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**Papermaking guidebook for beginners.
Craft and recycling on a budget**

Master's project

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Tartu 2023

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Introduction



Figure 1. Hand-made paper during TYPA internship

Several years ago I stumbled upon a YouTube video describing the process of creating a junk journal or a scrapbook. And as I was already interested in all things related to paper art and book-making, just several clicks of my mouse quickly introduced me to a wonderful part of the Internet, consisting of people who were passionate about the craft of creating things out of paper. Among those there were many craftspeople who heavily included recycling as a part of the process, giving some sort of new life to old things that otherwise would be thrown away.

The aspect of recycling was especially exciting for me, as I was heavily involved with environmental studies during my school years and BA studies in Science Engineering and even decided to connect it to my final thesis, although the exact topic was about re-use of carbon dioxide.

The environmental part of the craft soon enough led me through the pipeline of YouTube online community that hand-made new paper out of the used one or out of everything that paper can be possibly made of. And the idea of creating something that I like while simultaneously reducing waste in the process was too enticing for me to pass on.

This Master's project comes out of my internship with TYPA Printing and Paper Art Centre in Tartu that lasted from May 2022 to March 2023. Its practical component is a papermaking guidebook for people who are interested in this craft, but do not necessarily possess a lot of resources and hence the title "Papermaking guidebook for beginners. Craft and recycling on a budget." The written component of the project contextualizes the practical one by giving a brief overview of history of papermaking and the use of papermaking for therapeutical purposes. The second chapter of the written part discusses the making of the guidebook: the writing process and the processes of creating the three physical copies of the guidebook. The appendices contain images and documents relevant to the project and its execution.

Throughout my project, I implemented the so-called Framework of Three R's – Reduce (or Refuse), Reuse, Recycle [National Geographic]. Perhaps the biggest goal of this work is to show that it is possible to create crafts and more specifically paper out of what regular people already have at home: to encourage people to utilize their paper waste and not spend much during the process, while also discovering new ways for self-expression. One should not have money in order to make art. Another idea driving this project has been the desire to make something that not only looks good but also could function as a piece of paper – namely, to make paper at home that one could actually write on, and that would have the purpose beyond being a decoration. The guidebook also incorporates physical samples of hand-made paper that I created, and photos of the process to help the reader in visualizing how it can be done.

While creating this work I, through trials and errors, with the help of TYPA's staff and materials found online, taught myself the craft of making paper. I experimented with several types of materials that I have not seen many people talk about on the internet with regards to art of papermaking, like shopping receipts, paper bags, glassy magazines and so on.

In the guidebook there are several segments. I explain the basic principles of papermaking, show different methods and materials that I worked with, completed with step-by-step instructions and physical samples of paper as an illustration and aid. The guidebook is meant to complement a collection of similar materials at TYPA.

1. Theoretical part: papermaking craft, its changes and purposes

1.1. History of papermaking and its connection to recycling

The invention of paper is attributed to Ts'ai Lun, the governmental official in the Han dynasty court in Ancient China, in around 105 AD, but the date is approximate, it can be even earlier. Paper was made by recycling the old cotton and linen rags [Britt].

In Europe paper making became widely used only in around 13th-14th century and became very popular, especially considering that before that time mainly the skin of animals was used for writing and making books. This was one of the reasons why at the time education was available only to the church officials and members of the highest societal classes. The situation changed with the development of paper and then the process of printing. Paper was generally made in paper mills from the old textile fabrics, and the demand was so high, that the establishments were actively buying them from the peasants in big quantities [Clapp]. From the 19th century onwards wood pulp and other types of vegetable pulp were used to start a large-scale production.

Currently we continue to have industrial machines that produce enormous amount of paper every day. In Europe pulp and paper production encompasses 25% of global paper production with more than 90 million tons of paper and cardboard made per year [Chepkemoi]. On the other hand, however, European paper industry has also one of the biggest recycling rates out of any other industry: more than 70% by the year 2022 [Cepi.org]. It is possible because paper fibre has the capability to re-build itself to form a new piece of paper, although this process cannot repeat forever, as wood fibres can be recycled on average of five times until they become not long enough to hold the shape [Tappi.org].

Nonetheless, the paper recycling process on industrial scale still is not perfect. In different stages of production like de-inking (removing printing ink and other residues), pulp-making (creating raw, slushy-like material that is used later for making paper) and bleaching, different chemicals such as hydrogen peroxide and

sodium hydroxide, among many others, are used in order to create the white, smooth and uniform piece of paper that many of us have come to take for granted [Witherspoon].

