APPENDIX

- Additional papermaking materials & supplies list for this class

- Artists & papermakers for reports & reference


Art 123: Papermaking • Spring 2005
Additional papermaking materials & supplies

Required
1. 4 or 5 gallon plastic buckets with lids (find in usual places, stay away from garlic & pickles)
2. new & old cloth (100% cotton, linen, hemp, non-polyester blends, remnants, scraps, etc.)
3. purchase of quality fibers: cotton linter, abaca, flax, hemp, Japanese style fibers,
4. quality inkless paper scraps
5. novelty cloth, paper, fiber of all sorts (within reason)
6. an extra pair of shoes, such as wooden shoes or clogs (or rubber boots)
7. towels and sponges, as needed
8. your own pellon or synthetic felt (as needed)
9. your own inexpensive felts (as needed)
10. drying supplies (such as large cardboard, blotters, muslin, pellon, blankets) as needed
11. pigments and related supplies
12. a minimum of two mid-size (16” x 20” up to 18” x 24”) plywood sheets (1/2” or 3/4”) for pressing, drying, carrying around, and/or stacking damp or dry sheets
13. gloves, brushes, needles, tweezers, blue masking tape (as needed)
14. sun-screen when appropriate
15. a good cap, hat, or bonnet
16. most importantly, a good attitude

Recommended
1. water-repellent apron
2. Wellington style rubber boots
3. thin mil cheap drop cloths for vacuum casting
4. simple moulds (see Lee Scott McDonald’s catalogue, and/or Course Reader):
   a. wood without knots
   b. non-ferrous materials (staples, tacks, screen, brackets)
   c. aluminum or nylon screen
   d. hardware cloth for backing screen
   e. epoxy
   f. varnish (such as polyurethane, Marine spar, or Verathane)
5. support equipment to soak, cook, and prepare non-Western fibers
6. new drying stack construction (frame, cardboard, davey board, blotters, inner tubes, jacks)
7. Japanese paper making set up (the whole 9 yards)
8. rolls of pellon, yards of felt, primo felts from professional sources (Wisconsin paper mills)
9. new sets of plywood pressing & drying boards
10. plants for the garden
11. a companion to study here while you work alone
just a few papermakers, artists, printers, papermills & publishers who use paper

Lynn Amelie
Sri Aurobindo handmade papers
John Babcock
Cathleen A. Baker
Lawrence Barker
Timothy Barrett
Lillian Bell
Neal Bonham & Suzanne Ferris
Inge Bruggeman
John Cage
Chuck Close
Gregory Colbert
Richard de Bas paper
Amanda Degener
Abe Eishiro
Karla Elling
Fabriano Paper Mill
Dorothy Field
Richard Flavin
Fuji Paper Mill
Minoru Fujimori
Frank Gallo
Nancy Genn
John Gerard
Coco Gordon
Sue Gosin (Dieu Donné)
J. Barcham Green (closed)
Griffen Mill
Don Guyot
Rie Hachiyanagi
Walter Hamady
Helen Hiebert
Charles Hilger
David Hockney
Douglass Morse Howell
Sukey Hughes
Richard Hungerford
Dard Hunter
Ichibei Iwano
Gunnar Kaldewey
Hiromi Katayama
Diane Katsiaficas
Anne Marie Kennedy
John Koller
Donna Koretsky & Elaine Koretsky

Rick Johnson
Tom Leech
Abby Leigh
Bobbie Lippman
Velké Losiny handmade papers
Winifred Lutz
Katie MacGregor
Magnani Paper Mill
Magnolia Paper (Don Farnsworth & David Kimball)
Lee Scott McDonald
Steve Miller
Moulin de Larroque papermakers
Tim Moore
Bob Nugent
Nance O'Bannion
Bridget O'Malley
Nancy Pobanz
Margaret Prentice
Robert Rauschenberg
David Reina
John Risseeuw
Juan Manuel de la Rosa
Margaret Sahlstrand
Robert Serpa
Kiki Smith
Anne Sperry
Peter Sowiski
St. Armand handmade papers
St. Cuthbert's Mill
Jessica Stockholder
Lynn Sures
Marilyn Sward
Mina Takahashi
Peter Thomas
Richard Tullis Studios
Twinrocker (Howard & Kathryn Clark)
Ken Tyler Studios
Claire Van Vliet
Velke Losiny (Czech Republic)
Bernie Vinzani
Bart Wasserman
James Whatman
Joe Wilfer
Paul Wong
Wookey Hole handmade papers
James Yarnell
Junko Yoda
William Joseph "Dard" Hunter was born in Steubenville, Ohio in 1883 at the height of the industrial revolution. His father, William Henry Hunter, was an ardent proponent of modern advances such as the automobile, but he was equally concerned that hand crafts not be sacrificed in the name of progress. The elder Hunter was a newspaper owner and publisher, amateur woodcarver, and, from 1891-1895, owned a portion of the Lomhuda Art Pottery Company.

