

collage artists of america

NEWSLETTER

APRIL 2020

FROM THE PRESIDENT

Greetings my dear friends! I hope you are doing well and staying happily busy. I find it difficult not being able to see and hug friends and family, but social networking has its benefits during this unbelievable time in our lives.

It has been decided not to schedule a May CAA General Meeting, so to keep in touch. We thought it fun to offer a **Members Art Gallery in our CAA May Newsletter!** Kweilin Lum, our glorious Newsletter editor, has offered to receive from each of you a photo of one of your creations to publish in the next Newsletter. Find the directions here in this Newsletter. Let's look forward to seeing each other's work in the May issue!

This issue includes work by famed collage artist Hannah Hoch, so take a peek.

A ballot for Elections of new Board Members was scheduled for May, but elections have been postponed until we resume meetings in September. That will give you time to think about joining our enthusiastic Board.

Please be diligent and stay well, my friends.

Love and virtual hugs to you.



Sylvia H Goulden
President Pro tem



The Show MUST Go On*

And the Gallery is... wait for it...
our CAA May Newsletter!

For CAA Members Only. You may submit
only one collage or assemblage.

All pieces will be in this virtual show.

Send your jpeg to Kwei-lin
(Subject: May Newsletter) to
Kweilin111@aol.com
no later than 12:59 pm May 2.

*Regretfully, you must supply your own popcorn.

Please include your name, title, and medium along with your image. You are welcome to write up to three short sentences about your piece and the ideas behind it. But writeup is optional.










TIPS AND TRICKS

COLLAGEMAKING TIPS AND TECHNIQUES ARE IMPORTANT TO CAA MEMBERS, AND THE NEWSLETTER WANTS TO HELP. IF YOU HAVE ANY TIPS AND TRICKS THAT YOU WANT TO SHARE, CONTACT THE NEWSLETTER EDITOR.

SOME POSSIBLE TOPICS: CREATIVE USES OF PAINT, CUTTING TECHNIQUES, SIMPLE WAYS TO MAKE PRINTS, WAYS TO FIND WEIRD STUFF TO ADD TO OUR WORK IN THIS STAY-IN ERA.

THERE CAN NEVER BE ENOUGH INFORMATION ABOUT ADHESIVES. So here is a chart by Kate Pruitt from the recently defunct but influential indie site Design*Sponge. Asterisks are for adhesives that are less ideal, but are adequate for small, lightweight, non-functional craft projects.

<https://www.designsponge.com/2011/07/diy-101-building-your-toolbox-adhesives.html>

WHICH GLUE SHOULD I USE?		PVA / CRAFT GLUE	HOT GLUE	WOOD GLUE	FABRIC GLUE	SPRAY ADHESIVE	SUPER GLUE	RUBBER CEMENT	SILICONE ADHESIVE	EPOXY	EXPANSIVE GLUE
PLASTIC		X	X			X*	X		X	X	X
PAPER		X	X		X	X		X			
CERAMICS			X*				X*		X	X	X
WOOD			X*	X				X		X	X
GLASS			X*				X		X	X	X
FABRIC		X	X		X	X		X			
STYROFOAM		X	X*			X		X			
METAL							X		X	X	X
ORGANIC MATERIALS		X	X			X	X	X		X	X

TYPES OF ADHESIVES (Text slightly edited from designsponge site)

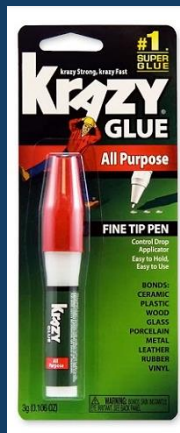
Craft/ PVA (polyvinyl acetate) Glue: includes regular white glue, Elmer's glue, and glue sticks. Great for light-duty projects using porous materials like wood, paper, plastic and cloth. lightly

Set & Drying Time — 1 hour (must be held in place for about 30 minutes) *Curing Time* — 24 hours

Wood Glue: the most common type is a yellow PVA glue, with similar bonding and drying properties. The glue becomes rubbery as it sets and solid once completely dry. Wood glue is extremely durable once cured. Have clamps handy when using wood glue on mid-size or large projects.

