

# THE DECKLE EDGE

NEWSLETTER OF PAPERMAKERS  
OF VICTORIA INC.

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FOR ALL THOSE WITH A LOVE & UNDERSTANDING OF PAPER AS A MEDIUM IN ITS OWN RIGHT.

[WWW.PAPERMAKERS.ORG.AU](http://WWW.PAPERMAKERS.ORG.AU)

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## DECKLE EDGE

EDITOR: CAROLE HAMPSHIRE  
LAYOUT & DESIGN: DIMITY MAPSTONE  
COVER IMAGE: *THE GRAVITATIONAL PULL OF WORDS* (DETAIL) BY LEANNE POOLE

ALL DECKLE EDGE CORRESPONDENCE TO:  
<https://papermakers.org.au/contact-us/>

DEADLINES FOR COPY:  
1 MARCH, 1 JUNE, 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.

## NEXT MEETING

### GENERAL MEETING WITH ACTIVITY & SPEAKER

12 noon Saturday 6 February 2021  
Box Hill Community Arts Centre  
Activity to be confirmed

## NEW MEMBERS

A WARM WELCOME TO:  
LETTY LAWRENCE, MARGOT MURPHY,  
WENDY DUFF, HELEN CARLYLE, JULIE  
SHERLOCK AND YUBRAJ SITOULA

## SUPPORTED BY



BOX HILL  
COMMUNITY  
ARTS CENTRE

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Ursula Simmons

### MEETING DAY HOST

Tricia Alexander, Bernadette Towan

### SOCIAL MEDIA

Leanne Poole  
Trading Table  
Jan Jorgensen



# GENERAL MEETING MINUTES

PAPERMAKERS OF VICTORIA INC.  
GENERAL MEETING  
HELD ON ZOOM  
SATURDAY 10 OCTOBER 2020

**MEETING OPENED** 2.36pm

**PRESENT** 24

**APOLOGIES** 2

## CONFIRMATION OF MINUTES

That the minutes of the meeting held on Saturday, 1 August, 2020, be confirmed.

Moved Judith Lawler Seconded Laraine Peters  
Carried

## MATTERS ARISING

Workshops and Demonstrations alternatives: Leanne and Anne Thoday in discussion. The idea of paper weaving declared too difficult to demonstrate on line.

Call out to members for ideas for workshops and talks, let Leanne know.

## Exhibition 2021

Venues under consideration Montsalvat and Eltham Community Gallery.

Depending on circumstances, consideration of on-line exhibition.

Exhibition Committee: Christine Smith, Susan McCormack, Anne Thoday, Christine Tyrer, Carole Hampshire, Anne Gason, Laraine Peters. Susan to send out emails to Committee to get things moving and to discuss who does what.

## CORRESPONDENCE REPORT

No communication from BHCAC and Darebin Council on opening up facilities.

Article to Primrose Paper Arts for their website.

## TREASURER'S REPORT (Jenny)

As per treasurer's report circulated, abbreviated below.

## Balance Sheet as at 6/10/20

### Assets

Cash and Bank Accounts  
Exhibition Ac \$2,494.63  
General Ac \$20,987.39  
Term Deposit \$10,220.60  
Workshop Ac \$3,057.30

Total Cash and Bank Accounts \$36,759.92  
Total Assets \$36,759.92

## Profit and Loss Report

Income Total \$2370.13  
Expense Total \$225.44  
Cash Profit/(Loss) \$2144.69

## Membership

Current membership is 62

That the accounts for payment listed for 30//09/20 be approved; the known future commitments for Insurance payment \$876.94 and Dimity Mapstone, \$280.00 Deckle Edge, be authorised for payment; and the Financial Report be received.

Moved Jenny Longley Seconded Jo Peake  
Carried

## GENERAL BUSINESS

### Public Relations

No report

### Website

Bairnsdale Page Group asks if PoV can take password protection off members Gallery. Membership agreed to take away password. This would increase interest in group and promote membership. Barb to email members to confirm they are happy to have their works remain in the online Gallery. They can request to have them removed.

### Social Media

Instagram count 836  
Facebook count 278

Anne Thoday offered to assist Leanne keep sites up to date.

### Papermates

Monday afternoon Zoom meeting. Topic Bairnsdale Wallet. Barb to share instructions and photos. Link to be passed on to all members. To be video recorded.

### Yabbers

Usually meet Wednesdays, once a month. Waiting for end of lockdown. Instructions for activities are emailed out to members of group.

### Networking activities

Suggestion that we can promote "Bring a Friend" to meetings, chats and activities. Need to let Gail know ahead so she can forward the link.

### Importing paper and pulp from Nepal

At this stage, Nepalese Paper Mill is preparing samples to send.

