

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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'Tahuna: Ocean Navigator' by Liz Powell, Dr Denise N. Rall and Kath Wilkinson NSW, Winners 'Paper on Skin' Burnie Art Gallery. Photograph Grant Wells See stories pages 8-11

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PAPERMAKERS OF VICTORIA INC. MINUTES

of the General Meeting held at Box Hill Community Arts Centre on 4 June 2016 at 1 pm

PRESENT

23 members present as per sign-in book

WELCOME new member Jan Marinos. The group had an inspiring Play Day with Shannon Brock on 1 May experimenting with pulp painting- Shannon was very generous with her sharing of knowledge and expertise, including additional information on the workings of the beaters. Tricia appreciated the valuable input from Helen McPherson and Ann Baxter regarding the Agreement drawn up for Shannon to facilitate her access to the Hollander Beaters at The Stables. Thanks to our helpers today, Ursula Simmons and Ann Baxter.

APOLOGIES 9 apologies received

1.CONFIRMATION OF MINUTES
That the minutes of the meeting held on 2 April 2016 be confirmed.
Moved: Judith Seconded: Jo Peake Carried

2. MATTERS ARISING FROM THE PREVIOUS MEETING
2.1 Papercrafts at the Atrium at Federation Square Tricia McG
A successful initiative with some diligent monthly participants. There was a display of various activities at the meeting, including flexagons, printing, boxes and butterflies. If materials are required please ask the membership.
2.2 Occasional Publication Black Boxes
Ideas for use
Part of themed exhibition next year
Sell them off at a slight profit to

members (\$2 originally)
Use them for special high quality collage kits for sale at events
The sub-groups may like to take on an occasional publication and use the boxes
It was decided that option 1 was preferred. Participants will be asked to produce an artwork (relevant to the exhibition title 'Paper Is...') to fit within the box. The exhibition committee will fine-tune the parameters and all members will be notified following the August meeting.
2.3 Western Port Craft Festival Jan, Jo and Ursula reported a successful day with \$364.50 raised primarily from sales of paper.
2.4 Geelong Forum Market Day Saturday 1 October
Chris and Andrew are attending the Geelong Forum and assistance is requested.
2.5 Ruffy Artfest - Fri/Sat Sun 11/12/13 November 2016.
Dorothy has advised that, as she has been unable to arrange any accommodation in the vicinity, PoV will not attend this year.
2.6 Grant applications/ revenue raising ideas Robyn and Angela (NAVA - National Association for the Visual Arts and NCI - National Craft Initiative)
Robyn and Angela will report at the next meeting with a view to identifying a grant to assist with our exhibition in April 2017.
2.7 After discussion, members confirmed Committee recommendations to assist Velma Bolyard for Grampians Texture 2017 workshop within the scope of PoV policy, using the criteria as we developed for Shannon Brock. Tricia will liaise with Velma and Marion Matthews, Grampians Texture Coordinator.



Editor: Vacant

Layout & Design: Gail Stiffe

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.



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Collage Pack Co-ordinator
Ursula Simmons

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.

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

4. TREASURER'S REPORT

1. Balance as at 25 May 2016
General Account: \$7784.32
Exhibition Account: \$700.23
Workshop Account: \$663.21
2. Current membership: 76 members at 4 June 2016
That the financial report be received:
Moved: Tania Di Berardino
Seconded: Tricia Alexander
Carried

5. WORKSHOPS & DEMONSTRATIONS

Remaining workshops are Mail Art (Margaret Schmidt) Sunday 24 July, second Gel Prints (Gail) 15 August and Blind Embossing (Tania) Sunday 20 November. A Workshop Coordinator is required and the process of enrolment was outlined. Please consider assisting the group - access to email is the only prerequisite, so country members may be able to offer assistance?
Ideas for Workshops in 2017 are being compiled. If you have any further suggestions, please contact Judith (glawler@bigpond.net.au)

6. PUBLIC RELATIONS: WEB, NEWSLETTER

6.1 Deckle Edge – Gail/Cecilia
The next edition (July/August) will be Cecilia Sharpley's last as Editor. She has donated valuable service and expertise to the group for many years now and a replacement has not yet eventuated. We also appreciate Gail Stiffe who is responsible for the layout and design of the Deckle Edge. Gail will be away for the September/October edition, so it is envisaged that an email will provide information to the group as a replacement in this instance. Gail has itemised the process of uploading the DE to the website should a member be in a position to offer assistance.
Judith reported on the results of the Deckle Edge Survey, where members were asked to record their preference of
Option 1: Emailed DE \$45 membership (23 Members)
Option 2: Posted B&W DE \$70 membership (Australia only) (5 Members)
It was agreed by the group that all members had been given ample time to respond to the survey and the decision was made at the meeting to

adopt Option 1 - email version only of the Deckle Edge- to commence with the next issue (July/August) as this is our new financial year. (The few members who do not have access to email could have their version posted.)
Discussion also included The Stables fee. It was agreed by all present to increase the annual fee to \$40, and maintain the cost of \$10 per visit to members who opt not to pay an annual usage fee for The Stables.
Membership is due on 1 July and a Membership Form outlining these amendments will be emailed to members later in June.

7. LIBRARY- Jo
Despite winter being conducive to reading, borrowings did not reflect this!

8. STABLES STUDIO-
We were reminded that equipment is available for use at The Stables only and may not be borrowed. This policy has been in place for some years now.

9. YABBERS REPORT – Ursula
The group has been experimenting with etching onto acetate/Perspex sheets using a Dremel rotary tool, an Aldi engraver (\$15) and an awl. Each gave interesting and successful results when printed at The Stables. Cotton linter has been pulped in preparation to colour and experiment with pulp painting at a future meeting using techniques learned from Shannon Brock.

10. PAPERMATES REPORT
All who attended Matsudo Miru at BHCAC during May enjoyed the Japanese paper kimono made by the group. The interpretation was varied and sensitive and their papermaking skills evident.

11. EXHIBITION 2017 'Paper Is...'
Confirmed whole month of April 2017
Proposed dates: Set up Tues/Wed 4/5 April; Opening Sun 9 April; (Easter Sunday 16 April); Take down Sun 30 April.
Exhibition Sub-committee: Tania, Jenny M, Jan, Judith.
Please offer your assistance.

12. AGM 6 AUGUST 2016
The position of Treasurer will be vacant - Tania has filled this role for many years now. Other members are urged to consider contributing to the group and assistance in this role is available from within the committee. Thank you.

