

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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PAPERMAKERS OF VICTORIA – GENERAL MEETING MINUTES,

December 2, 2017

Venue: Drycraft East, BHCAC, 2pm

Members present 15 Apologies 7 Visitors 3 As per attendance book.

These Minutes recorded by Anne Pitkethly (No minutes were available for the October 7 meeting.)

Thank you to Anne and our Helping Hands – Judith, Ursula and Sandy.

MATTERS ARISING FROM PREVIOUS MEETING

Hazards identification – Stables Studio: in hand, being followed up with Annie Moran.

2018 calendar: as displayed, events to be added.

Charter update: add the words “across the arts” to final sentence.

CORRESPONDENCE

2018 bookings, discount support for BHCAC: Judith reported application for discount sent for consideration. January and June meetings to be held in lounge area.

Certificate of Currency – Insurance: available, PoV able to carry insurance to different venues

BHCAC- Combarton Street door not usable: fixed.

Andrew Prince re Stables Studio locking: Stables key procedure to be clearly articulated. Tricia to send in email out. Key to be hung in work/meeting room when Stables in use.

State Library Vic re electronic versions of Deckle Edge: all electronic Deckle Edges now with SLV. Six month embargo.

Applications for Artist in Residence, exhibitions, festivals: Mornington Peninsular Regional Gallery, artist in residence, closes 31 January, 2018. Colac Otway Performing Arts and Cultural Centre, Exhibition entries close 21 May, 2018.

City of Whitehorse Community Directory has been updated.

BHCAC Regular Hirers' Forum 12th December: Judith to attend, others welcome 10.30 – 12noon, party afterwards.

Annie Moran, Darebin, re hazards identification, Stables: Tricia pursuing communication.

Herring Island Summer Arts Festival: invitation declined, as insufficient helpers available.

TREASURER'S REPORT: Balances as at 2 December, 2017

General account, Exhibition Account, Workshop Account as reported.

Account balances: General \$18 028.26 Exhibition \$1277.88

Workshops \$119.56

That financial report be received, payments for Oct/Nov be approved and known commitments for Dec/Jan authorized. Moved Robyn, seconded Gail.

Membership at December 2, 2017: 56



Editor: Dorothy Simpson
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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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.

WORKSHOPS AND DEMONSTRATIONS

Reports: Joomchi November 11-12, Barb Adams: fully booked, highly successful.

Jamieson Gathering November 17-19, Gail Stiffe: 9 participants, highly successful, individual and communal pieces produced. Propose again for March/April 2019.

2018 Workshop Program so far:

Sandra Pearce, Monoprinting: \$10 materials fee, PoV to fund 6 rollers and some inks needed for both workshop and the use of members.

Barb Adams, Papermaking with a Purpose

Gail Stiffe, Natural Dyes

Liz Powell, Etching

Other workshop requested: Marbling, indigo and rust papers - to be followed up by Gail. Web workshop booking system still an issue.

Play Days:

Making Paper, Sunday 21 January. Traditionally Sundays and after discussion to remain so. Members asked to bring further ideas to next meeting e.g. extension to drypoint etching

PUBLIC RELATIONS: WEB, NEWSLETTER

WEB: Angela no report.

Deckle Edge: Gail - next issue 1 January deadline

Publicity: Ruth's flyer, minor edit in change to Charter.

REPORTS

Book of Journeys Update Sandy: prepare for 24 participants plus SLV, PoV archive, two for sale.

Library, Jo: bringing themed books on trolley into meeting.

Stables Studio, Carol: No report.

Papermates: Barb reported December meeting at Eastbridge, second Monday, making bookmarks.

Yabbers: Judith reported ten Yabbers visited SLV book archives and SLV current exhibition "World of Books". Next meeting late January.

ANY OTHER BUSINESS

Halls Gap market stall: to simplify transport and set up, collage packs, A4 sheets of handmade papers, 8 for \$10 pulp, 5 for \$10 plant fibres, make at Play Day in January.

Gallery for 2019 PoV Exhibition: Trish to follow up on Montsalvat, Tricia on Bulleen Art and Garden, members bring other ideas and details to next meeting.

PoV going forward: set goals for future direction, members to contribute ideas to February, 2018 meeting for discussion.

Meeting closed 2:53pm.

Next Meeting: Saturday February 3, 2018, in BHCAC lounge.

12 noon Trading Table, Library BYO lunch.

