coordinator, at (404) 894-5726 for more information and to make reservations. Event held at the museum.

Exhibits

**Current Exhibits:**  
*Dard Hunter and the Revival of the Handmade Book*  
On display September 19 – December 22, 2005  
Revisit the Arts and Crafts Period and examine the major contributions and influences of Dard Hunter to the world of printing, paper and bookbinding.

*Akai Ito: An Installation by Kyoko Ibe*  
On display September 19 – March 2006  
Experience this artistic Washi structure hanging from the atrium of the museum.

*These exhibitions opened in conjunction with the celebration and official opening of the George W. Mead Paper Education Center at the museum.*
Tree Trivia – Test Your Knowledge!

These pieces of trivia are courtesy of the AMP Teacher’s Manual. Call Fran Rottenberg, Education Coordinator, at (404) 894-5726 to request a CD if you are a teacher.

Paper History:

China
The first fibers used for papermaking were from recycled fishing nets, bamboo and hemp. * Toiletpaper was in use in China in 875.

Korea
The envelope was invented in the 600s.

America
The first papermill in America was built in Pennsylvania in 1690. * In 1855, some paper was made from linen wrappings previously used to wrap mummies!

France
Nicholas Louis-Robert invented the continuous roll paper machine in 1798.

Tree Trivia:
Each year, the United States forest community plants some 1.5 billion seedlings. That is an average of more than four million new trees planted every day!

More than five new trees are planted each year for every man, woman and child in America, and millions more regrow naturally from seeds and sprouts.

There are more trees in America today than there were seventy years ago.

About 33% of the United States land area, 737 million acres, is forest land.


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What Am I?

Thank you for your responses. Mr. Jonathan Blanding from Brisbane, California was the winner of our drawing. Keep playing for your chance at winning - test your knowledge with this issue’s cryptogram!

Answer to Winter 2004 Issue, Word Recycling:
1. EINDGNIK = DEINKING
2. EPUDPRLE = DEPULPER

Try your hand at this cryptogram! Figure out a phrase about a type of paper discussed in this newsletter. Send your answer to jessica.kirk@ipst.gatech.edu.

All correct responses will be included in a drawing. The winner of the drawing will be recognized in the next newsletter and will receive a gift from the AMP Gift Shop via mail – send us your answers soon!

Answer to Winter 2004 Issue, Word Recycling:

| A | B | C | D | E | F | G | H | I | J | K | L | M | N | O | P | Q | R | S | T | U | V | W | X | Y | Z |
| 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 |

- A S 13 6 14 15 2 - S 14 20 6 4 7 - A 4 4 8 17 2 9 5 - U 23 15 7 - T 13 2 9 23 17 17 - T 6 17 23 - A 25 6 9 4 - T 23 15 9 2 23 8 17 7
Trying to Identify Paper

By Dr. Do'g

Using the word "trying" in the title of an article is like putting a warning label on something: Buyer Beware, or in this case, reader beware. Having perused, studied, shaken my head over and basically resigned myself to uncertainty, nonetheless I probably know more about paper now than I did 30 years ago, when I started paying attention to paper. It's like studying for a test- the one thing I didn't study is the one thing that is included on the exam. You'd think I'd have learned by now, but since there are almost limitless ways to study paper, I never get tired of plunging into another aspect of identifying paper.

Recently, I was asked to verify if a print was from the 17th century. Easy, I thought, just compare the way the paper looks under transmitted light (i.e., a light table) with a known 17th century paper and I'm done. After about four hours of trying to make sure the paper that had printing with a date on it was actually from the 17th century, it was obvious that I had a lot to learn. The way the fibers clumped together was a help. The kind of lumps, pieces of discolored fiber, the way the chain and laid lines were spaced assisted as well, but by the end of the day, I could hold up a known 17th and 18th century paper and not have a clue which was which. The dreaded "individual papermaker" factor reared its head! Just as every writer has a style, so too did each handmade papermaker. And even early machine-made papers show definite characteristics in appearance that allow an expert to determine where they were made.

A noted paper historian very kindly came to the rescue (and saved me about four months of looking at sheets of paper): "Study the paper on a light table under a microscope and look for colored fibers mixed in with the normal linen fibers." After 100 sheets of 17th century printed papers showed not one trace of a colored fiber, I took the hint and expanded my search to 18th century papers. Lo and behold, up popped not just a few blue and red fibers, but papers with a veritable wealth of blue fibers. Oddly enough, the papers were Spanish and German papers, not Dutch as I had been expecting. John Krill, the historian who gave me the tip, said that blue fibers were often added to a pulp to make the paper appear whiter, due to the muddiness of the water often available to the papermaker. It was quite obvious I was not going to be able to answer the original question myself, but it was equally obvious that a whole new field of investigation concerning paper had opened itself to me.

The old saying, "you can never know too much about a subject" came to me once again. And once more I realized how much more there always is to learn about paper.

****
Contact Us!

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Juan Chevere, Program Manager (404) 894-7620
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Fran Rottenberg, Education Curator (404) 894-5726
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Megan Murray Wilhoit, Archivist (404) 385-6432
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Bonnie Bergstresser
gtg806g@mail.gatech.edu

Laurie Sedicino
las834@mindspring.com

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Quick Reference Calendar of Events:

Gift Shop Sale & Holiday Tea and Cookies
Friday, December 9, 2005
10:00 am – 3:30 pm

Dard Hunter and the Revival of the Handmade Book
On display now through December 22, 2005

Paper Comes to Georgia
On display now!
Exhibition made possible through the generous support of the Georgia Council for the Humanities.

Basics of Japanese Papermaking Workshop
Saturday, January 21, 2006
12:00 pm – 3:00 pm
$35 per person
Held at the museum

Akai Ito: An Installation by Kyoko Ibe
On display now through March 2006

Do you have an idea for an interesting article?
Have you had exciting papermaking experiences?

If so, we would like to hear from you!
Please do not hesitate to contact us.