

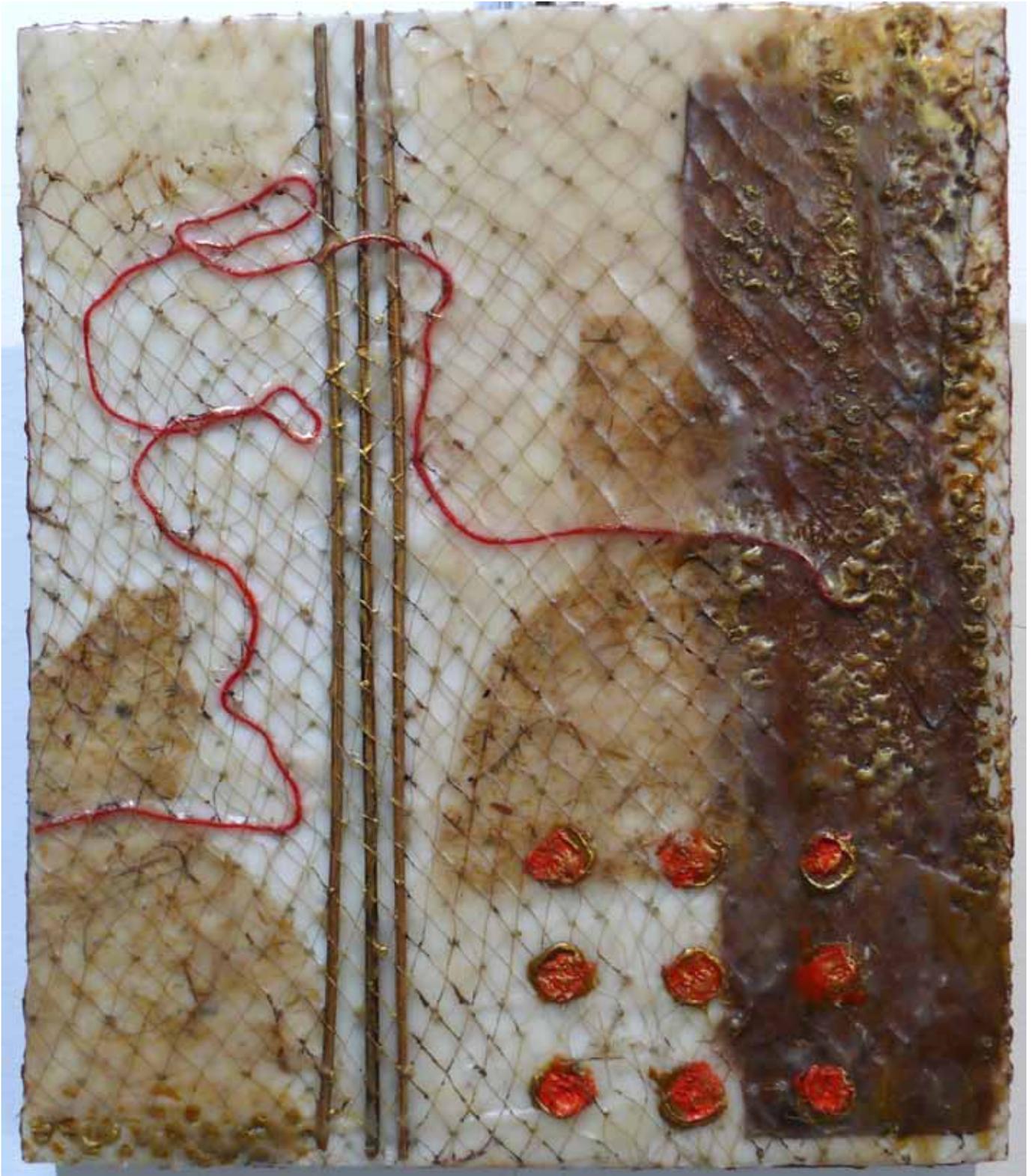
Newsletter of Papermakers of Victoria Inc.

Registered No. A0018775V

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

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Patricia Alexander New Millennium – Some Changes! Mixed Media

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All *Deckle Edge* correspondence email to editor@papermakers.org.au

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.

NEXT MEETING:

NEXT MEETING:

Date: 2 December 2017

10.30 am. - 12.30 p.m. Committee meeting Garden Room

12.45 pm Members' arrival and shared Christmas lunch, Christmas Book Swap, Rapt-Up, trading table and library.

2.15 pm General Meeting

Activity: Members will be invited to talk briefly about their Rapt-Up exhibits if they wish.

