

## 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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*Papermates' boxes Photograph Leanne Poole*

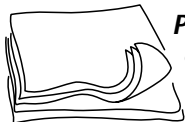
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**Deadline for all copy:**  
1 March, 1 June, 1 September, 1  
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The opinions expressed in this  
newsletter are those of individual  
contributors and are not nec-  
essarily those of Papermakers of  
Victoria Inc.



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## GENERAL MEETING MINUTES 2/2/2019

PAPERMAKERS OF VICTORIA  
INC. Minutes of the General  
Meeting held at Box Hill  
Community Arts Centre 1pm,  
Saturday, 2 February 2019

### PRESENT

24 Members present as per sign-  
in book

### WELCOME

### APOLOGIES:

Andrew Prince, Dineke McLean,  
Ann Baxter, Marie Revill, Judith  
Lawler, Jenny Longley, Lorraine  
Peters, Ann Gason

### 1. CONFIRMATION OF MINUTES

That the minutes of the meeting  
held on 1 December, 2018 be  
confirmed.

Moved: Jenny Mockett  
Seconded: Bernadette Towan  
Carried

### 2. MATTERS ARISING FROM THE PREVIOUS MEETING

None

### 3. CORRESPONDENCE REPORT

(copy available on file)

### 4. TREASURER'S REPORT

General Account  
Opening Balance @ 28/11/18  
\$25,566.58  
Closing Balance @ 31/01/19  
\$26,678.34

Workshop Account  
Opening Balance @ 28/11/18  
\$823.34  
Closing balance @31/1/19  
\$2,584.95  
Exhibition Account  
Opening balance @28/11/18  
\$1,249.28  
Closing Balance @ 31/1/19  
\$1,470.62

Current membership 68

Calendar income \$717.14  
Expenses \$471.44 Excellent  
outcome. Consider again in  
future.  
Charity Donation to Queen's  
Fund \$125. Receipt provided.  
The Financial Report be received  
Moved: Robyn  
Seconded: Antje  
Carried

### 5. GENERAL BUSINESS

#### PUBLIC RELATIONS

Web report - Request for photos  
and calendar details. Angela.  
Deckle Edge - Copy for next  
issue due 1 March. Issue out  
Early April. To include form  
for October, BHCAC Exhibition.  
Call for articles to publish.  
Discussion about wider access,  
for example Primrose Paper  
Sydney, Janet De Boer, State  
Library. Resolved to include in  
mail out, but retain member  
only access to encourage new  
membership. Gail/Dorothy  
Publicity and Public Relations –  
Information emails sent out to  
organisations. Flyers displayed  
at BHCA. Ruth  
Social Media – Gail to meet  
with Leanne Poole who has

#### Materials Officer

Antje Bauer – (03) 9876 3305

#### Stables Co-ordinator

Andrew Prince (03) 9457 1826

Mobile: 0400 866 194 patient.

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#### 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.*

volunteered to maintain Instagram and Facebook pages. Need to ask Members for permission to use photos. Propose including tick box on Membership form. Gail

## LIBRARY

Jo and Antje have rationalised Library holdings. Helen and Jo currently sorting into categories. Surplus books available on trading table, \$5 small, \$10 large. Jo

## STABLES STUDIO

Current use for Workshops and Playdays. Replacement for Andrew: Darebin Council responsible for fabric of building. The meeting decided if anything amiss report to Antje, email Carol. Reminder to write issue in maintenance book. Also raised, Tea and Coffee store: Workshop tutors take milk. Check on tea and coffee supplies to replenish. Carol

## 6. OTHER BUSINESS

Workshops Strong program in place. 9 at Winsome's workshop. Next, Barb's Beginners, which will go ahead. Ann Thoday's needs more to go ahead. Glen Skien 7 places taken out of 10. Jamieson 17 -19 May \$100 accommodation cost for Members.  
Lost Trades Fair, Kyneton Coordinated by Tricia. To take place Saturday 9, Sunday 10 March. Pulp making 6 March. More volunteers needed for Saturday afternoon. Tricia will email all volunteers with details.  
Postcard Exchange Coordinated by Ann Baxter. Will go ahead if more than 12. Show of hands indicated more than 12.  
Valda Quick Paperarts Biennial Coordinated by Christine Tyrer. To take place 21 October to 13 November, BHCAC. Opening evening of 24 October. Theme 'Hidden'. To include Matchbox Challenge. Entry form to be included in April Deckle Edge and on Website.  
Whitehorse Nunawading Library Display Coordinated by Robyn Holmes. To take place 1 May to 28 May. Display case glass double sided. Size needs confirmation. Display items called for, posters, equipment, papers, art works, POV details. Members asked to bring items to April meeting. Antje volunteered as helper.  
Stables Play Day 24 February Coordinated by Barb. Making pages for year book. Bring pulp. If hot start early - 9am.  
Silent Auction Two copies of Journeys 2018 available. Put up for Silent Auction at meeting and on website. Calendar 4 remain for sale.