Set & Drying Time — Wood glue should be secured/clamped for at least 20–30 minutes while it sets. It dries within an hour. *Curing Time* — 24 hours

TIP FROM DESIGNSPONGE-- When using wood glue: Spread wood glue along the entire area of both surfaces that you are gluing. Apply a generous amount of glue — the layer should be thick but not overflowing. It also helps secure the bond if you slide the two surfaces back and forth against one another gently after pressing them together, and then settle them into place and clamp securely to set and dry.



Super Glue/Krazy Glue: also known as cianoacrylates; similar to epoxy glues, but without the two separated parts. Strong, durable bonds. Great for metal, glass, ceramics, plastic and rubber.

Set & Drying Time — about 5–15 minutes to set, dry within an hour *Curing Time* — 24 hours

Silicone Adhesives: resemble rubber caulking and are often used in plumbing projects or for glass repair. Create flexible, waterproof bonds for metal, glass, rubber, wood and ceramics. *Set & Drying Time* — sets in about 5 minutes, dries within an hour *Curing Time* — 24 hours

Epoxyes: consist of two substances — an adhesive resin and an activator/hardener — that must be mixed before application. Extremely durable and waterproof and work best on rigid surfaces like metal, ceramics and plastics. J.B. Weld is a form of epoxy that works best with metal.

Set & Drying Time — Varies. You can buy some rapid-set epoxies that will set anywhere between 5 minutes and 2 hours. The glue will dry in about 12 hours. *Curing Time* — 24–48 hours

Hot Glue: Heated glue comes in stick form and must be used with glue guns. High-temp glue guns can heat glue up to 200 degrees F. Both high- and low-temp guns create moderately strong bonds, ideal for lightweight materials and temporary adhesion. *Set & Drying Time* — Sets quite quickly, about 15–30 seconds, dries in about 5–10 minutes. *Curing Time* — 24 hours

Fabric Glue: many types, some are similar to PVA/craft glues but provide flexibility and wash resistance. Fusible webbing is another form of fabric adhesive; it comes in strip form and melts under the heat of an iron to bond two fabric surfaces together. *Set & Drying Time* — Bottled fabric glue sets in about an hour and dries in about 12 hours. *Curing Time* — 24 hours



Spray Adhesive: Spray adhesives disperse in fine droplets to provide a thin, uniform bonding surface. Spray adhesives work best on lightweight materials, such as paper, fabric and small or thin pieces of plastic, wood, and metal. They come in both high-tack and low-tack varieties; low tack allows you to lift and reposition the materials, while high tack will instantly create a permanent bond upon contact. *Set & Drying Time* — Low tack will give you a few minutes before it sets; high tack sets instantly. Dries within 30 minutes. *Curing Time* — 24 hours

TIP FROM DESIGN SPONGE-- When using spray adhesive: Spray from a distance of at least 8" away from the surface and pass over it a couple times to cover the surface with an even, uniform coat. The nozzle on spray adhesives can often become clogged — to prevent this, simply turn the can upside down after each use and spray into a trash can or onto a scrap piece of paper for about 1–2 seconds or until the can begins to spray only air. You can also pop off the nozzle and soak it in turpentine for extreme clogs.

Rubber Cement: made from a mixture of elastic polymers and a solvent that keeps them fluid. The rubbery texture allows you to remove to the material without much damage, great for mounting posters. *Set & Drying Time* — sets in about 15 minutes, dries within 6 hours. *Curing Time* — 24 hours

Expandable Glues: Gorilla Glue and Zap-A-Gap are popular brands of expanding adhesives. The glues are polyurethane based and extremely durable once cured. Great for industrial-strength projects and heavy-duty materials including wood, metal, ceramics, glass, plastic and stone. The glue has foaming properties that cause it to expand and fill in cracks. The glue hardens once it dries, allowing you to scrape off any excess with a paint scraper or chisel.

