

HAND PAPERMAKING NEWSLETTER

NUMBER 142 APRIL 2023

Newsletter Editor: Genevieve Lapp

Contributors: Sophia Hotzler, Brook Prestowitz, Simon Barcham Green, and Sid Berger

Sponsors: Arnold Grummer's, Helen Hiebert Studio, InterOcean Studio, the Papertrail Handmade Paper & Book Arts, Penland School of Craft, The Robert C. Williams Papermaking Museum, and the University of Iowa Center for the Book.

Hand Papermaking Newsletter is published quarterly. Annual subscriptions to Hand Papermaking magazine, which includes the quarterly newsletter, cost \$70 per year in the US; \$80 in Canada and Mexico; \$105 elsewhere. Two-year subscriptions are \$130 in the US; \$150 in Canada/Mexico; \$200 elsewhere. Institutional subscriptions are \$95 per year in the US, \$125 outside the US. To receive a printed copy of the newsletter, add \$30 to your yearly subscription. A stand-alone electronic subscription to the newsletter, which excludes issues of the magazine, is now available for \$10 per year. Payment in US dollars is required. Visa/Mastercard/Paypal is accepted. For more subscription information:

Hand Papermaking, Inc.
PO Box 50859, Mendota, MN 55150-0859
Phone: (651) 447-7143
E-mail: newsletter@handpapermaking.org
Web: www.handpapermaking.org

The deadline for the next newsletter (July 2023) is May 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.

Hand Papermaking is a 501(c)(3) non-profit organization. **Staff:** Michael Fallon, Executive Director; Mina Takahashi, Magazine Editor; Genevieve Lapp, Newsletter Editor/News & Social Media Manager; Karen Kopacz, Designer. **Board of Directors:** Richard Baiano, Jazmine Catasús, Candy González, Lisa Haque, Kazuko Hioki, Marie Bannerot McInerney, Kelly Taylor Mitchell, Darin Murphy, Steph Rue, Erik Saarmaa, Megan Singleton, Lynn Sures.

Co-founders: Amanda Degener and Michael Durgin.

Dear Readers,

There are many things that draw us to the art and craft of paper. The material is versatile and responsive. The process can be meditative, transformative, even ritualistic. It's a vessel for metaphor, an expression of self, place and heritage. It's all of these things to us and more. Whatever our journeys with paper may be, the roads all eventually converge in community. The papermaking community is unlike any I've ever been part of. It is supportive, collaborative, generous, and friendly. So friendly!

This issue of the *Hand Papermaking Newsletter* is a tribute to that sense of community. Papermaker, photographer, and textile artist Sophia Hotzler talks about finding her paper community after university. Brook Prestowitz, new magazine subscriber and conservator of paper, wants artists and creators to feel like they have access to conservators as a resource, but not as some strict unyielding enforcer of preservation rules. Members of *Hand Papermaking* magazine's social media community write in to help each other with technical papermaking questions. Simon Barcham Green continues the conversation started by Amy Richard in her January 2023 newsletter article about saving pulp. Sid Berger shares a valuable and informative review of the comprehensive book on paper decorating, *Handbuch Buntpapier* by Julia Rinck and Susanne Krause. A brief update from the organization gives you a glimpse inside the preparation of the upcoming Hand Papermaking Portfolio #14: The Language of Color, as it is going through final assembly.

I'll leave you with this passage from the article "Handmade Paper: A Review of its History, Craft, and Science," by Martin A Hubbe and Cindy Bowden from the science journal *BioResources*, published by North Carolina State University:

Whenever people engage their hands and minds to make paper, there is a continuing opportunity for evolution of the craft. All too often papermakers have assumed that their own methods were the only methods for proper papermaking. History teaches otherwise; there are many valid ways to make paper, and papermakers through the ages have tended to gravitate towards a number of workable strategies. On the one hand, it is admirable if each of us strives to be creative. However, we make a mistake when we neglect to pay attention to what others have done before.

The papers we make are unique to us as individuals, but they are also the result of the communities we come from. What do you love about this community? Are there things you wish could be better or different? Who did you learn from? Who is learning from you? I'd love to hear and share your thoughts. You can reach me at genevieve@handpapermaking.org.

—Genevieve Lapp

THE MAKER

That "Aha!" Moment

In this recurring feature, *The Maker*, we look at techniques and problem-solving in the field of hand-made paper. For this issue, papermaker, photographer, and textile artist Sophia Hotzler finds her paper community after university. If you want to share how you solved a problem in your practice, email newsletter@handpapermaking.org.

You know that "aha!" moment when you knew paper making was going to be your thing? Most papermakers have that story, and I'm no different. I had my "aha!" realization while I was attending the University of Manitoba for my undergrad. I was there to study graphic design, and before you know it I graduated with a focus in paper and print instead.



Detail image of Sophia's thesis project, mixed fiber, 2019.

My school never had a structured paper program, though I certainly did my best to get the most out of their amazing studio space. I received some instruction, but it was mostly a self-taught journey. But there was always a piece of the paper world that I felt I was missing—a community. Thankfully, you don't have to go far anymore to find where creatives hang out. Instagram quickly became my

community space, where I united with like-minded people and other papermakers.

These last two years I've participated in a full-size sheet swap organized on Instagram, the Handmade Paper Exchange! It's such a wonderful way to share your art. You can be as simple or creative as you want and it's open to all skills and styles of papermaker, whether you're a beginner or someone who's made paper for 30+ years. It's incredibly inspiring. This year I decided to make a more involved sheet of 50% abaca, 50% flax fiber. I pulled and couched a 8.5" x 11" sheet then laid thread to make a mock notebook-like grid. I inlaid the thread by couching a 5" x 5" sheet on top.

I internally sized my pulp so that people who got my sheets in the exchange could write on top of the lines if they wanted. The exchange just happened and I'm already planning out next year's submission. I also will be taking on a co-organizer role in the swap. If you want to know more about it, email me at sophie.hotzler@gmail.com.

—Sophia Hotzler

Sophia Hotzler is a papermaker, photographer and textile artist based in Minneapolis, Minnesota. Currently she is creating one-off paper pieces and specialty fine art prints on her handmade paper under the name Flaxen Press.



Work-in-progress photo of Sophia's 2022 Handmade Paper Exchange submission.



Final dry paper for the 2022 Handmade Paper Exchange.

A HELLO LETTER

From a Paper Conservator

Hand Papermaking Newsletter *eagerly welcomes, and will often publish, letters from members of the paper community. All submissions are welcome. Contact newsletter@handpapermaking.org for more information.*

Hello! My name is Brook. I am a new subscriber to Hand Papermaking. As a paper conservator, I look forward to participating in a community of other paper fanatics. Paper is an amazing engineering feat with unique chemical and physical properties that make it such a versatile material. I have gained an intimate understanding of these properties as I work to slow or stabilize degradation issues in paper objects.



Brook Prestowitz working in the conservation lab. Photo by Matthew Hamilton.