7. MEETING CLOSED AT 2.10pm

NEXT MEETING:

Date: Saturday, 6th April, 2019  
DRYCRAFT EAST 12 noon. - 4 p.m.  
BYO lunch 12noon, Trading Table, Library  
Activity to commence at 1pm  
Activity: Piano-hinge Binding  
Helping Hands: Chris Smith, Susan McCormack, Afternoon tea at conclusion of activity  
Lucky Draw:

## FIVE-MINUTE FORUM

Cecilia Sharpley's Exhibition 'Life among the Gum Leaves', Waterwheel Art Gallery, 3400 Warburton Highway, Warburton. 14 March - 3 April, 29019, 10am - 4pm daily. Members warmly invited.  
Chris Smith donates pianola rolls  
Beverly informs Ringwood Reverse Art wood finish display boxes available

## TALKING PAPER



What a great weekend we had last weekend at the Lost Trades Fair. Ten thousand tickets had been pre sold and many people came past our stall. We learned a few lessons that we'll take into consideration if we decide to go again next year. I would like to thank all of those who volunteered their time to demonstrate and look after our stand. Special thanks go to Tricia Alexander for all her work organising and communicating with the Fair organisers and to Chris and Colin Tyrer who not only transported most of the equipment from Bundoora to Kyneton and back but, when we realised that two tables weren't going to be enough, drove to Taradale to borrow a couple from their daughter. Tricia and Ann Baxter were both there all day on Sunday too; we really did need three people rostered at a time. I came home with a list of thirty-six people who might be interested in a beginners workshop and since the weekend have had three or four enrolments in our workshops that we had listed. Before the event I was thinking that most of the visitors would be locals but talking to people they come from all over the state.

If you are coming to our next meeting, the first that won't really be a meeting, please bring along some items for our library display that will be at the Nunawading library for the whole month of May. If you can't make it to the meeting and would like to have your work included, please arrange to deliver to another member before the meeting. Other things to bring are your pages for the occasional publication and materials to make a piano hinge book (listed elsewhere)

Leanne Poole has kindly set us up with Instagram and Facebook pages so if you use either of these look out for [https://www.instagram.com/papermakers\\_of\\_victoria/](https://www.instagram.com/papermakers_of_victoria/) and <https://www.facebook.com/PapermakersofVictoria/>. Also please send any photos you take of our activities to Leanne [pooleanne@yahoo.com.au](mailto:pooleanne@yahoo.com.au) and Ange [vetsiang8@gmail.com](mailto:vetsiang8@gmail.com) for our website.

Don't forget to register your interest in the 'postcard round robin' that will be organised by Ann Baxter. These are the important dates: Apr 6: registrations close, May 1: participants advised of first exchange details, July 1 first exchange made. Each postcard exchange occurs on the 1st of each month. It is going to be an exciting opportunity to connect with a wide range of members, and only two small cards to make each month. Details were in the January news and are included as an addendum to the Deckle Edge.

Don't forget to register for the Jamieson weekend, it is listed with the workshops on our website. Marianne has kindly donated a large supply of pineapple fibre that Barb and I will cook up before the 17th of May so that participants will have a chance to make some lovely strong paper. I was reminded of the workshop that we had with Asao Shimura many years ago (it culminated in us cooking a farewell dinner in pineapple paper that we'd treated with konyaku and lime). I went looking online and was able to find an archived copy of our old website that had a full report of the workshop. I have included a link in the information about Jamieson.

The fourth Valda Quick Paper Arts Biennial - 'Hidden' - will be held from 21 October until 3 November 2019 with an Opening at 6pm on Thursday 24 October at Box Hill Community Arts Centre. Mark your diaries and plan your works. As in some of past biennials we have included a 'challenge', this time we have decided to go small and have a Matchbox Challenge. We would like to encourage you all to think about exhibiting a wall piece, paper sculpture, book or hanging.

*Gail Stiffe*

## NEXT MEETING

**12 noon 6 April**

Box Hill Community Arts Centre

Helping hands:

Chris Smith

Susan McCormack

What you need to bring:

- Items for show and tell
- Your pages for 'In My Backyard'
- Items for the Library display
- 10-12 sheets of paper
- 10 - 12 skewers
- Piece of card to make template
- Bone folder
- Ruler
- Pair of scissors or blade, steel ruler and cutting mat

## NEW MEMBERS

Jan Marinos

Susan McCormack

Jennifer Mountford

Liliana Iuri

## PAPERMATES REPORT

Christine Tyrer organised the first session with the instructions for making these lovely origami boxes. Our theme for this year is 'boxes'.



