From the Director’s Desk…

Happy Early Spring. As I look out my window into a rainy and damp day I am reminded that spring is almost here, just in time for all of the workshops, new exhibitions, and new outreach programs. So, despite the weather, the forecast for the Museum is bright and sunny.

We have a wonderful exhibition by artist Jena Sibille, which features her work with printing and collage on tapa cloths. The exhibition fits in beautifully with our permanent collection of pre-paper, including beautiful sheets of tapa aka pounded bark, from a variety of islands in the South Pacific. Jena taught the “Printmaking from Nature” Workshop on Saturday, February 21st at the Museum. We made a big mess, had lots of fun and actually learned how to print using items found in your yard or neighborhood.

Our next scheduled workshop will be a family workshop for Mother’s Day. We will turn our handmade papers into cards and ornaments for loved ones. Last time I made a really lovely hot pink and orange card with purple stripes and glitter. My mother has put it carefully away for safe keeping.

We are about to release our new CD for teachers which will feature classroom lessons and hands-on techniques for papermaking. All of the curriculum guidelines for the State of Georgia are spelled out for how to incorporate papermaking into your class for grades 1 to Middle School. The CD has been in development for more than a year now and has been guided by the hard work of Rebecca Born, Museum intern and graduate student at the University of Georgia. The Georgia Council for the Humanities and the Fulton Council for the Arts have both generously provided support for the production of this guide. Interns Rebecca, Mary Walsh, and Robert Hill taught papermaking to the education staffs, local teachers and, most importantly, to kids, at eight host museums around Georgia. The methods suggested in the manual were tested on the road and have been modified to make them successful. If you are interested in obtaining a copy for your class, children, or local school, please e-mail Rebecca at Rebecca.Born@ipst.gatech.edu. The cost is $10 per CD; multiple copies may be purchased at a discount.

Our traveling exhibition program is also moving forward. We just returned from Pine Bluff, Arkansas, where we installed “Paper Quest” and “Recycling: Lost and Found” at the Museum of Arts and Sciences for SE Arkansas. All of the guests at the opening had a good time making paper and sliding down the press section of the paper machine. The exhibition will be there until May; please stop by and visit if you are in the area.

Well, I am going to plan my next Mother’s Day paper card masterpiece. Please stop by and visit us in the near future.

Cindy Bowden
Exhibitions in the Gallery

The AMP Gallery has recently seen impressive exhibitions by artists Therese Zemlin and Jena Sibille. Each display, sponsored by the Georgia Council for the Arts, attracted many visitors and each received positive reviews in the Atlanta Journal and Constitution.

**THERESE ZEMLIN: RECENT WORKS**

September 18 – November 28, 2003

Zemlin employs hand made and Japanese paper stretched over wood and metal armatures to create three dimensional forms. At once organic and structured, Zemlin’s works examine relationships between nature, and technology while exploring the complexities of human intervention and interface with both.

In his essay for the Mint Museum on the work of Therese Zemlin, Mark Richard Leach wrote, “Therese Zemlin transforms simple, mundane things into provocative forms with rich meaning. Her sculptures invite visual and intellectual engagement. Zemlin frequently incorporates references to diverse subjects, including science fiction, fiction, and mythology. These themes become especially charged when linked to anatomical and natural concerns.”

Stretching and manipulating handmade and Japanese papers over metal and wood armatures Ms. Zemlin references personal history, and an extensive visual reparatory to describe form, shape, shifting scale, and space. In speaking about her work the artist states “My art begins as an investigation of natural form, phenomena, and the structures of technology.” Expanding on this statement, the works in the upcoming exhibition advance the notion that technology and nature are locked in a complicated dance, one that perhaps inextricably and particularly binds them together in contemporary human experience.

The works, while referencing natural and anatomical forms, acknowledge an essential human need for containment and control. Supporting armatures and skeletal structures appear alternately in individual pieces with discretion or definition, but always with a determined presence. Metaphors for nature and the human need to understand, dissect, and control it abound. A biomorphic form, while seeming to move in directions of the organic, the natural is held in place by thoughtfully placed reed ribs.