I recognize that same kind of understanding in this community but coming from a perspective that is steeped in experimentation and artistic creativity. I hope to identify new uses of paper and papermaking techniques in conservation procedures. Some ways that paper conservators incorporate paper and papermaking techniques into their treatment practices include using washi and Hanji to mend tears and using pulp to make fills for losses in works on paper. I value the inspiration gained from learning from others' creativity and appreciate the power of art to engage viewers in conversations related to all aspects of being human.

I am also interested in learning how artists in this community think of conservation and preservation in relation to their work. Understanding the intangible component of art guides conservators in making preservation decisions that respect an artist's intent for their work and how they feel about the preservation of their work as it exists through time. The intangible component of art is not always preserved through time, placing the conservator in a more challenging position as they care for it. I am interested in engaging with artists and creators in this community to understand what your thoughts are about permanence and preservation of your work and even of cultural heritage in general.

—Brook Prestowitz

Brook Prestowitz is the Associate Conservator of Paper at the Williamstown Art Conservation Center in Williamstown, Massachusetts. She received a Masters of the Arts in Conservation of Fine Arts, Works of Art on Paper from Northumbria University, Newcastle Upon Tyne, UK, in 2015. Learning about, conserving, and using paper and collaborating with others are two of Brook's passions. You can reach her at bprestowitz@williamstownart.org.

STUDYING PAPERMAKING

Questions/Suggestions

In this feature, followers of the Hand Papermaking Instagram account ask for technical help from other followers. The question is posted and people respond with their suggestions. Here are two of the questions from last month. You can follow Hand Papermaking on Instagram @handpapermaking. Not on Instagram? Send in your question or response to newsletter@handpapermaking.org!

QUESTION 1

Hi there! I'm new to papermaking and I have a question for the community. Actually several, but I'll start with one. How do you repair or reinforce a small tear in your handmade paper artwork? I ripped this little edge while handling the paper, so I'm wondering if there's a way to repair or reinforce it. I think I've seen someone use a paper backing before, but I'm not sure what it was.

SUGGESTIONS

"A small piece of thin kozo or Hanji applied to the back with wheat starch paste."

"Use a little methyl cellulose and a bit of a thin/translucent washi paper to 'patch' the back"

"Kozo band-aids with methyl cellulose!"

"Rabbit skin glue works really well in addition to methyl cellulose."

"Don't use rabbit skin glue. It doesn't dry as flexibly as wheat starch or methyl cellulose and can cause further damage to the object."

the Papertrail

HANDMADE PAPER & BOOK ARTS

Papermaking Supplies

Raw Fibre—Dry Pulp—Additives

Pigments—Equipment—Books

Marbling and Bookbinding Supplies

Methocel—Inks—Equipment—Books

Board—Sewing Supplies—Binding Posts

Call, write, or e-mail for your free catalogue

1450 Bridge Street, PO Box 484

New Dundee, Ontario, Canada N0B 2E0

1-800-421-6826

(519)884-7123

info@papertrail.ca

<http://www.papertrail.ca>



How do you repair or reinforce a small tear in your handmade paper artwork?

QUESTION 2

Here's one for papermakers who use beaters! Do you have a water-to-fiber ratio?

SUGGESTIONS

"I use seven gallons of water to one pound of dry fiber in a Hollander beater."

"Beater Finesse for the Artist, by Catherine Nash is a great resource. https://papermakingresources.com/pdf/BeaterFinessefortheArtist_final.pdf"

"For cotton linter or recycled paper I do two pounds of fiber to eleven gallons of water. For abaca, flax, or cellulose fabrics I use one pound of fiber to eleven gallons of water"

"45 liters of water per 700-750 grams of fiber."

"I use approximately 30 liters of water with 0.900 kg of fiber."

"One of our papermakers fills the beater ¾ full with water and adds two pounds of fiber."

READER RESPONSE

Pressed Pulp

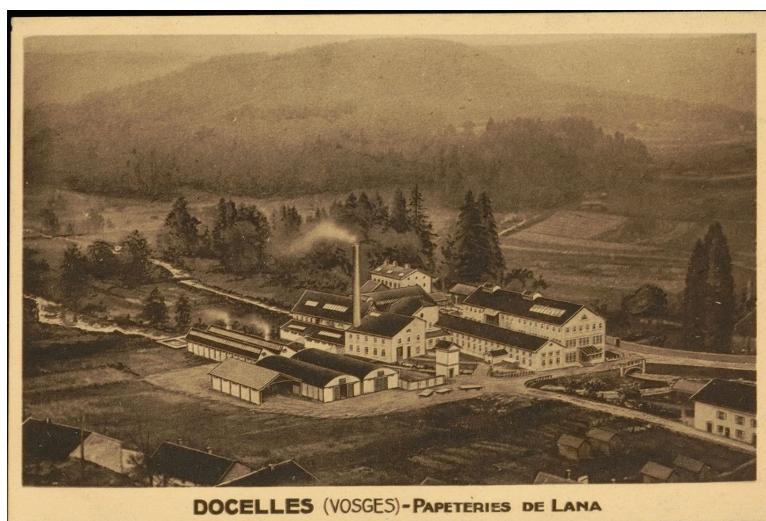
Occasionally, a reader will email with a response to a newsletter or magazine article (we love it when you do!). Simon Barcham Green writes in response to Amy Richard's January 2023 article on ways to save and/or salvage pulp to use at a future date.

After I graduated in Paper Science I was lucky enough to spend three months working at the wonderful Papeteries de Lana in Docelles in eastern France, which was then run by Mme Lecole, wife of the late Maurice Lecole. Sadly it closed in about 2000. The mill made everything: fine book papers, watercolour papers, cigarette paper, newsprint, paper made from asbestos used for supercalender bowls and many other papers.

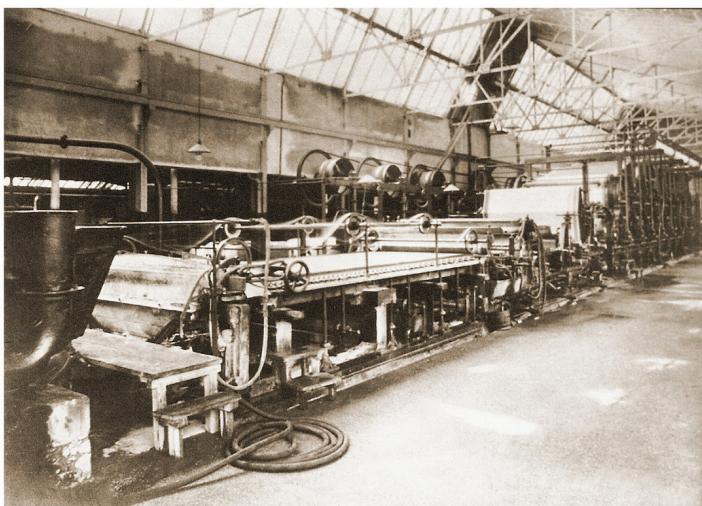


InterOcean Studio is the creative intersection of book, paper, & letterpress located in Englewood, Colorado. Our studio offers exciting ways to engage with the book & paper arts through workshops, exhibitions, residencies & community events.