Set & Drying Time — Varies. The standard drying time is about 1–2 hours and about 30 minutes for a fast-dry version. *Curing Time* — 24 hours



CUTTING TIPS

THE COLLAGE ARTISTS OF AMERICA FACEBOOK PAGE sometimes sprouts discussions about materials and techniques. A recent inquiry about cutting brought a lively debate about precision cutting: Exacto knives vs. small sharp scissors. One proponent of Exacto knives recommended an ergonomic version, the Fiskars Fingertip Craft Knife. Someone also mentioned a swivel exacto knife. Favorite scissors included tiny curved Fiskars' scissors from Walmart, embroidery scissors, and EK Success EKCB01 Cutter Bee Precision scissors. Do not limit to one size scissors; use larger scissors for larger items.

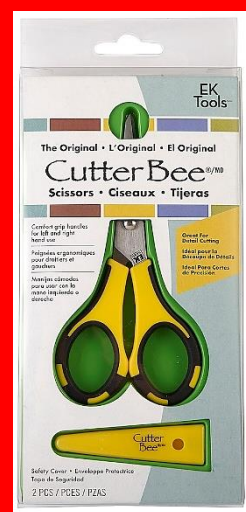
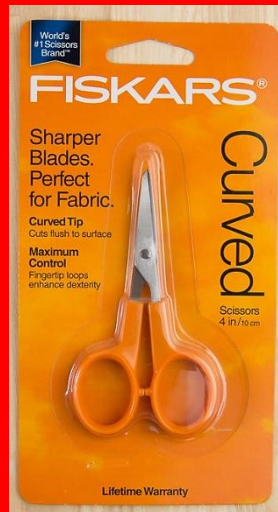
Also--Outline the cut item in black so that white edges do not show (be careful for markers that run, which some Sharpies do, otherwise colored pencil might work).

Cutting needn't be perfect and precise. Ragged edges have their place in collage as does imprecision, especially when enhanced by attention to silhouette shape.

Use the full length of the scissors blade to make one uninterrupted cut.

Move the paper rather than the scissors, or do both in concert.

Sharpen exacto blades with a small wetstone, especially when working with old brittle paper.



MEANWHILE.



While you are at home trying to amuse yourself (and others), here's something to consider for later this historic year -- a CAA Board Position, such as:

Program Chairman: manage and find a speaker for only four General Meetings a year.

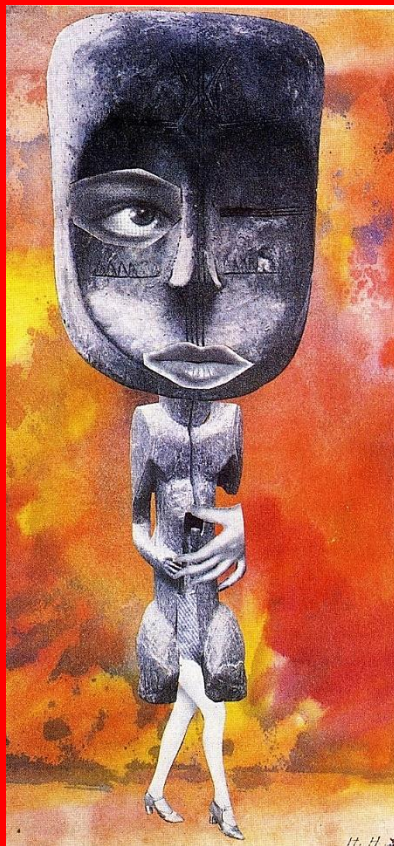
Workshop Chairman: manage and find workshop leaders for only once or twice a year.

Treasurer: Shawn Riley will show you what to do and work with you until you are comfortable with the task.

President: the Board is super supportive in acclimating an incoming President.

Exhibits Chair Associate: seek out and negotiate new venue possibilities for CAA exhibits. As Exhibits Chair, Sylvia will be your partner.





Hannah Höch, *The Flirt* (1926)

HANNAH HÖCH, COLLAGE ARTIST

Hannah Höch was a pioneering German collage artist whose career came of age after WWI as part of the Dadaist movement. Women in that scene were unusual; she became involved through her married boyfriend, Raoul Hausmann. In her tumultuous 1920 photomontage, *Cut With the Kitchen Knife Dada Through the Last Weimar Beer-Belly Cultural Epoch of Germany*, Dadaists and radicals are at bottom right and their adversaries, the military and political leaders, are at top right. At the bottom right corner is a map of the European countries in which women could vote.





