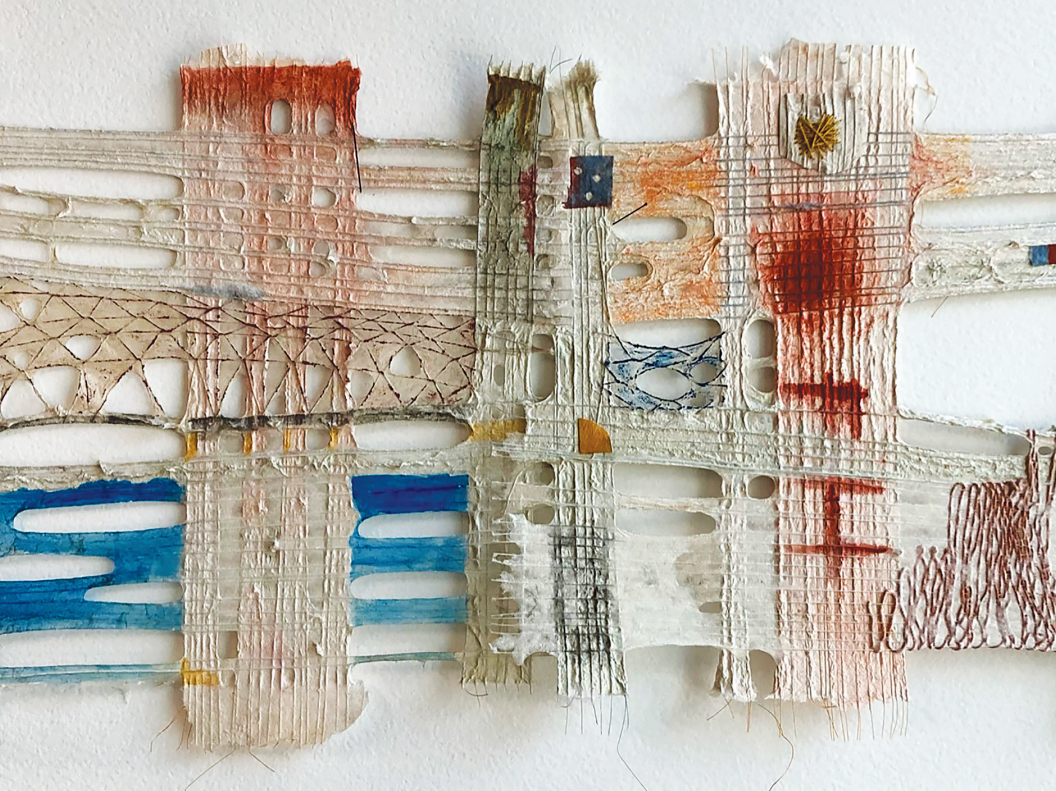


SUMMER WORKSHOPS 2022



IN-PERSON + VIRTUAL



morgan art of papermaking
conservatory & educational foundation

www.MorganConservatory.org

The Morgan Art of Papermaking Conservatory and Educational Foundation is delighted to announce another full schedule of summer workshops. This summer, we will host a hybrid workshop season that will incorporate in-person and virtual workshops. While our COVID-19 policies have changed to no longer require (but encourage) masks we continue to be vigilant, monitoring any updates in CDC guidelines and will make adjustments accordingly. We strive to preserve traditional practices in hand papermaking, letterpress printing, and the art of the book, while cultivating contemporary artwork made within these disciplines. Our workshops provide the opportunity to learn craft traditions and creative techniques developed by practicing artists in an environment that fosters creativity. As always, our workshops are open to all skill levels, from beginners to professionals. We are looking forward to opening our doors and Zoom screens to you this summer and creating art together!





Workshop Registration

You can register for a workshop online at www.MorganConservatory.org/allworkshops or by calling us at 216.361.9255.

Interested in becoming a member of the Morgan?
A 12-Month Membership includes store and workshop discounts and more!

Please visit our website for more information:
www.MorganConservatory.org

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Our History

The Morgan Conservatory is the largest arts center in the United States dedicated to every facet of papermaking, book arts and letterpress printing and to cultivating the talents of established and emerging artists. An international destination that is free and open to the public, the Morgan Conservatory is a working studio, gallery, gathering place for the community, educational hub and purveyor of some of the finest handmade papers in the world.