1pm - 2pm General meeting

2-4pm: afternoon tea and Activity - diagonal fold book with Jo: materials list in Jan/Feb Deckle Edge.

Helping Hands: Jo Peake and Chris Smith

Rapt Up:

We enjoyed a wonderful display of recent artworks from:

Sandy Ward: appliqued and stitched scrolls.

Gail Stiffe: sample book from denim workshop

Ursula Simmons: altered book - bird; book of stitched, manipulated grids.

Antje Bauer: stitched grid designs using paper napkins, collage interpretation of photographs.

Barb Adams: Honesty Box and book using bees wax; Joomchi sample book

Judith Lawler: pressure prints, mono prints, gel prints, reduction prints from Sandra Pearce's workshop at Geelong Fibre Forum

Followed by Kris Kringle

Donation to Charity: \$85 to Melbourne City Mission.

A PENCHANT FOR PAPER

January seems to be a quieter, more reflective month in our calendar. We are enjoying more relaxing activities after the December rush, catching up with family and friends, holidaying, planning our activities for the coming year, maybe making resolutions we hope to keep.



Papermakers of Victoria will be 30 next year, 2019. We are currently enjoying financial stability, and a strong workshop and activity program with considerable equipment resources, but our greatest asset, as always, remains our members. We are fortunate to have an active core of people who generously share their time, and the expertise and skills they have developed in working with paper, to support and encourage other papermakers and paper artists. Five of our founding members from 1989 are still actively involved in developing or coordinating various POV activities. Almost two thirds of our current membership have been members for at least 10 years. It would be sad for future paper artists to miss out on all the social friendships and learning experiences we have enjoyed.

However, our membership enrolments are a little lower each year, impacting on our ability to maintain some commitments and access opportunities which arise. Other challenges include promoting our group's focus on the range of paper arts to a wider audience and encouraging members to develop committee and support roles.

At our February meeting we would like to begin a conversation about POV's future, involving all our members. Those unable to be at the meeting should email your observations and ideas to tmcgaughey@gmail.com by the end of January, so we can make sure your input is included.

Please comment on:

*POV's strengths and what current activities (listed on the calendar in each Deckle Edge) we should continue. Add any suggested changes or additions, including workshop content, tutors and participation of our country and interstate paper artists.

*What challenges for our future viability you perceive - and ideas about how we should address or resolve them. Offers to assist in any way will be of special interest!

Enjoy the challenge of clarifying your thoughts for discussion....and please don't forget to email them to me if you can't be at the February meeting.

Best wishes for a very happy, creative 2018.

Tricia McGaughey

NEXT MEETING

Date: Saturday 3 February 2018
BHCAC
10.30 a.m. – 12.30 Committee Meeting Garden Room
12.30 pm Members arrive, BYO lunch, Trading Table,
Library in Drycraft East
1.15 p.m. General Meeting
2.15-4.15 p.m. Afternoon tea and activity.

MEETING ACTIVITY

Jo Peake will lead us through the construction of Hedi Kyle's Diagonal Fold Pocket Book.

Materials to bring:

Folder: 1 sheet of text weight paper (e.g. strong wrapping paper) 12 x 20 inches

Signature: 3 – 6 sheets of paper, each 5 1/2 x 8 inches

Bonefolder, ruler, pencil, needle, awl, thread

Helping Hands: Jo and Chris S.

Lucky Draw: Judith L.



Camouflage
Monotype
Sandra Pearce 2015

WORKSHOPS 2018

CREATIVE MONOPRINTING WITH STENCILS

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

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

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

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

PAPERMAKING FOR A PURPOSE

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

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

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

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

This class is suitable for beginner or advanced papermakers.

Materials fee \$8 to be paid to the tutor at the class.



COLOURING PAPER WITH NATURAL DYES AND CLAY

Tutor Gail Stiffe

20 May 2018

Closing date 10 May 2018

\$80 members \$90 non members

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

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



*Outback Impressions 2002 Gail Stiffe
Recycled mount board, plant fibre paper and abaca coloured with clays*

SPECIAL EFFECTS WITH DRYPOINT ETCHING

Tutor Liz Powell

16 and 17 June 2018

Closing date 1 May 2018

\$160 members \$180 non-members

Experiment with achieving aquatint and mezzotint effects on dry point etching plates without the chemicals. We will be using cardboard and acetate plates in this workshop to push dry point past the usual line work and cross hatching and into the world of tone and chiaroscuro. There is also an emphasis on using fine and handmade papers with some tricks of the trade to make handling plant fibre papers easier to use in etching. Short cuts to multiple colour prints will be another area to explore including experiments with collage techniques through the press like chin de colle. Intaglio printing is full of exciting techniques with lots of possibilities that don't necessarily require much specialist equipment so this workshop is suitable for beginners and the more experienced print maker alike. We will be using turps based inks but will have odourless turps for clean up so smell is minimal. Materials Fee \$25 to be paid to the tutor at the class.