### Calendar 2021

Calendar to go ahead. Members to choose their favourite piece made this year and to send Gail a high-quality image by email. The image should be 300dpi and between 3 and 4 megabits. As an alternative, post the item to 11 Keltie Street, Glen Iris 3146. Leanne would be happy to photograph any items. Deadline 1 November. Gail to notify members through email updates. Anne to prepare timeline of activities that can take place in accordance with any Covid rules.

### OTHER BUSINESS

IAPMA Congress Postponed until 7 – 11 October, 2021

### Christmas Book Swap

Convenor Beverly Bennett. Members make seven miniature books with a Christmas theme, A6 size or smaller. One book is to keep for yourself, one is for the PoV archives and five for the swap pool. You will receive five books in return. Books will need to be posted both to and from Beverly unless we can meet in person for our December meeting. Gail to remind in emails. Participants encouraged to send photo of their book to Barb and Leanne to put up on media platforms.

### A BIG THANKYOU

Barb proposed a big thank you to Gail for the wonderful job she is doing keeping us all together throughout this difficult time. Meeting hoped that Tuesday Chat can be maintained in some form after Lockdown.

**MEETING CLOSED 3.00pm**

### NEXT MEETING

Date Saturday, 5 December, 2020

Time and location to be decided

Activity Christmas Social Break-up

Lucky Draw Winner Jennie Strahan

Welcome

Activity presenter, Winsome Jobling

# TALKING PAPER SUMMER



GAIL STIFFE

In preparing to write this column I have just reread what I wrote for the June Deckle Edge and was stunned by the number of things I thought we might be able to do. It was a long winter although it was terrific to see people at our weekly zoom meetings. We have doubled our number of overseas members and picked up several new local members, welcome to our little paper family.

We, unfortunately, missed out on the one time that was available at Eltham Library for 2021 but will apply for other spaces as we find out about them and if unsuccessful for 2021 will try again for 2022 so keep working on your watery pieces including your little raincoats for Barb's installation.

I would like to thank everyone who contributed photos for our 2021 calendar, it is looking great. At the time of writing this there were plenty available, they'd make a great Christmas gift for any paper-loving friends. Using the website for sales has worked really well, it means that we can keep track of everything. It worked well for membership too and once we start up workshops will work for that as well. Speaking of workshops, what we have done is just move all the workshops that we'd scheduled for 2020 into 2021 but if you have something that you'd like us to cover please contact Leanne using [workshops@papermakers.org.au](mailto:workshops@papermakers.org.au) and she will look into sourcing a tutor.

After many months of having no access to the stables we can now book in through Bundoora Park, we'd appreciate it if you also made sure with Carol Downey [caroldowney14@gmail.com](mailto:caroldowney14@gmail.com) that not too many people are attending and that there is no clash for equipment use.

As the year draws to a close, we can reflect on a very strange year that has been so difficult for so many people; hopefully your creativity has helped you all to stay on top of things, it certainly is a boon. I have felt blessed to have my health and the technology that has helped me communicate with friends and family all through lockdown. We have zoomed with our daughters just about every night, 5.30 it's time to log on to Zoom and do the Age quiz and the cryptic crossword. I wish you all the best for the Festive Season and look forward to meeting up in person in the new year.

# WINSOME JOBLING AT OCTOBER PoV MEETING

LARAIN PETERS

Zoom attendees at the October meeting were privileged to enjoy an artist talk by Darwin-based artist Winsome Jobling, who works at the Darwin Open Education Centre and exhibits widely, including at Australian Galleries in Collingwood.

An interesting feature of Jobling's art practice is the use of copy toner, predominantly black, interspersed, to good effect, with occasional colour. She decants the toner into bottle caps and applies it to the paper using brushes, cotton buds and erasers. To set the toner a heat gun is applied beneath the paper surface. The use of various stencils is a further feature of her art practice.

The Bird Series conveys a deep sensibility to the plight of avian extinction. These works are particularly poignant contrasting images of death with the aesthetic and priceless delicacy of lace; this heightens the viewer's sense of deep loss at the possible complete demise of threatened avian species. .

In her Cloud Series Jobling abandoned the use of brushes and used only her hands, erasers and torchon to work the toner on the surface. This has led to a wonderful fluid effect and a sense of freedom within the toner medium she is using.

Finally, Jobling spoke of her residency and time spent at Morgan in Cleveland. She took paper, created in Darwin from bedsheet pulp, to the residency. The sheets were two metres by one metre. On these she printed a series using a photo silkscreen technique.

The talk was accompanied by a generous supply of slides and illustrations, opening a portal through which we could view many aspects of Jobling's fascinating practice. Members were deeply enriched by the experience and thankful to Winsome for so generously sharing so many aspects of her work with us.