13. MEETING CLOSED AT 2.10pm

NEXT MEETINGS:

COMMITTEE, ANNUAL GENERAL AND GENERAL MEETINGS

Date: 6 August 2016
Venue: Drycraft West (PLEASE NOTE FROM 11.30AM – 4PM)
10.15 am Committee meeting in

Garden Room at BHCAC
12 pm Members arrival and lunch, trading table and library
12.45 pm AGM
Approx.1.15 pm General Meeting followed by afternoon tea and activity
(Please note shared afternoon tea.)
Activity: TBA
Lucky Draw: (Tania)
Helping Hands: Marie Revill, Judith Potter.

NOTICE OF ANNUAL GENERAL MEETING

The Annual General meeting of Papermakers of Victoria Inc. will be held in the Drycraft West Room, Box Hill Community Arts Centre, Cnr Station and Combarton Streets, Box Hill, on Saturday 6 August 2016 at 12.45pm.

The business of the Annual General Meeting will be:

1. To confirm the minutes of the Annual General Meeting held on 1 August 2015.
2. To receive a report on the affairs of the association for the past twelve months.
3. To receive and consider a report on the finances of the association for the past twelve months.
4. To elect a President, Vice President, Secretary, Treasurer and three Ordinary members of the committee.
5. To consider any special business, notice of which must be given in writing to the Secretary by 29 July 2016.

NOMINATIONS

A nomination form for the election of office bearers and committee members has been distributed.
All nominations must be signed by two members and the candidate must agree to being nominated. Forms should be returned to The Secretary, by email to glawler@bigpond.net.au or by mail to The Secretary, Papermakers of Victoria Inc., 16 Norwood Avenue, Brighton, Victoria 3186 by 29 July 2016.

Date: 6 August 2016

Venue: Drycraft West Studio, Box Hill Community Arts Centre from 11.30 am – 4pm

10.15 a.m. Committee meeting in Garden Room
12 p.m. Members' arrival and lunch, trading table and library
12.45 p.m. AGM

1.15 pm approx. General Meeting followed by Afternoon Tea (please bring finger foods to share) and

Mystery Activity: Materials provided. Please bring a cutting mat, scalpel, scissors, bone folder, pencil and ruler.

Welcome to New Members

Anzara Clark
Pamela Williams

CREATING A PHASE BOX

with Helen McPherson

Don't we all have that precious book we want to protect from the evil influences of dust, dirt and damage! It may be an old book with a few loose pages or one in pristine condition that we wish so to remain. A tailor-made phase box is the perfect answer.

At the PoV June meeting, Helen was well prepared with everything necessary for each of us to create our own phase box, and to avoid the complication of everyone having books of varying proportions, she handed out small boxes which we used as our models for the exercise. The boxes were being fashioned from archival corrugated board, which was easily scored and bent where required.

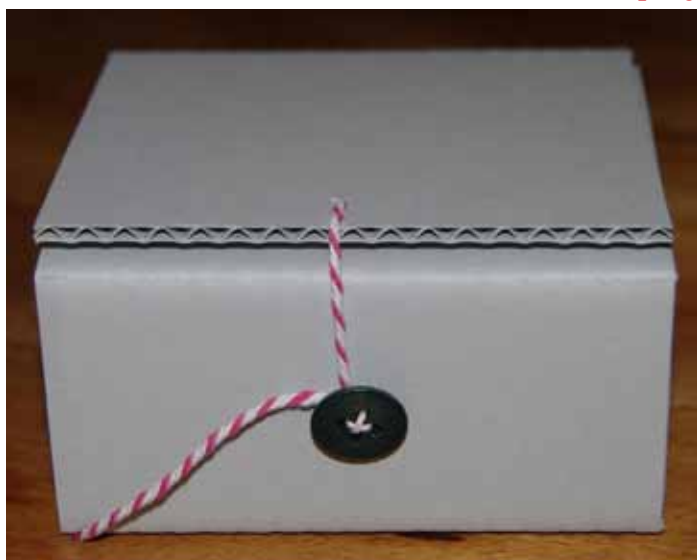


The book model was placed on the first pre-cut strip and the outer edges marked, scored and folded over the box. Any overlap was trimmed to allow the wrapping to lay flat all around the 'book'. The enclosed 'book' was placed on the second strip crosswise – folded and scored, but this time allowed to overlap, giving a double thickness to the top surface of the box.

A button was stitched to the front edge and a string on the top edge was pulled firmly around the button to hold the box closed.

So simple, so secure, so satisfying! Many thanks Helen.

Cecilia Sharpley



PAPERMAKERS OF VICTORIA: ANNUAL REPORT 2015/16

During 2015/16 Papermakers of Victoria reviewed our progress in implementing the goals of our charter and clarified our operations to support these goals.

Mutual support for our papermakers has been a focus for many activities this past year. The Deckle Edge continues to feature excellent articles on a wide range of papermaking topics and artists, providing inspiration and practical support. This year, with our new publisher joining our current editor we had the excitement of viewing The Deckle Edge online in color. The increasing cost of production led to a survey of members which confirmed the decision for the Deckle Edge to be produced in the electronic version only in future.

The two small groups, Yabbers and Papermates, continued their monthly programs exploring various facets of papercrafts. We had the pleasure of seeing an exhibition of Papermates' kimono featured in the Matsudo celebrations at Box Hill Community Arts Centre in May. The 2015 Year Book 'Images of Light' is a beautiful collection of pages created by our papermakers. Two initiatives in 2016 provided additional opportunities for members to work together.

Play Days, on the first Sunday of non-meeting months, encouraged members to explore a specific topic together, including starting an art diary and pulp painting. An unexpected delight was the impromptu workshop by Shannon Brock from New York on her pulp painting style. First Mondays provided opportunities for members to come together at The Stables Studio and exchange ideas while working on their own projects. It is great to see attendance at the Stables Studio increasing as members access the equipment available for use on the premises. After-meeting activities have also included excellent, practical assistance such as Tips and Tricks and phase box construction. The Nag Hammadi informal workshop with Jim Finger from Bookbinders' Guild in 2015 produced lovely papyrus paper and kangaroo skin reproductions of an ancient coda, plus a wealth of information, historical and practical.

The craft of papermaking was promoted through a regular program of workshops and participation in selected events. Our workshop topics included finding content, making papers from plant fibres, altered books, kozo constructions, shifu, gelprints and papermaking for beginners and improvers. Appreciation of the processes involved, sharing and building on the learning experiences, and the personal satisfaction of creating artworks are just some of the results achieved. Non-member participation in workshops remains fairly low. A need to address the true cost of running a

workshop, and collect information about participation numbers and interests, was addressed and the budget and recording processes formalised to assist with future planning and promotion.