InterOcean Studio
2905 S. Elati Street, Englewood, CO 80110
visit us at www.interoceanstudio.org



Aerial image of the Papeteries de Lana, circa early 1900s.



Fourdrinier paper machine similar to the one operating at Papeteries de Lana in Docelles. Source: <https://www.croxleygreenhistory.co.uk/john-dickinson.html>.

It also used a variety of materials, mostly woodpulp and cotton linters but also quite a lot of cotton rag. The rag was turned to pulp on a continuous basis but its use depended on what paper was being made at the time, so there was need for storing the half stuff for later.

They used a once popular technique to make presse-pâte, literally pressed pulp. This was done on a small fourdrinier wet end that was less than a metre wide. The stuff was supplied to the machine at a fairly high consistency, drained along the wire which was less than

10 m long and moving very slowly and then, after couching, the web was passed through one or maybe two (my memory fails me) presses and then wound up wet into rolls without any core. These were about 1 metre wide by 40–50 cm. They still contained a lot of water (maybe 40–50%) and were very heavy. They could just about be lifted by one man (sorry but in those days there were no women in the wet part of the mill). The rolls were then stacked on top of each other in a warehouse. They could stay there for 6–9 months, maybe longer.

When the half stuff was needed, the rolls, which were very slippery and unpleasant, were put on a trolley and fed into a very lethal machine with a spinning sharp circular blade. This cut the roll open to the centre and they could then be flapped open and taken to be thrown in parts in the Hollander beater. I cannot politely describe the smell of what might be considered fermentation. The rolls were riven apart by spectacular growths in shades of purple, blue, yellow, red and green though mostly black. Whether the organisms were fungi or bacteria or something else I don't know. The beaters had drum washers so the stuff could be thoroughly washed and once repulped there was no sign of the discolouration. There may have been extra bleaching but I don't recall as various chemicals were added by the beaterman. I worked on the beater floor for a couple of weeks. Quite a bit of the time there was little to do so I often sat on a few bags of white asbestos. I hope that will not catch up with me!

—Simon Barcham Green

Simon Barcham Green is the sixth generation of the family that ran Hayle Mill in Great Britain from 1812 to 1987. He has a BSc in Paper Science from the University of Manchester and lives in Maidstone, England.



The University of Iowa Center for the Book

pursues a distinctive mission, integrating practice in the art of the book with study of the book in society.

We offer an MFA in Book Arts and two Graduate Certificate programs with coursework in ...

Studio Practice

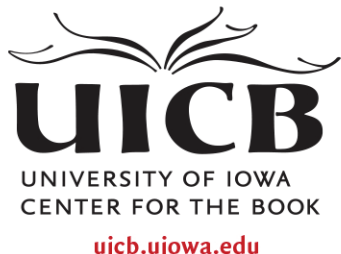
bookbinding, lettering arts, letterpress printing, papermaking, and artist bookwork

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



BOOK REVIEW

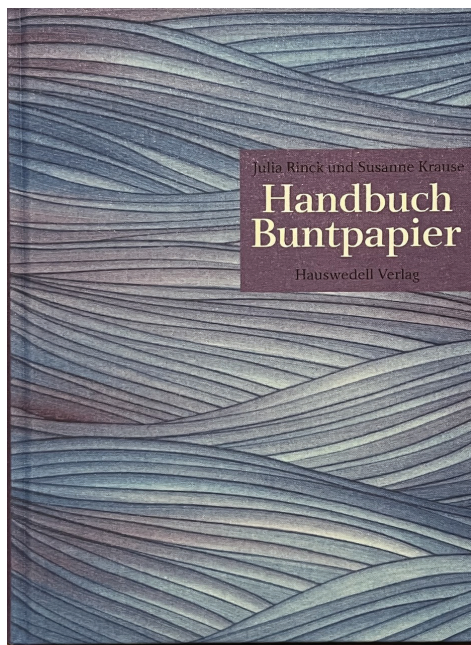
Handbuch Buntpapier

Longtime newsletter contributor Sid Berger offers an informative review of the recently published book, *Handbuch Buntpapier* by Julia Rinck and Susanne Krause, with Frieder Schmidt, Matthias Hageböck, Manuel Kehrl, Arne Krause, Henk Porck, and Frank Sellinat. (Stuttgart: Hauswedell Verlag, 2021. 377 pages. Text in German. ISBN: 978-3-7762-2100-8.)

For more than a generation, if scholars wanted to learn about decorated paper, they had to turn either to a host of volumes, all of which contributed a bit of this and a bit of that, and not always accurately; or to a few fairly dense, important texts that served us as well as they could, given their own limitations. The two editions of Albert Haemmerle's *Buntpapier*¹ in German was often the number one go-to text, especially with respect to Haemmerle's brilliant coverage of dutch gilt papers. This was followed by the equally fine book by Richard J. Wolfe on *Marbled Paper*².

The Wolfe book, despite its title, looked at more than marbling, but as it was written by an expert marbler, its main focus was on that kind of paper decoration. Other texts looked at many kinds of decoration, but mostly from a practical view: how to create papers with paste, tools of many kinds, and various other techniques. There was really no other solid text that approached a wide range of paper decoration from a historical perspective.³ The volume under review here offers just such a comprehensive text.

The two principal authors (Julia Rinck and Susanne Krause) are, themselves, paper experts—historians of paper decoration, so their

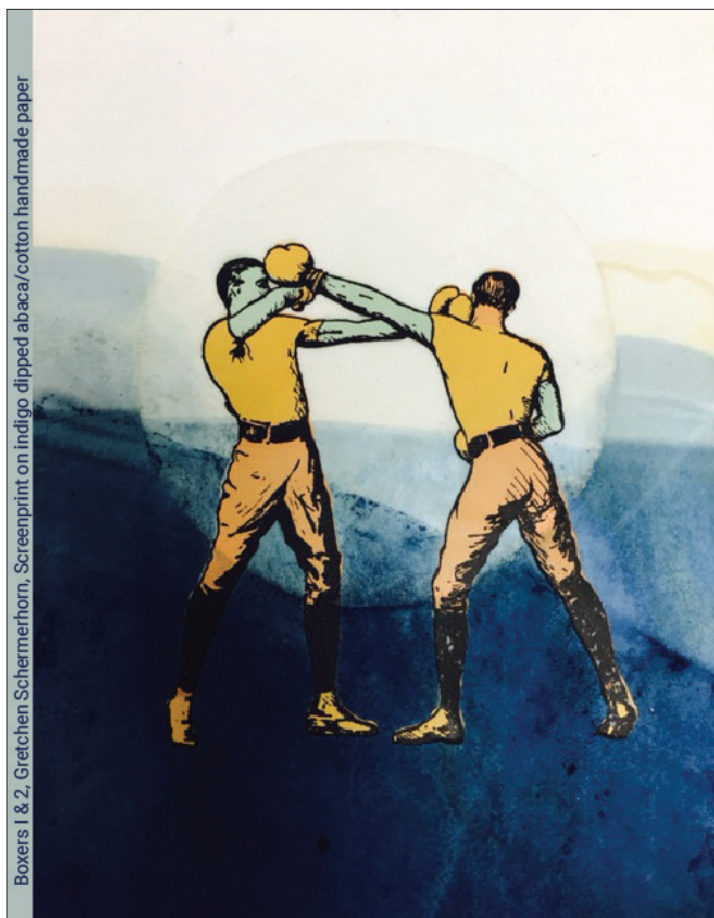


Cloth cover of *Handbuch Buntpapier* showing beautiful Madeleine Dunhan paste paper pattern.

knowledge emanates from their keen research. Susanne Krause, additionally, is a tremendously accomplished paste-paper maker, as her earlier books show⁴. It is worth noting, as well, that Krause is a master paste-paper artist, beautifully reproducing historical patterns and creating new ones of great charm. Her knowledge of decorated paper history shows in her own work.