Using construction techniques employed to create Japanese Gifu lanterns Zemlin creates forms that are at once mysterious, evasive, delightful, witty and provocative. Veined and curved anthropomorphic curves and orbs suggest elements of human anatomy, pods, or plants. In this evocative and intelligent body of work Zemlin allows us participate in her explorations of seemingly unanswerable questions, and in so doing she reminds that the response, the next question can often be the truest answer.

Following her opening reception on Thursday, September 18th, Ms. Zemlin demonstrated Japanese lantern construction techniques on Saturday, September 20th in conjunction with the annual Japanfest celebrations held at Stone Mountain.

****
Jena Sibille: Tapa Cloth/Recent Works  
November 25, 2003 – February 27, 2004

Sibille’s profound response to tapa was provoked by much more than her interest in its fine texture and surface. She was particularly moved by the recognition that tapa production was an honored responsibility delegated to the women of a community. As such, its traditions and ceremonies are women’s ceremonies. Finely decorated tapa cloth reminded Sibille of needlework and hand crafted textiles made by women in her native south. And she could not help but develop increased sensitivities to universal commonalities that were and are so often the stuff of women’s work. As she began to paint on tapa, she addressed this theme, the work of women, all women. This recent body of work continues to explore, in an expanded and subtle manner, concerns that confronted the artist in New Guinea. Exposed to a different country and culture, Sibille came home to explore as an artist, similarly ancient and self renewing themes; the work and value of women, familial and generational continuity, ceremony, and a universal feminine connection to nature. Applying a soft painted palette to traditional tapa, Sibille repeats images of seeds, trees, limbs and pods blending and juxtaposing shape and tone. Drawing on a thoughtful and intimate understanding of personal concerns that offer universal resonances, Ms. Sibille continues to present us with renewed insights into her own work as well as the work of other women, women of different generations and cultures.

Jena Sibille has experience in adult education at the High Museum of Art in Atlanta. At her recent workshop, “Printmaking from Nature,” she shared her insights on Papua New Guinean cultural traditions, and the influence they have had on her own work. This workshop, held for thirty adults and teachers, focused on traditional printing methods using stencils, rubbings, and paints.

Tapa, a material common to many cultures throughout the South Pacific, is traditionally produced by women in Papua New Guinea. Made by beating the inner bark of the mangrove tree, the finished tapa cloth acquires the appearance of soft buff colored leather or worn canvas. It characteristically displays subtle but distinct changes as its production varies from village to village, culture to culture. Traditional tapa customs and techniques accompany specific and ancient instructions that govern planting, growing and harvesting. Tapa production itself is valued and important women’s work, and its carefully guarded secrets and histories are passed from one generation of women to another. Tapa has always played a significant role in South Pacific Island life and culture. There are many uses of tapa: clothing, shelter, ceremony, and expressively decorative art forms.
The town of Fabriano, Italy, home of historic Fabriano paper, will once again be the destination of a unique, hands-on workshop. For one week, participants will enjoy a rare “insider” adventure – a papermaking and watermark workshop led by Fabriano’s master papermaker, Roberto Rappanotti. Papermaker Lynn Sures and Museum Curator / Assistant Director Teri Williams will lead this trip.

Participants will begin each day on site in the antique papermill, learning from master papermakers. Everyone will work with the museum’s watermark molds and deckles, vats and dryers. We will spend afternoons on excursions arranged by the Fabriano museum, traveling through the beautiful Marche countryside to local places of interest—from picturesque medieval towns and nearby ancient papermills, to natural wonders in the province of Ancona. Giorgio Pellegrini, Director of the hosting Museo della Carta e della Filigrana will personally introduce participants to his native Fabriano. The charming restored eighteenth century Hotel Collegio Gentile will provide accommodations.

Are you ready for an Italian adventure this summer? The dates for this year’s workshop are Monday, July 26 through Sunday, August 01, 2004. The cost of the trip is $1,200.00 which includes all workshops, tours, accommodations, and some meals. Airfare is not included. The trip is limited to ten participants.

For more information, contact Teri Williams at (404) 894-6663 or teri.williams@ipst.gatech.edu.

Check our website for updated information regarding this workshop and other events throughout the year:

http://www.ipst.gatech.edu/amp
The Paper Trail

A Fabriano Perspective       by Lynn Sures

The enticing idea of a Fabriano workshop was originally proposed by Giorgio Pellegrini, Director of the Museum of Paper and Watermark in Fabriano, Italy. Giorgio spoke of mornings making paper at the museum, followed by afternoons taking in the history and culture of the Marche region of Italy.