It is generally different from papermaking at home, where there is no need for such rigid standards and when the paper and ink are mixed together, the result is always unique. It can be seen in the paper that I made from my old shopping receipts. Often the companies' logos are printed in colours on the back of such papers, and after the new paper was formed I could see small colourful specks all over the piece, which was really unexpected and beautiful. [see guidebook, sample 6].

1.2. Diversification of the craft

Papermaking is one of the oldest crafts that still is practiced today, though attitudes towards it are currently totally different from what they were in pre-industrial times in almost every aspect.

Before the industrialization, papermaking was seen not as a creative process but rather as simply a way of making a necessary object, much like food production for example. Although depending on the time period paper was seen as a luxury item and it was not available to people in the lower social standing, the practical function of paper, the information contained on it, was still more important than the material itself. However right now situation has changed a lot. First of all, good quality paper is now widely available to a general public, and it is possible to simply go to a nearby convenience store and buy a whole stack of standard white paper for a cheap price. In Tartu, Estonia at the time of August 2023, you can go to a Coop shop and buy a pack of 500 printing paper sheets for the price of 5.69 euros. Second of all, the development of digital technology allowed many people to abandon the idea of paper being a necessary means of education and communication (although not entirely and not in every part of the world). Bringing Estonia as an example again, from 2014 the principle of BYOD (Bring Your Own Device) approach in all educational institutions has been active, and there are spare school devices for those who do not own one. [Education Estonia].

With the change of attitude towards paper, the purpose of papermaking has changed too. When there is no need anymore to create paper out of necessity, the production of paper, especially on a smaller scale starts becoming something that people can do for their own enjoyment. It has become a creative practice, a sort of a lifestyle choice: something that people could make at home using different materials at hand, for their self-expression. Craftspeople embed flowers and other small details into the paper, colour it, print cute pictures, frame it and hang on their walls or gift to their friends and loved ones.

And when people make art, they often want to spread it and share with others, creating whole communities. With development of social media, this sharing has become easier than ever. In this work I mostly consider YouTube both as a fieldwork site and a source of information, because it was where I first got into papermaking and received the most information and inspiration for my MA project. This platform is also very convenient for sharing videos explaining the whole creation process. I made my first papermaking equipment and paper when I saw the video “How to make paper” from a creator called Dream_Fairy_DIY [Dream_Fairy_DIY, Video]. I used various videos and channels, but the major ones are NevermindPaper [NevermindPaper, Channel], where I learned a lot about papermaking specifically, and some of the videos from the channel of Johanna Clough [Johanna, Channel], which taught me about bookbinding and cover-making. Thus, I used the video “Easy paper bag junk journal tutorial” [Johanna, Video] for making one of my guidebook copies.

Another factor that has changed its meaning is recycling. Though recycling was always part of papermaking, there is a big difference between then and now. Before, people re-used the same materials over and over again because they did not have enough, but now we use recycling as an attempt to manage consequences of our own tendencies of overconsumption. It also greatly influenced papermaking craft. Many artists, myself included, do not simply buy new paper from a store, but rather shred an old magazine that they have somewhere or their old school reports, and turn what otherwise would be a useless item in their home accumulating dust, or a piece of garbage, into something beautiful and functional that could be used again. It can also be considered as a part of “Living off the Grid” movement, which means living a

sustainable life, reducing the consumption of ever depleting resources and be independent of the consumerism culture (Collins, 3).

1.3. Papermaking as a form of art-therapy and self-expression

Any art can be cathartic. It is a form of self-expression, where people experience emotions through making something. Art therapy is a fairly new practice in therapy, however it has become more and more prevalent in professional circles. Art, in its different forms, helps patients to express themselves and work through their issues [Case and Dalley, p.3]. Since the transformation of papermaking from a necessity to more of a leisure activity and art form, people started introducing it in different aspects of their lives, including therapy.

At the end of December of 2022 when I went to the TYPAC Centre for my research, by coincidence I met a paper artist from the US, Drew Mattot, who also has a paper studio in Germany. I discovered that he was the director of Peace Paper Project [Peace], an international community-art initiative that used papermaking craft as a form of therapy and community activism.

Drew explained that papermaking is a physical and sensory craft, that is also relatively safe for all people to do, because unlike, for example, woodcarving where one must use various sharp objects, the worst thing that could happen during papermaking process is accidentally dumping water all over oneself. And because of that safety, people who generally have a lot of stress (e.g., some war veterans) can make art out of paper. “Papermaking has gained significant momentum in the spheres of Art Therapy and trauma intervention. As with other art-making activities, the act of papermaking allows populations affected by trauma with a means to process memories and emotion through symbolic expression” [Peace, veteran paper workshop]. One of the activities for veterans that Drew Mattot told me was making

paper out of their own old military uniforms. It helped them to reconcile with their experiences as well as find the community of people with similar situations.

