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From the Director’s Desk:...

New Museum Education Center

We are very pleased to announce that the Museum has received a major gift from the Mead Witter Foundation. Funds from this gift will support the creation of additional exhibition space, enhanced research facilities, and an adjacent and long (eagerly) awaited papermaking classroom. The project will be designed by the acclaimed Avient Museum Services. Upon completion in the summer of 2005, the education center will double the Museum's current public space, enabling us to increase educational and public programming, with greater public access to works and artifacts from the permanent collection and an expanded program for special exhibitions.

Steve Miller, Chairman of the Museum's Advisory Board, stated, "This is an extremely significant donation for the Robert C. Williams American Museum of Papermaking. We are so honored and pleased that the Mead Witter Foundation has joined in our effort to educate the public on the importance of papermaking."

George W. Mead, II and Susan Feith are leaders in philanthropic support of educational programs. They are passionate about the role which papermaking plays in our culture. George Mead is the former Chairman of Consolidated Papers, Inc. He received a Master of Science degree from the Institute of Paper Chemistry in 1952 and an honorary doctorate from the Institute of Paper Science and Technology in 2004. Mead served as trustee of IPST for many years including a term as chairman when the Institute moved to the Georgia Tech campus. Susan Feith is the President of the Mead Witter Foundation.

The Mead Witter Foundation, a private philanthropic organization, is headquartered in Wisconsin Rapids. Founded in 1951, the Foundation is funded through earnings from endowments from George W. Mead, Sr. and family members who were major shareholders in Consolidated Papers, Inc.

Look for updates on this exciting project in our next newsletters.

Cindy Bowden
A new book, a new greenhouse, and an informative website are several of the exciting projects currently taking place at the museum that will give alumni, visitors, and friends a fresh perspective of AMP.

As many of you may be aware, AMP is currently in the process of putting together a greenhouse, set to open in early October of this year. This greenhouse will support a collection of plants used in papermaking processes. In addition to sustaining plant life, the greenhouse will provide a designated classroom space for our workshops. This new space will allow us to expand our workshop programming, both in breadth and scope.

In preparation of our new classroom we are surveying other craft organizations that provide papermaking workshops. We are inquiring about the types of papermaking programming that has been successful for them and other workshop logistics.

To help with our future workshop expansions, please assist us by providing feedback regarding time and date of workshops as well as the types of workshops that interest you and your level of experience. Please visit our website to download the survey. Direct your feedback to Teri Williams at teri.williams@ipst.gatech.edu. We appreciate your time in assisting our endeavors. Your support will allow us to continue to provide quality workshops.

Future workshop ideas include the following:

- **Introduction to Basic Pulp Preparation**
  Participants will focus on learning how to use the equipment in the classroom as well as how to prepare pulp for various desired effects.

- **Western Papermaking (Basic and Advanced)**
  These workshops will introduce basic paper making using moulds and deckles. Participants will learn sheet forming and drying techniques. Advanced participants will learn advanced fiber preparation.

- **Japanese Papermaking (Basic and Advanced)**
  These workshops will teach Japanese paper making using traditional fibers and moulds.

- **Papermaking with Inclusions**
  Learn how to enhance your handmade paper by including beautiful flower petals.

- **Recycle Your Garden**
  Participants will create beautiful handmade paper using common garden plants.

- **Rags to Paper: Recycling Your Old Clothes**
  Make paper the traditional way by using old cotton clothing.

- **Advanced Paper Lampshades**

- **Teachers’ Workshops**

- **Sculptural, Three-Dimensional Papermaking**

- **Down Home Paper: Making Paper with Okra**

Individuals who respond with feedback will be entered into a drawing. The winner will receive a 10% discount on a future AMP workshop.