From an early age, Hunter was immersed with the techniques of printing at his father's newspaper and often set type by hand as a young adult. His artistic abilities were first evidenced in 1900 when his father moved the family to Chillicothe, Ohio to operate another newspaper and hired Dard to be the staff artist. It was also at this time that his given name of William Joseph would then be forever shortened to the family nickname of just "Dard."

Hunter soon became restless with the newspaper business and joined his brother Philip who was a very accomplished magician and known throughout the country as "Phil the Wizard." Dard's role as chalk-talker would serve to entertain the audience between acts.

In 1903, travels with his prestidigitation pursuits brought him to Riverside, California where he stayed at the New Glenmore Hotel (now the Riverside Inn), one of the first hotels fashioned in the Arts & Crafts style. This was his first introduction to the Mission Style in art and design and it would change his life.

In June of 1904, Dard applied for a summer position with Elbert Hubbard and the Roycrofters. He was denied employment but insisted he could do the job and in July he simply showed up at the artist's colony and was hired. Within a few months, he was designing stained glass for windows in the Roycroft Inn and little pages for Hubbard's press. Initially, many of his designs were based on earlier newspaper efforts such as the 1903 Ohio History piece seen above. In his spare time, Hunter pursued journals such as Deutsche Kunst und Dekoration, gaining a sense of design in the Viennese fashion.

In 1908, Dard married Roycroft pianist Edith Cornell. At the time, it was so enamored with the work of Josef Hoffman and the Wiener Werkstatte that they spent their honeymoon in Vienna. For the next few years, Hunter incorporated the geometric patterns and highly stylized figures into his work with the Roycrofters.

Hunter's designs for books, leather, glass, and metal helped unify the Roycroft product line and distinguish it from that of other American Arts & Crafts enterprises. Hunter also experimented with pottery, jewelry, and furniture and had a successful correspondence school with The Dard Hunter School of Handicrafts. The brochure, Things You Can Make, offered kits for jewelry. Disillusioned with the commercialism of the Roycrofters and eager to set out on his own, Hunter returned to Vienna in 1910. After taking courses in lithography, book decoration, and letter design at the K. K. Graphische Lehr- und Versuchsanstalt (Royal-Imperial Graphic Teaching and Experimental Institute), he then moved to London. There he was successful in finding work with the Norfolk Studios designing books and advertising literature.

On a spring day in 1911, Hunter wandered into the London Science Museum and saw an exhibit of hand papermaking moulds and watermarks, steel punches, copper matrices and hand-held type casting moulds. This experience inspired him to learn more about these centuries-old arts. Another change was about to occur in his life for he was then challenged to begin experimenting with the techniques of making paper by hand. Click here for Part II.

Promotion from the Norfolk Studio advertising the number of times the DH initials have been in print.

Cover for "Things You Can Make"
In 1912, Dard and Edith moved to Marlborough, New York and purchased a historic house built by Louis Moses Gomez in 1714. At this time, there was no handmade paper being produced in America - artists and printers had to rely on European paper for their needs. It was Hunter’s goal to change this.

By 1913, Hunter had built a 16 x 14’ paper mill on Jaw’s Creek, across the road from the main house. The mill was fashioned after a 17th century Devonshire cottage, complete with a thatched roof made from rye he grew himself. Not wanting to compromise his goal to manufacture paper using 17th century techniques, he relied entirely upon a water wheel to provide power to the mill.

He quickly became very adept with the processes of papermaking and experimented with watermarking techniques and orders were coming in faster than they could be filled. Because paper could only be made in the summer months when there was ample water to turn the wheel, he decided to begin work on a font of type during the winter.

Using engravers tools and files, Hunter spent four years cutting 63 punches which were then used to cast his entire font by hand. His goal was to capture the essence of the early typefaces which he felt possessed a freedom of stroke unknown today. Hunter's typeface is lively, rhythmic and sculptural.

It was during his time at Marlborough that Hunter produced the world's first one man book by creating a book that was printed by him on paper that he made with a typeface he designed, cut and cast himself. At this point he was on his way to making a truly harmonious book in which all aspects were carefully considered and planned from the beginning.

