

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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Taki Ann Baxter and Rhyl Plant print and box see article page 6
Closed: L 395mm X D 200mm X H 45mm
Open: L 395mm X D 200mm X H 880mm

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PRESENT
25 members present as per sign-in book

WELCOME to all and new members, Lynn Mather, Jenny Echevarria-Lang, Vahid Sedigh and Anne Cunningham. Also welcomed were two visitors: papermaking artist and college student Becca Epstein (USA) (www.beccaepstein.dunked.com), origami artist Gen Hagiwara (Japan) (www.genorigami.com).
Member Anne Gason, with us to talk about her papermaking experiences in Japan last year, was also welcomed.
Thanks to members Antje Bauer (Co-ordinator), Jan Jorgensen, Ursula Simmons, Jo Peake, Helen McPherson, Anne Pitkethly, Robyn Holmes, Marie Revill, Anne Marie Power, Andrew Prince, Cecilia Sharpley, Ruth Ault and Tricia McGaughey who attended the clean-up day at The Stables on 10 January and achieved so much. It is planned to include this activity in our yearly calendar.

APOLOGIES Jenny Longley, Tricia Alexander, Chris Smith, Christine Tyrer, Mary Newsome, Marie Revill, Anne Marie Power, Laraine Peters

1. CONFIRMATION OF MINUTES

That the minutes of the meeting held on 5 December 2015 be confirmed.
Moved: Judith Seconded: Robyn Carried

2. MATTERS ARISING FROM THE PREVIOUS MEETING

2.1 Old Trades Exhibition Ballarat 6-7 August 2016
Jenny L to pass the information that she has on to Barb who is looking for helpers please. A couple of people each of the days would be ideal. barb@barbadams.com

2.2 Papercrafts at Fed Square *Tricia McG*
Commences 14 February midday- 2pm. Tricia to organise a materials kit and pull-up banner.

Banner to include: Papermakers of Victoria Inc.

Website: www.papermakers.org.au

Email: enquiries@papermakers.org.au

We need a member to prepare the artwork for the banner as a pdf file. Contact Tricia

2.3 Grant applications/revenue raising ideas

Tricia A. has provided information for two possible organisations: NAVA - National Association for the Visual Arts and NCI - National Craft Initiative. Committee members Robyn and Angela to investigate further.

3. CORRESPONDENCE REPORT (full copy available on file)

List of correspondence In and Out was displayed at the meeting along with the 2016 Diary of Events to be emailed to all members as an attachment with the 6 February Minutes.

4. TREASURER'S REPORT

Tricia outlined her PoV Budget Estimate January 1 - December 31 2016 which was displayed for members to peruse.

1. Balance as at 31 January 2016

General Account: \$4033.76

Exhibition Account: \$700

Workshop Account: \$1688.94

2. Current membership: 72 members at 6 February 2016

That the financial report be received:

Moved: Tania Di Berardino Seconded: Barb
Carried



Editor: Cecilia Sharpley
Layout & Design: Gail Stiffe
All *Deckle Edge* correspondence to: Cecilia Sharpley, The Duckpond, 33 Chum Creek Road, Healesville, Victoria 3777 or 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.



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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.

5. WORKSHOPS & DEMONSTRATIONS

5.1 Workshop Program

Closing dates for registration have been reinforced on the calendar to avoid disappointment. Please note workshop that you are attending when paying online to avoid confusion. Tutors are to be asked to check with all registrants how they heard about the workshops and convey information to Jenny. Gail showed samples of Kozo paper and sculptures to be made at her upcoming Kozo workshop (13 & 14 February) and Barb spoke about Velma Bolyard's Shifu Workshop (12 & 13 March). She also suggested looking at Velma's interesting 'Wake Robin' blog (velmabolyard.blogspot.com.au)

Barb showed a sample of her workshop 'Papercasting' on 10 April

To view all workshops and register: (www.papermakers.org.au)

5.2 Papermaking Opportunities

PoV offers to run a beginner papermaking class if we have enough requests- contact Jenny (jennylongley@bigpond.com). Barb plans to be at The Stables on the first Monday of the month doing her own work but is available for advice.

6. PUBLIC RELATIONS: WEB, NEWSLETTER

6.1 Web report- Angela

Changes are to be made on the website so that activities calendar is prominent to reflect that our group is busy and involved. Photographs of events are requested (e.g. Fed Square and Workshops) to be uploaded and updated regularly. Expert assistance in this area still being sought. (vetsiang8@gmail.com)

6.2 Deckle Edge - Gail/Cecilia

Info. inside front cover needs to be updated: Publicity & Promotions Robyn Holmes and Antje Bauer. Cecilia has been Editor of the DE for 7 years now and is seeking a replacement. She outlined that the job is not onerous and she is happy to provide details and assistance- (editor@papermakers.org.au)

6.3 Publicity and Public Relations- Robyn (Report tabled)

Robyn is trying to have PoV included in the Darebin Arts Directory, and has created an account on AroundYou - listings connect to Leader Newspapers online. Flyers have been placed and emailed at various relevant sites including U3A groups. Robyn suggests that information be left at local art supply shops that you may frequent- PoV bookmarks are available from Tricia and Antje.