Powell Cicada Etching

RAPT UP 2017

These works were brought along to the December meeting and photographed by Christine Smith.

Gail Stiffe



Antje Bauer - Design Book showing handmade paper collage interpretations of photographs from nature



Beverly Bennett - Pirate Doll Challenge of Johnny Depp



Barb Adams - Honesty Box



Barb Adams - Joomchi Workshop Book of Samples



Sandy Ward - Embroidered Collage



Judith Lawler: pressure prints, mono prints, gel prints, reduction prints from Sandra Pearce's workshop at Geelong Fibre Forum. Photograph Judith Lawler



Ursula Symmons - Repurposed 1913 Owl Book



Gail Stiffe - Sample Book for T-Shirts to Jeans Workshop
Photograph Gail Stiffe

CHRISTMAS BOOK SWAP



Christmas books by Tricia Alexander, Christine Tyrer, Gail Stiffe, Antje Bauer, Jo Peake and Robyn Holmes clockwise from top left
Photograph Gail Stiffe



Christmas Books by Beverly Bennet, Judith Lawler and Liz Powell.
Photograph Dorothy Simpson

BOOK OF JOURNEYS

POV Shared Book Project 2017/18

Project coordinated by Yabbers group. Contact person: Sandy Ward sandywardpj@hotmail.com

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

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

Twentyeight pages are required. Opportunities will be organised to assist members who don't usually make paper, one proposed for January, another to be decided.

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

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

Dates to Remember:

21 March

Last day for delivery of book pages plus details for the colophon to any Yabbers member or by mail to Sandy Ward - 13 Beverley Street, Cheltenham 3192.

If posted, a stamped, addressed envelope needs to be included for the return of the collated book pages and binding instructions.

7 April

Packages delivered to participants at the General Meeting or mailed in envelopes provided.

April - May

Participants bind books, Offers to bind the 4 extra books needed.

1 June

Finished books displayed by members at the General Meeting.

Tricia McGaughey

BLUE AND GOLD IN THE GARDEN

In November last year nine of us gathered on a Friday evening at the Courthouse Hotel in Jamieson for our first get together and to celebrate Chris Smith's birthday. That was the start of a very full weekend.

I had asked each participant to provide an activity, and providing each of them with 5 sheets of the Bangladesh paper, challenged them to make a folder to present the experiments.

Each activity is written up here with some relevant photos and I would like to thank everyone for their input, food, writing up and for making the weekend such a success. Even the weather was kind to us with two fine mornings and a wet afternoon.

Gail Stiffe

INDIGO & RUST

The choice of Indigo and rust was most suitable for the Gold and Blue themed weekend at Jamieson.

INDIGO

The vat we used was made with pre-reduced synthetic indigo purchased at BATIK OETORO website <http://www.dyeman.com/>

The indigo comes with an easy to follow recipe on the packet. As the sun came out on Saturday I warmed up the vat by heating it to 20 degrees Celsius and adding some sodium hydrosulphite to extract the oxygen to make it ready for dipping.



*Plastic surface covering for vat before sealing with a tight fitting lid.
Photograph Barb Adams*

Several pieces of paper and fabric were dipped and care was taken not to introduce oxygen into the vat. Papers were dried in the sun ready to be dipped in the rust baths by those who wished to add more colour and texture to their page.

A helpful hint from Anne Gason is to use a plastic cover lowered onto the surface of the vat to stop oxygen entering.

More information at: - <https://www.dharmatrading.com/home/pre-reduced-indigo.html>

For me the most pleasing thing was that my full indigo vat remained upright while being transported in someone else's car.



Indoor drying for a rainy afternoon Photograph Barb Adams

RUSTING PAPER

Rusting method for dyeing paper

Wear gloves when using caustic solutions.

Set up 3 dishes slightly larger than the paper you intend dyeing.