The blurbs about the authors (p. 6) show that Julia Rinck is a paper historian

specializing in the techniques of decorated papers and modern paper finishing. As the curator of the Graphics Collection and the Decorated



When PRINT Meets PAPER

January 17- April 21, 2023

When Print Meets Paper highlights the intersection of print and paper in the works of

Georgia Deal

Melissa Harshman

Kelly Taylor Mitchell

Marilyn Propp

Gretchen Schermerhorn

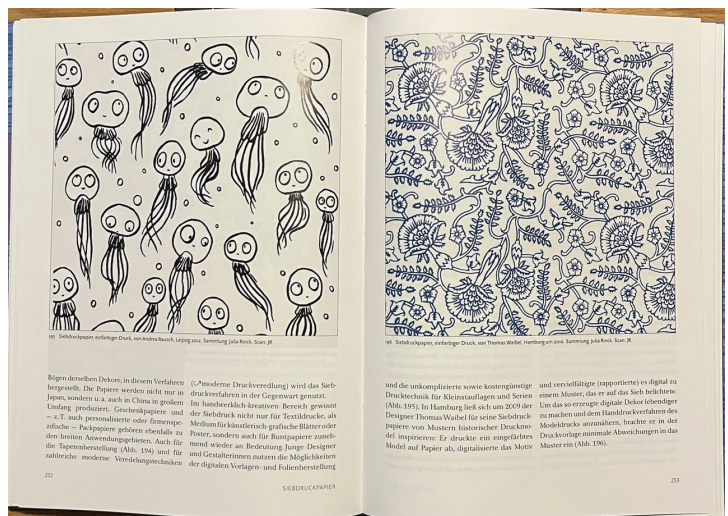


Robert C. Williams
Museum of Papermaking

500 Tenth St. NW, Atlanta, GA 30332
404.894.5700 | www.paper.gatech.edu

Paper Collection at the German Book- and Manuscript Museum of the German National Library in Leipzig, she has access to perhaps the best such collection in the world. The others cited as authors for this volume are experts in their own areas of paper history or decoration. That is to say, we have here a collection of Who's Who in the decorated paper realm—some of the foremost experts in the world. For instance, Henk Porck, who wrote the chapter, "Decorated Paper in the Science of Book Production" ("Buntpapier in der Buchwissenschaft" [pp. 23–31]), was head of the paper collection at the Koninklijke Bibliotheek in the Hague, probably the second best such collection in the world. The excellent chapters by Frieder Schmidt (see below) are by one of the most important writers in the world about decorated paper. Schmidt was the curator of the massive paper collection at Leipzig, in the Deutsche Bücherei, probably the best such collection in the world⁵. And the chapters on dutch gilt paper and bronze-varnish paper were written by Matthias Hageböck, probably the world's foremost expert on these decorated papers.

Handbuch Buntpapier covers a broad range of decorated-paper topics. The table of contents lists dozens of techniques and varieties of decoration, including, of course, marbling and paste papers, but also dutch gilt (*Brokatpapier*), varnished papers (*Bronzefirnispapier*—the technique that mimics dutch gilt but is done with a completely different technique), crinkled paper (*Knitterpapier*); stenciled papers (*Schabloniertes Papier*); paper covered with trickled pigments (*Rieselpapier*); block-printed papers (*Modelldruckpapier*); sprinkled papers (*Sprenkelpapier*); and many other kinds. And within each chapter, there are variations of techniques that are covered in detail. In fact, the



Handbuch Buntpapier, pp. 252–253.

range of coverage here exceeds that in any other book I have ever encountered.

The volume is enriched with 279 excellent color images, the publisher having spared no expense on this lavish publication. And we are shown many uses for the papers—not merely the sheets themselves. So, for instance, we see decorated papers used for many a bookbinding; for the background of printed images (p. 117, as on the cover of a notebook); for lining furniture (p. 331); or for covering boxes (as with a match box, p. 326 or a cardboard box, p. 327).

A few examples of decorative techniques and topics that are covered here will show how comprehensive this volume is. The first chapter by Frieder Schmidt looks at the papers used in decorated-paper production ("Papier in der Buntpapierherstellung"; pp. 32–39). He follows this with another exposition on the coloring materials used ("Farbmittel in der Buntpapierherstellung"; pp. 40–55). There are chapters on the transition from hand- to machine-made papers, decorated paper in art, the many varieties of decoration (and there are dozens), and on and on. And from one chapter of the book to the next, everything is illustrated with fine color images.

Along with all of the technical and practical elements of paper decoration, there is also a group of chapters on other germane issues: Collecting and Collections (pp. 308–11)⁶; Dating and Provenance (pp. 312–13); Restoration and Conservation (pp. 316–17); Trade and Antiquarian Trade (pp. 318–19); papers in one's leisure time, at schools, and for therapy (pp. 320–23); paper-decoration techniques applied to non-paper materials (*Anwendungsformen*; pp. 324–27); wallpapers (pp. 328–29); decorated papers on furniture (pp. 330–36); and decorated papers used in book series (pp. 337–48). All of these various categories are well illustrated. The bibliography and the two appendices—of topics and personal names—finish off this eminently useful volume.

There is not much to criticize about this book. But one small thing for me is the heavy Western-centric text. Readers of *Hand Papermaking* will know about the great debt we owe to the Chinese and Japanese papermakers, first for their inventions and the propagation of papermaking in the world; and second for their inventiveness and brilliance—especially with Japanese papers—in creating decorated sheets of amazing variety and beauty. The Asian papers are hardly mentioned here, with only a brief glance at folded-and-dyed (*itajime*) papers (p. 79) and the recognition that books in series in Japan were often bound in decorated (and often creped) paper (pp. 340–41)⁷. One other small point: the book shows examples of *Sprenkelpapier* (sprinkled papers)—what are referred to on p. 205 as "Morris marbled



Handbuch Buntpapier, p. 165.

paper”⁸), and in that chapter, Susanne Krause mentions machine-sprinkled papers (pp. 264, 266). But there is no mention of the British paper artist Edward Seymour and the ingenious machine he created to make these papers⁹. The bulk of the research, and nearly all of the examples, come from German sources; and while there is no problem with this, especially since the book is in German and the audience is primarily from Germany, a little extra research might have revealed other important sources for this otherwise useful volume.

