

Newsletter of Papermakers of Victoria Inc.

Registered No. A0018775V

*For all those with a love and understanding  
of paper as a medium in its own right.*

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Yabbers group ginger project on display at the meeting  
*Photograph Christine Smith*

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## PAPERMAKERS OF VICTORIA INC MINUTES of the General Meeting held at Box Hill Community Arts Centre on 1 August 2015

### PRESENT:

23 members present as per sign-in book.

**WELCOME:** Tricia McGaughey, our new President, thanked the previous President, Christine Smith and her Committee for the manner in which they had considered issues that will ensure the financial viability of a successful and friendly group such as ours. She also welcomed new member Rebecca Mayo.

**APOLOGIES:** Ann Baxter, Barb Adams, Marianne Little, Dineke McLean, Cecilia Sharpley, Anne Gason, Angela Vetsica, Mary Newsome, Tricia Alexander

**1. CONFIRMATION OF MINUTES:** That the minutes of the meeting held on 13 June 2015 be confirmed.

Moved: Chris Smith Seconded: Jo Peake Carried

### 2. MATTERS ARISING FROM THE PREVIOUS MEETING

2.1 Biennial Year Book 'Images of Light' the theme Barb and Chris R Participation list (so far 23) has been sent to Barb. Timeline of papermaking and construction is in the July/August 2015 Deckle

Edge page 11.  
2.2 Lost Trades Fair in Kyneton Jenny is going to investigate and report at the next meeting  
2.3 Gift for Tony Quick Unfortunately Tony was unable to attend our meeting today so the book voucher and collage card will be sent to him on behalf of the group.  
2.4 Possible Demonstration at the Atrium at Fed Square Tricia McG This would be a monthly commitment on a Monday for 2 hours- 12-2 pm. Two people required to run a mini workshop- e.g. miniature books, paper folds, making string, small moulds and deckles for papermaking. Mondays are filled for this year. Tricia to make enquiries for next year.

### 3. CORRESPONDENCE REPORT

(full copy available on file)  
Dates for 2016 have been submitted to BHCAC- posted 16/6/15 (Meeting on February 6 to be held at The Stables)

### 4. TREASURER'S REPORT

1. Balance as at 1 August 2015  
General Account: \$1058.15  
Exhibition Account: \$4347.00  
2. Current membership: 57 members at August 2015

That the financial report be received:

Moved: Tania Di Bernardino  
Seconded: Andrew Prince  
Carried

### 5. WORKSHOPS & DEMONSTRATIONS

5.1 Workshop Program – Jenny  
All workshops have proceeded

and the three remaining are subscribed but spaces available  
12-13 September Marama Warren- Finding Content  
25 October Gail Stiffe- Plant Fibre Paper Making  
14-15 November Liz Powell- Altered Books

### 6. PUBLIC RELATIONS: WEB, NEWSLETTER

6.1 Web report- Angela No report.  
6.2 Deckle Edge – Cecilia.Chris S. reported a smooth transition to our online Deckle Edge and thanked Gail for her many hours of work to enable this. Geoff Adams is to create a link on our webpage and a password, which will allow members to download electronically the DE.

### 7. LIBRARY- Jo

The library has not been very active lately. Magazines are infrequently borrowed.

### 8. STABLES STUDIO

8.1 Carol – Bookings  
A list explaining payment for casual use of The Stables has been displayed.  
When the list is finalised, Carol will also display the names of members who have paid their \$30 yearly subscription so that there is no confusion. A sign-in book is also in place.  
8.2 Andrew – Maintenance  
An inventory of power wattage is being done to avoid overload and blowouts. Helen suggested that all electrical equipment needed to be tested and tagged for OH&S purposes. Cupboards have been moved and space opened up for workshop facility.  
8.3 Working Bee and Inventory of



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**Layout & Design:** Gail Stiffe  
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**Deadline for all copy:**  
1 January, 1 March, 1 May, 1 July, 1 September, 1 November

The opinions expressed in this newsletter are those of individual contributors and are not necessarily those of Papermakers of Victoria Inc.



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Ursula Simmons

**Meeting Day Host**  
Tricia Alexander and Robyn Holmes

**Trading Table**  
Antje Bauer

CITY OF



WHITEHORSE

BOX HILL COMMUNITY ARTS CENTRE



*Papermakers of Victoria is supported by The City of Whitehorse and the Box Hill Community Arts Centre.*

Stables and BHCAC Antje Inventory has been done but working bee is required towards the end of January 2016 (avoid long weekend). Volunteers to assist requested. The pressing room needs to be organised.

**9. YABBERS REPORT** – Dorothy An enjoyable Christmas in July held, with a display of ginger lily paper postcards and concertina folder, theme Ginger. The rest of the year is planned with paper jewellery, frottage and collage activities.

**10. PAPERMATES REPORT** The group is working on their paper kimonos.

#### 11. OTHER BUSINESS

**11.1 Submissions for Grants**  
Would require detailed submission and outcome explanations  
How could grants be applied to our group and do we want to pursue this path? Any suggestions from the membership?