Chris Smith brought along a sample box decorated with elephant poo paper which had originally been brought back from Thailand and included the stencil for its construction. Carol managed to finish one but the rest of us copied the stencil to try it at home.

*Leanne Poole*

## FEBRUARY MEETING ACTIVITY

Members thoroughly enjoyed the two hours spent experimenting with different methods and techniques for decorating paper. With the theme 'In My Backyard' for the forthcoming Limited Edition books, we were able to collect many ideas and tips for: - simple printing with a variety of fresh green leaves, using a roller; attaching dried leaves and objects with coloured threads and attractive stitching; printing with stamps with dyes and coloured inks and an opportunity to learn how to use the Gocco printer successfully. We were even able to make a special paper wallet with pockets in which to keep our samples, bound with a length of paper string or simple paper strip.

Many thanks to Tricia Alexander, Bernadette Towan, Jo Peake, Chris Smith and Gail Stiffe who planned the activities in great detail, provided the materials as well as tools, and so willingly shared their advice and expertise. Everyone appreciated the extended time devoted to these practical activities.

*Dorothy Simpson*



*Photographs Leanne Poole*

## YABBERS REPORT

With pulp already prepared, yabbers met to make their pages for their 'In My Backyard' books. The hot day was ideal for drying and everyone was well pleased with the result.

Our program for the year includes an 'Altered Book' exchange – Gail had picked up a series of 10 books from an Op-shop, which provide between 16 and 20 pages for us each to decorate and alter. The exchange will continue throughout the year at each meeting. Later meetings will include rust and indigo techniques for decorating and a session on paper clay. At the May meeting we will be learning how to do the binding of the Limited Edition books.

*Dorothy Simpson*



*Photograph Dorothy Simpson*

# NEXT MEETING PIANO HINGE BINDING

## Materials:

10-12 sheets of paper  
10 – 12 skewers  
Piece of card to make template

## Tools:

Bone folder  
Ruler  
Pair of scissors or blade, steel ruler and cutting mat

## Method:

1. Check the grain of your paper, you can do this by gently bending your paper in both directions. As with most books it is extremely important that the grain runs in the direction of the spine so your page needs to bend easily across the page, not up and down the spine. If you are using handmade paper you can ignore this step because handmade paper is formed without a fixed grain.

2. Take one sheet and one skewer and wrap the paper around the skewer so that the skewer divides the paper in two.

3. Take your ruler and bone folder and make a crease next to the skewer. Turn everything over and make a crease on the other side.



*Granny 2008 Textured paper with crocheted granny squares and crochet hooks*



*Child's Play 2009 Recycled paper, dye and pop sticks*

4. Repeat for all of the sheets.

5. Take a piece of card the height of your book and mark out 4 - 6 stations, it doesn't have to be an even number but the stations should be about 2cm apart. They should be evenly spaced but there can be a different space at the top and the bottom.

6. Mark the top of your template and line it up with the top of your first sheet. Take the skewer out of the page and snip from crease to crease through the rounded spine. Alternatively open out the page and use your blade and steel ruler to make a slit between the two creases in line with your template.

7. Repeat for all pages.

8. Take your first sheet and fold the even tabs to the inside of the page.

9. Take your second page and fold the odd tabs to the right.

10. Pick up your skewer and the first and second pages and slide the skewer up inside the tabs thus joining the two pages together. Up the book we have tab 1 page 2, tab 2 page 1, tab 3 page 2, tab 4 page 1 etc.

11. Repeat for page 3 then the rest of the pages except the last page.

12. Fold the odd tabs to the inside of the last page and feed the skewer up between the tabs of the last and second last pages.

## Variations:

1. Instead of folding the tabs on the outside pages to the inside leave them out and thread a skewer through.

2. The pages will be held together by the skewers but you can add some decorative stitching by weaving some thread through the tops of the skewers.

3. Use pencils, paintbrushes, knitting needles, chopsticks or any solid smooth straight stick instead of skewers.

4. Cut diamonds instead of slits so that you reveal part of the skewer.

5. Pages can be any shape.

6. You can make a cover out of heavier paper folded double with an extra tab. This paper needs to be the same height as your pages and at least 6cm longer. Fold the last three cm around your skewer and cut slits. Fold every second tab to the inside and thread a skewer through with the cover facing away from the book. Fold the cover back over the book and fold the extra paper to the inside.