7. LIBRARY- Jo

Suggested that library be advertised to operate between 12 - 1pm on the website and next meeting three books may be borrowed for \$1 as an incentive. Jo advised that any outstanding fees would need to be paid before borrowing.

8. STABLES STUDIO

8.1 Maintenance

Tim Cadusch confirmed when Tricia rang him last Friday that he will organise the testing and tagging of electrical equipment with the Coopers Settlement electrician at some stage.

9. YABBERS REPORT

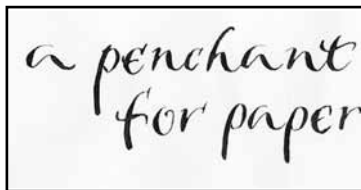
Tricia reported that the next meeting is at her place fourth Wednesday of the month (24 Feb) at 11.30 am. Eco-dyeing on paper and muslin. All welcome -Tricia 9551 3554

10. PAPERMATES REPORT

Barb reported that the group is meeting 8 Feb at The Stables to do printing. All welcome. BHCAC has been in touch and asked for PoV to be involved demonstrating paper folding at the Whitehorse Council's 'Global Fiesta' on 20 March. Please contact Barb.

11. EXHIBITION 2016.

Suggestions for theme- (Cosmos, Pressings, Serendipity and Paper Is...) - were voted on and Paper Is... was the clear winner. Tania is gathering an Exhibition Committee (so far Jenny M, Cecilia, Antje, Angela) and hoping that a member has room to store artworks. Contact Tania (tania@zartart.com.au) Suggested that we charge an entry fee to participate in the exhibition and a percentage of sales to go to the gallery as well as PoV.



Enjoyable experiences come in twos for papermakers - or so it seems.

By the time you read this newsletter we will have enjoyed two Play Days, two two-day workshops and two Papercraft sessions at Federation Square. We could also add that our two small groups, Papermates and Yabbers enjoy two sessions each two months

Gail Stiffe and Angela Vetsica opened the Papercrafts series with colorful gelprints - a taste of the PoV workshop scheduled for May. The first four participants arrived as a group, eager to start. It was interesting to watch the reactions of passers-by, some joining in the activity, others preferring to watch. Several people from passing tour groups briefly detoured to the printing table. Angela has posted photos of the activity on our website home page. The March activity is 'Little books from maps' with Barb Adams and Tricia Alexander. An added bonus to Papercrafts was being surrounded by three galleries - NGV Australia, Kirra and No Vacancy, where Tomorrow's Nest, an exhibition of vessels and wall hangings created from nautical drift ropes, was being displayed.

Our first Play Day, 'Kick Start Your Journal' with Tania Di Bernardino found us making marks with a variety of coloring implements and trying to trace shadows on paper in a strong wind. In 'Pulp Pictures' with Marianne Little we experimented with applying colored pulps to a base sheet to build up designs and textures. Our Bangladesh papers provided pulp for lovely color accents.

Our first two workshops, Kozo and Shifu, successfully provided experiences, and challenges, which resulted in sculptural kozo vessels or samples of woven paper cloth. It would be great to see some of this work in our November exhibition.

Jenny Longley has elected to step down from her roles on the committee and coordinating our workshops. Jenny's participation in committee decision making and her commitment to developing the workshop program over the past 18 months is much appreciated. We wish her well for the future. Members considering facilitating other workshops already organised for 2016 should contact PoV secretary, Judith Lawler, for details.

An additional PoV workshop, Papermaking for Beginners, with Gail Stiffe as tutor, is now scheduled for 24 April. Gail is coordinating this workshop. Details are in this newsletter and on Gail's blog - papergail.blogspot.com.au

Following extensive consideration and discussion, the committee has an agreed budget strategy to redress our financial position. The commitment of our PoV members who facilitate and support our programs and activities, thereby helping to achieve this aim, is greatly appreciated. Thank you all!

Tricia McGaughey

Continued on page 4 >

Gail suggested a member challenge - to make something with Liz Zylinski's paper- be a component of our exhibition.

11. OTHER BUSINESS

11.1 Shannon Brock - Pulp Artist from Carriage House Paper, Brooklyn NYC Contacts at MGS (where she is doing a residency) are coming to view The Stables next Sunday. Committee requires details of access required and numbers involved. Shannon to be invited to our next meeting.

11.2 WESTERN PORT CRAFT FEST

9 April (10am - 4pm Hastings Uniting Church Hall) Cnr Marine Parade and Hodgkins Road, Hastings (Melways 154 J9) Enquiries Sandra Beckett. Phone: 5979 1237 email wpcraftfest@gmail.com Judith has booked a site in the hall. Details of contact to date will be given to Ursula, Jan and Jo who have kindly offered to follow up this initiative.