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This year marks the seventy-fifth anniversary of the Institute of Paper Science and Technology. In 1929, just seventeen days before the stock market crash that ushered in the Great Depression, the Institute of Paper Chemistry in Appleton, Wisconsin was incorporated. In spite of the unpromising economic climate, the Institute’s founders pushed ahead with the support of nineteen companies in Wisconsin and Michigan. Their intent was to create an institution unlike any in existence. A partnership between the pulp and paper industry and academia, the Institute would respond to the industry’s growing needs. The Institute planned to teach graduate level natural sciences in a new way. This new approach was intended to train students as “scientific generalists,” whose education was broad-based, emphasizing imagination and fundamental research procedures. This method was a departure from the more narrowly-focused curriculum that had become common in postgraduate science education.

Three full-time employees, joined by Lawrence College faculty, began operations in several third floor rooms in the Lawrence gym. The first students matriculated in February of 1930. Faculty, staff, the student body and contract research expanded rapidly. Financial contributions and donations of equipment helped support this growth. The Institute of Paper Chemistry (IPC) built its first building in 1931. A second building, the Kimberly Memorial, added to IPC’s campus in 1932, housed the Institute’s growing library. In addition to supporting the Institute’s activities, the library quickly became an important source of information for researchers throughout the world.

As the Institute continued to grow, so did admiration for it in the pulp and paper industry and beyond. Over the years, IPC has experienced many changes, two of which have been momentous. When IPC moved from Appleton to Atlanta in 1989, the Board of Trustees voted to adopt the current name, the Institute of Paper Science and Technology (IPST). In 2003, IPST formally became a research center within the Georgia Institute of Technology.

In the years since the Institute’s founding, students have earned more than 1600 degrees. Many of these students have become leaders in the industry. Institute research has expanded markets for paper products and led to improvements in technology.

The Institute is also the home of the Robert C. Williams American Museum of Papermaking. A collection of papermaking equipment had been on display at IPC from its early days. The 1954 purchase of the Dard Hunter Paper Museum from MIT expanded this collection into a cultural treasure, documenting two thousand years of Hunter’s “ancient craft.”

As the centerpiece of plans to celebrate the seventy-fifth anniversary, the Museum is preparing a history of the Institute. Museum archives contain extensive documentation, including interviews and oral histories. The Museum is collecting this information to create a hardbound book to tell the story of the Institute’s birth and development and of the role it has played in the pulp and paper industry. The book will be illustrated with photographs from the Museum’s collection and others loaned by alumni and former employees. New interviews, conducted specifically for this project, will supplement the museum’s extensive documentation.

This book will convey a sense of what it was like to work and study at the Institute during different periods, serving as both a chronicle of the Institute’s history and a memento for those who have been a part of that history. It will honor the legacy that IPST builds upon as it enters a new era.

David Hamilton, Museum Archivist, contributed this article.

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Those of you who haven’t seen the Museum’s web site recently will have some surprises in store. Start up your favorite web browser (the site is designed to work equally well with any major browser) and surf to:

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

The first thing you’ll notice is the site’s updated look with new graphics and page layout. Part of this style comes from the recent merger with Georgia Tech. Explore a little, and you will find many new features as well. The page headers and footers have links to various IPST web pages. We will concentrate on the Museum’s own pages, which have links on the left margin of every page.

The Museum web site has always had information about current exhibits and workshops. We now have information about upcoming events, sometimes more than a year in advance. There are also pages about our traveling exhibits such as The World of Paper, which has toured internationally, and our very special papermaking workshops in Fabriano, Italy.

Our education page is now one of the most useful. You can tour the Museum from this page either by starting an online, virtual tour or by making arrangements to schedule a guided, physical tour of the Museum. You can find out about the series of workshops we offer to local schools. In addition, there is information regarding how to access museum archives for research.

We have a new full-length Teachers’ Guide for Museum tours. You can read it online or download a complete copy to your computer. You can also read or download the museum’s most recent newsletters.