Winsome Jobling manipulating toner.



Winsome Jobling image from Bird Series.

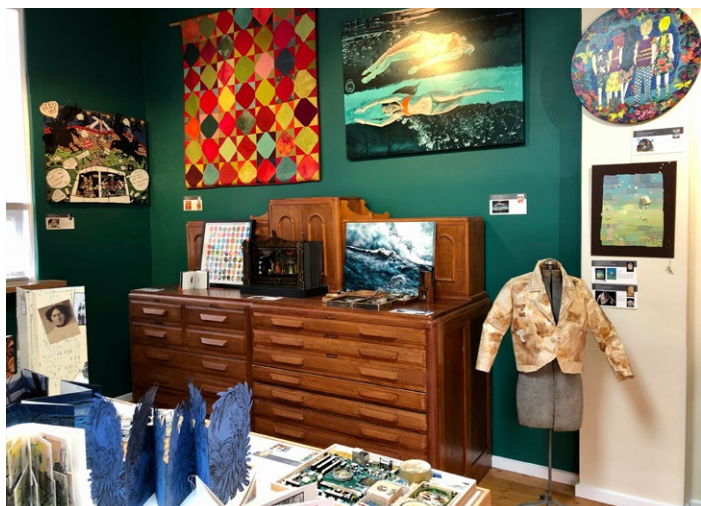


Winsome Jobling image from Cloud Series.



# INTRODUCTION TO THE BIBLIO ART PRIZE

CAROLE HAMPSHIRE



Biblio exhibition installation. Photo by Judith Lawler.

The Biblio Art Prize is held every year in Port Fairy (Victoria) at Blarney Book Store. This year the inspiration was Australian Fiction published in the last 18 months. Australian fiction was chosen because of various lockdowns caused by the pandemic and, therefore, the possibility that some participants may have difficulty getting their hands on a book. If the book was local to Australia, we only had to rely on local post or the local library.

The instigators were surprised when they were swamped with applications, some even from overseas: New Zealand, Britain and USA.

Each participant was given a book title at random and then had to create an artwork inspired directly or indirectly by the book itself. Some dropped out at this stage. They expected about 100 actual artworks but there were over 200, far too many to display in their gallery and shop. It was decided some would only be displayed online and a limited number were selected for the gallery itself. The exhibition runs until the end of January.

All participants who have submitted an article about their piece were selected for the gallery or the online exhibition both of which can be seen here:  
<https://www.blarneybooks.com.au/biblio-art-entries>

# WORDLESS IN A STRANGE LAND

LIZ POWELL



Wordless cover image.



Wordless detail showing windows.





Wordless detail showing prints and windows.

My journey for the Blarney Books Biblio Exhibition was not straight forward. Shortly after sending off the entry for, I received my book title. The aim of the exhibition is to support Australian authors who have published during the last 12 months and the titles were selected for a random draw accordingly. A quick visit showed the library didn't have the title I had drawn. A slightly panicky email back to the organiser explained that I lived in a small country town, the library was willing but unable to supply the title, that my nearest bookshop was a two hour drive away and in the current climate Fishpond and Australia Post were a bit slow. The reply was I could select one from the library that fitted the criteria and run it by the organiser. By now it was 10 minutes before library closing time (the warning gong sounds like the alarm bell on the Tardis). I burst through their high and solid timber doors crying "Quick, Australian, novel, published within last 12 months". Two librarians and three volunteers leapt from their desks and into action. They spread through the shelves like troops dispersing on patrol. With seconds to spare one of the librarians waved Catherine Jinks 'Shepherd' in the air. Choice made!

The story is about a lad transported to NSW for poaching. In England he knew his landscape well, knew the names for things in it and how to survive and live off it. Australia in 1840 was radically different. Completely alien and potentially deadly for the ignorant and alone, the settlers and convicts had no names for the landscape

and the wildlife and no understanding of the country. The main character says "I see nothing I can properly name" and thinks he will die "wordless and alone in a strange land".

My interpretation focuses on that 'otherness' of an alien place where endless eucalypts and granite vistas were apparently empty, strange animals leave stranger tracks, where insects are large and dangerous, different birds call warning, but where the landscape is compelling. Landmarks in the story became the subject of my work.

I like working with carousel books, playing with compositions in 'stage settings' combining 2D and 3D elements. The foreground, mid-ground and background format seemed like a good vehicle for my response to a book set so strongly in the landscape. Once I had selected some scenes within the story that related to the land it was a matter of hunting reference material for compositions. I knew there was going to be one 'stage scene' for blow flies so I needed some close ups to draw them, as with the bull ants. In all the scenes I've used my mono prints, etchings, relief prints and drawing as collage elements to build the compositions.

