

# HAND PAPERMAKING

A scenic view of a village with a stone bridge over a stream, featuring traditional buildings and lush greenery. The scene is set in a valley with a stone bridge crossing a stream. The bridge has a central archway and is flanked by stone walls. On the left, a stone wall is covered in green ivy. On the right, there is a large, leafy tree with yellow fruit. In the background, there are several traditional buildings with stone walls and tiled roofs. A hillside with trees is visible in the distance under a clear blue sky.

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<i>Editor's Acknowledgements</i>	2
<i>Letter from the Guest Editor</i>	3
<i>Italy, the Birthplace of Western Paper: Tracing the Development and Spread of Fabriano Paper</i>	4
FRANCO MARIANI	
<i>Italy, Land of Saints, Great Navigators, and...Master Papermakers</i>	9
GIORGIO PELLEGRINI	
<i>The Amatruda Papermill: Between Tradition and Innovation</i>	14
GIUSEPPE AMENDOLA AMATRUDA	
<i>Once Upon a Time...The Artistic Watermark in Light and Shade</i>	19
ANNARITA LIBRARI	
<i>The Academy of Paper Arts: L'Accademia delle Arti Cartarie</i>	26
SANDRO TIBERI	
<i>Paper Samples: Stripes and Confusion</i>	30
SANDRO TIBERI	
<i>Paper Dreams of Four Artists: Roberto Mannino, Angela Occhipinti, Stefano Pizzi, and Roberto Stelluti</i>	31
ANGELA OCCHIPINTI	
<i>Restoring Life to Books: Q&amp;A with Gabriele Dondi</i>	39
GIORGIO PELLEGRINI	
<i>ON Luigi Mecella: Italian Inventor and Papermaker</i>	43
ROBERTO MANNINO	
<i>Paper Sample: Artist Paper</i>	46
LUIGI MECELLA	
<i>Authors</i>	47
<i>Advertisers and Contributors</i>	48

FRONT COVER: *The Amatruda paper mill, dating from the fifteenth century, is the last structure situated at the bridge over the Canneto river, in the city of Amalfi, Italy. Photo: Michele Abbagnara, 2016. BACK COVER: Angela Occhipinti, detail of East Meets West (travel book), 2010, 600 x 60 centimeters (236 x 24 inches), an installation in the museum of modern art housed in the eighteenth-century Palazzo Buonaccorsi in Macerata, Italy; tar paper roll with mixed media. Courtesy of the artist.*

## Editor's Acknowledgements

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An invigorating break during the Hand Papermaking Board Retreat, atop Vail Mountain in Colorado. From left to right: Amy Richard, Radha Pandey, Susan Mackin Dolan, Beck Whitehead, Tom Balbo, Steve Kostell, Tom Bannister, Alta Price, Susan Gosin, Amanda Degener, Teri Williams, Gibby Waitzkin, Suzanne Oberholtzer, Mary Tasillo, Tom Hutchinson, Aimee Lee, Simon Green, Mina Takahashi, Helen Hiebert. Photo: EpicMix Photo, September 24, 2016.

What a pleasure it is to sit back and witness an issue coming together so seamlessly. *Mille grazie* Lynn Sures for a tremendous job on this issue devoted to hand papermaking in Italy. Lynn chose to do something remarkable: to work solely with Italian writers, sharing their perspectives in their native language. I was floored by Lynn's capacity to understand all the nuances in the Italian manuscripts for the issue, and then to translate, (seemingly) effortlessly, into English for our readers. It is a testament to her deep knowledge and long-time involvement in the Italian paper scene. *Brava* and gratitude!

I would also like to express my heartfelt thanks and admiration to all the smiling, bundled-up people in the photograph above. We had an extraordinarily productive board retreat in September, hosted beautifully in Vail, Colorado, by board chair Susan Mackin Dolan and past board chair Helen Hiebert. We re-affirmed our mission to serve as *the* record for our field, chronicling the finest work, presenting groundbreaking research, and contributing to the development of hand papermaking as a traditional craft and vibrant contemporary art medium. Central to our discussions was the recent announcement by Tom Bannister that he will be stepping down as our executive director. I would like to take this moment to thank Tom, with all my heart, for his commitment, his smarts, his sincerity, his humor, and his kind consideration. (I could go on, truly.) Tom has imbued the organization with a culture that reflects his personality of openness, generosity, calm, and positivity. So, while gathering a mile-and-a-half high to contemplate how we move forward without dear Tom at the helm could have been fraught with worry and despair, we actually left feeling confident, maybe even a bit giddy, excited for Hand Papermaking's future. And I am certain it was not just the high altitude.

