A Note from the Director’s Desk...

Hello,

The Museum is in an exciting time of growth and new projects which we want to share with everyone. Our workshops this year have been very successful as you will see in the upcoming pages. The teachers workshop on Washi was so popular that we had a long waiting list. Many thanks to Fran Rottenburg, Juan Chevere, Teri Williams and all of the interns for their hard work.

This summer we continued accessioning our collection, which contains over 100,000 artifacts. We had a hard working crew led by George Atkins who spent their time examining the artifacts, assigning numbers and locations and making sure they will be available for researchers for many years to come.

Teri Williams was able to complete the grant from ICOM and visited the Museo Della Carta in Fabriano Italy to work on future joint projects. Their Director, Giorgio Pelligrini visited our museum for 2 weeks in May.

We are also very pleased to announce the “Paper Runway” exhibition, which will feature paper fashions created by artists from around the world. Mariana Kaplun, Curator of the Museo de Bellas Artes in Santiago Chile, is working at our museum for 6 months to help us curate this exhibition.

Megan Sheppard is the new newsletter editor and has been in charge of our membership campaign for two years now. She is doing a great job. Please let her know if you would like to contribute an article or a photograph.

I hope you will have the opportunity to come by and visit us soon,

Cindy Bowden

We are pleased to present an exhibition on woodblocks and woodblock prints from the Far East. The exposition showcases the ancient art of woodblock printing through select pieces from Japan and China. Woodblock printing was first used in China to print Buddhist scriptures during the Song period (960-1278). The Ming Dynasty (1368-1644) began using woodblock printing as a way to reproduce paintings. Though they were reproducing art, woodblock printing was not an independent art form until it reached Japan. During the 16th Century the art of Ukiyo-e arose in Japan bringing a unique and lasting art form to woodblock printing. We are privileged to have several examples of woodblocks from the 16th Century as well as several prints.

Woodblock prints in the East were originally a collaboration of artists and their assistants. To make a woodblock print the artist prepared the initial, “key” block by drawing an image onto a blank block, and carved the first block. The artist’s assistants carved out the color blocks and did the actual printing. The section to be printed was cut with a knife, and the remaining wood was carved with a chisel. Several sheets of thin washi paper were soaked with water to prepare them for printing. The printmaker rolled black ink onto the key block and placed a sheet of paper on top of the block. No press was used; the artist simply rubbed the paper on the block using a “baren,” a cloth covered coil of bamboo. If the artist wanted to make a more intricate multicolor design, he carved more woodblocks. Each layer of ink on the design was printed using a separate block with only the design for that particular color carved out.

Before woodblock printing, Asia was and is still is known for its mastery of the art of papermaking. Mulberry paper was ideal for the thin sheets of paper needed for woodblock printing. In Europe, strong paper was perfected to handle the strength of the Gutenberg press. In contrast, Japanese woodblocks were used to sustain the beauty and delicate characteristics of washi paper. Many of the woodblocks in our collection were acquired by Dard Hunter. His fascination with Asian papermaking led to an interest in woodblock printing. In addition to finding unique pieces to bring back to the museum, he used many of the woodblocks to make prints. The multi-layer process of woodblock printing is shown in the exhibition with a sample of tools and a series of several woodblocks needed to make just one print.

Also on display is an example of Dharini, the first recorded woodblock prints. Created in Japan by mandate of the Empress Shotoku in the year 770 AD, one million sutras were printed as prayers in an effort to rid the country of war and disease. In addition, the exhibition will include the print “Evening Snow at Kanbara” by Ando Hiroshige (1797-1858). Hiroshige is considered to be one of the premier woodblock artists during the height of Ukiyo-e. His masterful works were innovative for his time, using landscapes as the subject in many of his pieces. “Evening Snow at Kanbara” is number 16 in his series “Hundred Famous Places of Edo” and is considered to be one of the finest prints from the collection. In addition, the exhibition presents a Buddhist prayer wheel, and woodblocks used for decorative wallpaper in the Empress’s bedroom. The exhibition is on display September 27, 2007 through December 14, 2007.
What Am I?

Use the photograph of an artifact displayed in the Robert C. Williams Paper Museum to win this issue’s “What Am I?” contest. 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 Museum Store! Please e-mail your responses to: megan.sheppard@ipst.gatech.edu.

