

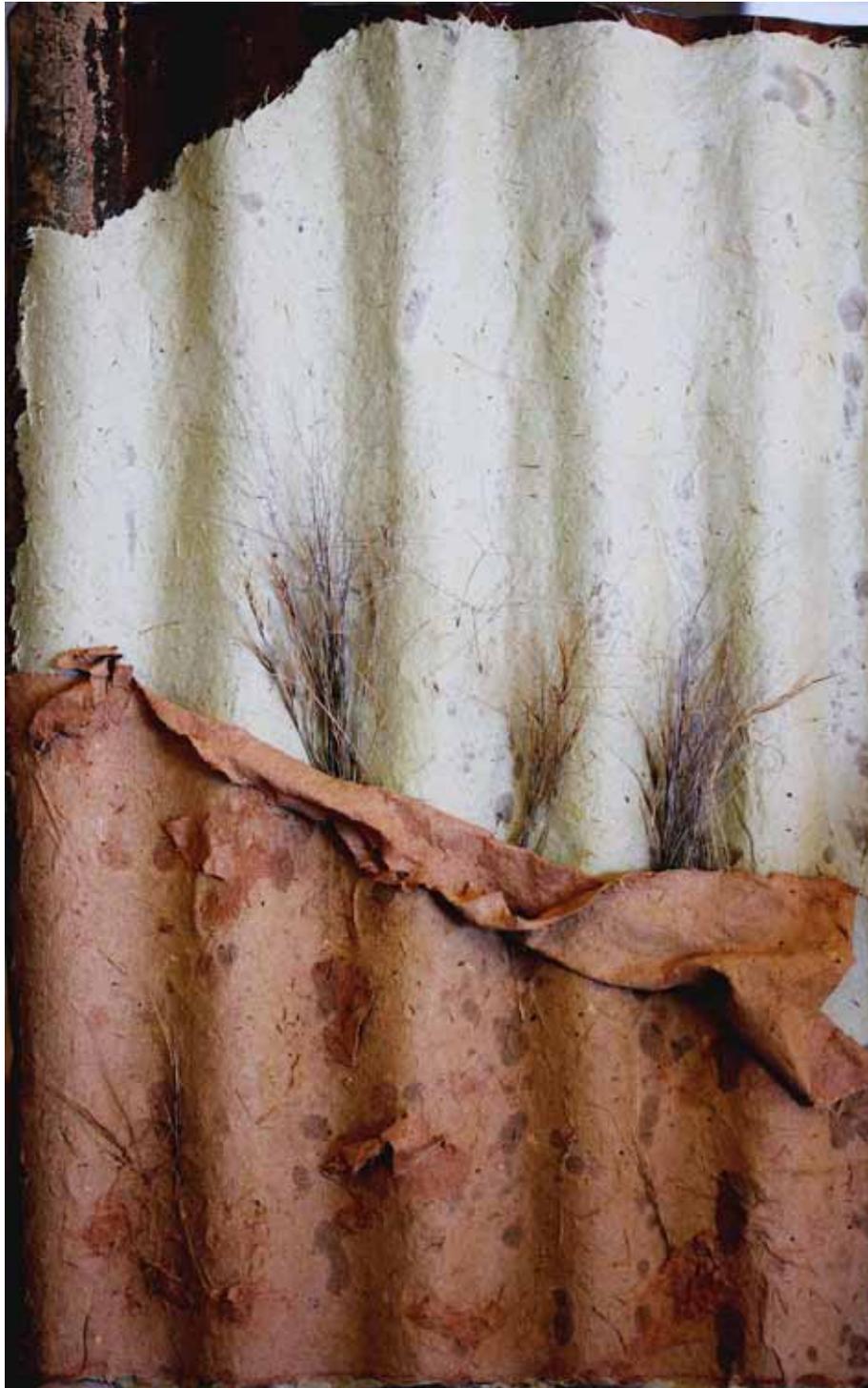
Newsletter of Papermakers of Victoria Inc.

Registered No. A0018775V

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

Volume 28 Number 5 November/December

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Amee Porter – an example of Amee's work for her exhibition in Alice Springs using paper made at Curtin Springs with local grasses See Article page 10

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



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PAPERMAKERS OF VICTORIA INC. MINUTES

of the General Meeting held at Box Hill Community Arts Centre on 8 October 2016 at 1 pm

23 members present as per sign-in book

WELCOME to all, including new members Lyndee Severin of NT, Carolann Thomson of Glen Iris and Alison Thomson of Hurstbridge.

APOLOGIES There were seven apologies

1. CONFIRMATION OF MINUTES
That the minutes of the meeting held on 6 August 2016 be confirmed.
Moved: Judith Lawler
Seconded: Cecilia Sharpley
Carried

2. MATTERS ARISING FROM THE PREVIOUS MEETING

2.1 AGM Saturday 6 August 2016

Following the AGM, after consideration the Executive Roles were adjusted:
President: Tricia McGaughey
Vice President: Vacant
Secretary: Judith Lawler
Treasurer: Robyn Holmes

In addition, Anne Pitkethly and Ruth Ault agreed to join Antje Bauer and Marie Revill in the positions of Ordinary Member.
2.2 Papercrafts at the Atrium at Federation Square Tricia McGaughey. The group agreed to continue with this initiative of 2016 on the third Monday of the month, February to November inclusive, 12-2 p.m., two members per month.

Interesting ideas were mooted: Instigate a year long project such as One Million (woven paper) Stars to End Violence.

A 'pay it forwards' project contributing to a theme of mindfulness, where small packages containing a paper-made gift are left in various places throughout the city which, aside from delighting the receiver, would also advertise PoV.

Or continue with the format of this year in which case members would need to think of suitable activities

Tricia to investigate opportunity to participate in Christmas stall at Fed Square- date to be advised. More collage packs will be required.

2.3 Geelong Forum Market Day Saturday 1 October (Report)
Thanks to Andrew, Chris S and Tricia A- \$436 raised.
Suggested for stall holders was a \$50 float to assist future transactions

2.4 Grant applications/ revenue raising ideas
(NAVA- National Association for the Visual Arts and NCI- National Craft Initiative)
Two practising artists involved in the project need to apply. Robyn will investigate further and advise Ann B and Barb. Applications close 12 November. Another idea was to apply for a grant from the Yarra Ranges Shire, given the site of our exhibition and the residence of some of our members.