Is there a member prepared to be responsible for this area?  
To be discussed at the next meeting.

**11.2 Bendigo Show** – Antje This would have required a three-day commitment, which is beyond the scope of our small group. Perhaps next year we could combine with another organisation?

**11.3 Saleable Items**  
Vats, aprons, cards, small books.

**11.4 Nag Hamadi Book Binding day** with Victorian Bookbinders Guild Chris S  
To be held on 20 September at The Stables. Ten participants only-two spaces left.  
Contact Chris if interested.

**11.5 Geelong Forum stall** at Open Day 3 October 8.30am – 12.00pm. Volunteers are requested and a sheet was circulated. Contact Tricia Alexander.

#### 12. NEXT MEETING - COMMITTEE and GENERAL MEETING

**Date: 10 October 2015,**  
Committee Meeting at 10am;  
Lunch midday; General Meeting 1pm  
Venue: BHCAC- Dry Craft East all day

Meeting Activity: Flag Book  
Lucky Draw: tbc  
Helping hands: Judith Potter and Chris Smith

**MEETING CLOSED AT: 2.17 pm**

## PAPERMAKERS OF VICTORIA INC

### MINUTES of the Annual General Meeting held at Box Hill Community Arts Centre on 1 August 2015 at 12.45 pm.

#### PRESENT:

23 members present as per sign-in book

**CHAIR:** Christine Smith

**APOLOGIES:** Barb Adams, Ann Baxter, Marianne Little, Dineke McLean, Christine Tyrer, Cecilia Sharpley, Anne Gason, Angela Vetsica, Mary Newsome, Tricia Alexander

#### CONFIRMATION OF MINUTES

That the minutes of the Annual General Meeting held on 2nd August 2014 be confirmed

Amendment- Judith Lawler was omitted as an apology.

Moved: Christine Smith  
Seconded: Anne Marie Power  
Carried

#### ANNUAL REPORT

A report by the President on the affairs of the organisation during the past twelve months has been published in the Deckle Edge.

That the Annual Report as published be received and adopted.

Moved: Christine Smith  
Seconded: Jan Jorgensen  
Carried

#### 3. FINANCIAL STATEMENT

Financial statements of Papermakers of Victoria Account Numbers 1 (General) and 2 (Exhibition) for the twelve months ended 30 June 2015 were published in the Deckle Edge and presented to the meeting by the Treasurer.

That the Financial Statements be received and adopted.  
Moved: Tania Di Bernardino  
Seconded: Jo Peake  
Carried

#### 4. ELECTION OF OFFICE BEARERS

President: Tricia McGaughey  
Vice President: Jenny Longley  
Secretary (incorporates Public Officer): Judith Lawler  
Treasurer: Tania Di Bernardino



*a penchant for paper*

How does one identify a common element among such a diverse group of creative people with a wide range of talents, interests and experiences? Well, apart from us all being 'practically perfect in every way' we do share another special attribute – we all have a penchant for paper! Hence the name for this column.

Our immediate Past President, Christine Smith, gave us an excellent snapshot of the past year's operations and successes in her annual report, published in the last Deckle Edge. It is worth revisiting, drawing attention not only to POV's achievements, but also to the many members who continue to maintain Papermakers as an active, vibrant community. The way in which the committee successfully tackled the financial and operational challenges through ongoing consultation, exploring alternative solutions and listening to our members' extensive input was impressive. We thank the committee, with particular mention of Christine Smith and Alix Johnston who are stepping down, for all their work over the past year. Robyn Holmes and I look forward to our participation on the 2015/16 committee.

Planning Day, October 11, is devoted to building on our achievements, organising our commitments and activities on the 2016 calendar. Again, your feedback is essential. What tutors, activities or techniques do you suggest for our workshops? What community activities, forums, craft fairs or other avenues can you identify for possible POV involvement? Do you know of opportunities for funding or free publicity? We'd love to be inundated by your ideas. Obviously we can't do everything, but what a wonderful list we'd have for future planning.

Meanwhile, our activities continue. Our October schedule includes the PoV market stall at Geelong Fibre Forum; Committee and General Meetings; Planning Day and the Plant Fibre Papermaking workshop. In November the timetable for the 2015 Year book 'Images of Light' concludes with the binding workshop and our last formal workshop for the year is Altered Books. December brings all the seasonal activities celebrated at our General Meeting including Christmas Book Swap, 12 days of Christmas, and Rapt Up.

I look forward to sharing in these activities with you.

