

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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Antje Bauer Antique Village Bookshop 2017 Blackbox challenge. Photograph Ruth Ault

In This Issue

- 2 PAPERMAKERS OF VICTORIA INC. MINUTES
- 3 NEXT MEETING
- 4 PAPERMAKERS OF VICTORIA INC.
ANNUAL REPORT 2016/17
- 5 NOTICE OF ANNUAL GENERAL MEETING
- 5 PAPERMAKERS OF VICTORIA INC.
- 5 BANK RECONCILIATION 2016/17
- 5 PAPERMAKERS OF VICTORIA INC.
- 5 FINANCE- OPERATING STATEMENT FOR
2016/17
- 6 MEETING ACTIVITY — WHITE LINE PRINTING
- 6 SHOW AND TELL:
- 7 NEW MEMBERS
- 7 NATURE'S COLOURS
- 10 METHO DYEING
- 11 PAPER CUTTING WITH ROMA MCLAUGHLIN
- 12 POV 2017 CALENDAR
- 12 WAR AGAINST WASTE: T-SHIRTS AND JEANS
TO PAPER
- 12 JOOMCHI IN 2 DAYS
- 12 GATHERING IN JAMIESON



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All *Deckle Edge* correspondence
email to
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1 January, 1 March, 1 May, 1 July,
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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.

PAPERMAKERS OF VICTORIA INC. MINUTES

of the General Meeting held at Box Hill Community Arts Centre
DRYCRAFT EAST on Saturday 3 June 2017 at 1.30 p.m.

PRESENT
Nineteen members present as
per sign-in book

Opening Balances 29/3/2017

General Account: \$13,929.75
Exhibition Account: \$1,422.78
Workshop Account: \$1,106.11

WELCOME

Closing Balances 31/5/2017

APOLOGIES
Five apologies were received

General Account: \$14,364.67
Exhibition Account: \$1,277.04
Workshop Account: \$1,706.77

1. CONFIRMATION OF MINUTES
That the minutes of the meeting
held on 1 April 2017 be
confirmed.

Current membership is 61 at 3
June 2017

Moved: Judith Seconded: Jo
Peake Carried

It was agreed that new members
who join on or after 1 May will
not have to pay the membership
fee due on July 1 of that same
year.

2. MATTERS ARISING FROM THE PREVIOUS MEETING

That the financial report be

2.1 Papercrafts 2017
Geraldine, co-ordinator at
Fed Square, has advised that
arrangements have changed.
Therefore June will be our last
commitment- Antje and Gail

received:
Moved: Robyn Seconded: Cecilia
Carried

**2.2 Regular User Forum at
BHCAC**
Next meeting Tuesday 13 June,
10.30 a.m. - Midday in the
Lounge Area at BHCAC. Judith to
attend.

5. WORKSHOPS & DEMONSTRATIONS

2.3 Colour in your Life
Members advised of opportunity
and given contact details to
follow up if they wish.

Workshops 2017
An Introduction to Paper
Cutting. Roma McLaughlin
Sunday 18 June. 3 spaces
remain. Suggested that class
participants bring their own
lighting.
Plant Fibre Papermaking. Gail
Stiffe Sunday 16 July
Joomchi in 2 Days. Liz Powell-
Saturday/Sunday 11-12
November

3. CORRESPONDENCE REPORT
(full copy available on file and
displayed at meeting)

4. TREASURER'S REPORT
(Robyn)

Adele Outteridge has been
approached to run a book
making workshop in August or
October. She has emailed various



**Papermakers
of Victoria
Inc.**

Committee

Antje Bauer – (03) 9876 3305
Marie Revill
Ruth Ault
Anne Pitkethly

Library
Jo Peake (03) 9583 8376

Membership
Robyn Holmes –
(03) 9497 4908 or 0430 026 685
holmes.robyn.c@outlook.com

Publicity & Promotions
Ruth Ault

Exhibition Co-ordinator
Tania Di Berardino (03) 9455 3897

Workshop Co-ordinator
Gail Stiffe
(03)98897302 or 0424333136

Materials Officer
Antje Bauer – (03) 9876 3305

President: Tricia McGaughey
(03) 9551 3554
tmcgaughey@gmail.com

Vice President: Vacant

Secretary and Public Officer:
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0418 582 642
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holmes.robyn.c@outlook.com

Stables Co-ordinator
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Mobile: 0400 866 194 patient.
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Stables Roster
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caroldowney14@gmail.com

Webmaster
Angela Vetsica webmaster@papermakers.org.au

Archives
Helen McPherson 0455 202 156
helenkmperson@hotmail.com

Collage Pack Co-ordinator
Ursula Simmons

Meeting Day Host
Tricia Alexander

Trading Table
Jan Jorgensen

CITY OF



WHITEHORSE

BOX HILL
COMMUNITY
ARTS CENTRE



*Papermakers of Victoria is
supported by The City of
Whitehorse and the Box Hill
Community Arts Centre.*

options for a one day class- to be finalised. It is proposed that the class would be conducted at Gail's home

Proposed gathering in Jamieson 17&18 November 2017
Expressions of interest to be sought at the August meeting

Playdays 2017

These are held at The Stables on the first Sunday of the alternate months to our meetings.