Teachers Workshop
By Fran Rottenberg

This summer, twenty-one teachers participated in the week-long Japanese Papermaking workshop at the museum. During the week of June 25th, they immersed themselves in the study of Japanese Papermaking. They learned the history of Japanese Papermaking and its importance in the culture and traditions of Japan. Berwyn Hung, an expert in washi, taught participants all the stages of Japanese Papermaking, as well as, Asian bookbinding techniques. The workshop included a session on building a traditional Japanese mold, or sugeta taught by Juan Chevere. At the end of the week, the teachers created lesson plans, to implement what they had learned in their own classrooms. The participants were unanimous in their enthusiastic support and praise for the workshop. We are planning to hold this very same workshop again next summer from June 23rd-June 27th, 2008. Register early to reserve your space!

Traveling Exhibitions

George Mead and Susan Feith standing in front of a watermark case in “The Mark of the Maker” a traveling exhibition from our museum. The artifacts are on view at the Wisconsin River Papermaking Museum until March 27, 2008. The Museum is open 1 pm to 4 pm Tuesdays and Thursdays. Please call 715-424-3037 for more informa-
Taming the Collection
By: Sara Dundee and George Atkins

This summer we worked very hard on our project of accessioning the permanent collection in the Dard Hunter Research Center. A team of seven, headed by the Museum’s registrar George Atkins, included finance coordinator Megan Sheppard and five archival assistants: Sara Dundee, Amy Brock, Andy Bliss, Christina Bowden and Owen Dundee (for more information on these staff members please see the article on page 8).

You are probably wondering what exactly is meant by the term accessioning. The accessioning process helps the museum keep a thorough account of what artifacts we own, what condition they are in, their location, history, and background information. Every artifact is assigned a number. An example of a typical number is: “1988.001.1”: 1988 being the year the artifact was donated, 001 being the number assigned to the donor, and 1 being the number of items donated in that particular donation. After the number of the artifact is assigned, the registrar cataloguing the artifact keys the artifact to a specific location within our storage area. The next step is writing down the origin of the artifact, if it is known, such as the country and, or year of origin and also the artist. After that, the condition of the artifact is recorded, which would include any and all damage, such as tears or discoloration and the artifact’s dimensions. The registrar records a detailed description of the artifact including its color, description of designs, and a summary of what is written on the artifact, if it’s applicable.

After the accessioning information has been recorded by the registrar, it is entered into our cataloguing program, ReDiscovery. The records are printed so that we have a hard copy of information. The printed records are placed numerically the corresponding binders.

Due to limited funds, and our large collection of artifacts this project has yet to be completed. Your continued tax-deductible donations help fund important this project. The more artifacts we have accessioned, the more access we’re able to give researchers to our collection. The ultimate goal of this project is to put much of the information about our collection on our website, giving researchers, artists, and the general public worldwide access to our collection of rare and unique artifacts that they otherwise wouldn’t have. We appreciate your continued support in this matter.

Megan Sheppard in the Dard Hunter Research Center.
Reminder!

Please remember to send your e-mail address to **megan.sheppard@ipst.gatech.edu** so that we are able to save on printing expenses and relay information to you more quickly by sending electronic newsletters. Thank you in advance!

Woodblock Word Search

Our upcoming exhibition is showcasing woodblocks and their prints. Below are twelve words relating to wood blocks from the article “Coming to the Gallery...” by Amy Brock on page 2. See if you can find all of these words in our word search!

- baren
- dharini
- japan
- ukiyo
- china
- hiroshige
- printmaker
- washi
- chisel
- ink
- shotoku
- woodblock

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Featured Gift Shop Item: Paper Jewelry

Show off your love of paper with these handmade paper necklaces and chokers. The jewelry is made of handmade paper beads by museum member and volunteer Marcia Watt.

Chokers are $10.00 and necklaces are $19.00.

Above: Samoan Bark Cloth Lavalava Skirt c. 1920 from the summer exhibition “The Fabric of Life: Tapa from the Dard Hunter Collection”
Museum Events

**WORKSHOPS**

**Wild Things Origami: A Family Workshop**  
**Saturday, October 20, 2007 from 1:00 pm to 3:00pm**
Join Mary Jane Kettler, expert Origami artist, and create your own Wild Things. Using the ancient Japanese technique of origami, learn to make characters that Maurice Sendak brought to life in his book *Where the Wild Things Are*. This workshop is suitable for adults and children ten years of age and up. Children (age 14 and under) must be accompanied by a paying adult. Free parking is available in the lot adjacent to our building.
This program is organized in collaboration with the William Breman Jewish Heritage Museum.
Cost: $15 per child, $20 per adult
Reserve by Wednesday, October 17, 2007.