#### References:

1. Keith Smith Non Adhesive Binding Book 1 pages 192 - 201

2. Shereen LaPlantz Cover to Cover pages 117 -118

3. Alisa Golden Creating Handmade Books pages 82 - 84

*Gail Stiffe*



*Pineapple Piano Hinge 2007 Dyed pineapple fibre with dowels*

## THE AUSTRALIAN NATIONAL BROOCH SHOW 2019

The Australian National Brooch Show is an initiative of the Contemporary Art Society of Victoria Inc. (CAS). The Society is a non-profit organization, run on a voluntary basis by artists for the benefit of artists and those interested in the arts. It is based in Melbourne, Victoria, Australia, and was founded in 1938.

Our last Brooch Show (2018) exhibition featured many art brooches on public display, representing many individual artists! We had extensive publicity, many favourable comments and great sales!

First venue:

Fitzroy: showing 5 May - 9 August 2019 "Try & Buy": Sunday 5 May, 2pm - 4pm, at the Fitzroy Library, 128 Moor St, Fitzroy, Victoria

Second venue:

Eltham: showing 13 August - 29 October 2019 "Try & Buy": Saturday 17 August, 12noon - 1.30pm, at the Eltham Library, Panther Place, Eltham, Victoria.

This year there is NO entry fee!

Entry deadline: Friday 26 April 2019. For more details see <http://www.contemporaryartsociety.org.au/exhibitions/brooch-show>

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## LIFE AMONG THE GUM LEAVES

A beautiful exhibition of eco prints from eucalypt leaves on paper and fabric by Cecilia Sharpley runs until 3 April at Waterwheel Gallery, 3400 Warburton Highway. The tiny lamps were a big hit.

*Gail Stiffe*



*Cecilia speaking at the opening Photograph Angela Vetsica*

# MULTI-LAYERED IMAGERY WITHIN HANDMADE PAPER

## Workshop with Darwin artist Winsome Jobling.

I recently travelled from Tasmania to attend this wonderful two day workshop in which Winsome demonstrated a variety of materials and methods she uses for creating stencils and multi layered imagery and watermarks.

After looking at many beautiful samples of Winsomes work we began by designing and making stencils. Materials and methods for this included: painted hot wax designs on curtain netting, stitched line watermark design on flyscreen, cut out sail cloth and cut shapes from sticky back sail repair material.



Some of Winsome's stencils Photograph Jan Marinos



Carole trying out her sticky back stencil Photograph Chris Smith

Other watermark effects were achieved using multi-dipping technique onto lace and flocked damask fabrics. By placing these stencils between the mould and deckle you can create new decorative surface designs for your handmade papers.



The fabric and the resulting paper Photographs Jan Marinos

Another method is to place a stencil such as plastic doily over a backing sheet that has been couched and brush on ochres or pour and squirt fine pulp through your stencil to decorate the surface layer with multiple colours.



Stencils with ochre and charcoal Photographs Chris Smith



Working with two vats of contrasting coloured fine cotton pulp Winsome instructed everyone individually to master double and triple dipped papers with abaca as the base sheet. Multi dipping with fine pulp creates new ways of building up colours within the sheet before it is couched.



Winsome helping Jo to master double dipping Photograph Chris Smith



Winsome with Susan Photograph Chris Smith

You can see both approaches demonstrated by Winsome at the 'Watermarks' FDH and IAPMA joint conference which was held in Cleveland, Ohio in 2012. See YouTube , search for Watermark Conference.

The first clip shows layering the two coloured sheets one at a time onto the backing sheet. The second demonstrates the triple dipped method to create watermark effect sheet with two contrasting colours of very fine pulp topped with a plain backing sheet.

Other stencil methods we experimented with included wax on netting and hand cut stencils such as sticky back placed onto the mould or netting support. This technique allows many possibilities for playing with positive and negative spaces in your design or the use of text.



Print Gocco screen used as a stencil Photograph Chris Smith

This was a thoroughly inspiring workshop with multiple techniques covered.

Thank you Winsome Jobling and POV for such a terrific experience sharing creativity and our love of handmade paper.

*Jan Marinos*



Jan with her stencil work Photograph Chris Smith

Editor's note  
Winsome kindly donated some copies of her recent exhibition publication that are available in our POV library to borrow for inspiration. Some extra photos are on our website.

## PoV DISPLAY AT NUNAWADING LIBRARY 1<sup>st</sup> MAY – 31<sup>st</sup> MAY

We have been offered Display Cabinet A which comprises all four windows in the freestanding wall (not just one of the four windows). As this is quite a bit to fill, I suggest that we have the four sections to include the following elements:-

History of papermaking info (though what we have ready made may be too large to fit into one of the windows – may need to adjust).

Fanned out sheets of various handmade papers – various fibre papers plus various recycled papers – I WOULD LIKE MEMBERS TO PROVIDE SOME SINGLE PAGES OF THESE WITH ACCOMPANYING LABEL DESCRIBING THE PULP.