2 July- Meth Dyeing with Ursula and Tania showing a range of new inks

3 September- Paper Jewellery with Tricia A

5 November- Printing with Laraine Peters
Please forward any other ideas to the committee.

6. PUBLIC RELATIONS: WEB, NEWSLETTER

6.1 Web report - Angela
Recent exhibition photographs have been uploaded

6.2 Deckle Edge - Dorothy/Gail
The May/June edition well received with many excellent photographs. Dorothy has asked Marie to assist with the write-up of today's meeting activity.

6.3 Publicity and Public Relations

General and Workshop- Ruth/Gail
The roles of Angela, Ruth and Gail clarified.

7. LIBRARY- Jo

Members were advised that 3 books could be borrowed for two months for just \$1.
Jo showed 'Joomchi and Beyond' by Jiyoung Chung- perfect for upcoming workshop with Liz Powell. Our library is a useful resource and the committee felt that a list of books in our collection in the Deckle Edge would encourage borrowing. Books need to be borrowed at meetings, but members unable to attend could ask a friend to do so on their behalf.

8. STABLES STUDIO-

Beverly has generously made for members' use at The Stables a number of small moulds and deckles. She also showed us her unique collection of moulds and deckles for specific purposes- we were all inspired by her ingenuity!

9. YABBERS REPORT

The group did gel prints in May and folded book sculptures and folded stars in June.

10. PAPERMATES REPORT

We were shown samples of embossed book covers using book cloth.

11. EXHIBITION 2017

A number of emails were received thanking the Exhibition Committee for a successful and varied display. Over \$700 was added to the exhibition account. Judith thanked Tania for her leadership, especially on installation day. All participants are to be congratulated- sharing of our work with other members and the public is an important aspect of our organisation. There were 49 'Paper is...' exhibits from 20 members- images of all works are posted on the PoV website. The Black Box Challenge attracted 16 entries and voting was spread across all boxes. The winning entry was Robyn Holmes' Paper Notions- a nostalgic recreation of her Mother's sewing box that captured the hearts of many.

12. OTHER BUSINESS

12.1 OPEN DAY BHCAC
SATURDAY 29 JULY. (Open Week from Monday 24 July)

Arrangements are yet to be finalised by BHCAC. PoV have been allocated the Garden Room to set up a display and demonstrate bookmaking on the Saturday. A roster has been started and will be confirmed. Items may be sold on the Saturday.

12.2 FOREST HILL CHASE

Shopping centre running their first 'Connect the Community' event Monday 21 August - early September. The group decided not to participate.

Barb also suggested mini workshops conducted outside the Alcove Shop may attract new members?

12.3 BHCAC/STABLES CUPBOARD CLEAN-UP

Antje and Judith are following this up.

12.4 ANNUAL GENERAL MEETING 5 AUGUST 2017

All executive positions are open. Tricia McGaughey and Robyn Holmes have agreed to continue for another year in their roles as President and Treasurer. The Treasurer will receive Membership renewals and applications. The roles of Vice-President and Secretary are vacant. Nominations for Ordinary Member have been received

from Ruth Ault, Marie Revill, Antje Bauer and Judith Lawler

Non-Committee Positions were discussed at the meeting:

Editor-in-Charge: Dorothy Simpson, DE Layout and Design: Gail Stiffe,

Meeting Day Reporter: Editor

will seek assistance from

various members, Workshop

Coordinator: Gail Stiffe,

Librarian: Jo Peake, Website

Coordinator: Currently Angela

Vetsica, (tbc) Stables Studio

Coordinator (incl. Equipment):

Andrew Prince, Stables

Roster: Carol Downey, Meeting

Day Host: Tricia Alexander,

Publicity & Promotions: Ruth

Ault/?(assistant required),

Exhibition Coordinator: vacant

, Materials Officer: Antje

Bauer/Marie Revill Archives

Officer: Currently Helen

McPherson,(tbc) Collage Pack

Coordinator: Ursula Simmons,

Trading Table: Jan Jorgensen,

Christmas Book Swap: Beverly

Bennett

2017/2018 Membership Forms

and Committee Nomination

forms for the AGM will be

emailed in a special mail-out to

all members mid June.

