

HAND PAPERMAKING NEWSLETTER

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Newsletter Editor: Genevieve Lapp

Contributors: Yiran Li, Nick Pearson, Amy Richard, and Edward Fu-Chen Juan

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The deadline for the next newsletter (April 2023) is February 15, 2023. We encourage letters from our subscribers on any topic. We also solicit comments on articles in Hand Papermaking magazine, questions or remarks for newsletter columnists, and news of special events or activities. The newsletter is supported by our sponsors (listed above). If you would like to support Hand Papermaking through a sponsorship, contact us at michael@handpapermaking.org.

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Dear Readers,

I am writing to you as the year comes to an end and am wondering what magic the New Year will hold. I have a tradition that I'm introducing to my son: every New Year's Eve I write a letter to myself to read on the subsequent New Year's Eve. Sometimes it takes the form of a motivational speech. Sometimes the letter is full of questions about the year ahead; things that are unresolved to me but will be old news to the 2023 version of me reading the letter.

In December 2023 I will no longer be the new newsletter editor. We'll have made six newsletters together by then. What form will it take? What will surface as important and relevant to you all? I hope the listings will be robust with more people submitting their news and opportunities. By continuing to work with the valuable survey results, I hope that the newsletter content will grow to reflect the community. And, talking about community, I hope that we will all get to meet in person again at a papermaking conference this year!

This issue is about endings, beginnings, and thoughtful approaches. Nick Pearson talks about the closing of a beloved historic paper mill. Designer Yiran Li works through a research question to upholster a seat with paper. Amy Richards, discusses ways to save prepared pulp for future use. Visual artist Edward Fu-Chen Juan recounts a residency project and the tradition of burning paper in spiritual ceremonies to memorialize ancestors. The recipients of the 2022–23 Black Writers Fellowships are introduced.

Happy New Year, everyone. May your days be merry and bright.

—Genevieve Lapp

THE MAKER

Making a Soft-Seating Piece with Paper

In this new recurring feature, *The Maker*, we look at techniques and problem-solving in the field of handmade paper. For this issue, designer Yiran Li develops a handmade paper to upholster a furniture design. If you want to share how you solved a problem in your practice, email newsletter@handpapermaking.org.

I am a designer focused on functional and unique furniture pieces. Inspired by the paper-making process, I wanted to explore the possibility of incorporating handmade paper into the design to create a soft-seating piece that combines the softness of the paper with a geometric profile. I began this process with a scaled mock-up model while researching the types of paper that would be durable enough to be used as an upholstery layer.

THE PROBLEM: FINDING A PAPER THAT IS SOFT BUT DURABLE ENOUGH FOR PEOPLE TO SIT ON

In my research I realized that lots of designers have used paper in their work in ways related to my goal. One designer used fiber



The author sits on the finished marshmallow seat.

of designers have used paper in their work in ways related to my goal. One designer used fiber

to make paper thread that could be woven into fabric. Another used a paper called Kraft-Tex that had been put through a tanning process to add durability. While both were intriguing and durable, I wanted to find a method that retained the softness of the paper.

With the guidance of my papermaking instructor Nicholas Cladis, I was able to find my solution. Nicholas has many years of experience in Japanese papermaking and suggested that I try using kozo paper. In my research I found that many artists have used this paper to make clothing due to its high durability. Nicholas also suggested that I experiment with konnyaku, which is a natural powder used to stiffen paper, but can be kept soft by crumpling the sheet after it is applied. I found the perfect material for my needs.

THE SOLUTION: EXPERIMENT WITH KOZO PAPER AND KONNYAKU FOR MY FURNITURE DESIGN PIECE

After finishing the design and fabrication of the inner core of the soft-seating piece, I moved to the handmade paper upholstery layer. I made paper samples with kozo fiber using the *nagashizuki* method (moving the slurry across the screen during formation) in various ways to test the strength of papers made with different fiber alignment. In addition, I experimented with the number of layers of *konnyaku* that I applied on the different papers. What is more, I made several sample pillows with the same washi paper in different stitching patterns and the reinforcements between them to find out the best way to stitch the paper together.



Sample pillow forms.

It was at this point that I realized the size of the furniture piece meant that I had to make paper that was more than 30 inches wide by 30 inches long. This was beyond the limitation of the frame that was available in the studio for the *nagashizuki* method. With the help of Nicholas, I began to experiment with using a 3½ x 6-foot screen to make kozo paper. The process was slightly different. It required more teamwork because of the size of the frame and the process used to pour the pulp. Luckily, with the help of some friends, I was able to make several sheets to prepare the final prototype.

The final steps in making the paper were to apply the *konnyaku* layer and crumple the dried coated paper. I learned that the paper shrinks after applying the *konnyaku* and the paper-crumpling process so now I leave a little extra material around the outside of my shape to account for shrinkage. All that was left was to sew the pieces together and dress the foam core of the seat.



Assembling the final form.