Tricia McGaughey

*Continued on page 4 >*

General Members: Angela Vetsica, Antje Bauer, Robyn Holmes, Jan Jorgensen

#### 5. APPOINTMENT OF ASSISTANTS (non-committee positions)

Deckle Edge Publisher: Gail Stiffe,  
Editor-in-Charge: Cecilia Sharpley,  
Asst Editor Research: Christine Smith,  
Asst Editor Distribution: Beverly Bennett,  
Book Page Reporter: Val Forbes,  
Meeting Day Reporter: Christine Tyrer,  
Workshop Coordinator: Jenny Longley,  
Librarian: Jo Peake,  
Web Master: Angela Vetsica,  
Membership Secretary: Jan Jorgensen,  
Stables Master (incl Equipment): Andrew Prince,  
Stables Roster: Carol Downey,  
Meeting Day Host: Tricia Alexander and Robyn Holmes  
Publicity & Promotions Officer: Tania di Berardino/ Antje Bauer,  
Exhibition Coordinator: Tania Di Berardino,  
Materials Officer: Tania Di Berardino,  
Archives Officer: Helen McPherson,  
Collage Pack Coordinator: Ursula Simmons

#### 6. ACKNOWLEDGEMENTS

Acknowledgement was made of the much-appreciated contribution of Christine Smith as President and Alix Johnston as Vice President.

7. MEETING CLOSED AT 1.30 pm.

## Jenny Laidlaw at the AGM

With business satisfactorily concluded, a quick cuppa and 'sweet kick' for afternoon tea, a real treat was in store for the members in attendance at the August meeting. Ann Marie Power introduced Jenny Laidlaw, artist in her own right with many public exhibitions to her name, who had generously given up her afternoon and come all the way from JanJuc (near Anglesea) to show us some of her beautiful work and to tell how she has developed her own distinctive interpretation of the natural world especially for children.

After she left school Jenny attended the Canberra Institute of Art and then Latrobe University to obtain an Honours Degree. She travelled extensively before marrying and having a family and it was with the birth of her youngest daughter that Jenny felt the need and urge to direct her art towards a child's world with illustrations specifically for children but appealing to adults as well. Her large (B3) board framed pictures provide a valuable talking point and intimate interaction between parent and child besides encouraging a love of art and storytelling. We were blown away with the detail in these drawings.

Jenny draws from nature 'Oceans and Mountains' – pebbles, rocks, jetsam, driftwood, tree trunks and branches in the finest detail with incredibly, old fashioned pen and ink, colours them with walnut stain and/or water colour and then scans them directly onto either canvas or paper. This is just the background! - as she then adds drawings

of figures, animals and habitats with brilliant poster colour – to describe the theme or story in the picture. She will also add text – a poem, extract or quotation - which she wraps around the picture like a frame. The pictures not only become a riot of colour to catch the eye but an engrossing story to uncover. They are printed in limited editions and are for sale.

Her creative talent was apparent when we looked at the large boxes on display with her illustrations on the covers. They contained 100-piece and 200-piece puzzles for children – again a wonderful opportunity for parents and grandparents alike to interact. They were also for sale, some being eagerly snapped up by members on the spot.

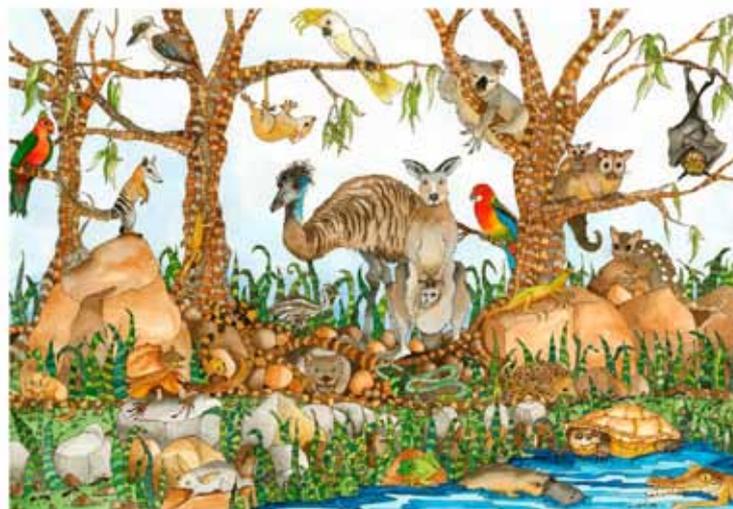
But the works that immediately caught our attention were her wall mounted 3-D works. Jenny found inspiration from children's story books, old enough to be out of print and copyright. The books are quite small as opposed to today's books for small children, which tend to be much larger. With much cutting and folding, she transforms them into a sculpture to attach to an illustration to further interpret the theme or story. Tiny figures and objects she has moulded from an artists' type of plasticine (Pro Sculpt) and have been included in and around the book creating an intricate sculpture itself. The moulds, once hardened by baking, form the base for paper sculptures by pressing a layer of dampened paper over them. Dried and tinted they add a further 3D dimension to her backgrounds. This has led Jenny to thinking of making her own paper to make these. To complete the work, the

### Welcome to New Members

**Jenny Laidlaw**  
Jan Juc Vic. 3228

**Rebecca Mayo**  
Preston Vic. 3072

**Kathy Taylor**  
Lake Wendouree Vic.  
3850



*Australian Menagerie No Lines*

book is then screwed to a canvas-covered wood frame, which has an additional piece of wood across the centre back for the screw.

For being with us for the afternoon, we showed our appreciation to her for showing this wonderful collection and sharing her creative ideas with us. Jenny was presented with a gift of handmade papers (of course)!

