

DEEP PAPERMAKING

Discovering the Science, Sustainability and Creative Potential of Handmade Paper

ART 2930C (22286) & ART 2930C (22478) & ART 2934C (22251)

Class Periods: TUES/THURS — Period 8–10 (3:00 PM - 6:00 PM)

Location: WARP 105 (534 SW 4TH AVE, GAINESVILLE, FL 32601 • Building 3451)

Academic Term: Spring 2019

Instructor: Amy Richard

Email: arich@ufl.edu • Phone: 352.219.1712

Office Hours: Tues / Thurs by appointment, WARP105

Course Description

3 credit hours — Open to art and non-art majors, this course is designed to provide an introduction to the use of handmade paper as a versatile and sustainable medium for creative expression. Using natural cellulose fiber, some of which will be harvested locally, we will explore the materiality of paper including the fiber itself and crucial interactions that make it such an amazing material to work with (e.g., hydrogen bonding, fiber length, strength and freeness, using positive/negative ions for pigmenting, and high shrinkage fibers for sculptural effects).

Experimental processes will be encouraged as students become familiar with the inherent characteristics of specific fibers, as well as traditional and contemporary papermaking techniques including Asian and Western-style sheet formation. Along the way, students will learn the fascinating history of a material that changed civilization by disseminating several of the world's major religions, launching social and scientific revolutions and continuing to provide a versatile substrate for the delivery of knowledge and creative ideas.

Course Pre-Requisites / Co-Requisites

No pre- or co-requisites have been identified for this course.

Course Objectives

This studio course will provide a survey of traditional and contemporary hand papermaking processes, tools and techniques while exploring the materiality and science of paper (i.e., the natural cellulose fibers used to make it and their inherent characteristics). The overarching goal is for students to gain a basic understanding of the material through studio practice and experimentation and identify ideas and techniques for future investigations.

Class time will be structured to include short lectures, demonstrations and discussions led by the instructor followed by studio work sessions for students to practice and experiment with the techniques covered. For details, see the course schedule below. Within this context the following objectives will be accomplished:

- Through regular studio practice, students will gain confidence with basic hand papermaking processes and techniques and become familiar with a sampling of natural cellulose fibers used to make paper
- Students will develop basic hand skills required for successful hand papermaking
- Students will become proficient in pursuing independent production of handmade papers for creative works or other innovations
- A basic understanding of related aesthetics, history, science and sustainability will be covered with lectures, discussion, and studio activities
- Students will work in 2- and 3-dimensional formats
- Students will become familiar with related papermaking tools and equipment and successfully demonstrate paper studio etiquette and practices

Course Format

This course is divided into 4 main sections (4 weeks in duration for each):

- Asian style papermaking techniques and traditions
- Western style papermaking (specific to Western Europe)
- Image making techniques and aesthetics (historical and contemporary)
- Sculptural papermaking techniques using high shrinkage fiber

Details about demonstrations and lectures for each class session are provided on the schedule below.

A final grade is earned through attendance, active participation in the class, demonstration of a clear understanding of the processes involved, and successful completion of all 4 assignments related to each of the 4 class sections. The instructor will be present during the entire class period including non-demonstration days, giving students the opportunity to resolve problems or request special instruction. Students having difficulties or otherwise in need of additional instruction must attend work sessions or make a special appointment to work with the instructor.

The instructor will also be available during the two extra scheduled work sessions each week, before and/or after class sessions. Students are strongly encouraged to plan to spend at least 2-3 extra hours in the studio per week to successfully complete assignments and gain as much experience as possible.

IMPORTANT: The class schedule is subject to change based on class progress or other outside factors. Any changes will be communicated to students via email and also in class. ***It is the student's responsibility to pay attention to any communication about the schedule, assignments, etc. and respond accordingly.***

Assignments

Students are expected to successfully complete an assignment [studio project] for each section of the course [a total of 4 assignments]. There is no final project. A number of short readings and responses will be required along with a process notebook that will be due with completion of each of the 4 projects. Note: There will also be a guided research assignment that will be completed within class during a visit to the Special Area collections in the Marston Library [refer to schedule below for tentative date].