Moulds and deckles of various sizes. I MAY NEED TO BORROW SOME FROM THE STUDIO UNLESS PEOPLE CAN SUPPLY AT THE APRIL MEETING.

Printed colour copies of recent Deckle Edge publications, current workshop flyer in colour, bookmark etc ... a card that clearly shows membership information, where we meet etc.

Some interesting completed handmade books that members could provide for the display if willing (with label describing the pages and stitching technique perhaps, i.e. cyanotype, piano hinge, Coptic stitch, etc., and maybe a book in the process of construction with needle and thread sticking out ... also waxed thread, beeswax block, needles, bone folder, could all be in this window as well ...

Some relevant books either from our library or I can provide from my own books on papermaking and handmade books ... maybe our library copy of the occasional publication on Decorative Surface Techniques.

I will be asking for one or two members to be available on the setting up morning, between 10am and 12 noon on 1st May – anyone who has a talent for or experience in setting up a display particularly welcome! Members who are willing to provide any of those things for the display (i.e. paper samples, handmade books, workshop samples) to either bring them to the April meeting for Robyn to collect, or to contact Robyn on 0430 026 685 or by email [holmes.robyn.c@outlook.com](mailto:holmes.robyn.c@outlook.com)

*Robyn Holmes*

## LOST TRADES FAIR

The Lost Trades Fair was amazing. So many hundreds of INTERESTED people. So many of them wanted to know how the paper was made, what was in the pulp and the process from pulp to paper. It would have been good to have more people just to talk to the visitors and show them what is made with the paper as well as making paper.

There were some funny moments though:- a hungry man came by and thought I was making crepes (thin paper on couching cloth) with ice cream (pulp in ice cream containers); another man thought that the small pieces of paper I was making would be pressed out to form an A4 sheet in the press.



It was a spectacular amount of hard work, both physical and mental, ferrying equipment to and from the Stables to get it started on the Friday. **A special thankyou to Tricia Alexander for getting it all organised, for the support you provided overseeing everyone's wellbeing and, a big thankyou to all those who helped set up on the day and without whom it would not have been so successful. It was a mighty effort. Well done.**





We have come back enthused with many ideas on how to better our next effort to ensure a smooth running of our presentation. A file/book which sets out lists of things that will be needed, such as equipment, 'show and tell' examples, touch and feel things, rules and safety issues, contacts, maps, what to expect in terms of numbers, traffic, times best to arrive, personal support items like, thermos, lunch, jackets. Perhaps a roster to be forwarded with who is on which day, times and contacts and who is doing what. Standby options in case there is an unexpected cancellation. These things could equally apply to any demonstrating that PoV takes on and might be a useful addition to our 'policy' file.

**And The Outcome** of all the hard work that weekend? There is a group of women in Bendigo BENDIGO TEXTILE ARTISTS who want us to run a papermaking / or was it book binding? workshop for them. They will contact POV soon.



Photographs Angela Vetsica

The new enthusiastic ranger at Bundoora who came down and introduced herself on the play day, will give us the flax when she has trimmed the plant out there. She was at the Fair with her partner. He wants to make paper and put his name on the list with his email. As a result of the fair we got an extra 36 emails to add to our small mailing list and we've had three or four enrolments in workshops.

*Contributors - Barb Adams, Ann Baxter and Gail Stiffe*

## WORKSHOPS 2019

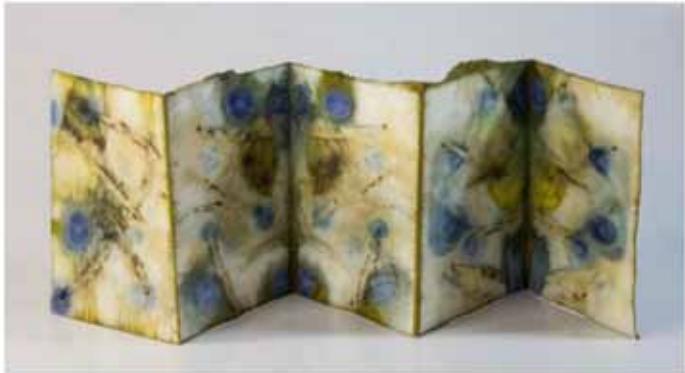
### ECO DYE

**Saturday and Sunday March 30 & 31 10am - 4pm**  
**Tutor Anne Thoday**  
 Cost: \$160 for members and \$240 for non-members  
 Registrations close : Thursday 7 March

Discover the beautiful and sustainable art of eco printing with artist Anne Thoday. Anne's practice is seated largely within the realm of contemporary environmental art. She is a multi-disciplinary artist producing works that arouse an appreciation and reverence for the natural world. In this workshop you will learn the technique of eco printing using leaves and other plant matter to dye silk, wool and paper. You will also learn about the safe use of household materials as mordants (mordants can be used to fix colours and /or change colours that the leaves would otherwise print). No previous experience is necessary. The tutor will provide materials and tools, but students may also bring their own materials for experimentation.



