

# PaperWorks Journal

The Sonoran Collective for Paper and Book Artists

Spring 2017 Volume 17.2

## Celebration of PaperPlay: Open Up Your Creativity!

### *Live in the Moment: Watercolor Monotyping Using a Press*

By JoAnn Hungate

This January and February I taught three classes of watercolor monotype to 12 women, limit of 4 in each class. This year, I decided to use our home in the foothills for the classes instead of the university space. Classes are kept small intentionally because the press is an important part of the process and it is more fun if you don't have to wait for several others to finish using the press when you are anxious to see what you have!

I furnished all the materials including the French Rives BFK printmaking paper, the water based inks, the plexiglass plates, the tools to use, some stencils, and the press. I love to share this because it can be so exciting to see in reverse just what you've wrought on your plate. There are endless opportunities, interesting ghosts, unexpected bonuses. I love doing these classes. I want others to see how much fun and how caught up one can be, too.

I did a small demonstration at the beginning of each class after giving a tour of where to rinse brushes and brayers, how to use the press, see examples of the variety of work possible, and then they got to work! Having it at my home, there is no stress to get everything clean and picked up by 4:00 (classes were nominally 1:00—4:00) as is true at the university. I also think everyone enjoyed being in a home instead of a classroom. I hope to do more classes if there is interest.



I learned something new from each print I made, and I really love a few of my later prints. JoAnne guided us but also let us explore. The prints can be embellished or painted after they are off the press, or cut up, or collaged, or stitched. Now I have many prints I can continue to work with. So much fun!!!

--Bobbie Wilson



## *Fiber Construction with Natural Elements*

*By Jane Herrick*

Thank you to all the participants who took my Fiber Construction PaperPlay workshop! It was so wonderful, satisfying and rewarding for me to see how all of you worked with the 3-dimensional medium of fibers. I especially liked how everyone incorporated their own ideas and came up with wonderful pieces. What an amazing, cohesive and dynamic group! Thank you to Bobbie Wilson for inviting me to teach the class. I've taught this class a number of different ways and I always love doing it. It was a great opportunity. I'm anxious to see the final results of the finished pieces.



I first saw Jane's work at Tohono Chul, and fell in love with the sculptural dimension and use of natural materials, so I was so excited when Jane agreed to do a class for PaperPlay.

When I go into something new, I am a little nervous on how things will turn out and what I will accomplish in class...but as usual it turned out to be a wonderful experience! Jane is organized, knowledgeable, offers suggestions when asked, and I learned so much.

She started by showing examples of her work, then had us start shaping different forms with the wired paper rush. We could incorporate our own natural elements, and Jane had plenty of materials and ideas for us to work with.

It was fun to see how everyone took the same basic directions and then went their own way with it. Although I would not call any of the pieces I made "finished," I now have many ideas of where I want to go with this new form, and plenty of materials and inspiration!

--Bobbie Wilson

## *Additional Experiences in Fiber Construction with Jane Herrick*

*Variations on a Theme*

Jane Herrick's Fiber Constructions was both inspiring and educational. I would highly recommend it.

Jane is an organized, and knowledgeable instructor and it was exciting to use materials that I hadn't used before to create woven vessels and shapes. She introduced us to rush, a plant material. We used it to form a structure that we lashed together with waxed linen thread.

She shared different ways to attach natural and manmade materials to our pieces. We had time to try all of the techniques and she encouraged us to attempt some of our own ideas.

--Linda Penny



I had the privilege of taking Jane Herrick's class. I had no background in making forms. She taught how to work with the materials, showed us how to secure each piece and how to adorn the finished product. Her finished artwork was inspiring. Jane was great teacher. She was patient and encouraged us to experiment. I would take another class from Jane.

--Carol Morgan



## *Printmaking with Jo Anderson and Judy Derickson*

*By Jo Anderson*

In the past few years I have been able to take PaperPlay workshops and co-teach various printmaking PaperPlay classes with Judy Derickson.

Judy and I were both involved with learning about books with Mabel Dean prior to her starting up PaperWorks. I am so grateful that Mabel and so many others over the years have put tremendous effort into growing PaperWorks.