Our web site is continuing to expand. We have a new group of pages about watermarks. We are developing an even more ambitious section about the fine Japanese paper called Washi. In the future we plan to add new pages displaying many of the artifacts in our collection. Come take a look!

Tom Bowden, Museum Webmaster, contributed this article.

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Surf Over to the New AMP Website

Staff Spotlight: Eleanore Etzler

Eleanore Etzler, a student from Central Michigan University, joined the American Museum of Papermaking for a six week internship this summer. Eleanore is completing studies in both Art and Museum Studies. Following her upcoming graduation this August, Eleanore will attend the University of Wisconsin-Milwaukee to pursue a Master’s degree in Art History with a concentration in Art Museum Studies.

During her internship this summer, Eleanore assisted in various projects in order to develop a broad background of experiences in the museum field. Eleanore’s main focus was to plan future workshops that will take place in the greenhouse studio. We thank Eleanore for her hard work and hope she comes back to visit Atlanta!
The Robert C. Williams American Museum of Papermaking is now recruiting docents to do museum tours. If you love to learn, enjoy public speaking and have an interest in Papermaking, we would like to hear from you!

To apply, please contact Fran Rottenberg, Education Coordinator at the Robert C. Williams Museum of Papermaking, at 404-894-5700 or by e-mail at fran.rottenberg@ipst.gatech.edu

We look forward to hearing from you!

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From left to right: Dr. George Mead, Cindy Bowden, Susan Feith, and Denise Sanger

Meeting of the Minds: Touring the recent museum extension provided insights for future opportunities. This space will feature room for a new museum education center.

If you enjoy working with others, being a docent could be for you!

A Special Thanks

Further Reading

HAND PAPERMAKING

Semi-annual journal and quarterly newsletter
$45 per year inside the U.S. 
$55 to Canada or Mexico
$55 to all other countries

Write to:
HAND PAPERMAKING
P.O. Box 77027
Washington, DC 20013-7027

Or call (800) 821-6604 (U.S. only) or (301) 220-2203 or visit our website at <www.handpapermaking.org>

Would you like to learn more about hand papermaking and its applications?

Looking to expand your papermaking knowledge?

Hand Papermaking publishes extensive journal and newsletter articles that feature hand papermaking techniques and artists. Contact Hand Papermaking if you are interested.

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Papermaking from Veggies Workshop 2004
by Winnie Radolan

Each year one of the highlights of my teaching adventures is my “weekend adventure with frozen veggies in Atlanta.” Usually this occurs in mid-July, but this year my workshop at the R. C. Williams American Museum of Papermaking took place considerably earlier on May 15th. Perhaps I missed the city streets lined with mid-summer’s full blooming crepe myrtles – but not the accompanying steamy heat. Atlanta is quite lovely in the spring!

For this year’s papermaking workshop, instead of offering children vats of “onions, celery and leeks, oh my,” we invited adult papermakers to learn how to turn plants from their gardens into a delicious variety of colored and textured papers. As is usual for this particular workshop, most of my fiber preparation began a week in advance. The actual plant harvesting may have occurred the previous fall or even earlier, when the chosen plants had completed their growing cycle. For these vats, I selected daylily and bamboo leaves from my own garden and banana leaves from my Key West care package. I also used dried houseplant foliage from orchids, clivia and spider plants, which I then supplemented with raffia. I also sent my bored seven year old neighbor on a dandelion bloom picking mission up and down my street, to obtain festive petal inclusions that would be parboiled for a vat.

So after a week of weighing, snipping, soaking, cooking and rinsing the assortment of plant materials, I was ready to pack my “weekend vacation” luggage, a Rubbermaid tote. I gathered all of my hand-outs and spent a considerable amount of time thinning out my ever-growing collection of sample papers to circulate. In addition to a few small test moulds and deckles, I included my pre-designed stencils and some brightly colored 100% cotton Canson papers. I wanted workshop participants who didn’t have Hollander beater access to be able to achieve short fibers for stencils/pulp paint on their own by recycling the colored Canson in their blenders.