More about Jenny, her life, works and exhibitions can be found at [www.jennylaidlaw.com.au](http://www.jennylaidlaw.com.au).

## ***Dorothy Simpson***

I have my grandchildren's Christmas presents sorted and it's only August! They are 4 colourful, delightful, whimsical prints by our POV guest speaker, artist Jenny Laidlaw. Jenny amazed us with her children's drawings, jigsaw puzzles and book sculptures at our last meeting. She uses pen and ink and watercolour to tell stories for children and adults alike, sometimes adding found objects and text to embellish the story. Zoo animals feature in many drawings and are an obvious favourite. Jenny has a love of the environment especially the coast, rocks and trees and sets them with animals, figures or

objects leading your eye into the picture to find minute hidden surprises.

The 3D book sculptures are fascinating, set on a drawing, a small book cut and manipulated to become a stand for her Prosculpt clay figures. These figures have a direct link to the text of the book and pose on, under and between the folded, curled and twisted pages of the book to tell the story along with text and other objects. The drawing is scanned onto a canvas background first or drawn directly on to the canvas and then the book and figures are added.

Prosculpt is similar to Sculpey which is a polymer clay and when softened can be moulded then hardened in the oven. Jenny uses a flesh colour in her work, moulding the little naked figures into comical or serious poses.

Jenny has also been a papermaker in the past and uses her stash of paper in some of her works.

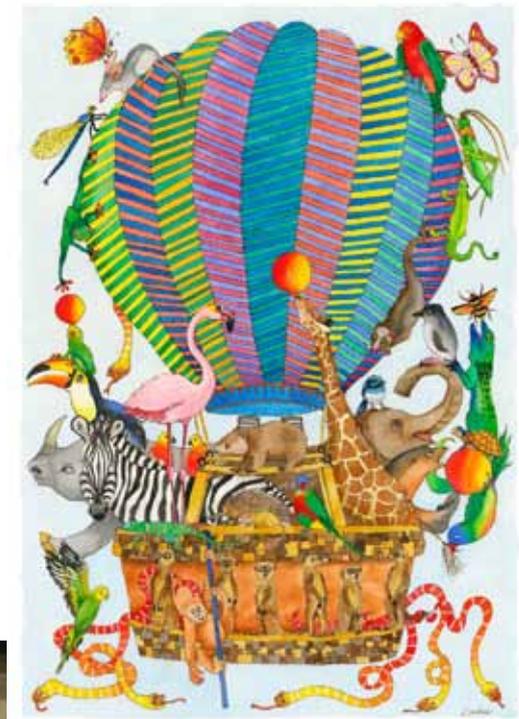
Check out Jenny's web site and view the Colour in Your Life youtube video showing her drawing and painting techniques.

## ***Christine Tyrer***

*'Unless indicated images supplied by Jenny Laidlaw*



*Book Sculpture Drawn in 2*



*The Menagerie Flight*



*Photograph Christine Smith*

## Images of Light

Are you seeing circles before your eyes?

Many members are, as they prepare their pages for the 'Images of Light' book. Yesterday there were nine members out at the Stable Studio working on their circles and more plan to come later in the month.

The binding day for the 30 books will be Sunday 22nd November at The Stables. Anyone is welcome to come and learn how to bind the circles over tapes/ribbons to make the books. People may wish to bind their own book on this day and bind one for someone else who can't be there. Please let Barb Adams or Chris Rose know if you would like to join the day.

Robyn Holmes our new committee member managed to make her circles as well as explain the process to visitors.

### *Barb Adams*



Photographs Barb Adams

## A Revealing Stumble into a Book Arts Collection



In mid 2015 on a trip to the San Francisco Bay Area to visit family, I took the opportunity to go to the San Francisco Public Library to see a calligraphy exhibition. This in itself was very enjoyable, especially as it combined calligraphy and the book arts. I have always thought these two artistic endeavors to be a marriage made in heaven. But I was coincidentally rewarded with a stumble into the Book Arts Collection housed on the same, rather remote, 6th floor of what is a very large library. Its location meant it was far removed from the busy, rather noisy public areas. Call me old fashioned, but I prefer my libraries quiet and dignified.

As this was an unplanned visit, I had no ready list of titles I wanted to look at, but a catalogue search revealed two items that kept me happily engaged. The first was a book by Cheryl Moote, *Simply bound: beginnings in bookbinding*. I have always been curious about her books, as she covers areas of the book arts I am most interested in. However, none of her titles are in public libraries here, and are priced too high to buy sight unseen. On inspection, the 16 projects covered in 80 pages offered nothing I hadn't come across before, and were not as engagingly presented as in similar books, so maybe I hadn't been missing out on anything after all. That said, if anyone owns any other, more recent titles of hers, I wouldn't mind having a look at them.

The second book I looked at, *Woven and interlocking book structures*, by Claire Van Vliet and Elizabeth Steiner, I had already seen before - it is in very few libraries BUT... it is in the PoV library! I had borrowed it from there, tried a few of the structures, but found the instructions written in a dry manner, with only drawn illustrations - from memory (note the disclaimer) there

Don't forget - if you have any problems with your papermaking, any unusual results you'd like explained, any strange or incompre-hensible terms you've come across in your reading about paper, you can ask the Vat Person for the answer.