In 1919, the Hunter family returned to Chillicothe and purchased the Mountain House, built in the early 1850’s. Although the house was constructed to meet the needs of the German winemakers, Hunter utilized the 1830’s wing for his letterpress printing studio which he appropriately named Mountain House Press.

For the next 46 years, Hunter authored 20 books on the subject of papermaking (eight of which were printed by hand). These works were the result of over one million miles of travel to remote regions of the world in search of information on the craft.

Ironically, Hunter felt that his greatest accomplishment in life was the establishment of the Dard Hunter Paper Museum. Originally housed at the Massachusetts Institute of Technology (1939-1954), it now comprises the majority of the collection of the American Museum of Papermaking located within the Institute of Paper Science and Technology on the campus of Georgia Tech in Atlanta.

Dard Hunter died in 1968 at age 82. His Mountain House is now the center for Dard Hunter Studios, a business venture dedicated to raising the awareness of the contributions made by Dard Hunter throughout his lifetime. It is our goal to secure the long-term preservation of his home and working studio at the Mountain House and establish it as a living museum.
Twinrocker Handmade Paper
100 East Third Street / P.O. Box 413, Brookston, Indiana 47923
Send E-Mail to twinrocker@twinrocker.com
REAL PEOPLE actually answer our phones! TO ORDER DIAL 1-800-757-TWIN (8946) or (765) 563-3119 FAX (765) 563-TWIN (8946)

E-COMMERCE HAS ARRIVED AT TWINROCKER!
ORDER SUPPLIES, STATIONERY, AND PAPER -- PAY ON LINE!
Orders received by 3 PM EST ship the next day.
Please let us know if you have ANY problems, suggestions or questions.

- HANDMADE PAPER: Drawing, Pastel, Printmaking, Calligraphy, Book Arts, Watercolor, and Custom-Made Papers
- IMPORTED DECORATIVE PAPERS: Forty-eight special purpose papers from around the world for lining envelopes or for book covers, wrapping packages, or what have you!
- HANDMADE STATIONERY & INVITATIONS: Stationery & Invitations for Weddings, Parties, Correspondence, etc.
- HANDMADE PAPERMAKING SUPPLIES: Fiber, Ready-To-Use Pulp, Pigments, Sizing etc., Safety, Casting, Moulds, Deckles, Kits, Book Arts, Books & Videos
- LECTURES & WORKSHOPS: Workshops & Lectures at your location or at Twinrocker, Tours of Twinrocker

Map / Directions to Twinrocker

Kathryn Clark's Recent Art Work

http://www.dewi.com/%7Etwinrock/index.html
PAPERMAKERS! -- SUBSCRIBE & JOIN

HAND PAPERMAKING

is a semi-annual magazine and quarterly newsletter dedicated to advancing traditional and contemporary ideas in the art of hand papermaking.
Subscriptions in the US are $40 for one year. Call (800) 821-6604 or write PO Box 77027, Washington, DC 20013, or visit www.bookarts.com/handpapermaking.

FRIENDS OF DARD HUNTER

The Friends was formed in 1981 to support the Dard Hunter Museum, an extraordinary collection of papermaking artifacts that documents the worldwide history of the craft. In 1992, the Dard Hunter Collection became the nucleus of the American Paper Museum. The members of the Friends had by this time become representative of the collection itself; artists, papermakers, book artists, conservators, marblers, booksellers, calligraphers, collectors, curators, archivists, librarians, educators, printers, merchants, and representatives from the pulp and paper industry. The Friends promotes information exchange and education between its members through publications and annual meetings.
Membership is $30 ($20 student) or a dual membership with the American Museum of Papermaking for $60 ($30 student)
Contact the Executive Director, Marion "Betsy" Cluff, P.O. Box 773, Lake Oswego, OR 97034, 503-699-8653, Send E-Mail to instar@teleport.com

AMERICAN MUSEUM OF PAPERMAKING

The American Museum of Papermaking is an internationally renowned resource on the history of paper and paper technology. In addition to more than 2,000 books, the Museum features the Dard Hunter collection of over 10,000 watermarks, papers, tools, machines, and manuscripts.
The American Museum of Papermaking is located at: Institute of Paper Science and Technology, 500 10th Street NW, Atlanta, Georgia 30318. Click here for information, membership, directions, etc..
Hours of operation are Monday through Friday from 9:00 am to 5:00 pm.
Membership is $30 ($20 student) or a dual membership with the Friends of Dard Hunter for $60 ($30 student) dual membership in the Friends of Dard Hunter

TWINROCKER HANDMADE PAPER

Established in 1971 by Kathryn and Howard Clark, Twinrocker Handmade Paper was pivotal to the renaissance of hand papermaking in America. Combining their education in Fine Arts and Mechanical Engineering, the Clarks began Twinrocker in San Francisco. Small and innovative, Twinrocker encouraged the art world to appreciate the aesthetic importance of paper. The demand for more affordable working space prompted a move to the family farm near the small town of Brookston, Indiana. Thus, the challenging task of developing fine handmade papers and reviving a national interest was born.