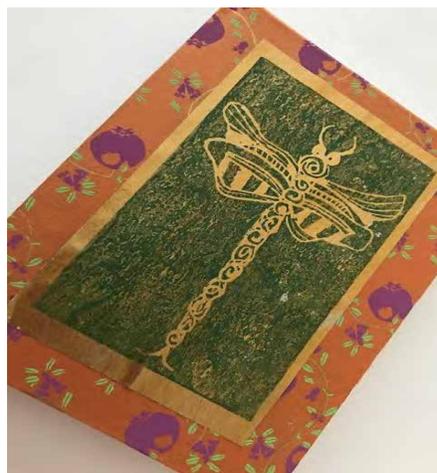
Taking PaperPlay workshops has opened me up to new ways of expressing myself. I love the idea of learning a new book form and going right home to make a book that will utilize that form with my words and images.

A few years back I was asked to teach a printmaking PaperPlay class and I teamed up with Judy, who is almost as obsessed with printmaking as I am. Showing others how fun and amazing printmaking can be—especially for bookmakers—has been great fun. I love it when I see Linocuts, Gum Arabic prints and Collographs showing up in others' books!

Everyone who has attended our class has brought something new to me as well... a new technique, a tool or way to clean up; Norma even told me how I can get my plastic work table raised up to an ideal height for my printing, by using PVC pipe. I am so grateful for all the opportunities to learn and teach new skills and techniques. This is where PaperPlay excels. It supports our curiosity and the growth of our creative process.



## *With Jo and Judy: Relief Printing, Gum Arabic Transfer & Collograph*



I took Relief Printing (Printing Without a Press) because I had taken a previous printing class from Jo and Judy a couple years ago; they are such great teachers, and I wanted to learn how to print without a press. We each brought a sketch/idea to class, then we started carving into linoleum blocks. After inking our blocks, we had fun printing our images on different papers, using only a bone folder or wooden spoon to press the ink on the paper.

We also constructed an accordion book (Jo and Judy had precut all the paper and book board, so that was easy). Then we laid out all our prints and got to choose one from everyone else, meaning we were able to take home a collaborative book of original art in one day! I was so jazzed that I brought the same idea to my next Creative Circle meeting...where we had a wonderful day printing and sharing together! I am hooked!

--Bobbie Wilson

### *PaperPlay Perspective*

I was interested in the Gum Arabic Transfer and Collograph class because I have done some types of transfers, but none involving gum arabic and oil based printing inks.

During the first session, we did transfers using laser copies that we brought to class. We made these prints without the use of a printing press. This was a big plus for me since I don't own a press, nor do I have room for one!

At the second session, we were taught how to use the same process with a printing press as well as print collographs that we made at home between the two sessions.

Jo and Judy were wonderful supportive teachers who provided clear instruction and guidance when it was necessary.

Our group was small so I got to know the other students better and enjoyed the camaraderie as well as the inspiration and from everyone.

Both of these workshops provided more tools and techniques to my palette that I am sure I will apply to my art in future projects.

--Linda Penny



## *Silk Fusion: Growing as an Artist*

*By Judy Bjorling*

Every time I attend anything sponsored by PaperWorks, I am pleasantly surprised. Our members are extremely creative, knowledgeable, and they seem to know a lot of very creative and successful people!

So it was no surprise that when I attended a workshop on silk fusion papers that I found it a wonderful hands-on workshop which allowed each participant to go in her own direction and to do so with abandon!

Within seconds of getting a basic instruction, we were at work! Susan Corl came—not only with the knowledge gleaned from leading many years of these workshops—but with boxes and boxes of materials that she freely made available. She clearly LOVES this stuff: she even grows her own silkworms!

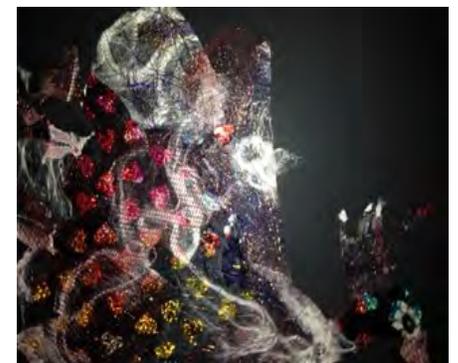
Although I started with the same thoughts I always do (of making some interesting silk papers to use in collage), I found

myself (as I usually do), creating works which more resemble completed paintings which I will at some future time find it necessary to cut apart to use in a collage for “just the right” effect. At that time the cutting can be more “painful” than necessary.

We spent the day “smooshing” fabric and netting around in methylcellulose with our hands and then rushing outside to hang the works with clothespins on a fence to dry—all the while admiring the works of those around us. How differently we all approach such projects.