The craft also provides a calming effect in general, which I noted for myself: when I make paper, I tend to let go of my worries at least to some extent. Also, paraphrasing one paper-making YouTube creator NevermindPaper, paper is a very forgiving craft. If you fail to make a good piece, you can just put it back in the water and start again. [NevermindPaper, Video 1]

Peace Paper Project is active mainly in Germany and the US, where they have their studios and host most of their projects. To cite some examples from their 2023 programme:

- “Papermaking for Ukrainian families” at Dresden University of Fine Arts;
- “Honoring Survival: Transforming the Spirit” at the Gender Equity Centre of the Pennsylvania State University;
- “Veteran paper workshop” in Pennsylvania;

There are also other places and countries that they visit in order to have exhibitions and workshops, such as this year’s workshops “Papermaking with Ukrainian Youth” and “I love Ukraine!” at the TYPA Centre during Tartu Street Festival [Peace, activities].

The forthcoming book edited by the directors of the project Drew Mattot and Gretchen M. Miller *The Art and Art Therapy of Papermaking: Material, Method and Applications* [Mattot and Miller] by Routledge discusses how papermaking can help people in their creative expressions, as well as in dealing with their experiences, traumas and recoveries. This volume also serves as evidence of the growing popularity and scope of papermaking as well as of the relevance of this project.

1.4 Papermaking as a personal experience in everyday life

If the examples discussed in the previous subchapter use paper in community art project, this Master’s project was designed and executed with an individual in mind: a

regular person who lives a regular life in a regular household. And the great aspect of such a focus is that there was no need to invest a lot of effort and resources for organizing space and people. Most people at most homes have some sort of a paper or magazine stash, meaning that the raw material for the craft is already readily available.

On a smaller scale it is much easier manage what you can do and how. This is one of the reasons why I decided to concentrate my research on papermakers on YouTube - a lot of artists there were speaking about their art as something that they do by themselves and for themselves. Of course, I do not speak about every papermaking artist out there on such a big platform as YouTube (there are still plenty of videos about the craft on a larger scale), but the people whose videos I tapped into came across as a group of individuals sharing the same kind of hobby rather than a tight-knit community. While this can be seen as rather solitary, sometimes one needs to do things alone in order to relax.

Another reason why I chose YouTube as my primary area for research is that I could observe through videos the whole process of papermaking. I could gauge from it about how practical the resulting paper is, as the goal for my guidebook is to create paper that is not only sustainable and pretty, but also can function as paper and can be written on. Because in a lot of instances I saw that the paper can be recycled and turned into something beautiful, with dried flowers pressed and different colours and materials merged together; however, it cannot be something with a purpose other than the decorative one (see Figure 1).

A lot of the artists were environmentally conscious and encouraged their viewers and fellow artists to use items that they already have and otherwise would be thrown away to create paper. I also looked at the materials they used, how they used them, did they use chemicals or some expensive/hard to get equipment, how sustainable that was, etc. As I was watching those videos in my spare time, even before I had decided on my MA topic, I already had a sufficient amount of useful materials that I could derive the information from when I did embark on this project. Later, I continued watching but with conscious efforts of implementing the knowledge in my work. As an example serves the already previously mentioned artist NevermindPaper, who makes videos about creating paper out of used teabags, milk cartons and dryer lint among many

other things [NevermindPaper, Video 3, 4, 5]. They served as an inspiration for some of my work that I did in my guidebook and gave me a lot of new ideas and methods that I used there. For example, the video “How to make SMOOTH recycled paper; tips and tricks” [NevermindPaper, Video 2], taught me a more efficient technique to make paper with a better surface and less pulp involved.

There is also something very poetic and beautiful about giving a new, better life to the common-place items that are already considered useless. Not only making art from it but helping to make the world a better place to live.

2. Practical part

2.1 TYPA internship

The idea of making a guidebook came to me well after I started my internship in TYPA. TYPA is a printing and paper arts centre in Tartu, which started as private museum in 2010 in an effort to preserve the letterpress equipment left from old Soviet printing shops. Gradually it expanded into being a working museum, a studio where different paper artists could gather and give workshops or work on their projects, as well as having its own small production of stationary items that they would from recycled materials [TYPA, History and objectives]. The ethos of TYPA is to preserve and recycle, and this kind of approach was very suitable for me and my project. I completed a nine-month internship in TYPA, during which I managed to accomplish a lot of things (see Appendix 1).