Dish 1: 2 litres cold water then add 2 tablespoons caustic soda

Dish 2: 2 litres of warm water added to 4 tablespoons ferrous sulphate

Dish 3: 2 litres boiling water poured over about 20 tea bags that you leave in the water.

Clip the bags to the edge of the dish to keep them out of the way of your paper as you dip.

Dip your paper in the dishes one at a time letting each piece drip before moving to the next dish to avoid contamination of solutions. The successful alternative to dipping which some artists tried was to paint the solutions onto their paper. The rusting looked wonderful combined with indigo and walnut dyes.

Some papers were decorated or stamped with cold wax resist or wax crayon before dyeing. When ironed later the design was visible.

(More instructions in your decorative Surface Techniques box)

Hints

Plastic mesh support is helpful for dipping handmade or fragile papers.

Rinsing off residue after a couple of days or coating with shellac to seal the surface will stop continued rusting of your paper.

Barb Adams



Wax resist and rust & indigo combination. Photograph Barb Adams

PYROGRAPHY 101 (WOOD BURNING [& PAPER])

Jamieson Weekend of [Blue & Gold/Yellow](#)
(Ghost writer – Paul Razial. Self professing & converted pyromaniac!)

Our Christine Smith had overburdened herself with activities this weekend that included a birthday celebration. Spiral books were quickly filled as papermakers shared their various techniques, notes, demonstrations & recipes and cameras and iPhones clicked relentlessly. It was obvious Pyrography demonstrations could not be fitted in or demonstrated with her seldom used 'wood burning' tool kit. A quick



whisper in a friend's ear and two or three suggestions for using on paper, this friend was eager to have a go. This friend had been keen to try out 'wood burning' for 30 or 40 years and after practising on paper and bark-stripped, creamy white twigs, picked up the skill, realising that it was easy to use your own mind to play and create. One sample twig and two commissions later, the only lessons to offer from 'playing' with the hot tool are as follows :-

Five main directions & instructions are:

Prepare your workspace with heat resistant surfaces and an area or position where the tool can safely be maintained from surfaces & body parts whilst at rest. Choose a 'burn head shape' you wish to use, screw it in firmly, place the tool in a/the 'safe' resting position, plug the other end into a power supply, with the cord out of tripping feet (no children should be within a kilometre radius - too "burn-ee hot"! - dangerous & distracting).

Patience & alertness – the tool head will initially take a few minutes to become really hot, enough to commence burning. Be patient and even more so when you discover the power is still switched OFF! Experiment as the tool heats up and get a feel for its capabilities. Now it is fun time as you discover another talent to add to your resume.



Photograph Chris Smith

DON'T BE HESITANT, DO & SEE. Burn, mark and scorch anything that's inanimate, but don't burn your meals. When changing the screw-in shaped 'burning' tools; I recommend to disconnect the power and using a small form of pliers to unscrew the tool head and place it on a burn-safe surface to cool (up to 15 mins depending on tool thickness.) Fingers can be used to screw the first few turns before it starts to heat up the tool head, so quickly set it in and complete. Tightening it with your pliers. The actual tool kits now appear reasonable priced and a useful tool that I will be adding to one of my many toolboxes.

Thankyou Gail for the great suggestion and the opportunity for sharing in an idyllic setting. Thank you also for the additional sharing of foods and for consideration of such varied eating requirements. Thank you for the extra care I sometimes needed. It was noted and appreciated.

Paul Razial

Photograph Chris Smith

EXPERIMENTATION WITH OCHRES

Making Marks and Paint From Pigments

This activity was inspired by the ochre-coloured cliffs of Roussillon and the striking, hilltop village of the same name in Southern France.

Picture a piercing, blue sky. Lines of keen photographers wait in anticipation of a particular spectacle at day's end. Sunlight hits the spot, accentuating the coloured cliffs with greatest intensity. The walls of ochre come ablaze, displaying rich tones of golden yellows, sepia, burnt orange, rust, musk pinks and maroons.



Photograph Chris Smith

It is possible to walk down amongst the pines which dot the landscape and to marvel at the source of the raw materials, which have been mined for artistic and industrial purposes for hundreds of years.

Some quarrying was carried out underground, but for the most part, the above ground pits, crevices and peculiarly pointed peaks of the hills are testament to the human labour which has gone before. Water at high pressure was traditionally used to flush down the ochre-laden rocks from the coloured cliffs, which in turn were processed to make the purest, raw material. Through an elaborate process of washing and separation of sand from the ochres ("levigation"), use of settling ponds, sun and kiln drying, crushing, grinding and sifting, finally the raw pigments are extracted.