11.3 PLAY DAYS

Jan thanked Tania for her enjoyable Play Day (Kick Start Your 2016 Journal) on 17 January. Members were also reminded that the next Play Day is on 6 March - pulp pictures with Gail. This is not a workshop and participants need to bring their own pulp to share ideas and fun.

12. NEXT MEETING - COMMITTEE and GENERAL MEETINGS

Date: 2 April 2016

10 am Committee Meeting

12 midday. Members arrive; Trading Table, BYO Lunch and Library open 12 - 1pm

1 pm General Meeting

Venue: Box Hill Community Arts Centre: Drycraft West

Meeting Activity: Tips and Tricks co-ordinated by Barb.

Lucky Draw: Helping hands: Jenny Mockett and Anne Cunningham

MEETING CLOSED AT 2.30 pm.

Five-Minute Forum

PAPERCRAFTS AT FED SQUARE

See www.fedsquare.com/events/paper-crafts-at-fed-square

LANEWAY LEARNING (melbourne.lanewaylearning.com)

Classes in CBD, Brunswick, St Kilda, Northcote. Weekly newsletter-wide range of brief, one-off activities. Opportunities for tutors and participants.

Next Meeting - Tips and Tricks

2 April 2016

Box Hill Community Arts Centre: Drycraft West

10 am Committee meeting

12 noon Members arrive; Trading Table, BYO Lunch and Library open 12 - 1pm

1 pm General Meeting followed by afternoon tea

2.30 pm Meeting activity Tips and Tricks coordinated by Barb Adams

Helping Hands Jenny Mockett and Anne Cunningham

Playday photographs by Jan Jorgensen

Playday at the Stables

On Sunday 17 January, we enjoyed our first Playday for the year. The theme was 'Kickstart your 2016 Journal', led by an enthusiastic Tania. We were each given a card with motivational messages. Each person's card carried a different message. The front of mine had 'Sparkle and Shine', and on the back 'The Way' with guidelines for my 2016 journal.

The guidelines were This Is The Way - Meditate, Live Simply, Work with Integrity, and Become Compassionate.



We were given another card, describing personalities. We thought these traits were quite amusing.

Some thought they already lived by some of these guidelines, whilst others were glad to be reminded of them for their future lifestyle.

It was unanimously agreed this was a great way to start our 2016 Journal.

Tania then showed us various brands of pencils, paints, pens and Mod Podge, (which is gloss lustre) and glass stones, plus different papers from Zart Art. It was like being in a lolly shop trying out all these great art supplies.

After getting paper and pencil we went outside to outline around the shadows of plants, weeds, branches, etc - shadow drawings. Fortunately it was a lovely sunny day at the Stables, which enabled us to make clear outlines. When we returned we experimented with the paints and pencils and painted abstract design - the beginning of our journals.

Looking forward to the next Playday.

Jan Jorgensen



Anne Gason's Trip to Japan – A Presentation to the February Meeting of PoV

This is a story of that trip many have thought about – but few have achieved.

Anne wanted to go to Japan to learn more about Papermaking. She had travelled to Japan before, but had found self-organised tours were not terribly successful when fluent Japanese was required. The 'touristy' workshops were a little frustrating, lacking any freedom.

With the help of her Japanese speaking class's recommended tour operators and a website she found of Tours by American Conservationists, she formulated a plan, and with this, became the sole student in any of the workshops in which she participated, either through luck or good management. One of the places Anne referenced, but did not go to is Awagmi in Tokushima on the island of Shikoku. Here, one can participate in week long workshops with instruction from the plant harvest to papermaking for about \$850. Or a weekend for \$25. There is quite a lot of information on the web.

So, in September, Anne travelled by train and taxi, to a small mountain village, near Matsue, on the north coast and in the middle of Honshu. Anne spent the day with Norimasa Abe's apprentice where she experienced the Japanese papermaking technique of continuous layering the pulp from the vat using a suketa. The suketa is a tray-like mould and deckle with removable mesh screen. which was shown to the PoV meeting in February. The layering technique creates amazingly strong paper. Anne spoke of the difficulty of the technique with the final 'flick' of the wrist action.

Norimasa Abe is grandson of Abe Eishirou who is a national treasure and the subject of the amazing Paper Museum where examples of clothing (kimono and suits) and everything else paper is on display. The Papermaking factory was next visited where Norimasa Abe was making indigo dyed washi paper. Here a woman about 70, kneeling on the floor, stripped kozo all day long. The kozo is beaten by hand. When the paper has been made it is pressed and sun dried, or steam dried if necessary. The pure water quality seemed to be an ingredient in the beautiful paper. A record of every day's papermaking is in the factory – quite a beautiful book in itself. Anne made reference to mitsumata (*edgeworthia chrysantha* or *papyrifera*), gampi (*Wikstroemia* species) and kozo (*broussonetia papyrifera*) fibre.



