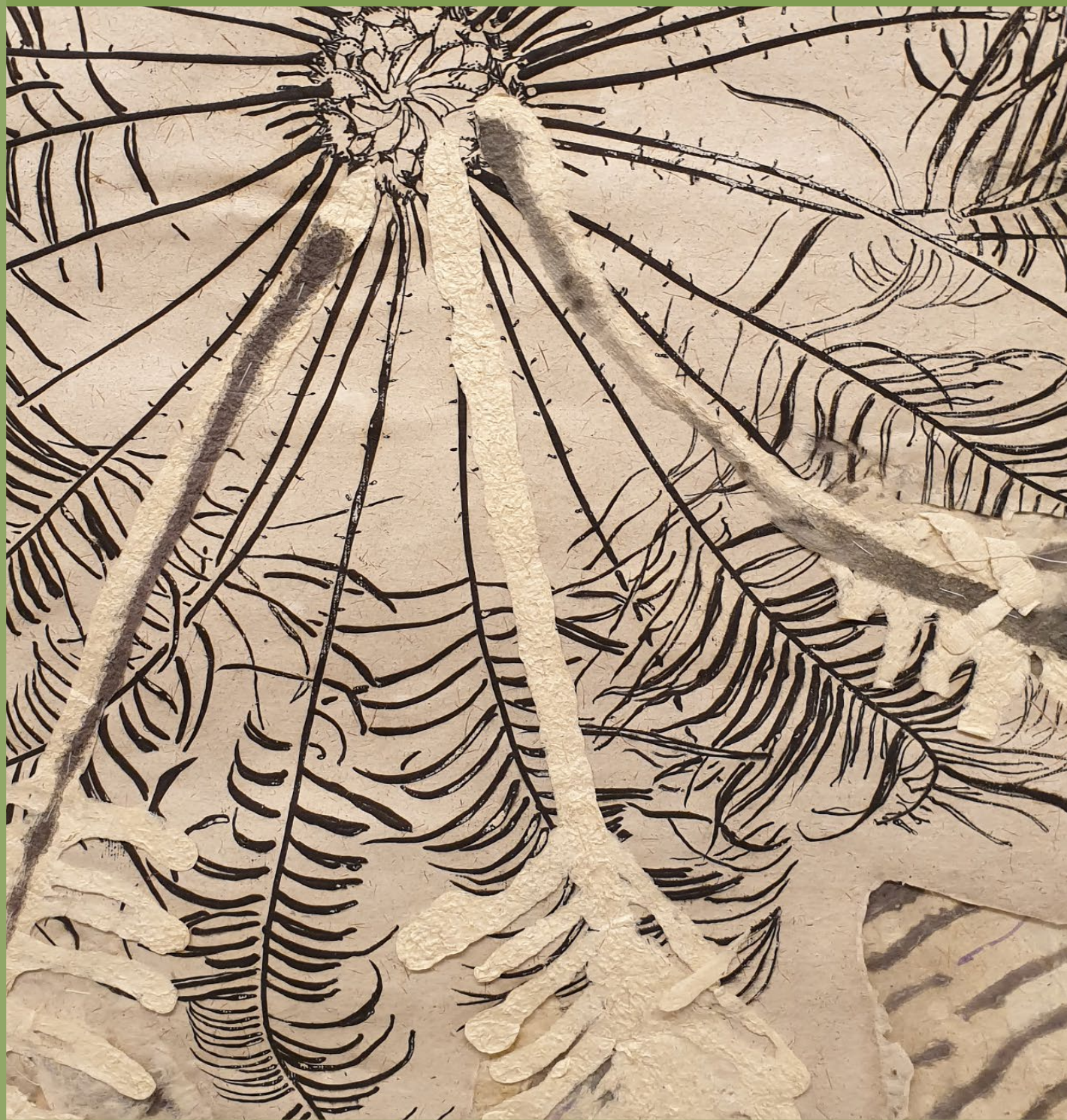


THE DECKLE EDGE

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

IN THIS ISSUE

NEXT MEETING	2
GENERAL MEETING MINUTES	3
TALKING PAPER BY GAIL STIFFE	5
EXHIBITION UPDATE	5
SPINNING THREAD PRESENTATION	6
T-SHIRT & JEANS WORKSHOP	7
BEGINNERS WORKSHOP	10
PAPERMAKES	11
YABBERS	12
STABLES MOB	14
PLAY DATE	15
SEAWEEED PAPER	16
WINSOME JOBLING EXHIBITION	17
CALENDAR	18
UPCOMING WORKSHOPS	18

DECKLE EDGE

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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

ANNUAL GENERAL MEETING
SATURDAY 7TH AUGUST, 12 NOON
BOX HILL COMMUNITY ARTS CENTRE

Speaker: Deborah Blakeley, Zoneone Arts
<https://zoneonearts.com.au>

Deborah Blakeley interviews prominent individuals in the Arts and Creative Industry. These interviews are available on Zoneone Arts website.

Note: For non-attendees, the meeting will also be available on Zoom.