Anne Thoday, 2017  
 Eco Print on watercolour paper  
 18cm x 70cm each



Doreen Carvill, 2017  
 Eco print- purple carrot & eucalyptus on watercolour paper  
 20cm x 40 cm

## RECYCLED PAPER— CASTLEMAINE

**Sunday 28 April 10am - 4pm**

**Venue: Studio, Continuing Ed Building, 30**

**Templeton St, Castlemaine VIC 3450**

**Tutor: Gail Stiffe**

Cost: \$80 members \$100 non members

Registrations close: Thursday 11 April

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

## IDEAS AND IMAGES

**May 4 and 5 10 am – 4 pm**

**Tutor: Glen Skien**

Cost: Members \$160 non members \$240

Registrations close: Thursday 18 April

Ideas and Images is presented by artist/printmaker Glen Skien as a studio-based course that blends printmaking, collage and book binding. Designed around the artist's own studio practice Ideas and Images (1) combines approaches to traditional printmaking methods together with contemporary collage-based disciplines that include photographic transfer and the artists' book. Essentially this workshop will provide students with the opportunity to engage in a project based on the notion of 'material thinking' that allows participants choice of medium and process to inform the narratives within their work.



*Glen Skien*

## KOZO EAST AND WEST

**16 June 2019 10 am – 4 pm**

**Tutor: Gail Stiffe**

Cost: Members \$80 non members \$120

Registrations close: Thursday 30 May

Learn how to process kozo bark suitable to use in Eastern and Western style papermaking. Paper mulberry (*broussonetia papyrifera*) or kozo is a lovely fibre to work with; the fibres are particularly long which makes the paper strong and it can be made very thin.

The Eastern method of making uses a special mould called a sugeta which has a removable mat made of bamboo and a hinged frame. It is possible to make a stack of papers separated by only a thread. Papermakers of Victoria has a set of three sugetas, so each participant will make several sheets using the Japanese method plus some western style sheets with embedded plant material.



*kozo paper made by Chris Smith Photograph Gail Stiffe*

## NATURALLY INSPIRED

**Saturday 29 June 10am - 4pm**

**Tutor: Rhyll Plant**

Cost: \$80 members \$100 non members

Registrations close: Thursday 13 June

There will be a materials fee to be determined

A printmaking workshop with Rhyll Plant in her idyllic country studio in Castlemaine.

There is a long history of creating prints by pressing inked specimens onto paper in the pursuit of science and art.

While working for a fine arts degree I experimented with printmaking methods to pull a delicate print from the most challenging thing I could think of... an ostrich feather. This made me want to share the ideas, so I designed a workshop to ensure a productive outcome



*Rhyll Plant*

for students, now delivered in workshops in Victoria and interstate.

Using water based printing inks and easily available materials, plus pre-prepared specimens, students use both the printing press and hand pressure to explore the techniques of direct and offset printing, layering and ghosting images to create depth in their unique works on paper.

## COLOURING PAPER WITH NATURAL DYES

**15 September 10am - 4pm**

**Tutor: Gail Stiffe**

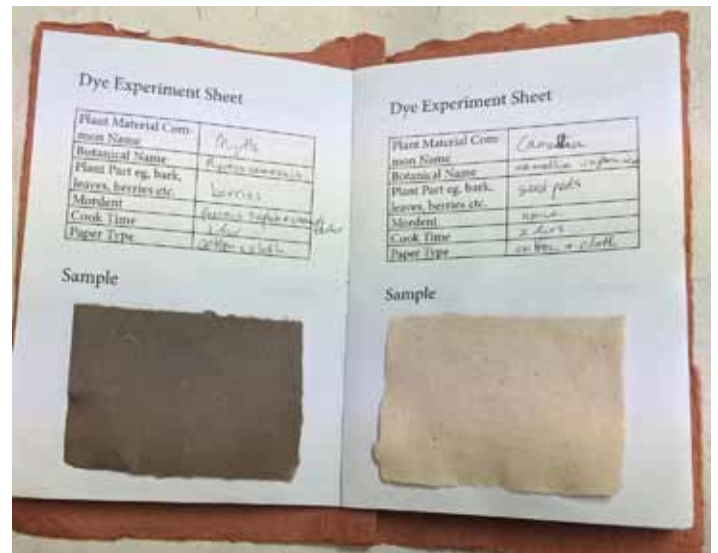
Cost: Members \$80 non members \$120

Registrations close: Thursday 29 August

In this workshop we will explore ways of colouring paper with natural dyes. 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 oxalis flowers, avocado pips, loquat leaves, onion skins and gum leaves.

