

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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Jan Marinos 'The Return Journey 2014 See article page 6

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Papermakers Of Victoria Inc Minutes of the General Meeting Held at Box Hill Community Arts Centre 5 December 2015

PRESENT

26 members present as per sign-in book

WELCOME to new member Bronwyn Bell who travelled from Geelong. Tricia thanked Barb, Angela, Kaye and Jan for Christmas table decorations and all members for our festive shared lunch. The 'Images of Light' books were displayed and all participants thrilled with the sculptural effect with so many individual responses to the theme! Barb and Chris R were thanked for their huge input into the success of this shared activity. The small Christmas books were also available and eagerly collected. Thanks to Mary for her organisation. Members had an opportunity to purchase A1 sized sheets of various paper donated by Liz Zylinski.

APOLOGIES Andrew Prince, Val Forbes, Mary Newsome, Dineke McLean, Anne Marie Power, Cecilia Sharpley, Judith Potter, Helen McPherson, Christine Smith, Wilma Furphy

1. CONFIRMATION OF MINUTES
That the minutes of the meeting held on 10 October be

confirmed.

Moved: Judith Seconded: Dorothy Carried

2. MATTERS ARISING FROM THE PREVIOUS MEETING

2.1 Lost Trades Fair in Kyneton and Old Trades Exhibition Ballarat, Jenny Kyneton, 12-13 March 2016, coincides with PoV Workshop and Grampian's Texture in the preceding week so decision made not to participate. Member of PoV may attend and report back to the group re possible participation in 2017.

Ballarat, 6-7 August 2016, is a possibility, despite coinciding with PoV AGM 6/8/16. An email to country members who may be interested in assisting with demonstrations (which are a prerequisite for participation) is proposed. Jenny to pass on information she has to Barb.

2.2 Demonstrations at the Atrium at Federation Square, Tricia McG

Papercrafts Timetable for the third Monday of each month (excluding Jan and Dec) almost finalised and submitted to Fed Square by Tricia.

2.3 Grant applications/revenue raising ideas
Report on members brainstorming at our last meeting 10 October 2015

Tricia A. has suggested two possible organisations: NAVA-National Association for the Visual Arts and NCI-National Craft Initiative. She has been asked to explore these options.

3. CORRESPONDENCE REPORT (full copy available on file)
List of all correspondence In and Out displayed at the meeting

A letter from Dineke McLean was read to all present. Personal circumstances have halted progress with the Occasional Publication-Vegetable Papyrus project. As a result, she has paid \$240, held for expenses, into the PoV account. In addition she has 110 A5 document boxes, which the committee may like to consider another use for, to free up some funds. Dineke has been thanked for her guidance, insights and skills so freely shared since Papermakers of Victoria was founded with Dineke as first President.

4. TREASURER'S REPORT

There are now three bank accounts: The General Account (which is the operational account) the Exhibition Account and the Workshop Account

1. Balance as at end November 2015
General Account: \$1368.67
Exhibition Account: \$2815.60
Workshop Account: \$18.06

2. Current membership: 67 members plus 8 organisations at end November 2015

That the financial report be received:

Moved: Tania Seconded: Tricia A. Carried

5. WORKSHOPS & DEMONSTRATIONS
5.1 Planning Day - Tricia Timetable for 2016 is being finalised and will be emailed to members shortly as well as appearing in the next Deckle Edge. The first Play Day will be on January 17 at the Stables with Tania leading- 'Kick Start your Journal'

5.2 Workshop Program - Jenny The program for 2016 was



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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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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.

outlined and a number of items discussed at the Committee Meeting were presented to members for approval. Jenny advised that the registration process would now only be available on-line. Payment by EFT is preferred but payment by cheque is still possible and is to be sent to Jenny to be deposited in the Workshop Account.

The cancellation policy has been amended. There will be no refund after the closing date unless a replacement can be found. If a participant withdraws before the closing date the whole amount will be refunded.

Workshop fees will be increased in 2016 by \$5 per day:

1-day workshop for members will now be \$80 per day (non-members \$90 per day)

2-day workshop for members will now be \$160 per two days (non-members \$180 per two days)

6. PUBLIC RELATIONS: WEB, NEWSLETTER

6.1 Web report- Angela

Technical support for design elements is desperately needed and expertise in this area is being sought from members to assist Angela. Activities in 2016 are to be listed by the month and permitted photographs uploaded onto the website frequently to reflect the vibrant and diverse activities that our group offers.