NEW MEMBERS

A WARM WELCOME TO:
HEIDI HOWARD, NICOLE KEMP,
KATHRYN RUDDICK & MOIRA STYLES

SUPPORTED BY



BOX HILL
COMMUNITY
ARTS CENTRE

PAPERMAKERS OF VICTORIA



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PLAY DAYS

Bernadette Towan

TRADING TABLE

Jan Jorgensen

GENERAL MEETING MINUTES

PAPERMAKERS OF VICTORIA INC.
GENERAL MEETING

HELD VIA ZOOM (DUE TO COVID-19
RESTRICTIONS IN MELBOURNE)
SATURDAY 5 JUNE 2021

PRESENT

Tricia Alexander, Ruth Ault, Antje Bauer, Anne Gason, Carole Hampshire, Heidi Howard, Letty Lawrence, Jenny Longley, Jan Marinos, Susan McCormack, Helen McPherson, Jo Peake, Laraine Peters, Leanne Poole, Andrew Prince, Marie Revill, Kathryn Ruddick, Heather Runting, Ruth Scharley, Chris Smith, Gail Stiffe, Jenni Strachan, Bernadette Towan, Christine Tyrer, Chris Walta

WELCOME

New members: Heidi Howard, Kathryn Ruddick

APOLOGIES

Barb Adams, Judith Lawler, Anne Payne, Anne Pitkethly

CONFIRMATION OF MINUTES

That the minutes of the General meeting held on Saturday 6th February 2021 be confirmed.

Moved Bernadette Towan Seconded Jenny Longley
Carried

MATTERS ARISING

Box Hill Community Arts Centre

- Emergency Evacuation Training, attended by Anne Pitkethly in March. Susan McCormack will act as Deputy to Safety Officer, Laraine Peters, for evacuation procedure in case of emergency
- Box Hill Community Arts Centre, Regular Hirer Forums held quarterly, need PoV representative to attend Thursday 17 June meeting. Later meeting dates: Thursday 16 September, Thursday 9 December

CORRESPONDENCE REPORT

(copy available on file)

- Whitehorse Council Smarty Grant Application for fee relief approved
- Box Hill Community Arts Centre room booking for 2021 meetings acknowledged
- Invitation to attend Emergency Evacuation Training accepted

TREASURER'S REPORT

As per treasurer's report circulated.

From 1/07/20 To 31/05/21

Income \$10,800.51

Expenses \$6,468.26

Cash Profit \$4,332.25

Current membership is 79

That the Financial Report be received:

Moved Jenny Longley Seconded Andrew Prince
Carried

GENERAL BUSINESS

Membership fees for 2021-2022

The committee have decided that due to COVID-19 uncertainty, membership fees for the 2021-2022 year will be: Membership \$35, Stables fee \$20. Fees for 2021-2022 will be due 1st July.

Exhibition, Monday 16th August – Sunday 19th September 2021, Gasworks Art Park

Susan McCormack reported:

- All details for exhibition entries can be found under the 'Exhibitions' tab on the PoV website
- Deadline for entries and photographs of works has been extended to 20th June 2021
- If possible, rename your photos with your name and title of work, before sending photos to: povexhibition@gmail.com
- Some glass cases will be available for exhibits
- Volunteers are required to man the exhibition on Fridays, Saturdays, Sundays, minimum hours 11am – 3pm. If you are able to assist, please email: povexhibition@gmail.com
- Exhibition opening on Saturday afternoon, 21st August 2pm – 4pm
- The venue will handle all sales and take a commission

Workshops and Demonstrations

- Since the February meeting, the following workshops have been held: Indigo and Rust, Barb Adams; T-shirt and Jeans to Paper, Gail Stiffe; Beginners Papermaking, Leanne Poole
- Workshops that were cancelled: Watermarks, Gail Stiffe; Hanji Lamp, Jan Coveney
- Workshops for the remainder of 2021 include: Natural Inks and Handmade Brushes, Gail Stiffe and Sue Cust; Papermaking for Beginners, Leanne Poole; Japanese Woodblock Printing, Ema Shin (two sessions); T-shirts and Jeans to Paper, Gail Stiffe; Papermaking from Plant Fibre, Gail Stiffe
- Proposed Making a Mould and Deckle workshop with Ian Payne, is being negotiated
- Ideas for 2022 workshops are welcome, please contact 'Workshop Coordinator' on PoV website

Stables, Bundoora

- Reminder of the need to book ahead online when planning to visit to Bundoora Stables. First book with Carol Downey, caroldowney14@gmail.com Carol will give you the code for the on-line Stables Booking. Further details will be posted soon on the PoV website in the password protected section
- Helen McPherson has installed a lifting mechanism to assist with the cleaning of the Mark Lander beater; feedback requested from users
- Table risers purchased for tables
- Dump cart purchased for moving buckets of pulp and other equipment
- Folding chairs purchased; existing plastic chairs will be retained, they are useful as mini-tables when working outside
- New A4 and A3 size foam couching pads purchased
- New pressing boards
- Possibility of purchasing a second-hand beater to replace Mark Lander beater, still being investigated
- Purchase of new vacuum cleaner, still being investigated

Zoom Chats

These sessions are happening regularly on 1st Tuesday @1.00pm (note time change to allow overseas members to attend); and 3rd Thursday, 7.30pm.

Play Days

Next play day will be Tuesday 20th July, 10am – 2pm at Bundoora Stables, Coordinator: Bernadette Towan.

Website

For the website, members are encouraged to send photos of their work to: Barb Adams, webmaster@papermakers.org.au

Social Media

As of 4th June 2021:

Facebook - 452 followers

Instagram – 1470 followers

This is an increase of almost 20% for both since the February meeting.