Designing and fabricating a furniture piece with handmade paper was interesting. It was an exciting exploration that led to a newfound passion and wealth of knowledge about a fascinating material and artform.

—Yiran Li

Yiran Li was born in Xi'an, China in 1994. She is a 2022 graduate from the University of Iowa with a Master of Fine Art degree in 3D design. She found her interest in furniture and interior design when she was doing hands-on projects during her bachelor's study. Such interest motivates her to continue down the path. Li's work uses geometric forms and draws inspiration from Chinese culture. She prefers to work with wood, occasionally combined with other sustainable materials. Li's work was selected for exhibition in numerous countries including the United States and Italy. Find her work at <https://www.yrlidesign.com/home>.

PAPER NEWS

On the Passing of a Mill

The Overtown papermaking mill is closing after 300-plus years of producing banknotes and security papers in the UK. Nick Pearson writes a reflection on the news.

Oddly enough I passed Overtown mill many times in my youth, as it was adjacent to the railway line that linked my parents' house to my grandmother's. Back then I had no idea of the pivotal role this place would have in my life. Now it's the mill itself that is passing into history.

Portals was founded in 1712 by Henri Portal, a Huguenot refugee from Poitiers, France. He set up a papermill in the beautiful Test Valley near the village of Laverstoke, Hampshire, UK. By 1720 he had secured the contract to supply banknote paper to the Bank of England and the die was cast for the next 300 years, firmly establishing Portals as a preeminent currency paper manufacturer. In 1922, production was moved a mile or so upstream to

Overton mill, and over the following century Overton mill grew to become the largest commercial producer of currency paper in the world.



Scrigg Barnett, Portals' last hand papermaker.

I personally started work there in 2000 and it soon became clear to me that Overton mill was where some mysterious metamorphoses happened. Bales of cotton wool arrived by lorry, and this was turned, miraculously, into crisp, white banknote paper with high-tech security threads, portrait watermarks, and other “secret stuff.” I underwent a personal metamorphosis there too. A job became a career, a curiosity about hand papermaking became a full-blown hobby / obsession, and my role as a papermaker was defined—the die was also cast for me.

Fast forward to 2022 and now my day job is with one of Portals' erstwhile competitors, and I have also realised a long-held ambition to set up a hand papermill at my house. During working hours I'm now mostly behind a desk but I still get my hands pulpy on the weekends. Back in Hampshire, the perfect storm of the UK's switch to polymer banknotes along with the quadrupling of gas prices and the rising cost of cotton has sadly forced the Portals management to call time on Overton mill; 310 years of history has come to an abrupt halt.

The news of Overton mill's closure this summer hit me like a body blow, like learning of the death of an old friend. My life is in the US now, but it'll be a sad sight for me if ever I pass Overton on a train again.

—Nick Pearson

Nick Pearson lives in New Hampshire and is interested in hand papermaking, watermarking, and book arts. Find his work at www.handmadepaper.works.

STUDYING PAPERMAKING

Saving Pulp for Later

In this feature, Amy Richard explores ways to save and/or salvage pulp to use at a future date.

As papermakers, how many times have we found ourselves trying to decide whether to return that old pulp to the compost bucket or try to salvage what we can with hopes it hasn't gone too far south? I've often opted to try and save pulp when I probably shouldn't have. That is, until I heard Tim Barrett talk about how the paper with the greatest integrity is made from the freshest pulp, using an analogy of a chef using the freshest ingredients to make the most delicious food. It made sense. Fresh ingredients = best product.

Of course, one's creative concept or purpose also plays a role in these decisions: is the pulp being used for artwork that will (hopefully) be sold or for a demonstration or experimental paper workshop? For me, it's less about expense and more about the energy expended to produce the material, especially pulp from raw natural plant