The day and a half dedicated to pre-workshop preparation in Atlanta was busy with a mix of high-tech and low-tech pulping methods. We spent time brainstorming on the subject of setting up the promising new paper studio with greenhouse attached, which will soon be available for adult papermaking classes. We were granted special permission to run loads of abaca and cotton through IPST’s ¾ lb Valley test beater. Of course, this was provided that I keep my “open-toed Birkenstock distance” as I watched the talented Juan Chevere, program coordinator for the museum, load and run the beater to make us the base fibers to which we would add the plant inclusions. Meanwhile, I coached interns through the correct amount of blender processing for daylily leaves as opposed to that for Canson papers for stencil pulp. We also cooked a giant pot of leeks and prepared a small pot to cook celery during the class.

On Saturday, a group of twenty students, interns and Museum volunteers gathered around tables in the Institute’s cafeteria area for the three-hour workshop.
As always, during the lecture portion of my “Plants for Papermaking” class, I described when and what plants to harvest, dry and store for future vat inclusions. I then gave details on how to cook with caustic, rinse and process those fibers. As I passed around my sample bast, leaf, grass and seed hair papers, the assembled group was encouraged to look at, feel, smell and rattle the examples – we skipped tasting.

In addition to introducing new papermakers to the vast selection of garden fibers that can easily make exciting vats of pulp, the class was designed to provide participants with simple and workable methods to produce their own paper without the benefits of Hollander beaters, presses, and fancy drying systems. So we put away our notes and samples and commenced the “hands-on” fun! After cooling and rinsing the cooked pot of celery, we blender-processed the fiber and added it to a vat containing cotton and abaca foundation pulp. We used six vats, all containing a blend of cotton and abaca fibers to which we added varying amounts of plant material in order to ensure a range of colored and textured papers. Beginners learned how to handle the mould and deckle; they also learned about sheet forming. We coated the new paper directly onto Plexiglas and sponge-pressed out the excess water. This method was presented as one alternative to the “shop-vac and iron” technique, for those without a press. The paper adheres to the Plexiglas overnight and dries flat, yielding one smooth side (and shiny if the plexi isn’t abraded) and one textured side.

Once everyone completed and labeled his or her six plant paper samples, they were free to begin a larger composition by couching overlapping layers of paper to fill their Plexiglas. They then experimented with overlays of brightly colored fibers that were collected on screen stencils from vats of re-pulped Canson paper. A few bottles of pulp paint were available for finer detailing. Before we realized how quickly time had passed, we were cleaning up and heading for home, each with a plexi containing six paper samples and another with our layered compositions.

Several exciting workshops and events are coming to the museum. We have something for everyone and hope to see you soon! Mark your calendars for the following events this fall:

**FALL EVENTS**

**Paper Lampshades – A Family Workshop**
Saturday, August 07, 2004
1:00 pm to 3:30 pm
Join the museum staff in this hands-on workshop to learn how to create your own lampshade from handmade paper. Bring ribbon, beads, and other goodies to share for decorating your lampshade. Cost is $10 per person. Call Teri Williams at (404) 894-6663 to register.

**Paper Tigers!**
Sunday, October 03, 2004
11:00 am – 2:00 pm
Everyone is welcome to this fun-filled family event. We will be making handmade paper, which we will then use for autographs of sports players. Join Ron Gant and Darell Chaney from the Atlanta Braves. Also in attendance will be Bob Pickens, former Olympian wrestler and Chicago Bears player; Serge Aubin, from the Atlanta Thrashers; and Wayne Daniels, former Toronto Maple Leafs hockey player. Don’t miss Georgia Tech’s energetic mascot, Buzz, as he interacts with the crowd and signs autographs. Games, food, refreshments and fun for all ages!