Deckle Edge

Carole Hampshire is preparing copy for the Winter edition of the newsletter.

Papermates

At their last meeting, the group worked on their boats, which will feature at the Gasworks exhibition.

Next meeting will be held at the Stables on 14th June.

Yabbers

The group is working on a collaborative piece, a long snaking-type book, for the Gasworks exhibition.

Stables Mob

This new group meets at the Stables on the 1st Friday of the month, 10.30am – 3.00pm.

Contact Carole Hampshire, enquiries@papermakers.org.au

The group worked on a thread book recently, and for the next session will be using the printing press.

Instructions for the thread book are available on the website in the Members section.

Collaborative Book Project

Work on this proposed project, detailed in the February 2021 General Meeting Minutes, will commence after the Gasworks exhibition finishes in September.

OTHER BUSINESS

Nepalese Pulp

All of the pulp has been sold, but Gail Stiffe will make enquiries, to see if we can obtain more pulp. Sheets of paper are still available for sale.

Clean Up Stables Day

Yabbers graciously volunteered to do a 'spring clean' at the Stables in February. Hopefully, they had time to do their printing activity as well!

Jamieson Gathering for Members and Partners

Scheduled for Thursday 23 – Sunday 26 September. There was discussion re the dates clashing with school holidays, but the majority of those planning to attend, supported the proposed dates. Bookings can be made on the PoV website under the Workshops tab.

Equipment Donation

Marianne Little has donated a Korean sugeta (mould and deckle) and some handmade paper to the group.

The sugeta will be added to the equipment at the Stables, and the handmade paper used for door prizes.

Lucky Draw

Ruth Ault won the lucky draw, a selection of Marianne Little's handmade papers.

MEETING CLOSED 1.52pm

NEXT MEETING

Annual General Meeting

Date: Saturday 7th August, 12 noon

Box Hill Community Arts Centre, Drycraft West

Helping Hands: Jo Peake, Marie Revill

Speaker: Deborah Blakeley, Zoneone Arts

<https://zoneonearts.com.au>

Deborah Blakeley interviews prominent individuals in the Arts and Creative Industry. These interviews are available on Zoneone Arts website.

Note: For non-attendees, the meeting will also be available on Zoom

TALKING PAPER SUMMER



GAIL STIFFE

I am writing this as Melbourne heads into a second week of circuit breaker lockdown and we prepare for our June meeting that will be back on Zoom. We've had a pretty good run so far this year and have had some very successful workshops in the first half of the year. You will be able to read about them elsewhere in the newsletter. We did have to cancel the watermarks and the hanji lamp workshops but we slipped in a beginners papermaking one and have scheduled extra workshops for beginners, T-shirts and Jeans and plant fibre along with two workshops with Ema Shin on Japanese woodblock printing. The next workshop we have scheduled is natural inks and handmade brushes and it isn't until mid August so hopefully that will proceed.

We now have three sub groups who meet once a month for activities: Papermates meet on the second Monday of the month, Yabbers meet on the fourth Wednesday and the Stables Mob meet on the first Friday of the month. Every second month (when we don't have a general meeting) we have a Play Day at the Stables on the third Tuesday of the month. Thank you to the organisers of these days and to Bernadette and Anne P for organising the monthly Zoom sessions (first Tuesday 1 pm and third Thursday 7.30pm).

You still have time to get entries in for our 'Water' exhibition, the best way to enter is via the website but please send your photos to povexhibition@gmail.com by 20 June. Leanne's presentation from our last meeting has been condensed into a pdf and is available for download from our website under the activity instructions in the member section of the website. The password is currently `pulptwenty21`, it will be updated once we are into our new financial year. It looks like being an excellent exhibition with a range of works from small to large and books to installations. We will be calling on volunteers to sit with the show on Friday, Saturday and Sunday 11-3 for the duration, it will be an opportunity to promote Papermakers to a new audience.

Next month we will be calling for nominations for our committee and calling on members to take on various non-committee tasks. It is particularly important that we get someone who will nominate as treasurer. If you think you might be able to take on this position you might like to have a chat to Jenny Longley jennylongley11@gmail.com our current treasurer.

EXHIBITION UPDATE

SUSAN McCORMACK

Exhibition planning is going well. I'm excited by the entries coming in, we have such creativity and artistry in our group.

Members now have extended time until June 20 to submit entries. Entries need to have photo attached for publicity and Smartify app, which will run a virtual tour of our exhibition while the exhibition runs. Photos can be low resolution and taken with iphone is fine. If you are able to name your photo with your name and title of work that would be great, but if not, we can do it when you email it through.

We will need to man the exhibition on Friday/Saturday/Sundays from 11-3pm during exhibition weekends. Please let Susan know if you can assist and be put on the roster.

SUSAN McCORMACK
povexhibition@gmail.com

SPINNING PAPER THREAD PRESENTATION

HELEN McPHERSON



High and low whorl spindles.

Unfortunately, due to COVID-19 lockdown in Melbourne, we had to resort to a Zoom meeting format again...we're getting quite good at using this method of communicating. It also allows interstate and overseas members to attend meetings.

Chris Walta started proceedings by showing us materials and samples of paper thread that she has been making. Old dress patterns from the op shop and coloured tissue papers are easy to work with, providing they are handled carefully. Cut strips of paper 2cm wide (for chunkier thread strips make strips wider). Lay a towel on a flat surface, and place strips individually separated on the towel, don't clump the strips together, they will stick to each other. Dampen the paper lightly with a sprayer. Cover with another towel to stop the paper drying out.