6.2 Deckle Edge – Gail/Cecilia

Tricia noted how brilliant the colour is in the email version of the DE and also the many interesting articles contained in the November/December edition.

The DE will now only be available to overseas members in email format for \$45 AUD. The membership form will be updated to advise this. (Current overseas members who receive hard copies will do so until membership is due in July 2016.)

7. LIBRARY- Jo

Borrowing continues to be quiet.

8. STABLES STUDIO

8.1 Andrew – Maintenance

Testing and tagging of electrical equipment is a Condition of Licence by Darebin City Council. Public Liability Insurance protects PoV from being sued by a member of the public.

8.2 Working Bee at the Stables and BHCAC Antje

To be held at the stables on Sunday 10 January. A list has been distributed and assistance is appreciated.

9. YABBERS REPORT – Dorothy The group continues to meet on the 4th Wednesday of the month excluding January and December. The November meeting held at the Stables explored frottage. The program to date for 2016 is:

February at Tricia's - pickled papers

March at Bundoora - fibre paper sculpture

April at Beverly's - engraving

May at Bundoora - printing

June At Gail's - dyeing

All welcome. Contact Dorothy 9561 4183

10. PAPERMATES REPORT – Barb

The group meets on the 2nd Monday of the month and has been working towards an exhibition of paper kimono next May during Matsudo week at BHCAC. At this stage the group has not formulated a plan for 2016 but all members are welcome to join the group.

Contact Tricia A. 9439 7098

11. OTHER BUSINESS

11.1 Rebecca Epstein

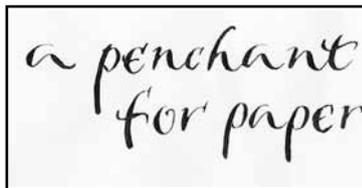
Papermaking artist and student (3rd year) at Carnegie Mellon University, USA will be in Melbourne 3-10 February and has been invited to our February meeting. She is keen to learn and share her love of papermaking.

11.2 Shannon Brock

Shannon is a Pulp Artist from Carriage House Paper, Brooklyn NYC. She will be in Melbourne next April for an Artist-In-Residence project at Melbourne Grammar School and is hoping to use our Valley Beater to overbeat pulp. The committee is willing to assist and has liaised with Helen and Gail regarding the process of this collaboration.

11.3 Liz Zylinski (Barb)

A stack of A1 sized sheets and thick textured card has been kindly offered to PoV by Liz via Barb's website. Some has been offered for sale to members at today's meeting. The remainder is being stored at Gail's while decisions are made.



New Year is a good time to revisit our charter, reconnecting with the purpose of Papermakers of Victoria, namely:

To provide mutual support for hand papermakers through the exchange of ideas and information, discussions and demonstrations

To promote the craft to a wider audience by a regular program of exhibitions and workshops

To encourage a greater appreciation of the complex processes involved in the production of handmade paper from a diversity of fibres

Our 2016 program appears to address all these goals. We are investigating how to facilitate access for country members to workshops and activities. Billetting workshop participants, participating in regional activities such as the Ballarat Old Trades Exhibition in August and seeking sponsorships are current proposals. A very generous gift of papers made in Bangladesh from Liz Zylinski plus several other donations of papermaking equipment, which will be available for sale at our February meeting, will also assist us in delivering programs.

The committee is currently finalising the 2016 budget. Financial decisions are a collegiate responsibility. We need to have a clear vision of income and expenses to ensure our expenditure does not exceed our income and our activities contribute to funding fixed and indirect costs. The commitment of our Treasurer, Tania, to developing a structured approach for managing the finances and increasing the clarity of reporting practices, is greatly appreciated.

My aims for PoV in 2016 include:

Securing our finances

Increasing our membership base

Fostering wider participation in workshops and other PoV activities, and

Ensuring our activities remain welcoming and inclusive

Together, let's make 2016 a really memorable, creative year.

Tricia McGaughey

11.4 Exhibition 2016

To be held in November, the exact dates to be advised by Mont De Lancey.

Various themes were discussed but the group decided to wait until the February meeting to decide. The suggestions to date are: -

Paper Is..., Cosmos, Pressings, Serendipity, Paper Creation, Paper Members were encouraged to produce items to sell in the gift shop at Mont de Lancey.

11.5 Publicity

Committee member Robyn Holmes' offer to assist in this area is appreciated.

11.6 Christmas Charity Support

The group voted to direct our collective \$100 donation to Médecins Sans Frontières.