TWINROCKER PAPERS

The Largest Variety

Twinrocker makes handmade papers from the finest cotton and linen rag, just as paper was made in Europe centuries ago. Our dedicated staff of fine craftsmen have set the highest standards for our paper both in beauty and performance, Twinrocker was the first hand mill to make a wide variety of sizes and shapes, including circular sheets and squares. Papers are made in dozens of sizes from 4" x 6" invitations up to 34" x 48" art papers. Thickness ranges from text to board weight. For surface textures,
Twinrocker naturally air dries papers for a beautiful Rough texture. We offer a smooth, yet toothy Cold pressed surface and a very smooth Hot pressed surface. Colored papers are tinted with light fast pigments. All are archival with a neutral pH. Most Twinrocker papers are suitable for all media, including water-based materials such as pen and ink. Watercolor paper is given an additional "surface" or "tub" sizing of gelatine. Only handmade papers have four natural deckled edges. Machine-made papers only imitate a deckled edge. In 1973, Twinrocker designed an additional exaggerated "Feather" deckle which is recognized world-wide as a Twinrocker design. Paper Sample Books and Swatch Sets are available, go to Handmade Paper above.

Watercolor Paper

For many watercolor artists, the paper is the most important tool. That's why we take great care in creating our Watercolor papers. We combine the finest cotton and linen rag fibers and pulp them properly in the Hollander beater. Each sheet is formed by hand, pressed, dried and aged. Then, each sheet is hand-dipped in a tub of warm gelatine, pressed and then hung in the loft to dry. A large selection of white watercolor papers are always in-stock, and custom sizes can be requested. Tinted watercolor papers can be ordered in "B-Buff", "May Linen", "Pale Peach", "Ray's Grey" and "Double X" (brown).

Stationery & Invitations

Twinrocker makes fine handmade stationery from cotton and linen rag. Each watermarked card, letter and envelope is individually hand-formed with natural deckled edges all around. After the paper is dry, it is hand scored, folded and glued. Colored papers can reflect the brilliance of lightfast pigments or echo the natural appearance of plant fibers as well as flower petals and corn husks. An Invitation Sample Book is available (Go to Stationery above)

Wedding Sets: Available in Small & Large Sizes.


Jumbo Cards & Envelopes: 6 x 8" cards, 6" squares & circles, telescoping cards & Pop-up Hearts.

Stationery Gift Portfolios: Small-5 cards & envelopes, Medium-8 cards & envelopes, Large-12 cards & envelopes in a handmade pouchette.

Fine Letterpress Printing

To assure a beautiful finished announcement or invitation, we offer letterpress printing on our paper in black, gold or any PMS Color System ink. You may provide text, type set text or calligraphy. If you would like to have calligraphy, but do not know a calligrapher, we offer Spencerian and Italic by our calligrapher friends. For more information and prices, contact Kathryn Clark.

Custom-Made Paper

When a special project needs a unique paper, we use our years of experience to create the perfect sheet. The client may specify size, shape, thickness, surface, color and watermarks. The paper can be designed in any shape and color. Inclusions such as metallic threads, plant fibers or wool may be added to the paper for visual texture. A color may be chosen from the large variety of colors we have previously formulated, or a new color can be created especially for your project. For more information, contact Kathryn Clark to discuss paper for your project.
The Pulp: The first step in making paper is to literally beat the fiber to a pulp in a Hollander beater. The plant fibers are mixed with pure water, and the pounding action of the beater crushes and abrades the fibers. This process works water molecules deep into the structure of the fiber, causing them to attach to bonding sites on the cellulose fibers. The "chemical" which changes plant fibers into paper pulp is water. As the paper dries and the water leaves the pulp for the first time, the fibers come closer together and form new bonds, called "hydrogen bonds". The beating process creates these bonds and is crucial in determining the physical characteristics of the finished paper, those relating to rattle, hardness or softness, translucency or opacity. The more water that is beaten and pounded into the plant fibers, the more ratty and translucent the paper will be after it has dried. These factors control printability, abrasion resistance, folding strength and translucency.