Members participating in other workshops such as Geelong Fibre Forum, Grampians Texture and Ballarat Fibre Arts, also add to our collective experiences through sharing techniques and ideas. Papercrafts at Federation Square is another 2016 initiative, whereby two of our papermakers offer a two hour, free workshop to interested visitors in The Atrium. Activities to date include gelprints, bookmaking, flexagons, boxes, butterflies and card making. Our website has been extended. Registration for workshops has been revised, our comprehensive calendar of activities has been added and updated, and photos of workshops are incorporated. Policies for workshops and Stables Studio, including use of equipment, have been reviewed and updated.

Market stalls at Geelong, Grampians and Ballarat Forums and Westernport Craft Fest, with sales of paper generously donated and items collated by papermakers, contribute funds to support our activities. Our financial position has been waning over the last few years so our current committee has reviewed the position and taken

remedial steps. Clearer recording and reporting of financial transactions assists the committee in decision making. A positive outcome for our bank balance and our financial position has been achieved this year. Our Treasurer, Tania Di Bernardino, is standing down after 5 years to focus on coordinating our April 2017 exhibition. Our Secretary, Judith Lawler, is also standing down and will take up the office of Vice President in 2016/17. We have appreciated the significant contribution each has given to Papermakers and look forward to the development of their new roles. The back-up instituted for several roles this year is expected to be extended to provide continuity to programs.

Our membership remains in the seventies, so all this positive achievement has been maintained by a committee of seven and a fairly small group of dedicated papermakers. Their names appear regularly in The Deckle Edge on the list of committee members and support roles, in Minutes of Meetings, in articles about our activities, on our calendar and our website. They are the backbone of our organisation and we thank them all for ensuring the viability of Papermakers of Victoria into the coming year. We look forward to welcoming many active members to our vibrant group in 2016/17.

Tricia McGaughey
President

BANK RECONCILIATION AND OPERATING STATEMENT 2015/16

OPENING BANK BALANCES:

General	\$900.33
Exhibition	\$3601.72
Workshop Holding	\$18.00
TOTAL	\$4520.05
ADD RECEIPTS:	
Receipts:	\$16756.14
Workshop Holding Account	\$720.00
LESS EXPENSES:	
Expenses	\$12875.50
CLOSING BALANCES:	
General	\$7675.83
Exhibition	\$700.30
Workshop Holding Account	\$744.56
TOTAL:	\$9120.69
RECEIPTS (General and Exhibition):	
Membership Fees	\$2115.00
Deckle Edge	\$270.00
Materials, Library Trading Table	\$2958.00

Meeting fees	\$580.00
Workshops	\$8029.00
Stables	\$760.00
Sales Alcove, forums, markets	\$1813.27
Bank interest	\$5.17
Miscellaneous	\$226.30
TOTAL RECEIPTS:	\$16756.14
EXPENDITURE (General and Exhibition)	
Deckle Edge	\$1547.87
Postage	\$993.65
Materials	\$294.40
Workshops	\$5798.70
Meetings	\$912.20
CAV/Insure/ Alcove/ Subs	\$931.75
Stables	\$1823.30
Sales	\$205.60
Website	\$368.03
TOTAL EXPENSES:	\$12875.50

OPERATING STATEMENT FOR 2015/16

TOTAL RECEIPTS	\$16756.14
PLUS - Received in 2014/15 for 2015/16	
Membership subscriptions \$1020.00	
Workshop registrations \$470	\$1490.00
PLUS – 2014/15 accounts paid in 2015/16	\$1535.00
LESS – received in 2015/16 for 2016/17	
Membership subscriptions \$395.00	
Workshop registrations \$720.00	\$1115.00
LESS Expenditure 2015/16	\$12875.50
NETT SURPLUS 2015/16	\$5790.64

PAPERMAKERS OF VICTORIA INC

MINUTES ANNUAL GENERAL MEETING

held at Box Hill Community Arts Centre 1 August 2015 at 12.45 pm

PRESENT: 23 members present as per sign-in book

CHAIR: Christine Smith

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

CONFIRMATION OF MINUTES

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

Amendment - Judith Lawler was omitted as an apology.

Moved: Christine Smith Seconded: Anne Marie Power

Carried

ANNUAL REPORT

A report by the President on the affairs of the organisation during the past twelve months has been published in the Deckle Edge. That the Annual Report as published be received and adopted.

Moved: Christine Smith Seconded: Jan Jorgensen

Carried

3. FINANCIAL STATEMENT

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

That the Financial Statements be received and adopted.

Moved: Tania Di Berardino Seconded: Jo Peake

Carried

4. ELECTION OF OFFICE BEARERS

President: Tricia McGaughey

Vice President: Jenny Longley

Secretary (incorporates Public Officer): Judith Lawler

Treasurer: Tania Di Berardino

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

5. APPOINTMENT OF ASSISTANTS (non-committee positions)

Deckle Edge Publisher: Gail Stiffe, Editor-in-Charge: Cecilia Sharpley,

Asst Editor Research: Christine Smith, Asst Editor Distribution:

Beverly Bennett, Book Page Reporter: Val Forbes, Meeting Day

Reporter: Christine Tyrer, Workshop Coordinator: Jenny Longley,

Librarian: Jo Peake, Web Master: Angela Vetsica, Membership

Secretary: Jan Jorgensen, Stables Master (incl Equipment): Andrew

Prince, Stables Roster: Carol Downey, Meeting Day Host: Tricia

Alexander and Robyn Holmes Publicity & Promotions Officer:

Tania di Berardino/ Antje Bauer, Exhibition Coordinator: Tania Di

Berardino, Materials Officer: Tania Di Berardino, Archives Officer:

Helen McPherson,

Collage Pack Coordinator: Ursula Simmons

6. ACKNOWLEDGEMENTS

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

7. MEETING CLOSED AT 1.30pm

2016 DIARY AUGUST - DECEMBER

	MEETINGS General Meetings at Box Hill Community Arts Centre	WORKSHOPS Stables Studio, Bundoora (except Mail Art)	POV MEMBERS @ STABLES Studio fees apply	COMMUNITY EVENTS
AUGUST	SAT 6th POV'S AGM - 1pm 12 noon Library, Trading Table, shared lunch (Committee -10.15am BHCAC) MON 8th - PAPERMATES WED 24th - YABBERS	SUN 14th GAIL STIFFE 'Gelprint' Closing date 1 August	MON 1st FIRST MONDAYS Work on your own projects	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 Chris Smith Veggie Papers 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 8 th	TUES 1st Deckle Edge deadline SUN 6th - Play Day @ Stables Chris Rose Embossing paper MON 7th FIRST MONDAYS Work on your own projects	MON 21st - PAPERCRAFTS FED SQUARE Cecilia Sharpley/Tricia McGaughey small books from 1 sheet of paper
DEC	SAT 3rd GENERAL MEETING 12 noon (Committee -10am)		MON 6th FIRST MONDAYS Work on your own projects	

HANGING UP THE RED PEN

After eight years behind the editor's desk, the time has come for me to hang up my trusty little red pen and offer the chair to someone with fresh ideas and a wish to enjoy getting to know the members (and sometimes non-members) who so willingly share their stories and their skills.