Christmas Gifts (participation optional)

A small wrapped gift to the value of \$5 (preferably paper related) for the Kris Kringle.

A small donation for a charity to be chosen by members at the meeting.

Helping Hands: Sandy Ward, Judith Lawler, Ursula Simmons

EVA NOW AVAILABLE

A bulk buy of 20 litres of EVA has been purchased and is now available to PoV members. To keep costs down, containers have also been bought in quantity and the EVA decanted into ½ litre and 1 litre quantities.

The cost is now: \$9.00 ½ litre \$18.00 1 litre

To order and pick up contact Tricia A tricia_glenpark@optusnet.com.au



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Meeting Day

Host
Tricia Alexander

Trading Table
Jan Jorgensen

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.

A PENCHANT FOR PAPER

November/December 2017

Our October meeting was an occasion for sharing information, ideas and works created by our paper artists. Book of Journeys was voted the winning title for our next Yearbook. Twenty two members who elected to participate in producing the pages for this edition have received updated information. We anticipate an interesting range of interpretations of the theme.

Beverly displayed her collection of miniature Christmas books to a very appreciative audience. With the miniature origami pockets and triangle books we made, and the 'how to' books borrowed at the meeting, hopefully more members will be encouraged to explore book styles and participate in the Christmas Book Swap.

Barb presented a beautifully boxed set of cards containing all the words contributed by visitors to our exhibition to complete the statement 'Paper is...'. The box will be on display at our December meeting.

Our financial position remains strong. Our Treasurer, Robyn, maintains excellent records of all our financial transactions. An overview of our annual commitments for expenditure and reporting was displayed at the meeting.

A small group, coordinated by Antje, is reorganising the storage at the Stables Studio and updating our inventory of equipment and materials. All items identified under the hazardous labelling instructions are now located, and listed, at the Stables Studio.

Progress continues on the Vegetable Papyrus Occasional Publication. Over 400 samples of vegetable papyrus have been created by Dineke and Marianne. A decision to devise alternative processes for making the papyrus resulted in extensive revision of, and additions to, the text. This will extend the range of studio applications for those replicating the processes. Interested hand papermakers and artists are already adding their names to Dineke's Reserved Copy list for this limited edition.

We were invited to participate in the Herring Island Summer Arts Festival, presenting our paper arts at the gallery over three weekends next February. We had to decline this opportunity, and several others, as it was clear that we would have difficulty staffing them.

Our last two workshops for 2017 were fully subscribed. Gail is already planning for 2018, so any ideas or requests for workshop content and tutors would be appreciated. Using the lovely papers we have been making in books and other artworks is one aim. At our November Play Day Laraine led our successful



foray into the drypoint etching process and use of our printing press.

Several POV members have artworks in IAPMA's lovely travelling exhibition 'The Luminous Within'. After travelling to Hobart, Sydney and Brisbane, in January 2018 it will be at Monash Gallery of Art in Wheelers Hill, where we hope many more of our members will view it.

Best wishes to everyone for a very enjoyable festive season with family and friends, safe travel and a creative paperarts 2018.

Tricia McGaughey

PAPER ON SKIN

BURNIE ARTS COUNCIL COMPETITION

2018

Burnie has a proud history as a paper making town. Today the tradition is kept alive by local artists and artisans. The aim of Paper on Skin is to foster and promote the cultural paper heritage of our town by presenting innovative and wearable paper apparel and is open Australia wide and internationally to artists 18 years of age or older. All entries must consist of at least 80% paper.

Prize Winners will be announced at the Gala Parade & Award Evening, Friday 15 June, 2018 at Burnie Regional Art Gallery and selected works exhibited at the Regional Gallery 22 June – 29 July.

Entry forms can be downloaded from burnieartscouncil.com – go to paper on skin tab
Contact Details for further Information:-
Burnie Arts Council, Pam Thorne, P.O. Box 306,
Burnie, Tasmania, 7320
email: paperonskin@gmail.com
Mobile: 0429 029 671

TALKING PAPER WITH

Antje Bauer

Walking in the bush, driving through the outback or strolling along the beach, I am always collecting something – leaves, flowers, shells, etc. Ideas for what to do with these treasured items come later. Using my handmade paper incorporating some of this found material to make booklets is ideal.

My first exhibition item was a “Leaf Fan Book”. I used big eucalyptus leaves (and I mean big leaves) which I collected from our trip to Darwin. Pressing big gum leaves can be a little bit of a problem when you are camping and don't have the right equipment. You need a lot of newspaper and paper towels. As a press I used our big plastic box which was filled with tins of vegetables etc. Coming home the leaves needed to be sprayed to get rid of the insects, then lacquered. I made the paper from pulped library board.