Attendance Policy, Class Expectations, and Make-Up Policy

Due to the limited access to extra studio time [i.e., outside of class], students are expected to attend all scheduled classes plus 3 hours of outside studio- and/or homework each week. Attendance will be taken during each class session. It is the student's responsibility to make up any class/studio time missed and to be familiar with attendance policies of the University of Florida, which can be found here:

<https://catalog.ufl.edu/ugrad/current/regulations/info/attendance.aspx>

Excused absences will be consistent with university policies as stated in the Graduate Catalog and require appropriate documentation. For more information: <http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#attendance>

Cell phones and laptops

Cell phones are not allowed in use during class unless approved ahead of time and only for the purpose of photographing demonstrations or studio processes. Laptops are not allowed during class time. Please respect this.

Materials and Supply Fees

There is a \$50 supply fee for this course and a short list of materials students will be expected to bring to class from time to time. The instructor will do everything possible to keep expenses down.

Required Textbooks and Software

No textbooks or software is required for this course.

The following documents will be provided by the instructor as PDF files. A brief, 1-page response is due along with the process notebooks on the dates specified in the syllabus.

READING ASSIGNMENT 1

Japanese Papermaking: Traditions, Tools, and Techniques (pp 1- 22)

Timothy Barrett, 1983 First Edition

ISBN-1891640267

ISBN-9781891640261

“Making Paper ‘The Old Ladies’ Way’: Women of the Han Dynasty and Their Role in the Origins of Papermaking” (pp 3-6)

Hand Papermaking, Volume 33, No 2 (2019)

Elizabeth Boyne

1-EXTRA CREDIT

WASHI: The World of Japanese Paper (pp 41-80)

Sukey Hughes, 1978, First Edition

ISBN-10: 0870113186

ISBN-13: 978-0870113185

Why is Japan Still So Attached to Paper? (PDF – 3 pages)

New York Times, 11/19/2018

<https://www.nytimes.com/2018/11/19/t-magazine/japanese-paper-washi.html>

READING ASSIGNMENT 2

ON PAPER: The Everything of Its Two-Thousand-Year History (Ch 3, pp 48-72)

Nicholas A. Basbanes

2013, First Edition

ISBN-10: 0307279642

ISBN-13: 978-0307279644

EXTRA CREDIT

Gift of Conquerors: Hand Papermaking in India (pp 1-38)

Alexandra Souteriou

2006, First Edition

ISBN-10: 0944142567

ISBN-13: 978-0944142561

READING ASSIGNMENT 3

Social Paper: Hand Papermaking in the Context of Socially Engaged Art (Exhibition Catalog
February 10–April 15, 2014)

CO-CURATORS: *Jessica Cochran, Curator of Programs and Exhibitions, Acting Assistant Director*
Melissa Potter, Associate Professor and Director, Book and Paper MFA Program

EXTRA CREDIT

Papermaking

Heller, Jules

Experimental Approaches — A Gallery (Ch 8, pp 112-161)

1978, First Edition

ISBN-9780823038428

Papermaking

Heller, Jules

Problems and Solutions (Ch 7 – pp 102-111)

1978, First Edition

ISBN-9780823038428

READING ASSIGNMENT 4

“Sculptors Discuss Why Paper” (pp 1-2, 27-29)

Nancy Cohen and Ming Fay

Hand Papermaking, Volume 30 No 1, Summer 2015

EXTRA CREDIT

<http://www.barbaralandes.com/artists-interviews/>

Artist Interviews by Barbara Landes — Sculptures of Handmade Paper:

Melissa Jay Craig

Eve Ingalls

Aimee Lee

Megan Singleton

Roberto Mannino

Robbin Ami Silverberg

Recommended Materials

The Papermaker's Companion: The Ultimate Guide to Making and Using Handmade Paper

Helen Hiebert

2000, First Edition

ISBN-10: 9781580172004

ISBN-13: 978-1580172004

The Art & Craft of Handmade Paper

Vance Studley

1977 First Edition

ISBN-0486264211

ISBN-9780486264219

SEE BELOW FOR COURSE SCHEDULE

Course Schedule

Note: Scheduled activities may change based on instructor's assessment of progress and other outside factors.