12.5 WAR ON WASTE AND RECYCLING

Robyn suggested that this theme could be a focus of PoV during 2018.

13. MEETING CLOSED AT 3.01 p.m.

Lucky Draw: won by Dorothy

Meeting Activity: White line

printing

Helping Hands: Barb and Judith

Potter

NEXT MEETING:

ANNUAL GENERAL MEETING

Date: 5 August 2017

Venue: Box Hill Community Arts Centre

NOTE TIME CHANGES OWING TO ROOM AVAILABILITY

10.30 a.m.- 12.30 p.m.

Committee Meeting in Garden Room

12.45 p.m. - 4.30 p.m. Members'

arrival/departure Drycraft East

1.30 p.m. AGM

2.15 p.m. General Meeting

3 p.m. Afternoon tea followed

by Guest Speaker Anzara Clark

(approx. 3.30 p.m.)

Helping Hands: Jan and Chris S.

Members are asked to bring

a small plate (committee

members exempt).

FIVE-MINUTE FORUM

From the Bower: Patterns of Collecting at the Art Gallery of Ballarat 12 July- 17 September. Includes artwork and pieces from the personal collections of Loris Button, Deborah Klein, Louise Saxton and Carole Wilson.

The Opposite of Wild features 1000 books which have been turned into three sculptures @ Domain House Dallas Brooks Drive, South Yarra. 27 May- 6 August

SHOW AND TELL

From Ann Baxter- Papermaking on ABC News website <http://www.abc.net.au/news/2017-05-29/paperworks-recycling-denim-into-paper-war-on-waste/8551292>

From Ruth Ault- Restoration of a Durer Print <https://www.youtube.com/watch?v=cEK26P6r6xo>

NEXT MEETING

NOTE TIME CHANGES OWING TO ROOM AVAILABILITY

Date: 5 August 2017

Venue: Box Hill Community Arts Centre

10.30 a.m.- 12.30 p.m. Committee Meeting in Garden Room

12.45 p.m. - 4.30 p.m. Members' arrival BYO lunch/departure

Drycraft East 1.30 p.m. AGM

2.15 p.m. General Meeting

3 p.m. Afternoon tea followed by Guest Speaker Anzara Clark (approx. 3.30 p.m.) Helping Hands: Jan and Chris S.

Members are asked to bring a small plate. Committee exempt.

PAPERMAKERS OF VICTORIA INC. ANNUAL REPORT 2016/17

Throughout the 2016/17 financial year, Papermakers of Victoria has continued to implement the goals and support good practice identified in the previous year.

All members are kept well informed about our group; our finances remain stable; interest in beginners' papermaking workshops has increased; and there were many opportunities for our papermakers to extend their skills and exhibit their subsequent artworks.

This was achieved through the active involvement of our committee and other members, including several across the country. We appreciate the contribution of those who participate in discussions and decisions at committee meetings; develop supporting roles; engage with others in our small groups and workshops; assist with sales opportunities, manning stalls and preparing items for sale; interact with the public and promote PoV; contribute input and advice at meetings and by email; and share their knowledge and experiences with us. Email makes it so much easier to keep in contact, wherever we may live. We were delighted when our long-term member from Michigan shared her linocut print with us this year.

Our activities this year included:

* Paper Is... and the Black Box Challenge – our exhibition at Mont De Lancey in April. Congratulations to the exhibition committee and all the exhibiting artists: the range of interpretations in both sections resulted in an impressive display. All exhibition expenses were recouped and \$500 was added to our funds. Photos of the exhibits have been loaded on to our website.

* Mutual support among papermakers through general meetings, group activities and workshops. Our two small groups, Papermates and Yabbers, continued monthly activity programs to address the interests of each group. Play Days, on the first Sunday of the non-meeting months, provided opportunities to explore interesting techniques such as making marks with non-conventional brushes, and revisit previous workshops.

On First Mondays in 2016 papermakers could join other papermakers to work on individual projects. The social interaction, sharing of ideas and techniques and the artworks produced in these groups, which are open to all POV members, inspire us to try new ways of working. General Meetings included sessions with interesting speakers and creative activities. Shared experiences, be they experimenting with a new product; mastering a tricky fold; or following a papermaker's personal journey through the challenges, influences

and decisions leading to a resolution of the artworks, invite us to extend our learning and practice.

* The delivery of five successful workshops - mail art, gelprints, papercuts and two sessions of papermaking for beginners – following up suggestions from members.

Although the number of non-members accessing our workshops increased, it is disappointing that few take up membership. Membership has remained in the mid-sixties this year, lower than in 2015/16.

* Adding extra A4 and A5 moulds and deckles to our Stables Studio and reorganizing storage, labelling and placement of supplies and equipment, with assistance from various members, vastly improving access and workflow.

