

THE DECKLE EDGE

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OF VICTORIA INC.

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

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NEXT MEETING

BOX HILL COMMUNITY ARTS CENTRE

CHRISTMAS MEETING

Saturday 7 December
12 noon BYO lunch; meeting starts at 1 pm

Bring a plate to share, a paper decoration to swap, cash for charity donation, and something you've made during the year, for showing. Drinks will be provided. Calendars will be available for collection.

DECKLE EDGE

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LAYOUT & DESIGN: DIMITY MAPSTONE

COVER IMAGE: *Paper, pattern, dress (after Junon), by Prue Corlette. From photo by Grant Wells.*

ALL DECKLE EDGE CORRESPONDENCE TO:
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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.

NEW MEMBERS

WELCOME TO:

Deborah McSephney, Jake Nakashima-Edwards, Morgana Celeste, Wendy Sonnenberg

SUPPORTED BY



BOX HILL
COMMUNITY
ARTS CENTRE

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ZOOM CHAT COORDINATOR

Letty Lawrence

TALKING PAPER SUMMER



GAIL STIFFE

Most of you probably know that I've recently had a hip replacement. In preparation, I made several large sheets of paper, starting with recycled kozo sheets on which I'll do cyanotypes for the exhibition planned with Anne Gason and Barb Adams at Bulleen Art & Garden in March next year. I also made large cast and pulp painted sheets for the piece I submitted to Blarney Books & Art for their Biblio Art Prize, and ended up with several spare pulp painted sheets that will be torn up for this year's Christmas cards. I've got plenty to do while I'm less mobile than usual.

One other thing I did before I went into hospital was design the Papermakers calendar for 2025. The people at Photobookshop indicated that I should get on to it early, which caused me a small panic when I tried submitting it the night before hospital, and it wouldn't upload. Luckily, I'd copied it to a memory stick, and my daughter was able to send it using Dropbox. I needn't have panicked because it took them less than a week to print them all!

The Committee will be planning the program for next year, in a week or two, and would love suggestions for meeting activities, speakers, artist talks, workshops etc.

Our next workshop is coming up and it's one not to be missed. Making a paper vest with Anzara Clark on Saturday and Sunday 30 November and 1 December. You can read more about Anzara's work elsewhere in this *Deckle Edge*.

The final Artist Talk for the year was with botanical artist Jo Horswill, a nature-inspired natural dyer, printmaker, and educator living in the Dandenong Ranges of Victoria. She operates Paper Cloth Studio in Sassafras, a small village on the upper ridges of the Ranges.

Her studio is surrounded by majestic forests of eucalyptus trees, a constant source of inspiration for her work. 'Looking deep into the forest ignites the creator inside me. I use elements like leaves, bark and other natural finds that I gather on my daily walks for my nature-inspired work.' Jo discussed a technique she's been developing by experimenting with botanical contact printing and cyanotype printing; using fresh foliage from her garden plus cyanotype solution in interesting ways to create unique botanical prints with layered texture and depth.

Our Christmas meeting is on Saturday 7 December at Box Hill Community Arts Centre from 12 noon. The first General Meeting of 2025 will be on Saturday 1 February, 12 pm, at BHCAC. Rosalind Price will talk and show photos from her recent trip to South Korea where she kept an eye out for anything paper, art, craft, design, gardens.

Season's greetings,
Gail



Papers made at the Jamieson Retreat, with Christine Tyrer's earlier sample of sinuous weaving from *Snake Book*. Photo Christine Smith.