Anne Gason photographed by Ruth Ault

Anne then travelled to Echizen Washi no Sato, a papermaking village where festivals and dedications to the Goddess of Papermaking are made. The Goddess, by the way, came from Korea and the festival is in May. Anne attended the papermaking workshop where the master papermaker was working. He has been making paper for more than 50 years and enthusiastically demonstrated the finer points of papermaking. The museum at the village had displays of a wide variety of beautiful paper applications as well as information about the process, equipment, and the influence of various master papermakers. Anne recommended 'Japanese Papermaking – Traditions, Tools and Techniques' by Timothy Barrett. She read this on the plane to Japan after borrowing it from her library.

On to Kyoto. When in Kyoto, Anne went to an old kimono dyeing factory where, once again sole participant with her husband, she participated in an Indigo Dyeing Workshop. The experience itself was worthwhile – but here, she was able to select pattern, resist then vat for a great indigo dyeing experience.

Throughout the meeting, Anne passed around samples of her kozo making and coloured and dyed papers as well as an information sheet regarding the root of tororo aoi, used as neri in papermaking. In the vat, it is used to spread the fibres evenly into the water. It is particularly used with long fibres such as kozo, mitsumata and gampi.

Judith Lawler thanked Anne for her presentation, remarking that it was timely prior to Gail Stiffe's 'Sculptural Kozo' workshop. Now, the consequence of all this is – after seeing Anne's great photos of the workshops and the Japanese landscape – how can we get there as well. With some inside information, anything is possible!

Chris Rose

Studio Visit to (Reluctant!) Ann Baxter

Ann's artwork has always struck me as being well under her control. I feel that time is spent selecting a limited palette of colours and thought given to texture. I have seen Ann's artwork in paper and book form for several years now, and it has never disappointed me. Her work is not immediately easy to pick out in an exhibition, as it isn't branded with an easily distinguished style at all, but rather individually designed surprises to examine and enjoy. I had better be quick to say that describing it as having 'no familiar style' I am saying there isn't any element that appears in each creation, which would give a clue to the creator. When I requested a visit to Ann's studio, her description of her work space left me totally unprepared for the delightful light filled room in which she has set up her etching press and long multipurpose work bench. Clearly labeled black boxes are stacked on shelves, and her space-saving creative inventions made use of cupboard tops and any other vacant space. There is also a large covered outside space for wet work.



Ann's light and well designed studio space

Although art schools produce many fine artists and craftsmen, there is something to be recommended in forging a path for oneself, gradually realising where preferences for form and processes can be learned along the way.

Ann's creative journey began with night classes in pottery, and a fascination for bowl shapes, followed by an incomplete Diploma of Visual Arts in ceramics at the now Churchill campus of Monash University. This course introduced her to the wonders of printmaking, and anyone who has seen Ann's work in recent years will see that printmaking is still a vital part of her life.

It was Dineke McLean who was responsible for introducing Ann to papermaking and who remains a mentor and close friend. Not wishing to be confined to

flat sheets, it was still the bowl form Ann continued to explore.

The first bowl forms were created under the tutelage and encouragement of Dineke McLean



A bowl form

Through Papermakers of Victoria, Ann met Una Allen, who also became a close friend and mentor in her papermaking artwork. The unique spirit lurking deep within this organisation has created and fostered an extraordinary number of close and lasting friendships and collaborations. Ann has been a member almost from the birth of PoV and in her term as President steered it through a difficult time when facilities at Box Hill Community Arts Centre made it impossible to utilise the equipment acquired over the years. Finding and orchestrating the move to the Stables at Coopers Settlement, with the support of Barb Adams and the committee and other PoV members, was a massive undertaking,



One of Ann's recent relief prints unique state

For some years following a move to Bendigo, Ann's creative work branched out into feltmaking, and even in this medium, she still preferred to work in three-dimensional forms.

I greatly appreciated Ann's attention to detail when I recently participated in her workshop teaching a multi-needle single sheet five needle Coptic bound book, with fitted slip case. The precision with which she planned and conducted the workshop meant that much later down the track, referring to her instructions enabled me to repeat the book design without any problem.



Freedom

Ann's superb slipcase design (with acknowledgement of Helen Malone's original idea) which formed part of her workshop last year gave me a clue to how the boxes I have seen in various exhibitions have always been so precise in their detail, and thereby allowed the viewer to concentrate on the visual elements. There are times when what would otherwise have been a splendid boxed item just 'misses the mark' as attention is drawn to imprecise lines and corners. Organic boxes are a whole different matter.

It was a surprise to see an example of a series of whimsically designed collages Ann has created on a library theme. These were each specifically designed around a mythical person's life, and in one case as a commission, with miniature tiny elements depicted in a glorious array of pattern, shape and colour. Three of these now reside in the home of two Canadian librarians, and one in the home of a local journalist.



Agatha Mallory's Library

I spied another whimsical editioned print hanging on Ann's wall - an image take from a rather wobbly bird case which gave her the idea. I think Ann has more 'whimsy' than she is inclined to show!

Ann's most recently completed project is a collaboration with professional printmaker Rhyll Plant for the '50/50' exhibition with Castlemaine Press Inc. to celebration the 50 year anniversary of the Print Council. Together they came up with the idea of 'Taki', a vertical concertina, falling into a box with the lid forming the front cover. Ann said the collaboration was a challenge, not least for Ann to ensure that Rhyll's precious print (which she was privileged to assist with) was an exact match with its cover (box). Much was learned in the process.