The vat of all wisdom.

Address queries:

c/o The Editor,

editor@papermakers.org.au



are few if any photographs, and it was difficult to know what the end product should look like. The beauty of the copy in the San Francisco library is that it is accompanied by models of each of the book structures. I was allowed to handle the models and partially dismantle them to see how they were constructed. Truth be told, I was not that taken with any of them, bar one, the wonderfully named "A landscape with cows in it", so one day I might give that another whirl.

The second library I visited was a local library in the area where I spent my teenage years. In those long ago days it was claustrophobic and dark, but it has since been reborn as a magnificent building in the California Mission style of architecture, but with high ceilings and natural light, and delightful nooks and crannies with comfy chairs, and windows looking out into nice gardens. Oh, and it was quiet too.

*Val Forbes*

## Christmas Book Swap

Mary Newsome is running the traditional PoV Christmas book swap once again this year.

The idea is to make six small books, no larger than A6, with a Christmas theme. In return you receive five different books. The sixth book is kept for PoV's archival collection. You may wish to make an extra one of your own so you have a collection of six. Please sign and edition the books, i.e. 1/6, 2/6 etc.

Send them to Mary Newsome, 1043 Malvern Road, Toorak 3142 by 30 November 2014 (phone: 03 9822 1560)

Mary quotes Valda Quick... "So often at the meeting, when the books are on display, I hear many members, whilst admiring the books, mutter to themselves "I wish I had entered the swap". Don't let yourself be one of the mutterers.

*Mary Newsome*



*Last year's books at the December meeting. Photograph Cecilia Sharpley*

## Watermarks

A modified version of this article appeared on pages 24–25 of the winter 2013 issue of Hand Papermaking (vol. 28, no. 2). Because it was initially written for IAPMA, I am pleased to include the original version here, complete with extra images, as it best captures the author's personal take on this revitalized art form.—Ed.

I started making my own paper and creating paper art in the early sixties, as a sideline to my professional work as a paper engineer. I had always been fascinated by watermarks in handmade papers, so it was no surprise that I soon wanted to create watermarks myself.

The beginning of my watermark period was launched by a crazy idea. In 1967 I visited an exhibition featuring the works of the Swiss painter Hans Erni. The exhibition catalogue reproduced his handwritten signature on the front page, and the thought of using this signature as a watermark crossed my mind. I copied the signature, glued it onto a brass sheet 0.8-mm thick, and cut it out with a jigsaw. Then I fastened it onto a paper mould and made 10 sheets of A4 handmade paper, which I sent to him together with a cover letter. It took a while for me to receive his reply, but by the end of October that year the postman delivered an envelope containing a friendly letter of thanks plus an ink drawing by Erni himself on the paper I'd sent him; it was signed and dated, complete with a personal dedication.



Thus motivated, I carried on making more handmade papers with individual watermarks for at least 50 different artists. The list included celebrities such as Joan Miró, Marc Chagall, Jasper Johns, Horst Antes, and Meret Oppenheim, and many of these artists rewarded me in return with a piece of their own art.

The first artist to use watermarks alone as a form of artistic expression was Horst Antes. He asked me to collaborate and create watermarks from drawings he had done for his Agamemnon 3 project. A collection of 16 different watermark papers was thus compiled and displayed in a specially designed cardboard box in an edition of 100 copies.



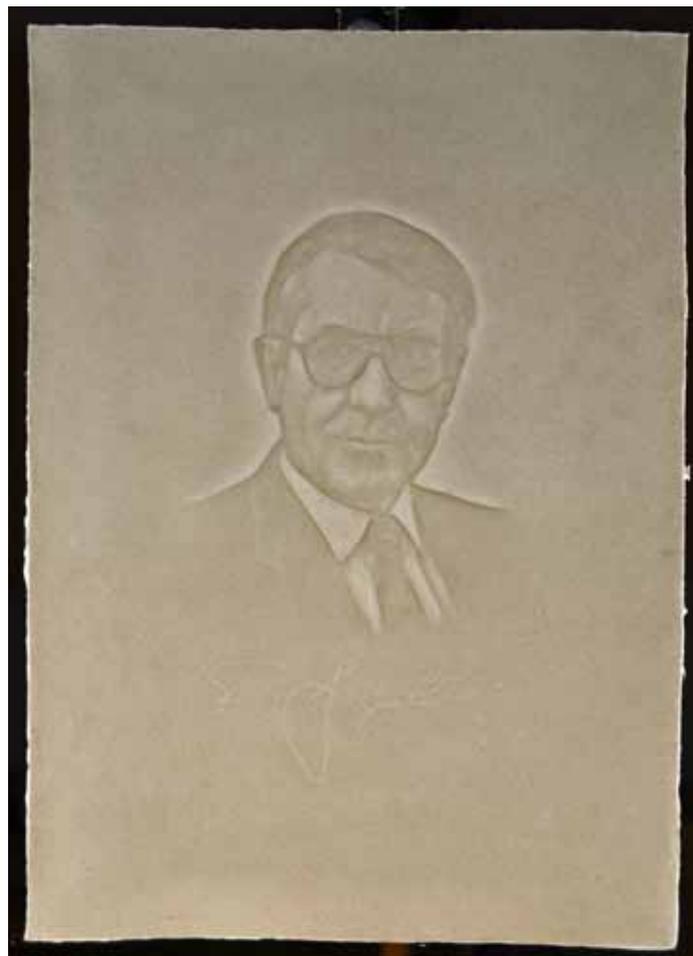
Meret Oppenheim was the second famous artist who tried watermarks as an artistic medium in modern art. In 1971 I transferred her eleven drawings representing cloud images into watermarks in handmade papers. The result of this collaboration, the *Wolken* collection, was produced in an edition of 25. In 1974 Oppenheim asked me to do another project: *Meine Fahne* was a series of 100 sheets of watermarked papers, plus 17 artist proofs showing a flag with an irregular hole in the middle on a flagpole. Each sheet featured a flag with a differently shaped hole, and the work was ultimately sold to the Japanese art publisher Akira Moriguchi.