**Seed to Sheet: Project of the Women’s Studio Workshop**
On exhibit in the AMP Gallery: June 17, 2004 - August 18, 2004

**Recent Works by Cynthia Thompson**
On exhibit in the AMP Gallery: September 09, 2004 - November 24, 2004
Personal Observations About Korea and Paper
by Lore Burger

It was my interest in papermaking by hand, which took me to Korea in May of 2004. In 1990, I had spent a month in China visiting universities, libraries, a paper factory, and, above all, villages that still made paper by hand in the same way as it had been done for hundreds of years. No foreigners had ever been to these villages before. These villages still made paper by hand in the same way as it had been done for hundreds of years. A year later, I spent several weeks in Japan visiting a paper village, papermakers of National Treasure status, and the paper museum in Tokyo. Both experiences left me with deep impressions and personal feelings about beautiful, special papers.

Somehow, Korea always had a subordinate place in my mind with regard to papermaking. When I went to Korea in early May to attend the 16th congress of IAPMA (the International Association of Papermakers and Paper Artists), I did not foresee the big surprises that awaited me!

We arrived in Seoul after a very long flight. The next day we traveled four and a half hours by bus to Jeonju, an ancient paper city. Two of my three-dimensional paper artworks had preceded me, and, from the instructions given with regard to making the artworks, I had the idea that Korea has firm traditions as codes for living, which impose a strong sense of order on everyone. I was not prepared to find a country and a people so unique in all their ways: their beliefs, arts, language, alphabet, and foods. Their perseverance through the hardships of wars and their economic recovery are nothing short of miraculous. The level of technology is at such a level that our hotel rooms had computers at our disposal, and adorable little cell phones are playing their pretty tunes everywhere.

The Sori Art Center in Jeonju, where the congress was held, is an expansive architectural marvel. A well-equipped meeting room and two levels of bright and open exhibition spaces for our artworks awaited us. We were hosted at dinners by the Mayor of Jeonju, the Governor of the province and the Convenor of the congress. We were entertained with Korean music and dances.

What a contrast we found in the beautiful old temples and palaces! Notable at Haein Temple, east of Jeonju, is a library containing the Tripitaka Koreana with over 80,000 woodblocks engraved with Buddhist scriptures. The 750 year-old blocks are exposed to open air through windows of different sizes, which provide proper airflow for preservation.

In Korea, ancient villages co-exist with modern cities. Beautiful landscapes such as mountains, parks, rice fields, rivers and lakes, are laced with good roads and bridges. May is the best month in Korea with regard to weather. It was warm and beautiful, but it did rain, too, most notably on the evening of an important local paper fashion show, held outside. This was the first time I was deeply impressed with Korean paper: not only were the models tall and beautiful, their gorgeous dresses and creative costumes made of paper withstood the steady downpour.

Korean paper is not only used for calligraphy, printing and painting, but also for paper crafts. Traditional Korean paper is called Hanji. The knowledge of papermaking moved from China to Korea in the third century A.D. Initially, bast fiber from hemp was used. Later, bast fiber from the paper mulberry tree (Broussonetia kazinoki Siebold) was used as raw material. A dispersing agent from the root of the rose mallow plant (Hibiscus Manihot Linne) is added in Korean papermaking. Hanji is beautiful in appearance and very durable. Paper made in the 8th century still exists in the present time. Paper made in Jeonju city was regarded as the best paper in the world at the time of the Joseon dynasty in the 14th century. This is the longest-lasting dynasty in Asia, retaining power until 1910.

In the Jumchi technique of Korean paper, three to seven sheets are laid on top of each other and brushed together with water, then are soaked, squeezed out and crumpled into a ball several times, flattened again, held diagonally and beaten upwards from each corner, folded twice, with the upward beating continuing for about forty minutes, until tiny holes have formed over the entire surface. The paper sandwich is then flattened again and dried. The result is a piece of durable embossed Jumchi paper, Korean craft paper.
Korea and Paper, Continued:

To further enhance durability and color in practical applications of this paper, it is treated with oil or ground beans. Jiseung paper is twisted together diagonally into twine, woven into baskets, trays, boxes, clothes, furniture and other objects, and is then coated with oil and lacquer for preservation.