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LIZ POWELL

All photos by Liz Powell.

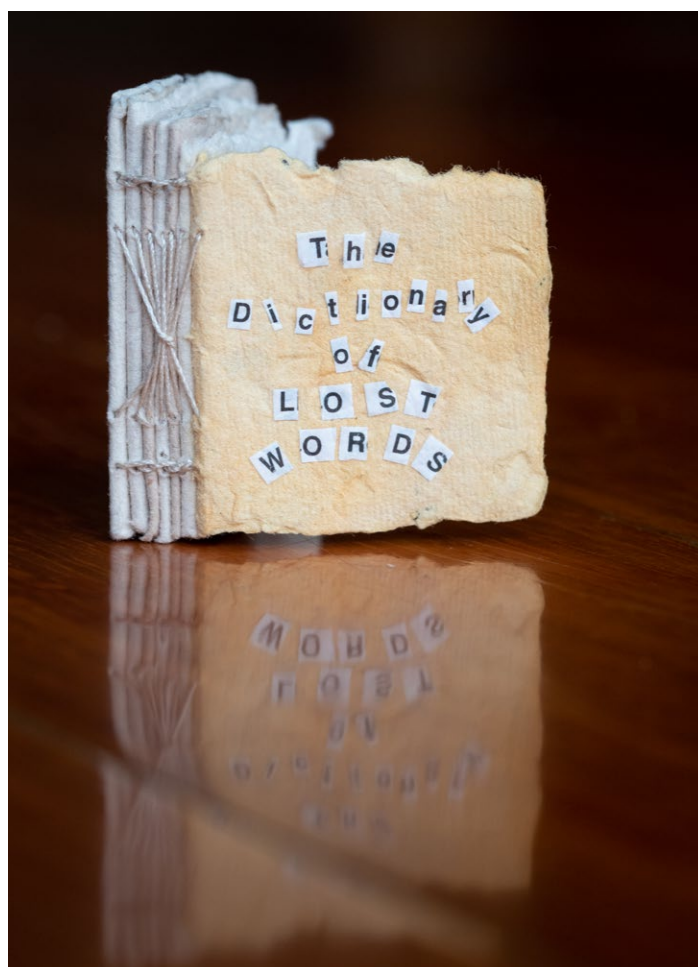
# DICTIONARY OF LOST WORDS

LEANNE POOLE

My assigned book for the Biblio Art Competition was 'The Dictionary of Lost Words' by Pip Williams. This is a wonderful book – a work of historical fiction based on the creation of the Oxford Dictionary, focussing strongly on female characters. One of the main themes relates to the fact that the decisions about which words were to be included were made by men and they required documented use of the words from multiple sources. As a result, words specific to women, or those belonging to the mostly spoken language of the underclasses, were often left out.

While reading the book, I had an image of Oxford as patchwork fields of green. As a lover of tiny handmade books, I could not pass on the opportunity to create the book of the title. I decided that while the book would be the centerpiece, it would be part of a larger work. The main character, Esme, collected words, initially from under the sorting table in the "Scriptorium" or "Scrippy", where the lexicographers (including her father) worked, and later from women around her, including interesting characters at the local market. I wanted to include those words flowing from their sources and being drawn towards the "The Dictionary of Lost Words".

I'd been playing with paper dyes during lockdown so I dyed some recycled mat board pulp in two shades of blue as well as yellow, and leaving some white. I also sacrificed some pages from a pocket Collins dictionary (one of two we had from my daughters' school days) and another book with more yellowed pages. I fed these through a pasta maker and chopped the strips into rough squares to add to some of the pulp as I went. I then set about creating the largest sheet of paper/board that I could with the equipment I have – just a bit smaller than A3. It took me hours to make though, as I used a 7cm square mould and deckle with various ice-cream containers as my vats, varying the shades of the pulp to create the patchwork effect that I was after.



Dictionary of Lost Words.



The Gravitational Pull of Words (full view).





Making the background.

I also added some of the chopped book pages to some of the pulp to add some interest.

I used handmade paper I'd made on previous occasions to create my little dictionary, with a stitched binding. With the exception of the cover, I glued the pages together so that it would sit nicely when attached. I took a photo of the page of my Collin's dictionary that should have contained the word 'bondmaid' – I'd found that just like in the novel, this word was absent, although various male equivalents were included. I printed this onto my handmade paper to create the 'scrippy' and its letterbox that received mail from the many contributors to the Oxford dictionary.

One of the final touches to my piece was the stub of pencil that dangles from the frame, a welcome suggestion from Barb Adams. Esme always carried cards and a pencil (usually just a stub) to write down interesting words that she encountered throughout her day. As the first work that I have ever entered into a non POV exhibition, I had a lot of fun creating this. Framing presented me with a bit of a dilemma and I am not totally happy with my final solution but I was very happy just to get something finished.