At the beginning I acted more as a volunteer, aiding with different tasks in the Centre, like assisting with bookbinding and papermaking workshops, making items for the shop and generally helping artists and workers. I also did many other random things, that although unrelated to my final project, were still useful as they gave me opportunities to interact with paper and paper artists, just through different means. Among those tasks were:

- Printing stamps on old library cards with Boston printing machine;
- Making covers for notebooks that would later be sold at TYPA souvenir shop. It also helped me in creating the covers for my guidebook copies;
- Gluing stones made of paper onto CD covers of one music band, Voolujoon;
- Creating cardboard ornament for Estonian military bikes; and many others.

Assistance with a bookbinding workshop was my first ever assignment in TYPA. The class took place in May of 2022, was led by a papermaking artist and lasted for about three hours. I helped with minor tasks, such as preparing the materials needed beforehand the start, helping the teaching artist during the lesson and then cleaning up afterwards. As there was not a lot to do during the workshop in terms of help, I was

allowed to participate in it. This lesson was mostly for beginners, and it was suitable for me, as I had not had much experience with bookbinding apart from one attempt before, but without having any proper materials. It ended up being a really good practice, as I finally had all proper equipment without the need to use just whatever I had at my hands. Additionally, the artist leading the workshop was a good teacher, and he explained and showed us everything in easy and engaging way.

At the same time, I was given different assignments to do by my instructor at the centre, Charlotte Biszewski, who would help me in solidifying my final goals for this internship. One of those assignments that I liked the most was creating a papermaking guidebook for the artists and visitors in TYPA.

As it was said before, I tried making paper even before I started my MA program, but as I did not know much about the craft and was too confident in my abilities of making anything, the results were not at all any good. However, once I started learning things in TYPA, and had access to different materials and techniques, as well as paper artists, I became more experienced with every step that I took, even if it was the wrong one.

At first, I just experimented with the things that I already had in TYPA, which was plain paper, decorative one, old cotton bedsheets, etc. But with time I started venturing into other territories, including trying to make paper out of just any leaves and grass that I could find, which happened in July of 2022. The results were disastrous and at the end I was forced to throw away all my samples because they were covered in mould from the humidity that prevailed Tartu's air at the time. A more thorough discussion about the practical processes is provided in the practical part of the project.

Gradually I developed a more concrete purpose for my papermaking. I wanted to create paper that was not only made in sustainable way but would also be functional. All paper that I made beforehand in the Centre was, albeit beautiful, useless to the extent it could not serve any other purpose except for a decorative one. Therefore, I decided to direct my attention onto several factors that I found important:

1. Functionality: different things can be done with the resulting paper, including writing on it;

2. Recyclability: all or at least most of initial materials that paper is made out of should be already used, like old reports papers, newspapers, etc., and it would be possible to recycle the paper all over again. Additionally, those papermaking methods should not include special chemicals or excessive use of electricity;

3. Cheapness: I want this craft to be available to as many people as possible, which means that it should not require buying some expensive products or having heavy machinery, or a lot of free space. For the average person to be able to do this craft in their regular home settings, it first of all needs to be accessible.

2.2 Coursera courses of Creative Writing

As a University of Tartu student, I had the opportunity to take two courses offered by the online platform Coursera.org. In order to help me gain more experience with writing my guidebook, I chose two Creative Writing courses authorized by Wesleyan University in Connecticut: *Creative Writing: The Craft of Plot* (taught by a Visiting Assistant professor of Creative Writing Brando Skyhorse) in the autumn of 2022, and *Creative Writing: The craft of Character* (taught by Amy Bloom, Distinguished University Writer in Residence Director) in the spring semester of 2023.

Both courses were part of the Creative Writing specialization, meaning that their structure was very similar. The courses lasted for eight weeks (and 160 hours) in total and consisted of several tasks I had to complete each week in order to pass (see Appendix 2).

First, there was a theory part, where professors from Wesleyan University as well as invited writers would talk about their craft, teach us about creative writing and give us, the students, some helpful tips.

Second, there were assignments that we had to write and submit by a certain deadline. It usually meant writing a piece in a particular genre, while sticking to the given word limit and meeting some other criteria. For example, one of the tasks was to write a scene, with a limited number of words, that would follow the structure of ABDCE (Action-Background-Development-Climax-Ending) and would lead to the visit to the doctor's office. Because we had a free reign in what genre we wanted to write for that task, I ended up with a story about a guy who had accidentally acquired a cursed necklace and had to ask his sister, a shaman (which technically could qualify as a medical professional), for help. To be honest, this was always my favourite part of the whole course, where I had to constantly challenge myself while at the same time letting my imagination fly.