Because watermarks are the trademarks of hand papermakers, I also wanted to have a watermark of



my own. In 1972 my artist friend Karl Schmid from Gockhausen, Switzerland, created the design for my first watermark, measuring 5.1 × 4.8 cm. This beautiful watermark—which could be interpreted as 3 overlapping sheets of paper—is what I have henceforth included in all my handmade papers, as well as many artworks. A gilded version is featured on the cover of the special edition of my recent book, *Fred Siegenthaler: Das Werk - The Works*, published in 2009. In 1976 I designed and created an artistic watermark showing 3 faces in profile and my signature, a straightforward “Fred.” Only a limited edition of 20 sheets containing this watermark was available.

In 1977, for my third and last watermark, I ordered a 30 × 21 cm mould for a chiaroscuro or shadow



watermark from the Radece Paper Mill in Yugoslavia. It shows my portrait at the age of 42, and a sheet of this fine paper is also included in the special edition of my aforementioned book.

***Fred Siegenthaler***

Our thanks go to the author Fred Siegenthaler and editor if the *IAPMA Bulletin Alta Price*, for allowing us to share this Watermarks article with our members.

# Liz Powell Artists Residency: The Curtin Springs Experience

It is an extraordinary thing indeed.

I responded to an ad in the Papermakers of Victoria's Deckle Edge, i.e. I ran to the computer and immediately replied as soon as I stopped hyperventilating. It sounded right up my alley, working with native grasses in a burgeoning paper mill on a 1.5 million hectare station in the centre of Australia as an artist in residence. What's not to like?

Curtin Springs Station has facets that make it interesting apart from the paper making. It's a functioning family run cattle station, it has accommodation units, there's a camping ground, it's a rare fuel and shop stop between Uluru and South Australia, within its boundaries is Mt Conner, one of the three great tors, (the other two are Uluru and Kata Tjuta, previously known as The Olgas) and I know everyone says it, but the landscape really is breathtaking.



*Mt Conner*

Cher McGrath has already told readers of the Deckle Edge in her article "Cher Discovers Curtin Springs" (Vol. 26, No.5, Sept/Oct 2014), about Lyndee and Ash Severin setting up the station's old abattoir as a paper mill, a process completed a little over a year ago and celebrated with an opening attended by the Northern Territory's Chief Minister. They are justly proud of the fact that their equipment is largely constructed from recycling around the station and Yulara, the resort town just outside Uluru- Kata Tjuta National Park (an hour's drive away with a top speed limit of 130kph). For example the press is an iron monster that had a previous life as the flatbed of a truck (it's so handy having bodies around that can weld and beat metal at will), drying screens are large laminate doors that were off casts from the Yulara Resort's make-over, mounted on frames that roll away into the old gut shoot. Since Cher's visit the conversion of the old freezer room into a shop has been completed and it is a stylish finish to the tours of the mill.

This was where I got to work for nearly three weeks! I was very lucky on a number of levels. Cher's article for



*The papermill outside and inside*



Deckle Edge alerted me to the opportunities there. My brief as an artist in residence was very open but it was a given that I would be working and consulting in the mill about the nature of plant fibre paper and how we could manipulate it. Unfortunately Lyndee was slowed down a little after knee surgery, so we had to be content with debriefing chats, but I had Di Manser to work with in the mill. She is a fairly recent (but dedicated) paper tragic and we had a ball. I got to see aspects of Central Australian life and landscape that is simply not possible any other way (for a start it was mustering time). I got to harvest, process and form paper from spinifex, woolly butt, kangaroo grass, kerosene grass, buffel, oat grass and anything that looked promising. People were generous with their friendship and time, and bouncing around in a very large four wheel drive across the floor of an ancient inland sea is about as close to heaven as I'm going to get. There were even fossilized stromatolites.