The Mould: The papermaker's main tool is called a "mould". In the West, it is a sieve made of Honduras mahogany covered with a mesh of fine brass wire. The surface is supported by thin wedge-shaped wooden ribs. The mesh covering is woven in two different and distinct patterns today: "laid" and "wove."

Paper Formation at the Vat: Each sheet is formed, one at a time, by dipping a traditional European hand mould into a vat of pulp, scooping up a thin layer of pulp on its surface, throwing off any excess (called "throwing the wave") and then, while holding the mould perfectly level, shaking it from side to side and front and back as the water drains through. This "shake" when done correctly, interlocks the fibers into a smooth, even mat that is said to have good formation.

Couching: The freshly formed sheet is then "couched" or transferred onto a wool felt. Couched, pronounced coached, is from the French verb coucher, meaning to put to bed between blankets. The papermaker is literally "putting the paper to bed!" After couching the sheet, another felt is placed on top of the paper. The process of dipping and couching continues until a "post" or stack of a sufficient and convenient height is created.

Pressing: The post is then placed in a hydraulic press under tons of pressure and the bulk of the water is squeezed out. After pressing, the sheets are strong enough to be lifted by hand off the felts and stacked, creating a "pack." After the pack is pressed, the paper is ready to be dried.

---

TWINROCKER'S CLIENTS

The variety and diversity of the Projects for which Twinrocker has created custom papers underscores our concern for professional expression. Our client list includes the giants of contemporary art, such as, Rauschenberg, Johns, Rosenquist, Motherwell and Dine. We have created paper for limited edition prints and books, for publishers such as, ULAE, Gemini GEL, the Whitney Museum, Arion Press, Osiris Editions and Alfred Knopf. Commercial clients include Herman Miller, Anheiser-Busch and Steelcase.

Whether the papers are "in stock" or custom made, every artist, professional or amateur can experience the same excitement from working on Twinrocker Handmade Papers. We ship all over the world!

---

Return to TOP of this page.
Fine Art Editions

Handmade Paper

-FINE ART EDITIONS- - PAPER MILL CATALOG-

4189
The BookWeb
Book Arts Web Resources • 4-6-05

New

- Dorothy Simpson Krause's Electronic Flip Book
- A movie on letterpress at Firefly Press - John Kristensen
- Blue Mammoth Design - book cover, illustration, design
- Blue Barnhouse - letterpress, handmade books & publishing
- Boxcar Press - Letterpress for the 21st Century
- Crystal Cawley Artist's Books
- Kennedy and Sons, Fine Printers - Amos Kennedy
- Kerrytown Book Fest - Ann Arbor, Michigan
- Mission Creek Press - Handmade books by Roberta Lavadour
- Susan Hensel Design
- The Printed Page - workshops in printmaking and the book arts

UA Graduates (Are we missing you? Please let us know.)

- Bail Peen Bindery - Mick Letourneaux
- Bloodroot Press - Jean Buescher
- Convivo Bookworks - John Cutrone
- Friends of Dard Hunter - Kate Martinson, president; Betsy Cluff, executive director
- Ink-A Press - Inge Bruggeman
- Nameorshame.com - Paul Moxon
- Knight Library Press - Sandy Tilcock, director
- The Legacy Press - Cathleen A. Baker
- Major Tiara Press - Suzanne Gray
- Mile Wide Press - Eileen Wallace
- Pacific Lutheran University Publishing & Printing Arts Program - Dr. Megan Benton
- Peter Kruty Editions - Peter Kruty
- Speakeasy Press - Frank Brannon
- Wellesley College Book Arts Program - Katherine Ruffin, director
- Wells Book Arts Center - Terry Chouinard, director

Book Artists

- Beth Lee - Book artist
- Janet Maher's paper & book work
- The Works and Texts of Tom Phillips
- Bookarts of Jules Siegel
- Lynn Sures - artist in paper
- Unica-T - book artists
- Uninsane - J. Chadwick Johnson