12. NEXT MEETING - COMMITTEE and GENERAL MEETINGS

Date: 6 February 2016

10 a.m. Committee Meeting

12 p.m. BYO Lunch, mug and chair if possible. Tea and coffee provided

1 p.m. General Meeting

Venue: THE STABLES AT BUNDOORA

Continued on page 5 >

WORKSHOP REPORTS

Altered Books Workshop

Workshop by Liz Powell

The two day workshop offered eleven participants a wide range of techniques and ideas to recycle hard covered old books instead of sending them to the dump or land fill. Of course for those who love paper and treasure books, the OP Shop was the ideal resource to select the one to alter.

Keeping the skeleton of the book and then making selections to fit the theme was the challenge of the two-day workshop. As Liz said "the rule is there are no rules" and 74 or was that 47 different ways of achieving what you want. The two-day workshop offered a small introduction to the endless possibilities and techniques with which to begin thinking of ways to alter books to reveal new and hidden treasures.

Our book choices ranged from Anne's *Banana Yoshimoto*, Tricia's *Shakespearean Tempest*, Judith's *Teaching Yourself Music*, Andrew's *Uncle Gustavo's Ghost*, Liz's *Sergeant Bigglesworth's CID Barb's Frank Brown's Books*, Chris's, Bronwyn's, Jenny's & Margaret's condensed versions of *Readers Digest*. These original stories would provide text and images to write a whole new narrative. Our ideas blossomed from the original titles and we soon discovered carving into a text block varied according to the type of fibre it was made from originally, wood pulp or cotton.

Does the name fit? As Liz guided us through the workshop it became apparent how transformation of a block of text could produce a magnificent piece of art. It did seem a shame to 'cannibalise the book' as Liz phrased it, but with the first cut, when the cover was separated from the text block, our enthusiasm for creating took over. We were shown how to carve small cavities, cut, paint, sew small books and match



All images of Barb's altered book 'The Call of the Sea'

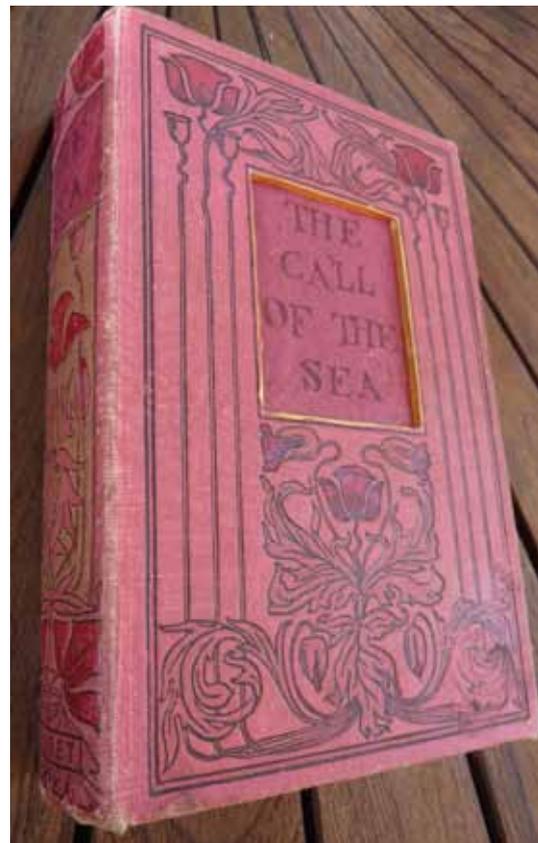


the end papers to suit the style of our book. A crucial component was to conceal what was not wanted and highlight parts to link together so a new book emerged.

Liz showed us how to dissect the spine from the main block and begin the process of creating a whole new narrative linking phrases and vocabulary, which would mould together into another short story. Extracting text was the challenge for most of us at the beginning, and trying to develop a new theme or twist the content eventually had us inspired. The bizarre stories were shared and appreciated as a conclusion to our two-day workshop.

Participants could not wait to attend more of Liz's workshops. I hope some of you saw the creations from Margaret's, Bronwyn's, Andrew's, Judith's, Chris's S, Chris's R, Tricia's, Barb's, Anne's, Jenny's and Angela's work at our last meeting.

Angela Vetsica



FEBRUARY 2016 MEETING

– AT THE STABLES

Our first meeting for 2016 will be held at The Stables, Coopers Settlement, Bundoora Park, 1069 Plenty Road, Bundoora, on Saturday 6 February, commencing at 12 p.m. midday. Please bring your own lunch and a mug. Tea, coffee and milk will be provided and members of the committee will supply afternoon tea. If you are able to bring your own chair it would be appreciated but not essential.