JAMIESON GATHERING

SEPTEMBER 2024

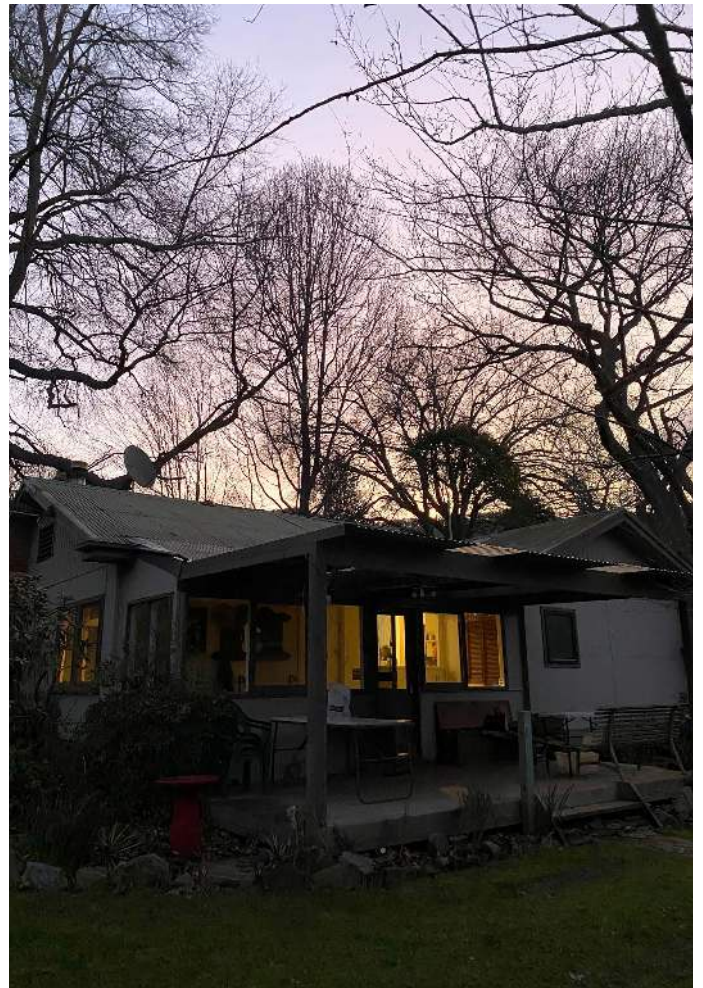
CHRISTINE SMITH

It was with eager anticipation that a cohort of eight nature and weaving enthusiasts convened for a long weekend at the charming Berrington Cottages in Jamieson. We sought to walk, talk, play with paper surface treatments, examine structures, refuel our creative spirits and admire each other's spontaneous, artistic expressions.

Together, we shared an inspiring bookmaking workshop with legendary U.S. paper artist Helen Hiebert, who was currently visiting Australia. Working with such an experienced, skilful and knowledgeable tutor was an opportunity not to be missed. Participants travelled from near and far to be part of this event.

My own journey started from the south-east edge of Port Phillip Bay, in Mornington, travelling first to Christine Tyrer's amazing multi-level mudbrick home which is set in the naturally forested town of Eltham, an historic enclave for artists. Christine took command of the wheel for the next stage, steering us through the Yarra Valley and beyond. We met others in Yarra Glen for lunch. Anne Gason had travelled from the western side of the Bay at Ocean Grove, collecting Letty (temporary resident Down Under, on part of her annual pilgrimage from Canada), Jo from bayside Beaumaris, and Antje from North Ringwood, formerly strawberry and apple orchard country. Meanwhile, Gail, Helen and Mike traversed from the inner suburb of Burwood.