Non-commercial Sites

- American Craft Council
- American Museum of Papermaking - home of the Dard Hunter archive of papermaking tools, books and related artifacts, in Atlanta
- The American Printing History Association
- Bibliotheca Schoenhergensis: An Exhibition at Univ of Pennsylvania
- Book Arts Directory published by Page Two, Inc.
- Book Arts Press at the University of Virginia
- Book Arts Web, Peter Verheyen's homepage, with many good links to the book world
- Bookbinding: Process and Apparatus
- Briar Press - fine site, includes an online museum of printing presses
- Calligraphy, Lettering Arts & Artist Books curated by Cecelia.
- Canadian Bookbinders and Book Artists Guild
- Cary Graphic Arts Press - Rochester Institute of Technology
- Center for the Book in the Library of Congress
- Colophon Page - great book arts links

http://www.bookarts.ua.edu/bookweb.html
Denis Gouev Bookbinding Studio
Dressing The Text: On The Road With The Artist's Book. Exhibition review by Thomas A. Vogler
Fine Press Book Association
Friends of Dard Hunter, a great group devoted to papermaking and related book-arts
Future of the Book - Gary Frost site
Getty Conservation Institute
Gomez Mill House. Of high interest to hand papermakers and preservationists.
Graphion's Online Type Museum
GYROMANCY - an artist's book project by Roberta Lavadour
Historic Rittenhouse Town - Site of America's oldest papermill
The Guild of Book Workers
"Lady Freedom Among Us," a poem by Rita Dove, bound by Claire Van Vliet, from the University of Virginia
John DePol Site - The University of Alabama
Miniature Book Society
Richard Minsky homepage
Nebraska Book Arts Center
Pop-Up World of Ann Montanaro.
The Prairie Paper Project, a "how to" on making paper from straw
David B. Schlater at Idaho
Science and the Artist's Book, Smithsonian Institution exhibition
The Society for the History of Authorship, Reading & Publishing
The TypeLab Pages
UBUWEB - visual, concrete & sound poetry
Universiteit van Amsterdam Typographical Library.
Web Del Sol - A literary arts community

Bookbinders

- Cora's Book Bindery
- Custom Bindery
- Designer Bookbinders
- Dry Frio Bindery in Utopia, Texas
- Monique Laffier - design book bindings
- Queensland Bookbinders' Guild
- The Society of Bookbinders

Booksellers

- abebooks.com - network of independent booksellers
- Antiquarian Booksellers Association of America
- Colophon Book Shop
- Dover Books
- International League of Antiquarian Booksellers
- Fine Press Bookshop Online - Truepenny Books, Inc.
- Four Rivers Books, Ltd.
- Granary Books - Steve Clay proprietor
- James S. Jaffe Rare Books catalog
- Keith Smith Books
- Oak Knoll Books and Oak Knoll Press: booksellers and publishers of books on books
- Octavo - digital editions of rare books
- Square Books, Oxford, Mississippi
- Superlative Books: handmade, small press, and unusual books, plus good book arts resource list
- The Veatches Arts of the Book

Commercial Sites

- American Graphic Arts, Inc - binding & printing machinery
- Americana Exchange Rare Book Search
- Blue Mammoth Design - NEW book cover, illustration, design
- Campbell-Logan Bindery
- Colophon Book Arts Supply
- Dard Hunter Studios
- Dick Blick Art Materials
- Digital Art Supplies - specialty inks and art papers coated for inkjet printers
- Digital Letterpress - by Bradley Hutchinson of Austin, TX
- Gold's Artworks Inc. - papermaking supplies
- inkjetmall.com
- inkjetart.com - Ink jet art solutions
- J. Hewit & Sons homepage. Suppliers of leathers for bookbinding
- Kreps Bookbinding
- Kutrimmers by Ideal
- Modern Postcard - printed postcards
- Talas - bookbinding supplies

Educational Opportunities

- American Academy of Bookbinding (Ah Haa School for the Arts)
- Center for Book Arts - New York City
- Centro del bel libro Ascona - Swiss bookbinding and design and conservation school
- Columbia College Chicago Center for the Book
- Groller Club - for bibliophiles
- San Francisco Bay Area Book Arts
- University of Alabama MFA in the Book Arts Program
- University of Idaho Art Dept, Book Arts
- University of Iowa Center for the Book
- Minnesota Center for Book Arts
- North Bennet Street School - bookbinding
- Oregon College of Art and Craft
- Paper and Book Intensive - summer intensive workshops in the book arts
- The Penland School of Crafts in North Carolina
- Rare Book School at the University of Virginia
- San Francisco Center for the Book
- Steve Miller's summer '02 letterpress class @ The Penland School
- Visual Studies Workshop offers Summer Workshops
- Women's Studio Workshop

Engraving, photopolymer, etc.