When I inherited the red pen from Valda Quick I was reminded that it was expensive to have too many photos, but this is the first issue that's not going to be commercially printed and from hereon I suppose those limits just don't have to be considered. The Deckle Edge can be viewed in full colour and those who (like myself) like to have a 'hold in the hand' copy, we can print in either A3 or A4 format.

My time as editor has been a joyous journey. I was beginning to make a list of all those who have contributed their time to writing articles and taking photographs, but the danger of missing even one of those people tells me that if I describe what they did – they'll know who they are.

Firstly I want to thank the ones who gave me the thrill of finding either an unsolicited fully-fledged article fall into my mailbox, or the offer of writing one. These have taken many hours of research and care in writing so I am happy to know that they will become part of the PoV archival material. Then there are the members who I've poked (gently I hope) in the ribs and requested something from them. What surprises they poured into my lap. Many of these articles have helped papermakers further their knowledge of the craft.

The generosity of the members who allowed Christine Smith and me to invade their homes in order to write studio visit articles. Members who documented the many workshops we have run, giving just the right amount of information to whet the appetites of those who missed out and will be looking for that workshop to be offered again. Authors and editors of overseas publications who have given permission for us to reproduce their work. The photographs that were taken by members on the many occasions of workshops, exhibitions, Stables days among others. The supply of the amazing treasure of paper samples that were included in almost every issue, and of course the collation and mailing of same.

I had given notice twelve months ago, but when Gail offered to take over the layout of the Deckle Edge, it seemed only fair to continue for one more year. But now there are other demands on my time, and proddings from my family about writing a memoir that was first promised for my daughter's 40th birthday. She celebrated her 50th in March, and reminded me that she is still patiently waiting.

The job of editor is not onerous, it brings with it the chance to get to know some of the paper artists who have just been names floating around in the ether until emails and phone calls are exchanged. Putting each edition to bed (I just can't resist that wonderful phrase) brings a special feeling of achievement, and the deadline only rears its ugly head every two months, so that's not too bad is it?

Now then – who's offering to inherit this little red pen?

Cecilia Sharpley

UPCOMING WORKSHOPS

Gelprints- Gail Stiffe

14 August 2016 10am – 4pm

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

We will learn how to 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. Materials fee \$15 includes a permanent gelatine plate.

Registrations close: 25 July 2016



Blind Embossing - Tania DiBerardino

20 Nov 2016 - 10:00 AM - 04:00 PM

\$80 for members \$90 for non-members

Start the day with some free drawing, transfer part of your drawing to two or more Silk Cut lino pieces and carve the design into the tiles. Using a range of printing papers and some handmade papers, we will run the lino tiles through a printing press, without using any ink. This will create the effect of a blind embossing. Watercolour can be added to the embossing to highlight areas of interest.

A \$20 materials fee will apply. Please bring

Lino carving tools

Watercolour paints

Fine brushes and water pot

Handmade heavy paper (may need to be resoaked)

Tutor will also have a full range, so don't worry if you don't have any of the above equipment.

Registrations close: 25th October 2016



PAPER ON SKIN 2016

Technology plays a pivotal role in the Award Ceremony. The richest wearable art prize was awarded in Burnie on Friday night. 180 guests filled the Burnie Regional Art Gallery to view the catwalk parade of the entries and hear the announcement of the winning entries for paper on skin 2016.

Whilst the audience were invited to turn off their phones, put down their cameras and engage with the immediate experience of a wearable art parade, backstage the organisers were utilising a multitude of technology and devices to ensure all essential elements were in place for paper on skin's climactic conclusion. "But we certainly didn't plan it that way!", says Pam Thorne, Secretary of the Burnie Arts Council and co-ordinator of the event.

"We knew in advance that one of our judges, singer and designer Toni Childs, had experienced some late changes to her touring schedule and was unable to be there in person on the night. It was not until after the show started, however, that we received an email from her informing us that their travel plans had gone awry due to a train strike and they were in the Middle of the Mediterranean Sea, hoping to get some consistent internet connection near the coast of Corsica."

"So Toni was downloading short video clips of the entries whilst the parade was in progress, hoping that the timing would work out and she would be able to participate with the other judges during their deliberations via Skype. It was all unfolding very much in real time."

"Although we had bought in another judge as soon as we knew Toni would be overseas, thanks to technology she was able to 'be there' - virtually - and have input in the decision making process. Given the high standard of the entries this year, our in-situ judges may well have welcomed some fresh input from the other side of the world after such a big day of judging!"

"More drama unfolded during the award ceremony when it was realised that the first prize winner was one of the few artists not present at the event. My daughter and fellow paper on skin co-ordinator Lyndal realised this, found her number and managed to get her on the phone at the very moment the applause - for her piece - was filling the room!

"Kath Wilkinson, the winner, agreed to say a few words. We put the phone on loud speaker and held it to the microphone. She thanked her collaborators (it was submitted by a trio of artists) and explained the concept and key elements of the piece. The line was as clear as a bell and you could truly sense that she was surprised and overwhelmed by the news."

WINNERS:

\$5000 First Prize sponsored by Betta Milk - 'Tahuna: Ocean Navigator' by Liz Powell, Dr Denise N. Rall and Kath Wilkinson NSW

\$1500 Runner Up Prize sponsored by Friends of the Gallery - 'Bushido, Way of the Warrior' by Anzara Clark VIC

\$500 Burnie Arts Council Public Vote Award - 'Tarkine - Takanyana Tree Nymph - Dryades'. By Joan Stammers TAS

paper on skin is a collaboration between the Burnie Arts Council and the Burnie Regional Gallery. It is a biennial competition. All enquiries call Pam Thorne 0429 029 671



Tarkine - Takanyana Tree Nymph - Dryades'. By Joan Stammers TAS



The finale

THE CURATOR'S VIEW

A trio of NSW artists took out first prize in this year's *paper on skin*, Burnie's Wearable Paper Art Competition. Liz Powell, Dr Denise N Rall and Kath Wilkinson won the Betta Milk Major Award of \$5000 for *Tahuna: Ocean Navigator*. Their piece is a ritual garment for the Tahuna. It is made from handmade plant fibre papers decorated with mixed media drawings of the Pacific Navigator's stick charts, embroidered with constellations and stitched with shell, raffia coconut buttons and beads.