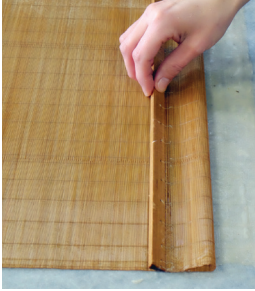
Since opening to the public in 2008, the Morgan Art of Papermaking Conservatory and Educational Foundation has been a rising star in the Cleveland arts community and the papermaking world. The Morgan Conservatory's 15,000 square foot converted industrial space is home to professional and aspiring artists dedicated to the ancient art of papermaking, book arts and letterpress printing. The Conservatory has been transformed into an art facility with studios; an 85' double-wall gallery; a space for community events; and a unique kozo garden was installed to grow fiber for specialized papers.

Our Mission Statement

Through teaching historical and innovative papermaking and the art of the book; and producing handmade papers—The Morgan educates, mentors, and inspires emerging and established artists, students, and community members to create.

On the Cover: *Bridge #4*, 2021 by Hannah O'Hare Bennett

IN-PERSON WORKSHOPS



Japanese Papermaking

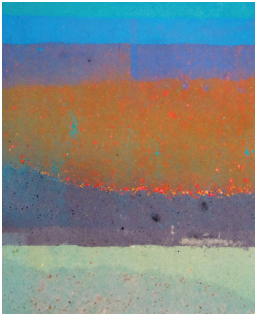
221PA01

Taught by Michaelle Marschall

June 4-5 | 10:00-4:00 | \$180

Registration Deadline: May 20

Japanese papermaking is an ancient art over 1300 years old. In this two day workshop, you will learn how to create beautiful sheets of washi, and you will be introduced to traditional and nontraditional processes of making Japanese paper from start to finish. Using kozo grown in the Morgan's garden, you will learn how to scrape the bark and cook and beat the fibers to form strong, translucent sheets of paper.



Mixed Technique: Pulp Painting

221PA02

Taught by Tom Balbo

June 25-26 | 10:00-4:00 | \$180

Registration Deadline: June 10

Learn the art of pulp painting and Western papermaking from the Morgan Conservatory's founder Tom Balbo during this two day workshop! Workshop participants will learn to form individual sheets of handmade paper, prepare pulp paints of various colors, different application techniques, and the role of additives. Throughout the weekend, participants will be exposed to traditional and experimental techniques to create unique pulp paintings.

Working with Armature

221PA03

Taught by Nicole Donnelly

July 30-31 | 10:00-4:00 | \$235

Registration Deadline: July 15

In this two day workshop, students will work with high-shrinkage flax and abaca pulps, learning basic sheet forming, methods for inclusions, and stretching sheets over constructed armatures. Flax and abaca fibers can make extremely thin, strong, and translucent sheets of paper. These are ideal for embedding two-dimensional imagery but are also prized for their ability to shrink as they dry, creating a taut, smooth surface when the paper is applied over an armature. Students will form two-dimensional sheets of paper and will be guided through constructing basic armatures of their own design. Participants are encouraged to bring their ideas as well as their own materials to incorporate.



Butterfly Wing Paper

221PA04

Taught by Hannah O'Hare Bennett

August 6-7 | 10:00-4:00 | \$235

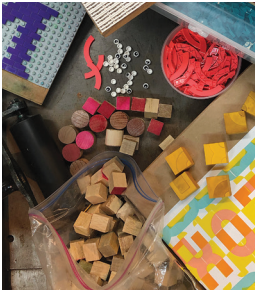
Registration Deadline: July 22

Butterfly-wing paper is a technique developed by the teaching artist in which a frame is wrapped tightly with thread and then dipped in various pulp fibers to create thin sheets with thread inclusions. Participants will experiment with “cloud paper,” or reverse pulp painting, where layers of pulp are applied to a backing sheet, allowed to dry, and then carefully peeled away. Using natural pigments, participants will also learn to color different kinds of pulp. These techniques do not require large equipment such as a press or dry box, allowing participants to continue experimentation beyond this workshop. Participants will complete one small finished work of butterfly wing paper, cloud paper, and many small experimental samples.