**Papermaking and Bookbinding Workshop I**  
**Saturday, January 19, 2008 from 10:00 am to 3:30pm**
Join Marcia Watt, local papermaker and book artist, for a day of creative bookbinding. The day will begin by making traditional paste paper which will be used to cover book structures. Participants will learn 4 to 5 single sheet book structures. These structures are a creative way to share ideas and images.
This five hour workshop is part of a two-part bookbinding experience series and is designed for book enthusiasts and teachers. Teachers can earn 1 PLU credit by signing up for this workshop and the five hour Papermaking and Bookbinding Teacher’s Workshop II on Saturday, February 9, 2008. Please check with your local professional learning coordinator to receive credit.
Cost: $75 per adult
Reserve by Wednesday, January 16, 2008

Informal talk given by Richard Kjellgren, Director of the Tumba Paper Mill Museum in Sweden, on Swedish paper history, the paper mill at Tumba, and the Tumba Museum.

Advisory Board member Rick Fisher and his wife Meredith hosted a Rare Book Tour at the Museum for guests from the Clifton.
Workshops cont.

**Papermaking and Bookbinding Workshop II**
Saturday, February 9, 2008 from 10:00 am to 3:30pm
Join book artist and expert papermaker, Berwyn Hung, to make paper and bind your own book! Participants will learn Berwyn’s Combination Binding with an open spine. This style of binding was developed in 1993 and opens completely flat, but is still very sturdy. This five hour workshop is part of a two-part bookbinding experience series and is designed for book enthusiasts and teachers. Teachers can earn 1 PLU credit by signing up for this workshop and the five hour Papermaking and Bookbinding Teacher's Workshop I on Saturday, January 19th, 2008. Please check with your local professional learning coordinator to receive credit.
Cost: $75 per adult
Reserve by Wednesday, February 6, 2008.

**Brownie Girl Scouts Workshop**
Saturday, March 8, 2008 from 1:00 pm to 3:00pm
Learn new skills of papermaking and bookbinding made as in ancient times! Create, bind and decorate your very own scrapbook, diary or journal with handmade paper covers and keep it as a personal treasure for yourself or give it as a special gift to a friend – no two will be alike!

Cost: $17 per girl; adults are free with a paying Brownie.
This workshop will take place at the Robert C. Williams Paper Museum in collaboration with Girl Scouts of Northwest Georgia. For more information or to register visit www.girlscoutsnwga.org or call 678-420-6870.

**Teacher's Japanese Papermaking Workshop**
Monday, June 23 – Friday, June 27, 2008 from 9:00 am to 3:30pm
This workshop will be an in-depth study of Japanese Papermaking. It will cover the history of Japanese Papermaking and will explain its development and place in the culture and traditions of Japan. Join Berwyn Hung, an expert Japanese papermaker, and learn about all the stages of Japanese papermaking from fiber collection and fiber preparation to hands-on traditional Japanese papermaking. This workshop will include a session on making a Japanese papermaking mold or sugeta, as well as a session on Asian-style bookbinding. The research was made possible by a grant from the Japan Foundation.
Teachers can earn 3 PLU credits by signing up for this workshop. Please check with your local professional learning coordinator to receive credit.
All materials are included in the cost of workshop.
Registration deadline: Friday, June 13, 2008. Please register early since space is limited.
Ream Wrappers: A brief history and their significance

By Dr. Do'g

To many people, the idea of studying a piece of paper used to hold 480 sheets of paper together seems kind of strange. What's the big deal, anyway? The wrapping paper, which was often made from the dregs of the vat, was both a way of identifying the manufacturer as well as an advertisement for the mill. Think about the idea of a ream wrapper. First of all, some of them not only identified the owners and address of the mill, the wrappers also might have a printed image of the mill. And as I am talking about the era before the advent of photography, these wrappers are sometimes the only representation there is of what a specific mill looked like.

The American Antiquarian Society website confirms that ream wrappers are now collectible items, since they show "both the interior and the exterior of these extinct mills" along with depictions of workers, machinery, and a plan of the site. Most of the labels were relief prints (wood engravings) and were often quite ornate.

According to Dard Hunter, the term ream is derived from the Arabic word 'rizmah', which meant a bundle, usually of paper. Hunter believes the term was introduced to Spain in the twelfth century, along with the craft of papermaking, and the term was changed to 'rezma' or 'resma'. As the art of papermaking spread throughout Europe, the term was adapted by various countries (i.e., in Old French, it was rayme; in Middle English, reme.)

In the Oxford English Dictionary (OED), there are various meanings of the word "ream", with the earliest meaning being "a clamour, outcry, or noise of lamentation." Interestingly, the last reference to this particular meaning of ream ends in 1250 AD! The OED also notes that ream referred to paper in the Old French rayem, raine, reyme, remme appeared from 1360-1489 as well as the Italian risma, all of which, as Hunter noted, came from the Arabic word, rizmah.