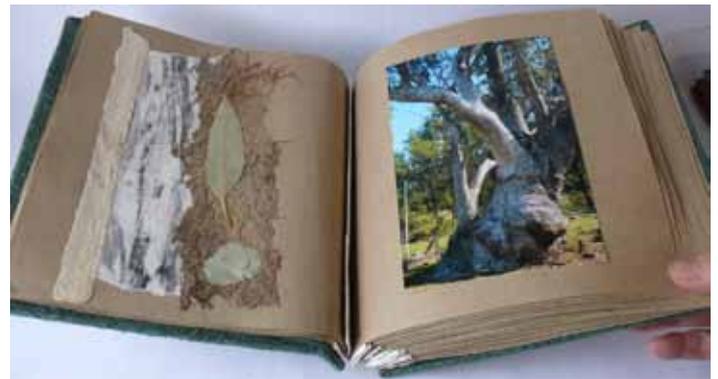
From Hattah National Park I brought home beautiful mud shells which I found in the dry lake. I drilled 2 holes, 3 cms apart, into both sides of the shells and then tore out a series of oval shaped coloured paper to create a booklet which I attached with string to the holes of the shells. Having collected so many different sizes and kinds of leaves I was inspired to make another leaf booklet.



Ideas are sometimes very hard for me to put into practice. I make a model but then change my mind or it doesn't work. Then my creativity brings me to somewhere else and to my surprise it turns out all right in the end.

On our many trips we took a lot of beautiful photos – that is, mainly my husband Herbert did. That gave me an idea to use the photos to make a concertina booklet which reflected the colours in the photos and incorporating some of the collected dried material e.g. seagrass and flowers.

Visiting the Grampians last year we were shocked by the disastrous effect of the bushfires on the environment. But nature is strong and you could see fresh growth coming up everywhere. Again we took photos, mainly of the burnt trees, but this time I was trying to match the photo by creating a duplicate, but made of paper. Our last combined effort was done last year in the Tambourine National Park in Queensland's rainforest. Tall twisted trees looked like a jungle. To do true justice to the photos I used various papers I had rolled or torn and then embroidered to create the picture from the matching photo.



For our last exhibition I had fun using most of my collected nature items for a ‘Bush Wall Hanging’. I covered 6 pieces (10 x 15 cms) of strong handmade paper with bark, dried flowers and different kinds of paper and leaves. A piece of driftwood gave a good base to attach the 6 pieces.



Antje Bauer Bush Wall Hanging 2017

I gave myself a challenge for our 3 week trip to Bermagui, one of our favourite spots on the NSW coast. I have to use the pamphlets, information etc. I collected on the way to make a memory box.



Walking along the beaches is a paradise for collecting shells, driftwood and seaweed, but it is a disaster to see all the plastic ending up on the beach. So, equipped with plastic bags we collected up heaps of plastic stuff and at home I had fun making dollies that I called Humpty Dumpty and Dolly which are now decorating our garden. Out of the scallop shells I made windchimes and from the smaller pieces of driftwood I made stick men which are now hanging in my daughter's garden. Coming back from Broken Hill we collected a lot of rusty iron which now form the basis of big sculptures. Our garden and porch is full of them. What next? Who knows?

Antje Bauer



Photographs Gail Stiffe

PAPERMATES UPDATE

October meeting saw the group making a 'Diagonal Pocket Folder Book'. The idea came from a book by Helen Hiebert titled, "Playing with Paper". Some folk even tried a scaled down version to make a lovely mini book.

November meeting will see us making paste papers that will be perfect for the above book and also used for our December activity. Our expert Ursula Simmons will be guiding us.

The group will be hosting the ladies of Eastbridge in an activity - making bookmarks at their December meeting.

Jo Peake



Photographs Ruth Ault

PLAY DAY SUNDAY 5TH NOVEMBER

Laraine Peters guided us through a very successful day of etching at the stables. She generously shared her knowledge of dry point etching on acetate plates. Six of us enjoyed using the press to print our images on traditional printmaking paper as well as handmade paper.

Thankyou to Laraine for your excellent preparation and guidance on the day.



Barb Adams' print and plate



Tricia McGaughey's print

YABBERS UPDATE

Excited with Sandy's delicate machine-stitched grid scroll in Yabbers Black Box entry in the Paper is ... exhibition, machines were put into action to produce imaginative interpretations of the grid.