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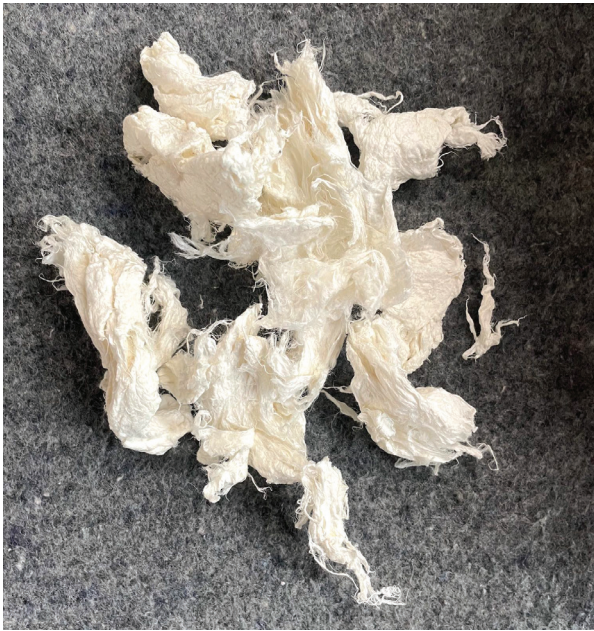
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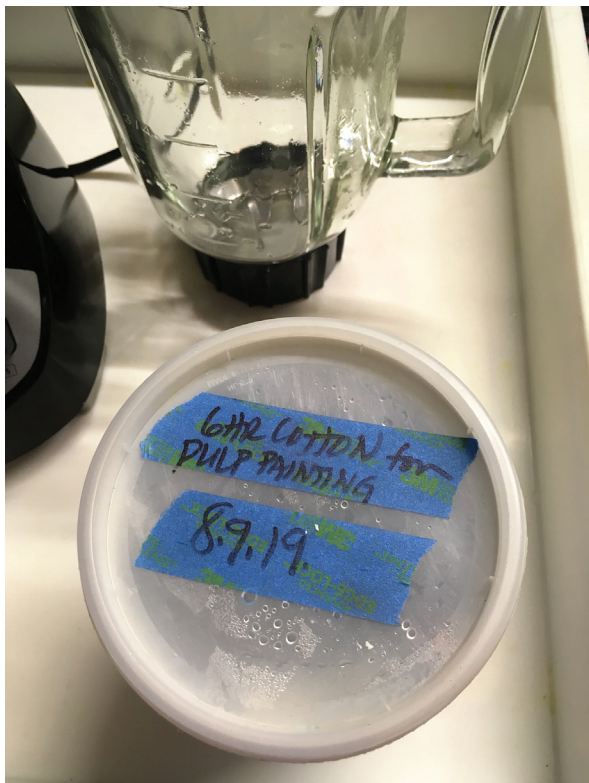


Dried, pre-processed fiber.

fiber like kozo, or fiber that has been processed in the beater for many hours.

Ideally, we only process pulp when we know we can use it in a timely manner. But what about when life gets in the way and we have to interrupt a project to tend to some other pressing business? Surely we'll be back to it in a day or so....

In recent years, I've been grateful to learn a few lessons and ingenious solutions about pulp management, beginning with



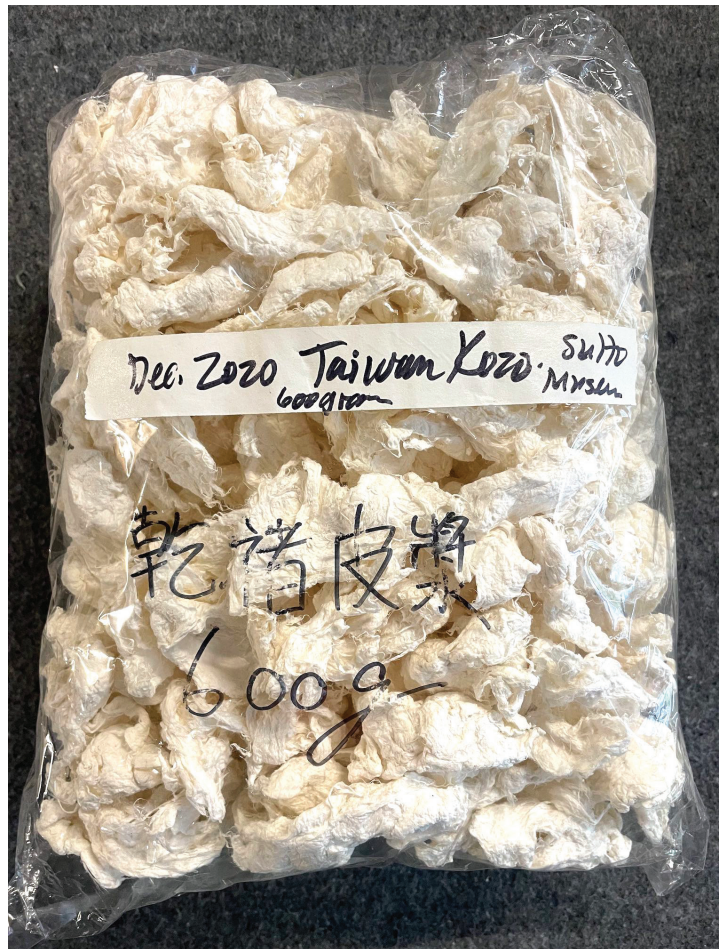
Example of labeling pulp for future use

perhaps the most important lesson, which is to always label the pulp. A piece of painter's tape works well on the lid, and a sharpie for naming the fiber, date, and processing times along with additives. I wish I had a dollar for every time I didn't label the bucket, sure I'd remember what the fiber was only to scratch my head a few weeks later. This occurs often when I am working with several fibers at once.

Here are some methods to keep and use pulp long after you've processed it:

RINSING

Before discarding any pulp, the first step is to give it the old sniff test. If there is a layer of mystery microbial matter on the surface, I try to remove it or even lift it carefully to gain access to the pulp below. At times, I've been surprised to find that the pulp just below the surface is still in decent shape and usable after a good rinse.