Following our General Meeting, to commence at 1 pm, fellow member Anne Gason will talk about her experiences papermaking in Japan last year. We look forward to an interesting and inspiring start to our year.

> *Continued from page 3*

Meeting Activity: Show and Tell and other to be decided

Lucky Draw:

Helping hands: The Committee will provide afternoon tea

MEETING CLOSED AT: 2.42 pm

FIVE-MINUTE FORUM

A website that may be of interest to members is info@zoneonearts.com.au

Betta Milk Burnie Wearable Paper Art Competition 2016 'paper on skin' Entries close 4 March 2016. Download entry form www.burniearts.net

Herring Island Summer Arts Festival- Basketmakers of Victoria- Sat/ Sun 6-7, 13-14, 20-21 February 2016

Herring Island Summer Arts Festival- 27 February -14 March

Contemporary Art Society of Victoria A4 Art Australia (www.herringislandfestival.org.au)

Basket Makers Christmas Market Stall Fri 11 December 10 am – 3 pm at Atrium Fed Square

12-14 March and 19-20 Arts Open: 2016 Castlemaine. 70 Artists, 30 Open Studios and 7 Galleries (www.artsopen.com.au)

Wrapt in Rocky 2016 Sunday 26 June- Saturday 2 July 2016 (www.wraptinrocky.com.au)

Creative Spaces Christmas Exhibition in Degraes Street Underpass (Flinders Street Station)

Helen Hiebert Studio Blog (www.helenhiebertstudio.com) 25 Days of Paper project.



At the December Meeting



Wrapt up



Jenny Mackett's drawing



Gail's silkworm creations



Dorothy's paper necklace

Paper Garments for the Grave

When an interesting opportunity to participate in a paper based group arts project came my way, as a paper artist I decided to take the challenge. The theme of exploring death and garments would give me a window to process my own personal journey and to bring me back to the weaving of story through handmade paper sculpture.

The project was run by the Tasmanian Association of Hospice and Palliative Care (TAHPC) and funded by the Australian Government Department of Health. The focus of the project was to initiate discussion in the community around issues of death and dying, to encourage people to think about the necessary preparations and just as importantly the awareness of how death can illuminate our quality of living and our choices for end of life care.

Eleven artists from across Tasmania were involved. Some of the artists were new to working with paper as a medium. All artists took part in workshops with Dr. Pia Interlandi, a Melbourne based textile artist, fashion designer and funeral celebrant. Pia had a lot to share; specifically about her developmental experiments in garment design and experience with dressing the deceased.

The brief was to create a paper garment that would be part of a funeral ceremony and invite discussion. Following several workshops and discussions, the artists took their own personal directions and interpretations into creating with the medium of paper. As death has touched us all in some way all of the artists went on a deep and personal journey that is reflected in the finished paper garments.

The works were constructed over six months. In that time the artists regularly communicated through a closed Facebook group where many interesting conversations were had as we all grappled with the project, experimented with papers and processed our thoughts and ideas. During the construction stage a film crew interviewed each artist on their work and their response to the project.

The finished works, film and project were opened in Burnie at the Regional Art Gallery in an extremely well attended event. The works have subsequently toured to Launceston and are currently on display at the Rosny Barn, Clarence City near Hobart until Nov 15th 2015.

Jan Marinos,

Artist Statement 'The Return Journey' 2014

"To remember death is to be mindful of nature's cycle of life. Are you returning to or leaving the earth?"

