

Bibliography

Annotated list. Materials accompanying the exhibition are marked with an asterisk (*).

Articles

Byrd, Cathy. "Atlanta." *Art Papers* 24, no. 4 (July/August 2000): 32.

Byrd reviews a fifteen-year retrospective of Diane Reeves's work held at the American Museum of Papermaking in Atlanta, Georgia. The author discusses materials used by Reeves, focusing on the relationship between methods and potential meaning.

Cadden, Wendy. "Meaning in the Moment." *Artweek* 21 (June 21, 1990): 11–12.

Wendy Cadden reviews an exhibition presented at the San Francisco Art Institute. Kathryn Clark, along with other artists, participated in this exhibition for the purpose of AIDS awareness, utilizing art as a vehicle for therapeutic analysis.

*Castleman, Riva, Robert Flynn Johnson, Kenneth Noland, Garner Tullis, and Kenneth E. Tyler. "Experimental Approaches to Paper in Art. A Panel Discussion." In *Paper Art and Technology*. San Francisco: World Print Council, 1979.

In a panel discussion, paper artists, archivists, curators, and historians come together to discuss the history and idea of paper. The discussion includes topics on publishers, recycling, editions, collaboration, commercialism, price, and aesthetics.

Cohen, Mark Daniel. "Joan Giordano: Paper Dimensions." *Art New England* 23, no. 5 (August/September 2002): 28.

Cohen reviews Joan Giordano's work of paper sculptures and monoprints that were on exhibition at the New Canaan Library in Connecticut. The author discusses the choice of materials in her sculpture, commenting on their "mesmerizing surfaces."

*Dawson, Sophie. "Introduction." In *The Art and Craft of Papermaking*. Philadelphia: Running Press, 1992.

In an introduction to an otherwise highly technical book, Sophie Dawson provides information on the history of paper. Photographs and illustrations accompany the overview on paper history. The author also addresses paper as a contemporary art medium.

Farmer, Jane M. "Paper as Medium." In *Paper as Medium*. Washington: The Smithsonian Institution Traveling Exhibition Service, 1979.

This is an essay written for a paper exhibition toured by the Smithsonian in 1979. Farmer discusses the topic of paper as a medium for contemporary art. She predicts that in the future the concept of paper as a medium will no longer be relevant.

———. "Paper: The Technological and Spiritual Wonder of the Ancient World." In *New American Paperworks*. San Francisco: The Council, 1982.

This catalog essay focuses on the ancient technology of paper. It provides a thorough overview of the creation, use, and production of paper beginning in ancient Egypt. A number of contemporary artists working in paper are also discussed.

———. "The Road Well-Traveled." *Hand Papermaking* 16, no. 1 (Summer 2001): 7–13.

Jane Farmer discusses the difficulty of papermakers traveling abroad to discover techniques. In search for traditional methods, artists absorb not only the process of papermaking, but also the culture. Farmer discusses several explorative encounters with other cultures and the impact they have made on a variety of artists.

Farmer Jane M. "Why Paper, Why Now." *Visual Dialog* 3, no. 4 (Summer 1978): 2–3.

Jane Farmer discusses the use of paper as a medium, rather than a surface that supports an image. Farmer claims that the process of mixed media has informed an understanding of paper as a vehicle for art.

Fife, Lin. "Pioneering Paper Places to Promote and Nurture Papermaking." *Fiberarts* 13, (July/August 1986): 24, 28–9.

In this article, the author discusses three important papermaking locations: Pyramid Prints and Paperworks in Baltimore, Maryland; Paper Arts, Inc. in Madison, Wisconsin; and the Papermaking Center in Mesa, California.

Finnerty, Bernadette. "Making a Living Using Found Objects." *Crafts Report* 28 (December 2002): 22–23.

In this article, Bernadette Finnerty interviews artist Carol Cole. The author discusses with Cole the financial challenges of being a working artist, as well as her methods and techniques.

*Frederick, Jennie. "Drawing with Mulberry." *Hand Papermaking* 15, no. 1 (Summer 2000): 13–17.

Jeannie Frederick writes about her visit to San Pablito, where she sought to document the process of amate papers. She also discusses the impact of this information on her recent work.

Mahoney, J. W. "Lynn Sures: Weavings in Time." *Fiberarts* 23 (March/April 1997): 26.

In a profile of Lynn Sures, the author discusses the artist's approach to paper. Sures incorporates a number of found objects, including skeletons, into her paper sculptures. Mahoney relates the process and materials to the accumulation of time and the objects as history.