* Papercrafts at Federation Square, where passers-by could join a free workshop each month with our volunteer tutors, continued until June. POV has chosen not to be involved in the new program of school holiday paid activities. Other commitments this year included market stalls at Geelong Forum, Ballarat Textures and Mont De Lancey. Despite an increase in requests and opportunities, our small number of wonderful volunteers, most of whom have been assisting for years, means we need to choose any commitments wisely.

* A wonderful visual record of our activities and events, as well as relevant articles about artists working with paper, maintained through our Deckle Edge and our website with assistance from our coordinators, researchers, writers and photographers.

It sounds as if we have a cast of thousands: the reality is a relatively small group of people, all of whom have many other commitments in their lives, who assist in multiple ways so present and future papermakers can enjoy the delights, challenges and shared experiences of exploring the endless possibilities of paper. Their commitment is greatly appreciated – without them PoV would not exist.

Some of our committee and coordinators will change roles this year and add new experiences. There are opportunities for everyone – we will need a secretary, vice president and assistance with publicity for a start. Please give some thought to how you might help this wonderful group.



Tricia McGaughey
President

NOTICE OF ANNUAL GENERAL MEETING

The Annual General meeting of Papermakers of Victoria Inc. will be held in the Drycraft East Room, Box Hill Community Arts Centre, Cnr Station and Combarton Streets, Box Hill, on Saturday 5th August 2017 at 1.30 p.m.

The business of the Annual General Meeting will be:
To confirm the minutes of the Annual General Meeting held on 6th August 2016.

To receive a report on the affairs of the association for the past twelve months.

To receive and consider a report on the finances of the association for the past twelve months.

To elect a President, Vice President, Secretary, Treasurer and three Ordinary members of the committee.

To consider any special business, notice of which must be given in writing to the Secretary by 29 July 2017.

NOMINATIONS

Nomination 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 2017.

All nomination forms must be signed by two members and the candidate must agree to being nominated.

COMMITTEE, ANNUAL GENERAL AND GENERAL MEETINGS

Date: 5 August 2017

Venue: Box Hill Community Arts Centre

10.30 a.m. - 12.30 p.m. Committee Meeting in Garden Room
12.45 p.m. Members' arrival and lunch, trading table and library - Drycraft East
1.30 p.m. AGM - Drycraft East
2.15 p.m. General Meeting
3 p.m. Afternoon Tea Please bring a small plate to share.
3.30 p.m. Guest Speaker Anzara Clark
4.30 p.m. Finish.

PAPERMAKERS OF VICTORIA INC. BANK RECONCILIATION 2016/17

July 1 2016 - June 30 2017

OPENING BANK BALANCES:

General	\$ 7,675.83
Exhibition	\$700.40
Workshop Holding	\$744.56
TOTAL	\$ 9,120.79

ADD RECEIPTS:

Receipts: \$13,157.78

LESS EXPENSES:

Expenses \$5,374.98

CLOSING BALANCES:

General	\$14,588.60
Exhibition	\$1,277.36
Workshop	\$1,037.63
TOTAL:	\$16,903.59

RECEIPTS (all accounts)

Membership annual fees	\$2,745.00
Stables annual fees	\$880.00
Stables casual fees	\$110.00
Meeting day entrance	\$564.30
Library	\$16.90
Trading table	\$345.35
Workshop fees- members	\$2,090.00
Workshop fees non-members	\$2,010.00
Exhibition submission fee	\$722.00
Exhibition sales (income)	\$215.00
Sales - general (papers, packs)	\$1,884.00
Sales POV equipment	\$50.00
Sales at Geelong Fibre Forum	\$435.60
Float re-banked	\$100.00
POV facilities hire	\$110.00
Sales on commission Alcove	\$282.04
Sales at Grampians Texture	\$268.50
POV commission	\$22.50
Sales on commission MDL	\$109.00
Member donations for charity	\$181.00
Bank interest	\$16.59

TOTAL RECEIPTS \$13,157.78

EXPENDITURE (all accounts)

Room Hire BHCAC	\$393.33
Alcove Art Shop subscription	\$25.00
Gallery Hire MDL	\$160.00
Exhibition sales (expense)	\$191.25
Gallery commission	\$32.25
Stables Studio Rent	\$762.30
Insurance	\$830.80
Workshop refunds	\$640.00
Workshop tutor payments	\$1,750.00
Gifts of thanks	\$19.90
Materials	\$106.20
Car parking	\$16.00
Cash float	\$100.00
Postage	\$19.35
Consumer affairs report	\$55.80
Web hosting	\$91.80
POV donation to charity	\$181.00