Using dampened fingers, select a strip, holding an end in one hand and rolling the paper between fingers of the other hand to create a twist in the strip. Continue along the length of the paper, and if required, re-dampen fingers as you proceed. Once you've reached the end of the strip, lay it on a flat surface, slightly tension the thread, and place a weight on each end. Leave weights in place until the thread dries, this process will make the thread stronger.

Thread can be 'twined', by continuing to twist the thread until it doubles back on itself. Or you can combine two different coloured threads to produce an attractive ply. Chris has been experimenting with different combinations of thread attached to handmade paper, as well as braiding.

Anne Gason has been making paper thread from Tetley Green teabag paper, supposedly made from hemp fibre. The freshly laundered teabags, minus the tea, are kindly supplied by a neighbour.



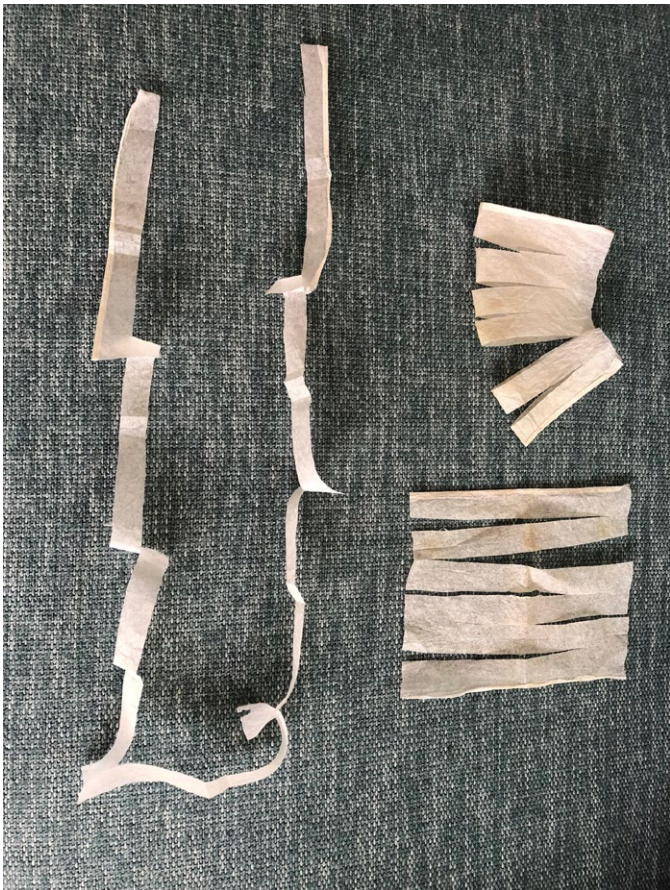
Kozo and tissue paper string used to make fishing net and string bag.



String from Tetley Green tea bags (left), kozo string (right).

T-SHIRTS & JEANS TO PAPER WORKSHOP

CHRISTINE SMITH



'Mintie' paper cutting. Photo by Anne Gason.

Anne referred to the 'Mintie' method of cutting the teabag paper into one long strip, as in 'how long a strip can you get from a Mintie wrapper?'. Anne's picture shows one method, but a web search for 'cutting paper into a continuous strip' shows various methods. Practise on some scrap paper first.

For two-thread spinning, take two lengths of paper, and hold ends together in one hand. Take the top strip with the other hand and use the fingers to twist the strip away and under the bottom strip. Repeat the twisting action for the bottom strip, taking it over and then under the first strip. Refer to the Zoom recording from the meeting for further detail and handy hints, the demos are at the end of the recording.

Two additional snippets...Chris Smith showed, what looked like a lethal weapon, a Swedish bobbin winder; perhaps you could give us a demo at a meeting sometime Chris, winding paper of course, not the lethal bit!

Leanne Poole has instructions and some bits for a drop spindle, made using an old CD, so if you're interested get in touch.

HELEN McPHERSON

Whether born of thrift or a desire to pursue key elements of the sustainability mantra, 'Reduce, Reuse, Recycle', participants in Gail's 'T-shirts and Jeans to Paper' workshop were invited to extend the life of preloved textiles; items such as old denim jeans, khaki overalls, t-shirts and thread-worn, tea towels. We were encouraged to explore the next stage of the process, generating uses above and beyond the usual life of a garment. For this process the fabric needs to be 100% cotton. To test any fabric, cut a small piece and light it in a safe environment. If it melts, it's acrylic and not usable.

Gail displayed masterfully how to dissect aged garments, being careful to remove chunky stitching and ridges of seams, especially from trouser legs. She then shredded the remnant denim into strips, before further snipping said lengths of material into even smaller pieces about a third the size of a postage stamp. Each participant worked on generating approximately half a bucket of fabric pieces towards a communal batch of pulp. We enjoyed the satisfaction of seeing indigo blue manifest in many shades together. The small, denim /cotton/linen fragments of cloth would later be processed into handsome, handmade paper sheets.