Using coloured serviettes and starting with a straight grid, some soon branched out sewing in curved lines or circular patterns. Wetting the pieces to remove some of the paper leaves a delicate lace-like effect. Judith used a piece, stiffened with glue, as a cover for a miniature book and Ursula used hers as a memory scroll for her daughter with photos and memory scraps hand stitched.

Folded books always have a fascination for Yabbers and one meeting was spent on doing a variation of Alisa Golden's Check Book. Considering this was a test run some attractive samples were produced.

With a black box each (left over from the Exhibition) we were hoping to finish a collaborative project with the theme "Language". We have drawn our individual designs, made plaster casts, made the paper and finished the moulded pieces. However, time has run out and this project will be completed in the New Year.

Dorothy Simpson



The group's Check Books



Ursula's scroll



Working on paper for our plaster casts



Gail's cast paper



Some of the group's grids and Judith's books

WORKSHOPS 2018

CREATIVE MONOPRINTING WITH STENCILS

Tutor Sandra Pearce
24 and 25 March 2018
Closing date 5 February 2018
\$160 members \$180 non-members

We'll explore the creative technique of monotypes using plants, stencils and other found materials to create one-of-a-kind and often unexpected images. This is a spontaneous and imaginative form of printmaking without the technical processes of other printmaking techniques.

The workshop will cover ghost printing, composition, and developing complex colour relationships in your prints.

www.sandrapearce.com.au <http://sandrapearce.blogspot.com.au>
Materials Fee \$10 to be paid to Papermakers of Victoria on enrollment.



Beach Camping Under the Cotton Trees
Monotype Variable Edition 3 of 10
42cmx58.5cm Sandra Pearce 2016

PAPERMAKING FOR A PURPOSE

Tutor Barb Adams
22 April 2018
Closing date 12 April 2018
\$80 members \$90 non members

Handmade paper can vary greatly. For a handmade paper project to be a success it is helpful to know which paper you should make.

This workshop will concentrate on making a variety of pulps which will be made into sample sheets. You will learn how to make paper suitable for book pages of different shapes and sizes or pages with pockets included when you form the wet pages. Recipes will be provided for pulp making suitable for cards, strong paper for paper casting, paper into which other items can be included or paper suitable to print photos or text onto.

You will take home a book you have made, in which you can store your specific paper pulp recipes and samples of your handmade paper.

This class is suitable for beginner or advanced papermakers.
Materials fee \$8 to be paid to the tutor at the class.



COLOURING PAPER WITH NATURAL DYES AND CLAY

Tutor Gail Stiffe

20 May 2018

Closing date 10 May 2018

\$80 members \$90 non members

In this workshop we will explore ways of colouring paper with natural dyes and with found pigments. We will also discuss the ways in which dyes and pigments differ and how they can be applied to paper and paper pulp. Materials used for dyeing include avocado skin, loquat leaves, onion skins and gum leaves.

Materials fee \$5 to be paid to the tutor at the class.



Outback Impressions 2002 Gail Stiffe

Recycled mount board, plant fibre paper and abaca coloured with clays

CAMP CREATIVE BELLINGEN

Course Program: Plant Paper Making and Indigo

8th – 12th January 2018

Tutor: Liz Powell

Participants will get the opportunity to learn how to make plant fibre paper that can be manipulated using indigo and shibori techniques. Folding, stitching and clamping, dyeing and painting with indigo is a lovely way to combine these two media in both traditional and new ways.

Check the website campcreative.com.au for more information and to book.



SPECIAL EFFECTS WITH DRYPOINT ETCHING

Tutor Liz Powell

16 and 17 June 2018

Closing date 1 May 2018

\$160 members \$180 non-members

Experiment with achieving aquatint and mezzotint effects on dry point etching plates without the chemicals. We will be using cardboard and acetate plates in this workshop to push dry point past the usual line work and cross hatching and into the world of tone and chiaroscuro. There is also an emphasis on using fine and handmade papers with some tricks of the trade to make handling plant fibre papers easier to use in etching. Short cuts to multiple colour prints will be another area to explore including experiments with collage techniques through the press like chin de colle. Intaglio printing is full of exciting techniques with lots of possibilities that don't necessarily require much specialist equipment so this workshop is suitable for beginners and the more experienced print maker alike.

We will be using turps based inks but will have odourless turps for clean up so smell is minimal.

Materials Fee \$25 to be paid to the tutor at the class.