Papers used are all handmade with only the blue kozo of the undergarment sourced commercially. The undergarment echoes the structure of the charts using the open spaces of the grid and its geometric lines. The coat is sculptural, using thin bamboo frames to support the Pacific Flax and kozo paper, creating overlapping and jointed sails. Kozo and Pacific flax have been used by oceanic sailors for millennia to make cloth like sails and rope.

The diversity of stories told, the research undertaken by the artists and the layers of meaning in so many of the pieces made this year's event exceptional. Not to mention the technical brilliance and ingenuity demonstrated in the successful entries, all of which were brought to life on the catwalk at our gala event. The Runner Up award *Bushido, Way of the Warrior*, by Anzara Clark, boldly recreated an ancient Samurai Warrior.

The Public Vote award, '*Tarkine - Takanyana. Tree Nymph - Dryades*' by Joan Stammers, conveyed a powerful message about Tasmania's wilderness. Even the three Highly Commended pieces had wildly

differing themes. We had a 6 foot plus male model parading an Elizabethan costume commemorating Shakespeare's 400th birthday; a striking piece with a strong comment on feminism and gender politics; and a type of burial cloak that was presented with a performance involving three generations. It had many members of the audience in tears.

It was pleasing to see hand-made paper used in four of the entries.

Our entry criteria are simple: Wearable Paper Art. The competition is not themed and we will definitely continue this for future *paper on skin* competitions.

This year saw the largest pool of entries in the competition's history. Every Australian State and Territory was represented. All but a few of the artists made the journey to Burnie to attend the event. We rounded off our event with a tour of the Creative Paper Mill, and Maker's Workshop on the Saturday morning. Burnie's Mayor and 2 aldermen attended this "finale" to meet the artists and enjoy refreshments provided by the Burnie City Council.

paper on skin is a collaboration between the Burnie Arts Council and the Burnie Regional Gallery. It is a biennial competition. Photos from *paper on skin* can be viewed at <https://paperonskin.shootproof.com>

Contact: Pam Thorne 0429 029 671
<https://www.facebook.com/Paper-on-skin-769884139788861/>

Paper on skin "The undergarment echoes the structure of the stick charts using the open spaces of the grid and its geometric lines. The form of the dress is based on a wraparound apron. Paper yarn was knitted to form the back straps which also wrap around the skirt to fasten at the front". (From the artist's Concept Statement, Liz Powell, Dr Denise N. Rall and Kath Wilkinson)

The Betta Milk major prize winner announced at last Friday's 'paper on skin' gala event was 'Tahuna: Ocean Navigator' by Liz Powell, Dr Denise N. Rall and Kath Wilkinson. As the judges recognised, it was a beautifully conceived piece, from concept to execution. The detail in the construction and design is extraordinary. For those of you who were not present at the event, this is the script which accompanied 'Tahuna's' appearance on the catwalk: (the artists) "...have drawn on the tradition of Melanesian stick charts which were an essential part of the first colonisations of the Pacific.

These were made by individual navigators, known in Polynesian as the Tahuna. The charts contained coded information which the artists have replicated by embroidering the Pacific Flax and kozo paper. Shells, raffia and coconut buttons have been stitched onto the garment to represent ocean currents and how the rolling Pacific swells intersect with islands and reefs.

Having the skills and knowledge to read the ocean and the stars, the Tahuna was respected as a person of almost supernatural power." The pieces are now on display at the Burnie Regional Art Gallery until the 26th June. Photography: Grant Wells Photo

Tarkine - Takanyana Tree Nymph - Dryades. By Joan Stammers TAS Back view. People's choice winner



THE WINNING ENTRY

First Prize to Liz Powell Kath Wilkinson and Dr Denise N Rall for – Tahunna: Ocean Navigator

When entries for the Paper on Skin competition were open I thought it was worth a shot. Being a paper maker it seemed like the logical thing to do. I know little about making things that people can actually wear however, but I contacted two people I knew who were more experienced in that, Dr Denise N Rall from Lismore and Kath Wilkinson from the Blue Mountains.

Denise is an experienced textile artist (as well as being a professor at Southern Cross University in Lismore) who works with repurposing and embellishing clothing but she was nervous because it was the first time she had worked with something from a flat surface into a wearable. Kath Wilkinson is a well-known mixed media and textile artist, wearable art maker and educator, who was nervous because she hadn't worked in paper in this way before. I was nervous because I had not done a batch of A2 sized flax paper before that was consistent in weight size and texture over 30 sheets.

So it was with no real idea of what we were individually letting ourselves in for that we began our collaboration via text, email, phone calls and at least between Denise and myself, the odd visit. First the brain storming! Considering Australia's position in the Pacific and Tasmania's island status, sail was a good starting point, especially Pacific sails. Research about Polynesian navigation using personalised stick charts which record the position of islands by the way currents behave when they intersect with a land mass revealed that the role of the Tahuna or navigator was a vital one in the settlement of the Pacific, so that's who our wearable would be for.

It seemed logical then to make the paper that would be the mainstay of the work from a mixture of Pacific Flax (sourced from a friend's garden) and kozo. Historically Pacific Flax has been used for making ropes, sails and clothing. In using kozo we had included the Pacific Rim. Elements from the shorthand of the stick chart, shells for islands and sticks for wave refractions and the inverted shape of Polynesian sails became the basis of the form for the jacket and the undergarment and helped us maintain a coherent design despite the distances separating the team.

We were also working to a foreshortened deadline, as Denise and I had to allow time for Kath to receive our contribution, the jacket, and integrate the design of the undergarment to make a unified piece. Denise constructed the jacket, brought it to my studio where I continued to put my two-bobs worth in design wise and also hand paint on the paper with indigo. It was a sweat shop day as Chris Rose, innocently visiting from Melbourne, got roped into assisting with the headdress

decoration. As the light faded Denise sat under the only working lamp to finish. Then we packed it for couriering to Medlow Bath in the Blue Mountains, where Kath worked the final bit of magic and made her paper dress and the jacket work as one piece of wearable art.