3. CORRESPONDENCE REPORT (full copy available on file)
Tricia has made enquiries on behalf of the group re insurance

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Collage Pack Co-ordinator

Ursula Simmons

Meeting Day

Host
Tricia
Alexander

Trading Table
Vacant

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.

for Workshop Tutors. To save PoV considerable expense over and above our existing group insurance cost of \$830.80, tutors will be required to present PoV with an invoice following the workshop and have their own Public Liability Insurance.

Helen McPherson has also advised processes required to send our emailed Deckle Edge to the State Library Archives.

4. TREASURER'S REPORT

Opening Balances 1/8/2016
General Account: \$10,159.68
Exhibition Account: \$700.40
Workshop Account: \$665.09

Closing Balances 30/9/2016
General Account: \$12,169.93
Exhibition Account: \$700.57
Workshop Account: \$25.45

Current membership is 56 at 8 October 2016 (21 Members have paid The Stables fee)

That the financial report be received:

Moved: Robyn Holmes
Seconded: Tricia Alexander
Carried

5. WORKSHOPS & DEMONSTRATIONS

Blind Embossing (Tania) Sunday 20 November. Closing date is 25 October.

Workshop Coordinator
Gail has offered to fill this role. Members were encouraged to consider assisting Gail by offering to liaise with the tutors, leaving Gail to attend to the website and enrolment aspects.

Workshops for 2017
Thoughts so far: Barb Adams, Ann Baxter, Gail Stiffe, Velma Bolyard, Cordula Kagemann (Collage), Aimee Lee (Paper-Korean Style), Nicholas Jones (Altered Books), Liz Powell, Roma McLaughlin (Paper-cuts).
Other ideas:-

Robyn suggested that the two workshops- 'Beginners Papermaking' (early in the year) and 'Papermaking from Fibre' (later in the year)- continue to be offered and widely publicised.

Combining again with the Bookmakers Guild of Victoria and PoV.

The Art of Joomchi.

The Committee Planning Day to be held from 10 a.m. on Sunday 23 October at The Stables.

6. PUBLIC RELATIONS: WEB, NEWSLETTER

6.1 Web report- Angela

Angela requests photographs, including members' work that may be in other exhibitions.

6.2 Deckle Edge – Gail/Dorothy Cecilia and Dorothy have liaised and Dorothy is looking forward to her first edition- the November/ December Deckle Edge- as a 'big and intriguing adventure'. We all wish her well! The deadline for submitted articles is November 1. She suggested that when writing up workshops, play days or classes, consider asking co-participants what appeals to them about the content and include quotes- enthusiasm encourages others! She is also considering including archival articles, a new products section, and misses Val's 'Library Crawl' and Beverly's 'Experimenting with Papermaking' segments. There was discussion about paper samples and the DE now that it is digital. This will be discussed by the committee on Planning Day.

6.3 Publicity and Public Relations

Robyn was previously in this position on behalf of the group but now that she has the busy role of Treasurer, a replacement would be appreciated. Please advise Judith or Robyn if you can assist and would appreciate Robyn's contacts list. Jenny M has taken on publicity for our exhibition in April 2017.

7. LIBRARY

No books were borrowed today.

8. STABLES STUDIO

Bookings need to be made with Carol and a \$10 fee collected from all members who have not paid The Stables increment when using the facility, even in a group setting.

Play Days- 6 November- Chris Rose- shallow paper casting. Please bring ready made pulp if you have it.

9. YABBERS REPORT

Next meeting 26 October at Sandy's- Pulp Painting

10. PAPERMATES REPORT

Next meeting 10 October at The Stables- Gel Prints

11. EXHIBITION 2017 - Tania

Time Line
Set Up- Wed 5 April
Pack Up- Sun. 30 April
Official Opening- Sun. 9 April at 2.30 p.m. (Easter Sunday 16 April)

Theme: PAPER IS ... *Continued on page 4 >*

A PENCHANT FOR PAPER

November 2016

October is our planning month, when the new committee reviews current programs and incorporates the ideas and activities suggested by our members into the calendar for the coming year.

In 2015 we implemented two initiatives to provide opportunities to explore working with paper – monthly Papercrafts workshops at Federation Square and six Play Days for our members at our Stables Studio. Both programs have been well documented with photographs in the Deckle Edge and on our website. Both programs were scheduled to continue in 2017 but Papercrafts is now on hold while the Federation Square Board reviews operations and directions for 2017.

Meanwhile we have an opportunity to complete the year with sales at a special Pop-Up Market at Federation Square on Sunday December 18 and are seeking a coordinator and volunteers to set up the stall, deliver goods and make any items for sale.

Another major commitment, our 'members only' biennial exhibition, had to be rescheduled to April 6-30, 2017. Planning for the exhibition 'Paper Is...', and the incorporated Black Box Challenge, is well advanced. Mont De Lancey Historic Homestead at Wandin, in the Yarra Valley is a lovely setting for the gallery – this will be our second exhibition there.

Gail is currently following up proposals for workshops, building on our successful 2016 program. Plans include two tutors new to POV and offering some mid-week, shorter papermaking sessions to fit in with school times. We still need someone to coordinate publicity for our workshops to ensure they reach a wider audience. Perhaps two or three members would like to work together on this, starting with our current listings. A workshop weekend away in 2017 and/or 2018 has also been suggested.

A need for small moulds and deckles to add to the equipment for use at the Stables, was identified. We are seeking quotes from anyone who can make these items to specifications. We may be able to source some of the materials.

'One Million Stars to end violence' sparked the interest of members when we practised weaving eight-pointed stars with strips of paper or ribbon at the August meeting. POV members proposed that we focus on creating many more 2D and 3D paper stars as a shared project until the delivery date in July 2017. The stars will form a special exhibition during the 2018 Commonwealth Games on the Gold Coast.

This issue of the Deckle Edge is larger than usual. As our publisher was overseas in September/October and we were unable to find a back-up for her among our multi-talented members, extra articles have been included. Don't forget to check out all the special activities for our December meeting! We trust that you will find much to enjoy.