*Maksymowicz, Virginia. "High, Low and In-Between." *Sculpture* 20, no. 2 (March 2001): 24–29.

Virginia Maksymowicz discusses the consequences of the handpapermaking movement, begun in the mid-1970s. The author focuses on several artists who have utilized the mixed identity of paper in an attempt to discuss its status. After nearly twenty years, the issue of paper as a medium is still relevant.

Metcalf, Bruce. "Toward an Aesthetics of Craft." *Studio Potter* 22 (June 1994): 14–16.

Bruce Metcalf argues that the parameters of understanding craft in the twentieth century are outside that of art. He discusses the need to incorporate the aesthetics of function into critiques. Further, Metcalf suggests the direction of art is constrained to the language of craft, so careful consideration toward these ideologies should be taken.

Meyer, Susan, Jennifer Place, Marlene Schiller, and Ellen Zeifer. "Paper Revolution." *American Artist* 41, no. 421 (August 1977): 33–57.

This is a series of articles published in *American Artist*. It captures a portrait of paper during the late 1970s. Jennifer Place and Ellen Zeifer provide an overview of the process of making handmade paper. Marlene Schiller outlines the American community of papermakers and also provides a separate article on machine and mold-made papers. After these above-mentioned articles, there is a gallery of works of art concerning handmade paper.

Nash, Catherine. "Earth Pigments in Papermaking." *Hand Papermaking* 18, no. 1 (Summer 2003): 14–19.

After relocating to northern Arizona, Catherine Nash was influenced by the colors of the earth. She experimented with adding sand and dirt to her handmade paper, but was unhappy with the compromises that such materials caused. After collaborating with Alison Leggat, the two devised a method of extracting the pigment from the material without compromising the structural integrity of the finished paper. Conceptual issues concerning the process and the material are also addressed.

*Orgill, Roxane. "Handmade Paper: The Exploration Continues." *Fiberarts* 16 (September/October 1989): 34–38.

Roxane Orgill briefly discusses the identity of paper in the late 1980s, examining the work of five different artists. Jennie Frederick's work is among those discussed.

"Paper Goes Public." *Art on Paper* 7, no. 2 (November/December 2002): 28.

This is a brief informational article about a variety of paper projects occurring in the fall of 2002. Included are institutions in New York and Philadelphia that initiate public, paper-based events.

Shannon, Joe. "Lynn Sures at Gallery K." *Art in America* 91, no. 2 (February 2003): 120.

Joe Shannon reviews the exhibition of Lynn Sures's work while exhibiting at Gallery K in Washington, DC. Shannon claims that this is a breakthrough exhibition due to the physical progression of Sures's paper sculpture into space, and her added touch of humor.

Sider, Sandra. "Joan Giordano's Elemental Forms." *Fiberarts* 26, no. 3 (November/December 1999): 33–39.

This article is an interview with Joan Giordano in which she discusses her work with Sandra Sider. Giordano also talks about her influences, techniques, and the history of her work. Her unique combination of materials, such as paper and metal, is emphasized.

Tennant, Donna. "Dianne L. Reeves." *Art Papers* 20 (July/August 1996): 68.

Donna Tennant reviews the work of Dianne Reeves while it was on exhibit at the Fine Arts Center at Baylor University in Waco, Texas. Tennant discusses at length the influence that found objects have on Reeves's work. Reeves incorporates the

associations found with an object, maintaining its meaning throughout the process of constructing a work of art.

Thorson, Alice. "Beneath the Humor, Winkler Exhibit Shows Darker Side." *Kansas City Star*, July 5, 1996, *Preview* 25.

Kansas City Star art critic Alice Thorson reviews the work of Allan Winkler that was on exhibit at The Writer's Place, in Kansas City, Missouri. Thorson discusses both his cut paper work and his ceramic sculpture.

Trafton, Robin. "Cutout Figures Join Consumer Ranks: Allan Winkler's Portraits Use Common Grocery Store Materials." *Kansas City Star*, November 14, 2003, 28.

In this article, Robin Trafton discusses the influences for Allan Winkler's body of work exhibited at the Chiro Studio and Gallery in Kansas City, Missouri. Trafton discusses the result of Winkler's collaging techniques and their simple associations.

Turner, Nancy Kay. "Manipulations of Paper." *Artweek* 20 (May 27, 1989): 4.

Nancy Kay Turner reviews a Lore Burger exhibit held at the Brand Library Art Gallery in Glendale, California. The author discusses the high level of quality of Burger's craft in addition to the artist's aesthetic balance that falls somewhere between fragile and bold.