At the end of the day, I had several pieces that I could use—in whole or in part.

Workshops force a change-in-approach so that we can channel our creativity in a new way, a necessary process in growing as an artist. Of course, I’d do it again. Perhaps this time to stick to my goal!



## *Monsoon Papers and Other Favorites*

*By Sue Agnew*

Over the years I've participated in a number of PaperPlay classes. Recently "Facebook memories" showed me a picture of the monsoon papers we'd made in a class with Quinn McDonald, and I thought, "I'll write about that one!" It probably wasn't even actually a PaperPlay class—I believe at the time (2013) they were called "Salons."

Quinn's style of teaching is well-suited to my personality. She is easygoing and entertaining, yet organized and methodical. Monsoon paper is by definition non-controllable—which is out of my comfort zone. Its origin goes something like this: when Quinn was new to Arizona she was doing an art project outside. She got caught in a monsoon and realized she could manipulate the streaking and dripping effects. (She has since adapted it to not require rain).

Also, during the process there are various times when we wait for the paper to dry. So it was reassuring, as well as efficient, that Quinn had planned other small projects, such as "found poetry" and small photo mosaics, to accomplish while waiting. She provided a pattern for a folded portfolio with a fold-up pocket to make from the long sheets of monsoon paper, and the small projects were things that could possibly be put into the pockets.

I've taken several other PaperPlay classes. Other favorite instructors have been Mary Ellen Palmeri, Val Bembenek, Susan Corl, and most recently, Helen Walthier.

They each have similar teaching characteristics of being easygoing and entertaining yet organized and methodical. They use class time efficiently, and provide a good balance of explanation/guidance and hands-on time.

Something common to all PaperPlay classes I've taken is the camaraderie of the participants. For my first all-day class I wasn't sure what the lunch situation was, so I just brought some cheese and crackers left over from a recent party. At lunchtime the others offered portions of their lunches to share.

PaperPlay is a great way to spend time with a group of creative people who are all supportive and encouraging of each other.

This is a link to Quinn's blog where she describes monsoon papers:

<https://quinncreative.wordpress.com/2010/08/09/monsoon-papertutorial-variation/>



## Cousins in Watercolor Practice: Etegami and Pocket Sketching™

### One Thing Leads to Another

By RuthiE Neilan

Early in 2016 I took a Pocket Sketching refresher class taught by Kath Macaulay at the home of Krista Neis. There were 4 x 6-inch postcards lying on the counter which caught my attention. I was enchanted and intrigued. Krista explained she had taught an etegami class at PaperWorks. She gave me instructions over lunch, invited me to the next PaperWorks meeting, and insisted I join the organization and participate in her etegami salon following the meeting. I did all that and have never looked back.

Etegami is a Japanese folk art with pictures loosely drawn with a Chinese brush using black ink on a 4 x 6 postcard, painted with watercolor, and sent with a message. I was inspired to send impromptu etegami greetings. For example, our dwarf Meyer lemon tree was loaded with lemons last year and instead of lemonade, we made limoncello, which was the inspiration for this humorous card. The daughter of a friend was recently promoted to Major General in the U.S. Army, a rank identified by two stars (at left).

Following up on Pocket Sketching™, I committed to a daily pen and ink sketch with watercolor. I have a clear view out the kitchen window to a tree in my back yard and it's become a favorite subject (below center and right). I like to observe how it changes, depending on the time of day, from 6:00 a.m. when the sun comes over Pusch Ridge to late afternoon when there are more shadows.

RuthiE will host a new Etegami Creative Circle in Oro Valley one afternoon a month. For details: [ruthieneilan@comcast.net](mailto:ruthieneilan@comcast.net)



### Quick Sketch & Watercolor

By Krista Neis

Quick Sketch and Watercolor Practice follows up on etegami salons, Pocket Sketching™, PaperPlay and other watercolor practice.

- A series of three salons (January, March and April 2018 after PW meetings)

- Small format (think postcard size) - quick and intuitive practice

- Three 20-minute sketching/painting sessions per salon, subjects of your choice, beginning at 12:30 - stay for as long as you like.

- January salon will be still life (indoors). March and April salons will be plein air in St. Philip's courtyard. Attend any/all salon(s) at no charge.

- To bring: Your favorite ink and watercolor supplies, brown bag lunch/snacks.

- Interested? Contact Krista Neis: [krista.neis@comcast.net](mailto:krista.neis@comcast.net)



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