Powell Curtain Springs

Powell: pacific navigation, closed

OUT AND ABOUT

A DAY IN THE COUNTRY

Last Friday we left home at 8am to venture into the country to see some art. The main focus was to see "PAGE 10", the 10th anniversary show for the Paper Artists of Gippsland East that was showing at the East Gippsland Regional Gallery in Bairnsdale and time was running out. We also planned to see the Magritte photos and film that was showing at the Latrobe Regional Gallery in Morwell.



By the time we got to Sale we were ready for a break. When we stop there, we always go to the Gallery to have our coffee, but big things are happening at the Sale Gallery. They are getting a super new space and the street where we usually park had totally gone. They will have a great Arts Precinct with a fairly new Performing Arts Centre and there will be gardens between that and the new Gallery. There is a temporary space for the Gallery and we were lucky that they were showing the



Gippsland Print Prize Exhibition. It was a fabulous show with just about every respected printmaker involved, so our stop got extended by about 25 minutes. Luckily the Performing Arts Space has an excellent café attached so we got to see the art and drink our coffee.

Another hour saw us arrive in Bairnsdale for the "Page" Exhibition which was quite extensive taking up both rooms of the gallery. The works ranged from cut paper work, to eco dyed paper, to handmade papers, to teabag art, to sculpture and, of course, plenty of books. Each member of the group had several pieces, some appeared to have been produced in workshops, for example, there were several books with metal covers and charms on the spine. They all looked great.





One of my favourite pieces was a Bojagi quilt made from teabag paper by Margaret Crocker. Another favourite was a carousel book with cut images of heraldry by John Haylock. There was plenty to admire - some beautiful watercolour paintings in book form, a set of three papier mache lorikeets, a sculptural bush scene and lots of other works.

Another stop in Sale to supplement the lunch I had packed, then we made our way to Morwell. I had been seeing ads for this exhibition for months before it even opened and had been meaning to see it for some time. To tell the truth it was a little underwhelming though, luckily, I had been prepared. Most of the photographs were tiny (around 4 x 7 cm) and required glasses.

I really like Magritte's paintings and there were several small reproductions scattered throughout the exhibition. I am glad I saw the show though, equally glad that I hadn't driven down to Morwell just for that show.

We arrived home just after 6 pm having travelled some 600km, tired but pleased to have seen some excellent paper art.



Gail Stiffe

Photographs Gail Stiffe (phone)

TWO LIBRARIES IN ONE DAY

When Jenny Longley organised with the State Library of Victoria to bring out Sandy Webster's book, she kindly invited me along to see it. Sandy's book 'Five Days at Carnarvon Gorge' (RARELT 702.81 W391F) was a concertina with beautiful lengths of shifu woven onto the tall elegant pages. The kami ito thread had been dyed with colours of our Australian earth.



Sandy Webster Five Days in Carnarvon Gorge



Jenny had arranged with the librarian to include a couple of other artists books as well. When we were ushered into the Heritage Collections reading room the books were waiting for us. One of these was 'Evolution' (RARELT 702.81 ST5E) by our very own Gail Stiffe. You may have seen its cleverly embossed pages at an exhibition somewhere.



'My Symbols' (RARELT 702.81 H71MS) a long concertina by Judy Holding interested us very much with its attractive lino prints in beautiful colours. The fourth book 'Cycle' (RARELT 702.81 C99S) was encased in a hand dyed fabric case and was the work of Weber Marshall et.al.



My Symbols Judy Holding

It was a privilege to be able to handle the books and turn the pages rather than look at only one or two pages in a glass case.

To get to the State Library Jenny and I had walked in the pleasant sunshine from the Noel Shaw Gallery in the Baillieu Library at Melbourne University. We had visited the ART ON THE PAGE an exhibition of works from the University of Melbourne's Rare Book Collection. This informative exhibition and associated public programs is on until 14 January 2018. <http://library.unimelb.edu.au/news-and-events/art-on-the-page>

Barb Adams

THE LIBRIS AWARDS

Artspace Mackay Biennial Artists Book Awards

The Libris Awards will return in 2018 with \$14,500 in prizes. Entries open: 5th February 2018 and close 19 March 2018. Exhibition Opening Event: Saturday, 26th May 2018. Exhibition Dates: Saturday, 26th May - Sunday, 19th August, 2018.