Best wishes for a very happy festive season with your friends and family.

Tricia McGaughey



Application Form and Instruction Sheet are being formulated now and will be placed on the website. In addition there is a members' Black Box Challenge (BBC) Black boxes, Entry Form and Instruction Sheet were available at the 8 October meeting. Application Form and Instruction Sheet for the BBC will be added to PoV website for members unable to attend meetings.

Exhibition Sub-Committee- Tania, Angela, Jenny M., Jan, Judith L., Marie and Tricia A.
Tania will advise the dates of any Market Days at Mont de Lancey during April 2017 as opportunities for PoV to demonstrate papermaking and conduct a stall.

12. CHRISTMAS SWAP BOOKS- Theme:- GOLD

Participants make 6 Christmas Books (7 if you wish to keep a copy) and receive 5 different books in return, the sixth being added to PoV archives. Max. size per book A6 (10x15cm).
Please sign and edition the books 1/6, 2/6 etc. Send your books to Mary Newsome, 1043 Malvern Road Toorak 3142 by 30 November 2016. For more information contact Mary on 9822 1560.

13. CHRISTMAS MEETING PLANS

As per last year, a Kris Kringle (which replaced the 12 Days of Christmas). Bring a small wrapped gift- preferably paper related and costing just \$5. When handed in at the door, members will receive a raffle ticket entitling them to receive a gift in return. Participation is voluntary. Members are asked to bring a shared lunch and small envelopes containing donations for whatever charity the group decides to support this year.

Rapt Up- as in previous years, members are asked to bring along a piece of their work to show fellow members. It does not need to be paper related, but a creative endeavour they have been working on in 2016.

Lucky Draw: Judith L

Meeting Activity : Tips and Tricks Part 2 - Marianne, Ursula, Sandy, Robyn and Barb. Report will appear in the November/December Deckle Edge

Helping Hands: Anne P and Judith L

14. MEETING CLOSED AT 2.29 p.m.

NEXT MEETING

Date: 3 December 2016

Venue: BHCAC

10.15 a.m. Committee meeting Garden Room BHCAC
12 p.m. Members arrival, shared Christmas lunch, Christmas Book Swap, Rapt-Up, trading table and library
12.10 Arrival of Guest Speaker
Approx. 1.30 p.m. General Meeting followed by Guest Speaker and Kris Kringle activity

Guest Speaker: Melanie Jayne Taylor. Wrapped in Culture- an innovative, collaborative community art project between Australian artists Melanie Jayne Taylor and Rushdi Anwar with individuals across various communities in Northern Thailand to examine what the rich and unique Lanna Culture means to them. Melanie has been doing an artist-in-residence program with Box Hill private gardens, including Barb's.

Activity: Kris Kringle

Lucky Draw: No Lucky Draw

Helping Hands: Barb and Robyn

SHOW AND TELL

Tricia A. brought examples of encaustic pieces created in her class with Hungarian born Gabriella Hegyes at the Geelong Fibre Forum last month. Gabriella combines conventional forms of sculpture, printmaking and traditional crafts with computer manipulated images to create installations. Tricia related that the knowledge and techniques shared by the tutor were very inspiring. As an adjunct to this, Ursula advised that she has a contact where wax (and other bee products) can be sourced www.backyardhoney.com.au

CHRISTMAS MEETING 3 DECEMBER 2016

Venue: Box Hill Community Arts Centre Drycraft West
10.15 a.m. Committee meeting Garden Room BHCAC
12 p.m. Members arrival, shared Christmas lunch,
Christmas Book Swap, Rapt-Up, trading table and
library

12.10 Arrival of Guest Speaker, Melanie Jayne Taylor
Approx. 1.30 p.m. General Meeting followed by Guest
Speaker and Kris Kringle activity.
Helping hands: Barb and Robyn

Kris Kringle.

Please bring a small wrapped gift- preferably paper related and costing just \$5. When handed in at the door, members will receive a raffle ticket entitling them to receive a gift in return. Participation is voluntary.

Charity Donation

Members are encouraged to bring a small envelope containing a donation for whatever charity the group decides to support this year.

Rapt Up

As in previous years, members are asked to bring along a piece of their work to show fellow members. It does not need to be paper related, but a creative endeavour they have been working on in 2016.

Christmas Book Swap

Members participating please refer to Item 12 in the General Meeting Minutes.

WELCOME TO NEW MEMBERS

Lyndee Severin of NT,
Carolann Thomson of Glen Iris
Alison Thomson of Hurstbridge.

ALCOVE ART SHOP - A CHRISTMAS A'FAIR EXHIBITION

Opening night Monday 21st November, 6 - 8pm.
Exhibition closes 3rd December.
demonstrations by some artists will be held on
Wednesdays 23rd and 30th at 11am and 2 pm.

PAPERMATES UPDATE

Twelve papermates gathered at the Stables for a fun day of experimental printing using Gelli plates which they had pre-prepared.

The November activity is:- Paper Jewellery, 'ADORNMENT' run by Anne Marie Power. Please email Anne Marie to let her know you are coming and she will email you the list of materials.

This group meets at Eastbridge in Rooks Road, Ringwood, or at the Stables.



is fairly straightforward but over the next 3 or 4 steps becomes a little more complicated when trying to follow the instructions and pictures. It took more time than we had anticipated so when time finally ran out, although there were some sighs of frustration there were shouts of triumph too.

Once mastered, this would be a great activity for grandchildren (junior school level) to make as tree decorations or Christmas cards. Should you get completely carried away you might like to participate in the “**One Million Stars Against Violence**” Installation for the 2017 Commonwealth Games in Brisbane. You’ll find it amazingly relaxing and therapeutic over a cup of coffee with friends. Thanks to all who so cheerfully participated in the activity.

Since writing this, the website has been revised under the Queensland Government Commonwealth Games projects and can be found at:- www.goldcoast.qld.gov.au/goldcoast/one-million-stars

It includes Maryann’s video on how to make the stars and where to send them if you want to participate.