In *Dada-Ernst* (1920 or 21), Hannah Höch, one of the originators of photomontage, turns to feminist subject matter. She juxtaposes the new athletic woman and her freed legs, with more classic ladies, and confrontational men.

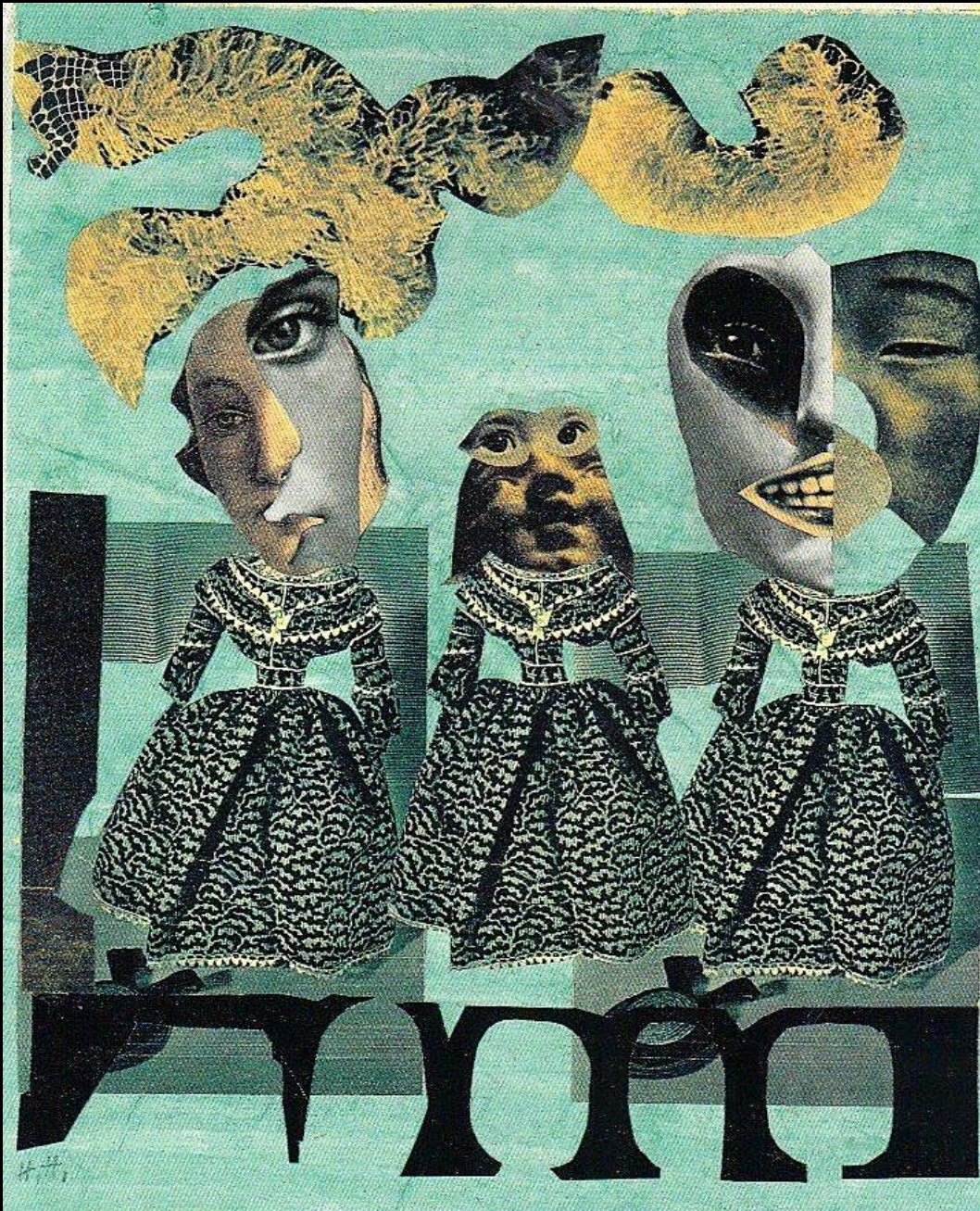


Early dada dolls (left) from ca. 1916-20 show a lifelong sense of odd surreality, influenced by mechanization.