From one's first encounter with this beautiful book (the cover has a beautiful printed cloth from a paste-paper design by Madeleine Durham—the paper is shown on p. 135), one is in for a treat. And considering the high production values of the book, with its color work, good-quality paper, and elegant binding, the book is really a bargain. With an authoritative and comprehensive text and a host of beautiful images, this book is an important contribution to the world of paper.

1. Albert Haemmerle, *Buntpapier: Herkommen Geschichte Techniken Beziehungen zur Kunst* (Munich: Verlag Georg D.W. Callwey, 1961.)
2. Richard J. Wolfe, *Marbled Paper: Its History, Techniques, and Patterns; With Special Reference to the Relationship of Marbling to Bookbinding in Europe and the Western World* (Philadelphia: University of Pennsylvania Press, 1990).
3. There were a few other volumes worth looking at, but they have their shortcomings. For instance, *Decorated Paper Designs... 1800... From the Koops-Marcus Collection* (Amsterdam: The Pepin Press, 1997) had hundreds of images, but almost no written text, and it showed marbled, paste, brocade, and block-printed papers, but nothing beyond these. Alberto Milano and Elena Villani, *Le Carta Decorate della Raccolta Bertarelli* (Milan: Arnoldo Mondadori Arte, 1991) focuses almost exclusively on block-printed and some marbled papers, with a glance at paste papers and dutch gilts, but with fairly minimal text (in Italian), and mostly with brief descriptions of the papers displayed or recorded from the Raccolta Bertarelli collection. And Philippa Marks's beautiful book *An Anthology of Decorated Papers: A Sourcebook for Designers* (London: The British Library, 2016) includes many full-color illustrations with short introductions to the various kinds of decoration (marbling, paste, brocade, block-printing, and a few other techniques).
4. Susanne Krause, *Paste Paper / Kleisterpapier* (Marcham: The Alembic Press, 2002); and *Mehr Kleisterpapier* (Hamburg: Buntpapierverlag, 2005). Her later book, coauthored with Julia Rinck and others, is *Buntpapier—Ein Bestimmungsbuch / Decorated Paper—A Guide Book / Sierpapier—Een Gids* (Stuttgart: Dr. Ernst Hauswedell & Co. KG, Verlag, 2016), covers the methods of making decorated papers, along with some historical materials; the present volume is more historically oriented, and may be seen as a new and augmented edition of their earlier text.
5. As a personal note: I spent many days with Frieder Schmidt, being given a remarkable tour of the collection he oversaw, and I was in the hands of a true master of his trade.
6. Oddly, the Berger-Cloonan Collection at the Cushing Library of Texas A&M University is not mentioned, despite its more than 22,000 pieces, and despite the fact that thousands of images from this collection are now viewable online.
7. The two images shown are to a book printed in Germany (p. 340) in the Japanese style, the other a volume by Takejiro Hasagawa, the renowned printer of children's texts in block-printed crepe paper (p. 341).
8. A forthcoming book from The Legacy Press will discuss these papers. See Alan Isaac, “*Morris Marbles*”: *Oxford's Paper Marbler, Edward Webster Morris* (1842–1919) (Ann Arbor, MI: The Legacy Press, 2023).

9. See Sidney E. Berger, *Edward Seymour & The Fancy Paper Company* (New Castle, DE: Oak Knoll Press, 2006).

—Sid Berger

Sidney Berger is Director Emeritus of the Phillips Library of the Peabody Essex Museum, and a professor on the faculty of the library schools at Simmons University and the University of Illinois at Urbana-Champaign. He and his wife Michèle Cloonan put together the Berger-Cloonan Collection of Decorated Paper (about 22,000 pieces), now in the Cushing Library at Texas A&M University.

FROM THE ORGANIZATION

Portfolio #14: The Language of Color

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

Hand Papermaking's executive director, Michael Fallon, has been busy sewing pamphlets and assembling the latest edition of our handmade paper portfolio series, The Language of Color.

Portfolio #14: "The Language of Color," is a complex examination of a weighty theme: What does color mean? In the hands of a skilled papermaker, color has a range of aesthetic qualities from deep translucency, earthy softness, rich opacity, to a blush, ethereal tone. In a wider sense, however, how we read and connect with color reflects reinforced cultural meanings, where we come from, even where we are emotionally at a given time and place. Through color one can examine relationships of belonging and otherness and investigate nuances of emotion, spirit, place, and culture. Color in paper communicates in ways that we cannot through words, opening us up to connecting with others and transforming our understanding of the material and our community. Learn more and get your copy now at <https://www.handpapermaking.org/portfolios/the-language-of-color>.



Final assembly of Hand Papermaking's Portfolio #14: The Language of Color.

LISTINGS

Hand Papermaking Newsletter's *Listings* now focus only on the most current, most relevant news, events, and opportunities. For a more complete list of organizations, studios, and institutions that make paper, educate people about handmade paper, or present programming or exhibitions related to handmade paper visit our website at www.handpapermaking.org/news-resources/listings.

ANNOUNCEMENTS

2023 marks the 100th anniversary of the birth of influential American papermaker Arnold Grummer. Arnold Grummer left thousands of sheets of handmade paper and 3D paper objects—some quirky, some amazing—in binders, boxes, and files. Watch for papers from his cache on the Arnold Grummer Instagram page throughout 2023. And **Arnold Grummer's**, in honor of its namesake, is giving gifts all year—just join their newsletter to keep up with the festivities! More information at <https://arnoldgrummer.com/>.

EVENTS

The Japanese Papermaking Festival takes place Friday, April 14, 2023 from 1:00pm to 4:30pm CT at North Hall Lawn, 20 Davenport Street, Iowa City, Iowa. **University of Iowa Center for the Book (UICB)** graduate students Masami Igarashi and Hideaki Taki will be hosting hands-on papermaking workshops. Bring your friends, roommates, and family and become a part of this wonderful celebration of the art of hand papermaking. A major project, "The Future of a Tradition: Asian Craft, Iowa Innovation, and Japanese Papermaking," will take place April 11–24, with Masami Igarashi and Hideaki Taki on campus as visiting artisans from the Echizen papermaking region of Japan to engage in an open dialogue about Japanese papermaking techniques. More information is at <https://international.uiowa.edu/future-of-a-tradition-major-project>.

The **International Association of Hand Papermakers and Paper Artists (IAPMA)** announces its 2023 Congress, "PAPER ALIVE! Paper Art International," which takes place in Dresden, Germany from September 12–16, 2023. The event includes lectures, demonstrations, workshops, exhibitions, and a boat tour. Several congress events such as the opening and closing ceremonies, some workshops, and exhibitions will be streamed live via Zoom, Youtube, and social media. More

information is available at <https://www.iapma.info/Congresses>.