Beaten, processed, unused & dried pulp for storing.

CLEANING

If that's not the case, my next step is to wash the pulp with a solution of two tablespoons of washing soda per gallon of water. (Note: Arm and Hammer washing soda is essentially the same chemical as soda ash, aka sodium carbonate, but produced differently). After pouring the stinky pulp into a paint strainer bag, I lower the bag into a bucket containing the cleaning solution and let it soak for a minimum of thirty minutes, sometimes overnight, before thoroughly rinsing. *Note:* This technique has not been tested the archival quality

of the resulting paper, and my decision to use this approach is largely dependent on the integrity needed for the finished product.

COOKING

For pulp that is further along in the microbial spectrum, another option is to cook the fiber using a similar approach, but with the standard ratio of soda ash to water that one would use for normal fiber cooking. Carriage House recommends four ounces of soda ash (113 grams) per pound of fiber, which is about 25% of the fiber's dry weight. Cooking for 20–30 minutes seems sufficient, giving the soda ash enough time to work on the bacteria before cooling and rinsing.



Example of drying pulp.

FREEZING

I have not tried freezing abaca, flax, cotton, etc., as it's been my understanding that they don't do well. However, recently I decided to try freezing some kozo (i.e., pre-hand beaten) after hearing from other artists and students that they've done so with no problems. Lo and behold, I ended up needing some extra fiber for a demonstration and was grateful to have it handy. To my pleasant surprise, it worked well, though it was a little stringy, which I cured by lightly "brushing" it in the Hollander beater for about 10 minutes. Again, the end use was an important consideration, as it was probably not the highest quality paper but perfectly fine for teaching purposes.

DRYING

This seems to be one of the easiest, most elegant solutions and is pretty straightforward, as it involves draining pulp into a mesh bag of some sort that will allow it to be pressed in a small hydraulic or screw press. In his latest book, *European Papermaking* (page 199), Tim Barrett describes how he and his team used this technique to very slowly "dewater" or press pulp into slabs or cakes of pulp, then re-stack, press one more time before breaking into smaller chunks, and dry. I've seen other paper studios practice something very similar, breaking the pulp into softball-size clumps or "tufts" of fiber.

Using some of this fiber later for teaching workshops, I noticed the resulting paper was weaker, but I didn't know why. It was only when I stumbled across Don Farnsworth's discussion of making his own half-stuff in his book, *Determinate Hand Papermaking* (pages 20–21) that I understood why. As he explains, once pulp is pressed, whether in sheets or slabs, much of the hydrogen bonding has already occurred in the pulp (known as hornification), preventing it from occurring again once rehydrated. This results in a weaker paper.



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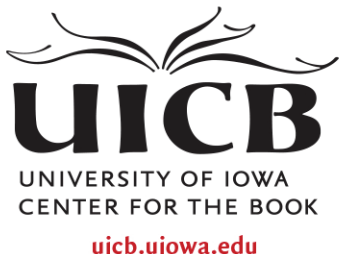
bookbinding, lettering arts, letterpress printing, papermaking, and artist bookwork

Material Analysis

analysis and description of physical books and book components

Scholarly Inquiry

research and writing focusing on the role of the book in history and culture



His clever solution was to use a plastic grid (old-fashioned latticed plastic used in lighting fixtures) to remove pulp from the vat by pulling it through the slurry as if making a sheet and repeating several times until there is a buildup of material on the grid. Once dried, this waffle-like half-stuff can be removed and stored. (Note: In his book, Don also includes a fascinating discussion on freeze-drying pulp for archival work).

Surely there are many other pulp management techniques and I'd love to hear about them, and share with others. But for now, one of my New Year's resolutions is to be conscious of labeling my buckets of pulp and treating the material with the respect it deserves.

—Amy Richard

Amy Richard is a visual artist, writer, and proprietor of Amy Richard Studio in Gainesville, Florida where she produces original artwork, teaches papermaking, and tends to her kozo garden. In this column series, Richard explores the unique energy of handmade paper, the spiritual and healing characteristics of the process itself, and the opportunities for studying papermaking in colleges, universities, and other art centers in the United States and abroad.