In the final part of both courses, we gave feedback to the works of other students and received feedback from our peers. The feedback consisted of checking how well the structure of the work was shown, how well it was written and whether or not it corresponded to the guidelines. This was a very important part of the course (although quite tedious and surprisingly time-consuming), as it taught how to critically evaluate the writing and the story and apply the things we learn towards our own works.

Those various tasks helped me not only in developing my writing but also in considering the viewpoint of someone who might read it as well as in conveying my ideas in a comprehensive manner. The courses helped me in identifying different styles and structures in writing, which I could implement in my guidebook. It also brought me some confidence in my skills, although the scale of a whole guidebook is much bigger and different in style from what I did for my assignments.

However, there was also one thing that those courses lacked, which was that the feedback that I had received was only from the fellow students and not from mentors. It did not bother me much, except in instances where some people instead of giving any kind of comment or criticism just smashed the keyboard and sent the resulting string of random letters as a reply. On the one hand, it infuriated me, but on the other made me appreciate the constructive thoughts that others wrote in response to my work, and made the time that I spent answering to theirs seem more valuable.

2.3. Writing of the guidebook

During different stages of writing the guidebook I was greatly inspired by a book “Papermaker’s companion; the Ultimate Guide to Making and Using Handmade Paper” by Helen Hiebert [Hiebert] that was provided to me by TYPA.

The writing process for my guidebook consisted of three main stages:

- *Recording my observations* during the process of papermaking or immediately after. At first, I would just write short notes for my internship/fieldwork report. If I had something unusual or significant happen, I would write either on my phone or in my notebook.
- *Composing the draft*. After returning home or at the nearest possible time I would gather all my notes and transfer it into the separate document on my computer. Afterwards I would sketch the approximate outline of the text, without trying to sound too coherent. If I could read it and understand the point, it was enough.
- *Editing*. This was the hardest part. I had major difficulties during the work in making the text and structure of what I was doing understandable enough for other people who might use it in the future. I needed to not only describe what I was doing, but also provide them with clear and simple step-by-step solutions that they could recreate. The Coursera courses helped me with that, as I already had experience with putting myself into the readers’ shoes, however I recognize that I still need a lot of work in order to sound comprehensible.

I chose a rather colloquial style for my writing, because the guidebook is based on my personal experience with the craft where I also had a lot of mishaps and sometimes fun. I wanted for it to be read as an advice from a friendly stranger rather than a dry and strict furniture assembly manual. The book is directed at regular people and artists, and since I myself enjoy reading something written in an easy language, I wanted to convey that with my style. In the process of working on the guidebook, I still had to

change my writing style slightly, as it sounded a bit too colloquial to the point that it was impossible to read.

I decided not to use my name as an author of a guidebook, and chose an alias “Jenny Karishkhali” instead.

2.4. Creating the guidebook

In total I created three copies of the guidebook. The first will go to the TYPA Centre, the second I will leave at the University of Tartu, and the third one will be my personal copy. All three have a slightly different cover design and consist of the text that is printed out with pictures and the actual samples of hand-made paper.

I chose to create physical printed guidebooks for several reasons. First of all, as papermaking craft is a physical process, I thought it would be suitable to have something physical to complement it. Second of all, I think that one of the most valuable aspects that the readers can get out of my work are the physical samples of hand-made paper. With this they can see and feel for themselves how this kind of paper looks and feels to the touch. Third of all, I already have some experience with bookbinding and journal-making that I used in my personal life and I wanted to put these skills into practice in my project (see Appendix 3).

During the making of the guidebooks I also tried to implement the Three R's Framework (Reduce-Reuse-Recycle): I used materials that I already had in my disposal and what I did not have, I bought from thrift shops, and only when this was not possible did I purchase them from other places.

The process of making copies of the guidebooks consisted of three main parts:

Printing the copies. This was the most unsustainable part of the process, as I was not very familiar with green printing technologies, so I had to use standard printing services of University of Tartu Press Centre.

Cover-making. For the first book I used an empty planner cover that I bought from a thrift shop a year ago for this purpose, and the other two covers I made out of empty cardboard pizza box and a paper bag (see Appendix 4), embedded in fabric. I decorated all of them with acrylic paint.

Binding. The good thing about the first cover was that it already had paper-holding rings inside it, so there was no need for additional binding. For two other books I used actual binding. I learned a couple of binding methods in my first workshops that I assisted and participated in TYPA during my internship, but I also followed some YouTube tutorials [Johanna Clough, Binding tutorial Video] and practiced the skill while making my personal journals. For this I used a thick linen thread that was strengthened by covering it with bees' wax. I got it as a present and could use it sparingly, as I only had one package and it would be very expensive to buy more. Because of this I also used the simple pamphlet (or saddle) stitch. For the sake of preservation and better display, I put physical paper samples inside plastic pockets, some of which I bought from a thrift shop, and some from a regular stationary shop.