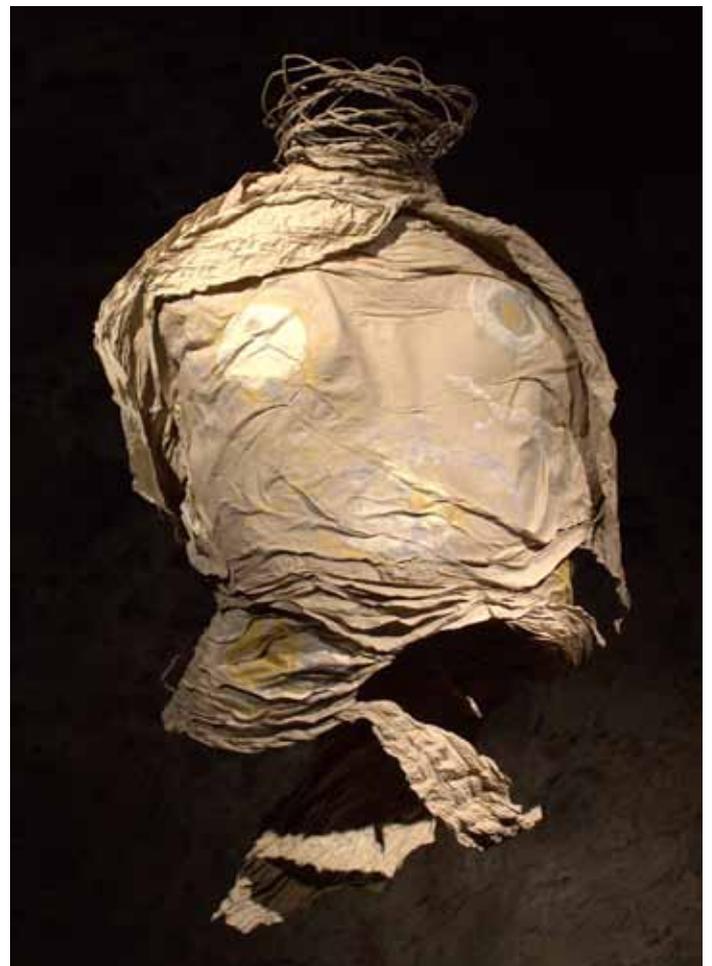
It is time to shed your well-worn garment of skin to leave this earthly realm and take your last journey home Into eternal light, eternally one with all.

Love and all sentiment of your hearts emanation will carry your soul from this world to the other side.

Throughout life we are reminded by illness, disease and life's challenges that survival is not all we came into the world for.

Your essence is released from your physical body. Only love remains after your final garment is shed.

Love does not change but becomes more fertile ground at this time."



Left: General view of the gallery. Above: part of Jan's work *The Return Journey*

Design and Making of 'The Return Journey'

The wet handmade hemp paper has been moulded to resemble skin and the human form in a state of change at the end of life. Through folding and rolling and twisting, sheets of wet pressed hemp paper were manipulated and textured to express nature's patterns and processes.

The papers were decorated with pulp painting circular motives with abaca and cotton fibres coloured with ochres. The vessel was constructed by laminating two sheets around Xanthorrhoea (Grass Trees) fronds. The vessel shape emerged as the papers dried.

Our Final Garment

Leaving our body, shedding of our skin. Releasing our spirit and essence.

Vessel for the return journey, holding essence and soul.

Inspiration and Symbolism :

Garment as skin, Nature's cycles of life and death, Circles, Molecules, DNA

Unfolding, Release, Returning, Body as container and vessel.

Processes of :

Revealing, Opening, Letting go, Shedding, Release, Dissolution in time and space.



Part of Jan's work *The Return Journey*

Anzara Clark

Artist Statement 'Christening Shroud' 2014

"No one begins a pregnancy expecting to end up with empty arms. Yet in Australia, more than 2000 pregnancies a year end up with a baby being stillborn. This is around the same as breast cancer mortality or suicide rates, yet stillbirth receives less attention than either of these causes of death. Stillbirth is 35 times more common than AIDS. 60% of stillbirths are late term stillbirths and one third are unable to be explained. Six families a day have to deal with the unbearable tragedy and trauma of stillbirth; in a society where it is not discussed and where people are expected to move on in a relatively short space of time.

For a stillborn child, the garment they are buried or cremated in is also their christening gown. The Christening Shroud references the traditional style and delicate embroidery of a traditional christening gown with construction adaptations appropriate for dressing the dead. The delicate papers used in the ensemble remind us that life is ephemeral and fragile.



Anzara Clark 'Christening Shroud'

Stillborn children are often referred to as angels too beautiful for the world. The casket contains angel wing feathers that symbolize the innocence of the child, offer protection for a journey where a parent cannot travel and remind us that a romanticised image does not dim the pain of grief. The attention to detail and patient crafting in this garment are a sacred acknowledgement of the children whose footprints will never mark the earth but will forever be imprinted on the hearts of those who love them".

From the beginning of the project I had a strong sense of what I wanted to create. Using delicate Japanese papers and traditional embroidery techniques, I wanted to make a 'Christening Shroud', as a story and in honour of Cody. For stillborn children, the clothing in which they are christened or named in is also the clothing in which they are buried or cremated. Their welcome and farewell garment is both christening gown and shroud.