Suggestions on alternative framing ideas most welcome.

LEANNE POOLE

All photos by Leanne Poole. A detail image is also featured on the cover of this edition.

# A BETTER FIT

BARB ADAMS

The book I was given for the Biblio Art competition at Blarney Books and Art at Port Fairy was 'The Dickens Boy' by Tom Keneally.

The story is woven around Dickens' tenth child who was sent to Australia by his father to work on a sheep farm. The fibres of my handmade paper shape an English morning coat, which now supports the map of the Dickens boy's new life in Australia. The Darling River, marked in cold wax, runs across the map between the sheep stations and Aboriginal camps. Plorn enjoyed his life in Australia. It was indeed a 'Better Fit'.

BARB ADAMS



A Better Fit (front and back detail). Photos by Barb Adams.



# MONUMENTS

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GAIL STIFFE



Journal and carry bag.

My allocated book was a young adult fantasy called 'Monuments' by Will Kostakis. It was not the sort of book I usually read but I stuck with it. It was about a group of young people who found some statues that came to life and ended up dying and the young people ended up becoming gods. How was I going to turn this into an artwork?

Luckily a book was part of the story, it was written in a strange language and told the story of the monuments. I decided to make the journal.

I copied some random text (my annual report) into Photoshop and changed the font to one that was unreadable. I made several acrylic etchings and printed onto handmade paper. I then trawled through magazines and my old children's encyclopaedias for photos of old buildings, sculptures and piles of rocks to illustrate the story. The cover was having cast paper and I made a carry bag from momigami New Zealand flax paper that I'd rusted and threaded with some New Zealand flax string.



Monuments Journal title page.



Journal pages.

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GAIL STIFFE

All photos by Gail Stiffe.



# WEARING PAPER DRESSES

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CAROLE HAMPSHIRE

My book was 'Wearing Paper Dresses' by Anne Brinsden. I found the title intriguing but it turned out the book had disturbing undercurrents. As I immersed myself in the story, I began to feel the dark side of the mother of the two girls emerging. Here was a very troubled soul trying to care for two young daughters. The family had moved from Melbourne to the Mallee and it was hot and dry and dusty and unforgiving. I wanted to capture that hot, parched landscape and the energy of the mother, Elise, as she tried to cope with motherhood and, for example, produce paper dresses for a school theatre performance.

Meanwhile her life was sinking into the chaos of mental illness. It was a harrowing story as the eldest daughter dies in a terrible stove fire accident and the youngest daughter and protagonist of the book is blamed.

However, there are moments of hope and redemption represented in my artwork by the coloured dresses.

I used tea and rust ink to paint the background and represent the dry, dusty landscape and even added teabag paper to add the domestic element and the centre of a woman's life in the time of the novel (1950s). Then the origami dresses some made from music paper as the mother had had a partially successful musical career; other dresses were made from book pages to represent learning. These elements were mixed with glitter, flower petals and beeswax. They begin to swirl around as her mania causes her to become more and more energetic and chaotic in her thoughts.

When the dust settles and she is in an asylum, Marjorie has left home and Ruby has perished in the fire. It is intensely tragic but as the mother and daughter begin to rebuild their lives, there is the chance of redemption and further life.

I wanted the piece to be expressive and emotional yet compelling and strong. It's entitled: 'She was starting to find her way out of the Labyrinth', a quote from near the end of the book by Anne Brinsden.

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CAROLE HAMPSHIRE



She was starting to find her way out of the Labyrinth (detail). Photo by Carole Hampshire.



# YABBERS COLLABORATIVE BOOK

LEANNE POOLE

During Covid restrictions in Melbourne, while we were unable to meet in person, Yabbers' members were taking it in turn to email out monthly activities similar to those we would have done if we had been able to gather at each other's houses. In addition, some of us started collaborative projects that were mailed out and passed around to willing members.

Being a member of both Yabbers and Papermates, I posted a card to a member of each, constructed from the coloured paper that I had made earlier into lockdown, with the request that if they were happy to participate, they add a small embellishment, sign it, and pass it on to another willing member. I didn't mind what form their additions took – I just thought it would be interesting to see what they morphed into.

I was a bit concerned that the bright colours might limit the possibilities but I needn't have worried. In mid-November, when Yabbers were finally able to meet again, I received one of these back. As you can see from the photos, it is absolutely delightful. The card has become a book with my card at its centre. Each member has written a note to the member they were sending to next, so it contains lots of little lockdown stories. And it is full of colour, texture, and the personalities of my Yabbers friends.