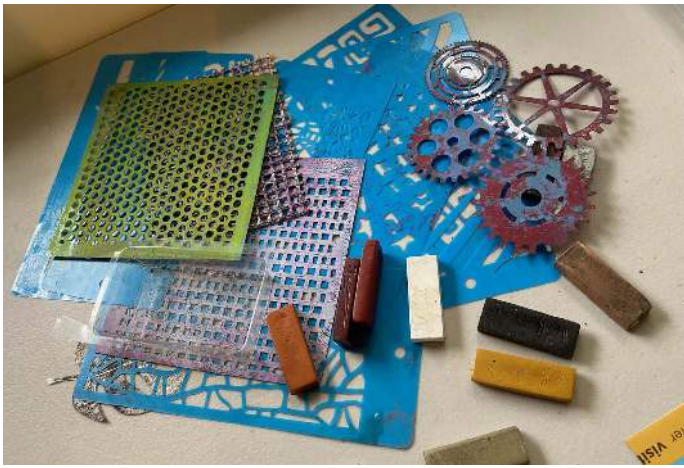
The next section of our journey took us through Yea, Yarck and Mansfield; country towns popular with outdoor enthusiasts, fishers, campers, school groups, skiers, stockmen/women and horse riders. We gathered supplies en route from popular bakeries. As we headed towards the high country, fields of brilliant gold canola crops flashed by, quirky letterboxes edged some roadside properties, and we witnessed the devastating after-effects of a recent mini tornado near Howqua. A corridor of destruction along a hillside and through a narrow valley reminded



Berrington cottage in the gloaming.



Gelli printing, using carpet underlay for pattern.



Tools for pattern-making, and coloured wax for rubbing.



Gelli print with marks from rubbery tools.



Scraper paper.



Gelli prints with wax rubbings.

us of the ultimate power of nature. Eucalyptus branches had been spearheaded into the sky as missiles and now lay, strewn criss-crossed, on the floor. Farm paddocks revealed flattened rows of boundary trees. Stringy barks were shredded in circular turmoil, entwining tree bases. We witnessed massive, spiky shards of shattered eucalypts, snapped off part way up the trunk as if by giants of unfathomable strength.

By Friday evening we had all arrived, unpacked gear into our respective cottages or the main house, and enjoyed a hearty dinner at the Jamieson pub.

After a good night's sleep and sustaining breakfast, Saturday morning activities commenced. Helen instructed us how to apply a decorative surface to Tyvek. We used watered-down acrylic, applied with a sponge, or rubbed the pieces of Tyvek with paper towel for added texture. Once dried by our comforting slow combustion heater in the lounge, this yielded a strong, flexible material for later use in the concertina spine of our books.

Gail demonstrated the making of 'scraper papers', using an old credit card or equivalent material with slight flex. Two layers of different, solid-coloured acrylic paints could be applied in one direction. Water was then lightly spritzed over the fresh paint, then finally a third layer applied using white or metallic paint. Fast! Fabulous! Simple!

For the benefit of all, Gail also briefly revisited Gelli printing techniques. She stored her plate between 2 cyanotype negatives – another example of repurposing materials with an environmental conscience, keeping waste out of landfill, and repurposing with intention as part of circular design economy thinking.

We enjoyed experimenting with Gail's tools and handmade stencils, such as holey acetate sheets created with a burning tool. Novel, long-handled, rubbery brushes were provided to make squiggly lines or form repetitive patterns on a paint-laden plate. Malleable grid mat could be used like a stencil laid directly onto the paint-laden plate, or the mat could be scrunched up and dabbed in paint – a technique akin to stamping. Letter cuts could be pressed on the soft surface of the Gelli plate for messaging, and magazines torn into strips, cut into shapes, or used to capture excess paint. A hard roller could spread several squirts of colour in one sweep.

Once our Gelli prints were dry, we could apply another layer of design imagery using hard wax crayons for frottage by rubbing paper over a textured object with the crayon or just making direct marks on top of the existing coloured page.

Needless to say, copious choices were available; call it a palette of possibilities, or a launchpad of ideas presented to us throughout the day.

Mike prepared a delicious roast pork dinner for our group, and we all collaborated on timing, working with the peculiarities of an old stove and available kitchen facilities. Many hands made for light work.

Sunday brought with it more in-depth instructions into paper weaving models using maps, photos, coloured card and the decorative papers we had made the previous day. Helen explained how using similar weights of paper for warps and wefts made for easier handling. She demonstrated how to use a knife blade or an awl to push warps and wefts together tightly; how to secure individual strands of a weaving to a working surface using masking tape for partial warps; or to use a small clipboard to secure the uncut top of the weaving. Helen demonstrated numerous styles, including plain weaves and circular weaving, curved cut warps and random diagonal warps, and even window-making using a flat finger of plastic lid to access tiny spaces. This process enables you to use a fine blade or scalpel to cut accurately through single layers of paper otherwise coexisting within the weaving structure.