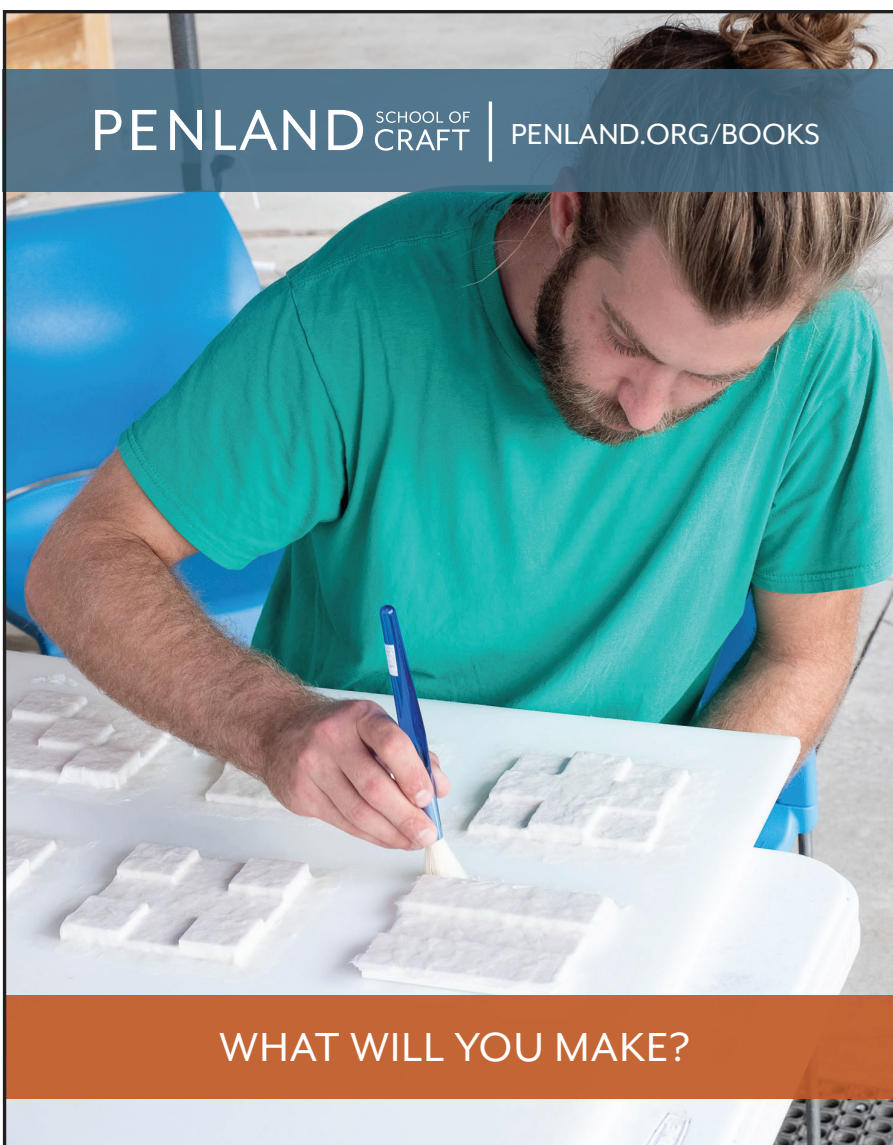
The **2023 Red Cliff Paper Retreat with Helen Hiebert** will take place in Red Cliff, Colorado, August 21–25, 2023. The Retreat theme this year is "Paper Panels." Come explore a variety of papers that can be made by hand, cut, folded, stitched and assembled in a variety of ways to create books, wall hangings, sculpture, lighting and more. Explore these ideas as you make unique paper objects with a dozen like-minded friends. More information at <https://helenhiebertstudio.com/2023-red-cliff-paper-retreat/>.

WORKSHOPS

A "Paper Assemblage Workshop" will be held at the **R.C. Williams Museum of Paper-**

making in Atlanta, Georgia on Weds., April 12 from 6:30pm-9:00 pm EDT. Learn how to join paper elements together using a variety of techniques to create large paper assemblages with guest artist Kelly Taylor Mitchell. More information at <https://paper.gatech.edu/paper-assemblage>.

Registration for the Summer Art Institute (SAI) at **Women's Studio Workshop** is now open. These workshops are a time for you to focus on your work, become energized and inspired, learn new skills, and meet a new community of like-minded artists. Your instructors are leaders in their fields, have extraordinary skill, and a strong passion to share their knowledge of materials, methods, and expression. Our goal is to offer everyone an opportunity to hone their abilities and have a transformative art experience. More information is available



PENLAND SCHOOL OF CRAFT | PENLAND.ORG/BOOKS

WHAT WILL YOU MAKE?

online at <https://wsworkshop.org/summer-art-institute/>.

Spring and Summer Book and Paper Workshops at the **Penland School of Craft** are open for registration. Penland School of Craft offers workshops of varying lengths in the book arts and papermaking taught by visiting instructors in well-equipped studios. Classes focus on various topics, including designing handmade books, making paper by hand, fine printing, and book binding. Workshops are open to serious students of all levels unless specified in the course description; beginners welcome. More information, visit <https://penland.org/workshops/books-paper/>.

After three long years, the Paper and Book Intensive (PBI) is back, May 14–25, 2023 at the **Ox-Bow School of Art** in Saugatuck, Michigan. The PBI is an annual working sabbatical in the book arts, papermaking, and conservation for seasoned practitioners and motivated beginners. Applications are accepted through April 15 or until all spots are confirmed and filled. Once all spots are filled, remaining applicants are put on a waiting list. Those placed on the waiting list are notified about openings as soon as one becomes available. The waiting list remains open until May 1, 2023. More information can be found online at <https://www.paper-bookintensive.org/>.

Several workshops are coming up at **The Japanese Paper Place (the JPP)** in Toronto, Ontario. One of them is Liz Menard's "Eco Printing on Washi" on Saturday, June 24, 2023 from 10:00 AM to 3:30 pm EDT. Make marvelous prints using plants and paper! Let your inner forager and artist work together to create beautiful works on washi. For

more information, visit the JPP's website at <https://www.japanesepaperplace.com/news-events/>.

A Natural Washi Lamp Making workshop will take place at **Aurora Light Sculpture** with instructor Kim Land on Saturday, June 17 from 12:30 PM to 3:30 pm EDT. Bring the outdoors in and light your world with paper and wood by making your own washi lamp.

Rhiannon Alpers will offer a Papermaking Workshop at **InterOcean Studio** in Englewood, Colorado on Saturday, May 13, from 10 am to 4 pm MDT. Whether you're a beginner or seasoned papermaker, this one day course is open to all. Students will use prepared colored and recycled pulp in the processes of sheet forming, pressing, and drying to create handmade paper for all types of uses. Other upcoming workshops include:

April 1 – Bookmaking for Photographers

April 23 – To the Point: Terse Typography Posters

May 20–21 – The Book Artist as Naturalist

May 24 – Papermaking Basics

May 27 – Papermaking Basics

July 28–30 – Natural Fibers into Paper

More information on InterOcean's workshops is available at <https://www.interoceanstudio.org/>.