Stuffed back in the box, off it went to Burnie! When Kath rang at 10pm on the opening night and told me we'd won I couldn't stop laughing (perhaps a bit hysterically). Later emails from the judges praised the strength of the concept with the integration of the materials and we were very happy with that observation. Then the smiles got broader when Burnie Regional Gallery bought the piece. There is still the odd muffled laugh when I think about it. I think Kath and Denise are still having a lie down.

It only goes to show you never know until you try!

Back view and detail Tahuna:Ocean Navigator

Liz Powell



'BUSHIDO – WAY OF THE WARRIOR'

Vintage Japanese book pages, recycled used tea bags, shasiko thread, thread, dye, paint, Bondcrete

'Bushido – Way of the Warrior' is a work inspired by a collection of antique Samurai armour, Japanese paper and textile traditions (specifically 'boro' - Japanese patchwork) and an exploration of Japanese aesthetics. Made from recycled vintage Japanese book pages, recycled used teabags, sashiko thread, thread, dye, paint and Bondcrete, the work incorporates a diverse range of techniques, including, hand and machine stitching, crochet, hand twisted paper string/yarn, weaving, paper maché, paper laminating and sculpting techniques and printing.



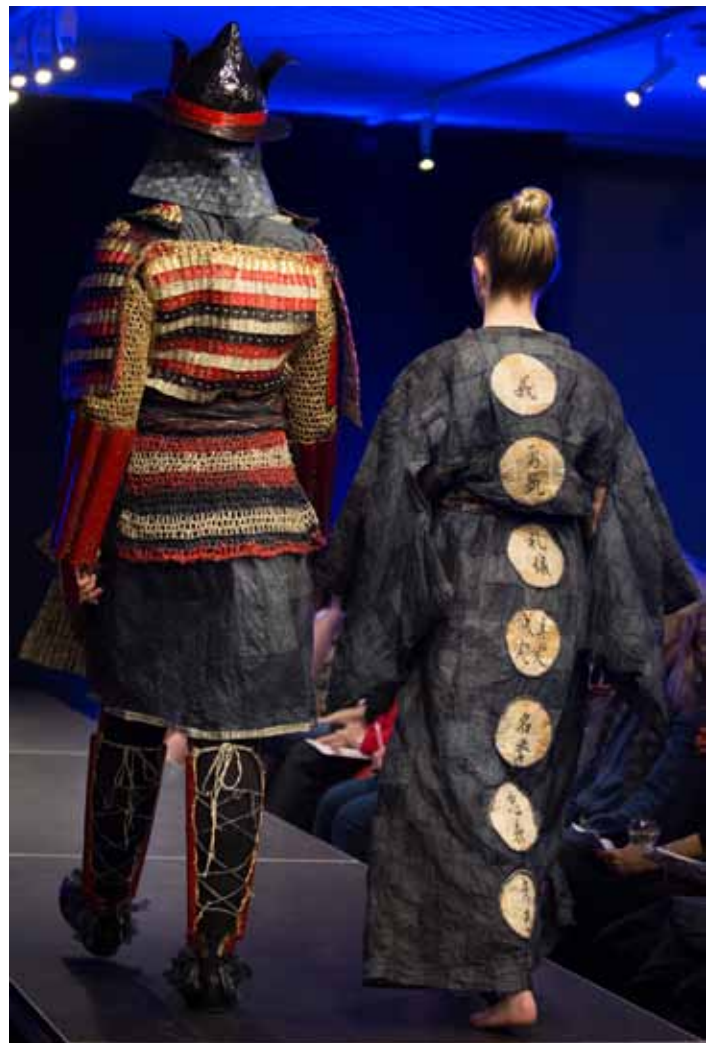
The work consists of a lined kimono and complete set of Samurai armour and includes 1,800 recycled teabags, 2,000 hand cut and shaped laminated paper scales and



over 2 kilograms of hand twisted paper yarn. The back of the kimono is embellished with the calligraphy of the '8 Virtues of Bushido' (The Samurai Code). These are rectitude or justice, courage, benevolence or mercy, politeness, honesty and sincerity, honour, loyalty, and character and self-control.

'Bushido - Way of the Warrior' explores the tensions between the martial and non-martial philosophical aspects of the Samurai tradition – where aggression is tempered by self-discipline, honour dances with loyalty, service is integral to power and justice and benevolence are inseparable. The Eight Virtues of Bushido are the precepts that underpinned true manhood in the Samurai tradition. The Samurai tradition was a way of life, in which every detail and nuance expressed a commitment to the philosophy of Bushido – a promise, a choice and an inspiration.

Anzara Clark



'Bushido – Way of the Warrior' front and back views and detail

All photographs from paper on skin GrantWellsPhoto

THE END OF AN ERA FOR PAPER MANUFACTURING IN VICTORIA

At the same time as George Ramsden assumed control of Samuel Ramsden's mills on the south bank of the Yarra in 1877, another Victorian paper mill was under construction on the banks of the Barwon River at Fyansford, near Geelong.



Fyansford Mill, c 1876 Fred Kruger National Gallery of Victoria

With prominent Geelong businessmen as backers, the Barwon Paper Mill, said to be the largest and best mill in the Southern hemisphere, came into operation in August 1878. The mill began with 40 employees: 20 men, 17 women and three boys. Brown wrapping paper made from old sugar bags was first to be manufactured. Baskets made with the first ream of paper produced at the mill were among articles for sale at a charity bazaar held around the time of the opening. The mill soon expanded its range of papers: printing and writing papers, newsprint and carpet felt were among them. Like Ramsden's mills, the Fyansford mill used rags as the main source of fibre for paper production. In announcing the opening of the mill, the Geelong Advertiser, 19 March 1878, described the rag-house: "a pretentious building about 90 feet x 30 feet, and of considerable interior height. It is lighted by twenty-two windows, has an asphalt pavement, and is well ventilated. It is here that the pickers-up of unconsidered trifles in the shape of rags will, through their merchant, deposit what they have begged, borrowed, bought, or - well, found! The building will, if necessary, accommodate 100 women, whose business it will be to separate the woollens, cottons, and linens. When they have performed their task, their piles will be taken in trucks by a gangway to an adjoining building called the rag-cutting, willowing, and dusting house." The rag-house is again described by "The Vagabond", in *The Age*, 22 June 1889. In recounting his visit to the mill, he writes: "Paper is the cleanest thing in the world, but the initial process of its manufacture is not very cleanly. Dirt is but matter in the wrong place, and the foulest of rags are converted into the daintiest of note paper for the loveliest of their sex. The bales of rags which we see in the sorting room might contain the germs of much disease, but the girls who are sorting

here are healthy enough. Although there is dust and dirt about, these girls still look smart, with an attempt at fashion in their attire."