These natural pigments were traded all around the world and have coloured houses plus made their way into many famous pieces of artwork, not to mention their use in everyday materials such as rubber. The walls of buildings in Roussillon itself clearly link the village to this unique landscape.

At nearby OKHRA -the Conservatoire Des Ochres, the raw materials can be purchased and a fabulous, outdoor museum enjoyed. The ochre museum is complete with



The village of Roussillon

Photograph Chris Smith



In the ochre museum Conservatoire Des Ochres,

Photograph Chris Smith

historical artifacts, machinery, actual factory pits, water runs and informative signs.

For the purpose of the weekend's activity at Jamieson, a lively spectrum of earth coloured ochres, sourced from France and Italy, were provided so that participants could mix up their own palettes and use them creatively on paper.

We made our own milk paints by combining equal portions of dry, whole, milk powder with water and then stirring in the desired amount of pigment. This milk paint could be used such as you would gouache or water colour paint.

In "The Organic Artist" Nick Neddo suggests that powdered pigments or ochres can also be added to saliva which acts as a binder such as in ancient cave paintings.

Some other ideas for experimentation with ochres include:

- Mixing the pigments with paste for paste painting. Apply tinted paste onto paper that has been lightly moistened with water and a sponge, then create surface marks using drawing tools or stamps.
- Mixing pigments with egg yolk (skin removed), to create tempera
- Mixing pigments with acrylic gel medium then brushing these onto textured paper
- Sifting pigment into paper pulp and using this in conjunction with a retention agent
- Use ochres in conjunction with wax for encaustic processes or rubbed finishes
- Use ochres (sparingly) between joomchi laminations
- Work ochres into shifu

Test your results and if necessary, a final spray of fixative can be applied.

Christine Smith



The samples and testing examples

Photograph Chris Smith



Jenny did a painting using the ochres

MAKE OLD PHOTOS LOOK DIFFERENT/NEW

This is a wonderful way to use odd photos you never included in your photo-album.

WHAT YOU NEED?

Selected photos

Items that you can use for scratching e.g. sandpaper, steel wool, pointed items for fine lines.

If you have it- various solutions like the rust chemicals and indigo or other dyes.

HOW TO DO IT?

Soak photos in warm water for about 10 minutes. When you start scratching the surface the gloss comes off. You could scratch around the item or could be more adventurous and create something different and new. To get a different effect, dip the photo in various solutions e.g. caustic soda, indigo. The result can be surprising.

Antje Bauer





Barb's folder showing the altered photo Photograph Barb Adams

CYANOTYPE

I had pre-coated some cotton paper with cyanotype solution for each of the participants.

The recipe I use is a one to one mix of solutions A and B. Solution A is 125g ferric ammonium green made up to 500ml with water.

Solution B is 50g potassium ferricyanide made up to 500ml with water.

I mix the solutions in the dark then paint onto the paper and dry with a hairdryer and once coated store in the dark. I transported them to Jamieson in heavy black plastic bags and kept them in a room that was quite dark until they were ready to be exposed. We collected plants and other things from the garden and laid them onto the paper with a sheet of glass on top then it was out to the sunshine for an exposure time of around 15 minutes before rinsing off in gently running water for twenty minutes.

The cyanotype chemicals can be purchased from either Gold Street Studios <https://www.goldstreetstudios.com.au/> or Vanbar <http://vanbarphoto.com.au/>. Both places also sell an updated solution that doesn't require mixing, I tried it once but preferred to two part solutions and now have enough of the solids to last me a lifetime.

Gail Stiffe



Scratched photograph with rust and indigo Photograph Ruth Ault



During the exposure



Cyanotypes washed and dried Photographs Ruth Ault

SEED PACKET / APOTHECARY PACKET

This folded packet was shown to me as a neat small pocket used to securely hold the left over small parts of pressed plant material on specimen pages.

When folded up from a single sheet of paper, a thin envelope is made where the tight overlapping folding prevents even fine powders from being spilled out. I was told that packets made from this pattern were used by apothecary practices to hold powdered medicines. Similarly it has also been used traditionally to hold plant seeds.

CONSTRUCTION;

The basic finished packet has a central rectangular section with a triangular outward central point at each end. Either end can be unfolded to open the envelope to place things inside.