THE RESIDENCY

The Narrows Art Retreat

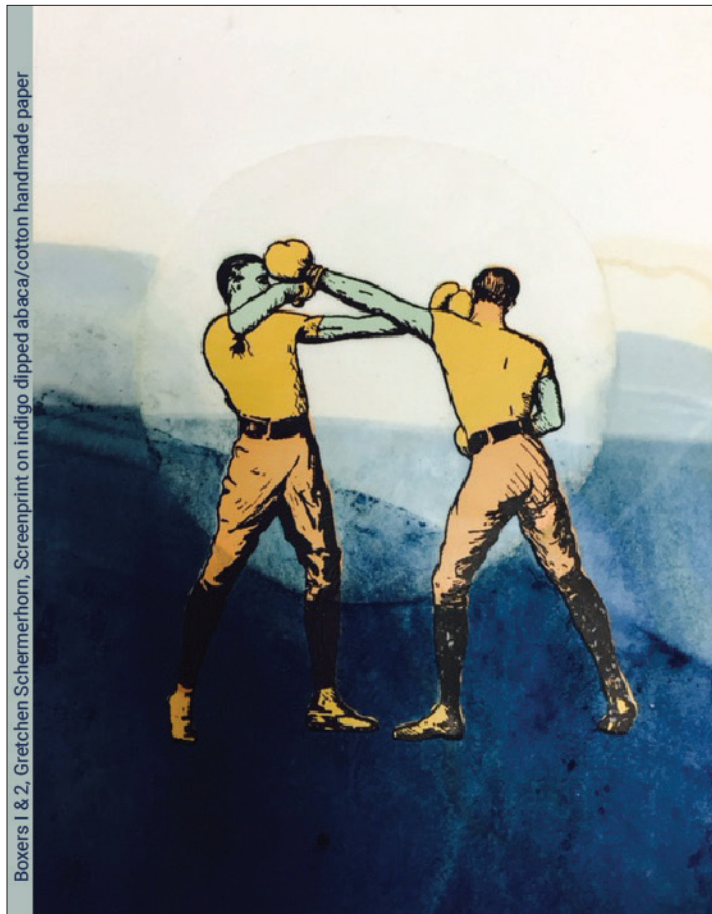
The following Q&A reports on a recent paper-focused artist residency at The Narrows Art Retreat in Nelson, British Columbia (<https://www.thenarrowsbc.com>). The artist-in-residence was contemporary visual artist Edward Fu-Chen Juan. Juan's art practice is printmaking on paper with water-based ink extracted from plant and insect ingredients. Of late, he has expanded his process to papermaking with unconventional plant fibers of cultural importance.

GENEVIEVE LAPP (GL): Please tell us about yourself and your art practice.

EDWARD FU-CHEN JUAN (EFJ): As a queer BIPOC person with indigenous ancestry, I am developing my art practice to cultivate a connection between traditional craftsmanship and contemporary issues. I am continuing my research of plant material for printmaking and papermaking techniques, with the objective to create a mind of ecologically sustainable art production. This concept is cultivated from my ongoing cultural exchanges with artists I previously worked with nationally and abroad. Each artist shares their perspective and knowledge to create works in support of decolonization of contemporary art spaces.

GL: Please tell us a little about the residency location, facilities, and lodging.

EFJ: I received a grant offering through the Nelson and District Arts Council to take part in The Narrows Artist Residency, in Nelson,



Boxers I & 2, Gretchen Schermerhorn, Screenprint on indigo dipped abaca/cotton handmade paper

When PRINT Meets PAPER

January 17- April 21, 2023

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Gretchen Schermerhorn



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The author forming sheets at the residency.

British Columbia. The Narrows provides housing, studio, and access to the remote property. The residency is only accessible by canoe/motorboat, or four-wheel drive through a fire access road.

GL: Describe the project you worked on during your residency.

EFJ: At the residency, I created stacks of paper money from local indigenous tree fibre with printed images using the silkscreen process. Each counterfeit design will be illustrated in the style of Daoist-Buddhist spirit money from my native culture of Taiwan. Traditionally each paper

is chine-colléed with gold foil as a “spirit money” identification, however in my experiment I used locally collected western cedar tree fibre and black cottonwood. The biggest challenge was to break down the fibre and find the sizing balance to create paper that is printable. All plant materials were sourced locally from public land and private property following protocol of foraging.



Spirit money paper created during the residency



The author at work

The “spirit money” paper concept originates from my 2021 collaborative residency with Damian John, a Tl'azt'en First Nation artist based in interior British Columbia. In the shadow of the unmarked graves discovered at the Kamloops Residential School, we decided to create art as a therapeutic response to the news. I introduced the tradition of papermaking charms and burning them in spiritual ceremonies to memorialize ancestors. We created stacks of spirit money from western cedar and hemlock fibre, then silkscreen printed with images of important native figures and animals to the region. Due to the forest fire ban at the time, we were not able to perform a burning on site.

My active field research is ink extraction from indigenous plants of selected regions. Specifically at the Kootenay BC region I was able to find alpine serviceberries, silver sage, golden-rod, elderberry leaves, and hawthorn berry. This process relies heavily on the seasonal availability and the patience to create the natural material. I also had mentors who helped with the technical aspects of the technique.

GL: Suggestions to other artists wanting to apply to this residency.



The studio space at The Narrows Artists Residency

EFJ: Apply at least six months ahead of time. It is very popular due to its beautiful location and ultra-modern facility. The hosts are

artists and architects themselves with extensive knowledge of the region.