Cecilia Sharpley



Taki' is Japanese for waterfall, and the fish are Koi. Artwork size is below, however stretched out the print is 1.4 metres. See cover image for the print as displayed.

This Is A Pancake Particle Gum Paper Challenge

My friend is a generous woman. The last gift she gave me was a large pack of pale green pancake particle paper 430mm x 610mm. I accepted the gift, when I read about its qualities and could imagine many possibilities. My first experiment was to make paper out of it which I dyed and worked with wax resist. I put it through the printer to print a photo onto it and tried wetting the back and adhering it to other card and paper. The results will remain a secret for the time being.



The problem is, I have too much PPGP for my needs. I now challenge you to come up with some ideas or at least take some off my hands, experiment with the possibilities and bring it to a meeting to show us. I might even bring my paper along to show you. Included in this Deckle Edge magazine you have a sample of my recycled PPP and a larger sheet of the original paper to experiment with. Here is the information I found on the web.

Did you Know? We used to manufacture Postage Stamp Material. Our "Postmaster" pancake material from the 1970s/80s. Gummed paper was once a best seller at Smith & McLaurin in its time. However, this type of paper, made by conventional methods, always tended to curl in varying humidity. In an attempt to solve this issue, a new particle gum was invented in the United States where the gummed paper did not curl at all, even under extreme humid conditions and did not need any special processing used for the production of conventional gummed paper to ensure flatness. In 1970, Smith & McLaurin obtained a license from the Brown Bridge Mills, Ohio, a subsidiary of Kimberly Clark, to manufacture this new type of paper and a complete new solvent coating department was installed. The name given to this paper was "Pancake" because it was so flat and never curled. In fact, as earlier mentioned, Pancake went into space on one of the NASA moon missions in the 1970s!

One of the main applications of Pancake was for postage stamps and our "Postmaster" stamp paper became the material of choice for several countries as it had the excellent flatness and non-blocking characteristics necessary to meet the exacting specifications required

by Postal Administrations and Security Printers throughout the world.

Countries which we made stamps for included Pakistan, Sri Lanka, Brunei, Swaziland, Malaysia, New Zealand, Zimbabwe and the Isle of Man.

Pancake material sales began to decrease due to the rising popularity of pressure sensitive self-adhesive materials. In 1999 Smith & McLaurin ceased all manufacturing that required solvent processing in a move towards being a more environmentally aware company and to reduce our emissions. Nowadays, we no longer produce gummed paper or pancake material and are instead sell a wide range of standard, specialist, digital and environmental self-adhesive label and tag materials, some of which are still used within the postal sector.

UPCOMING WORKSHOPS

A Case for your Casting – Barb Adams

10 Apr 2016 10am – 4pm

Cost: \$80 for members, \$90 for non-members.

Paper casting, box making and simple book making.

This one-day workshop is an opportunity to try some paper casting over interesting objects. You will make suitable paper, cast the paper over your objects and make a box to display your artwork. The display box will be made with a cover from a discarded book, which you will transform into a box. You will also make a book or two related to the idea of your subject choice to include in the box. Registrations close: 25 March 2016

Beginners Papermaking – Gail Stiffe

24 April 2016 10am – 4pm

Cost: \$80 for members, \$90 for non-members.

Learn to make luscious papers to your own design. Suitable for collage, stamping books and cards. Topics covered include fibre selection, pulp making, sheet formation, buffering, sizing and alternatives for pressing and drying. Some decorative techniques like obtaining different textures, embossing and making paper with inclusions will also be covered. Participants should bring their own lunch, wear old clothes and bring along a notebook and pen, one packet of chux or similar cloth and \$5 materials fee. Registrations close 13 April 2016

Gelprints– Gail Stiffe

15 May 2016 10am – 4pm

Cost: \$80 for members, \$90 for non-members.

We will make our own gelatine printing plates and experiment with all sorts of monoprints. The process can be used to print cards, book covers and framed works. Get great effects using stencils, plant materials and stamps of various sorts. Registrations close: 25 April 2016



Images for Pushing the Envelope workshop Margaret Schmidt



UPCOMING WORKSHOPS Cont.

Pushing the Envelope – Margaret Schmidt

Date & Time: 24 Jul 2016 10am – 4pm

Cost: \$80 for members, \$90 for non-members.

After all the effort you've put into making gorgeous paper & creating beautiful cards, it's often the ill-fitting & very dull envelope that lets you down. This one-day workshop shows you how to create, fold, decorate & letter onto envelopes you'll be proud to put in the post.

This winter workshop will be held in Margaret Schmidt's cosy studio in East Burwood, with access to all her tools-of-the-trade, as well as plenty of tea, coffee & biscuits!

There will be a \$5 - \$10 participant fee payable to the tutor on the day to cover refreshments and studio costs.