*Mustering*

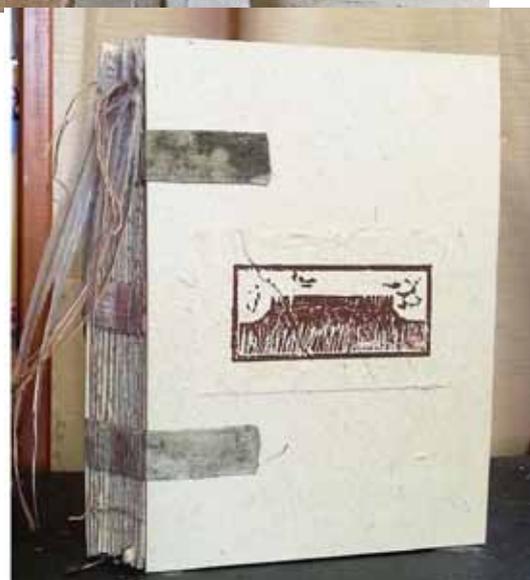
Our work had a rhythm dictated by paper. For 6 days a week from 8am till lunch at 12.30 (maybe breaking for morning tea in the big staff kitchen) we would work in the mill pulling sheets, discussing potential directions and experiments for the next batch, hypothesizing about the qualities of grasses and paper. After lunch it was back over the road, often on the quad bike, to see how the morning's paper was drying or set up for tomorrow, or to turn on the 100 litre boiler, or to wash the latest batch, or to run a tour. Then we might be harvesting spinifex on the North Rd out to Eastlake Bore (nearly an hour away and still on the property), chopping up vegetation for plant dye boil-ups, or gathering rocks that looked promising for my pigment paint making project. Each morning after breakfast and before going over the road I would grind and mix these up into pigment cakes to dry over the day so I could use them after our paper day finished at 4pm. I tried to do a drawing a day and made it much of the time.



*Harvesting spinifex*

There is a beautiful dark red clay that made a great paint colour and is also used by Lyndee and Di in their paper. It can be difficult to get pigment to bind with cellulose without using expensive commercial products, in this case also ordered in from a prohibitive distance. Without a retention aid the colour can be patchy, form in swirls or be darker on one side than the other as the pigment sinks through the sheet. These effects can be very decorative but in the interests of control we set out to see what alternatives we could use as retention aids. The essential element we were looking for was a locally sourced starch to act as an internal size, thus introducing a positive element into the vat to which the negatively charged cellulose and pigment would mutually bond. Bush Potato and bush tomato were briefly considered but discarded. In that climate nothing has the water to waste forming enough starch to be viable. We even tried the water from boiled potatoes, and made what Di labelled dorrito paper because it smelled like sour cream and chives. Rice flour paste did perform well and was relatively easy to source at Yulara.

I also used the rice flour as an external size along with gelatine on a wide variety of grass papers that were then clamped and boiled in plant dyes made from mistletoe, mulga bark, malley, and good old onion skins from the kitchen. Some of the mordents were interesting, for example shards of rusty water tank that Lyndee had saved and ironstone gathered from a distant



*Curtain Springs book*

dirt road. Some great colours happened and I became the paper witch standing over my huge pot out the back of the dongas. I keep playing with mixed media on the various grass fibre papers, designing lino stamps, using the pigment paints and dyes along with different resists, collage and stitch. At the end of my stay I bound samples of all these into a book as a gift to Lyndee and Ash. If you are interested in paper and not afraid of hard work then Curtin Springs should definitely be on your bucket list.

The body of work that will result from my time there will certainly include spinifex as both a subject and a medium. Rusting remains and gently disintegrating sheds will also be a presence as will the vegetation around the salt lakes and the massive eroded walls of Mt Conner. Don't be fooled, this landscape takes no prisoners. Whenever going anywhere you needed to tell someone where you were going and have a two way radio.

At present I am waiting for my brain to stop fizzing like a random sky rocket, to sort out the ideas that will fly.

Please note: I have submitted this article and images to both the Deckle Edge and Papermakers of Qld newsletter so apologies to those who are members of both but I know there are many who aren't and they deserve to know about this place too!

**Liz Powell**

## Kimono and more kimono

Papermates 'Year of Kimono' continues. Flax paper dyed, folded, cut and stitched into kimono of all sizes are being created. Amongst the flax paper some Japanese paper appeared one day. Away we went folding little coats of all sizes. When the day was done one member said she would like to make a folded Kimono for each Deckle Edge. Thank you Angela Vetsica.