Visit www.artspacemackay.com.au/librisawards for updates and how to enter. Enquiries: librisawards@mackay.qld.gov.au



SIZING

STARCH SIZING

For general purpose papermaking I use starch in the form of cornflour. I mostly use wheaten cornflour but occasionally use the type made from corn which gives a softer result. I'm not very precise with measuring but put a quarter of a cup of cornflour in an icecream container, mix it to a paste with cold water, boil the kettle and dump about one litre of boiling water onto the cornflour and stir like crazy. I then strain this into a bucket of pulp and beat with my paint stirrer to mix the size in well.

GELATINE SIZING

External Sizing

Mix a two to three percent solution of gelatine e.g. 20 to 30 grams gelatine to one litre of hot water and stir until completely dissolved.

Pour into a shallow tray like a kitty litter tray and carefully immerse the paper (which you should have kept for several weeks to mature and strengthen). If you are reluctant to dip your paper you can paint the gelatine on with a wide soft brush. Use a piece of dowel to lift the sheets from the tray and lay them on top of each other on a felt covered pressing board.

Once you have dipped a stack of sheets, lay another felt and pressing board on top of the sheets and press gently to force the size into the sheets. Remove the boards, lift off half the paper and make a new stack so that the top and bottom sheets are now in the middle of the stack. Change the position of the sheets a few times until they are dry enough to handle easily then spread them out until are completely dry. They can then be pressed again.

Discard any unused gelatine and don't leave damp sheets in a stack for too long or you will get a smell you would rather do without. (Reference: The Art and Craft of Papermaking, Sophie Dawson p.53)

In the latest edition of Into Paper, the newsletter of Papermakers of Queensland, Christine Ballinger gives the following recipe for gelatine sizing:- Between five and 7.5 percent solution of gelatine plus two to three percent alum added to harden the gelatine. The gelatine must be soaked for at least two hours in cold water then cooked very slowly at 60' for two hours, then either soak the paper or paint the gelatine on as above.

Internal Sizing

Gelatine can also be used as an internal size but it is important that the temperature of the vat is high enough to stop the gelatine from setting.

HERCON SIZING

I use Hercon with cornflour starch for alternative photographic techniques like cyanotype, van dyke brown and Polaroid lift - the Hercon for water repellence and the starch to add crispness. It can be used as a surface size applying by brush, dipping or spraying and removing excess. You might find that diluting it will give the level of sizing that you require. The other thing about Hercon sizing is that it requires heat or time to set the sizing. You will need to iron it or let it sit for about two weeks.

Gail Stiffe

Gail's article first appeared in the "Deckle Edge", Vol.12, No.1, February 2000 and is reproduced in part in reply to a request for information about Sizing.

RIJSWIJK TEXTILE BIENNIAL

16 May- 24 September 2017

One of the few advantages of having a son and his family living in The Netherlands is that- for the moment- my husband and I aim to visit each September. For three consecutive years I have been able to visit Museum Rijswijk, an imposing 1790 mansion that also integrates a new wing completed in 2012, making it an ideal exhibition space in the heart of the Old Town. Highlights in the exhibition programming are the biennial exhibitions devoted to paper (Paper Biennial Rijswijk) and textile (Textile Biennial Rijswijk)- held in alternate years. Last year at this time I reported on the Paper Biennial in the Deckle Edge. Seeing the work of fellow PoV member Anzara Clark- both at our Paper is... exhibition and then as our generous Guest Speaker at our AGM in August- confirmed my belief that any distinctions between paper and textile as mediums for artistic expression are tenuous.

As if confirming this belief, Susanna Bauer (www.susannabauer.com) crochet- stitched collected, cleaned and dried magnolia leaves with cotton yarn. The detailed workmanship was absolutely exquisite! Treatment ranged from leaves with lacy collars, 'micro-rugs' crocheted within the leaf (where the anchoring circle of stitches defied belief- how could one crochet through such small holes without damaging the structure of the dried leaf?) and leaves with edges rolled (from tip to leafstalk) and then enclosed with lacy crochet on one side to create cones that, left on the branch and then framed behind glass, challenged the imagination. What lived there? Some leaves had been cut into six pieces to become the planes of

cubes with the edges united by crochet. The mid-vein and petiole encased the stitched cube so the cubes were in the position of 'real' leaves on the branch, but human intervention was apparent. Her work inspired contemplation at many levels.

Australian-based Kate Just (www.katejust.com) portrayed strong women through her series of knitted pictures called Feminist Fan. Featured were protestors and trailblazing female artists- Frida Kahlo, Louise Bourgeois and Claude Cahun to name a few. Kate's milieu also includes public artworks, documentation and initiation.