We discussed staggered, fringe-like edges, and how to make a mock selvage by glueing any unsightly edges to the back side using tiny dabs of EVA or glue stick.

Different proficiency levels in the group resulted in impromptu show and tell. Of note was Anne Gason's 'triaxial weaving', which looked like a conglomeration of 3D cubes. This complicated structure must have required much patience and precision to execute. Christine Tyrer displayed her cleverly constructed limited edition *Snake Book* page. Its curvaceous shape waved suggestively across a handmade paper surface.

At the end of the workshop and weekend activities we had each created a reverse piano hinge binding full of surprise sections. Friendships were cemented, and no doubt many new projects will evolve as a result of our country retreat.

A big thanks to all of those involved in making this event memorable.

All photos Christine Smith.



Weaving scraper paper and maps.



A circular weave by Christine Tyrer.

PAPER ON SKIN

2024

LYNDAL THORNE

At the time of writing, Paper on Skin™ 2024, held in Devonport, is all but over. Tomorrow we will carefully unfasten buttons, loosen lacings, and disrobe 34 mannequins of the precious garments they have silently carried over the past six weeks.

Whilst the mouthless mannequins may have been silent, the gallery certainly wasn't.

Staff at the Visitor Desk adjacent to the gallery reported the double 'ohhh-ahs!'. The first would be triggered by the brightly coloured Coexiste (Mauer, Silk & Giles, NSW), which the patrons encountered upon entering. Then, through the airlock, they turned to step into the gallery proper – awestruck by the vista. Second (and louder) 'ohhh-AAHHH!'

I took several groups through the exhibition. They had varying degrees of knowledge about Paper on Skin. 'Really... are they really made of paper?' was the most common question. There was a reason for this. More so, perhaps, than in other years.

For context, this is the 7th Paper on Skin. A biennial event, it began in 2012. The garments must be at least 80% paper. The most consistent thing about Paper on Skin is its evolution with each iteration. 2022 marked the ten-year anniversary. The works were stunning. The films and photographs were shared all around the world. Our winning artists received a lot of media attention in their home countries and/or via their niche areas of speciality.

On the back of a successful 2022, our Call Out this year saw a 60% increase in entries. Pre-selection was difficult. The standard of the top tier entries was very high. How many entries could we physically and logistically cope with? What is the tipping point of numbers for the gala parade? These were the questions our production team and the selection panel grappled with.



After the bushfires - regeneration, by Sally Baldwin (UK). Paper on Skin 2024 Major Award Winner \$5,000. Photo Tara Palmer.



Alchemy, by Darryl Bedford (UK). Winner of the Mayor of Devonport 'Behind the Curtain' Award \$500. Photo Grant Wells.



Florale, by Fides Linien (DEU). Winner of the Tasmanian Hearing and Implant Centre, Dr Kellie Walker's Encouragement Award \$1,000. Photo Grant Wells.

We also introduced, for the first time, a second round in the pre-selection process.

An initial pool of 70 heavily scrutinised entries was ultimately whittled down to what was considered a 'stand-out' 35 finalists.

Which brings me back to the question the visitors kept asking. The reason they could hardly believe what they were seeing was because our finalists knew paper. They really knew their paper.

The creative concepts presented were sophisticated and ambitious. Every work was beautifully resolved – usually with a significant 'wow' factor. The 2024 finalists had the knowledge, techniques and capacity to bring their ideas to reality.

I encouraged visitors to take time to read the interpretation panels which outlined the processes and methods each artist employed to gain their desired outcome. Then we would look around at the diversity of entries, noting the different textures, colours and dimensions. 'Every piece here,' I emphasised, 'was once a flat piece of paper.' At that point, I think, the scales fell from their eyes.