TOPIC	TUESDAY – Demonstration/Studio	THURSDAY – Demonstration/Studio
Week 1 ~ Jan 8 & 10 Introduction to DEEP Papermaking Lecture: History of Paper	Welcome, class info, etc. Work session: Kozo harvest (pedestrian field trip); steam and strip bark from pre-gathered kozo	Demo: Processing bast fiber for papermaking Work session: Steaming, stripping and scraping bark
Week 2 ~ Jan 15 & 17 Lecture: BAST FIBER	Demo: Preparing bast fiber (bark) for papermaking Work Session: Scraping bark	Demo: proto-paper; picking and beating bark Work session: picking and beating bark and making proto-paper
Week 3 ~ Jan 22 & 24 Lecture: Early Paper	Demo: Nepalese papermaking Work session: Nepalese sheet formation practice [Assignment 1: Early Paper; Process notebook intro and discussion]	Work Session: Nepalese papermaking, picking and beating bark (continued)
Week 4 ~ Jan 29 & 31 Lecture: Japanese Papermaking — A Brief History	Demo: Japanese-style sheet formation (<i>Nagashi-zuki</i>) Work session: Japanese papermaking sheet formation practice	Work session: Japanese-style papermaking sheet formation (<i>Nagashi-zuki</i>)
Week 5 ~ Feb 5 & 7 Lecture: Asian papermaking aesthetics	Work session: Japanese-style sheet formation (<i>Nagashi-zuki</i>)	Work session: Last day of Japanese-style sheet formation [HOMEWORK: students asked to bring in 100% cotton rags/clothing for Feb 12]
Week 6 ~ Feb 12 & 14 Lecture: Intro to Western Papermaking	Demo: Western sheet formation and practice [cotton] Work session: Cutting rags for paper [Assignment 2: Western/watermark]	Demonstration: Watermarks and double couching Work session: designing and preparing watermark [Reminder: Complete assignment 1]
Week 7 ~ Feb 19 & 21 Lecture: In, On, Of Paper	***Meet at Marston Library / Special Collections – Guided research project using Hand Papermaking portfolios and other resources	Demo: Watermark Experiments Work session: Watermarks [Assignment 1 due with process notebook]

<p>Week 8 ~ Feb 26 & 28</p> <p>Lecture: The Hollander Beater</p>	<p>Work session: Watermarks</p>	<p>Demo: paper veils and drawing with water</p> <p>Work session: Watermarks</p>
SPRING BREAK (Mar 5 & 7)		
<p>Week 9 ~ March 12 & 14</p> <p>Lecture: Peace Paper Project and Social Action With Paper</p>	<p>Demo: pulp painting</p> <p>Work session: pigment pulp, prepare stencils</p> <p>[Assignment 2 Due with process notebook / critique discussion]</p>	<p>Work session: Western paper sheet production with veils and pulp painting</p> <p>[Assignment 3: paper image-making]</p>
<p>Week 10 ~ March 19 & 21</p> <p>Lecture: The Sustainability of Paper</p>	<p>Demo: Pulp printing with silkscreens</p> <p>Work session: exploring pulp printing, painting and veils</p>	<p>Work session: pulp printing with stencils, silkscreens, veils</p>
<p>Week 11 ~ March 26 & 28</p> <p>Lecture: Contemporary paper artists</p>	<p>Demo: sheet formation with high shrinkage pulp [abaca]</p> <p>Work session: sheet formation with high shrinkage pulp</p>	<p>Demo: conducting material tests</p> <p>Work session: image making for translucency</p>
<p>Week 12 ~ April 2 & 4</p> <p>Lecture: Thinking Big</p>	<p>Demo: Large paper (aka big ass paper)</p> <p>Work session: image making for translucency</p>	<p>Work session: Making Large sheets</p> <p>[Assignment 3 due with process notebook] and critique</p>
<p>Week 13 ~ April 9 & 11</p> <p>Lecture: Paper Shape Shifters {The Science of High Shrinkage Fiber}</p>	<p>Demo: Dipping Techniques</p> <p>Work session: armature construction/cutting wire</p> <p>[Assignment 4 introduction]</p>	<p>Demo: Embedding</p> <p>Work session: dipping armatures and embedding</p>
<p>Week 14 ~ April 16 & 18</p> <p>Lecture:</p>	<p>Demo: Image Meets Sculpture</p> <p>Work session: dipping armatures and embedding</p>	<p>Work session: Sculptural Paper</p>
<p>Week 15 ~ April 23 & 25</p>	<p>Studio Clean Up</p>	<p><<Reserve Day>></p>
<p>Week 16 ~ April 30 & May 2</p>	<p>FINAL critique and celebration of DEEP PAPERMAKING!</p> <p>[Assignment 4 due w/process notebook]</p>	<p>Final critique session</p>

Evaluation of Grades

Assignment	Total Points	Percentage of Final Grade
Class attendance, participation and studio etiquette	100	50%
Process Notebook w/reading responses x 4	100 each	25%
Assignments [4]	100 each	25%
		100%

Grading Policy

The following is given as an example only.