Each artist in the project was drawn to Paper Garments For The Grave for strong personal as well as creative reasons. This generated a fertile and open creative space that supported the individuals at the same time as stretching their perspectives and understandings of death and dying, grief and loss. Art making can be a lonely and isolated business and it is a real privilege to have the opportunity to work alongside other skilled artists in a supportive environment where collaboration and connectedness override competitiveness. Paper Garments For The Grave was also a profound learning experience, sharing with so many gifted artists, each with their own special set of techniques, approaches and expertise. We all learnt from each other, contributed to each other's process and in doing so grounded ourselves as artists in deeper ways; not just peers but also friends.

The Making of 'Christening Shroud'

Japanese papers, silk thread, silk, card, hand stitching and embroidery. This garment is the christening gown that I never had the chance to make for my grandson Cody. He never had the opportunity to open his eyes upon the world, or breathe the air that surrounded him after he was born, or leave his footprint on the earth. Yet everyday he is alive in the love of his family and he is forever imprinted in all our hearts. Every tear that fell during the making of this garment was a prayer, a memory made, the note of a lullaby never sang

aloud. Every stitch sewn was an acknowledgement of love and of loss, an expression of the ongoing relationship and connection that death cannot sever. His body was small and his voice may be silent, but he has a presence that is larger than life. Every day he is missed, every day he is mourned and every day he is loved without end...



Shared above is the journey of Anzara Clark and myself, our thoughts through the process of making Paper Garments for the Grave and artist statement and photos.

Project Coordinator Lynne Jarvis and curator Kitty Taylor, Dr. Pia Interlandi and all artists involved in the making of the artworks and film to accompany this process are to be congratulated on such a successful and moving exhibition.

Jan Marinos

www.anzaraclark.com
www.tasmanianhandmadepapers.com
www.piainterlandi.com
www.createwellbeing.com.au
www.tas.palliativecare.org.au/

Drift Exhibition 2016

'Drift', an exhibition of baskets, fibre and sculptural objects by members of the Basketmakers of Victoria is on again as part of the Herring Island Summer Arts Festival. The exhibition is open from 11.30 am to 4.30pm Saturdays and Sundays over 3 weekends in February (6 & 7, 13 & 14, 20 & 21).

The venue is the gallery on the Herring Island Environmental Sculpture Park. As well as this exhibition the island houses a significant collection of outdoor sculptures by English and Australian sculptors. You can make a day of it and take a bbq or picnic lunch over to the island. To get there you catch a punt (\$2 or \$5 family return, pensioners, unemployed & kids under 12 free) operating weekends continually from Como Landing, foot of Williams Road South Yarra/Toorak, off Alexandra Avenue (Melways: 2MC2). Not easily accessible by wheelchair.

Visitors are invited to make string and observe basketmakers at work. Children can add material to the 'big fish'. www.basketmakersofvictoria.com.au

Workshop Guidelines

The following rules will apply to the management and running of PoV organised workshops with the aim of ensuring that workshops are not only self-supporting, covering all related costs including advertising, but also contribute to the financial welfare of PoV, maintenance of equipment and Studio rental. These rules may be amended from time to time by the PoV Committee and members will be advised in the Deckle Edge.

- Workshops will be filled on a first come, first served basis.
- Registrations will close when the maximum number of participants is reached, or by the advertised closing date, whichever occurs first.
- A place will be secured when full payment and registration details have been received.
- Waiting lists will be kept for each workshop in case a place opens up.
- Electronic funds transfer is the preferred method of payment and is the quickest way to register for a workshop. This can be done either online or at your bank. Details on the workshop application form.
- Workshop fee will be \$80 for members and \$90 for non-members for one day workshops, \$160/\$180 for two day workshops. Higher fees for longer or more complex workshops will be advertised.
- If a workshop is cancelled by PoV a full refund of fees paid will be made. A participant who withdraws before the advertised closing date of a workshop will receive a full refund. If a participant withdraws registration on or after the advertised closing date, there will be no refund unless a replacement can be found.
- A materials fee payable to the tutor may also apply, depending on the workshop, and will be advertised in the Deckle Edge and on the PoV website.
- The minimum number of participants will be set to ensure the workshop is self-supporting, and will cover the cost of the tutor fee and all other costs associated with running the workshop. The workshop coordinator may choose to renegotiate the tutor's fee to facilitate a specific workshop with low enrolment proceeding.
- The maximum number of participants is determined by the tutor, venue and workshop activity.