I was eagerly anticipating the entry of Alice Kettle (www.alicekettle.com) whom I have admired (by book and computer) for some years now and I was not disappointed! As we all know, seeing the actual work of any artist creates a stronger impression and connection. Loukanikos the Dog and the Cat's Cradle was a huge work (520 x 217 cm.) and featured threads, fabrics, glass, copper wire, paint and feather on canvas. Her masterfully executed machine embroidery technique gave the impression that she was painting with her sewing machine (that she trained originally as a painter is evident) and the level of detail and expressions captured were awe inspiring given the scale of the work. I stood for a long time taking in the supreme technical skill before putting my mind to what the work was about.

In the same area was a very powerful body of work titled Dementia Darnings. Created by Jenni Dutton (www.jennidutton.com), they were imposing pieces yet as fragile as her mother became. The four works (each 130 x 90 cm) featured wool threads of varying thicknesses woven into fine netting stretched directly over canvas. As her mother began to look more like parchment, with veins and tendons more visible, and hair thinning- the artist wove the changes with astonishing realism and tenderness. One could not help but be visibly moved.

Rieko Koga (www.riekokoga.fr) born in Tokyo, Japan but now living in France posed questions to the public in her 15 metre long scrollable Future Diary. This was a somewhat erratically embroidered road with text comprising 39 questions- What will you wish upon a star?/ Who will be in front of you?/What language will you be speaking?- to name but a few. A roller mechanism hung from the ceiling and the work extended across the length of the floor. The fabric was a very fine white cotton and the thread black so the hanging work featured both front and back aspects. It was apparent that her hand embroidery technique is intuitive and fast- which added to the interestingly playful impression.

Twenty-four juried international artists were featured, with traditional textile techniques such as

weaving, knitting and embroidery, combined with photography and digital processes, all being used to express social and political themes. One artist, Hannalie Taute (www.hannalietaute.com) selected rubber (inner) tubes as her embroidery surface.

I spent a whole afternoon at the exhibition and came away enthralled and inspired. My only disappointment is that the Artist Statements and Labels are restricted to Dutch- unlike my two year old grandson, I am not bilingual! Given that the extensive catalogue (too heavy to carry around the exhibition) is written in Dutch and English I am hopeful that this will be rectified next year- the staff agreed it would be a positive addition when I gave feedback.

Personal photography was permitted but for copyright reasons I would prefer to refer you to some websites (see below) which are well worth exploring and provide excellent images and information. The Twelfth International Paper Biennial Rijswijk will take place in June-November 2018. If you plan to visit The Netherlands during that time and wish to visit the exhibition, we found staying in nearby Delft (in the Old Town) was ideal and charming. The train from Amsterdam to Delft took 45 minutes and both Rijswijk and The Hague were an easy trip by tram from our accommodation in Delft.

http://www.museumrijswijk.nl/tb2017_en.php
<http://culture360.asef.org/news-events/rijswijk-textile-biennial-> click on 'Textile Forum Blog' and 'review'

Judith Lawler



One of the books Judith covered with a grid made at Yabbers.

TIMELINE: BOOK OF JOURNEYS

POV Shared Book Project 2017/18

Project coordinated by Yabbers group. Contact person: Sandy Ward

DATE	DETAILS	ACTION
Oct.7 2017	Members at meeting voted for theme from 19 suggestions sent by members.	Chosen theme: Book of Journeys
Sun. Oct 8	Invitation to participate sent to all members of POV	Advise Sandy Ward at sandywardpj@hotmail.com
Tu. Oct 31	Last day for acceptance to participate to Sandy	Sandy collating
Fri. Nov 3	Details re number of pages needed and other advice sent to participants	Email participants – Tricia M
November to early March 2018	Opportunities to work on pages individually or in occasional groups e.g. making paper, printing and decorating activities. Finalise individual designs and produce required no. of finished pages Covers, instructions for binding being prepared.	Jamieson Gathering Nov 17-19 Play Day – Sun Nov 5 Printing with Laraine Peters Making Paper – January and ? Preparation – Yabbers et al
March 21	Last day for delivery of book pages plus details for the colophon to any Yabbers member or by mail to Sandy Ward – address tba. <i>If posted, a stamped, addressed envelope needs to be included for the return of the collated book pages and binding instructions.</i>	Colophon prepared by Sandy Printed by ?
March 28	Collating pages, binding instructions and materials, covers, colophon with edition number for packages	Yabbers Group
Sat. April 7 2018	Packages delivered to participants at the General Meeting or mailed in envelopes provided	Yabbers Group
April - May	Participants bind books	Offers to bind the 4 extra books needed
Sat. June 2 2018	Finished books displayed by members at the General Meeting	Celebrate!