Edward Fu-Chen Juan is a contemporary visual artist based in Vancouver, BC, the unceded territories of the xʷməθkʷəy̓əm (Musqueam), Skwxwú7mesh (Squamish), and Selilwitulh (Tsilil-Waututh) Nations. He identifies as a queer Taiwanese Canadian with ethnic roots from the Hakka and the Plains First Nation People of Taiwan. His work can be found at <http://www.edjuan.com>, and his friend and collaborator Damian John's work is at <https://caribouwoman.com/>.

FROM THE ORGANIZATION

Our 2022–23 Black Writers Fellows

Featuring some of the latest developments and happenings at our home organization, Hand Papermaking, Inc.

Hand Papermaking, Inc. is pleased to announce the winners of our 2022–23 Black Writers Fellowships: Gimbiya Kettering, Black Writers Fellowship: Reporter; and Sadé Powell, Black Writers Fellowship: Researcher. The two fellows were chosen after responding to our national call for proposals that was posted in the summer of 2022.

Hand Papermaking launched its Black Writers Fellowship program in solidarity with the Movement for Black Lives as a concrete step to counteract social inequities and to reflect the full breadth of work in our field. The Black Writers Fellowship: Reporter is an opportunity for a Black writer to identify, research, and write a short-form article profiling an artist, community, studio, or organization in the field of hand papermaking. The Black Writers Fellowship: Researcher is an opportunity for a Black writer to research and write a long-form article to be published in Hand Papermaking magazine.

THE FELLOWS



Gimbiya Kettering, the 2022–23 Black Writers Fellowship: Reporter.

Gimbiya Kettering's love of paper starts with books. As an avid reader and writer, she pursued an MFA in creative writing, and her work has appeared in literary journals and regional magazines. Her fellowships and continued studies include Callaloo, James Merrill House, VONA, the Writer's Center, and Yaddo. She has also done extensive antiracism work. Raising her family in Washington, DC, Kettering is fortunate to be surrounded by the Smithsonian museums and a vibrant local arts community. Kettering will conduct interviews and produce a profile of the artist Cheryl E. Edwards, a printmaker who is currently delving into hand papermaking, and was Hand Papermaking's inaugural 2020–2021 Black Writers Fellowship: Reporter.



Sadé Powell, the 2022–23 Black Writers Fellowship: Researcher.

Sadé Powell is a concrete poet from New York exploring meaning-making through print and paper techniques. Inspired by her upbringing, she uses the sonic, kinesthetic, and linguistic elements of her 1940s typewriter to muck up words and language. Powell holds an MA in Performance Studies at NYU Tisch. Her first-ish chapbook *wordtomydead* is forthcoming with Ugly Duckling Presse. For her project Powell will research Black Feminist Poethics and the ways in which Black women artists have been drawn to the generative and world-building practice of hand papermaking.

LISTINGS

Our newsletter is evolving! Based on your suggestions, the LISTINGS now focus on the most current, most relevant news, events, and opportunities.

PUBLICATIONS

The **University of Iowa Center for the Book (UICB)** is pleased to share news of the publication of *Paper and Colour; Dyes and Dyeing Around the World*. This book about the history of the use of color on paper is edited by UICB alum Radha Pandey and features essays and recipes from UICB faculty member Nick Cladis and alums Tatiana Ginsberg, Cat Liu, and Lisa Miles. Published by Cathy Baker at The Legacy Press. Copies are available for purchase online at TheLegacyPress.com.

There's a new blog post about *katazome* on the **Paper Connection International** site. The collaborative process involving papermakers, dyers, stencil carvers, and many more craftspeople is all described in detail with beautiful images. Read more at PaperConnection.com/katazome-the-bigger-picture/.

Hand Papermaking's annual Year-End Broadside is available now. This year's bright and earthy work of art presents "The Book," a poem by Sandra Marchetti that was inspired by the artist Brian Dettmer, whose work de- and re-constructs old books into fantastical new forms. The broadside was created collaboratively this fall by three Arizona-based artists — papermaker Zoë Goehring of Cave Paper, printer/designer/professor Karen Zimmermann, & book artist/illustrator Pamela Wood. Zoë created a custom batch of handmade paper at Cave Paper using Belgian flax, indigo and pomegranate dyes, and external gelatin sizing. Pamela Wood created a technical illustration inspired by her love of books, Bauhaus, and the agave plants native to Arizona's Sonoran Desert. And Karen Zimmermann designed the broadside's typography and printed the poem and illustration using black, silver, and copper inks. This edition was created to benefit Hand Papermaking's annual year-end fundraising campaign. Copies of the broadside are sent as a thank-you gift to supporters who donate \$125 or more to our annual year-end campaign. Donations directly support Hand Papermaking and our mission to advance traditional and contemporary ideas in the art of making

paper by hand. To find out more, visit our website at <https://www.handpapermaking.org/post/the-2022-year-end-broadside-is-here>.