TOTAL EXPENSES \$5,374.98

PAPERMAKERS OF VICTORIA INC. FINANCE- OPERATING STATEMENT FOR 2016/17

July 1 2016 - June 30 2017

TOTAL RECEIPTS	\$13,157.78
LESS - received in 2016/17 for 2017/18	
Membership annual fees	\$ 360
Stables annual fees	\$ 80
Workshop registrations	\$1020
Workshop refund owing	\$90
	\$11,607.78
LESS - Expenditure 2016/17	\$ 5,374.98
NETT SURPLUS 2016/17	\$ 6,232.80

MEETING ACTIVITY — WHITE LINE PRINTING

This is an easy way to make a stencil for printing. First, cut off the curved edges of a polystyrene tray to leave a flat surface to work on. Use an old biro, knitting needle or satay stick (with a blunt point) to carve your design. Paint the design with acrylic paints avoiding the carved lines. To achieve a good print the paint must not be too wet and a handy tip is to mix a drop of dishwashing liquid with the paint to prevent it seeping into the carving and surrounding the pattern with clear white lines.

To print put the paper over the stencil and press with a roller or brayer applying pressure.

All requirements are listed in the May/June Deckle Edge. Larger prints can be made using polystyrene offcuts.

Marie Revill



Cecilia working on her print



*Gail's improvised plate and print (polystyrene packaging)
Photographs Christine Smith*

SHOW AND TELL: BEV BENNETT'S DECKLE DESIGN

During the Show and Tell session at the last Papermakers' Meeting, Bev Bennett shared an example of specially made Deckle; hand-cut out of rubber, with staggered windows of diminishing size.

The staggered pages style of Deckle was designed, so that with one dip of the vat, several book pages could be created simultaneously. Furthermore, the pages could later be incorporated into a book of dyed, rainbow sheets. This exciting project was undertaken in conjunction with Yabbers some years ago.



Bev's mould and special deckle

Interestingly, the improvised rubber Deckle is sandwiched between a traditional Mould and Deckle set. The insert with windows cut out, lies on top of a piece of loose fly wire mesh, so that when the paper sheets are newly formed, they can be transferred to a restraint drying board directly (Marilyn Wold style technique, Hawaii), using a sponge to release the newly formed sheets rather than creating a stacked post of wet papers.

Beverley also brought along the equipment she used to make a series of limited edition Christmas cards. Her display included a miniature flexible Mould in which she cast her paper and a miniature Deckle of thick foam rubber used to create a framed background to her cast.

Christine Smith



*Bev's Christmas card with the deckle and mould used to create them
Photographs Christine Smith*

NATURE'S COLOURS

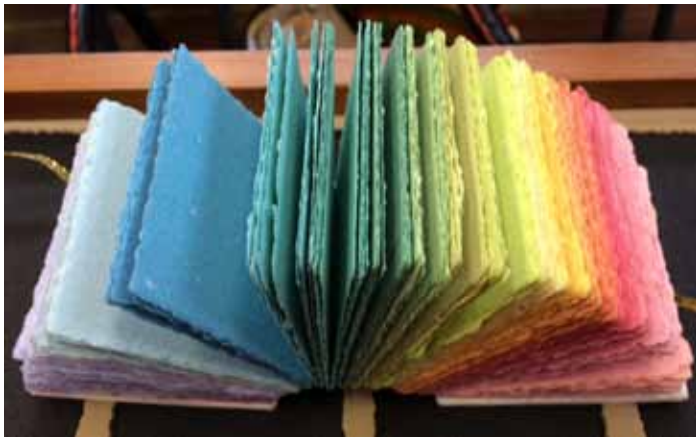
TALKING PAPER WITH CECILIA SHARPLEY

In 1978 I met Jean Carman, who was working on her book *Dyeing with Eucalypts*. At the time I was teaching a six-week course covering spinning, weaving and dyeing. Jean lived close to me and I was privileged to see the results of her work in preparation for the book. This is when I learned that the eucalypt leaves giving the most exciting colours were those with silver or grey leaves – not the bright green eucalypts.

To dye the wool skeins, they were mordanted in alum or copper sulphate before simmering for a couple of hours in a dye bath containing a stocking stuffed full of leaves. In my classes we also used other vegetable dyes – onion skins, sour grass (oxalis) flowers etc. Nothing was safe from ending up in the pot.

After dyeing with plant material for several years, I was hankering after some bright colours, and began exploring acid milling dyes. PoV's own Joy Brocklesby came to one of my full day sessions, and when I joined PoV in later years, I was thrilled to find that Joy was still using my formulae for mixing the dyes to produce her stunning marbled papers.

For many years I was involved with the Lilydale Agricultural Show. I would judge the coloured fleeces on the Friday morning and then dash home to gather up everything to set up my exhibition in the wool pavilion. My mother and I would spend Saturday and Sunday spinning and talking to the public, and by the end of the show my classes for the following year would be full!