Artwork by
Nicole Donnelly





Modular Letterpress Printing

221PR01

Taught by Bob Kelemen

June 4-5 | 10:00-4:00 | \$150

Registration Deadline: May 20

Workshop participants will explore creating type and imagery using modular forms, such as lego building bricks, type-high wooden dowels, and P22 Blox. While these techniques can be used in combination with traditional letterpress type and image blocks, modular printing allows novice printers to create compositions without complex lock-up engineering and allows experienced letterpress printers to create experimental compositions.



Laser-cut Pressure Printing

221PR03

Taught by Dana Potter

July 16 | 10:00-4:00 | \$100

Registration Deadline: July 1

Embrace the unexpected in this experimental printmaking workshop with Morgan Conservatory Artist in Residence Dana Potter! Explore the instinctive and playful technique of pressure printing. This process combines collage, laser-cut blocks, and letterpress printing to create images that favor silhouetted shapes in textured atmospheres of color. Prefabricated laser-cut blocks of geometric shapes, common objects, and natural forms will be provided so participants can dive right into the process. This workshop will embrace a maximalist approach, using the blocks and the boards the blocks were cut from, using the intended print and the unintended ghosts.

Wood Engraving

221PRO5

Taught by Rebecca Gilbert

August 5 | 5:00-7:00

August 6-7 | 10:00-4:00 | \$350 for 3 days

Registration Deadline: July 22

Wood engraving is a relief process that involves using engraving tools to carve into the end grain of dense wood, thus enabling the artist to create highly detailed images and tonally complex compositions. This intensive will go through the entire process from transferring an image to a block, engraving, and printing a small edition on a Vandercook press. Participants will also learn about types of wood used for engraving and different types of tools and how to sharpen them. No previous engraving or printing experience is necessary, but patience, good eyesight, and a steady hand are very helpful.



Bring the Artwork Outside!

221PRO6

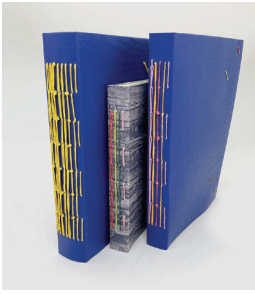
Taught by Tammy Wofsey

August 28 | 10:00-4:00 | \$85

Registration Deadline: August 12

Let's bring the artwork outside! In this one day workshop, participants will work with Morgan Conservatory Artist in Residence Tammy Wofsey to create one-of-a-kind prints called monotypes. Using the instructor's portable retrofitted washer press, participants will make prints using plant material such as leaves, grass, weeds, or found material. The collaborative printmaking process is encouraged by working in a multi-generational environment, and this workshop is open to all ages and skill sets!





Single and Double Signature Sampler

221BK01

Taught by Amanda D'Amico

June 11 | 10:00-4:00 | \$125

Registration Deadline: May 27

Inspired by traditional needlework samplers, this one day workshop explores several decorative sewing patterns for books with one to two signatures. Building on a simple pamphlet stitch, participants will learn a variety of stitches and execute them on a single, multi-signature book. The result is a decorative and functional book that serves as a reference for sewing and a specimen of achievement in and of itself. Previous sewing experience is helpful but not necessary.



Coptic Stitch and French Link Bookbinding

221BK02

Taught by Jennifer Omatz

June 18 | 10:00-4:00 | \$125

Registration Deadline: June 3

This full day workshop will explore the basic structure of Coptic Stitch and French Link bookbinding. Each student will learn to make a one-of-a-kind handmade book for each structure. This class will cover the use of specific materials, as well as tips on craftsmanship and production. Coptic Stitching is one of the most popular and accessible forms of bookbinding. This binding method is one of the easier forms of binding that will help in the production of other stitching methods. This class will cover single needle and multiple needle approaches.

Japanese Stab Stitch

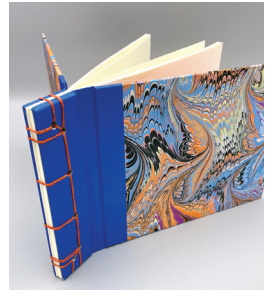
221BK03

Taught by Jennifer Omatz

June 19 | 10:00-4:00 | \$125

Registration Deadline: June 3

Japanese Stab Binding was a bookbinding method used for most books created during the Edo Period in ancient Japan. In this workshop, participants will learn traditional Japanese four-hole stab bookbinding techniques, Yotsume Toji, the Noble Binding, and, time permitting, the Tortoise Shell binding. These bindings have contemporary appeal and are excellent for beginners. Many of the supplies will be ready and provided; no glue or folding is involved, so students can focus on the structure and form of the book and walk away with multiple books for use.



