

**108:111 or 01X:120 ADVANCED PAPERMAKING
(Spring 2006)**

Monday and Wednesday, 10:30AM-12:20PM

Timothy Barrett, Instructor

Art Building W18 & W20

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UI Center for the Book, 216 North Hall, 335-0438

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Course Description; Goals and Objectives: This course is intended for graduate students and other individuals with significant prior experience in papermaking, printmaking, the book arts, academic book studies, library and information science or allied specialties. The focus of the class is the history and technique of traditional Asian and European papermaking, and related aesthetics. The goal is for students to feel confident about pursuing independent production of handmade papers or related research with attention to their own particular areas of interest by the end of the class. (Students with a primary interest in paperworks -works of art created using paper pulp as the medium- should consider an independent study project under Bob Glasgow concurrent with or following this class). The format for the class consists of three roughly equal time blocks committed to Asian (nagashizuki) papermaking, European papermaking, and special projects. Dates for demonstrations and lecture/discussions are shown on the schedule below. Students are expected to attend all scheduled classes. During Work Sessions (WS) the course instructor will be in attendance for the duration of the class period and students should take advantage of the one-on-one mentoring opportunity to resolve problems or request special instruction. Students who are having difficulties or otherwise desire additional instruction must attend Work Sessions or make a special appointment to work with the course instructor. Readings are lengthy and numerous for this class and must be completed *in advance* of the related discussion date on the reading list.

Please note that the specific nature of each assignment will be decided during discussions between the student and the course instructor based on the student's primary interests and any prior papermaking experience. In this sense the class is designed to allow the student maximum flexibility in customizing the semester's work to suit her/his professional aspirations. There are 4 key assignments and each must be handed in for a grade on the dates shown below:

Assignment	Topic, Date Due
1	Asian Papermaking, 22 February
2	Beating Research Project, 22 March
3	European Papermaking, 10 April
5	Special Project, 8 May

Final grade in the class is awarded based on two quizzes and grades received for all key assignments. Plus minus grades will be used in this course. I would like to hear from anyone who has a disability which may require seating modifications or testing accommodations or accommodations of other class requirements, so that appropriate arrangements may be made. Please contact me during my office hours.

**2006 ADVANCED PAPERMAKING
DEMONSTRATION (DEMO) AND LECTURE/DISCUSSION (LD) SCHEDULE**

(WS refers to "work session" when Barrett will be present for the duration of the class period for one-on-one instruction.)

ASIAN NAGASHIZUKI (18 January - 20 February)

- 18 Jan W: Class intro; readings; 18 by 24 and small traditional nagashizuki vat set up, W18 classroom access
- 23 Jan M: DEMO nagashizuki fiber selection and cooking options, beating, small traditional nagashizuki practice at the vat, couching
- 25 Jan W: DEMO large nagashizuki sheetforming , couching, pressing and drying
- 30 Jan M: WS, optional nagashizuki coaching at the vat
- 1 Feb W: LD- Pre-papers, Invention of the Craft, and Arab Papermaking (Reading 1)
- 6 Feb M: WS
- 8 Feb W: DEMO- 2 by 8 and 4 by 8 foot nagashizuki, WS
- 13 Feb M: DEMO, Beating research assignment
- 15 Feb W: LD- Asian Nagashizuki History and Technique (Reading 2)
- 20 Feb M: UICB Paper Research and Production Facility field trip

EUROPEAN (22 February – 3 April; Spring Break 13-17 March)

- 22 Feb W: DEMO: Pulp coloring, (Assignment 1, Asian Papermaking Due)
- 27 Feb M: DEMO- 14 by 20 and 18 by 24 inch European sheetforming; Amlie suspension systems
- 1 Mar W: DEMO- Sheetforming and couching coaching, drying options
- 6 Mar M: WS
- 8 Mar W: LD- European Papermaking History and Technique (Reading 3)
- 13 Mar M: Spring Break
- 15 Mar W: Spring Break
- 20 Mar M: DEMO: Gelatin sizing, (Assignment 2, Beating Research Due)
- 22 Mar W: LD- Aesthetics (Reading 4)
- 27 Mar M: LD- Watermarking and Sizing Techniques; Innovations (Reading 5)
Special projects interviews
- 29 Mar W: WS
- 3 Apr M: Special Collections visit; Special projects finalized