Dorothy Simpson

WEAVING A PAPER STAR

General meeting and AGM over, members took a well-earned break over a generous and sumptuous afternoon tea to fuel up mentally and tackle the weaving of paper stars. Pre-cut ribbons and double-sided coloured papers, some stripped from large colourful magazines, and the instructions pictured in 15 easy steps, were supplied to give members a running start in the time allowed. Why this particular activity? This story caught the eye of Tricia and Gail on the website of Maryann Talia Pau, Melbourne weaver and artist.

*“After the shocking news of the violent death in 2013 of local Brunswick woman, Jill Meagher, Maryann started a project called “**One Million Stars To End Violence**”. Gathering friends and neighbours together Maryann taught them how to weave the stars as a symbol of light and hope in the days that followed to help women cope with the trauma. They achieved their goal of the one million stars which were displayed as one large installation at the Exhibition Buildings later that year.”*

This pattern of weaving is common in many countries of the Pacific. With a helping hand from Gail and Dorothy members chose their strips of coloured paper and put their minds to working out the weaving. Up to Step 6



TIPS AND TRICKS

ROBYN HOLMES — IMAGE TRANSFER WITH STICKY TAPE

This is a quick and easy way to transfer images from black-and-white or colour photocopies, or laser prints.

Cut a strip of packing tape the size of your image. Carefully lay the tape, sticky side down, across the image. Burnish with a bone folder or back of a spoon from the centre to remove any bubbles or creases. Cut around the taped image and place into a container of warm water with the shiny tape side down. Rub away the paper backing with your thumbs, until the fuzzy paper pulp is removed. Once the paper backing has disappeared, remove the tape from the water and allow it to dry on a non-porous surface. The tape will become sticky again. Stick the image onto your chosen surface. As the tape transfer is transparent, you can place on top of other images for interesting effects.



MARIANNE LITTLE — SUMMARY OF TALK ON DESIGN

Below, there are a range of ways to make your work different, and noticed by people.

Work out what you like most.

Areas to think about include;

- subject, theme, ideas
- design elements/principles
- materials, paper, crayons, paints etc., sewing, collage, pulp painting, etc.

Work out what is different about your work and then stress it, exaggerate it, develop it.

Think laterally, find the unexpected (only comes after a while of thinking/exploring)

Brain storm, get lots of ideas, and jot them down even if farfetched.

Cull down slowly to one or two ideas, and/or combine ideas. Don't throw out ideas at this stage, you may return to them later.

If you like a farfetched idea, work on it, make it work (you can learn to make ideas work by continued exploring.) The aim is to retain your style, but also to improve all aspects of your work and to get more people to look at your work.

Making work for a particular exhibition or theme. Very seldom do you have to stick rigidly to a given topic. Gallery people usually like the unexpected.

See if any of the following help;

Try for subject matter/theme that is quite different from your normal themes.

Have a group of works, in a line, or in a grid of 4, 9, etc. with a developing theme or different aspects of the same theme.

Try a different medium or combine two mediums, collage and paint, pulp

painting with drawn images on top, etc.

Highlight the point of focus in a way that is different for you.

Explore widely.

Making one work or a series of works for a group show or a solo show.

Know the space in which you will exhibit, particularly the light. If it is an area with good natural light, you have more freedom and can do light or dark works. If it is poorly lit, it would be sensible to make lighter works or works with more contrast of light and dark or contrast of colours.

Know the space and the number of works required. For my last exhibition, I worked out the number of works required, found what frames I already had and made paintings to fit the frames I had. You may not wish to frame your work, but it gives you an idea of how you can proceed with exhibiting.

Know how you will hang your work early on, so you can build a hanging system into the work.

If there is a set theme, explore a number of related ideas so you can come up with something more personal and different. Have a range of ideas but then let them develop and have a life of their own. It is nice to see where an idea takes itself.

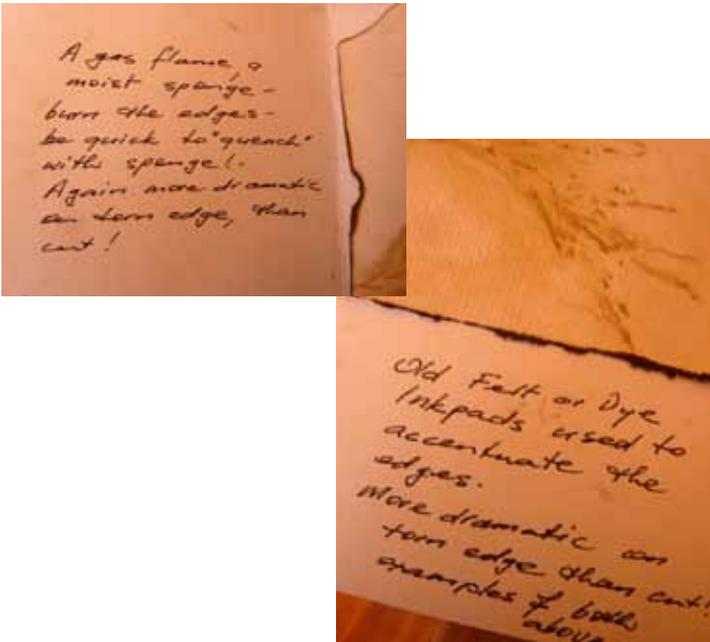
Doing a group of related works, makes you think differently, rethink some aspects of the theme, to really develop the compositional aspects, to develop a range of ways of saying/depicting a similar idea.

Listen to the work, it can tell you what is needed. Leave it out/around for while and keep looking at it. If in doubt, go through the design elements/principles.

URSULA SIMMONS — DECORATING EDGES OF PAPER.

Burning. Use a gas flame and have a damp sponge handy to quickly quench the flames.

Colouring with ink. Pat the edges of your paper onto an old felt or dye inkpad. Both effects look better if the edges of the paper are torn rather than cut.



BARB ADAMS — ACCURATE RIGHT ANGLE CUTTING OF LARGE SHEETS OF BOARD

When making books or boxes it is important to have exact right angles.

Tools: 1 long metal ruler, 1 set square, 1 x 30cm piece of straight timber about 2cm x 1 cm, a sharp craft knife.