An untitled work (below left ca. 1930), part of an "Ethnographic Museum" series, blends a modern Caucasian woman with a woman of color, either protected by or about to be pushed aside by a much larger force.

At bottom right is *German Girl* (1930)





Modenschau (Fashion Show, 1925). For many years, the artist worked as and embroidery and lace designer for German periodicals.

After the early 1920s, Hannah Höch drifted from her old colleagues and moved to Amsterdam for a few years. She had moved back to Berlin by WWII and settled quietly in her suburban home, hiding from a government that viewed her work as degenerate.



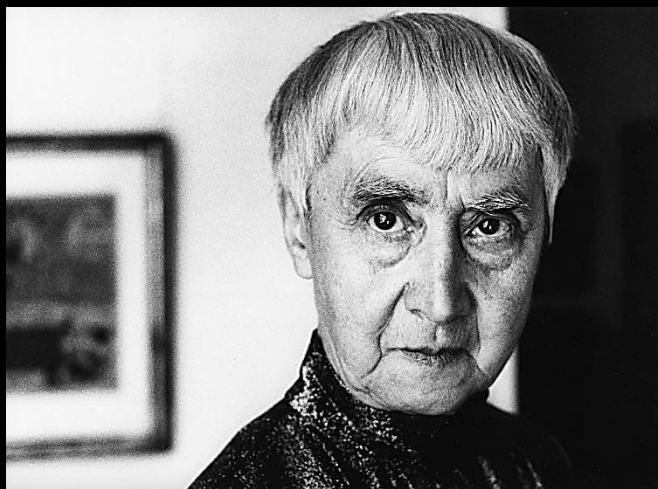
ABOVE: *Untitled* (1945),
cut and pasted printed paper
and watercolor on paper



After WWII, Hannah Höch's reputation as an influential 20th century artist was gradually established. Above is an abstract work, *Totem Pole*, from 1956.



Little Sun (1969)



HANNAH HÖCH (1889-1978)

Photo by Zemmann/ullstein bild via Getty Images

CAA NOVEMBER SHOW

It may be many months away, but CAA can now announce the juror for our November 2020 show at the SFVACC.

JOHN GRECO

John Greco began his art training in the early 1970's, studying printmaking with Master Printers Glen Brunken, Will Petersen, and Dan Rohn. He graduated with a Bachelor of Fine Art from Slippery Rock University, and received his Master of Fine Arts in Printmaking from Kent State University. He has taught courses in Art and Photography at the American Intercontinental University, Kent State University, Santa Monica College, Slippery Rock University, and the University of Southern California. In 1984, Greco established Josephine Press, a printmaking studio in Santa Monica, with the intention of providing a center for artists to explore their creative potential in printmaking and to publish fine art editions. In 1989, he opened Christopher John Gallery, in conjunction with Josephine Press, this was to represent and exhibit the works of innovative artists and printmakers. John has collaborated with many artists from around the world and has taught numerous printmaking workshops throughout the United States and Europe. Among the hundreds of artists that he has collaborated with is Glen Brunken, Raymond Pettibon, Edgar Heap of Birds, John Cage, Meg Cranston, Muramasa Kudo, Michael McMillen, Stas Orlavski, Joseph Piasentin, Nancy Riegelman, Arturo Segundo and Paul Soldner. He has exhibited extensively in the US and abroad; his work is included in both public and private collections. John Greco continues to publish Artist's editions and run Josephine Press in Santa Monica ; he extends his love for printmaking to artists while investing in others within his community.

<http://josephinepress.com/greco/>

CALENDAR

2020

CANCELLED!

~~FRIDAY MAY 29
ANNUAL MEETING
ELECTION OF NEW
BOARD MEMBERS
SFVACC~~

FRIDAY SEPTEMBER 25
GENERAL MEETING
ELECTION OF NEW
BOARD MEMBERS?
SFVACC

OCT 27-NOV 21
CAA EXHIBIT
SFVACC
JUROR JOHN GRECO

FRIDAY NOVEMBER 20
GENERAL MEETING
SFVACC

2021

FRIDAY JANUARY 22
GENERAL MEETING
SFVACC

FRIDAY MARCH 26
GENERAL MEETING
SFVACC

FRIDAY MAY 21
GENERAL MEETING
SFVACC

FRIDAY SEPTEMBER 24
GENERAL MEETING
SFVACC

FRIDAY NOVEMBER 19
GENERAL MEETING
SFVACC

NEWSLETTER SUBMISSIONS

The deadline for newsletter submissions is the **2nd of each month**. The newsletter publishes nearly every month. If you know of collage-related art shows, workshops, or exhibit opportunities, or if you're a CAA member and are participating in a show or fair, let us know.
E-mail
Kweilin111@aol.com