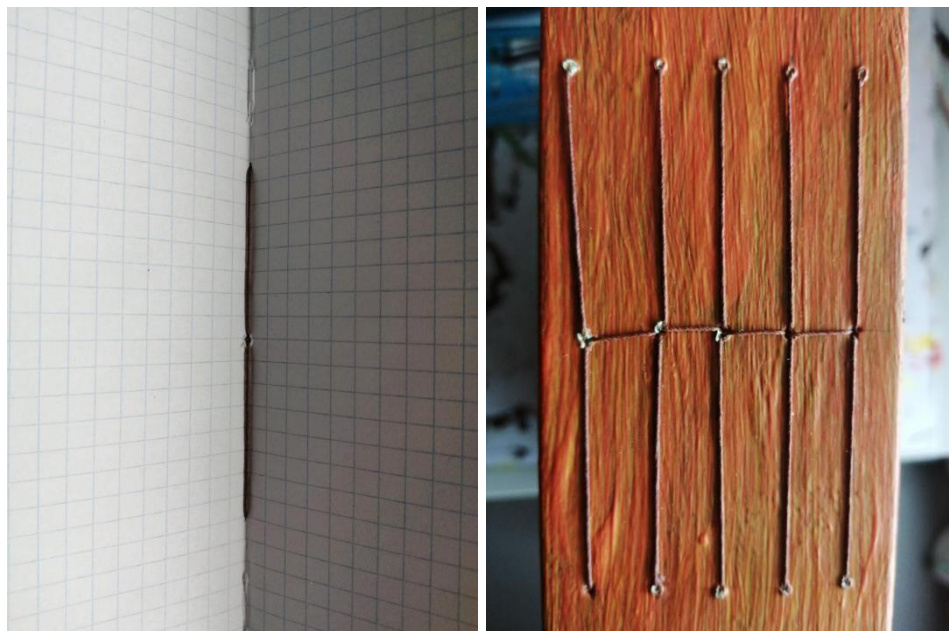


Figure 2.4.1 Simplified saddle stitch, view inside (left) and outside (right)

Conclusion

Paper-making craft is not what it used to be more than two thousand years ago, it is not needed anymore for the creation of a necessary product that has greatly contributed to the education and enlightenment of general population. Right now, this craft is used by artists and therapists, as well as just other common people that are interested in it just because they like it. This situation is similar to the clothes-making crafts that are currently popular not because people otherwise would not have anything else to wear, but because people want to create things with their hands that are of higher quality and could last much longer.

My MA project taught me a lot about not only papermaking, but also practically creating a book from scratch. The process was sometimes tedious, sometimes fun, but overall, it was a really great experience.

One of the things that at first I was slightly disappointed in was that my initial goal with paper-making had been to make a piece of paper that would be at least similar to the quality and functionality of paper that is produced in factories, and it was not the case here. The resulting paper was sustainable, functional and pretty, but not up to the standard of the industrial piece. However, later I realized that the purpose of paper-making craft was not to replace mass-produced items but make something unique and distinct from anything else. The perfection that I found myself trapped in while trying to reach this goal was not even applicable, as hand-made paper and industrially-made paper are two completely different things and should not be compared in that regard, much like painting and photography.

Resüme

Paberivalmistamise käsiraamat algajatele. Taskukohane käsitöö ja taaskasutus

Magistriprojekt on sündinud soovist tegeleda loominguga ja käsitööga, täpsemalt paberivalmistamisega, keskkonnasäästlikult ja innustada selleks ka teisi. Projekti praktilise osa raames valmis kolmes eksemplaris paberivalmistamise käsiraamat algajatele, mis sisaldab ka projekti käigus valmistatud paberi näidiseid. Käsiraamatu sihtrühmaks on käsitsi paberi valmistamisest huvitatud, kellel napib vahendeid, kuid on soov tegeleda loominguga viisil, mis võimaldaks taaskasutada kodumajapidamises juba leiduvaid paberjätmeid ja muid ressursse. Käsiraamatus selgitatakse pabervalmistamise protsessi etappe ning jagatakse näpunäiteid nende läbimiseks käepäraste vahenditega. Nii on käsiraamatus juttu sellest, mida pidada silmas paberi valmistamisel näiteks ostutšekkide või paberikottidest. Eesmärgiks on valmistada paberit nii, et selleks kuluks võimalikult vähe materjale, mis oleks võimalikult suurel määral taaskasutatud ja uuesti taaskasutatavad (inglise keeles n-ö kolme R-i põhimõte: *reduce, reuse, recycle*).