Von Ziegesar, Peter. "Allan Winkler." *Ceramics Monthly* 33 (November 1985): 32–33.

In this article, Peter Von Ziegesar explains the common misconception of Allan Winkler's frequent classification as an outsider artist. The author provides information on his education and influences, focusing primarily on Winkler's ceramic figures.

Books for Adults

Aaron, Elisabeth. *Quilling: The Colonial Art of Paper Scrollwork*. New York: Larousse and Co., 1976.

Elisabeth Aaron demonstrates quilling techniques, focusing on scrollwork. This is an instructional guide, with examples included.

D'Amato, Janet. *Quillwork, The Craft of Paper Filigree*. New York: M. Evans & Co., 1975.

Janet D'Amato discusses quilling techniques, focusing on filigree. This is an instructional guide, with a variety of pictures included.

*Dawson, Sophie. *A Hand Papermaker's Sourcebook*. New York: Design Books, 1995.

In this book, Sophie Dawson addresses the problem of material availability for papermakers. She has compiled sources of supplies, ranging from fibers, machinery, colorants, kits, and other obscure information needed to produce professional-quality paper. The book contains photos, illustrations, and diagrams.

Falkiner, Gabrielle. *Paper: An Inspirational Portfolio*. New York: Watson-Guption, 1999.

In this book, Gabrielle Falkiner discusses the history of papermaking, providing images from a variety of artists. The majority of the images are of twentieth-century artists working with paper as both sculpture and as art. Falkner discusses the properties of paper at length.

*Hiebert, Helen. *The Papermaker's Companion: The Ultimate Guide to Making and Using Handmade Paper*. Pownal, VT: Storey Books, 2000.

Here, Helen Hiebert emphasizes process and techniques. She provides instructions for making paper by both European and Japanese methods. Topics range from basic to advanced, covering areas such as pulp processing, embossing, laminating, shaping, and watermark-making, with detailed instructions for building papermaking equipment. Some paper-based projects are also included.

Hunter, Dard. *Papermaking: The History and Technique of an Ancient Craft*. New York: A.A. Knopf, 1943.

Hunter discusses Eastern and Western developments in paper, spanning nearly five thousand years. Included are images of rare books, materials, and illustrations that probe the identity of paper.

Jackson, Paul. *The Encyclopedia of Origami and Papercraft*. Philadelphia: Running Press, 1991.

This book is less of an encyclopedia and more of a survey of origami and papercraft. It is divided into two major sections. The first section is comprised of techniques,

including decoupage, quilling, origami, and weaving. It is illustrated and includes several guided projects. The second section is a gallery of contemporary paper, including annotations of completed works.

*Johnston, Malinda. *The Book of Paper Quilling: Techniques & Projects for Paper Filigree*. New York: Sterling Publishing Co., 1994.

Malinda Johnston provides a variety of projects to practice quilling, including procedures and explanations of the tools and process. This book also includes photographs and instructions.

*LaFosse, Michael. *Origamido: Masterworks of Paper Folding*. Gloucester, MA: Rockport Publishers, 2000.

Michael LaFosse presents his origami work along side other international artists. He discusses the development of some of these works through drawings and diagrams. LaFosse has coined the term “origamido” by combining three Japanese words: *ori*, *gami*, and *do*. Collectively, these terms translate into “the way, through paper-folding.”

Laing, Ellen Johnston. *Up in Flames: The Ephemeral Art of Pasted-Paper Sculpture in Taiwan*. Stanford, CA: Stanford University Press, 2004.

Ellen Johnston Laing begins with a history of Chinese funerary beliefs, leading into ceremonies and paper sculpture of the twentieth-century. Specifically, Laing discusses Taiwanese craftsmen and suppliers, in addition to the materials and techniques regarding the craft of paper.

Mason, John, Dard Hunter, and Rigby Graham. *Paper Making as an Artistic Craft*. Leicester, England: Twelve by Eight, 1963.

This book discusses the industry and techniques of papermaking. Dard Hunter, a renowned paper historian, writes the forward to the text. Included in this version are samples of handmade papers and an index.

Maurer-Mathison, Diane. *Paper Art: The Complete Guide to Papercraft Techniques*. New York: Watson-Guption Publications, 1997.

Diane Maurer-Mathison’s book is divided into three sections. First, the author discusses traditional papermaking techniques. In this section, she also includes information regarding supplies and methods. In the second section, she focuses more on manipulating paper by various three-dimensional efforts, as well as other topical

remedies to the appearance of paper. In the third and final section, she includes a gallery of images depicting numerous contemporary paper artists.