Pockets were cut off and Gail displayed examples which had been surface embellished using embroidery and applique, one example even over-dyed using a cyanotype technique. The pockets were creatively repurposed as vessels in which to store books. One pocket book contained samples of the original fabrics used to make the paper and came complete with miniature burning tests which had been used to establish appropriate fibre content of a cellulosic nature. I pondered further the potential use of strong seams and waste bands left over. Later I was to utilise these as straps, therefore, less fabric heading to the waste pile.



Gail demonstrating the jean technique.



Repurposing fabrics for paper.



Workshop participants happy to meet up face-to-face.



The process.



Hollander beater breaking down jean fibres.

Another major aim of the workshop was to educate participants in the safe and correct use of Papermakers' beaters housed at the Stables Studio in Bundoora, including building an awareness of cleaning and maintenance requirements.

We observed both the Valley beater and larger Hollander beater in action. Each machine's mechanical workings were explained in helpful, technical detail, including how to gradually increase the pressure of the grinding plates with time, resulting in a gradual separation of the fibres as they circulated and thereby reducing the fabric to a workable pulp in readiness for papermaking.

To test if our pulp was sufficiently beaten after some hours, a sample of the mix was loaded into a jar and shaken to see if the material had broken down sufficiently.

The preparation of a cornflour size was also demonstrated as this would be another component in the pulp mixture. Gail discussed the functions of pulp additives such as size and retention agents, used to make paper better able to receive writing and printing inks as well as being used to slow the drainage of pulp, therefore better facilitating sheet formation.

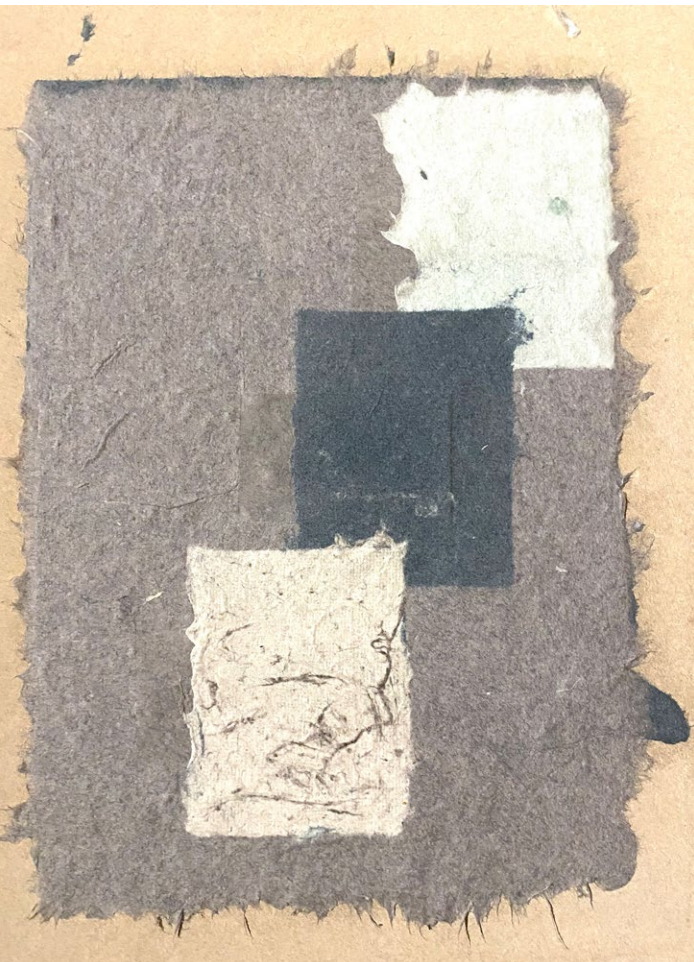
Throughout the afternoon, we had the opportunity to visit pulp stations and dip into an array of vats of various fabric compositions. Some of us made sheets with tiny, resist pockets. A W- Book format was displayed as a possible end structure to house our samples generated during the workshop.

Make no mistake, preparing denim paper from scratch is labour intensive and time-consuming, but should you pursue the challenge successfully, you will be rewarded with a most beautiful outcome of soft texture and intriguing character!

Thanks Gail for a most informative and satisfying workshop experience.

CHRISTINE SMITH

All photos by Christine Smith.



Samples of fabric paper.

BEGINNERS WORKSHOP

KATHRYN RUDDICK

I loved attending the Papermakers of Victoria Beginners Papermaking Workshop at The Stables on Saturday 8th May. Though chilly in the morning, it became a gloriously sunny day and it was delightful to be out in the fresh air, learning something new and meeting new people with similar interests and heart motivations as myself.