Autori katsetusi paberivalmistamise vallas on juhtinud ka soov valmistada ise paberit, mis ei teeniks ainult dekoratiivset ja eneseväljenduse eesmärki, vaid millele oleks võimalik ka kirjutada.

Magistriprojekti kirjalikus osas antakse lühike ülevaade paberivalmistamise ajaloost ja muutustest, mis kaasnesid alguses paberi tööstusliku tootmisega ning hiljem paberi üleküllusega. Ajal, mil hea kvaliteediga odavat paberit leiab kaubandusvõrgust, puudub vajadus paberit ise teha ning paberivalmistamisest on saanud kunst, aga ka kunstiteraapia vorm, mis oma ohutuse ja materjali kerge töödeldavuse poolest sobib ka kergesti haavatavatele isikutele. Ka annab kirjalik osa ülevaate käsiraamatu valmimise protsessist, sh selleks otstarbeks läbitud loovkirjutamise kursustest.

Magistriprojekt põhineb TYPA trüki- ja paberkunstikeskuses 2022. maist 2023. aasta detsembrini läbiviidud praktilisel ning üks käsiraamatu eksemplar jääb TYPAsse, kus see täiendab samalaadsete materjalide kogu. Samuti tugineb projekt platvormil YouTube leiduvate paberivalmistamise videote uurimisele.

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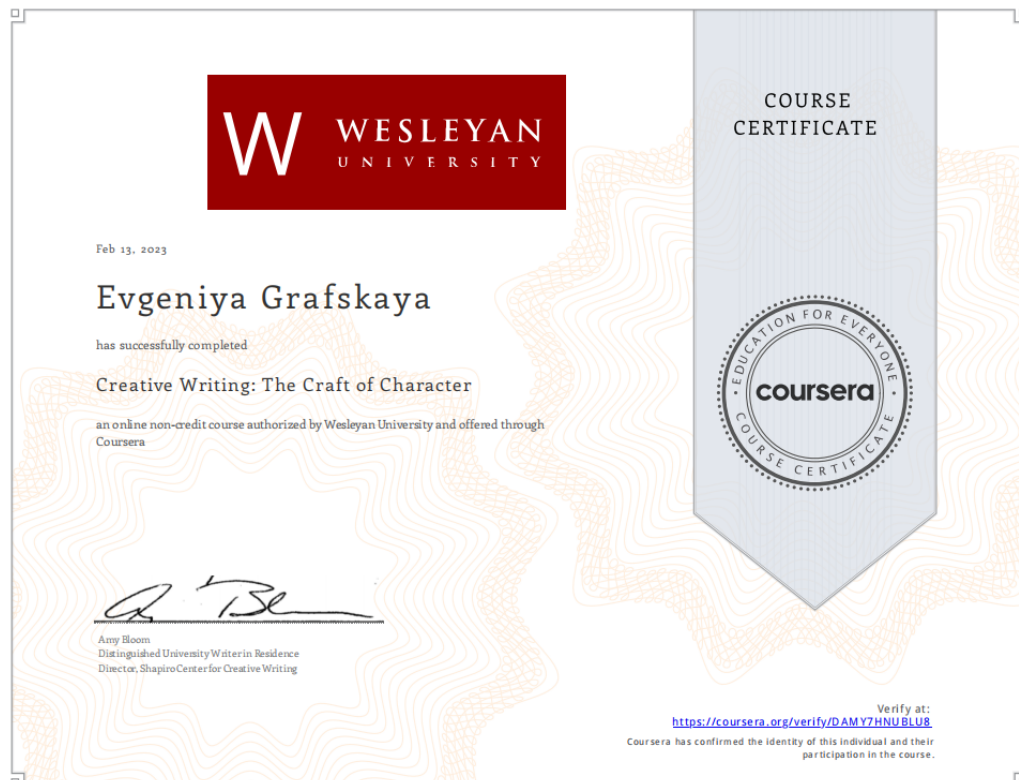
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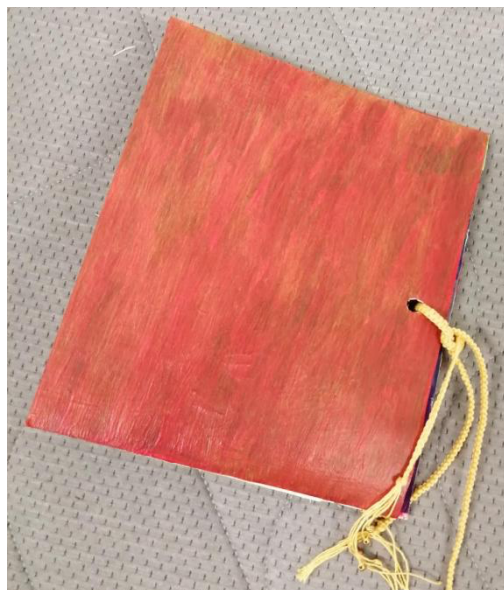
Appendix 1. MA project timeline