Unlike many other classes which emphasize hand papermaking as an art medium, this workshop would focus specifically on sheet-forming with an emphasis on watermark technique. Workshops would be led by museum master papermaker, Roberto Rapanotti, a skilled and serious artisan with a strong commitment to the craft. The class would be immersed in techniques specific to traditional Italian papermaking.

Our first trip in July 2003 began with an in-depth tour of the Museum of Paper and Watermark. Every morning we produced sheets in the mill under Roberto's calm and patient guidance. Moving from small molds to larger, we finally advanced to the amazing chiaroscuro mold. All aspects of the process were covered, from papermaking to drying to sizing. It was an easy and satisfying learning situation characterized by intense concentration, occasional bursts of laughter and much body language punctuated by English and Italian comments.

What a great week it was, with bonding established not only between the participants in the class, but also between the two museums located an ocean apart, all sharing a common mission and a common passion. We are already gearing up for this summer.

****
Education Outreach  
by Rebecca Born

The mission of the Robert C. Williams American Museum of Papermaking is to collect, preserve, increase, and disseminate knowledge about papermaking – past, present and future.

To further our mission, we started an educational outreach program to increase our contact with the children, educators, and public in Georgia. What better way to reach more people than to go to them! So off we went. Over the past six months, we have visited museums and schools across the state of Georgia teaching papermaking.

Through the generosity of a grant from the Georgia Endowment for the Humanities we were able to visit 8 Museums across the State. In each location we worked with the Curators of Education and teachers representing their school systems. The educators were first taken through a brief discussion on the history and cultural significance of paper; then they were given suggestions for conducting successful papermaking workshops in their classrooms and museums. Finally, it was time for the fun part, making paper! The educators were delighted to learn how easy and satisfying papermaking was. The beauty of paper is that it touches almost all aspects of our lives; and can use it in conjunction with almost any curriculum from mathematics to home economics.

Along with the workshop we developed a Teacher’s Manual. The Teacher's Manual provides activities and lesson plans for use before and after the museum visits, as well as self-contained lesson plans for classes unable to visit the museums. Our goal is to reach as many of the school children of Georgia as possible, despite budget restraints. In addition to the manual, each location received five teacher's papermaking kits. The kit consists of the tools needed for papermaking in the classroom including: a mold and deckle set, 20 couching sheets, a rolling pin, a papermaking vat, four pounds of pulp, and instructions. Teachers will be able to work with students making paper from cotton fibers as it was made in early Georgia.

Some of the places we have already visited include:
- Andersonville / Jimmy Carter Nat’l. Historic Sites
- The Augusta Museum of History
- Chattahoochee Valley Art Museum
- Colquitt County Arts Center
- The Columbus Museum
- Georgia Children’s Museum
- Georgia Southern University Museum
- Sautee-Nacoochee Arts and Community Assn.
On October 04, 2003, a group of papermakers gathered at the museum to learn how to apply natural dyes to paper. Kate Martinson, Professor of Art at Luther College in Iowa, introduced techniques of how to use natural dyes as a surface decoration.

Participants learned that for centuries, natural pigments and dyes were the only colorants available for the book arts. Kate introduced the traditions and processes for coloring threads, cloth, and papers to be used in books. Everyone spent the afternoon preparing materials, first learning how to process dyes and then applying them to varied samples of papers and threads. By the end of the workshop, each participant took home a stab-sewn book of samples, demonstrating applications of the natural dyes on different types of paper.

Martinson received her MFA in Book Arts from the University of Alabama. She is currently President of the Friends of Dard Hunter, an experienced papermaker, paper artist and valuable friend of AMP.
The AMP Gift Shop stocks a unique variety of paper crafts and gifts. These items include books, handmade cards and ornaments, paper jewelry, marbled boxes, handmade albums and Dard Hunter’s Arts and Crafts designs.

If you live out-of-state or do not have the opportunity to visit the museum gift shop, below is a display of some of the items we are excited to offer. If you would like to order any of these items, please visit us or get in touch with us via telephone or mail. Contact information is provided on Page 12. We will fill your orders as soon as possible; a shipping and handling fee of $4.00 will be added to the fee total.