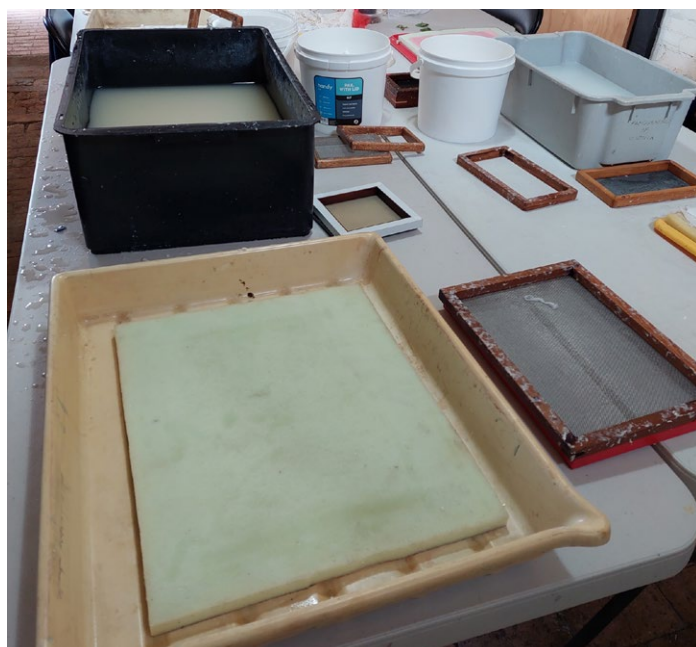
I don't recall ever making paper before, although I am sure I had seen the process close up and I remember being a bit irked by all the mess and the horrible coloured, lumpy pulp that was being squished onto windows to dry. It didn't compute at all in relation to the beautiful papers I had purchased in Burnie, Tasmania about 15 years ago. When my lecturer at RMIT last year told me I needed to make some paper, I was right on board and started collecting items: a 2nd hand blender, materials to pulp, I made a mould & deckle from old picture frames from the opshop . . . and THEN I remembered the lumpy, smelly pulp and I came to a halt. I did NOT want to make that stuff.

Fast forward 12 months and again a project came up that would suit handmade paper and when I looked online, the first thing that came up in my feed was the Papermaking for Beginners Workshop, and it was only a week away. Suffice to say, I signed up, and I truly had the most wonderful day. We each made so many sheets of paper, and in the afternoon there was a lot of opportunity to experiment with colours, textures, sizes. It was really fun, other participants were inspiring, and our instructor Leanne was so generous with her knowledge and showing us beautiful examples of her work.

A week later, in my Book Binding class at RMIT we moved onto Exposed Stitched Spines and straight away I knew I wanted to use the 10-12 small sheets I had made at the workshop. I found some beautiful red suede my father-in-law had made many decades ago and had some rainbow-coloured waxed thread for the stitching. The suede and the paper are so beautiful together with the lovely soft texture. People have asked me what am I going to use the book for. I don't want to use it all, I just want to look at it and caress it!

KATHRYN RUDDICK

All photos by Tania Lowe.



Learning to make paper.



Embossed paper drying.



Freshly embossed and dried paper from the workshop.



Papermates working on their boats.



Some finished boats.

PAPERMATES

MARCH MEETING

Seven brave Papermates travelled to my place in May, navigated narrow streets, avoided deep drains and walked up my steep drive. Our aim was to work out how we could make and display boats for our Exhibition 'Water'.

Some have used moulds to form the boat shapes, twisted and bound sticks, or made origami boats; all individual and interesting. Another method we experimented with was using a cut-down milk container and forming our handmade paper either inside or outside the shape, adhering with flour and water paste.

Then we discussed how to display the finished boats. They will be hung at the gallery in a corridor but this will be up to the gallery staff. Perhaps fishing line through the boat balanced from a net? We will try doing this at our next meeting at the Stables and hopefully solve any problems.

Paper string for ropes and sails might also be included in our final presentation.

All in all it was interesting and productive day.

CHRISTINE TYRER

All photos by Christine Tyrer.

YABBERS

MARCH, APRIL & MAY MEETINGS

Our March meeting was a hive of activity, set up by Ursula with her usual generosity of spirit and attention to detail. Ready to go were three indigo vats, a rusting station and cold wax to use as an added resist if desired. Small wonder our usual arrival 'coffee and chat' was to be delayed until lunchtime - there was much creative play to be done first! Most had come prepared, with papers and fabric already clamped, pinned, stitched, folded and scrunched. The weather was not on our side, so balletic movements were required to dip and then avoid the works of others drying on every available horizontal and hanging surface that was sheltered from the rain and the wind. But we managed all, and lunchtime was alive with creative discussion, satisfaction and the simple enjoyment of being together.

Ursula then demonstrated two techniques:

MARBLING

Using her Swiss Asco Colour paints and a pipette, three colours were carefully dripped onto a tray of water. The outcome can't be controlled, but we found that up to three papers could be gently laid on top in succession, giving gradations of colour from most intense to pale. My second print was the most successful of the three I did.

BUBBLE PRINTS

Three trays had been prepared containing a water and strong detergent solution with acrylic paint added. Using clear tubing (or large bore straws) that had been soaked in Milton Antibacterial Solution, each tray was blown into, creating subtly coloured bubbles. These could be transferred to the paper surface by gently placing (wafting) the paper on top of the bubbles or taking the bubbles in a spoon to the paper surface - in both instances making sure the paper did not get too wet, otherwise the delicate 'lacework' the bubbles created on the paper would be lost. I chose to limit my colour palette to one, but three to four colours can be used in this way without having to wait for them to dry in between.

It was a wonderful day and we all came home inspired! Thank you Ursula.



Marbling.