FYI, the second most common question was, 'Where will the exhibition tour to next?' If only! If you have read this far, you will know the standard was extremely high and the 2024 exhibition was very much considered worthy of a touring circuit.

Dream for 2026: the works – from all over the world - can be toured and shared with the world (not just online).

Calling all benefactors and philanthropists!



Love the skin you're in, by Dior Mahnken (AUS). Winner of the Honourable Roger Jaensch MP Runner Up Award. Photo Grant Wells.



Stitch for future, by Elzbieta Cios-Jonas (POL). Winner of the Awagami Factory Handmade Paper Award. Photo Grant Wells.

Paper, pattern, dress (after Junon), by Prue Corlette, featured on the cover of this edition, was Winner of the Paper as Textile award, sponsored by Anzara Clark, value \$1200, and Winner of the Cocoon Designs Public Vote Award \$500.

PAPERMATES

ECO-PRINT EXPLORATIONS

CHRISTINE SMITH



Water-stressed eucalyptus leaves are tiny environmental indicators, laid out here on circular handmade sheets for a dye bundle.

Cauldrons of curious compositions have been bubbling away in several stables in springtime. Repurposed stockings have caged old tile bundles, water-tolerant marine ply boards, metallic plates and copper cores, temperature-resilient rods of aluminium, iron and wood, not to mention an assortment of vinegar-spritzed dampened papers and a diversity of plant materials. Rusty findings, leaves, buds, flowers and weeds embedded their colour, stories and ghostly shapes into the papers. Bundles were clamped and tautly tied with strings to ensure maximum surface contact and compression.

It was with gusto that our subgroup of Papermates decided to dive back down a favourite rabbit hole and revisit the wonderland that is eco-printing. Resultant 'reveals' caused gasps of excitement as astonishing blues and shadowy earth-toned imagery were exposed. Some prints bore almost photographic resemblance to the parcel contents.

A particularly useful colour chart, generated by Anne Thoday some years ago for Papermakers, was pulled out of the archives as a guide to collecting suitable materials for the gathering (thanks again to Anne), and everyone shared their expertise.

Letty Lawrence brought freshly picked, giant, red Chinese lantern flowers which produced intensely successful blue prints. Christine Smith shared buds of exotic Thai butterfly pea flower tea, and worked with red-veined sorrel. Moira Styles extracted amazing prints using seaweed strands and baubles, and Anne Gason shared botanical knowledge of the same. Barb Adams used an iron blanket and alum spritz to help with mordanting. Jenni Strachan explained how to pretreat, then dry, watercolour papers with soymilk to facilitate protein bonds with the dye on an otherwise cellulosic substrate. Jenny also provided cuttings of her favourite blue billie gum, and showed us how to snip close to the stem to help flatten leaves properly and prevent paper being ruptured.



Bundle of curly leaves and papers between tiles, tightly tied with cotton string, T-shirt yarn and nylon stocking.



The resulting curly eco-prints.



Circular prints on embossed, eco-dyed recycled paper.

Chris Tyrer shared her knowledge of cherry ballart as a dye source. Some of us used cut-up T-shirts to make ties of stretchy quality – thereby making the bundling process easier on wrists and hands – whilst others favoured ties of cotton yarns which could later be used to stitch books together and provide a cohesive design element for an all-encompassing project that is yet to be realised.

Carol Downey graciously enabled us the use of her superbly organised, spacious studio, complete with rustic cooking facilities. Papermates used this open-shuttered stable alongside the beater room and the multipurpose PoV studio space.

A central table of dyed and printed papery objects formed part of our regular show-and-tell, helped heighten curiosity, and – for those new to eco printing – provided inspiration for each person's individually designed project.

Cook sessions lasted approximately one and a half hours from boiling point. We recognised the value of giving each person's bundle an identifier (such as a button or bead) attached to a long string tied securely to the bundle and the outer handle of the pot. Without this, people's pieces can easily get mixed up.