Rag sorting: paper mills Fyansford c1880 J.H.Harvey State Library of Victoria

At the time of the Vagabond's visit, the number of employees at the Fyansford mill had reached 70 to 80 and he observes that the sexes are "about equally divided". The role of women in production extended beyond the rag house: "The last stage in a paper factory is the cutting room, where the paper is cut into lengths, and sorted by young girls, who reject every dirty or speckled sheet."



Examining sheets at Fyansford c1880 J.H.Harvey State Library of Victoria

We are indebted to the women working in the rag house for they left us with a tangible reminder of their critical role in the paper manufacturing process at the Fyansford mill. Before rags could be pulped, any attachments to the cloth needed to be removed. As we learned in the case of Samuel Ramsden's earlier mill, indiarubber, buttons and fastenings posed a threat to continuous paper production. Amazingly, at Fyansford,

hundreds of thousands of buttons and fastenings survive as testament to the assiduous efforts of the women who sorted the rags. The detached buttons and fastenings were dumped at the periphery of the mill, and today form Button Hill. Button Hill, on private land abutting Upper Paper Mills Road, Highton, is listed on the Victorian Heritage Database. It is classified as of high regional significance. The buttons and fastenings, made of bone, ceramic and glass, were deposited between 1877 and 1923, when paper production at Fyansford ceased.

The mill buildings themselves, on Lower Paper Mill Road, are also listed on the Victorian Heritage Database. The complex is judged to be significant for its role in the development of the Australian paper-making industry, and is one of the most significant surviving examples of a 19th century industrial complex in Australia. To quote the database: "This industrial complex, which was constructed mainly during the late 1870s and which comprises the original mill buildings, manager's house (1878), a row of six workers' cottages (1878), a stone water race with impeller, tower and stone weir, has both state architectural and historical significance sufficient for its inclusion on the historic buildings register." It is also classified by the National Trust and is on the Register of the National Estate. Today, the complex is being developed as an arts and cultural precinct.



*Barwon Paper Mill, with the Barwon River in flood, late 1880s
<http://justlovehistory.com> Source: Wynd collection*

While the Barwon Paper Mill steadily increased its production, George Ramsden in South Melbourne saw his family company face difficulties. By 1882 Ramsden's mills had been sold. They were acquired by English born William Brookes and Scottish born Archibald Currie, ambitious financiers who invested £37, 000 in the South Melbourne mills and had visions of greater efficiencies. In 1895 the Fyansford mill was acquired by Brookes and Currie, who by then also had an interest in the other Victorian paper mill at Broadford.



Broadford Paper Mills State Library of Victoria

A paper mill had been built at Broadford, in central Victoria, in 1889. The mill was founded by James Macdougall of the printing and stationery firm of Sands & McDougall. Being in the midst of Victoria's wheat fields, here was a mill that used local vegetable fibre as its main raw material, supplemented with sails and rigging from ships that brought people and goods to Melbourne. The main product at the mill was strawboard, used for book covers and cardboard boxes. In the early days, the Broadford mill was recognised as the only strawboard mill in the British Empire. Today, one of twelve straw boilers used in the making of paper pulp at the Broadford mill in the 1890s is a feature in the historic park at Broadford.

Brookes and Currie had succeeded in amalgamating Victoria's three operating paper mills at South Melbourne, Fyansford and Broadford. The new entity became Australian Paper Mills Co Ltd (APM), in 1895.



*Panorama of the Australian Paper Mills Co Ltd, South Melbourne, 1986, just prior to demolition
Skyscrapercity.com Creative Commons*

By the early 1900s, at the same time as Federation united the colonies, the successful operation of the amalgamated company meant APM was in a position to look to expanding beyond Victoria. From that point, paper manufacturing was no longer the province of individual, local businessmen. Victorian paper manufacturing had begun its evolution to the complex, global industry we know today.

Anne Pitkethly

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 thank Marcus Johnson, UBU Gallery, Fyansford Mill. I acknowledge Susie Zada, <http://justlovehistory.com>.

'The History of Geelong and Corio Bay', 1990, by W.R.Brownhill was also a source of information.

A WINDFALL FOR PAPERMAKERS OF VICTORIA

Last November I received an email from Barb forwarding this email from Liz Zylinski:-

For some years I had a business importing and selling handmade papers from Bangladesh. I'm no longer selling, but have a large amount of stock I need to move on as I can no longer store it.

I wonder if you know of anyone who might be willing to take it? I'm happy to give it away, as the alternative is the tip. There are literally thousands of A1+ sized sheets of 'silk' papers in assorted gorgeous colours, and thick 'textured card', similar to what is Moon Rock paper in the US.

Do you know of any person or organisation that might be interested in taking it? I need to get rid of all of it at once if possible.

We thought of course of PoV and I thought I could go to the country where it was stored and bring it to Melbourne in the boot of my car then keep it in my workroom until needed by PoV. How wrong I was! A week or so later Liz arrived at my place with a station wagon and trailer loaded to the gunnels with black plastic bundles, there literally were 1000's of sheets. Luckily we had space in the guest apartment that we had prepared for my mother and that I had intended to keep as guest accommodation. I ended up with three stacks of paper about a metre high stacked across the room in front of the wardrobe. It is now down to 1.5 stacks and it has boosted PoV's coffers considerably.

Here is a bit more about the papers, again from Liz:-
My understanding is that the heavier papers are made from hemp. The "silk" papers are made from off cuts from the garment industry, which is a major source of revenue for Bangladesh (and which has been in the news quite a lot in the past few years).

The papers were all made under fair trade projects providing employment to rural women. They target women because they know that benefits the whole family - men are apparently less trustworthy when it comes to passing on income to their family! The papers were made for sale for wrapping paper, craft, etc - anything paper can be used for, and sold through various outlets in Bangladesh as well as exported.

I realise that I haven't mentioned the marbled papers yet. There is a lovely range of oil marbled papers that would be excellent for end papers and for making cards and boxes.



Just a few of the marbled sheets that come in a wonderful range of colours and patterns, all hand marbled using oil paints.

Many of us have found the hemp paper excellent for recycling and the colours seem to not bleed. Here are a few images of works made by Barb and me using some of the paper.