Photographs Christine Smith, Top Bev's rainbow book
Below Dorothy concentrating on her print and Barb's and Chris's prints and plates.



In 1978 I was asked to set up an exhibition on the occasion of the opening of Wyreena Community Arts Centre in Croydon. Over twenty years later, I tripped over India Flint's first book and saw her use of eucalyptus leaf as direct prints on fabric. My brain began to twitch, but it wasn't until working with the papermakers out at the Stables that I dipped my toes back into the dye bath. The system then was trapping leaves in the pages of concertina books, secured between tiles and cooked.

NEW MEMBERS

We welcome these new members
Catherine Norwood
St Albans



I was off and running!

I was thrilled with any leaf impression emerging from the pot. Brown, grey, black, yellow – it was all so exciting. Paper falling to bits? Didn't matter, as there was always something salvageable.

As my heaps of what was now called 'eco printing' grew, so did my desire to have some control over the colours. Questions kept popping into my head prompting further experiments and further paper purchases. I tried my hand made paper, but found it too fragile for long cooking and handling while wet, so I moved on to more robust (and expensive) paper.

I abandoned the tile method and began wrapping the paper around wooden dowels secured with string. Initially I would add leaves to the dye pot in addition to those wrapped in the paper, but discovered I could dispense with much pot cleaning if I left out the loose leaves.

With a garden of Australian native plants, I experimented with many of these, but my best results certainly came from the eucalypts.

I tried many printmaking papers, but found them quite fragile. The strongest were the heavy watercolour papers. I concentrated on English Saunders paper, Italian Fabriano, and French Arches. In a dye pot with each of three papers, using the leaves from the same tree, I would get three different colours. The Saunders paper always had a 'sad' cast to it, the Fabriano tended to give me pink leaves, but the Arches was really the brightest, so I tend to now use Arches Smooth or Medium most of the time. The lighter weight 185gsm, while of course not being so expensive, is also not as strong, so I generally use 300gsm.

A dilemma to be faced is that sometimes one side of the print is as good (although different) to the reverse. The string marks, which show white on a dark background (I use iron sulphate in the cooking pot), can be attractive, but then the reverse may show the best leaf prints. I decided to make use of both sides by making them into book covers, as long as they were good enough overall. Many were cast aside to the 'chopping up' heap. There was nearly always a leaf or two that could be torn from the page and used as a feature on a plain background or in a collage.

Not liking to make decisions about which side was better, I sometimes wrapped the paper within another

layer, such as a piece of fabric, a second sheet of paper, or a piece of Tyvek. This did away with the ghost prints and left me in no doubt as to which side was perhaps suitable to frame.

One of the most difficult aspects of printing on heavy watercolour paper is drying it without too much buckling. Initially I would hang the wet papers to dry and then try to spritz and stretch them to an almost flat state. I didn't want them totally flat because slightly wavy edges added to the rustic images themselves. This method sometimes worked well, but with leaves that left deep colour on the paper, it seemed to draw up the paper and stiffen it into an unattractive warp. I had to think of something else.

Eventually, after much experimentation with multiple sheets of newspaper, cloths, etc., I devised my current method:

- Remove leaves from paper and rinse paper thoroughly.
- Use lambswool roller on several sheets of newspaper to extract excess water.
- Roll onto plexiglass and leave for about an hour – but not too long.
- Place wooden board on table, then piece of boxboard, then paper towel, print, paper towel, second piece of boxboard and repeat for all prints.
- Place second wooden board on post and place in press – leave two hours.
- Remove prints and replace boxboard and paper towels with dry ones.
- Return to press.
- Repeat process until prints are almost dry (several days in winter).
- Make a post of alternate layers of prints and corrugated cardboard, leaving in a warm place until totally dry.
- Scan, number and write up notes.

After any length of time without printing from my leaves, I am keen to get back to it, and my haste has more than once left me with the proverbial egg on my face!

My return to the dye pot is usually prompted by the discovery of a likely looking tree that I haven't yet tried. The first time I made a bad mistake was after a break during summer heat. I was so excited to unwrap my leafy bundles and was almost in tears as one after the other fell into broken strips of 300gsm paper. Beautiful prints – but in three pieces. Why? Trying to remove the leaves was almost impossible as they were so deeply embedded in the paper, often removing the surface of the paper welded to the back of the leaf. It took me quite a while to work out what had happened.

Although using new wooden dowels had never been a problem, this time I had allowed the dowels to dry out during the hot weather and just plucked them out of

the box, wrapped the prints, tied as usual and popped into the cooking pot. The dowels had contracted during the dry period and swelled greatly when once again saturated – consequently straining against the ever tightening string and forcing the paper to expand beyond its limits! Disaster.