Page size: 21 x 21cm, folded in half to a 21 x 10.5cm rectangle, portrait orientation.

Pages are handmade paper, decorative treatment is artists' choice but all pages from any artist must be the same - we suggest you make extras in case some are discarded.

Pages required tba (no. participating + 2 for POV and Vic. State Library archives + 2 extra for POV. Opportunities will be organised to assist members who don't usually make paper, one proposed for January, another to be decided.

Matching covers, colophon, instructions and materials for binding the books will be provided to participants for this edition.

There will be opportunities through Play Days, workshops, Jamieson Gathering, Papermates and Yabbers and General Meetings to explore ways of decorating paper. The theme offers a wide range of possible interpretations.

Tricia McGaughey

POV 2017 CALENDAR

NOVEMBER

Wed 22 Yabbers
Sat 25 Christmas Book Swap Deadline

DECEMBER

Sat 2 General Meeting BHCAC 1.30 – 4.30 pm
(Shared lunch 12.45 C'tee 10.30am)
Mon 11 Papermates

POV 2018 CALENDAR

January 16 – February 25 The Luminous Within – IAPMA
Exhibition at Monash Gallery of Art, Wheelers Hill

JANUARY

Mon 8 Papermates
Wed 24 Yabbers

FEBRUARY

Sat 3 General Meeting
Sat 3 Closing Date Creative Monoprinting
Mon 12 Papermates
Wed 28 Yabbers

MARCH

Sat 24 Sun 25 Creative Monoprinting

THE LUMINOUS WITHIN, AUSTRALIA

IAPMA (International Association of Hand Papermakers and Paper Artists)

In 2016, IAPMA celebrated its PEARL jubilee. In addition to hosting the Biennial Congress, IAPMA has organised three world-touring exhibitions of paper artwork to celebrate.

THE LUMINOUS WITHIN, AUSTRALIA

Beginning from the idea of a “pearl” being something small, precious, luminous and rare, IAPMA presents this exhibition of small-scale, self contained paper artworks set within a sculptural or book-like shell. The pearl within is a luminous, hidden treasure. Paper has many “luminous” qualities which our member artists highlight.

Participating artists come from seventeen countries from all parts of the world - North America, South America, Europe and Australia and includes six of our own very well known artists.

This exhibition will be showing at the Monash Gallery of Art, Wheelers Hill (Melways Map 71, J10) from 16th January until the 24th February 2018.



Images Liz Powell,
Steampunk pearl,

Gail Stiffe,
Precious,

Barb Adams, Moon
Hung Like a Pearl

BOOK AND PAPER WORKSHOPS AT GRAMPIANS TEXTURE

Sat 17 & Sun 18 March

CONCERTINA ARTIST BOOKS

Tutor - Lee Bethel

Concertina art books are a unique way to present art work. In this workshop you will create 2 folded concertina books. The first is based on fun experimental drawing techniques produced in the workshop and the second book will be developing your ideas. You can reconstruct existing works and develop new pieces to create distinctive artworks.

SCULPTURAL MICA BOOK

Tutor - Daniel Essig

Mica is a silicate mineral found throughout the world. You will learn how to use and recognize both natural and composite forms of mica. We will construct our sculptural mica books exploring various techniques that emphasize the unique qualities of mica. Our sculptural books will be bound with a versatile and elegant Coptic binding

TREE FOLD

Tutor - Vicki Essig

Learn to create a pair of evergreen trees as an elegant book structure.

By precisely scoring and folding a single leaf of paper we will produce a wonderful little tree fold book. We will protect our delicate trees within a handmade paper wrapper embellished with an inlaid window and linen cord closure and held together with a tacket binding.
Mon 19—Thur 22 March

PAPER SCULPTURE

Tutor - Lee Bethel

This workshop explores the possibilities of paper as a medium for sculpture. You will learn to manipulate paper through a variety of techniques including folding, cutting and joining to create unique freestanding paper sculptures that explore the strength and beauty of paper. Experiments in surface decoration will be explored and applied to enhance your finished work.

BOOK A DAY

Tutor - Vicki Essig

Learn to make four different book structures over the course of the workshop. The emphasis of the class will be simple and elegant, in other words, low tech. You will need few tools other than the basic bookbinding kit. Starting with an overview of assorted papers, you will learn to handle, prepare, fold and embellish this versatile material. The workshop will cover a sampling of various bindings.

Early bird discount finishes 1 December see www.grampianarts.com.au for more information and to book. Phone 0428 825 971.