Percent	Grade	Grade Points
90.0 - 100.0	A	4.00
87.0 - 89.9	A-	3.67
84.0 - 86.9	B+	3.33
81.0 - 83.9	B	3.00
78.0 - 80.9	B-	2.67
75.0 - 79.9	C+	2.33
72.0 - 74.9	C	2.00
69.0 - 71.9	C-	1.67
66.0 - 68.9	D+	1.33
63.0 - 65.9	D	1.00
60.0 - 62.9	D-	0.67
0 - 59.9	E	0.00

More information on UF grading policy may be found at:

<http://gradcatalog.ufl.edu/content.php?catoid=10&navoid=2020#grades>

<https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx>

Students Requiring Accommodations

Students with disabilities requesting accommodations should first register with the Disability Resource Center (352-392-8565, <https://www.dso.ufl.edu/drc>) by providing appropriate documentation. Once registered, students will receive an accommodation letter which must be presented to the instructor when requesting accommodation. Students with disabilities should follow this procedure as early as possible in the semester.

Course Evaluation

Students are expected to provide feedback on the quality of instruction in this course by completing online evaluations at <https://evaluations.ufl.edu/evals>. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at <https://evaluations.ufl.edu/results/>.

University Honesty Policy

UF students are bound by The Honor Pledge, which states, "We, the members of the University of Florida community, pledge to hold ourselves and our peers to the highest standards of honor and integrity by abiding by the Honor Code. On all work submitted for credit by students at the University of Florida, the following pledge is either required or implied: "On my honor, I have neither given nor received unauthorized aid in doing this assignment." The Honor Code (<https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code/>) specifies a number of behaviors that are in violation of this code and the possible sanctions. Furthermore, you are obligated to report any condition that facilitates academic misconduct to appropriate personnel. If you have any questions or concerns, please consult with the instructor or TAs in this class.

Software Use

All faculty, staff, and students of the University are required and expected to obey the laws and legal agreements governing software use. Failure to do so can lead to monetary damages and/or criminal penalties for the individual violator. Because such violations are also against University policies and rules, disciplinary action will be taken as appropriate. We, the members of the University of Florida community, pledge to uphold ourselves and our peers to the highest standards of honesty and integrity.

Student Privacy

There are federal laws protecting your privacy with regards to grades earned in courses and on individual assignments. For more information, please see: <http://registrar.ufl.edu/catalog0910/policies/regulationferpa.html>

Campus Resources:

Health and Wellness

U Matter, We Care:

If you or a friend is in distress, please contact umatter@ufl.edu or 352 392-1575 so that a team member can reach out to the student.

Counseling and Wellness Center: <http://www.counseling.ufl.edu/cwc>, and 392-1575; and the University Police Department: 392-1111 or 9-1-1 for emergencies.

Sexual Assault Recovery Services (SARS)

Student Health Care Center, 392-1161.

University Police Department at 392-1111 (or 9-1-1 for emergencies), or <http://www.police.ufl.edu/>.

Academic Resources

E-learning technical support, 352-392-4357 (select option 2) or e-mail to Learning-support@ufl.edu.
<https://lss.at.ufl.edu/help.shtml>.

Career Resource Center, Reitz Union, 392-1601. Career assistance and counseling. <https://www.crc.ufl.edu/>.

Library Support, <http://cms.uflib.ufl.edu/ask>. Various ways to receive assistance with respect to using the libraries or finding resources.

Teaching Center, Broward Hall, 392-2010 or 392-6420. General study skills and tutoring.
<https://teachingcenter.ufl.edu/>.

Writing Studio, 302 Tigert Hall, 846-1138. Help brainstorming, formatting, and writing papers.
<https://writing.ufl.edu/writing-studio/>.

Student Complaints Campus: https://www.dso.ufl.edu/documents/UF_Complaints_policy.pdf.

On-Line Students Complaints: <http://www.distance.ufl.edu/student-complaint-process>.