Registrations close, 8 July 2016



WORKSHOP REPORT

Kozo Workshop with Gail Stiffe

On a beautiful weekend at the stables studio in Bundoora Gail led a diverse group of keen kozo paper sculpture makers.

Day one: we each constructed individually designed frames from a variety of canes and bendy sticks onto which we stitched various forms of gauze and scrim fabrics.



Day two: we energetically bashed the boiled kozo fibres until they were suitable for making paper. We added some to the big tubs of water and then added a wonderfully gooey formation aid made out of fresh soaked okra.

Some wonderful fine sheets of strong kozo paper were made and then we dipped our sculpture frames in the kozo, creating some stunning effects. Some of the structures were perfect with the gauze left on, others were dried and the gauze carefully removed to leave a



paper covered framework. Each piece was unique and unpredictable.

Some of the kozo was dyed to add another variable. Towards the end of the day we began experimenting with other materials that could be dipped into the fibrous kozo to see what effects we could create.

We had pieces of string, twigs, palm leaf branches and other plants forming various patterns with the collected fibres as they were passed through the mix. It was a great weekend of discovering possibilities. Thanks Gail.

Christen Jo Stone

Comments from participants

What did you particularly like about the workshop?

Philip: the creative aspect, which has a good connection for Ikebana. Plus the group, was most enjoyable in conversation.

Lynn: variety of activities, enjoyed talking to other participants - gathering of ideas

Liz: experience of sharing

Jo: everything

Andrew: the friendly people and tutor. Interesting mix of participants - basket makers, clothing designers etc.

Jan: enjoyed making Kozo papers, a new experience. Also enjoyed the people.



All photographs Christen Jo Stone

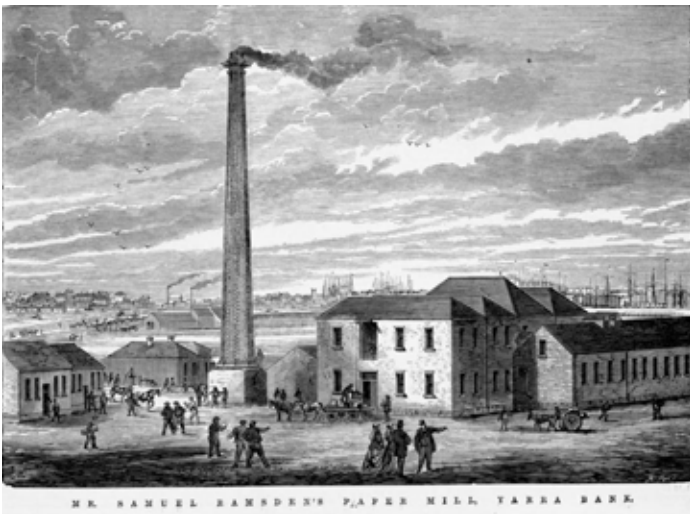
The Birth of Victorian Paper Manufacture

“Within a few days the manufacture of paper will be commenced at Mr. Ramsden’s mill” announced *The Argus*, Wednesday 29 April 1868. The event captured the imagination of the press and the public, for here at last was an enterprise destined to succeed. Samuel Ramsden, “a man of competent means and of energetic business habits,” had purchased the machinery that Thomas Kenny had imported, and employed Scottish engineer Alexander Steel and Irish papermaker Nathaniel Kerr, whom Kenny had brought to Melbourne, to set up and run his own mill on the River Yarra opposite Flinders Street Railway Station, below Prince’s Bridge.



Samuel Ramsden
AMCOR Archives

Caught up in the spirit of anticipation, “for the benefit of those not privileged to look on at the birth of the Victorian paper manufacture,” *The Argus* provided a detailed description of Ramsden’s mill. The writer described the buildings and machinery and outlined the process of manufacture, the wish being that Ramsden’s “spirited enterprise” be liberally rewarded.



Mr. Samuel Ramsden's Paper Mill, Yarra Bank State Library of Victoria

The writer tells us that Ramsden was experimenting with vegetable materials:

“As is well known, linen and cotton rags are the material out of which paper is made; but of late the world’s supply has been running short, and many efforts have been made to find a suitable substitute - only with indifferent success, however. Paper can be made of almost any kind of vegetable or woody fibre, and earthy matters have even been used when thickness of substance was required rather than quality. But the use of the latter is little better than adulteration and the straws and other vegetable materials that have been used have proved so costly to prepare that there has been little gained by them. Experiments are now being made at Mr. Ramsden’s mill with New Zealand flax, and with sundry Australian grasses, with a view to testing their capabilities as materials for paper, and the hope is entertained that one excellent substitute for rags has already been discovered; but rags will be the main dependence, and of these ten or twelve tons a week will be required. So far there is no reason to fear that the supply will fall short. Mr. Ramsden has a depot in Latrobe-street, where rags are received from various parts of the country, and purchased from the gatherers. The price given is about £3 per ton for old bags, &c., and up to £8 for good linen and cotton rags.”