The PanAsia Paper Museum in Jeonju has displays about the history of papermaking, paper production and items related to papermaking by hand. There are papermaking studios for demonstrations and for hands-on experience. Great emphasis is given to the education of children in the craft. During our stay in Jeonju, a street festival was taking place, where papermaking, traditional Korean printmaking and related activities were set up and taught to children and interested adults free of charge. On Children’s Day, a yearly day of music and balloons, families are out and about with their children, dressed in colorful outfits. The children are adorable with their round, happy faces and solid bodies. They are recreated in the traditional round-faced paper dolls of Korea, which we saw in several museum settings.

We visited a Korean High School of Cultural Heritage, where the students are taught Korean art forms, foods, and music. We were treated to a very professional concert by several students in traditional costumes, playing traditional Korean instruments. All students wear school uniforms.

Traditional folk villages were recreated to preserve the ancient Korean way of life, with artisans demonstrating different crafts in houses with thatched roofs. There is a papermaker’s studio, and there are gardens, animals, temples, and shops.

The National Museum of Korea is an institution to preserve, exhibit and study the cultural heritage of Korea, including many objects made with paper. The Ho Am Art Museum near Seoul contains a private collection of significant artifacts, celadon ceramics and notably, beautifully preserved Buddhist scrolls from the 14th century. The remarkable simplified Korean alphabet, Hangeul, was created in the 15th century. Important royal tombs are hidden in huge grass-covered mounds.

The National Museum of Contemporary Art in Seoul includes in its collection many beautiful and interesting pieces of art made of Korean paper by Korean artists, and it also contains works by internationally well-known artists and their Korean contemporaries.

Much of life in Korea is as I have seen in other Asian countries: a mother washing her son from a bowl of water on the sidewalk, small shops filled to the brim with goods overflowing onto the sidewalk. The greatest paper shop in Jeonju, Pagoda Paper, is filled nearly to the ceiling with different kinds and colors of papers, and the sidewalk is stacked with more piles of more papers. Art stores are filled with treasures, such as the biggest brushes I have ever seen. I was searching for one of the wonderful Korean scraping knives for papermaking, but no one could tell me where to find one.

There are huge and interesting markets in Seoul, a city of ten million people: streets dotted with antiques and paper shops, back street galleries lined with paper artworks and friendly personnel, large parks containing temples and palaces, lots of traffic and a beautiful view at night from Seoul Tower on Namsan Mountain.

I returned to California with countless unforgettable memories, lots of photos and a new respect for Korea, her people and Korean papers.

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The search for substitute papermaking fibers in Western papermaking began almost as soon as the demand for paper increased. Eighteenth and nineteenth century scientists struggled with ways to supplement the lack of plentiful and inexpensive raw materials. As reported in part one, Jacob Christian Schäffer made great strides in using various types of plants, grains and vegetables as papermaking materials, but his experiments still relied on the use of flax or cotton mixed in with the pulp.

With the dawning of the Industrial Revolution in England in the late 1700's came the development of mechanized machinery, driven by new forms of engines. Steam and electricity replaced water and wind as energy sources. As these machines became commonplace, new machines were developed to harness these power sources, in turn creating mass-produced equipment, clothes and printed materials. However, the mass production of books was greatly slowed due to the lack of an abundance of paper. To compound the problem, the scarcity of rags for use in papermaking was made worse by the high cost of labor and government taxation (D.C. Coleman, The British Paper Industry, 1958, 170.) Handmade sheets were limited by the number of skilled papermakers available as well as the arduous work involved.