1. Mark the beginning of the cut at the required measurement.



2. Place the timber along the base of the board and line up the set square on the timber next to your measured mark.



3. Use the set square to line up the metal ruler at a right angle.



4. Remove the timber and set square and cut the board.

SANDY WARD — VARIOUS DECORATIVE TECHNIQUES

A couple of general things. A smear of vaseline around the thread of a tube or jar will usually prevent the lid sticking – this is especially useful if you have something you use infrequently.

When using a glue stick for collage an old phone book is good as a base under the paper you are spreading with glue. Although the phone book pages will stick together as they are not pressed they will easily pull apart for future use. I've been using the same phone book for many years.

Stitching on paper - You can hand stitch on just about any paper. I've stitched on crepe paper, tissue, and similar – but you can also back the paper with iron-on-nylene if you feel it may tear.

If you're hand stitching on thicker paper, eg handmade, pierce the paper from the front to the back so any rough edges are on the back.

You can also use your machine (unthreaded) if you require straight, even lines. Keep a needle just for stitching on paper as the paper blunts the needle and it could catch on fabric.

When making book forms an alternative to sticks, skewers etc. for spines and front decoration is paper straws. To make a straw firmer take a second straw, flatten it then fold in half length-ways and insert in the first straw. This gives a firm straw which can then be decorated with wrapped thread or paper or painted – and it's made of paper just like your book.

If you are wrapping a stick etc with thread or paper a small piece of double sided tape will help hold the

wrapping neatly as you proceed – this is especially useful for keeping threads neatly in place.

Machined cords are often used to hold books closed etc. They can be made more interesting by adding tiny scraps of fabric, teabags, nappy liners, fleece, paper etc as you stitch them. You can also add large knots, beaded knots, etc – they sky's the limit.

For simple, easy printing, particularly of overall backgrounds, soft, cheap sponge rollers can be wrapped with string or fabric strips, with or without protruding knots, or even rubber bands. As these rollers are so cheap you can have a few which will give different patterns. Just roll out some paint or printing ink, roll the roller through and then roll onto your paper (or fabric). Simply rinse the paint off the roller when finished and allow it to dry.



PAPER BIENNIAL- RIJSWIJK- 11 JUNE to 18 SEPTEMBER 2016

Rijswijk is an ancient town about one hour south west of Amsterdam, easily accessible by car and train. Originally a small community, it has become urbanised to the point where it has effectively merged with The Hague although it remains a separate municipality.

The Museum Rijswijk, is housed in an imposing mansion in the heart of old Rijswijk, dating from 1790 in its present form with a new wing completed in 2012. Highlights in the exhibition programming are the biennial exhibitions devoted to paper (Paper Biennial Rijswijk) and textile (Textile Biennial Rijswijk)- held in alternate years.

The Paper Biennial aims to showcase the diversity and ingenuity of contemporary paper art, and this 2016 edition focused on large installations. Walls, ceilings, floors and even whole rooms were available to participating artists, crossing boundaries and creating opportunities to experiment with installations and ideas.

Anne Kloosterboer, Curator, noted in her Foreword:

This is already the 11th Paper Biennial organised by Museum Rijswijk and yet again this edition is completely different from all the previous biennials. The essence is and will always be: contemporary art made of or with paper. For some years now, this has been shifting from individually handmade paper to paper being employed as a medium. While this biennial may show very few works by 'papermakers', the hand-crafted aspect has remained proudly central.

Seventeen artists exhibited, with works ranging from spatial jewellery; abstract nature sculptures; fragile works built from paper yarn and silk thread; paper-cutting on a giant scale incorporating charcoal, plexiglass and rubber; paper incised with surgical precision and layered within frames to cleverly depict the Grey Scale; paper-cut text which so effectively drew your attention and concentration to form and texture; botanic collections integrated with paper. One room was filled with colourful scrunched paper paintings that were fitted, measured, twisted, bent and folded so that the artist was 'painting' with shapes instead of paint and ink, resulting in a sweeping, spatial presence. One exhibitor, an engineer, represented art as science, using pop-ups, ZERO art and folding at nanoscale.

Paul Hayes' (1977, Massachusetts, USA) crumpled paper installation Flight of Ideas was overwhelming. Using half of the floor space in the older, upper section

of the museum, thousands of sheets of crumpled paper- white, black, red, orange- were hung separately on thin wires cut in various precisely determined lengths. The crumpling was precise too- each sheet with a concave and convex aspect- creating an integrated form that when sat amongst made me wonder whether I was amidst a flock of birds or a school of fish! I was also interested to read that each of his perfectly balanced 'crumplings' is symbolic of a failed idea: the more 'failings' he renders and gets to crumple up, the more impressive the installations he builds from them. I found this observation quite encouraging! (www.paulandrewhayes.com)

Tracy Luff (1963, Penang, Malaysia- now living in outback desert Australia) exhibited giant sculptures of cardboard discs worked into long-stemmed vines, climbing and writhing their way from the forest floor to the canopy. Whether a statement on deforestation or documentation that although paper and cardboard come from trees, it is equally possible to create trees from paper, this reincarnation of cardboard paper into ancient forest was truly beautiful. (www.tracyluff.com)



Judith's photograph of Tracy's work included with Tracy's permission

Yoko Kataoka (1951, Tokyo, Japan) used a base of stainless steel woven mesh dressed with paper to achieve different sized organic shapes. Some displayed their metal-gridded structure while others were thicker. Various shapes were colour accented with

indigo and wrapped in cord and when festooned on the wall they resembled a group of stones smoothed over time by river or sea currents. The effect was tranquil, visually arresting and linked to Kataoka's background as a weaver. (www.facebook.com/yoko.kataoka.58e)

Joyce Zwerver (1990, Groningen, the Netherlands) chose sheets of tracing paper that had been poured with water-based black ink. Once dry, the paper was torn along the streaks left behind, creating a softness that revealed the base material which cutting or incising would mask. Zwerver noted that 'materiality, tactility, colour, light, texture and structure' are the qualities that act as a starting point with her work, but also determine the outcome. Displayed on a long entrance wall and titled Blood Relatives, this installation was remarkable for its scope, aesthetic appeal and attention to detail. (www.joycezwerter.nl)

It was an uplifting experience and I easily spent four hours at the exhibition. The following morning there was a small paper market in the forecourt of the museum but unfortunately time constraints meant that I could not visit the larger paper market held in the Old Church later in the day - perhaps just as well given my luggage constraints too!