Soft Cover Notebooks

221BK04

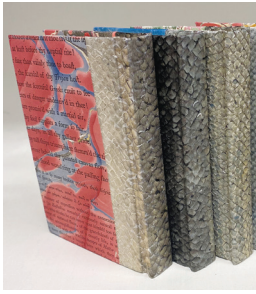
Taught by Sarah Bailey

July 9 | 10:00-3:00 | \$85

Registration Deadline: June 24

Participants will learn how to make a soft cover notebook from start to finish. During the workshop, participants will discuss material selection for this binding and potential printed possibilities. Additionally, participants will learn to determine the appropriate number of pages per signature, prepare a text block using Codex stitch, laminate a soft cover, and trim the notebook. By the end of the class, participants will be able to take home a completed and ready-to-use notebook with a beautiful marbled cover.





Carp-e Diem: Fish Skin Processing and Use in Bookbinding

221BK05

Taught by Andrew Mancuso

July 9-10 | 10:00-4:00 | \$160

Registration Deadline: June 24

Fish skin is a strong, versatile, and inexpensive material that can be used in many ways for artistic creation, particularly in bookbinding. In this workshop, participants will learn the basics of preparing and processing fish skin into beautiful leather or parchment, different tanning techniques, and how these processes can translate to bookbinding, textiles, or other fine art applications. Participants will come away from this workshop with at least three in-process skins (two in solution, one pre-tanned staked on foam core) and a case bound book with a fish skin spine. Participants are welcome to bring in their own catch or book they want to work with!



Artwork by Andrew Mancuso

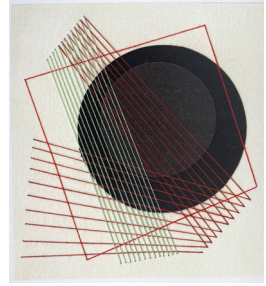
Sewing on Paper

221MT01

Taught by Loreto Greve Muñoz

May 29 | 10:00-4:00 | \$100
Registration Deadline: May 14

Add a new dimension to your art by sewing on your paper designs! Morgan Conservatory Artist in Residence Loreto Greve Muñoz will teach you to use linear stitches to connect forms and add balance and contrast to your materials and designs. During this workshop, using the mediums of collage and hand sewing, you will create unique multi-layered pieces focused on abstraction, composition, and surface qualities.



Suminagashi: The Art of Japanese Marbling

221MT02

Taught by Linh My Truong

June 11 | 10:00-4:00 | \$125
Registration Deadline: May 27

In this workshop, you will learn suminagashi, the Japanese art of marbling, which translates to “floating ink.” Ink brushes dipped in water create hypnotic, swirling patterns reminiscent of natural phenomena from the grain of wood to the cosmos. Participants will explore using different tools and substances to manipulate the patterns while creating monoprints on western and Japanese paper.





Drawing Botanicals in Silverpoint

221MT03

Taught by Patricia Brett

June 25-26 | 10:00-4:00 | \$175

Registration Deadline: June 10

Silverpoint, a drawing medium used by the old masters, utilizes a sterling silver wire to produce fine lines on a prepared ground. Over time, the lines tarnish and take on a coppery hue. Silverpoint drawings appear to glow due to the thin layers of silver reflecting light. In this workshop, students will be provided with a silverpoint stylus and will learn how to prepare paper to receive the silver marks, techniques of mark-making, building up layers of tone, and erasing or modifying their work. After learning the basics of silverpoint, we will focus on drawing botanicals.



Natural Dyes on Paper

221MT06

Taught by Maggie Latham

July 30-31 | 10:00-4:00 | \$150

Registration Deadline: July 15

During this two day workshop, participants will learn to customize paper using eco-friendly dye baths made from beneficial plants. Processes covered during this workshop include soy milk mordant process, creating a dye vat, immersion dyeing paper, and eco-printing on paper. Participants will walk away with an array of beautifully colored, naturally dyed, and/or eco-printed paper which can be used on its own for other projects!