Compositions:

Vat 1 in Carol's stable contained an assortment of found iron bits in a pot, plus a good slug of vinegar and enough water to cover bundles.

Vat 2 at the open door of the beater room contained a favourite chunk of the old Sydenham railway track, courtesy of John Strachan. On top of this lay a circular wire rack, plus enough water to cover bundles generously.

Vat 3 comprised a decent bed and thick cap of *Eucalyptus nicholli* (narrow-leaved peppermint gum leaves) courtesy of the marauding cockies outside the Padua College Art room in Mornington.

After cooking, printed papers were rinsed to remove any excess iron residue on the surface. This appeared as little black dots in the outlines of some leaf shapes. A gentle water flush could be done with the new prints sandwiched between plastic flywire screen. This was followed by final drying and pressing.

During the September Session 1, most of us worked with commercial papers. Barrier pages of cooking parchment occasionally provided a bonus of a tinted transparent material, wonderful to use for decorative wraps and envelopes.



Examples of Papermates' results from our eco-printing sessions.



Carol Downey's studio space.



Christine Tyrer's paper cut eco-print. So skilful with a knife!



Barb Adam's result on her fibre paper. Photo Barb Adams.

During the October Session 2, some members were keen to experiment further, using their own handmade papers. My own miniature curly leaf collection from stressed eucalypts lent itself to round recycled pages which were internally sized and aged. The cooked papers required handling ever so tenderly. If left too long in the bundle after cooking, the paper tended to adhere to the leaf parts and peel away fibrous substance. Thus, the evening of processing was taken up with patient separation of plants from paper.

Barb Adams achieved beautiful fabric-like effects on her plant fibre sheets, and no doubt other Papermates discovered interesting results when they unpacked their pages back home.

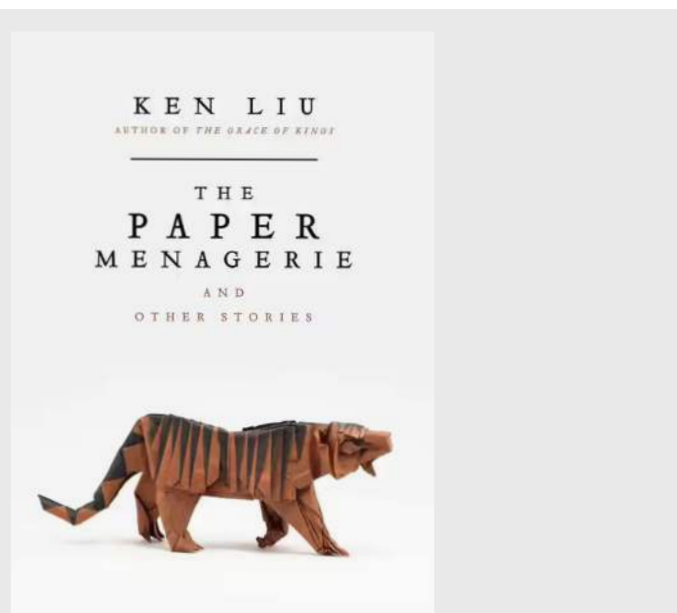
Our November Session 3 will see Papermates bring their page compositions together using stitching and/or bookbinding skills. I, for one, wait excitedly to admire everyone's work again; each curated page and book unique, a series of intriguing unrepeatable outcomes.

There is a fascination in working with nature. Not only does it stimulate the senses but it affords infinite design potential. Maybe this appeals to you too?

Photos by Christine Smith except where indicated.

BOOK REVIEW

LARAINÉ PETERS



The Paper Menagerie
Ken Liu

SIMON & SCHUSTER,
SAGA PRESS, 2016

Many fellow Papermakers are surely book lovers, just as I am, so I decided to share with you a short review of this charming short story about paper and origami, linked to deep cultural sentiments and identity.