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LEANNE POOLE

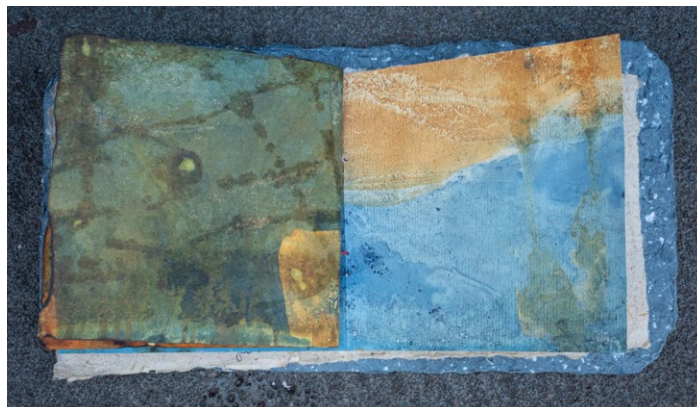
All photos by Leanne Poole.



Book cover.



Pages were added by Yabbers' members.



Pages added by Ursula and Marie.



Book after circulating around Yabbers' members.



# PAPERMATES RAINBOW BOOK

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A few weeks ago at a meeting several of the Papermates showed books they'd made following Chris' instructions. She agreed to share the instructions with the rest of the members so here they are:

## ASSEMBLY INSTRUCTIONS

- 1/ After forming the holes in each of your pages, arrange the folded, stacked sections in front of you in sequence.
- 2/ Using an awl and a spine - length template as a guide, pierce holes 1 cm from the head and tail end of each section and 1 cm either side of the largest bow.
- 3/ Wax 2 X lengths of linen thread, each approx. 1.5m long. Add a needle to each end of the threads so that you can sew with 4 needles into your sections to bind them together.
- 4/ To start sewing, insert the needles from the inside of the first section and draw the threads through to the outside of the first section. The inside of the first section will look like a 'U'.
- 5/ Pick up the second section and insert the needles into the corresponding holes from the outside to the inside.
- 6/ Once inside the second section, at each end separately (head and tail) cross the needles over each other and return the needles and threads through the holes to the outside. If necessary, very gently adjust tension by tugging threads in line with the spine, taking care not to tear the paper.
- 7/ Pick up the third section and stitch into the corresponding holes from the outside to the inside.
- 8/ Once back inside the section, cross the needles and threads over again at each head and tail end, and insert needles back into the holes, going from the inside to the outside of the section.
- 9/ Continue with this pattern until all sections are joined together.
- 10/ To finish: Take the needles back into the second last section and tie ends off with a reef knot. Trim ends and apply a tiny dot of EVA glue to the knot to make it secure.



Rainbow Book by Chris Smith.



Rainbow book closed up.

Instructions & photos by Chris Smith.

# COVID COLOUR

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LEANNE POOLE

Are you fairly new to papermaking and POV? If so, I'm hoping that this article will show you what you can achieve quite quickly with no previous experience. And that it doesn't have to take up a lot of space or involve expensive equipment. This article won't teach you all the steps of paper making - you might have to attend a workshop or two to help with that. But it will show that we don't all have years of papermaking or creative experience. I have been a member of POV for about 2 years and joined after attending a workshop with Barb Adams, which was my introduction to paper making. Since then, I have attended quite a few POV workshops. Early on I purchased a set of the Cartasol Dyes that are available through POV and this is really about my second play with these dyes.

It was during winter and it was cold, so I had no desire to be outside with my hands in freezing water. I have restrictions on the weight I can lift and find that the clean up from a day of papermaking can involve lots of heavy lifting, mainly in emptying buckets of water from the vat/s. My answer to that, when I am working alone, is to work small, which means that it is quite feasible to just set up on the end of the kitchen table. I protect the table with a blanket and plastic table cloth, and have lots of old towels etc over the floorboards where I am working. My blender was setup on the nearby kitchen bench, with towels underneath and over the floor.

I made my pulp the night before from scrap mat board that I source from my local framer at no cost. I strained some of the water off and placed it in a number of large Moccona Coffee jars and ice-cream containers, one for each dye colour although I skipped on black. Because I was working small I didn't need a huge amount of pulp. On my first dyeing attempt I had found that while I liked the colours of the wet pulp, they had dried significantly paler. So I was more generous with the dye this time. While the ice-cream containers were best for good access to stir the dye in, the glass jars were better for being able to see any undyed sections of pulp.



The next morning, I rinsed each of these under running water to wash out the excess dye although with the exception of the purple, there was very little excess as the pulp had absorbed most of it.

My main vat was a small plastic tub (the pink one in my photos) and I used a number of ice-cream and takeaway containers as small vats with various colours. The ice-cream containers were large enough to dip a 7cm square mould and deckle for very small squares or to embellish my larger pieces. The takeaway containers were just used to run the deckle through to add embellishments.