You will be making paper from cotton pulp that is coloured with various dyes.

The papermaking method is one in which small quantities of pulp can be made into sheets using limited water and equipment.



## BUTTON HOLE BOOK

Tutor: Barb Adams

9 & 10 November

10 am - 4 pm

\$160 members \$200 non members

This two day workshop will provide a day of making your own print blocks and learning a Button Hole Binding. There will be an opportunity to work with a theme making and sharing your print blocks to enhance your book. You will make one or two books of different shapes and sizes.

Materials fee: \$12

This will supply paper for your pages, soft cut and foam for print blocks and cold wax.



*Barb Adams*

## THE MUSEUM OF APOXYOMENOS

Recently in the town of Mali Losinj on the Croatian island of Losinj in the northern Adriatic sea, I found myself overwhelmed and mesmerised in the presence of a magnificent bronze statue. Our boat had docked beside The Museum of Apoxyomenos (who was that I wondered?) The lure of a museum visit was strong and we had limited time, so I split from my fellow travellers and entered this former palace where only the facade is preserved so that the museum is actually a building inside a building. It is dedicated to one exhibit only, which makes it unique in the world.

The statue was found on the seabed in 1996 by a Belgian scuba diver and amateur photographer during his tourist visit to the island. It was lying at a depth of about 45 metres, trapped between two rocks which had prevented it from falling into greater depths. Its back, part of the head and neck and the rear part of his right leg were covered with sand and silt. Fortunately, the head was lying in its original position, although the join between the head and the neck, executed with soft solder, had given in. Before the raising of the statue, the find was documented in situ and the surrounding area searched. Groups from the UK, Belgium and Croatia were involved, both financially and in archaeological research and conservation, before the statue was lifted from the sea in April 1999. The delicate process involved the use of a crate, a stretcher and underwater parachutes.

The six year long restoration by Italian and Croatian experts started with x-raying every part of the statue which, incredibly, was entirely preserved except for a little finger. The removal of the thick layer of organogenic limestone was exclusively mechanical. No chemical substances were involved. The restorers used scalpels, needles, micro-chisels and ultrasound probes, determined not to destroy the original patina which was excellently preserved in other parts of the statue. When the thick encrustation had been removed from the face and eye sockets it was confirmed that the inserts for the eyes had not been preserved.

Who was this statue and how old was it? The Olympic Games were held every four years, beginning in 776 BC in the sanctuary of Zeus at Olympia. Statues, put up in honour of the victors, were gifts to the deity and expressions of great pride and glory. The rule was that the statues of victors could not be larger than life. They were often portrayed with wreaths, ribbons or palm leaves in their hands- but athletic disciplines were also frequently depicted, such as the oiling, cleaning and scraping of athletes' bodies. The athletes exercised and competed naked and the oiling of the body was the key ritual in preparation. After exercise, and before

washing, the athletes would scrape the layer of oil, sweat and dust off their bodies using a strigil. This mixture was carefully collected, filtered and then sold in the shared belief that the valuable liquid had medicinal properties. The procedure of scraping the body (Greek apoxyesis) became a celebrated and favoured depiction of the athlete in Greek art, the so-called Apoxyomenos. The Losinj statue portrays a moment in which the athlete is cleaning his strigil with the thumb of the left hand.

Inside the statue, the nest of a small rodent and some seeds and twigs were found which means that at the moment of its transportation Apoxyomenos was already old- it must have been displayed long enough to become a home for living creatures. It has been confirmed that the statue was underwater for nearly two thousand years and is from the 2nd or 1st century BC. Underwater archaeological sites are usually shipwrecks loaded with cargo that tell the story of the lives of our ancestors. Storms at sea, battles and defects in ships are the most frequent causes for a ship sinking. Apoxyomenos was found alone, and there is no trace of a ship or any other item that might have been carried with it. Why did Apoxyomenos end up in the sea? Experts assume that a violent storm made the crew discharge their cargo, or maybe it was thrown into the sea as an offering to the gods?

When you enter, the whole room is a deep blue as if you are underwater (like Apoxyomenos). Shoe coverings are provided. From here you are taken to the first floor via a dramatic narrow escalator to a black room with monitors that tell the story of this Losinj



Apoxyomenos. Also featured are images of a few of the total of eight known ancient apoxyomenos statues, including one from Ephesus (bronze and exhibited in Vienna) and marble statues in Florence, Boston and the Vatican. This Losinj one is the most well-preserved in the world.

