
Memo from the Founder

Thanks to everyone who has shown such great support of our plans to relocate into a larger facility. We are as anxious as all of you to be in a space appropriate for our growing organization. Our ultimate dream is to work with other organizations to create an arts center for papermaking, printmaking and bookmaking. Our goals are big ones and through long-range planning with the NEA Advancement Program, we are realizing that it will take a little longer than we first anticipated. Buying new equipment, finding the right space, and building a capital fund are just some of the concerns we are tackling right now, besides maintaining all of the programs and services that we presently offer.

We will notify all of you months in advance of our projected move. Because moving is a priority, we would appreciate any information on possible sites in downtown Manhattan. We would also love your input on programming ideas and any leads on used equipment or other items such as papermaking felts.

We'll keep you informed of our progress. Please do not hesitate to contact me or Mina at the Mill.

Thanks again.



Susan Gosin, Founder and President

A Papermaker's Garden at PS 234

Dieu Donn  is pleased to announce the receipt of a grant from the **New York State Council on the Arts - Arts in Education Program**, which will provide funds for a "Papermaker's Garden" to be planted in the spring at PS 234 on Greenwich St. Artists will be contracted to work with children, art teacher Pip Wurmfeld and other teachers in creating a papermaking garden and a papermaking facility for the school. The objective of this project is to use papermaking as an educational tool by linking it to the current art, science and social studies curriculum at the school. Emphasis will be placed on process, whereby children will be involved in each phase of papermaking, from cultivation of the fiber to the production of finished sheets. Through this process, children will participate and engage in discussions about the scientific aspects of gardening, the social aspects of how we and other cultures use paper in our lives, and the artistic aspects of experimentation and diversity in using paper as a medium.

Dieu Donn  Slide Registry and Library

We invite all artist members to submit slides of their works in paper to Dieu Donn 's slide registry. Curators, consultants, students and others are welcome to view the slide registry by appointment. The registry holds the work of over 150 artists working in a variety of techniques in handmade paper. We have recently computerized the registry which will facilitate searches by geographical and disciplinary (books, pulp-painting, photo, sculpture, watermark, etc.) categories.

Congratulations to Sara Garden Armstrong, an Artist Member, for being selected through our slide registry by Art Consultant Carol Rubinstein and Brady McHugh Architects to produce a commissioned sculpture in a 90 foot long atrium space for KPMG Peat Marwick in Radnor, PA.

Dieu Donn  also has a library of books and periodicals on hand papermaking which is open to the public by appointment. Books range from "how to" manuals to historical and scientific journals about paper, to art books and artist catalogs. Periodicals include *Hand Papermaking*, *Bookways* and the IAPMA quarterly.

Featured Member: Bobbie Lippman

Bobbie Lippman is co-editor of Hand Papermaking Magazine. She teaches papermaking at The University of the Arts in Philadelphia and recently founded her studio, Tockington Papers. In 1986, she founded the paper program at Historic Rittenhouse Town, site of the first papermill in America.

Eleven years ago, I walked into a papermaking demonstration at art school. Within thirty minutes my life was changed, and since that time I have followed a path of paper. In retrospect, I wonder what I would be doing today if I had cut that class, because the commitment I've made to papermaking is stronger than any other interest I've had in my life. The more I learn about paper, the more I find I have to learn. This keeps me striving to master new areas of the medium. For those of you who have made paper, it is probably easy to understand how one can become obsessed with this magical process.

When I started working with paper, I concentrated on pulp painting. I wanted to make large paintings, so I poured pulp onto silkscreens. The first lesson of papermaking was "do anything". Several years later I became interested in production papermaking and switched to the second lesson "try to get the same result again and again". There is enough challenge in that to last a lifetime. I am inspired by this consistency and fine craftsmanship I find in the papers produced at Dieu Donn .

Currently, I divide my time between collaborations with artists, pulp painting and producing paper for sale at my studio and serving as co-editor of *Hand Papermaking*. It has been a long and complicated journey. However, all the difficulties seem to fade away when I stand in front of a vat ready to make another sheet. The fluid grace of the pulp makes the act of creating paper into a dance. From loading the beater to putting the finished sheets into the drying box, I'm mesmerized by the changing face of the fiber.