Welcome to New Member

Laraine Peters
 Mont Albert, Vic.3127

Sculptural Kozo

13 & 14 February 2016
Gail Stiffe

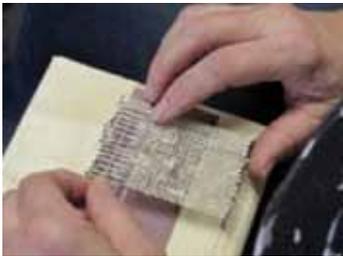
A two-day workshop using kozo to make sheets and to make sculptural works like boat shapes. The class will prepare the kozo from the bark and will make an armature that will be lined with gauze then dipped into a vat of kozo. I last taught this workshop in 2009 and wrote about it on my blog. papergail.blogspot.com.au/2009/07/workshop-and-new-work.html



North Country Shifu

12 & 13 March 2016
Velma Bolyard (U.S.A.)

Experiment for two rich days with spinning and weaving papers on small looms to create four selvage cloths. We will make a book with Iowa Case Paper to hold our sampling. Expect to try a number of colouring techniques as well as learn to simplify and sharpen your technical skills as you bring your ideas into the haptic experience of creating story. You will bring words, papers, colour, thought, stitch, and weave together into personal and class-wide narratives that serve as a map of your learning.



A Case for your Casting

10 April 2016
Barb Adams
One day workshop
Paper casting, box making and simple book making.

This is an opportunity to try some paper casting over interesting objects. You will make suitable paper, cast the paper over your objects and make an artwork to display your paper work. The display box will be made with a book cover from a discarded book which you will transform into your box. You will also make a book or two, related to the idea you choose, to include in the box.



Paper Samples

Recycled hemp and cotton paper with gelatine print

The first sample is one of the heavier pieces provided by Liz Zylinski from the garment industry in Bangladesh. When she dropped the paper off to me she indicated that this was made from cotton and hemp. I am basically guessing but it seems to me that it has been mould dried because it is very soft and light. The papers come in lovely array of bright colours plus white and neutral.



The second sample is made from this paper, the neutral colour, that has been beaten in my Lander beater for two hours and formed using cornflour size and sheeting couching cloths.

I have made gelatine prints on the samples as a trial for a piece/s that I am planning for the IAPMA touring exhibition 'The Luminous Within'. I have mixed some iridescent medium in with white printing ink. I will be running a workshop for Papermakers of Victoria in May that will cover making a plate and various ways to obtain imagery. I am hoping that the samples may encourage attendance.

Gail Stiffe



Christmas Book Swap 2015



Eleven little books were received in the 2015 Christmas Book swap, representing the usual large variety of designs and messages and sizes, from Tania de Bernardino's 5 x 5 cm to Carol Downey's 7 x 15 cm. The numbers below correspond to the photo of the whole group.

(1) Gail Stiffe made her book of handmade silk paper sheets with a printed inscription on four pages 'Have a Very Mulberry Christmas and a Silky New Year'.

(2) Christine Tyrer used various cardboards printed in metallic letters in red and gold with 'Merry Christmas' on the cover.

(3) Beverly Bennett's book was of red-hot poker, papyrus and bluebell papers. She acknowledged inspiration from the book *'White Christmas'* by Masahiro Chatani and Keiko Nakazawa.

(4) Antje Bauer presented a green Christmas tree made of 3 folded shaped cards, sewn with red thread and decorated with sequins.

(5) Jo Peake made a flag book in printed cards with sparkly decoration highlights.

(6) Mary Newsome used a text from a sermon *'On the Nativity'* (1627) about the journey of the three kings and made of ten concertina paper pages with tipped in photo details.

(7) Judith Lawler constructed a Christmas tree decoration with a folded red card cover and an applied square of 49 cut glass beads.

(8) Carol Downey gave in a stitched book with various inside pages each with a different 'star' statement.

(9) Tricia McGaughey's book was a twisted fold of red printed-paper. She described her motivation: "This time I've combined my interest in sculpture/structures with the altered books concept".

(10) Marie Revill entered a small hexagon of green and yellow papers with a text on bees and flowers.

(11) Tania de Bernardino had a small folded book of watercolour papers containing a Santa hat.

It is always a delight to receive these books, some given in by hand and most posted but I have two quibbles:

- Please sign and edition each book. I spent some time trying to attribute a couple of books. An edition means noting down the number of books in the edition and the number of each particular entry e.g. 1/7, 2/7, 3/7 etc. Any books made outside the stated edition should, strictly speaking be called 'Artist's proof' (A/P). Any further copies, made after the original time of the edition, should be called second editions.
- It is of great interest for the viewer/reader of a book to have some idea of the artist's intention and motivation. (Only two people did this: Tricia submitted a statement of her ideas and Beverly revealed the source of her inspiration.) This could be on a separate page or, if short enough, in a colophon at the end of the book in the same place as the signature and the edition.

