**What is a Water Graphic**

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**or**

**The Metamorphosis of a Lokta Plant into a Water Graphic**

All paper that immediately absorbs paint is suitable. The so-called “Himalaya Paper“ from Bhutan or Nepal offers the best qualities .

Imagine a tray from which nothing can slip because it is surrounded by a rim. My “tray“ is 3 x 1.20 m big and lined with several layers of transparent foil. Its edges fall generously on all sides. Into this pool are poured some 150 litres of water, into which methyl cellulose or other thickeners are stirred.

I use only solvent-free paints that can be thinned with water. The paints are put into the water out of 100 ml plastic bottles with drip nozzles. By using special tools, the paint carpet can be set in gentle or stronger motion. The paints are now dragged or pushed into particular patterns. The patterns can be stretched or shrunk with the aid of special additives. The result is chaotic, strong or gentle colour structures that can also be duplicated with a little experience. The smooth, dry paper is now placed on the paint pattern. The paper immediately absorbs the paint and it can be lifted carefully out of the pool.

Any residue paint is shaken off. The paper is placed between cotton or linen cloths to dry. This sucks off the liquid, and the pattern remains. Next, the paper is hung on a rail. After about 12 hours it is dry and ready to be smoothed out with steam. If the pattern fails, the sheet can be reused for a fresh one. However, it must be dried and smoothed out each time. That is a very painstaking process.

Not all sheets withstand the printing process on the wet printing table. 20 out of 100 sheets are spoiled, but they can used to make interesting sculptures. However, they take about four weeks to dry. The sculpture then weighs a much as the paper sheet that it originally was.