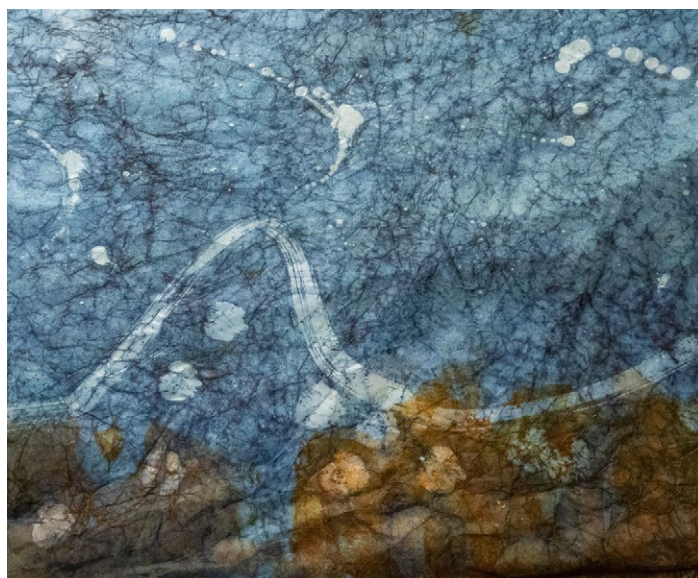
Marbling.



Indigo and rust creations by Leanne Poole.



Indigo dyed and stitched paper by Leanne Poole.



Indigo and rust paper by Gail Stiffe.

In April we gathered at Gail's (bringing our stashes of mostly A4 sized handmade paper) to discuss our combined project for the exhibition. This time coffee was essential on arrival as we brain-stormed the best way to create our Sea Snake under the expert guidance of Antje. It was decided to divide the paper into piles of similar colours and then nine of us paraded around the perimeter of the table taking a piece of paper from each pile until they were gone! (Memories flooded back of the purple sheets from the Roneo Machine in primary school and similar follow-the-leader antics!) That done, we selected the best thread from a range that Leanne had brought and we were away! Most decided to do the binding at home but Carole was quick off the mark and impressed us all with her diligence.

Meanwhile genius Gail came up with a title ... Nerodia (a genus of water snake) ... and Ursula and Marie met at Judith's the following week to check we had the technique down pat. We just managed a 'meeting limited to five visitors' for our May meeting at Marie's (Sandy and Jan dropped their sections in previously) and we worked out a way to join our segments in the nick of time before going into our latest lockdown. Whew!

Keeping positive - not Covid but in outlook! - the June meeting will be held at Judith's where we will work the head and tail sections of Nerodia and decide how she will be best displayed at the exhibition. Hopefully we will have time to be shown a folded cover technique for concertina books to add to the fun of sharing ideas.

JUDITH LAWLER

All photos by Leanne Poole.



Indigo and cold wax paper by Leanne Poole.

STABLES MOB

APRIL & MAY MEETINGS

After much discussion, we were able to name the group that meets once a month on the first Friday; it is now officially the Stables Mob. We've had three meetings so far and are beginning to work out what we want to do each session.

Having made a small bundle of paper at our second meeting, we decided to make a simple book using these papers. Anne Pitkethly came up with the idea of a tied or thread book. She sent out instructions and did a demonstration at the May meeting. We had fun trying to work out which thread was which and I definitely got mine mixed up more than once. Someone suggested using alternate colours and that would help. Everyone came away with at least one finished tied book. You can see Jenni Strachen's lovely handmade and painted one here.

The original idea comes from 100 Handmade Books by Alisa Golden if you want to look it up (p 65).

CAROLE HAMPSHIRE

All photos by Jenni Strachen.



Tie book 1 by Jenni Strachen.



Tie book 2 by Jenni Strachen.



Tie book pages by Jenni Strachen.

PLAY DAY

MAY

Our first 'Play Day' for the year was enjoyed by several members that came along to work on their exhibition pieces. Leanne had a beautiful piece of her own indigo dyed fabric that she was sewing matching thread to create words and patterns. Jenni brought along her amazing 2D artworks and was working on another water themed piece of art. You will have to come along to the exhibition to see these and more amazing artworks.

Andrew enjoyed catching up with members while working in his studio and Bernadette continued working on her 3D entry for the exhibition. Trish & Carole were popping in and out while cleaning their studios where Trish found a 'red-back spider'! And Anne T called in to say 'Hello'.

It was great to chat and get positive feedback and I have to thank Jenni for her suggestion for displaying my little boats... all eight of them! We also made some little origami boats from Daniella Woolf's 'the encaustic studio'. You can get these instructions by emailing Gail papergail.stiffe@gmail.com or Bernadette at bernadettetemt@gmail.com

Next Play Day will be Tuesday 20th July, 10am–2pm at Bundoora Stables. Contact Bernadette if interested.

BERNADETTE TOWAN

Photo by Bernadette Towan.



These origami boats look wonderful when decorated with fine flora, some string and sealed with wax.

MAKING SEAWEED PAPER

ANNE GASON

This is my second attempt at making paper from seaweed. It is a good challenge because seaweed does not contain cellulose.

I originally used a variety of species. Kelp was certainly unsuitable. The best results were from seaweeds with some 'structure' like plants. This time I collected two species.

METHOD

- Chop the seaweed into 2 to 3 cm sections
- Put into 2 separate pots with about 3 tablespoons of caustic soda.
- Boil for about 3 hours, or until the seaweeds are soft enough.
- Drain many times
- Now make paper the usual way
- Process with size (but formation aid would be better).

I made the paper with varying proportions of seaweed and ragboard.

- 100% seaweed
- 90% seaweed 10% ragboard
- 50% seaweed 50% ragboard
- 20% seaweed 80% ragboard

Some sheets were dried in the press, some in the sun, some slowly inside. Cement sheet would be good. The sheets that dried quickly were not flat or smooth but interesting. The more seaweed, the crisper the paper.