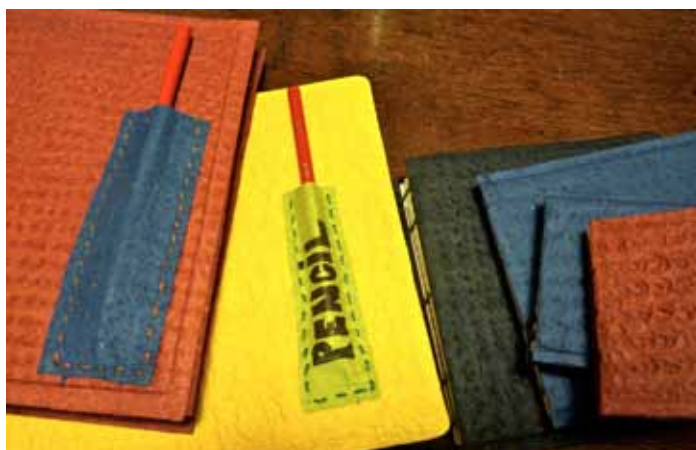
Papermates have made a lovely range of coloured paper packs from the hemp and all the paper is great for cards and collage and the silk

paper makes a very classy wrapping paper. We still have some of all the papers except for the white hemp you can either contact me to arrange to collect or purchase papers at the next meeting. The silk and hemp papers are \$1 per sheet to members \$2 to non-members and the marbled paper is \$2 for members and \$5 for non-members.

Gail Stiffe



Gail Pearls of Wisdom both outer and inner sheets made from the recycled hemp. Inner sheets pressed and printed. Outer sheets unpressed with leaf litter and dirt sprinkled on while sheets were wet.



Barb Journals covers made from two sheets of the hemp paper sewn together.



Gail recycled red and white hemp, pulp painted and wrapped around armature (work still in progress!)

WORKSHOP REPORT

GEL PRINT WORKSHOP WITH GAIL STIFFE

Gail has a wealth of knowledge about all things paper, so it was great to see another method of adding to its surface. She began by showing us examples of her work while explaining the various techniques we were going to attempt. Gel printing has an immediate appeal as it can be approached in so many different ways. Although it is basically mono printing, adding or removing stencils, leaves, string etc gives extra layers to the results.

The gel block is made by mixing glycerine, gelatine and boiling water. When combined it is poured into a container, eg. plastic cake container or tray of any shape and left to set. The great thing about this mix is it doesn't have to be kept in the fridge and if it cracks it can be microwaved for a minute to reset. It can last for ages Gail said. Of course you can purchase a commercial gel plate if you wish!



We were handed a packet of goodies on arrival, which included our own gel plate, some paper, contact and instructions. Gail demonstrated placing dabs of acrylic paint on the plate, which was rolled, and then she added leaves and string to the surface. She took a negative print of this with greaseproof paper by rubbing the back of the paper, removed the objects and took a positive print with another piece of paper. This was done several times until the paint was used up or different colours and objects added. The plate does not have to be cleaned every time as layers of paint give interesting effects. Your work can also be over printed as many times as you feel inclined. Fascinating results began appearing as we all got down to work. Lace, onion bags, leaves, grass, stencils, string - things we pulled out of our bags were rolled in paint and used on our gel plates. Colours singly or combined, strong or ghostly all looked great. Some images worked better after a few prints when the paint started to fade, especially the veins on



the leaves. The original colours from previous prints sneaked in unexpectedly giving the print more depth. Could we get the same results again, I wonder, or is this the fascination of the technique, one off, similar but different.

The next task was to find a magazine picture, contact the image and cut it out. This was then used as a stencil for the gel plate. A story starts to appear. It is amazing how one group of people with the same instruction can come up with such varying results. The gel plate was finally cleaned with hand sanitiser to take home.



We all had a great day, with the added bonus of outdoor entertainment, noise, and lots of people with the Children's Day at Coopers Settlement.

Thanks Gail for giving us a start in another field of printing on paper.

Christine Tyrer

Phase box photos Cecilia Sharpley Workshop photos Ruth Ault

JOY BROCKLESBY

When I came to my first POV meeting, which was at the Meat Market in North Melb, the first person I met was Joy. She recognised that I was a newcomer and immediately her personal warmth and enthusiasm for the group was evident as she introduced me to others and made me feel so welcome. This was just one of Joy's many talents – bringing people together. Over the next 20 years I discovered many more.

She was a great listener but also a great ideas person. Her motto was “you should always keep learning” and she certainly led by example. She was a talented ceramic artist and in her late 60's, commenced further study into glazes and pottery techniques at TAFE. Fellow students found her a wonderful mentor as she shared her previous experience and knowledge while learning new skills with them. Many firings and gathering of potters followed as she continued her enthusiasm for bringing people together. A group trip to Japan visiting traditional and contemporary potteries was a highlight for her. Joy also researched and became highly proficient in the art of paper marbling. When the physical effort required for potting became difficult, Joy discovered Papermaking (and we are so happy she



Joy with Carol and enjoying a vanilla slice.
Photographs Barb Adams



did). Once again she felt there was a need for new and old members of POV to work together and learn from one another. Joy offered informal, monthly gatherings at her home for this purpose and Papermates was the result. Joy always had the urn on and freshly baked goodies ready for the group before we started work on the activity for that day. It was not unusual to have 12+ people gathered around the table which Mark (her husband) had modified especially for these occasions. Through these days of practice, trial, error and laughter the learning continued and lasting friendships also developed.

Joy loved her garden which she also shared with others. Walks around her rambling garden in Ringwood were such a relaxing and pleasant experience as she imparted her stories and understanding of nature and the birdlife she observed. Lifestyle changed for Joy and Mark when they decided to move to a more manageable house in Warragul in 2010. Always the pragmatist, Joy embraced her new community but sadly Mark passed away not long after the move.

Then Joy took to communicating through technology (which had previously been Mark's domain) but now her family insisted she learn. And at 92 she did! Her iPad became her window to the world as she investigated, researched and travelled the world, communicating with her family and friends. What a role model for us all. A warm, well informed, interested, enthusiastic communicator who loved life and NEVER STOPPED LEARNING.

Carol Downey



EVOLUTION ... 30 years on

The Basketmakers of Victoria are celebrating their 30th Anniversary with a major exhibition
“EVOLUTION... 30 years on”

22nd September - 15th October 2016
at Quadrant Gallery at 72 Barkers Road, Hawthorn 3122.

Open Tuesday - Saturday 10am - 4pm

The Basketmakers of Victoria invite you to view this exciting exhibition of traditional, sculptural and contemporary pieces highlighting the diversity and artistry of the members of the Basketmakers of Victoria. All the pieces exhibited in the exhibition are for sale.