EVENTS

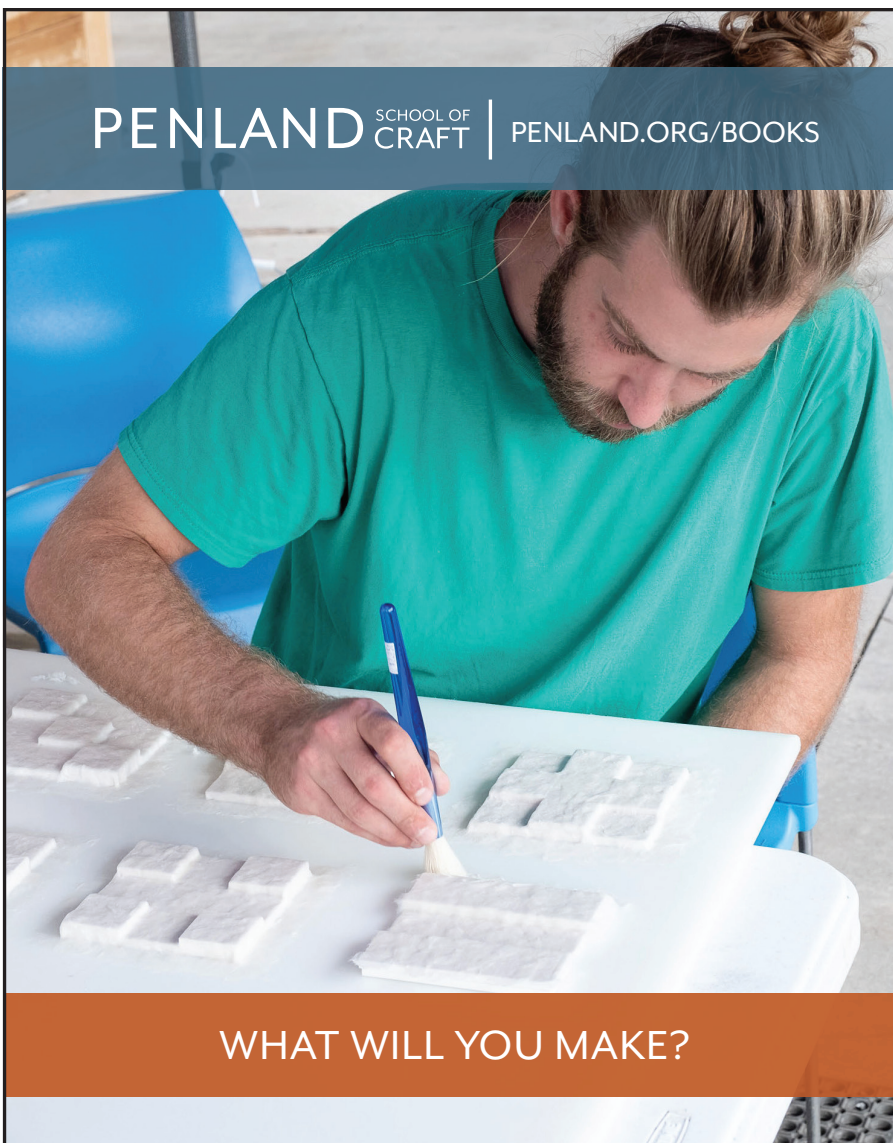
The **International Association of Hand Papermakers and Paper Artists (IAPMA)** announces its next congress, **PAPER ALIVE!** Paper Art International, taking place in Dresden, Germany from September 12–16, 2023. To learn more visit <https://www.iapma.info/Congresses>.

Join the **Robert C. Williams Museum of Papermaking** for a free virtual lecture with Dr. Kimberly Diana Jacobs on November 1, 7–8 pm, ET. Dr. Jacobs places the African American artists featured in the Clark Atlanta University Art

Museum collection and the Collection of Wes and Missy Cochran into the context of 20th-Century Art History. Register at: paper.gatech.edu/african-american-works.

WORKSHOPS

Paper Rain Studio and Gallery offers "The Art of Making & Spiritual Ecology," a four-week live interactive online intensive workshop, taught on Tuesdays, 1–4 pm (MST). You will learn how to process kozo and flax fibers to create non-traditional paper; learn how to make a mould inspired by nature; cast fiber paper into sculpture; use natural and found materials for collage; embellish surface elements; learn how to make plant-based stains. For more information and to



enroll in a session visit <https://mallegni.com/fiber-art-classes/p/art-of-making-spiritual-ecology>.

OPPORTUNITIES

The **Morgan Art of Papermaking Conservatory** in Cleveland is seeking proposals for summer workshops, both in-person and virtual. To apply, visit the Apply to Teach website at <https://www.morganconservatory.org/apply-to-teach>, then download and follow the directions on our Workshop Information Form. Workshop proposals are due by December 31, 2022, to be considered for the 2023 Summer Season. You will be contacted for additional information if your workshop is selected.

The **Women's Studio Workshop** is hiring a full-time archivist. The Hauser & Wirth Archivist manages and oversees the Women's Studio Workshop (WSW) archives and special collections. Application deadline: Jan. 8, 2023. More information at <https://wsworkshop.org/jobs-2/>.