Other problems that I need to be mindful of is the damage done to wet paper if the stems are too bulky. I also try to always lay leaves UNDER stems as the leaf impression will be partially missing if it's laid OVER. Mysteries are many. For example, why does the most beautiful ironbark gum in my garden, which has previously given me intense colours, suddenly decide it can only do grey? It's not the season, as I've now re-tried it around the whole calendar. Other ironbark trees growing close by, although straggly and weedy looking, give me lovely colour!

Why does the red box growing in my garden give me a distinct orange colour, while the one from next door gives me red?

I have become very self critical of my prints, and rarely put one aside in the 'Do not Sell' heap. I was asked to 'name your price' for this print, but decided no amount of money would make me happy not to see it hanging



on my wall.

With many artists producing beautiful leaf prints on felt and silk, I thought I'd just stick to printing on paper, but wanting to wear something printed with leaves, I felt the need to make my own garments, as it would be assumed I'd made it and I couldn't take credit for something I'd bought.



So first I made a large felt 'wrap', which turned out so well I thought it must have been a fluke. I followed this with a length of silk jersey that I bought from the Dharma Trading Company, and now I have my own eco printed shirt. Fortunately the printing is beautiful enough to ensure my less than impressive sewing skills have so far gone un-noticed, and in many ways my love of dyes from eucalypts has brought me back to where it all began.

Cecilia Sharpley

METHO DYEING

Earlier in the year Yabbers enjoyed experimenting with Metho Dyeing. Most of us used food colour but some preferred paper dyes. Papers ranged from handmade to cartridge, printing, rice paper and watercolour. Metho dyeing is a fun process as you can get some unexpected results, especially if quantities are not calculated but just casually added to the container.

The papers I used were left over from various other projects – cartridge, printing, and watercolour papers and also some cotton fabric and thread. The fabric and thread may not be lightfast or permanent if washed.

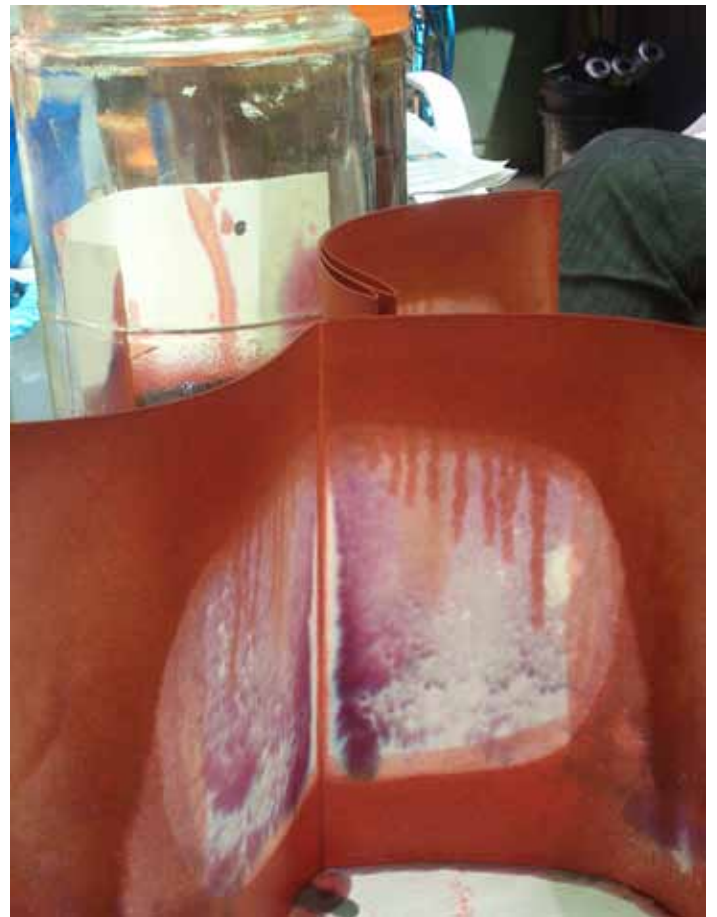
We all achieved quite different results as you can see from the photos.

When I returned home I continued dyeing paper until the metho had nearly evaporated and the mixture became thicker. This gave me some interesting rusty looking marks as well as the other colours.

The main colours achieved were mauves and oranges which reminded me of recently found sea urchins, mountains and the outback.



Photographs above by Sandy Ward and to the right by Dorothy Simpson taken at the Yabbers day.



As we were about to spend some time travelling in both the Flinders Ranges and up to Birdsville I decided to try some stitching on a fabric scroll and working on the papers. I found I could use pencil, colour pencil, gouache and pen on the papers and some of my efforts are shown in the photos. Watercolour paint wasn't successful but ink and other opaque media would probably be OK and you could also use the paper for collage.