- Atlas Photoengraving
- Matrix Unlimited - engraving, photopolymer
- Northern Engraving Company
- Owosso Engraving Company
- Pella Engraving

Paper sources and resources

- American Kenaf Society - a fiber alternative
- Dieu Donne Press & Paper - terrific American institution
- French Paper Company
- Peregrine International Banana Papers
- Primrose Paperworks Co-op - Australia
- Seastone Papers
- toolsforpaper.com - Lee Scott MacDonald supplies
- Twinrocker Papermill, the great handmade papermakers
- Victoria Paper Company

Letterpress printer, publishers, and resources

- Alembic Press - Claire & David Bolton
- American Amateur Press Association
- AAPAs great list of Printing Museums
- Blue Barnhouse - letterpress, handmade books & publishing
- Bridge Press - Brian D. Cohen
- Circle Press - Ron King

http://www.bookarts.ua.edu/bookweb.html
Resources & references

- Anderson-Vreeland Orbital VIII photopolymer platemaker instructions
- Artist Links - developed for our UA Graduate Symposium
- Dover Publications
- DRUKsel - international fair for book makers
- Founder's Caslon typefaces - directions for use in our shop
- Graphic Chemical & Ink Company - printmaking supplies
- History of Books and Printing - New York Public Library online resource
- Knopf's Conservation and Restoration of Books and Paper
- Library of Congress - Three Centuries of Broadsides & Ephemera
- Making flat files
- Metropolitan Museum of Art's Timeline of Art History
- Museum Jobs Worldwide
- Metropolitan Museum of Art's Timeline of Art History
- National Union Catalog of Manuscript Collections
- Sandigraph
- Special & accented characters key commands
- Smithsonian Institution Libraries - digital books
- The Book Art Movement, 1974-1999 - paper by Richard Minsky
- Tuscaloosa, Alabama - Information
- Typography - Jordan Davies Ode to Type
- What is a Book? - Discussion held on Book_Arts-L March 1998
- What is a Print? - from The Philadelphia Print Shop, Ltd.

Type suppliers

- Adobe Systems Incorporated, creators of fine digital typefaces
- Alphabets, Inc., Peter Fraterdeus' digital type foundry
- Bitstream, digital type foundry
- H.W. Caslon and Company Limited - historic Caslon, digitally
- Crazy Diamond Design Historical Fonts
- Dale Guild Type Foundry
- fonts.com - agfa Monotype
- fontshop.com
- FontWorks home page
- International Type Founders
- Internet Typeface Design Project
- ITC, digital type foundry
- Letraset, digital type foundry
- P22 Type Foundry
- Plantin-Moretus Museum Interactive CD-Rom
- Type High, site for wood type

Maintained by Steve Miller, School of Library & Information Studies, The University of Alabama.

Core page
NEW! The Ergonomics of Hand Papermaking, by Lynn Amile. This twenty-five minute video or DVD presents four years of extensive research by Lynn Amile, while directing the UICB Paper Facility. It presents a variety of ways to avoid repetitive and stress related injuries by analyzing historic vs. contemporary hand papermaking footage and implementing recommendations provided by a team of ergonomic engineers, physical therapists and occupational specialists. This video is an essential follow-up for the Papermaking Series. $20 for VHS/$30 for DVD, plus shipping.

Papermaking Series

Written by Timothy Barrett, Director of the University of Iowa Center for the Book Paper Facilities. Papermaking is designed for teachers, students, artists, craftspeople, conservators, book specialists, and anyone else with an interest in the history and technique of Western and Japanese papermaking.

Unlike most audio-visual materials available on the subject, Papermaking emphasizes the mechanics of the process and details each step in producing finished paper. Slow and stop motion effects are used to highlight crucial actions. Whether your goal is the production of paper, or education, Papermaking is a valuable and unique resource.

There are five tapes in Papermaking, each with a common format proceeding from fiber to finished paper. Each tape is a stand-alone program and can be viewed independently of the other tapes in the series. However, the tapes together portray increasingly difficult approaches to both crafts, and eventually are best used as a full series. All videotapes are color VHS format.

Pricing: VHS or DVD series (five videos) $250; individual VHS or DVD $60. Orders are shipped UPS; charges are based on weight and zone. Five percent sales tax is added to orders shipped to Iowa addresses. To order see below left.

Japanese style papermaking permits formation of thin, long-fibered, translucent sheets. Western papermaking is used mostly in the production of bookweight and heavier papers. The following descriptions detail the content of each tape.