The **Art Students League of Denver (ASLD)** hosts a visiting artist who identifies as Black, Indigenous, and/or a person of color for a 6–9-month-long residency. The residency offers the artist access to a dedicated 900 sq ft studio space at ASLD; the opportunity to lead workshops, lectures, and community engagement programs; and culminates with a solo exhibition of work created throughout the residency. The studio can be equipped with equipment appropriate to the resident artist's practice (necessary equipment is covered by ASLD as part of our grant funding for this project). Artists will receive a monthly stipend to cover housing and living

expenses as well as studio materials. Application deadline: January 20, 2023. Learn more at <https://asld.org/artist-residency/>.

Yeiser Art Center is now accepting entries for the Fantastic Fibers 2023 international juried exhibition. One of Yeiser Art Center's most engaging and innovative international exhibitions, Fantastic Fibers seeks to showcase a wide range of outstanding contemporary works related to the fiber medium. Submission deadline: February 1, 2023. Learn more at <https://theyeiser.org/fantastic-fibers-call>.

Vestige Concept Gallery is now accepting entries for the exhibit "Down on Paper." The exhibit seeks to pay homage to the "great and simple paper" by hosting an exhibit entirely comprised of works on paper, or made of paper. Submission deadline: February 4, 2023. More information at <https://vestige-gallery.com/down-on-paper/>.

Early next year, artists around the globe will be invited to enter new work in the 2023/24 **International Biennial Paper Fibre Art** exhibition. This distinctive celebration, organized and hosted by the National Taiwan Craft Research and Development Institute will feature art works of handmade paper aligning with the biennial theme, "Earth Speak: Giving Voice to Paper." What is our fragile planet telling us? What are the myths, images, and stories that will help us understand what is happening in this moment in time: good, bad, beautiful or unsightly? What messages can be revealed that can help us see things differently or inspire us to become agents of change? What are the messages we want to share with the future? Note: This pre-call announcement is being sent to give artists more time to

create work. More information and a new website will be available soon. For now, be sure to mark your calendar — Entries accepted beginning March 1, 2023; entry deadline: May 1, 2023; exhibition dates: Nov. 3, 2023 – March 29, 2024. Selected works will be featured in the NTCRI Exhibition Halls in Caotun Township, Nantou County, Taiwan. For more information visit <https://biennialartpaperfibre.com/blog>, or email info@biennialartpaperfibre.com.

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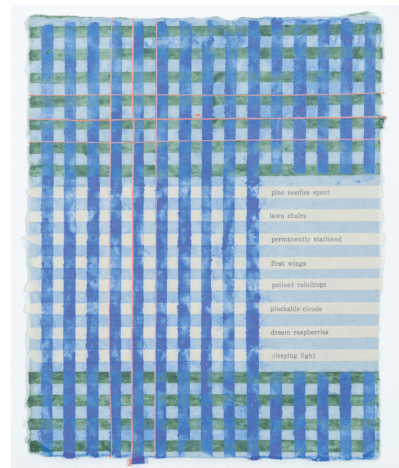
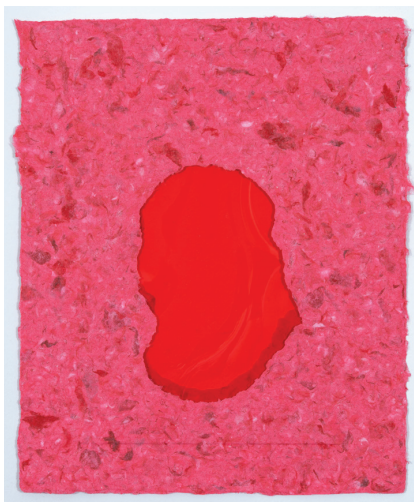
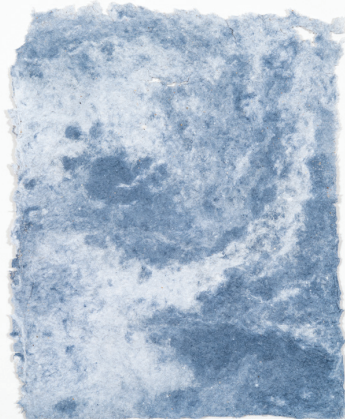
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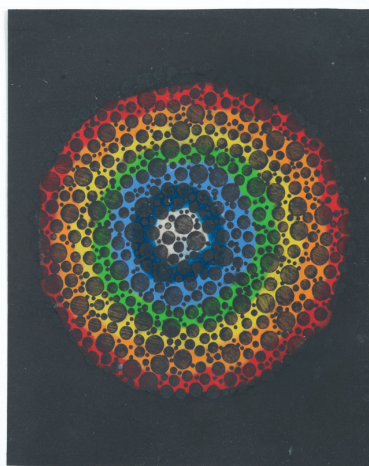
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