

Make Paper!

Explore the Expressive Potential of Hand Papermaking



In this digital age, instead of becoming obsolete, paper is gaining new attention. Along with it, interest in the history and tradition of hand papermaking is growing as many discover its potential as a vibrant art form.

Based out of Gainesville, Florida, artist Amy Richard is passionate about introducing others to this “slow paper” movement. Equipped with a portable papermaking studio, she offers a selection of workshops in Western and Asian-style methods along with techniques for image making and sculpture. See the following pages for more information about her workshops, demonstrations, presentations and private instruction.

For more information: <http://amyrichardstudio.com> • amymiami.richard@gmail.com

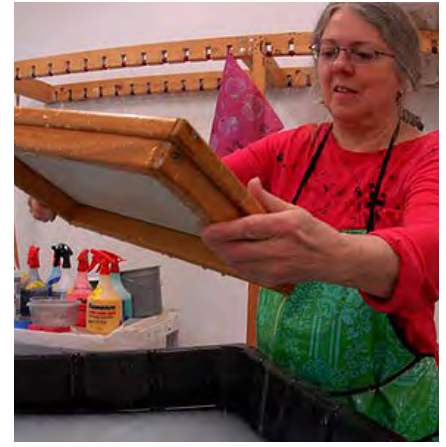




The Oracle beater making pulp from repurposed cloth



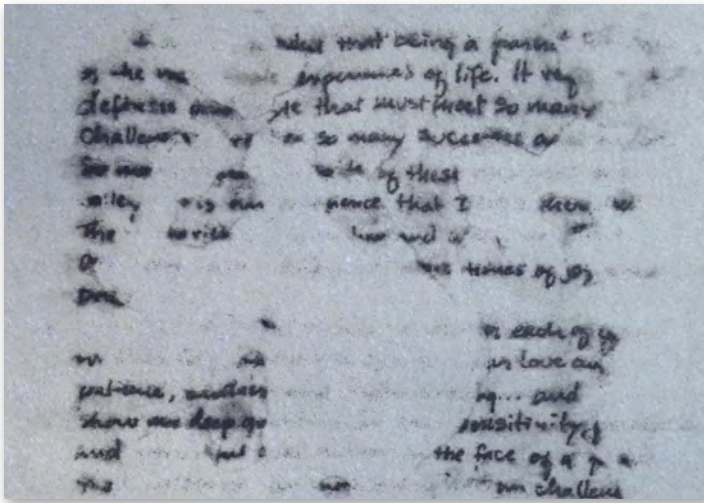
Pulp writing by University of Iowa student Della Nuno



Student Leslie Hankins at the UI Center for the Book

“Hand papermaking is enchanting and rewarding; fiber suspended like clouds in a soothing vat of water invites us to play; the repetition and ritual of dipping mould and deckle is meditative; and the material itself evokes a sense of renewal as it is transformed into something new and exciting.”

—Amy Richard



Deep Paper — Making paper by hand enables one to work inside the material, as well as the surface. Using a combination of natural fibers and their own repurposed clothing, participants will explore ways to let the material itself be a part of a personal narrative.

Traditional western-style papermaking techniques will be learned along with a number of contemporary image-making techniques including watermarks and pulp printing with silk-screen and hand-cut stencils.

Available as 1–5 day workshops for groups (max 10 people), private and semi-private lessons *



Expressive Paper — Using a combination of cotton and abaca fibers, participants begin with traditional Western-style sheet formation and are soon immersed in a wide range of contemporary image making techniques including double-couching with “veils” of highly beaten pigmented fiber, pulp painting, drawing and even writing with pulp—a fun introduction to this versatile medium.

Available as 1–5 day workshops for groups (max 10 people), private and semi-private lessons*

*Pricing varies based on materials, prep time, the number of days and participants. For more information: amymiami.richard@gmail.com

“Amy Richard provides a safe, joyful place to experiment with lots of one-on-one encouragement and direction, while also teaching skills and the history of papermaking.”