MEMBER NEWS

WE MAY BE SEQUESTERED RIGHT NOW, BUT SOME OF YOU ARE EXHIBITING ONLINE. THE NEWSLETTER WOULD LOVE TO KNOW WHAT YOU AS AN ARTIST ARE DOING TO ADAPT TO OUR NEW, TEMPORARY SITUATION. PLEASE E-MAIL YOUR STORIES TO THE NEWSLETTER EDITOR. ALSO, DON'T FORGET OUR MAY MEMBERS ONLY NEWSLETTER EXHIBIT. NEWS AND EXHIBIT SUBMISSION DEADLINE IS MAY 2.

One of **Barbara Tabachnick's** pieces, *Reforma Blue*, was accepted into the "mon-on-chrome" show at the Las Lagunas Gallery. The show was to have hung through April but is on hold for now. It will eventually happen when the gallery reopens.

Barbara Tabachnick, *Reforma Blue*,
watercolor and acrylic



OPPORTUNITIES

SMALL WORK – BIG TALENT (Open Theme)

Limited to 16 Inches

DEADLINE: May 10, 2020

SHOW DATE: June 4 to June 27, 2020

“Great things are done by a series of small things brought together.” - Vincent Van Gogh

There is no intended theme for the work; it just needs to fit the criteria of being “small art”.

Las Laguna Gallery, Laguna Beach, CA

Contact: Lori McBride **email:** laslagunagallery@gmail.com

Phone: 949.505.0950 **Website:** <https://www.laslagunagallery.com/smallworks>

Here's some great news!



The gal who owns Color-Me-Mine in Studio City has offered to put our **free art kits for kids** on her website.

So now, we really need to know exactly who can contribute supplies.

To arrange a pickup,
Please email Wendy A.S.A.P.
letigreuno@icloud.com

TWO SITES TO POST YOUR STAY-AT-HOME CREATIONS:

The CAA Facebook Page: <https://www.facebook.com/groups/collageartistssofamerica/>

SFVACC's Art in Crisis—An Online Exhibit:

<https://sanfernandovalleyartsandculturalcenter.wildapricot.org/event-3794400>

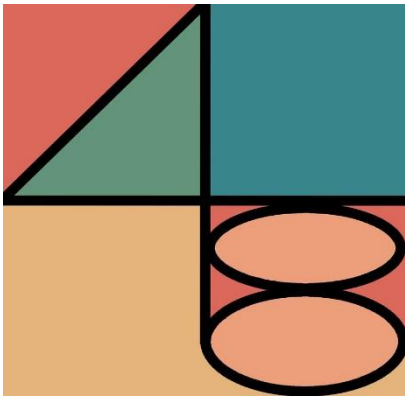


BRAND 48

WORKS ON PAPER

Annual National Juried Exhibition

CALL FOR ENTRIES:
APRIL 1 - MAY 18, 2020



To our valued artists:
We have begun the open call for the
48th Annual National Juried Exhibition of
Works on Paper at Brand Library & Art Center.
With the show scheduled for September, we
hope that by then conditions will allow us to
join together to celebrate your creativity.
We hope to hear from you.

[VIEW PROSPECTUS](#)

[REGISTER](#)

CAA BOARD OF DIRECTORS

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shgoulden@sbcglobal.net

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Sylvia H. Goulden

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2nd Vice-President Programs

open

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<http://www.collageartists.org>

CAA FACEBOOK GROUP

<https://www.facebook.com/groups/collageartistsofamerica/>

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CAA SNAIL MAIL

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Studio City CA 91604

MEMBERSHIP INFORMATION

Susanne Belcher

DO YOU HAVE A PICTURE OR STORY FOR THE NEWSLETTER? WE'D LOVE TO HEAR FROM YOU.

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