JAPANESE STYLE PAPERMAKING I: Simple Equipment and Techniques. Student and teacher work together using small-scale homemade tools and the least expensive equipment available to demonstrate the entire process of making Japanese style sheets. With minimal financial outlay, quality sheets are possible, in your own backyard, in less than a day. Eighty minutes.

JAPANESE STYLE PAPERMAKING II: Traditional Equipment and Techniques. The quality of any paper is related to the quality of the tools used to make it. In this tape a professionally made Japanese mould is used in sheet-forming, permitting thinner and more delicate sheets. Fiber preparation and advanced actions at the vat are also emphasized. Teacher coaches the student during sheetforming and couching. Thirty-seven minutes.

JAPANESE STYLE PAPERMAKING III: Professional Equipment and Techniques. Large sixty by ninety centimeter sheets of conservation quality mounting tissue are produced from high quality kozo (paper mulberry fiber). Highlights include: cultivation and harvesting of key plants; rendering formation aid from tororo-aoi roots; cooking in ylk made from vegetable ashes; and the use of a naginata beater for even fiber separation. This tape includes detailed attention to sheetforming and couching action. Thirty-nine minutes.

WESTERN PAPERMAKING I: Classroom Equipment and Techniques. Key features include: discussion of fiber selection; making beater test sheets; formation of fifty by sixty centimeter paper; drying methods; and gelatin sizing. Student/teacher interaction is shown, with special attention given to the proper 'shake' during sheet-forming and problems during couching. Thirty minutes.

WESTERN PAPERMAKING II: Professional Equipment and Techniques. This tape covers the production of bookpaper from fermented flax fiber, and the making of heavyweights sheets for papercased bindings from lime-cooked flax fiber. Additional sequences show the use of an automatic pulp delivery system for the production of bookpaper from cotton fiber. Unusual techniques described include fermentation of flax fiber, washing during beating, loft drying, gelatin sizing and hand burnishing. Twenty-five minutes.

To order videos

Email: center-for-the-book@uiowa.edu
Telephone: 319-335-0447
Write: Center for the Book
216 North Hall
University of Iowa
Iowa City, IA 52242
Visa & Mastercard accepted.
Papermaking | Main Links

- American Museum of Papermaking
- Awashima Factory: Handmade washi from Japan.
- University of Iowa Center for the Book Handmade Paper
- Cut-in-the-Blank Press: Many types and sizes of fine paper made in the traditional European method.
- Castle Paper & Press
- Dieter Freyer Hamburger: An internet guide to the world of handmade papers. In German and English.
- Grifflen Mill Handmade Papers
- Hands on Paper: Gail Stirn: Papermaking instructions, workshops (in Australia), and artists books.
- Hand Papermaking Home Page: A non-profit organization dedicated to advancing traditional and contemporary ideas in the art of hand papermaking through publications and other means.
- Helen Hiebert Design: The artist (author of Papermaking with Plants), a hand papermaker pieces, cuts, layers, weaves and watermarks her handmade papers to produce creative lighting objects which explore the interaction of paper and light.
- Individual Papers: Handmade papers are handmade as individual orders, custom made to your specifications by the elimination or addition of elements, or the creation of special colors, botanicals, additional shapes such as stars, moons, opalescent flakes.
- Karonuma Designs: Produces unique and handmade cards and paper gifts. We also do custom work, including wedding invitations and accessories.
- Mann Yawano: Original painted Japanese screens, scrolls and more at my fine art site
- Papermaker's Apprentice: Papermaking at Penland by Bev Allen
- Papermaking: "Yahoo Group" list for papermaking. Low traffic with online archive.
- Paper Trails: Handmade paper & specialty printing by Roberta Lavadour / Mission Creek Press.
- The Paper Page: Offering both full sheets of stunning artisan paper gathered from around the world and some of the finest handcrafted stationery in the world.
- Paper University: Paper U covers paper, papermaking, history of paper, paper arts and crafts, and much more. Put up by TAPPI.
- Paper Schatzlop (Paper Making): Nice, clear, simple instructions in German by Peter Baumgartner.
- The Prairie Paper Project, Douglas W. Jones, University of Iowa. A how to on making paper from straw.
- Seanstone Papers
- Threeshampions: We are collaborating on an installation about life's symbol and resource: The Tree. We invite you to participate with us in several ways.
- Twintreeker Handmade Paper On-Line

---

RBS 2005 Course Schedule

Rare Book School, Charlottesville, VA

Home | Book Arts Links | Book Arts Gallery | Reference Materials | About