The writer then goes on to describe the rag sorting process at Ramsden’s mill:

“Although the process of manufacture has not yet commenced at this factory, we shall describe it as if in progress ... Beginning at the beginning, then, we find bales of miscellaneous rags delivered on the floor of an upstairs room, and taken in hand by a small army of female workers, who sort them into different parcels, according to their quality. For the present, only two kinds of paper will be made at Mr. Ramsden’s mill - “news” for which there is a demand in the colony far beyond the mill’s power to supply, and wrapping paper, which will be made out of the rags received which are too rough for “news”. There are thus only two parcels among which the raw material received at Mr. Ramsden’s mill has to be distributed. Besides sorting the rags, the hands employed in this department have to look them over carefully, and remove all such foreign bodies as buttons, eyelet-holes, &c., and particularly all scraps of indiarubber. During the past few years the last-named substance has been employed in the manufacture of those elastic bands which enter so largely into the work of the dressmaker and milliner, and coming to the paper-maker in due course, this indiarubber has been the occasion of much trouble, anxiety, and cost. Not only is it extremely difficult to separate from the linen or cotton with which it has been associated, but when it escapes the vigilance of the manufacturer it produces very unpleasant consequences later on. In this room the rags are also cut into convenient sizes. Bits of scythe-blades about fifteen inches long are fixed into tables or benches and the large pieces of rag are rubbed against these and ultimately cut against their faces until reduced to the required dimensions.”

The subsequent explanation of the manufacturing process is too lengthy to quote here, but provides interesting reading at TROVE, *The Argus*, Wednesday 29 April, 1868, pages 5 and 6. The detailed description includes cutting; boiling; maceration; bleaching; dyeing; sizing and straining. The explanation concludes:

“We have now arrived at the most important operation of all - namely the conversion of the milk-like substance whose progress we have been following into a web of paper and long as it took to find out how to effect this, the process is exceedingly simple when seen, and as beautiful as it is simple. From that shaking table the pulp flows over on to an endless web of brass wire gauze, of 3,600 squares to the inch, which moves slowly along over brass rollers, the water gradually trickling away through the interstices in the web. By and by the pulp is deposited in the form of a thin film, when, passing over two boxes in which a partial vacuum is created, the remaining water is sucked out of it. At this stage the “dandy roller” comes into play, and gives the paper what is called its “water-mark.” In olden times this was a matter of some importance, and the paper was impressed with marks or symbols, such as “foolscap,” “pot,”

&c., from which particular makes still derive their names. Now, few marks are used except the maker's name, and not always that. The "couchers" are two felt-covered rollers, one of mahogany and the other of copper, which revolve towards each other, and passing between which the half-made paper is compressed. These rollers are in contact, and their pressure can be regulated at the will of the paper-maker. Being further pressed between other rollers, the paper, now a kind of tender web, passes on to drying cylinders. These are three feet in diameter and five in number, and are heated by means of steam, becoming hotter and hotter as they advance in the order of the series. The paper is kept in contact with their surface by means of guide rollers and an endless web of felt, which travels round the cylinders and carries the web of paper along with it. It is here that good workmen are most wanted. If through any accident the web of paper should break during the process of manufacture, only skilled hands can put the broken end to the machine again. It is here also the indiarubber creates a difficulty. If the smallest speck of it reaches the drying cylinders it melts, spreads out, and causing the web to adhere almost certainly occasions a fracture.

Three highly polished iron rollers, pressing upon each other with their own weight, and revolving in the same direction, form the "cullander," and in passing round and between these the paper acquires as much glaze as printing papers require, and is then rolled on to a cylinder in a finished condition. Nothing remains but to cut it into sheets, and pack it up for sale."

To conclude, readers of The Argus were encouraged to witness the operation of the new mill: "We may say that Mr. Ramsden's paper-mill will well repay the trouble of a visit, and that the proprietor and his managers afford every reasonable facility for viewing the works." On 4 May 1868, Melbourne's Evening Star printed an edition of 100 copies on the first hundred sheets of a brown wrapping paper produced at Ramsden's mill. Four months later, the Ballarat Star of 19 August was printed on paper from Ramsden's mill. Again, an article therein described the process of manufacture and the materials used, and recorded that Samuel Ramsden gave assurance he had access to an ample supply of rags: "I opened a store in La Trobe Street some months since for the purchase of rags &c. and now there is quite a little army of old men and boys employed collecting the material." He went on to identify the materials he used in manufacture: "In every description of paper three kinds of material are used - rags first and in largest quantity; old sugar bags and a certain kind of rush growing plentifully on every Australian swamp. The sugar bags made of reeds are really wonderful in toughness and fibre when steamed and cleaned."

It seems that plant fibres never did become the exclusive raw material utilised in Ramsden's mill. However, with a secure supply of raw materials and continuous quality improvement, the market expanded. Soon a tariff placed on imported wrapping paper meant that Ramsden's mill was unable to meet demand. The opportunity existed for others to meet the shortfall in supply. In 1872, a second Victorian paper mill was built by Samuel Fieldhouse on land adjoining Ramsden's mill. However, by 1874 Fieldhouse was insolvent and his mill was up for auction. Samuel Ramsden purchased the papermaking machine together with the mill buildings, thereby growing his business. When Ramsden died in 1877 the adjoining mills passed to his son George who ran them until 1882.