Photographs were permitted in the gallery but I am not comfortable to include them in this article. Further details of the exhibition and the artists can be seen at www.museumrijswijk.nl

I hope that some of our Papermakers of Victoria members may be accepted to exhibit in 2018. Perhaps the only advantage of having a son and his family living in Amsterdam is that I may get to see the exhibition in person!

Judith Lawler

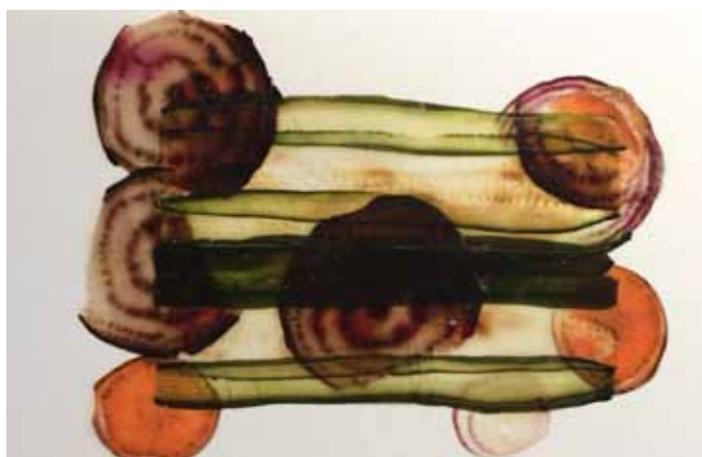


FRUIT AND VEGETABLE PAPYRUS

Members who came along to the September playday enjoyed experimenting with the vast array of fruit and vegetables to make their own unique papyrus. Every sort of fruit and veg available was used :- beetroot, parsnip, squash, onion, zucchini, kiwi fruit, apple and citrus fruits. Chris Smith provided the know-how and assistance.



Ruth experimented with making paper from banana skins. She brought fresh skins [about 15 bananas] with her but also used the frozen chopped up ones Tricia had brought along. She made some sheets with straight pulp and synthetic neri, and some more with a mix of green pulp that Tricia had.



Chris's medley papyrus

BACK TO CURTIN SPRINGS

Some of you may remember that last year I was lucky enough to spend nearly three weeks at Curtin Springs Station in the Northern Territory being an Artist in Residence in papermaker's heaven. It's a 1 million acre pastoral lease about an hour from Uluru on the Lesseter Highway run by the Severin family. My good fortune continued when the family allowed me to spend a further 8 days there at the beginning of September this year.

The paper mill conversion from the old abattoir is continuing to be a great source of paper from the local environment with plants like mulga grass and kerosene grass giving beautiful results. Visitors can pay to do a tour of the mill and stay in one of the accommodation units or the free camping ground. Google Curtin Springs and check it out, it could be your next adventure!



Paper Mill - Ameer Porter and staffer Dave Allen working in the paper mill

Things were a little different from my previous trip as the first rain in 7 years has been falling on the desert. Places I last saw stripped down to bare bones and red soil were rolling meadows of yellow, pink and purple flowers. On long and boggy journeys in the four wheel drives with Lyndee's daughter Ameer we were spotting freshly silvered and green clumps of potential paper plants. It's great sightseeing with likeminded individuals oohing and ahing over grass and veering wildly about in pursuit of a good photograph.



Curtin Springs Water - with all the rain the clay pans have filled up, creating extraordinary lakes and reflections

Apparently the only problem with everything being so green that a lot of the current paper was green too, but stock piling is good and rain is a rarity.



Curtin Springs Flowers – masses of yellow blossoms at Eastlake Bore on Curtin Springs. The family said that there were still flowers coming up they hadn't been seen for years

The focus of my residency this time was garnering source material for my partnered solo exhibition with Anne Leon at Timeless Textiles Gallery, Newcastle, in December. It's called 'Finds' and every second thing you see at this place is a real find, including the mummified micro bat found at an outstation. That went straight into a container and into my bag. It also gave me a chance to reassess what I had taken on board last year and more work is now coming from both visits. A factor of artist residencies can be the percolation time for ideas from a place to come together as precursors to making works.



Mt Conner is the third of the 3 tors which include Uluru and Kata-Tjuta (formerly the Olgas) and is visible for miles on Curtin Springs

We packed a lot into the days available. It is possible to drive for at least an hour in any direction and still be on station. With the massive four wheeler loaded up with Amee, her daughter Emma, senior staffer and fellow paper addict Lydia, myself, sacks and secateurs (just in case), water, two way radio, cameras... you get the picture. We went all over!

Lyndee Severin is also a new member of Papermakers of Queensland and Amee has become addicted, truly bitten by the paper bug. She has been preparing for her first exhibition in Alice Springs Central Craft Gallery, featuring Curtin Springs paper of course.



Lino and Printing - As part of my residency I cut a number of lino stamps to leave in the Severin's growing collection of work from visiting artists and put them in a concertina book, using all local paper. The girls and I had a lovely time print making and book binding.



It was a great privilege to be given this access to an extraordinary piece of country.

Liz Powell

ContextART 2017

8-12 April 2017

ContextART, now entering its sixth year, is a week long event of 2-day, 3-day and 5-day workshops covering a broad range of textile, art and craft. The full program has been released on our website <http://contextart.com.au> and enrolments are now OPEN.

Costs: The Early Bird Rate to 1st December 2016 is \$103 per day. After that the cost rises to \$115 per day.

Venue: Korowal School, Hazelbrook, NSW in The Blue Mountains.

THE ALPHINGTON OPEN STUDIOS

The Alphington Open Studio Weekend is held once each year to showcase the work of local artists. On the last weekend in November a group of local Alphington Artists (Including Anne Warren) will open their doors to provide a special opportunity for the public to talk with the artists and see their work. <https://alphingtonstudios.com/>

YABBERS UPDATE

Inspired by Shannon Brock's Play Day/Workshop last May at the Stables (and featured in the May/June Issue), Yabbers enjoyed a day of pulp painting in October under Sandy's carport where she had set up tables ready for us to unload our vats, buckets, containers of pulp, moulds and deckles, cloths, etc.