Next is a colourful, tiered room with a superb carpet woven with motifs of the sea, sea plants, wheat and fields that relate to the previously mentioned organic debris found inside the statue. Featured here are screenings of a documentary film which depicts Apoxyomenos' recovery from the sea and its specialised renovations over several years.

Then you climb a red stair vestibule to a yellow room which is covered with excerpts from newspapers and magazines published in Croatian and foreign media. Here you have the first tantalising glimpse of the statue through a small window in the ceiling that reveals a distorted view from below. Photography at this point is permitted.

Next, you pass through a fabulous passage covered with olive wood. As you ascend, the textures of the walls tell the story of Apoxyomenos' Mediterranean homeland, characterised by the sea, fields, olive groves and ships. Display cases show the rodents' nest found in the left arm and other plant matter including laurel, spotted medick, peach, white lace flower, sweet or sour cherry and olive.

Now you have arrived at the most important place in the museum - the White Room which houses the original bronze Apoxyomenos statue. Again there is another very small tantalising window as you wait for your moment. An attendant informs you that no photography is allowed once inside the White Room and you are limited to five minutes to avoid any build up of humidity. The exit door is opposite the entry.

I was so lucky to be on my own with this magnificent, ancient statue. The beauty, harmony and perfection were overwhelming and thus flowed my autonomic response... tears! This young athlete was larger than life. (I learned later that he stands at 192 cm, some 20% taller than a young man in classical antiquity.) He was so perfectly sculpted. Given my background as a physiotherapist I could recognise the various muscle groups and the bronze patina was simply out of this world! The lips and nipples were made of reddish copper inserts which emphasised the liveliness of the statue - their subtle colour and effect were awesome. The artistic position of the inclined head as his eyes turned towards his hands was perfect. His curly hair looked so lifelike it appeared wet with sweat and oil and above his forehead the hair was straightened as if it had been lifted by his fingers. The strigil that he had held in



his hand had not been preserved but it could be more than imagined. I circled Apoxyomenos many times taking in every minute detail. The diffuse light and complete whiteness of the room provided an intense and contemplative encounter which I am sure extended beyond the five minute allocation, but I was alone and there was no-one waiting. The walls of the room were padded and at times you felt as though they were moving, almost as if they were sails... Apoxyomenos' last journey.

This experience has left me with memories that I will treasure forever. I encouraged others sailing with me to visit and all who did were grateful for their experience and now understood my enthusiasm!

*Judith Lawler*

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## ARTIST BOOK EXHIBITION IN BRUTHEN

Amegilla is having its second artist book exhibition in May and welcomes entries from around Australia. Applications close 31 March and the application form was attached to the January news but you can contact me [papergail.stiffe@gmail.com](mailto:papergail.stiffe@gmail.com) if you'd like me to email you a copy.

*Gail Stiffe*

# POV CALENDAR 2019

## MARCH

30-31 10- 4 Eco dye workshop

## APRIL

6 12pm Lunch and activity (no meeting as such)  
Pages for limited edition completed and submitted to organisers

11 5pm Registrations close Beginners in Castlemaine

18 10-4 Registrations close Workshop Glen Skien

20 5 pm Closing date April news

28 10-4 Beginners workshop in Castlemaine

## MAY

1-31 Library display Nunawading Library

4&5 10-4 Glen Skien workshop

10 5 pm Closing date May news

17-19 Jamieson weekend

30 5pm Registrations close kozo workshop

## JUNE

1 10am Committee meeting  
12pm General meeting followed by activity

5pm Deckle Edge deadline

13 5pm Registrations close Rhyll Plant workshop

16 10-4 Kozo workshop

29 10-4 Rhyll Plant Printing workshop  
Castlemaine

30 Limited Editions completed

## JULY

10 5pm Closing date July news

## AUGUST

3 10am Committee meeting

12pm AGM followed by speaker

10 5pm Closing date August news

29 5pm Registrations close Natural dyes workshop

## SEPTEMBER

1 5pm Deckle Edge deadline

15 10-4 Natural Dyes workshop

## OCTOBER

5 10am Committee meeting

12pm Lunch and meeting

2pm Selections from the Archives Helen Mc Pherson

10 5pm Closing date October news

21 9am Exhibition open

24 6 pm Exhibition opening

## NOVEMBER

1 5pm Deckle Edge deadline

3 4pm Exhibition ends

9 & 10 10-4 Buttonhole Book

17 10 am Paper day making large sheets of paper (A1)

30 5 pm Deadline for Christmas Book Swap

## DECEMBER

7 12pm Lunch and Christmas activities

## CHRISTMAS BOOK SWAP 2018

Last year eight people contributed six books each to the Christmas Book swap and received five in return. Thank you Beverly for organising it. It is always great to see people's creativity.

*Gail Stiffe*



*Photographs Gail Stiffe*