The site of Ramsden's paper mill was once identified by a plaque on the pavement, roughly outside the entrance to The Langham Hotel, at what we now know as Southbank. However, it was removed during renovations and has not been replaced. The plaque reads that paper was manufactured on the site for 100 years, until 27 April 1968.



Site of Victoria's first paper mill, 1868 - 1968 AMCOR Archives

I conclude the story of paper manufacturing in Victoria to 1900, in a future edition of the Deckle Edge.

I gratefully acknowledge Alexander Romanov-Hughes for generously sharing information contained in my writing. I refer to Alexander's website: <http://home.vicnet.net.au/~paper/>. I also acknowledge Tony Johnson, APPITA, Australian and New Zealand Pulp and Paper Industry.

Anne Pitkethly

Welcome to New Members

Lynn Mather — Croydon
 Anne Cunningham — Blackburn
 Jenny Echevarria-Lang — Preston
 Vahid Sedigh — Doncaster East
 Jane Maxfield — Lockwood

Yabbers 2016

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

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 April - November

	MEETINGS General Meetings at Box Hill Community Arts Centre	WORKSHOPS Stables Studio, Bundoora (except Mail Art)	POV MEMBERS @ STABLES Studio fees apply	COMMUNITY EVENTS
APRIL	SAT 2nd GENERAL MEETING 1pm 12 noon - Library, Trading Table BYO lunch (Committee -10am) MON 11th - PAPERMATES WED 27th - YABBERS	SUN 10th BARB ADAMS 'Papercasting' Closing date March 25th SUN 24th GAIL STIFFE 'Beginners Papermaking' Closing date April 13th	MON 4th FIRST MONDAYS Work on your own projects	SAT 9th WESTERN PORT CRAFT FEST Hastings, 10am - 4pm MON 18th - PAPERCRAFTS FED SQUARE Jo Peake/Marie Revill Flexagons
MAY	MON 9th - PAPERMATES WED 25th - YABBERS	SUN 15th GAIL STIFFE 'Gelprints' Closing date April 25th	SUN 1st Deckle Edge deadline SUN 1st - PLAY DAY @ Stables with Barb-'Handmade Book Pages' MON 2nd FIRST MONDAYS	MON 16th - PAPERCRAFTS FED SQUARE Ursula Simmons/Jan Jorgensen boxes and butterflies
JUNE	SAT 4th GENERAL MEETING 1pm noon - Library, Trading, BYO lunch (Committee -10am RED CUP CAFE) MON 13th - PAPERMATES WED 22nd - YABBERS		MON 6th FIRST MONDAYS Work on your own projects	MON 20th - PAPERCRAFTS FED SQUARE Gail Stiffe/Kaye Cross gift cards
JULY	MON 11th - PAPERMATES WED 27th - YABBERS	SUN 24th MARGARET SCHMIDT 'Mail Art' Closing date July 8 Venue: Margaret's Studio	FRI 1st Deckle Edge deadline SUN 3rd - PLAY DAY @ Stables MON 4th FIRST MONDAYS	MON 18th - PAPERCRAFTS FED SQUARE Antje Bauer/Sandy Ward collage
AUGUST	SAT 6th POV'S AGM - 1pm 12 noon Library, Trading Table, shared lunch (Committee -10am RED CUP CAFE) MON 8th - PAPERMATES WED 24th - YABBERS		MON 1st FIRST MONDAYS Work on your own projects	SAT 6th - SUN 7th BALLARAT OLD TRADES EXHIBITION MON 15th - PAPERCRAFTS FED SQUARE Tricia McGaughey/ Anne Marie Power paper jewellery, paper string
SEPT	MON 12th - PAPERMATES WED 28th - YABBERS		THUR 1st Deckle Edge deadline SUN 4th - PLAY DAY @ Stables MON 5th FIRST MONDAYS Work on your own projects	SEPT 25th - Oct 1st GEELONG FIBRE FORUM MON 19th - PAPERCRAFTS FED SQUARE Angela Vetsica/paper weaving
OCT	SAT 8th GENERAL MEETING 12 noon (Committee -10am) SUN 9th PLANNING MEETING (Committee -10:30am) MON 10th - PAPERMATES WED 26th - YABBERS		MON 3rd FIRST MONDAYS Work on your own projects	MON 17th - PAPERCRAFTS FED SQUARE Judith Lawler/Antje Bauer pop-ups
NOV	MON 14th - PAPERMATES WED 23rd - YABBERS	SUN 20th TANIA DI BERARDINO 'Blind Embossing' Closing date Nov 20th	TUES 1st Deckle Edge deadline MON 1st FIRST MONDAYS Work on your own projects	POV BIENNIAL EXHIBITION Mont de Lancey, Wandin MON 21st - PAPERCRAFTS FED SQUARE Cecilia Sharpley/Tricia McGaughey small books from 1 sheet of paper