I would also like to take this opportunity to acknowledge our Underwriter donors whose generous contributions are key to enabling us to include handmade paper samples in each copy of the magazine. Current Underwriters are Susan Mackin Dolan, Fifth Floor Foundation, Lois & Gordon James, Margaret Ahrens Sahlstrand, Michelle Samour, Gordon & Roswitha Smale, Beck Whitehead, Pamela S. Wood. With their support, the handmade paper tip-ins are—in a direct and tactile way—where we stay connected with our craft and community.

Mina Takahashi

## Letter from the Guest Editor

As a college student I traveled briefly to the most famous cities of Italy with friends, experiencing some of the breadth of the world for the first time, being introduced to flavors and styles and a social ambience that were all, to me, thus far unknown.

Since 1997 I have returned for a few weeks nearly every summer to teach diverse courses. Over the years I have learned the language that allows me a greater level of presence, and become habituated to a warm familiarity with many parts of the country. Some of the most enlightening stays have been through the Paper, Print, Book workshops that I continue to lead to Fabriano. Many of the authors or subjects in this issue are *fabrianesi* I have worked with closely. Others I have met through exhibitions, professional conferences overseas, or have contacted through my own interest.

When I was invited to be the guest editor of this issue on the papermaking of Italy, I imagined what aspects of papermaking I could share via Italian authors, writing about an Italian subject, in their native language. Franco Mariani has had a long academic career as a designer and paper historian, and has lectured to my students. He writes in his intimate manner on a subject he thinks about in a personal, human way—how did the history naturally unfold; what might it have been like to witness it? Giorgio Pellegrini, who entered into papermaking as he became director of a paper museum, has embraced it so completely that he has played a large part in connecting Italian papermaking nationally and internationally. He writes about the richness of the field and how to take best advantage of experiencing it in various museum locales along the paper road. Giuseppe Amendola Amatruda follows a centuries-long family tradition of working in the papermaking industry in Amalfi, and tells a tale of his family mill, its survival, and solutions to thrive in an economy that is never predictable. Annarita Librari writes about the history and tradition of light-and-shade or *chiaroscuro* watermarks in her own city of Fabriano, from the point of view of a family-trained practitioner of this rare art form. We look at papermaking education through

the eyes of Miliani-mill-trained master papermaker Sandro Tiberi, who wanted to test the waters beyond tradition. He determined that looking at unconventional means of processing a sheet of paper was the future of papermaking, and has created an academic approach to educate students around his country and beyond. Noted artist Angela Occhipinti compares four artists who are bound by a passion for printmaking on paper. These artists' works range from relief to chine-collé to intaglio, all driven by their artistic goals that are ultimately enabled by paper. Roberto Mannino, a Roman paper artist well known to our readers, follows *fabrianese* master papermaker Luigi Mecella who is both a stalwart of a museum's papermill and a curious papermaker who privately experiences some of the earliest traditional sources as well as results of the papermaker's craft.

This issue contains three paper samples, one from Luigi Mecella and two from Sandro Tiberi. Mecella created sheets of his sturdy 600-gram watercolor paper for us. Sandro Tiberi has used his dimensional texture process to provide two separate samples. These three beautiful variations on the white sheet give us tantalizing insight into these two master papermakers' studios.

I am particularly pleased to be able to offer an array of perspectives in this issue from Italians who have written in their own language, which we read in translation. For our Italian-speaking readers, please find the original draft articles in Italian on Hand Papermaking's website at <http://magazine.handpapermaking.org/> web-only.

My own history with Italian papermaking is long, and I wanted to demonstrate through this issue its strong cultural heritage in Italy, with an eye to its relevance as a living practice. We are glimpsing the story of Italian papermaking in mid-pathway, and it is exciting to imagine its future through the stories we see here.

Lynn Sures

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