SPECIAL PROJECTS (5 April - 1 May)

- 5 Apr W: WS
- 10 Apr M: WS
- 12 Apr W: LD- Artist's Papers, Contemporary American Hand Papermaking (Reading 6)
(Assignment 3, European Papermaking Due)

17 Apr M: WS
 19 Apr W: WS
 24 Apr M: WS
 26 Apr W: LD- Research on the Permanence of Paper (Reading 7)
 1 May M: Special Projects Presentations
 3 May W: Shop Clean up
 8 May M: Final Reviews (Exam Week 8-12 May)
 (Assignment 4, Special Project Due)

ADVANCED PAPERMAKING READING LIST

Dard Hunter's *Papermaking- History and Technique of an Ancient Craft* is the only book you are required to purchase for the class. All readings are to be completed *in advance* of the date listed as the lecture/discussion for the day will be based, in large part, on the references cited. All students must prepare a written comment or question for each article in a reading group in preparation for the designated lecture/discussion. Comments/questions will be handed in at the end of the class period and, along with with participation in class discussions, will have a bearing on your grade. Therefore, jotting down questions or taking notes as you read is highly recommended. With the exception of readings from Dard Hunter, all references will be supplied as a loaner course packet. You must return the course packet as you receive it, with all articles in order, in good condition, to receive a grade. Note OR = on reserve at the School of Art and Art History Library.

Reading 1, 1 FEBRUARY, PRE- PAPERS, INVENTION OF THE CRAFT, & ARAB PAPERMAKING

"Paper Route," Paul Tolstoy, *Natural History* June 1991, pp 6-14.

Aztec and Maya Papermakers, V. W. Von Hagen, New York (1944). Read pp 1-41 and survey remainder of the book, especially the illustrations at the end. OR

IPH Information. 4/1979; pp 86-93, 2/1981; pp 38-48, 3/1983; pp 104-110.

Ancient Paper of Nepal, Jesper Trier, Copenhagen (1972). Read pp 9-11, Summary on pp 32, pp 69-78, Summary pp 94-96, and pp 206-208. Optional: Survey remainder of book, especially the photographs. OR

Paper Before Print, The History and Impact of Paper on the Islamic World, Jonathan M. Bloom, Yale University Press, New Haven and London, (2001) Read Introduction and survey remainder of the book. OR

Arab Paper, Joseph von Karabacek. London, Islington Books Ltd., 1991(?) Read pp 9-72 and survey remainder.

Reading 2, 15 FEBRUARY, ASIAN NAGASHIZUKI HISTORY AND TECHNIQUE

Japanese Papermaking- Traditions, Tools and Techniques, Timothy Barrett, Weatherhill, 1983. Read Part I; survey remainder of the book. OR

Washi, The World of Japanese Paper, Sukey Hughes. Kodansha International; Tokyo, New York and San Francisco (1978). Read pp 73-112. Optional: survey remainder of book but especially the photographs at the beginning and end of the book. Note photos and captions on pp 325-340. OR

Reading 3, 8 MARCH, EUROPEAN PAPERMAKING HISTORY AND TECHNIQUE

"Early European Papers/ Contemporary Conservation Papers," Timothy Barrett. Vol. 13, *The Paper Conservator*, pp 3-4, 106-107, 7-27.

Papermaking; History and Technique of an Ancient Craft, Hunter, Dard. pp 150-202, and pp 428-452.

"Permanence/Durability of the Book- VII" Richmond, Virginia, 1974. Barrow, W.J. Research Laboratory.

The Coming of the Book, Lucien Febvre and Henri-Jean Martin. Verso Editions, London, 1976. (First published as *L'Apparition du Livre*, Editions Albin Michel, 1958). pp 29-44.

"Early Italian Papermaking, A Crucial Technical Revolution," *IPH CongressBook*, 1992, Vol. 9.

Reading 4, 22 MARCH, AESTHETICS

Washi, The World of Japanese Paper; pp 144-160.

The Unknown Craftsman, Soetsu Yanagi, Kodansha International; Tokyo, New York and San Francisco, (1972). Read pp 87-100, pp 190-196, and pp 197-211. Optional: survey remainder of book, and photographs (especially photos 1. and 4.).

The Nature and Art of Workmanship, David Pye. Cambridge University Press (1978). Read pp 13-27, and pp 71-95.