Let us know if there are items that you would like to see offered in the Gift Shop. Thank you to our wonderful suppliers including Dard Hunter Studios, Twinrocker, Tezukuri, World Paper, Cranberry Press, Il Papiro, Add-an-Accent, Discoveries Egyptian Imports, Symphony Seeds, and many others who help make the Gift Shop so colorful!

---

**THE ROBERT C. WILLIAMS AMERICAN MUSEUM OF PAPERMAKING**

**GIFT SHOP ORDER FORM**

**NAME:**

**ADDRESS:**

**PHONE:**

**E-MAIL:**

**ORDER:**

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Price</th>
<th>Quantity</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**NOTES ON ORDER:**

**METHOD OF PAYMENT:**

- **PERSONAL CHECK:** Please make payable to Georgia Tech.
- **CREDIT CARD:**
  - NAME: ________________________
  - NUMBER: _____________________
  - EXP. DATE: ___________
**Gift Shop Items**

Something for Everyone: A Random Sampling....

These classy marble items add both color and utility to your desk or dresser. A touch of Italy helps organize mementos, thoughts, jewelry.....

- **Marble Chest**: $33.00
- **Memo Box**: $27.00
- **Marble Pencil**: $2.00

Read about Papermaking techniques from the expert, Dard Hunter (left, $16.95). In addition, use Hunter’s Arts and Crafts Font on your PC (below, $25.00).

Used as a photo album or scrapbook, this book is a great addition to your collection! This album provides a window to show off your favorite photo. Rose petals decorate the outside. Three colors available: rose, green, white. Cost: $22.00

These totes turn any item into a gift! Available in several pastel colors, including white, pink, green, and lavender. Each bag is adorned with delicate rose petals.

- Each bag is $3.50.
- Dimensions: 10” x 13”

These papyrus designs are very popular. Hand-painted in Egypt, they depict various traditional Egyptian pharaohs and hieroglyphic characters and look great framed!

- **Sizes available:**
  - Small: $1.50
  - Medium: $3.50
  - Large: $5.00

Helen Hiebert, a recognized paper artist, creates elegant designs on luminaria mounted on a wooden base. Candle-illuminated and electric versions are available. Highlighted watermark designs add style to any home or office setting!

- Candle $16; Electric $22

**New Items! Polo Shirts, T-Shirts, Aprons with AMP logo**

- Embroidered Men’s polos: S, M, L, XL  Cost: $30.00  Colors: Chamois, Natural, Gray
- Embroidered Ladies’ polos: S, M, L, XL  Cost: $30.00  Color: Stone
- Embroidered Aprons: one size only  Cost: $16.00  Color: Wheat
- Screen-printed gray t-shirts: Youth sizes ($7.50) Y(6-8), Y(14-16); Adult sizes ($10.00) S, M, L, XL
After working with the museum for over five years, Registrar Belinda Blomberg and her family have moved to Reston, Virginia. Belinda is an excellent Registrar, and her work with the Museum and the collection is invaluable.

Before leaving Atlanta, Belinda ensured that all items for the Chile shipment were packed carefully, in order to preserve the integrity of each piece. Having worked with the AMP Collection in the Dard Hunter Research Center for several years, Belinda was very familiar with the history and significance of each artifact. She was influential in collection management and preservation, working continually to carefully preserve each artifact and to complete accession records.

Belinda is now working at the International Spy Museum in Washington, D.C. We are confident Belinda will be successful in her new endeavors and wish her all the best!

Special thanks to our newest Corporate Sponsor and supplier, Il Papiro. We are very pleased to now offer a variety of marbled paper items in the AMP Gift Shop, including items for your home and office. All Il Papiro paper items come directly from Italy. We appreciate the efforts of Il Papiro’s Karen Inglet and Larysa Masiero in establishing our new working relationship.

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 soon!

Congratulations to Frank Brannon of Tuscaloosa, Alabama for the correct response from the August – October issue!
Louis (aka Ludwig) Piette followed in the footsteps of noted papermaking researchers of the 18th century. The Jacob Christian Schäffer experiments in Germany, published from 1765-1771, attempted to show that paper could be produced from a variety of non-linen, hemp or cotton fibers. Although Schäffer claimed to use only the listed raw materials in his samples, tests have shown that he often included linen to bolster the paper structure. Matthias Koops, in his book entitled An Historical Account of the Substances which Have Been Used to Describe Events and Convey Ideas from the Earliest Date to the Introduction of Paper (London 1800) printed some of the books on paper made solely from straw. These early attempts, however, were not as successful as the finished papers made by Louis Piette.