*Papermates*

## Pickled Papers



*Chris Tyrer's book of pickled papers Photographs Christine Smith*

**DIARY** Details may change from time to time, so keep an eye on this space.

## Meetings

All general meetings held at Box Hill Community Arts Centre

Saturday 10 October  
10am Committee Meeting Dry Craft East  
12noon General Meeting Dry Craft East  
Activity: Flag Book

Saturday 5 December  
10am Committee Meeting Dry Craft East  
12noon General Meeting Dry Craft West  
Activity: 12 Days of Christmas/Rapt up Display

## Stables Studio

All Members Welcome

(\$10 Materials Fee may apply)

Sunday 22 November  
Spring @ The Stables  
Card Making OR Yearbook Collation

## Workshops & Other Activities

Saturday 3 October  
PoV Market Stall  
Geelong Fibre Forum

Sunday 11 October  
Committee Planning Day  
Stables Studio

Sunday 25 October  
Gail Stiffe  
Plant Fibre Paper Making  
Stables Studio

*Paper Sampler*

## NEXT MEETING NOTE: OCT 10 2015

10am Committee Meeting Dry Craft East  
12pm General Meeting Dry Craft East  
Activity: Flag Book

### Flag Book Materials:

- Seven postcards or photographs the same works really well but can be different pictures but same size.
- Piece of light card or heavy paper height of postcards x 30 cm
- Cutting mat, blade and metal ruler
- Glue stick

Saturday 14 & Sunday 15  
November  
Liz Powell  
Altered Books  
Stables Studio  
For further details see the PoV website  
[www.papermakers.org.au](http://www.papermakers.org.au)

Monday 12th October  
Papermates  
Cards, rings, bracelet and brooches  
Eastbridge

Wednesday 21st October  
Yabbers  
Paper Jewellery  
Marie Revill

Monday 9th November  
Papermates  
Complete kimonos  
Eastbridge

Wednesday 25th November  
Yabbers  
Frottage  
Stables Studio

## UPCOMING WORKSHOPS

### Make Paper from Plants

Date & Time: 25 Oct 2015  
- 10:00 AM - 04:00 PM  
Cost: \$75 for members,  
\$85 for non-members.

Tutor: Gail Stiffe

Learn how to turn common garden plants and weeds into paper. Learn techniques for harvesting, preparation, cooking, beating and sheet forming. Paper can be made from cumbungi, NZ Flax, grasses, red hot poker and many barks. The morning will be spent preparing fibre and the afternoon making many sheets of paper from different fibres. The paper is suitable for collage, cards and some for writing on. Suitable for beginners and those who have done some papermaking.

### Altered Books

Date & Time: 14 Nov 2015  
& 15 Nov 2015 - 10:00 AM  
- 04:00 PM  
Cost: \$150 for members,  
\$170 for non-members.

Tutor: Liz Powell  
Altered books are an excellent vehicle for both the less confident and the more experienced to experiment with text and materials and to use the book as a container. Handmade papers, found papers and objects, stitching, mixed media,



collage, printing, just about any techniques can be applied in altering books.

The generally small scale of the altered book encourages experimentation, working on a theme and development of ideas, which may or may not have anything to do with the original content of the book.

In this workshop we will be altering the book by carving cavities into a second hand



book and making 2 small books that fit within the original book. One will be a binding that sits within a cavity in the original text block and one will be created by cutting and folding remaining parts of the original.

We'll begin with a random word selection exercise from the book – outlining and cutting words and short phrases (and blocking out other text with gesso) and combining them to create different and bizarre meanings.

We will also be using collage and mixed media for the miniature books. Ways of using the still bound pages to relate to each other e.g. peep holes, folding, as frames, bookmarks, thumb indexes can also be investigated.

Then we tidy the spine and recycle covers to bind as a hard cover 'books within books'.

*Images Liz Powell*

## Monday Craft Activities At Federation Square

Papermakers of Victoria have the opportunity to participate in this program in 2016. We will require 2 members for each 2 hour session. Please consider the details below and email me at [tmcgaughey@gmail.com](mailto:tmcgaughey@gmail.com) if you can assist with a session. If you are only available for specific months and/or have a favoured activity add that information also.

### TIMES:

A 2 hour session from 12 noon until 2 pm on the third Monday of each month from February to November 2016, i.e. 15/2, 21/3, 18/4, 16/5, 20/6, 18/7, 15/8, 19/9, 17/10, 21/11.

### VENUE:

The Atrium, Federation Square, Melbourne.

### PROGRAM:

The idea is to engage people in that day's activity, enabling them to take home something small they created from paper. This could be a book, some handmade paper, jewellery, origami, gift box, tiny collage, card, paper string – whatever the 2 members running the session decide. Passers-by can participate for a brief time or the whole session. We see it as a great way to foster an interest in paper as an art form and in Papermakers of Victoria. We provide the materials and the expertise. If making paper we'd take in the pulp and small moulds; a range of papers including fliers, tissue, handmade, magazines, newspapers, patterned envelopes and card could be collected for other activities. In 2015 the groups operating are crochet, embroidery, basketmaking and knitting. For more information about these activities check out the Federation Square website.

I'm looking forward to hearing from available members.

Tricia McGaughey  
President  
[tmcgaughey@gmail.com](mailto:tmcgaughey@gmail.com)

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## Editor's Plea!

While our President is on her bended knees beseeching members to submit suggestions for the PoV planning day, I'm joining her down there to ask members to think about sending in articles/snippets/tips, or exhibition/book reviews which can be shared in the Deckle Edge.

All contributions will be gratefully received!  
Cecilia Sharpley (editor)