In Praise of Shadows, Junichiro Tanizaki, Leete's Island Books, (1977)

Aesthetics and the Future of the Craft, Timothy Barrett, Hand Papermaking Magazine, Winter 1996, pp 13-17.

Pre- and Post-Industrial Handmade Book Paper: You Can See the Difference, Hand Papermaking Magazine, Winter 1996, pp 18-23.

Reading 5, 27 March, WATERMARKING AND SIZING TECHNIQUES

Papermaking; History and Technique of an Ancient Craft, Hunter, Dard. pp 258-308.

“A brief history of the sizing of paper.” Voorn, H. 1961 *The Papermaker* 30(February). pp 47–53.

(Two additional articles by Voorn and Renker on sizing and coating; citations to be provided).

Reading 6, 12 APRIL, ARTIST’S PAPERS, CONTEMPORARY AMERICAN HAND PAPERMAKING

English Artist's Paper, John Krill. London, Trefoil Publications, 1987. pp 41-104. OR

By His Own Labor—The Biography of Dard Hunter, Cathleen Baker. Oak Knoll Press, 2000. pp 67-84, 128-153; survey remainder. OR

Reading 7, 26 APRIL, RESEARCH ON THE PERMANENCE OF PAPER

Review “Permanence and Durability of the Book VII” by Barrow above.

"Early European Papers/ Contemporary Conservation Papers," Barrett. *The Paper Conservator*. Review pp 31-67, read all conclusion sections.

“Evaluating the effect of gelatin sizing with regard to the permanence of paper,” Barrett. *Manchester 1992- Conference Papers*, Institute of Paper Conservation, Worchester, 1992, pp. 228-233.

“The role of gelatin in paper permanence,” T. Barrett and C. Mosier. *Journal of the American Institute for Conservation*, Fall/Winter, 1995. 173-186.

OR (On Reserve):

Ancient Paper of Nepal, Trier

Japanese Papermaking-Traditions, Tools and Techniques, Barrett

Washi, The World of Japanese Paper, Hughes

English Artist's Paper, Krill

The Unknown Craftsman, Yanagi

By His Own Labor- The Biography of Dard Hunter, Baker,

Paper Before Print, The History and Impact of Paper on the Islamic World, Bloom

Wabi-Sabi for Artists, Designers, Poets & Philosophers, Koren
...and more.

College of Liberal Arts and Sciences Classroom policies

Student Rights and Responsibilities: All students in the College have specific rights and responsibilities. You have the right to adjudication of any complaints you have about classroom activities or instructor actions. If you have any concerns or complaints about this course, please contact me first; this is particularly important if you have a complaint about course policies, grading, or the classroom environment. If, after our discussion, you feel your concern has not been adequately addressed, you should contact Professor Jon Wilcox, Academic Coordinator of the UI Center for the Book (572 EPB, jonathan-wilcox@uiowa.edu). More information on these procedures is available in the Schedule of Courses and on-line in the College's Student Academic Handbook (http://www.clas.uiowa.edu/students/academic_handbook/).

You also have the right to expect a classroom environment that enables you to learn, including modifications if you have a disability. I would like to hear from anyone who has a disability which may require some modification of seating, testing, or other class requirements so that appropriate arrangements may be made. Please contact me during my office hours.

Your responsibilities to this class--and to your education as a whole--include attendance and participation. You are also expected to be honest and honorable in your fulfillment of assignments and in test-taking situations. **Plagiarism** will result in severe punishment: plagiarism is presenting unoriginal work and/or ideas as your own, and includes paraphrasing other people's ideas and words (published or not, from the internet, or from any secondary source). In order to avoid plagiarism, **document** any sources, and **do not paraphrase**, but cite them. You have a responsibility to the rest of the class--and to the instructor--to help create a classroom environment where all may learn. At the most basic level, this means that you will respect the other members of the class and the instructor, and treat them with the courtesy you hope to receive in turn.

This course is given by the College of Liberal Arts and Sciences (CLAS). This means that class policies on matters such as requirements, grading, and sanctions for academic dishonesty are governed by the CLAS. Students wishing to add or drop this course after the official deadline must receive the approval of the Dean of the CLAS. Details of the University policy of cross enrollments may be found at:
<http://www.uiowa.edu/~provost/deos/crossenroll.pdf>