The seaweed no 2 made stronger and more useful paper. The paper has to be aired for months before the sea smell nearly goes.

I have been surprised that I have used the paper quite often, mainly as a contrast and decoration.

ANNE GASON

All photos by Anne Gason.



Seaweed no. 1 - *Cystophora platylobium*.



Seaweed no. 2 - *Cystophora subfarcinata*.
(I am happy to be corrected with the seaweed identification)



Seaweed paper no. 1.



Seaweed paper no. 2.

SKETCHES IN PAPER WINSOME JOBLING

GAIL STIFFE

I was excited when I learned that Winsome was having an exhibition at the prestigious Australian Galleries, at last some recognition for paper art. I first came across Winsome's work at Flinders University in conjunction with the Adelaide IAPMA Congress in 1998. The pieces in that exhibition were long panels of watermarked paper that were suspended from the ceiling, I wondered at the time how she made such large sheets of paper. I did find out that they were poured onto screening with areas blocked off for the watermarks. I can't remember now what the fibre was or how she managed to get the paper dry.

Come 2019 we were lucky enough to entice Winsome to Melbourne to run a workshop for us and share some of her techniques. I believe that was when she made contact with Australian Galleries. We found Winsome to be a very generous teacher as well as being quiet and unassuming. I found many of her techniques quite difficult to manage but she achieves some wonderful effects.

We were lucky that the exhibition was held in May, before lockdown 4 and several of us went along to the opening and were entertained by John Wolseley; then we were able to share a meal at a nearby restaurant. We also went along a week later for the artist talk and learned a bit more about how Winsome works. She is quite adventurous in her use of materials. She had discovered that printer toner can be used to colour pulp and being plastic does interesting things when it is heated, I came home with a little brick of abaca and toner that I'll have a play with soon.

The works in this exhibition were created using a range of techniques including pulp painting, printing, stitch and collage. The inspiration for this series came from the flora and the land around where Winsome lives in Darwin. If you missed seeing the exhibition I encourage you to read the interview on the Australian Galleries website <https://australiangalleries.com.au/artist-feature-winsome-jobling/> and also check out the exhibition here <https://australiangalleries.com.au/exhibitions/jobling-sr21-sketches-in-paper/>

GAIL STIFFE



Floss by Winsome Jobling, 2021. Handmade paper with drypoint and stitching. Photo by Carole Hampshire.



Balance by Winsome Jobling, 2021. Handmade paper with drypoint and stitching. Photo by Carole Hampshire.

CALENDAR JULY - SEPTEMBER

JULY

- 2 Stables Mob
- 6 Zoom catchup Tuesday 1pm
- 12 Papermates
- 15 Zoom catchup Thurs. 7.30pm
- 20 Stables Playday 10am-2pm
- 28 Yabbers

AUGUST

- 3 Zoom catchup Tuesday 1pm
- 6 Stables Mob
- 7 AGM Committee: 10am Members: 12.30
- 9 Papermates
- 15 Natural Inks & Handmade Brushes workshop
- 16 Exhibition Starts
- 19 Zoom catchup Thurs. 7.30pm
- 21 Exhibition Opening 2pm
- 25 Yabbers

SEPTEMBER

- 3 Stables Mob
- 5 Paper Making for Beginners workshop
- 7 Zoom catchup Tuesday 1pm
- 12 Exhibition ends
- 13 Papermates
- 16 Zoom catchup Thurs. 7.30pm
- 19 Japanese Woodblock Printing workshop
- 21 Play day 10am-2pm
- 22 Yabbers
- 23-26 Jamieson Gathering for Members and Partners

UPCOMING WORKSHOPS

NATURAL INKS AND HANDMADE BRUSHES

15 August 2021 - 10am - 4pm

Stables Studio, Bundoora Victoria

Tutors: Gail Stiffe and Sue Cust. Learn how to make inks from various natural materials including avocado, tea, acorns etc then make some brushes to use with the inks.

PAPERMAKING FOR BEGINNERS

5 September 2021 - 10am - 3pm

Stables Studio, Bundoora Victoria

Learn the basics of making paper by hand. By the end of the day you will leave with the necessary knowledge and practical experience to be able to make your own paper at home using recycled materials. You will also take home your beautiful handmade sheets of paper.

JAPANESE WOODBLOCK PRINTING WITH EMA SHIN

19 September 2021 - 10am - 4pm

Stables Studio, Bundoora Victoria

Ema will introduce you to the traditional art of Japanese Woodblock Printing. Bring along your own simple design for one or two colour printing. Learn how to carve your design onto a woodblock and print this onto paper to create original pochi-bukuro.

JAMIESON GATHERING FOR MEMBERS & PARTNERS

23 September 2021 - 26 September 2021

Berrington Cabins, Jamieson Victoria

Once again we will gather in the beautiful gardens at Berrington Cabins for a weekend of papery activities. The beautiful Jamieson River and the township are a short walk away.

T-SHIRTS AND JEANS TO PAPER

10 October 2021 - 10am - 4pm

Stables Studio, Bundoora Victoria

Turn your T-shirts and jeans into fine paper instead of sending to landfill. Learn how to use a Hollander Beater to turn all sorts of natural fabrics into high quality pulp and make extra strong acid free paper. Any fabric that is 100% natural plant fibres can be made into paper.