—Leslie Kathleen Hankins, Certificate Student
University of Iowa, Center for the Book

Dimensional Paper — Participants will learn a number of techniques for making sculptural works using highly beaten abaca, flax or hemp fibers. Processed for many hours, these fibers become super-saturated with water, providing exaggerated shrinkage and increased translucency when dry.

Students learn to make shaped sheets and embed materials between layers for dimensional effects. *Note: Due to the preparation involved, a two-day minimum is required.*

Available as 2–5 day workshops
for groups (max 10 people),
private and semi-private lessons*



Florida Kozo Paper — Long admired by artists and printmakers for its strength, luster, and translucency, paper made from the inner bark of the paper mulberry tree (aka kozo) has a unique, almost ethereal presence.

In this workshop, participants use kozo fiber harvested in Gainesville Florida, while also learning the fascinating history and tradition of Asian-style papermaking, including Nepalese- and Japanese-style techniques.

Note: Other bast fibers may be used as well. Due to the preparation involved, a two-day minimum is required.

Available as 2–5 day workshops
for groups (max 10 people),
private and semi-private lessons*



Therapeutic Papermaking — As demonstrated by the Combat Paper and Peace Paper Projects, the act of cutting and repurposing personal clothing into paper can be therapeutic in unexpected ways for processing trauma, grief, illness or other healing challenges. With the help of a portable beater, cloth fibers are deconstructed and reconstructed into new and meaningful artwork in the form of pulp paintings, drawings, broadside prints, books—even new clothing.

Participants learn basic sheet formation along with a number of innovative image making techniques. Workshops can be tailored for individual groups. For an example of a healing arts project, see *Transfiguration*, by Genevieve Skillen-Camp: <http://www.amyrichardstudio.com/video>

Available as 1–5 day workshops
for groups (max 10 people),
private, and semi-private lessons*



Presentations and Demonstrations

In addition to hands-on workshops, a number of audio-visual presentations and/or hands-on demonstrations are available for a classroom setting or group audience and include displays of paper samples and representative artwork.

Call or email for pricing.

- **Artist Talk** — Ideas, thoughts and processes related to recent work
- **A Brief History of Hand Papermaking** — Mapping the invention and spread of papermaking technology
 - **Drawing from the Book of Nature** — A personal interpretation of nature's unique language
 - **Reflection and Renewal** — A look at the therapeutic potential of hand papermaking processes
- **Paper Spirit** — A discussion about the unique energy of handmade paper, using bast [plant] fibers

“Amy Richard brings to any of her presentations an uncommon generosity and enthusiasm about paper’s creative potential using a wide range of materials and techniques. Her knowledge and experience, combined with an outgoing and warm personality, guarantee classes and workshops that will leave participants excited about the use of handmade paper in their own work.”

—Tim Barrett, Paper Specialist and Director, University of Iowa Center for the Book

“Amy brings the perfect balance of skill, passion, and playfulness to her creative hand papermaking workshops. She has a way of translating traditional techniques into the modern world. Every time I had the opportunity to participate in one of her workshops, I walked away feeling both inspired and empowered by the experience.”

—Genevieve Camp, Program Coordinator, UF Health Eating Disorders Clinic

An artistic and scientific interest in plant-fibers and the cycle of nature are embedded into how Amy Richard teaches the process of making paper. In her workshops, the experience extends beyond simply making beautiful art; it becomes an embodied metaphor for expressing rebirth, transformation, and the delicacies of life. Amy teaches craftsmanship while also inspiring one to expand through explorative adventures.”

—Amy Bucciarelli, University of Florida Faculty, Innovation Academy
& Board Certified Art Therapist

About the artist

A native of Miami, Florida, Amy Richard's life-long connection with the natural environment began while exploring coastal waters and mangrove forests as a child. Her passion for art was later set in motion at Lamar University in Beaumont, Texas where she completed a BFA in 1984. Since then, she has worked as an artist, science writer and educator. A fascination with hand papermaking processes led Richard to complete an MFA in Paper and Book Arts at the University of Iowa with a focus on image making techniques and sculpture (2016).

Richard currently lives in Gainesville, Florida where she maintains her art studio, teaches classes, workshops and private lessons in the community and abroad.