*Saddington, Marianne, and Juan Espi. *Making Your Own Paper*. Pownal, VT: Storey Communications, 1992.

Marianne Saddington and Juan Espi provide a basic overview of papermaking and paper art and crafts. Through a variety of approachable assignments, they provide instruction on coloring, texturing, and surface, among other topics. Emphasis is placed on affordability and convenient equipment.

*Turner, Silvie. *The Book of Fine Paper*. New York: Thames and Hudson, 1998.

Silvie Turner discusses papermaking in Europe, America, and Asia, providing information on papermaking terms and their history. She focuses on the topic of handmade paper, but mold- and machine-made papers are also briefly discussed. This book has extensive lists of papermills in a variety of countries, including information on the types of paper each mill has to offer. Turner also discusses storage and handling of fine paper. The book contains illustrations, photographs, a glossary, an index, and a sampling of paper.

*Walton, Stewart, Sally Walton, and Peter Williams. *Paper Cutting*. New York: Lorenz Books, 1997.

In *Paper Cutting*, the authors provide an overview of fundamental techniques then present a series of projects. Among these are silhouettes, paper flowers, lampshades, cards, picture frames, and many others. This book is written for beginners and advanced paper cutters. Tools are discussed and instructions are accompanied with photographs. Templates for cutting are also included.

Books: Young Adults

*Brommer, Gerald F. *Collage Techniques*. New York: Watson-Guption Publications, 1994.

Gerald Brommer begins with an emphasis on familiarizing the reader with materials and methods for collage by teaching through an example of images, rather than instructional projects. Works by famous modern and contemporary artists are discussed in relation to their methods employed.

Carter, David A. *The Elements of Pop-Up: a Pop-Up Book for Aspiring Paper Engineers*. New York: Little Simon, 1999.

David Carter covers the history and techniques of pop-up books, including an instructional guide. This is a comprehensive example of a large variety of methods used by pop-up engineers. A significant portion of this highly detailed book demonstrates the construction of folds, wheels, and pull-tabs, followed by their proper titles.

*Gurkewitz, Rona, and Bennett Arnstein. *3-D Geometric Origami: Modular Polyhedra*. New York: Dover Publications, 1995.

This book utilizes paperfolding as a way of learning geometric forms. Beginning with simple forms, all based on the polyhedra, it compounds into greater technical challenges such as the double pentagonal pyramid, among other complex configurations. Diagrams and instructions are included.

*Roukes, Nicholas. *Sculpture in Paper*. Worcester, MA: Davis Publications, 1993.

Nicholas Roukes provides basic instruction for papermaking. He addresses materials and shape in addition to common techniques. This book is illustrated and covers a variety of processes, including weaving, sculpture, masks, and papier-mâché.

Books: Children, Ages 9–12

Yonick, Deborah, and Wendy Giminski. *Paper Projects: A Kid's Guide to Crafts*. Harrisburg, PA: Stackpole Magazines, 1997.

Focusing on paper projects, Deborah Yonick and Wendy Giminski present a variety of activities. Children may follow the text or illustrations for instruction. Several projects of varying length provide different options for those that are under time restraints. In addition, the book is designed to suit the needs of several ages.

Books: Children, Ages 5–11

Check, Laura, and Norma Jean Martin-Jourdeais. *Little Hands Paper Plate Crafts: Creative Art Fun for 3 to 7 Year Olds*. Charlotte, VT: Williamson Publishing Company, 2000.

This is a very simple book for making animals, masks, hats, and other crafts. Included in the text are images, diagrams, and a list of necessary supplies. Some facts about the subject of construction are also included.

Higham, Cindy. *Snowflakes for All Seasons*. Salt Lake City: Cindy Higham, 1998.

Cindy Higham demonstrates folding and cut-paper techniques to create snowflakes. Although snowflakes are closely associated with winter holidays, Higham extends the activity into other seasons, such as Valentine's Day. The book is designed to aid children with familiarity of scissors.

LaFosse, Michael G. *Making Origami: Step by Step*. New York: Powerkids Press, 2002.

Michael LaFosse provides a series of themed books to teach children to make a variety of forms. Included are simple instructions as well as brief information on the subjects covered. These books are easy to follow due to their overwhelmingly visual content.

*———. *Origami Activities*. Boston: Airlift, 2003.

Michael LaFosse demonstrates origami techniques through visual instruction. He discusses common folds as well as some paper types, establishing symbols for later use in the text. Each project's significance within Chinese culture is explained.