We were each able to draw from the big vat of plain pulp to form a base sheet on which to work. Three smaller vats contained thin solutions of dyed blue, yellow and red pulp for making fine, lacelike sheets called 'veils'. A whisk had to be used to ensure a thin, even distribution of the pulp. Chatter ceased as we got into creative mode experimenting with paint brushes, templates and even dental syringes. For a 3D effect a thickener (CMC) was mixed with a small quantity of the thick coloured pulp.

It was an altogether enjoyable and productive day with our thanks to Sandy for her hospitality and Yabbers for their generous sharing of materials, expertise and genial company.

For further information about our group please email to Dorothy :- simpson.d@optusnet.com.au .

Dorothy Simpson



Tricia uses her own paper templates and cut-out pieces for a shadow effect.



A Tbsp of thick pulp is mixed with approx. ½ tsp CMC (thickener) in a small container for thicker 3D painting over templates.



'EX LIBRIS' ARTWORK BY ANZARA CLARK

'Ex Libris' is an artwork being developed under the Melbourne Fringe Festival Open Book Program. The Open Book Program has a focus on celebrating and raising awareness of Melbourne as a UNESCO City Of Literature. Being only the second city globally to be named a UNESCO City Of Literature recognises Melbourne as a hub of literary excellence, with a strong literary culture, both historically and in the present day.

'Ex Libris' is a sculptural work made from recycled books, specifically books that reference Melbourne's literary culture and history in some way. Inspired by the architecture and historically significant role of the State Library Of Victoria as a foundational institution that made literature accessible to the people of Melbourne, the artwork takes the form of a garment, personalising the work and moving it from institution to community and individual literary engagement. Direct reference to the Ribbon of Words Project quotations emphasises Victorian cultural development and books, reading and libraries (the themes that are encompassed by the Ribbon of Words Project) and further highlights the diverse literary community in Melbourne.

A city of literature, a house of books, a ribbon of words, a gown of stories. 'Ex Libris' is a bookplate with a twist. The bookshelf and the wardrobe have much in common. They both contain fascinating stories of individuals and cultures – fact, fiction and fantasy. This gown of books celebrates the importance of literature in the history, cultural fabric and lives of the people of Melbourne. Look beyond the bookplate and see what stories there are to be discovered.

Anzara Clark



FEDERATION SQUARE POP-UP MARKET

In recognition of the Papercrafts workshops our group presented at Federation Square this year, we have been invited to participate in a special market on Sunday 18th December from 10am to 4pm. This is an excellent opportunity to promote Papermakers of Victoria while contributing to our finances.

Assistance required:

- *we need a coordinator for this event.
- * setting up stall and sales - 2-3 hour shifts
- *drop off and pick up goods for sale at Federation Square
- *donations of handmade books, papers, cards etc for sale
- *members wishing to sell their own items on the stall need to provide a detailed list of items and sale prices, including 25% commission. If working on the stall as well, the commission will be 10% maximum.

Contact tmcgaughey@gmail.com as soon as possible if you can assist.

PLAY DAYS are...

opportunities to explore fascinating aspects of working with paper, experimenting and sharing ideas. They are shared experiences, not formal workshops. In the past year we have explored pulp painting, decorating pages to kickstart a journal, fruit and vegetable papyrus, shallow casting/embossing and making a range of book pages.

At our first Play Day for 2017, on Sunday 22nd January, we are inviting members to bring a friend. Studio fees of \$10 apply. Pulp will be supplied and we are sourcing a range of small moulds and deckles for the day. Thanks to Christine Tyrer and her husband Colin's handiwork, we already have 5 moulds to start our collection.

We'll be making small sheets of paper and experimenting with different ways to change the surface texture.

Please contact Tricia - tmcgaughey@gmail.com if you will be participating, and if you can assist with pulp or small moulds. If lending us moulds, please mark them clearly for identification.

Tricia McGaughey

NATURE, DIVERSITY & THE ART OF PAPER

I was very fortunate to attend the IAPMA congress that was held in Brasilia, Brazil from 12-16 September. It also allowed me the excuse to see a bit more of South America, a very special place. The congress was small compared to most others especially the previous one that was held in Fabriano, Italy but it was no less interesting and it allowed all of the participants to get to know each other better than a larger gathering.

Brasilia itself is an interesting place. It was designed in the 1960s by Oscar Neimeier and has been given world heritage status so must not be added to. There are some stunning buildings in the city and in the university and the city has a lot of open space. The congress itself was held in a lovely open airy building at the university.



There we had lectures from many of the attendees including several from South America and covering such diverse topics as fine art photo printing on handmade paper, innovations in paper art, 40 years of Dieu Donne, aesthetics of nature and a presentation by an artist whose major focus is smells. I spoke about A is for Art the project we facilitated back in 2005. In order to do this I photographed the 100+ cards since we had never documented them properly.



Laura Behar from Israel spoke about making paper from mitnan and had lots of samples for people to handle and swoon over

In addition to the lectures there were several workshops and demonstrations. Helen O'Connor from Canada had coated many sheets of handmade kozo paper with cyanotype emulsion so that all the attendees had a chance to make cyanotypes using bits and pieces from the garden.



Other workshops included pulp painting and single sheet Coptic binding. There were also demonstrations of making papyrus and of relief casting with paper made from recycled cardboard.