The **Morgan Conservatory** is delighted to announce another full schedule of summer workshops. This summer, they will host a hybrid educational season that will incorporate in-person and virtual workshops. Their workshops provide the opportunity to learn craft traditions and creative techniques developed by practicing artists in an environment that fosters creativity. Workshops are open to all skill levels, from beginners to professionals. The Conservatory is also introducing a new series of compre-

hensive intensives in hand papermaking during which participants will receive in-depth instruction from master papermakers Tom Balbo and Julie McLaughlin. For more information visit the Morgan Conservatory's website at <https://www.morganconservatory.org/allworkshops>.

Dieu Donné is offering two upcoming online public workshops. "Paper, Plants, and Identity" with May Babcock takes place April 27, 1–2 pm ET. Babcock uses foraged plant fibers for papermaking to engage with both the materiality of place and the discovery of multiracial identity. In this webinar, the artist will take a deep dive into how we collectively talk about plants from other places and present an ecocentric way of thinking about problematic plants, humans, and nature. "Material Sensibilities" with Jazmine Catasús takes place May 31, 6:30–7:30 pm ET. In this webinar, Catasús will discuss her recent research-driven projects and how handmade paper and pulp have become foundational materials in a practice that spans painting, sculpture, and print. For more information visit <https://www.dieudonne.org/remote-learning>.

OPPORTUNITIES

The **North American Hand Papermakers (NAHP)** invites all paper artists to participate in the 2023 Juried Exhibition, called "Sustainability in Chaos." We are pleased and honored to announce that the 2023 jurors will be Helen Hiebert and Eileen Wallace. Submission Deadline: May 28, 2023. More information at <https://www.northamerican-handpapermakers.org/exhibitions-1>.

The **International Biennial for Paper Fibre Art** has an open call for submissions for its 2023/24 exhibit, which will have as its theme "EARTH SPEAK: Giving Voice to Paper." Deadline for submissions is May 1, 2023 at Midnight UTC-12. For more information, visit <https://ibpfa.org/>.

We want to promote your projects! If you have any news, upcoming events, or open opportunities let us know at newsletter@hand-papermaking.org



Arnold Grummer's
For Fine Art Paper Making • pour le Coulage du Papier • para Colada de Papel

Kits, Pulps, Supplies for Home, Studio, Classroom

920-840-6056
www.arnoldgrummer.com
Check out our social media   

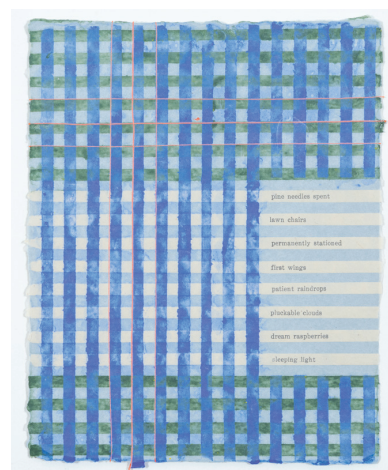
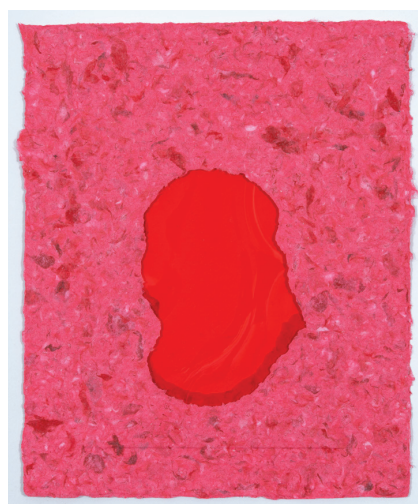
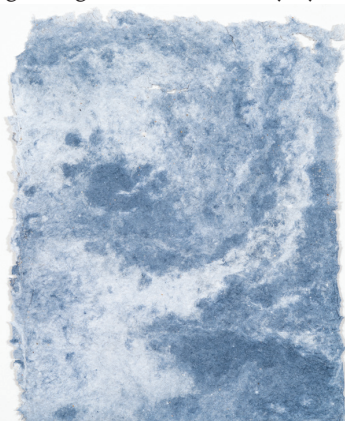
Over 90,000 visitors have made paper with Arnold Grummer's PAPERMILL series at Paper Discovery Center, Appleton, WI

New!
Economy Jack Press
For those with high standards and tight budgets

HAND PAPERMAKING

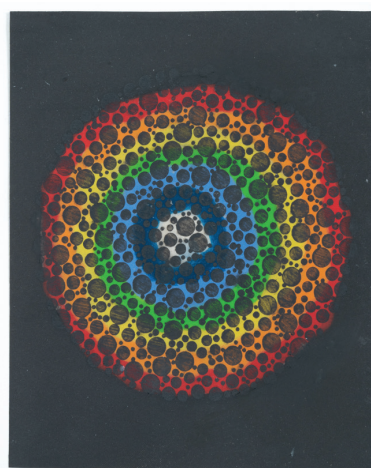
limited-edition portfolios

2023, NUMBER FOURTEEN, *The Language of Color*. Includes sixteen complex artworks that examine the aesthetic qualities, cultural meanings, emotional resonance, and other nuances of color in handmade paper. Artists worked the subject into their personal papermaking practices in a variety of compelling, meaningful, but always colorful ways. The portfolio's juror was Hong Hong; includes an essay by Bridget Donlon. **Pre-publication price \$450 (regularly \$650).**



Rebecca Alm & Amanda Degener,
Tom Balbo, Kerri Cushman, Katharine
Delamater & Colleen Lawrence, Sue Carrie
Drummond, Gina Fowler, Leah Frankel,
Susan Gosin, Viviane Colautti Ivanova,
Genevieve Lapp, Henry Obeng, Anela Oh,
Ingrid Schindall, Megan Singleton, Maria
Amalia Wood, and Derick Wycherly

HAND PAPERMAKING, PO BOX 50859,
MENDOTA, MN 55150-0859
(651) 447-7143
PORTFOLIOS@HANDPAPERMAKING.ORG
WWW.HANDPAPERMAKING.ORG



SPECIAL THANKS TO OUR DONORS

Hand Papermaking acknowledges recent contributors to our nonprofit programs. All donations are greatly appreciated and tax deductible. Our tax ID number is 52-1436849. Call or write for information on annual giving levels, automatic monthly gifts, and other ways to support us.