I started the day with no clear aims, just to work small and play with colours. Inspired by a social media post by member Anne Gason, I started with one of the blues in my main vat and just worked through the colours, until I made my way back to the second blue. If I was to do this again, I would probably have more of each coloured pulp so that I could achieve more gradual colour changes, but that would have to be a two day affair.

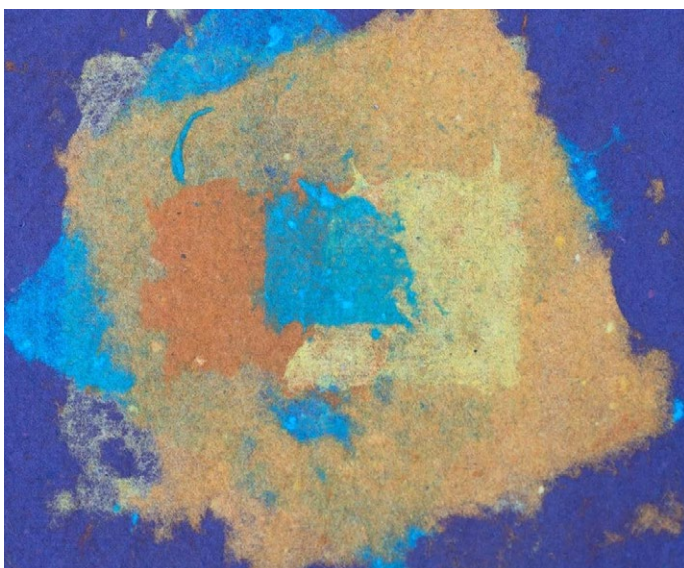
After a long day and a lot of fun, I had what I thought was quite an impressive pile of multi-coloured paper. This time I was very happy with the stronger colour. I've since used some of the paper to create a chunky square book as well as some cards. It was a lovely way to add some colour to my Covid lockdown experience.

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LEANNE POOLE

All photos by Leanne Poole.







# MARGINALIA BOOK

GAIL STIFFE

Early in our lockdown I decided to challenge myself with something new so I enrolled myself and one of my daughters in an eight week zoom class about making a heritage quilt.

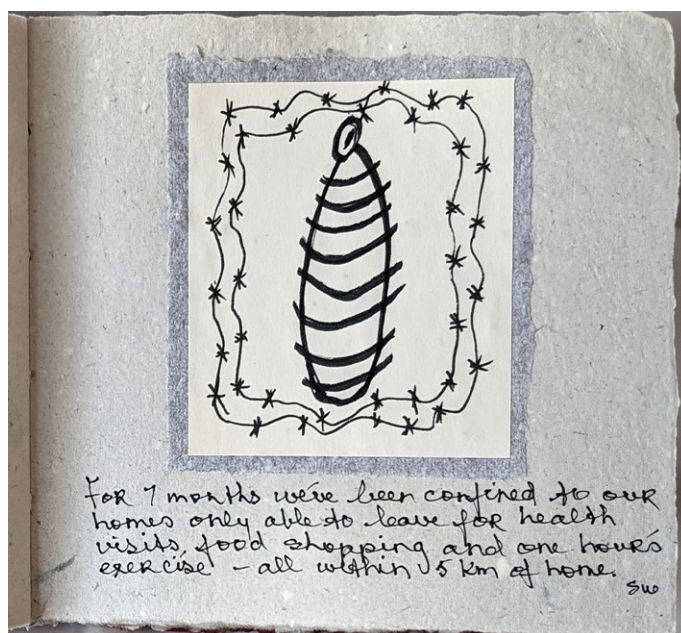
We started off with learning slow (running) stitch then each week we'd be set a new theme. One week it was the virus representations, other weeks it was self-portraits, pantries and politics. I got quite carried away making three or four squares each week.

I saw a call out through IAPMA for an artist book exchange where two artists work together on an artist book then send it to Brazil for exhibition. Following on from Bernadette's instructions for a marginalia book, I figured that could be a good format for a shared book. I made two copies of digital prints of photographs of some of my quilt squares and made two books. One I sent around the yabbers for each of them to contribute a page and the other I sent to Germany to be worked on by my paired artist. I have received a book back from her to work on though I haven't started yet. I have received my book back from the Yabbers and am thrilled with the result. The marginalia binding was perfect because the margins worked as spacers to allow for the collage.

GAIL STIFFE



Marginalia book featuring Judith Lawler's image.



Marginalia book featuring Sandy Ward's image.



Marginalia book with Jan Jorgensen's image on the right.