This is the poignant story of the bond formed between a small English-speaking boy and his Chinese mother, who speaks no English. She creates a paper menagerie for him during his early years. Growing up, he casts this aside and retrieves it only much later, as an adult, after his mother's death.

You might like to listen to an audio reading of the story, as I did. It's available on YouTube. Or you could read it from the book of Liu's short stories called *The Paper Menagerie and Other Stories*. I was entranced by this story and I realised how age-old is our love and usage of paper. This is something to seriously consider in our age of online communication. I hope many of you paper and origami lovers will enjoy this prize-winning story as much as I did.

PAPER POSSIBILITIES

ANZARA CLARK



Green room with my models ready for the Busselton runway show. Photo Bird Tribe.

I missed writing *Paper Possibilities* for the last edition of *Deckle Edge* as I was completely absorbed in the creative process for my latest project – which has been huge on every level. Now that the work is done and the project launched, I'm able to emerge from the studio and deadline demands, and engage with the wider creative world again. I often feature the work of other artists, but for this *Deckle Edge* I'm going to talk about my latest project, primarily because it aligns with the intent of the *Paper Possibilities* column.

The project was conceived late in 2023 when I was invited to be a designer for the 2024 Eco Fashion Week Australia event, held over a month in Western Australia. EFWA organisers were intrigued and excited to showcase the possibilities of wearable paper clothing in a runway collection of nine different looks. Much of the design consideration bubbled away from the moment of the initial invitation to participate, and from my trip to Japan in February and March this year. I was fortunate to receive funding from Creative Victoria to support the project, which allowed me to completely immerse myself for six months. What an absolute joy and privilege that has been. And I was well stocked with exquisite handmade washi that I brought back with me from Japan.

So, the *Paper Trails Collection* was born and has now been launched under my concept label *Temple of Redress*. As well as creating a durable and wearable collection of *kamiko* paper street couture garments for everyday wear, I have been able to extend my research of material and processes, enhancing my knowledge and understanding in direct and immediately applicable ways. Like creating a body of work for an exhibition, creating a collection of garments for the runway offers a learning and creative opportunity that stretches beyond the development of individual pieces of work, and requires an ever-present curatorial perspective as well as technical and creative ones.



Decision Points – Earth and paper skirt. Model Jnana.



Decision Points – Earth (back detail). Model Payton.

Except for two of the paper garments, all the papers used are handmade Japanese washi, sourced from a variety of papermakers in different areas of Japan. The two garments that are the exception are made from machine-made washi. I have also used vintage *daifuku cho* (Japanese account book) pages, sometimes for stabilising and sometimes as a visual feature. Preparing the washi sheets (turning them into paper cloth) was the most time-consuming and physically demanding part of the process, using *joomchi* and *momigami* processes to create soft and strong paper fabric and allowing drying time between processes. For the most part I've used uncoloured papers. Where I've used pre-coloured papers, I've sought papers with stabilised colours that won't bleed, except for two garments where I deliberately chose papers that would bleed colour, for the effects they would give in a collaged base. I have hand-dyed a number of the works using Japanese indigo and *kakkishibu* (fermented green persimmon) dyes, and natural dyes including, logwood, madder and fustic. One piece has a botanically printed panel inserted front and back. Once again, these are time-consuming processes, sometimes requiring multiple treatments to achieve the colour I want. I've used a few different approaches to making the garments water resistant (at a minimum) and in some cases waterproof.

Every step of the preparation of paper cloth entailed a consideration of the effect of the processes used, and of its potential for the creation of garments. For the runway, most garments have been paired with non-paper hakama (samurai style) inspired pants – an acknowledgement of the cultural inspiration for the collection, the materials source, and as a visual strategy to create cohesion between the individual garments as a collection. All fabrics for the hakama were sustainably sourced and dyed.