Leticia Burgos, Argentina demonstrates casting onto plaster using recycled cardboard

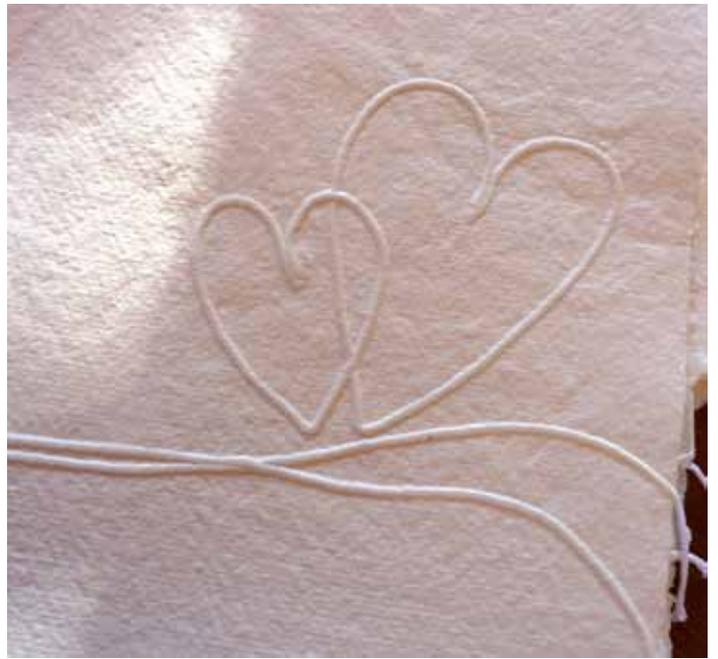
Each evening there was an exhibition opening. The first was From Nature to Nature an invitational exhibition held at Casa do Professor a large airy space on two levels. There were some wonderful works by some of the best paper artists around.



The next evening we took the buses to Centro Cultural Banco do Brasil, the leading centre for contemporary art in the city of Brasilia. In this large space there were two exhibitions, the IAPMA member exhibition Nature and Diversity and a retrospective of the artworks of the deceased Brazilian papermaker Otavio Roth. You can see some of his works here <http://www.otavio Roth.com>.



The final exhibition was *The Luminous Within, Americas* that was held at the Casa da Cultura da América Latina (CAL) on the University of Brasília's campus. There were many small works on two floors of the building and they had plenty of space for visitors to appreciate the wonderful variety of works that are made from paper.



MIXED MEDIA COLLAGE

Workshop with Anne Warren
Wednesday 8 March 2017

I would like to inspire and encourage you to mix several different media such as paint, ink, pen and found images or even cutouts of your own paper to make unique Mixed Media Collage.

Collage can sometimes be thought of as surreal but it can also be very beautiful. It becomes a brand new unique image that is assembled by you. One of a kind. I will bring some old books to cut up but I would like to ask each of you to bring along one or two of your own, possibly to share. Look to your own library for books with pictures. My suggestion is older books or books that do not have glossy pages. I particularly like books around the 196-0's 70's with people, animals and other things that interest me. Make sure when selecting books that pictures are sharp and not foggy.



Three of the many exhibits in *Luminous Within Americas*, mine is the small brown book in the middle.

Gail Stiffe

UPCOMING WORKSHOPS

INTRODUCTION TO PAPERMAKING

Tutor: Barb Adams
10am – 3pm
Sunday February 28th

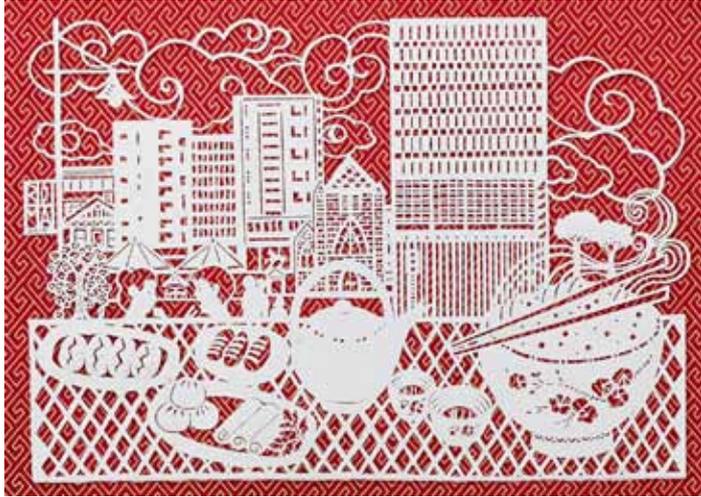
This workshop will introduce you to the skill of hand papermaking with recycled pulp of different colours. You will learn about the preparation and choice of materials for pulp, how to form a sheet of paper and the pressing and drying of your paper. Pulp and cloths will be provided by the tutor. This workshop would also be suitable for papermakers who can make paper and want to extend their skills. At the end of the workshop you will have many sheets of beautiful paper to use as you wish.



AN INTRODUCTION TO PAPER CUTTING

Workshop with Roma McLaughlin
Sunday 18 June 2017
(beginners and experienced)

Paper cutting is an ideal medium for creating gifts, cards, handmade books and wall hangings. Come along and be inspired by traditional folk art paper cutting, and its modern day artform. Make your own cutouts using this beautiful technique. <http://www.romamclaughlin.com/>



Local Restaurant

JOOMCHI IN 2 DAYS

Workshop with Liz Powell
11-12 November 2017

Joomchi is a traditional Korean technique that could broadly be described as felting paper. I give this method a distinctly Australian twist by combining locally sourced fibres in handmade papers with easily purchased Thai kozo sheets rather than using only hanji (dyed Korean dak fibre). I also take the pain out of the labour intensive process by using my feet!

My original teacher Jiyoung Chung has been impressed (and entertained) by this approach and has invited me to participate regularly in international joomchi exhibitions in USA and Korea.

Over the two days of the workshop we will make a number of small joomchi pieces. Keeping the scale down will allow us process a number of pieces at a time and to play with creating transparent and shattered layers, voids and patches, inclusions and threads, and surface finishes including oiling, cold waxing and staining. All in two days!

The lovely leathery quality of the finished paper makes it versatile for many applications with other media as well as a material all of its own.

ARTIST IN RESIDENCE EXHIBITION

Artist : ANZARA CLARK
Open from the 7th until 21st December 2016
at BENGAL HOUSE
HERITAGE HILL MUSEUM & HISTORIC GARDENS
Langhorne Street, Dandenong.
(Mel. Map 91A, G8)

I was lucky to do a residency at Heritage Hill in Dandenong earlier this year and am exhibiting in the Artist In Residence Exhibition in December 2016.

I have been working on a series of paper garment fragments that tell the stories of individuals associated with the Laurel Lodge School in the 1870's. A couple of images of 'Oscar' and Geoffrey' are below too.

Anzara Clark