Metho dyeing is a very easy process with the food colour available at most supermarkets and it can produce varied and unexpected results which can stimulate ideas, especially if you just "go with the flow" and let chance take over. All you need is a jar (preferably with a lid if you wish to leave your papers overnight as the lid slows the evaporation of the metho), a few centimetres of metho, a few drops of food colour and some paper. So give it a go!

Sandy Ward

PAPER CUTTING WITH ROMA MCLAUGHLIN

Seven participants in this workshop left with all fingers intact and a better knowledge of how to keep them so! Correct handling of tools and materials is essential for a successful result and our tutor took us through the steps thoroughly.

Roma is a very competent artist with a range of skills and we were amazed at her fine and beautiful cutting examples shown. Roma demonstrated how to use the scalpels and blades before we were let loose on our practise sheets. I think we all succeeded in completing these examples but realised the limitations of our tools – using a sharp blade was essential.

We were then given several exercises to do: - a pop up bird, a butterfly our initial, on different types of paper, then time to experiment on our own.

At first, we were concerned that with the cold weather our fingers wouldn't work but once we were engaged with our cutting, the cold was not an issue and the sun was shining and warm for our breaks!

Adding another dimension to our work, we were encouraged to see the shadows that our paper cutting produced when seen from different directions.

Christine Tyrer



All photographs this page Roma McLaughlin

POV 2017 CALENDAR

JULY

Wed 26 Yabbers
Sat 29 BHCAC Open Day, stall, activities

AUGUST

Sat 5 AGM, General Meeting 1.30 – 4.30 pm
(BYO lunch 12.45 shared a'noon tea, C'tee 10.30am)
Mon 14 Papermates
Wed 23 Yabbers

SEPTEMBER

Fri 1 Deckle Edge deadline
Sun 3 Play Day @ Stables
Mon 11 Papermates
Sun 24 War Against Waste: T-shirts and Jeans to Paper
Wed 27 Yabbers

OCTOBER

Sun 1 Closing Date Joomchi in 2 days w'shop
Sat 7 General Meeting 1pm BHCAC
(Open 12 noon, C'tee 10am)
Sat 7 Geelong Fibre Forum, market stall
Mon 9 Papermates
Sun 22 Planning Meeting – Committee
Wed 25 Yabbers

NOVEMBER

Wed 1 Deckle Edge Deadline
Sun 5 Play Day at Stables
Sat 11-12 Workshop - Joomchi in 2 Days. Liz Powell
Mon 13 Papermates
Fri 17 – 19 POV 'Gathering' at Jamieson
Wed 22 Yabbers

DECEMBER

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

FORTHCOMING WORKSHOPS

WAR AGAINST WASTE: T-SHIRTS AND JEANS TO PAPER

Gail Stiffe
24 September 2017
10 am – 4 pm

Turn your T-shirts and jeans into fine paper instead of sending to landfill. Learn how to use a Hollander Beater to turn all sorts of natural fabrics into high quality pulp and make extra strong acid free paper. Any fabric that is 100% natural plant fibres can be made into paper. Examples are denim, hemp, linen and cottons. Papermakers of Victoria owns two Hollander beaters that are available for members to use once they have had a training session. This workshop shall be considered to be a training session and participants will take home with them paper made from denim and T-shirts and will also take a small amount of pulp to use at a later date. A certificate will be provided to all who attend the workshop.

There will be a materials fee of \$10 each to cover pre prepared pulp and a materials list will be sent closer to the workshop date. Applications close 7 September.

JOOMCHI IN 2 DAYS

Workshop with Liz Powell
11-12 November 2017
Enrol by 1 October 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.

Materials Fee \$5 List sent to participants in October.



Detail Dry Sclerophyll parasol open

GATHERING IN JAMIESON

17 & 18 November 2017

I am considering a weekend workshop/ sharing event to be held at the end of the year. I have a friend who has accommodation in Jamieson, about 3 hours from Melbourne in the hills near Mansfield. There are 18 beds in a house plus three units/ cabins and the cost would be \$50 per night per person. The grounds are beautiful with a lot of trees and flowering plants.

The town has a pub, a brewery, a general store and a cafe. I would imagine that the people who attend might be rostered to provide a part of a lunch or Friday night meal and that we would go to the pub for dinner on Saturday night thus spending as much time as possible on the activities.

Some ideas are paper making, sculpture, basket making, paper thread, printing, book binding etc. As for a theme it could be vessels, contained or garden. It is still very much in the planning stages but I am informing you now so that you can add it to your calendars.

Gail Stiffe