# PERFECTLY IMPERFECT

ANNE THODAY

The 'Perfectly Imperfect' on-line course was a great opportunity to have an artist retreat while in lockdown. It was with great excitement that I watched the very professional videos and demonstrations provided and I really felt the presence of the artist/ teacher as she led us through her creative process. The first task was to make our own brushes with found sticks, feathers, cotton strands and grasses (see pic.). The brushes became little works of art in themselves. This led into mark-making on paper using acrylic ink, first in black and then in our chosen limited palette. Next, we were guided through a process of underpainting and overpainting using a variety of mixed media.

Then we were introduced to deconstructing and reconstructing which became a constant theme throughout and not something that was always easy to do. This activity mirrored the constraints of Covid 19 where plans were made and re-made according to the restraints that we all endured. However, reconstructing the torn pieces was a lot of fun and a great exercise in composition, as well as letting go! For the first deconstruction I tore up my paintings and sewed them on to linen fabric with contour lines (see pic.).

The challenge next was to make a book. My book was an abstracted reference to the walks that I have been doing each day with my dog along the Merri Creek and Yarra River. The colour palette that I chose referenced the reflections of the blue sky in the creek and river and the muddy banks. The cover was made from hand- made paper made in the Helen McPherson workshop with archival cotton rag board.

Finally, we started a cloth book and vessels, these are in progress as I write. While not quite the same as face-to-face classes, the Fibre Arts Take Two are some of the best online experiences due to the quality of the artists/teachers and the professional videos and demonstrations.

Having the opportunity to share our progress and view the progress of others in a private Facebook group helped to inspire and make us feel that we were not alone during the Covid 19 restrictions.

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ANNE THODAY

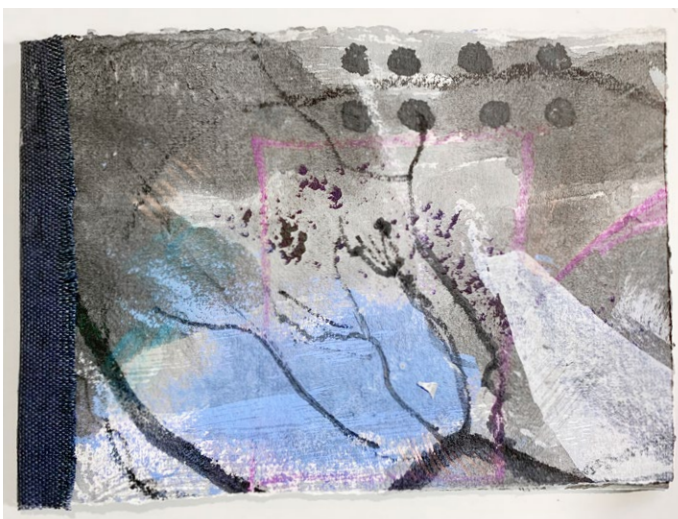
All photos by Anne Thoday.



Handmade brushes by Anne Thoday.



Scrolls by Anne Thoday.



Book inspired by the Merri Creek and Yarra River.

# A PERFECT COLLABORATION FOR OUR WATER EXHIBITION

BARB ADAMS

Would you like to participate and try making a Momigami Raincoat or 2? We could display them on mass. I think they would look great.

You will need:

2 sheets x A4 (or equal amount) hand made paper, strong but not too thick

PVA glue

Coat pattern below or any design you choose. These coats are about 20cm high.

Read about momigami here:

<http://www.magnoliaeditions.com/wp-content/uploads/2019/04/Momigami-Web.pdf>

WAIT

You might like to print, write or draw on your hand made paper before you do your Momigami.

Momigami

You will be able to use Tapioca instead of Konnyaku.

<https://shop.coles.com.au/a/national/product/mckenzie-tapioca-flour>

Add a little cold water to 3 tablespoons of tapioca flour to make a paste, then add boiling water to make a thin paste. Bring to the boil, cook briefly, then let it cool a little before using.

I brushed the tapioca paste on one side of my paper then scrunched it when it was nearly dry. This was much easier than waiting until it was hard and dry.

Coat Pattern

This is the pattern used for the coats above. It took 2x A4 sheets of handmade paper for each coat. It is longer than the pattern for the Japanese jacket.

Print this A4 sheet then cut out the pattern pieces.

Making the coat

1. Join the shoulder seams. Glue or sew, having overlapped the seams as much as necessary.
2. Join sleeves matching centre at shoulder seam.
3. Wrap sleeves matching cuffs and underarm - glue or sew.
4. Glue side seams.
5. Glue the hood to the neck at the back.
6. Glue the front band up one front around the back neck edge and down the other front.
7. Add your own, zip, buttons, ties, lining, cuffs, pockets ?????

*Please note that the pattern below is approximately half the size it should be. Scale the pattern up to fit an A4 page.*