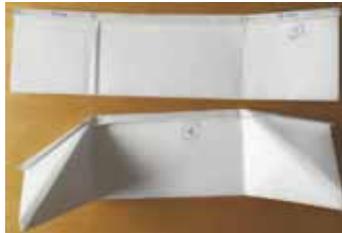
CENTRE PANEL:

Select a rectangular sheet of paper dimensions 30cm X 19cm or similar and place it with the longer side as the top edge.

Mark a parallel line about 1 cm down from the top of the sheet.

Fold the lower edge up to the first line down from the top then fold top edge over this.

Fold the new top edge over again to "seal" this top edge shut.



ENDS:

Mark in about 8 cm from each side edge and fold towards vertical centre line

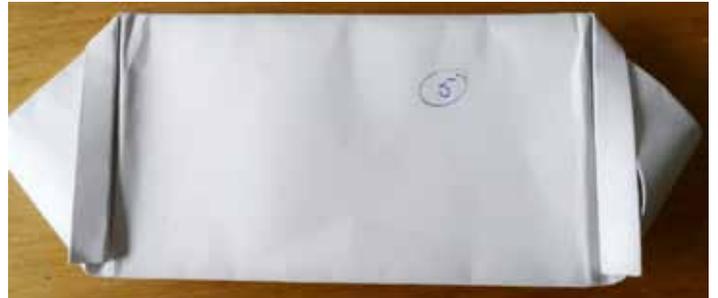
Fold each end to finish with a slightly off centre triangular point which slips under the second last folded edge to secure the ends.



CONSTRUCTION PAPER:

The type of paper used creates significantly different visual and tactile effects. Packets may be made from paper thicknesses ranging from as thin as tissue paper up to a stiff thinnish cardboard although the later would be bulky and awkward to fold.

Various papers were trialled at Jamieson. Some people used papers made or treated during the weekend. Cyanotype treated paper made slightly stiffer packets with the design showing well on the outer surface.



DISPLAY:

During the session someone soon found that the packet may be adapted to become a small display stand. When the paper used is sufficiently thick enough a display stand is made by folding each triangular end back and the angled lower end section edges then support the packet in a angled back standing position. The small folded lip becomes a ledge.

Ruth Ault



POCKET BOOK

After making paper in the morning with beautiful weather, in the afternoon the rain came!! Indoor activities began. We made a Pocket Book on a variation of a concertina book



MATERIALS:

5 sheets of medium-weight paper Cut each sheet into equal squares. Strong card for covers.



INSTRUCTIONS FOR FOLDING:

1. Put the paper in front of you like a diamond. Fold it in half, vertically, from corner to corner.
2. Find the exact centre and make a light mark with a pencil. Fold the left and right corners so they touch this centre mark. All your folds are now parallel.
3. Fold the top and bottom corners in toward the centre mark.
4. Open the side triangles. These will be the flaps that will attach to neighbouring segments, holding the book together.
5. Repeat steps 1-4 with the remaining sheets of paper

ASSEMBLING THE BOOK.

Work from back to front. Place the pages in a row in front of you.

6. Start with the last page. Put scrap paper from a magazine between the left triangle and the rest of the folded sheet apply a thin, even coat of glue to the back of the triangle. Remove the scrap paper.

7. Align the back of the right triangle from the proceeding page with the sticky left triangle. Press down.

8. Repeat steps 6 and 7 until the pages are joined into a line. You should have one loose flap at the front and one at the end.

9. Make a cover for the front and back from strong card and attach to the loose flaps.

Jan Jorgensen



Photograph Jan Jorgensen

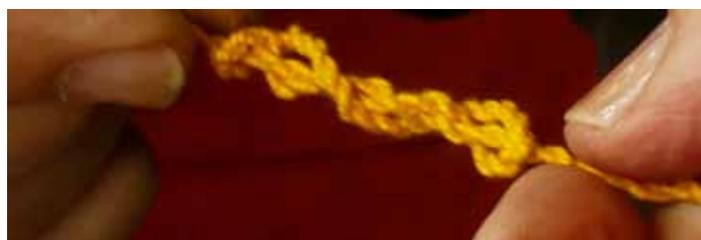
JAMIESON SOJOURN

What a delightful time nine papermakers had in November in a perfect setting with beautiful gardens, splendid trees, riverside walks and lots of birds.