A noted paper historian in the U.S., Dard Hunter, has patiently collected and examined American ream wrapper labels for over 20 years, again because they are the only source of what particular mills looked like. Fortunately, Dard Hunter collected a number of ream wrapper labels, and during recent accessioning work, the museum staff unearthed 30 additional labels in the collection, mostly of American mills. It's funny how something so small and seemingly unimportant can, with time, become an important source of first-hand historical information.
Meet the Museum Student Summer Staff!

From Left: Sara Dundee, Megan Sheppard, George Atkins, Andy Bliss, Amy Brock, and Christina Bowden

Not Pictured: Owen Dundee

Sara Dundee — Sara is a senior at Woodward Academy and has been giving tours to school groups, teaching children to make paper, accessioning artifacts, and helping to edit the Georgia Association of Museums and Galleries map.

Megan Sheppard — Megan is starting her fifth year at Georgia Tech and is studying Management with a specialization in finance. She has been assisting with tours, papermaking, and accessioning artifacts and completing her usual job as Finance and Membership Coordinator and recently became editor of *The Paper Trail*.

George Atkins — George is a senior at Georgia State University majoring in Finance. His main job is Museum Registrar, where he helps accession artifacts and keep the museum records. George also manages the Museum Store and assists with papermaking.

Andy Bliss — Andy is a freshman at Georgia Tech and is majoring in Polymer, Textile and fiber Engineering. He has been giving group tours, teaching children to make paper, and accessioning artifacts.

Amy Brock — Amy is a graduate student at the University of Alabama studying Book Arts and Women’s Studies. Amy has been helping to give tours, making paper, and accessioning artifacts. Amy also recently began work helping Teri Williams with curating the exhibit “Wood, Paper, Ink: An Exhibition on Japanese and Chinese Wood-blocks”.

Christina Bowden — Christina is a junior at Druid Hills High School in the International Baccalaureate Program. Christina volunteered at the museum this summer and has been assisting with papermaking and accessioning artifacts.

Owen Dundee — Owen is a junior at Florida State University and is studying Real Estate. Owen has been accessioning and assisting Juan Chevere, Project Coordinator, to build displays for traveling exhibits, and prepare for the opening of the wood-block exhibit.
Paper Runway

American Museum of Papermaking
The American Museum of Papermaking at Georgia Tech

is calling for pieces for our newest exhibition entitled “The Paper Runway”
AN INTERNATIONAL OPPORTUNITY

Entries are now being accepted for a new exhibition organized by the Museum entitled "The Paper Runway", which will feature dynamic new designs in paper clothing and accessories as well as historical artifacts. Four venues are already booked: American Museum of Papermaking, Atlanta's Hartsfield-Jackson International Airport (with over 15 million visitors) and both Museo Nacional de Bellas Artes (National Museum of Fine Arts) and Galeria La Sala in Santiago, Chile.

SPECIFICS:

40 pieces will be accepted into the exhibition in these categories: Entries will be judged based on the following criteria:

- Adult Male
- Adult Female
- Children
- Accessories (Ex: shoes, purses, hats, belts, etc.)

- Artistic merit
- Originality
- Craftsmanship

Go to the link below for the exhibition entry form or to download it.

*Artists may submit up to three entries.

http://ipst.gatech.edu/amp/

The entry submission deadline is November 30, 2007. Selected artists will be notified by January 5, 2008. Finished piece(s) must be received by April 15, 2008.
Contact Us!

Cindy Bowden (404) 894-7840
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Teri Williams (404) 894-6663
Assistant Director, Curator
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Juan Chevere (404) 894-5700
Program Coordinator
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Fran Rottenberg (404) 894-5726
Education Curator
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Megan Sheppard (404) 894-7840
Membership, Newsletter, Finance
megan.sheppard@ipst.gatech.edu

George Atkins (404) 894-7821
Registrar and Gift Shop
george.atkins@ipst.gatech.edu

Meet the Interns!

JD Foote, Tours
Second year at Georgia Tech;

Stephanie Blochinger, Tours
Fourth year at Georgia Tech;

Alia Murphy, Tours
Second year at Georgia Tech;

Cy Avila, Tours
Third year at Georgia Tech;

Julia Makarova, Tours
Fifth year at Georgia Tech;

Intern Office: (404) 894-6689

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.

Please contact Megan Sheppard (megan.sheppard@ipst.gatech.edu) to submit an article for an upcoming issue of The Paper Trail!