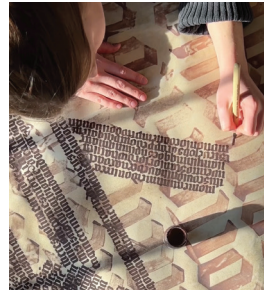
Parchment, Calligraphy, and Contemporary Palimpsests

221MT07

Taught by Madison Bennett

August 13-14 | 10:00-4:00 | \$300
Registration Deadline: July 29

For thousands of years, humans have used parchment to record written information. The word “palimpsest”—which comes from the Greek word palimpsestos meaning “scraped again”—originally described an early form of recycling in which an old document was erased to make room for a new one when parchment was scarce. Colloquially, the word palimpsest refers to anything that has multiple layers: people, history, etc. In this two day workshop, students will use calligraphy and visual imagery to create their own contemporary palimpsests on parchment (stretched and dried animal skin).



Collage with Notan Principles

221MT08

Taught by Patricia Brett

August 20-21 | 10:00-4:00 | \$175
Registration Deadline: August 5

Notan (dark/light in Japanese) is a guiding principle of Eastern art that focuses on the placement of light and dark elements within a composition. In this workshop, participants will use the mediums of cut paper and collage to experiment with the balance of positive and negative space while learning the design principles of Notan. Participants will proceed through a series of exercises to understand and apply this design tool and use the beautiful papers of the Morgan Conservatory to create a final project of their choosing.



VIRTUAL WORKSHOPS

PRINTMAKING



Get to Know Your Tabletop Platen Press

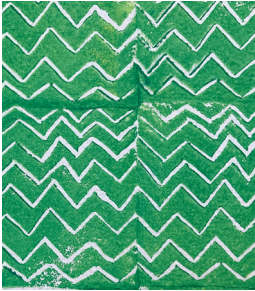
221PR02

Taught by Bridget Lewis

June 14 | 6:00-8:00 pm EST | \$45

Registration Deadline: May 31

This two hour workshop will cover the basics of operating a tabletop platen press using type and photopolymer plates. Portions of the workshop will be dedicated to printing on one of these smaller platen presses, discussions of troubleshooting, what to look for when shopping for a press, and materials. This workshop is suitable for anyone who already owns, is thinking of acquiring, or is generally curious about printing on a tabletop platen press, such as a Kelsey, C & P Pilot, Craftsman, etc.



Patterns and Prints with Linocut

221PR04

Taught by Lisa Jungmin Lee

July 26 | 6:00-8:00 pm EST | \$45

Registration Deadline: July 12

Referencing Marimekko's pattern prints on the fabric, workshop participants will learn to carve patterns on linoleum blocks at home and use these stamps to create pattern prints for postcards, wallpaper, wrapping paper, textiles, and more. From preparing drawings, transferring images to blocks, carving, consideration of printing paper, and printing, each step of the process will be covered. A printing press is not required, all you need is a linoleum block, a favorite object for reference, and a passion for carving! Participants will complete two pattern prints and a class collaborative one-page zine.

BOOK ARTS

Enclosures:

Japanese Wrap Around Case

221BK06

Taught by Amy Childress

August 27-28 | 2:00-5:00 pm EST | \$85
Registration Deadline: August 12

During this two session workshop, participants will learn how to create a traditional Japanese hinged case (chitsu) also called a wraparound case or Japanese portfolio. Participants will learn how to create a tray out of binders and then fit their wraparound case to their tray.



MIXED TECHNIQUE

Paper Casting

221MT04

Taught by Melissa Ezelle

July 12 and July 19 | 6:00-8:00 pm EST | \$60
Registration Deadline: June 28

Learn an extremely accessible method of paper casting by casting directly on the form without the use of moulds or pulp. Using found objects, unryu (mulberry) Japanese paper, and methyl cellulose, participants will learn how to make hollow cast paper forms (both relief and three-dimensional). This is an extremely low-tech, cost-effective method that can be done at any kitchen table or home studio! Participants will be asked to bring their own found objects to cast.



Poking Fun

221MT05

Taught by Candace Hicks

July 18 | 6:00-8:00 pm EST | \$45
Registration Deadline: July 4

In this online workshop participants will create a sampler that combines text and imagery. The workshop will cover techniques for transferring a design, basic stitches, and tips for designing a layout. In addition, we will discuss the history and significance of the sampler, including recent iterations and interpretations. No prior sewing or embroidery experience is necessary. Embroidery stitching can be used on fabric or paper and is an ideal skill for book artists.



Interested in becoming a member of the Morgan?

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Please see our website for more information.

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