Lobato, Arcadio, and Emilio Urberuaga. *Paper Bird*. Minneapolis: Carolrhoda Books, 1994.

This is a fictional story about a paper bird that was created as a gift. However, it had other ambitions—it yearned to fly like other birds. In a discussion ultimately centered on the role of art, the importance of creativity and ambition is emphasized.

Sarasas, Claude. *The ABC's of Origami: Paper Folding for Children*. Boston: Enfield, 2002.

Claude Sarasas demonstrates a number of traditional origami forms. The text is clearly illustrated, with an emphasis on visual guides. Names of objects are also offered in Japanese.

*Smith, Christine, and Stewart Cowley. *How to Have Fun with Paper*. Milwaukee: Gareth Stevens Publishing, 1997.

This book begins with a simple explanation of the necessary materials and instruction to be followed. The remaining portion is divided into several two-page projects that are fully illustrated with systematic instructions. Popular projects include Chinese lanterns, pop-up cards, and paper cups.

Books: Children, Pre–K

*Kohl, MaryAnn F., and Katheryn Davis. *Preschool Art: Collage and Paper: It's the Process, Not the Product*. Beltsville, MD: Gryphon House, 2001.

MaryAnn Kohl and Katheryn Davis provide fifty different projects for children to assemble collages and experience paper. Emphasis is placed on the activity, as opposed to the result. There are no finished images of the ideal project—instead only an outline of the necessary tools and action to be taken.

Videography

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Mark of the Maker: Twinrocker Handmade Paper. 30 min. Produced by Direct Cinema Ltd, 1993. Videocassette.

This award-winning documentary by Chicago filmmaker David McGowen depicts the history of Twinrocker, as well as the physical movements of hand papermaking there. Founders Kathryn and Howard Clark share their story of their efforts to revive hand papermaking when it was all but forgotten in our industrialized world. Artists explain the importance of the paper surface and share the excitement they experience as they create on Twinrocker papers.

Fun with the Papermill. Four-volume set. Total running time: 90 min. Produced by Greg Markim, Inc., 1997. Videocassettes.

Arnold Grummer teaches papermaking basics and easy decorative techniques for pouring handmolds. Each volume progresses on learned skills and techniques. Volume one covers basic sheet makin; adding color, inclusions, and botanicals; and surface embedding. Volume two advances to painting with pulp, sheet layering, making paper shapes, and deckling. The final volume includes surface treatments; creating texture, embossing, and glazing; and watermarks.

**Classroom Papermaking: Handmade Papers from Recycled and Plant Fibers.* 60 min. Produced by Nash/Renfrow Productions, 2003. Videocassette.

In this video, artist and educator Catherine Nash integrates the art and craft of papermaking into different school subjects, including language arts, cultural studies, history, botany, and chemistry. The artist shares practical methods to use effectively in the classroom, as well as the craft of handmade papers using a range of materials, including recycled scrap paper, common garden plants, and plants found in nature.

Classroom Papermaking II: Advanced Techniques and Special Projects. 60 min. Produced by Nash/Renfrow Productions, 2003. Videocassette.

In this video, Catherine Nash explores more advanced techniques in papermaking, including the chemistry of coloring pulp, pulp painting, low relief and sculptural casting, simple bookmaking, and other projects. As in her other video, Nash presents how papermaking can be dovetailed into a school curriculum. A teacher's guide is included.

**Sculpting with Paper*. 24 min. Peggy Flores. Produced by Crystal Productions, 2004. Videocassette.

Artist Peggy Flores demonstrates techniques for creating your own art work with paper sculpture and demonstrates the sculpting processes of scoring, cutting, folding, and curling paper. Also included are methods of creating three-dimensional objects from a two-dimensional piece of paper.

Web Sites

Twinrocker Handmade Paper

www.twinrocker.com

Established in 1971 by Kathryn and Howard Clark, Twinrocker Handmade Paper revived a national interest by reintroducing the skill and craft of handmade papers in the United States. In addition to providing a variety of handmade papers, their company is a good resource for supplies, including books, videos, and materials needed for making handmade papers. Twinrocker also conducts annual workshops and lectures.

Robert C. Williams American Museum of Papermaking

www.ipst.gatech.edu/amp

Located on the campus of the Institute of Paper Science and Technology at Georgia Tech in Atlanta, the Robert C. Williams 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 a vast collection of over 10,000 watermarks, papers, tools, machines, and manuscripts. Their Web site is a great resource for links to other papermaking sites, as well a teacher's guide that offers lesson plans on the science and technology and the art and craft of papermaking.