| Tasks | Spring/Summer 2022 | | | | Autumn 2022 | | | Winter 2022/2023 | | | Spring 2023 | | | Summer 2023 | | |
|--|--------------------|-----|-----|-----|-------------|-----|-----|------------------|-----|-----|-------------|-----|-----|-------------|------|--|
| | May | Jun | Jul | Aug | Sep | Oct | Nov | Dec | Jan | Feb | Mar | Apr | May | June | July | |
| Internship in TYPA | | | | | | | | | | | | | | | | |
| Learning basic skills and helping staff and visitors in TYPA | ■ | | | | | | | | | | | | | | | |
| Assisting with bookbinding and papermaking workshops for kids, both within TYPA and in Veeriku Sport centre | ■ | | ■ | | | | | | | | | | | | | |
| Making items for the shop, including covers for spiral notebooks, re-purposing old library cards, helping with Etsy orders, decorating CD covers for the music band Voolujoon, making pamphlets for Estonian military parade | ■ | | | | | | | | | | | | | | | |
| Experimenting with paper and different methods | ■ | | | | | | | | | | | | | | | |
| UT Courses | | | | | | | | | | | | | | | | |
| HVVK.01.098 Inherited Technology and Design | | | | | ■ | | | | | | | | | | | |
| Coursera.org Creative Writing: the Craft of Plot | | | | | | ■ | | | | | | | | | | |
| Coursera.org Creative Writing: the Craft of Character | | | | | | | | | | ■ | | | | | | |
| Creation of the guidebook | | | | | | | | | | | | | | | | |
| Learning bookbinding and cover-making with people at TYPA and on the internet | ■ | | | | | | | | | | | | | | | |
| Drafting, making photos of the process for future reference, gathering hand-made paper samples | | | | | ■ | | | | | | | | | | | |
| Editing, structuring | | | | | | | | | | | ■ | | | | | |
| Designing the covers of copies | | | | | | | | | | | | | | | ■ | |
| Printing and binding | | | | | | | | | | | | | | | ■ | |

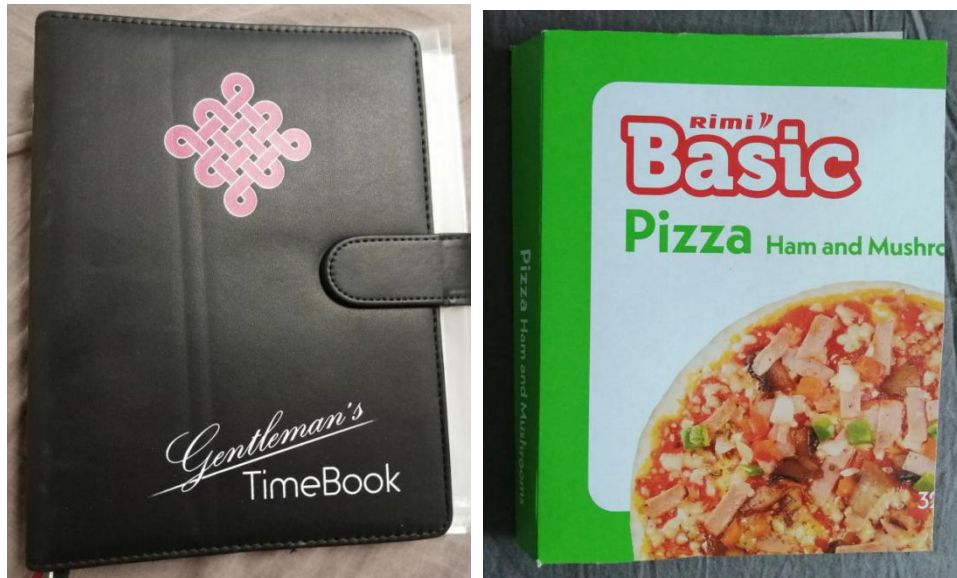
Appendix 2. Coursera certificates



Appendix 3. Personal journals



Appendix 4. Initial foundation of the guidebook covers



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