Each person led us in an activity or showed us some cunning tricks to use when putting a piece or book together. There were ways to mark or colour your pages, several easy folded books, how to use a burning tool and some papermaking from recycled jeans. All this was put into a folder constructed from our blue and gold paper.

Thanks to Gail and all for sharing your talents and for a fabulous weekend.

Jo Peake



COLD WAX RESIST WITH PROCION DYES

Cold wax was used to form a resist on our papers and applied in various ways. Some people brushed the wax onto carved designs then stamped onto the paper, others drew freehand designs. Once the wax dried, premixed procion dyes were washed over the top.



Cold wax with Procion dyes

Several colours were available. One of the most effective was the black, which dried to almost indigo colour. Several people also put the wax resist papers through the rust baths and that gave some very interesting results. Once the dye painted papers dried, it was time to iron off the wax. This is when the full effect of the designs become apparent.

Jenny Longley



All Jamieson photographs Ruth Ault unless otherwise indicated



A wax candle was rubbed over paper covering a leaf then the paper was dipped into indigo



Cold wax was painted onto a soft cut carving then stamped onto paper that was then dipped in indigo and wax.

PAPER ON SKIN

Burnie Arts Council Competition 2018

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

Prize Winners will be announced at the Gala Parade & Award Evening, Friday 15 June, 2018 at Burnie Regional Art Gallery and selected works exhibited at the Regional Gallery 22 June – 29 July. Entry forms can be downloaded from burnieartscouncil.com – go to paper on skin tab. Contact Details for further Information:- Burnie Arts Council, Pam Thorne, P.O. Box 306, Burnie, Tasmania, 7320 email: paperonskin@gmail.com Mobile: 0429 029 671

POV 2018 CALENDAR

JANUARY

Tues 16th The Luminous Within – 25/2 at MGA
Sun 21 Playday - Stables papermaking
Wed 24th Yabbers

FEBRUARY

Sat 3rd General Meeting 1.15pm BHCAC
C'tee 10.30 am. Open 12 .30 pm
Mon. 5th Monoprinting W'shop enrolments close
Mon 12th Papermates
Wed 28th Yabbers

MARCH

Thurs 1st Deckle Edge deadline
Sun 4th Play Day @ Stables
Mon 11th Papermates
Sat 17th Grampians Texture market stall
Wed 21st Book pages and colophons to Sandy
Sat 24th & Workshop – Creative Monoprinting with
Sun 25th Stencils – Sandra Pearce
Wed 28th Yabbers – book pages collated

APRIL

Sat 7th General Meeting 1pm BHCAC
(Open 12 noon, C'tee 10am)
Sat 7th Book of Journeys – packages delivered
Mon 9th Papermates
Thurs 12th Enrolments close - Papermaking for a
Purpose
Sun 22nd W'shop Papermaking for a Purpose, B.
Adams
Wed 25th Yabbers

MAY

Tues 1st Deckle Edge Deadline
Tues 1st Enrolments close – Special effects,
Drypoint
Sun 6th Play Day at Stables Studio
Thurs 10th Enrolments close – Colouring Paper
w'shop
Mon 14th Papermates
Sun 20th W,shop – Colouring Paper..... Gail Stiffe
Wed 23rd Yabbers

JUNE

Sat 2nd General Meeting BHCAC 1.15 pm
C'tee 10.30am. Open 12.30 pm
Sat 2nd Book of Journeys finished
Mon 11th Papermates
Sat 16-17 W'shop Special Effects Drypoint – Liz
Powell
Wed.27th Yabbers

THE LUMINOUS WITHIN, AUSTRALIA

IAPMA (International Association of Hand Papermakers and Paper Artists)

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

THE LUMINOUS WITHIN, AUSTRALIA

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

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

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



Images Liz Powell,
Steampunk pearl,

Gail Stiffe,
Precious,

Barb Adams, Moon
Hung Like a Pearl

THE LIBRIS AWARDS

Artspace Mackay Biennial Artists Book Awards

The Libris Awards will return in 2018 with \$14,500 in prizes.

Entries open: 5th February 2018 and close 19 March 2018.

Exhibition Opening Event: Saturday, 26th May 2018



Exhibition Dates: Saturday, 26th May - Sunday, 19th August, 2018.

Visit www.artspacemackay.com.au/librisawards for updates and how to enter.

Enquiries: librisawards@mackay.qld.gov.au



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	Presentation – A. Clark	Sep/Oct 5,6		Intro to Papermaking	Mar/Apr 5
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