According to Peter Bower in his book, Turner's Later Papers (Tate Gallery Publishing/Oak Knoll Press, 1999), Piette was also listed as "... Ludwig Piette de Rivage, a papermaker of Dillengen in the Saarland, Germany...." Piette was born in France and was originally a lawyer. In a translation from the French text in Piette's 1834 book (also published in German), Dr. Carl Freidrich Alexander Hartmann wrote that Piette had come to Dillengen after being forced to abandon his career as a lawyer, first moving to Luxembourg, then to Dillengen in 1819. Piette operated a mill in Dillengen from 1819 until 1854, when he returned to Belgium. The mill finally closed in 1860, according to Bower.

Interestingly, some of the information concerning Piette came from a letter, dated February 14, 1951, from the librarian of the then Institute of Paper Chemistry in Appleton, Wisconsin to a G. Ullmann.

Right, the cover of Piette’s book
Below, a sample of Piette paper.

There are ten books, most with paper samples, in the paper museum collection in Atlanta. Piette published journals in French from 1854-59, totaling five volumes, which were bound into yearly books. These volumes, along with essays on coloring paper, making paper with alternative fibers, and the use of alum/rosin size in papermaking, comprise a largely forgotten source of papermaking history. Fortunately, Dard Hunter, in his never-ending search for books and materials on paper history, was able to locate and purchase all of Piette's works, including one of only four known copies of his 1838 publication, Die fabrikation des papieres aus Stroh und vielen andern Substanzen im Grossen... for Fabrikaten...in Cultur und Industry (The Manufacture of Paper from Straw and Many other Materials in Bulk...for manufacturing...in Culture and Industry Bower, p. 63.)

In the next newsletter, we will investigate why Piette's 1838 book was so important in the development of what has become the modern papermaking industry.

Special thanks to librarian Karen Smith of IPST at Georgia Tech Hazelton Library for conducting an internet book search.

****
Contact Us!

Cindy Bowden, Director
cindy.bowden@ipst.gatech.edu
(404) 894-7840

Teri Williams, Assistant Director, Curator
teri.williams@ipst.gatech.edu
(404) 894-6663

Juan Chevere, Project Manager
juan.chevere@ipst.gatech.edu
(404) 894-7840

Rebecca Born, Intern – Education, Teachers’ Manual
rebecca.born@ipst.gatech.edu
(404) 385-4103

Robert Hill, Intern – Photography
robert.hill@ipst.gatech.edu
(404) 385-4103

Jessica Kirk, Intern – Newsletter, Gift Shop
jessica.kirk@ipst.gatech.edu
(404) 385-0471

Megan Kirk, Intern – Membership, Georgia Tech Outreach
megan.kirk@ipst.gatech.edu
(404) 385-0471

Please contact us if you have questions, comments, or suggestions.

Calendar of Events:

Thursday, March 11th: Reception [5:00 pm to 7:00 pm]
“Innovative Printmaking on Handmade Paper”
A Juried exhibition: 20 artists from Hand Papermaking Inc.
On display at AMP through Friday, May 28, 2004.

Saturday, April 24th: Workshop [1:00 am to 3:00 pm]
“Mothers Day Gifts – A Family Workshop”
Make the perfect gift for Mother’s Day: a handmade paper vase or bowl. Learn how to make your own paper and cast the sheets on a mold. No experience necessary.
Cost: $15.00 for adults and $10.00 for children
All children must be accompanied by an adult.

Saturday, May 15th: Workshop [1:00 pm to 4:00 pm]
“Vegetable Pulp and Papermaking”
Join artist Winnie Radolan and learn how to prepare fibers from your own garden to make vegetable pulp and paper. This hands-on workshop includes stenciling techniques, using pigmented pulp for layering colors and inclusions of plant materials in your paper.
Cost: $30.00 supplies included

Thursday, June 17th: Reception [5:00 pm to 7:00 pm]
“Seed to Sheet”