

SYLLABUS

I. COURSE TITLE
ART 5434 *Sculpture Techniques in Papermaking* **3 Semester hours**

II. PREREQUISITES
Art 5431 or Chair approval.

III. TEXTBOOKS
None

IV. COURSE DESCRIPTION
This course offers a variety of sculptural techniques applied to the craft of handmade paper. A lab fee for material will be assessed at the beginning of the course. Approximately \$50.00

V. RATIONALE
When addressing their work, artists have always concerned themselves with the characteristics of paper- its weight, texture, and tone. Today, however, artists have recognized the potential of the material as a medium in itself. The tremendous versatility of paper pulp accounts for much of its popularity. It can be cast for sculpture; manipulated by hand like clay; burnished like metal, embellish with gold or silver leaf; vacuum-formed; sprayed, poured, daubed, splattered like paint; or spun into thread and woven as textiles. Amidst this versatility, still other artists are interested in papermaking simple as a medium within itself and the ability to make fine quality paper. This course offers the artist an opportunity to explore papermaking as another means of expression. Both the Two-Dimensional and Three-Dimensional possibilities will be explored with a final artwork focusing on a Three-Dimensional work of art.

VI. LEARNING OBJECTIVES AND OUTCOMES
Upon completing this course the student will be able to:

- A. Trace the history of papermaking from its early use in Asia to its emergence as an art form in Western Culture.
- B. Locate one cellulose fiber in solid form. Prepare the fiber for sheet forming by breaking it down and creating a pulp base. Pull sheets of paper from this pulp.
- C. Use papermaking terminology when describing or explaining techniques and processes unique to papermaking.
- D. Demonstrate proficiency in the following sheet forming techniques: Laminating, embedding, embossing, pouring/marbling, joining, and pulp painting.
- E. Design and cast paper from prepared molds using the modeling and carving techniques.
- F. Design a bas-relief, create a plaster mold, and cast it in paper.
- G. Cast paper pulp from a plaster or a plastic mold.
- H. Create a sculpture using two forming techniques: Armature and Free-Form.

VII. COURSE TOPICS

The major topics to be considered are:

- A. Introduction to papermaking
 - 1. The craft of papermaking
 - 2. Paper as fine craft
 - 3. Functional verses Aesthetic.
 - 4. Artist exploring papermaking as an art form
 - a) David Hockney
 - b) Allen and Patty Eckman
 - c) Bonnie Ferrill Roman
 - d) Others
- B. Short history of papermaking
- C. Vocabulary, Tools, and Materials
- D. Pulp presentation
 - 1. Recycling paper
 - a) Part-processed Fibers
 - b) Trash paper
 - c) Old artwork: drawings, prints, etc.
- E. Papermaking; sheet forming variations
 - a) laminating
 - b) embedding
 - c) embossing
 - d) pouring
 - i. marbling
 - ii. stencil
 - e) pulp painting
- F. Other techniques
 - 1. couching
 - 2. pressing
 - 3. drying paper
- G. Sulptural Techniues
 - 1. casting techniques
 - a) carving
 - b) modeling
 - 2. Molds
 - a) Plaster
 - b) Clay
 - c) Readymade
 - 3. Baas Relief
 - 4. Forming
 - 5. Construction
- H. Finishing Techniques
 - 1. Charcoal/pastel
 - 2. Stenciling
 - 3. Collage
 - 4. weaving

5. torn paper
 6. painting
- I. Final Projects
1. cast sculpture
 2. the book as sculpture
 3. construction
 4. wall scone

VIII. INSTRUCTIONAL METHODS AND ACTIVITIES

Methods and activities for instruction will include:

- A. Demonstration
- B. Lecture
- C. Studio Exploration
- D. Critiques

IX. ASSIGNMENTS

1. Portfolio of 2-examples of all 5 sheet forming techniques.
2. Cast sculpture
3. Construction
4. Book as Sculpture- front and back cover, pages, content
5. Wall scone

X. EVALUATION

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| A. Portfolio of Paper Samples | 30% |
| B. Sheet forming and 3D Techniques | 30% |
| C. Sketchbook/Notebook/Class participation | 20% |
| D. Final Project | 20% |

XI. LIST OF MATERIALS

A lab fee will cover most of all the students necessary for basic class instruction. Students may buy additional supplies at their own discretion.

Lab fee does not include:

1. Notebook- 3 ring binder (2" minimum)
2. Dividers
3. Plastic sheet protector for paper samples
4. Large absorbent sponge

XII. REFERENCES

Instructor Sources:

Heller, J. (1978), Papermaking. NY: Watson-Guption.

Kropper, J.G (1997). Handmade books and cards. Worcester, MS: Davis.

Smith, G. (1989). Teaching hand papermaking. Cedar Rapids, IA: Paperpress.

Leland speed Library:

Allen, N.B. (1929). Cotton and other useful fibers. Boston: Ginn. 677.AL54c

Fabri, R. (1958). Creating with paper:Basic forms and variations. Seattle, WA: University of Washington. 731.258.J636s
Johnston, M.G (1952). Paper sculpture. Worcester, MA: Davis 731.258.J645p
Toale, B (1983). the art of papermaking. Worcester, MS: Davis. 676.22.T55a

Websites

British Association of Paper Historians

[http://www.baph.org.uk.general%reference/glossary%20papermaking%20terms.htm](http://www.baph.org.uk/general%reference/glossary%20papermaking%20terms.htm)

David Hockney

http://www.hocneypicture.com/paper_pools/paper_07.php

Bonnie Ferrill Roman

<http://www.naturalsculpture.net>

Twinrocker paper supplies

<http://www.twinrocker.com>

Carriage House Paper Co.

<http://www.carriagehousepaper.com>

Others may be added