I would like to thank all papermakers who submitted entries and who took time to do so at a busy time of the year. The theme for next year is 'gold'. I look forward to the next golden batch. Start cooking now!

Mary Newsome

Yabbers 2016

Meetings are held 4th Wednesday of the month (except January & December) in private homes or at Bundoora.

February 24	Experiments with pickled papers
March 23	Sculpture with fibre papers (at Bundoora)
April 27	Engraving
May 25	Printing of engravings (at Bundoora)
June 22	Experimenting with dyes

Note: We welcome anyone wishing to join us in any of these activities.

For more information and confirmation of venue: email Dorothy simpson.d@optusnet.com.au

2016 Diary February - August

	MEETINGS General meetings held at BOX HILL COMMUNITY ARTS CENTRE unless otherwise stated.	WORKSHOPS All held at the STABLES STUDIOS BUNDOORA except for Margaret Schmidt that will be held at her studio	Other EVENTS
FEB	SAT 6th GENERAL MEETING @ STABLES 12 pm (Committee -10am) MON 8th PAPERMATES WED 24th YABBERS	SAT 13th & SUN 14th GAIL STIFFE 'Kozo'	MON 15th - FED SQUARE DEMOS Presenters - Gail Stiffe/Angela Vetsica
MAR	MON 14th PAPERMATES WED 23rd YABBERS	SAT 12th & SUN 13th VELMA BOLYARD 'Shifu'	TUES 1st Deckle Edge deadline SAT 5th - GRAMPIANS TEXTURE Evening Market Stall SUN 6th - PLAY DAY @ Stables with Gail- Pulp Pictures MON 21st - FED SQUARE DEMOS Presenters - Barb Adams/Tricia Alexander
APR	SAT 2nd GENERAL MEETING - 12 pm (Committee -10am) MON 11th PAPERMATES WED 27th YABBERS	SUN 10th BARB ADAMS 'Papercasting'	MON 18th - FED SQUARE DEMOS Presenters - Jo Peake/Marie Revill
MAY	MON 9th PAPERMATES WED 25th YABBERS	SUN 15TH GAIL STIFFE 'Gelprints'	SUN 1st Deckle Edge deadline SUN 1st - PLAY DAY @ Stables with Barb- 'Handmade Book Pages' MON 16th - FED SQUARE DEMOS Presenters - Ursula Simmons/Jan Jorgensen
JUNE	SAT 4th GENERAL MEETING - 12 pm (Committee -10am RED CUP CAFE) MON 13th PAPERMATES WED 22nd YABBERS		MON 20th - FED SQUARE DEMOS Presenters - Gail Stiffe/Kaye Cross
JULY	MON 11th PAPERMATES WED 27th YABBERS	SUN 24th MARGARET SCHMIDT 'Mail Art'	FRI 1st Deckle Edge deadline SUN 3rd - PLAY DAY @ Stables MON 18th - FED SQUARE DEMOS Presenters - Antje Bauer/Sandy Ward
AUG	SAT 6th POV'S AGM - 12 pm (Committee -10am RED CUP CAFE) MON 8th PAPERMATES WED 24th YABBERS		MON 15th - FED SQUARE DEMOS Presenters - Tricia McGaughey/Anne Marie Power

Papercrafts at Federation Square 2016

Papermakers of Victoria are presenting free workshops on the third Monday of the month, from noon till 2pm, in The Atrium. All materials are provided. If possible bring your own scissors and join in the activities.

Program:

February 15: Bookmarks - simple printing - Gail Stiffe, Angela Vetsica

March 21: Little books from maps - Barb Adams, Tricia Alexander.

April 18: Flexagons - Jo Peake, Marie Revill

May 16: Boxes and Butterflies - Ursula Simmons, Jan Jorgensen

June 20: Gift cards - Gail Stiffe, Kaye Cross

July 18: Collage - Antje Bauer, Sandy Ward

August 15: Paper jewellery and paper string - Tricia McGaughey, Anne Marie Power

September 19: Paper weaving - Angela Vetsica, ??

October 17: Pop-ups - Judith Lawler, Antje Bauer

November 21: Small books from 1 sheet of paper - Cecilia Sharpley, Tricia McGaughey

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Paper Samples digital copy only



Some of the marbled papers, each sheet is approximately A1 in size



The silk papers, very fine, made from offcuts from the garment industry about A1 in size



Close up of the silk paper



The textured paper reputedly made from hemp and cotton, each sheet is about A1 in size and weighs 80g.