Matthias Koops thought he had discovered a replacement raw material for papermaking: straw. His efforts went for naught, as his mill went into bankruptcy very quickly. The editions of his book on papermaking fibers show that his techniques of using straw as a papermaking material were not very effective, since the edition utilizing straw fibers has yellowed considerably more than the other edition...which brings us to Louis Piette.

The significance of Piette's investigations is very simple: his papers made from straw remain clean and almost as pliable as comparable papers made from rag. On viewing one of J.M.W. Turner's notebooks (with paper made by Piette) in the Tate Gallery's Special Collections in London, forensic paper historian Peter Bower pointed out how little yellowing could be observed in the 170 year old papers, and that in the production of "...fine papers based on various straw fibers" during the 1830's, most other papermakers produced very poorly made, rough-surfaced papers (Peter Bower, Turner's Later Papers, Tate Gallery Publishing/Oak Knoll Press, 1999). Piette's papers, moreover, really are straw papers, without mixing in small amounts of flax fibers. Piette's experiments showed a great understanding of papermaking from a production standpoint, and, with the increased use of the fourdrinier machine, his work led directly into the use of esparto grass prior to the discovery of chemical bleaching for soft- and hardwood paper manufacture.
Piette did not limit his research to straw; he also included samples of paper made from the following raw materials:

<table>
<thead>
<tr>
<th>German</th>
<th>English</th>
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<tr>
<td>Pappendeckel</td>
<td>cardboard</td>
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<tr>
<td>Hafer</td>
<td>lumpen oats</td>
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<tr>
<td>Gerften</td>
<td>lumpen barley</td>
</tr>
<tr>
<td>Weizen</td>
<td>lumpen wheat</td>
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<tr>
<td>Bohnen</td>
<td>lumpen bean</td>
</tr>
<tr>
<td>Erbfen</td>
<td>lumpen pea</td>
</tr>
<tr>
<td>Linfse</td>
<td>lumpen lentils</td>
</tr>
<tr>
<td>Mais</td>
<td>lumpen corn</td>
</tr>
<tr>
<td>Roggen</td>
<td>lumpen rye</td>
</tr>
<tr>
<td>Heu</td>
<td>lumpen hay (also hemp)</td>
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Piette also showed samples in his books that included different combinations of fibers as well as different percentages of fibers in the papers.

Right, A sample page of Piette's paper

By the 1860's, the age of modern machine papermaking was at hand, and Piette's earlier papermaking experiments showed how well he understood the future of papermaking.

Piette's earlier published work was of great value to paper producers, whom he encouraged to "use...according to their own ideas and local circumstances" (Bower 1999, 63). Long neglected, Louis Piette's place in the development of modern papermaking is worth remembering today.

***

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 a gift from the AMP Gift Shop via mail - send us your answers soon!

We did not receive any correct “What Am I” responses for the January – March issue.

ANSWER to January - March Issue:

Stone block from Mexico used for pounding bark (Omati Indians).
### Contact Us!

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<tr>
<th>Name</th>
<th>Title/Position</th>
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<td>(404) 894-5700</td>
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Please contact us if you have questions, comments, or suggestions.

### Calendar of Events:

**Seed to Sheet: Project of the Women’s Studio Workshop**
On display from June 17 to August 17, 2004
Admission free.

**Paper Lampshades – A Family Workshop**
Saturday, August 7th, 1:00 pm to 3:30 pm
Appropriate for ages 8 and up.
Cost: $10.00 for each participant, supplies included
All children must be accompanied by an adult.

**Paper Studio and Greenhouse Opening Celebration!**
Date TBA

**Paper Tigers!**
Sunday, October 3rd, 11:00 am – 2:00 pm
Admission free. Come make paper, get autographs from professional sports players (names found on Page 7), take pictures with Georgia Tech’s Buzz, play in a scavenger hunt, and meet new friends! Join us for food and lots of fun. Great for families and all ages.

Please contact Jessica Kirk if you would like to submit an article for an upcoming issue of *The Paper Trail*!