BENEFACTORS: Joan Hall, Mark Tomasko, Beck Whitehead

PATRONS: Tom Balbo, Lisa Cirando, Sid Berger & Michèle Cloonan, Sue Gosin, Darin Murphy, Erik Saarmaa, Michelle Samour, Kenneth Tyler

UNDERWRITERS: Yousef Ahmed, John Cirando, Vijay Dhawan, Lois & Gordon James, Ingrid Rose

SPONSORS: Eric Avery, Tom & Lore Burger, Kerri Cushman, Susan Mackin Dolan, Devie Dragone, Michael Durgin, Michael Fallon, Jane Farmer, Kim Grummer, Helen Hiebert, Robyn Johnson & Peter Newland, Debora Mayer, Marcia Morse, Robert Specker, H. Paul Sullivan, Mina Takahashi, Aviva Weiner, Kathy Wosika

DONORS: May Babcock, Alisa Banks, Tom Bannister, Sarah Louise Brayer, Ann Cicale, Jeffrey Cooper, Amanda Degener, John Dietel, Karla & Jim Elling, David Engle, Jerry Exline, Helen Frederick, Lori Goodman, Richard Haynes, Margaret Heineman, Shireen Holman, Kyoko Ibe, Jamie Kamph, Enid Keyser, June Linowitz, Julie McLaughlin, Sharon Morris, Jeannine Mulan, Anela Oh, Elaine Nishizu, Nancy Pike, Alta Price, Joy Purcell, Renee

Rogers, Annabelle Shrieve, Thomas Siciliano, Kathleen Stevenson, Bernie Vinzani, April Vollmer, Paul Wong

SUPPORTERS: Marlene Adler, John Babcock, Timothy Barrett, Kathryn Clark, Nancy Cohen, Marian Dirda, Iris Dozer, Tatiana Ginsberg, Mabel Grummer, Guild of Papermakers, Lisa Haque, Robert Hauser, Viviane Ivanova, Kristin Kavanagh, Susan Kanowith-Klein, David Kimball, Steve Kostell, Lea Basile-Lazarus, Aimee Lee, Winifred Lutz, MP Marion, Edwin Martin, Lynne Mattot, Ann McKeown, Tim Moore & Pati Scobey, Catherine Nash, Nancy Pobanz, Melissa Potter, Brian Queen, Dianne Reeves, Carolyn Riley, Michele Rothenberger, Pamela Wood

FRIENDS: Jack Becker, Anne Beckett, Lee Cooper, Elizabeth Curren, Dorothy Field, Lucia Harrison, Margaret Miller, Deborah Sternberg-Service, Don Widmer

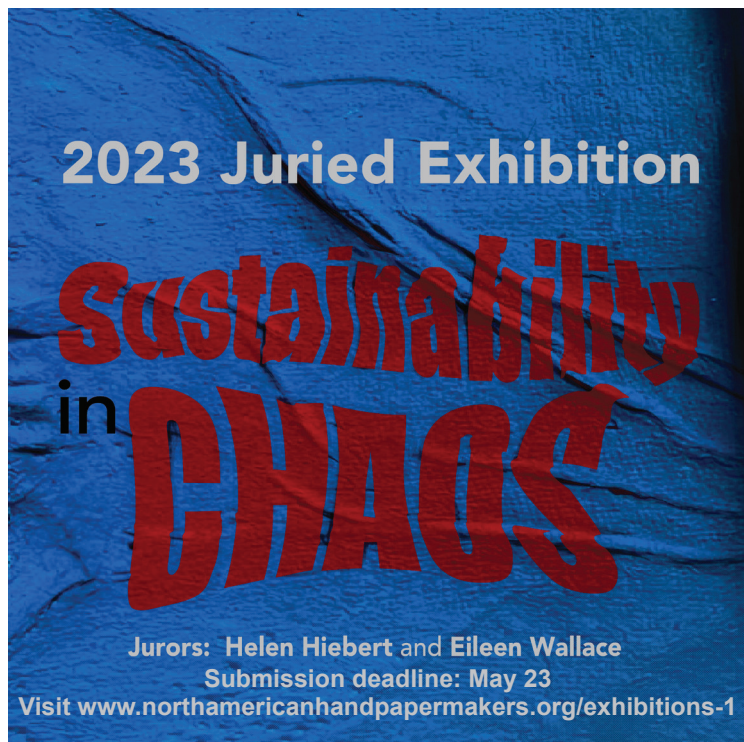
IN-KIND DONATIONS: Janet De Boer, John Gerard, Dard Hunter III, Microsoft Corporate Citizenship, Steve Miller

CONTRIBUTORS TO OUR 2022 AUCTION FUNDRAISING EVENT: Jeff Abshear, Jane Ingram Allen, Rhiannon Alpers, Maxine Apke, Arnold Grummers' Papermaking, Howard Aronson, Mary Ashton, John Babcock, May Babcock, Tom Balbo, Hannah O'Hare Bennett, Jenna Bonistalli, Cave Paper, Colin Browne, Ingrid

Butler, Jazmine Catasús, Lisa Cirando, Kathryn Clark, Dan Colvin, Kerri Cushman, Amanda Degener, Katharine Delamater, Ilze Dilane, Kathy Dement, Susan Mackin Dolan, Dale Emmart, Tatiana Ginsberg, Green Banana Paper, Helen Frederick, Joan Hall, Helen Hiebert, Frances Hunter, Nancy Jacobi, Lois James, David Kimball, Genevieve Lapp, Aimee Lee, Claudia Lee/Liberty Paper, Thomas Leech, Robert Mannino, Lee McDonald, Marcia Morse, Henry Obeng, Jill Odegaard, Radha Pandey, the Paper Circle, Tedi Permadi, Andrea Peterson, Kelsey Pike, Alta Price, Victoria Rabal, Jackie Radford, Margaret Rhein, Amy Richard, Laura Merrick Roe, Virginia Sarsfield/Handmade Paper Gallery, Jillian Sico, Robbin Ami Silverberg, Peter Sowiski, Lynn Sures, Peter & Donna Thomas, Judy Tobie, Twinrocker Paper, Gibby Waitzkin, Michelle Wilson, Paul Wong, Kathy Wosika

AND THANKS TOO TO OUR SPONSORS

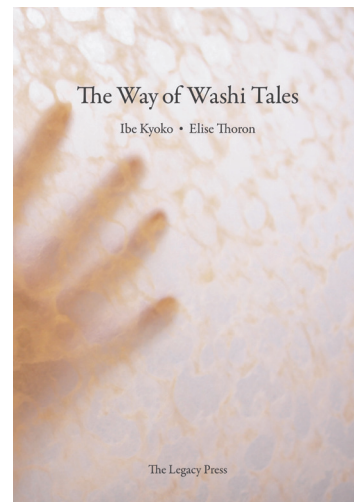
Arnold Grummer's, Helen Hiebert Studio, InterOcean Studio, the Papertrail Handmade Paper & Book Art, Penland School of Craft, the Robert C. Williams Museum of Papermaking at Georgia Tech University, and the University of Iowa Center for the Book



Just Published!

The Way of Washi Tales

Ibe Kyoko
Elise Thoron



The Way of Washi Tales tells the inspiring story of a collaboration across cultures, focusing on how washi art and the rich history of the papermaking craft informed the performances of the theater artists, while their ongoing work together as a company resulted in deep personal bonds and experiences.

232 pages • 210 images • \$45.00

For more information and to order books, visit our website:
www.thelegacypress.com • thelegacypress@gmail.com