The construction processes also needed to consider interventions that would enhance the durability of the garments and preserve or extend the washi cloth's response as a textile, as well as any constraints inherent in the material. This included attention to design, cut, shape, movement, general and seam reinforcing, as well as finishing and fastenings. Some of the design and construction strategies are common across the garments and some are specific to particular designs, to enhance their wearability. Cloth toiles were made for each design, and then the final washi versions were checked at each construction stage to allow for any modifications that might be needed as a result of the material characteristics of the washi cloth.

The garments have now been worn multiple times for photos and on the runway, including one garment on the world's longest runway walk – to the end of the Busselton Jetty and back (a total of 3.6 km) – a walk that included wind, the occasional mist of sea spray, and even a few drops of rain. Their material performance has exceeded my expectations, and the excitement they have generated in audiences, models and other designers has been an absolute thrill.

While this project has been a culmination of over a decade of working with paper as a textile, and more than six years of exploring eastern paper textile techniques, it's also a beginning... of the next phase of my research and creative exploration of paper as a truly wearable textile, and the possibilities that flow from that.

This project has been generously supported by the Victorian Government through Creative Victoria.

To follow along with my creative adventures:
Website: <https://anzaraclark.com>
Facebook and Instagram: @anzaraclarkartist
Patreon: <https://Patreon.com/PaperPoetry/>



The art of living together. Closet of the Anthropocene exhibition. Ellenbrook Gallery.



Decision Points – A wrinkle in time (after Fortuny). Model Saskia.

ARTIST TALK: HELEN HIEBERT (USA)

LARAIN PETERS

Helen Hiebert's talk, *My Life with Paper*, was inspiring and multifaceted in that it touched on paper crafting, dyeing, 3D paper sculpture, film making and book writing as well as giving an insight into some of the economic challenges that a paper artist, earning a living from their practice, can experience.

Helen is the daughter of academic parents. Her father was a physicist and her mother held a Master of Divinity. As the talk progressed, we learned that both had an influence on Helen's art practice. She was born in Tennessee but grew up in Texas. She studied art at college and won a scholarship to Mainz in Germany, where she started to use paper as a material of preference. On return, she visited New York where she became interested in 3D paper sculptures, and a trip to Japan awakened an interest in shoji (screens of wood and translucent paper). She returned to college, where she completed her senior year, then went back to New York where she became involved in a bike ride across America with a group called Bike Aid. Back again in New York, she took up an administrative job and worked for 6 years in a papermaking studio. At a class in North Carolina, she learned the intricacies of paper sculpture. Abaca soon became her favourite fibre, because of its strength and versatility, and is now central to her practice.

With a grant from the Portland Regional Arts and Culture Council, she did research into how wet paper shrinks as it dries. This was filmed and shows how shrinkage can work to the sculptor's advantage. You can see evidence of this in Helen's paper 'drawings'.

Helen has written many books on paper and paper sculpture, including *The Papermaker's Companion*, *Paper Illuminated*, *The Art of Papercraft* and many more. She has a regular blog – *The Sunday Paper* – and in 2016 made a podcast named Paper Talk, which consists of more than 125 episodes. *Weave Through Winter* is her latest online class, and she runs a membership program called *The Winter Year*.



Helen Hiebert. Photo Mars Vilaubi.



Radiate, a detail of one of Helen's paper 'drawings'.



Mother Tree, by Helen Hiebert.



Helen installing *The Wish*, based on dandelion seeds.

Helen's permanent installations include *The Wish*, housed in a library in Thornton, Colorado, accompanied by sound recordings of some chosen wishes in English and Spanish. A giant paper lantern, named *Step into the Light*, is another large, temporary installation that was in a library setting. *Mother Tree* is a two metre handmade paper dress/tree that features single strands of thread representing the flow of mother's milk. It's now housed in the Museum of Motherhood in St Petersburg, Florida.

Helen's journey with paper has been a life commitment, while she raised two children alongside her writer husband. She's an inspiring artist, and we were so fortunate to share her artistic journey.

<https://helenhiebertstudio.com/>

ARTIST TALK: ROMA MCLAUGHLIN

LARAIN PETERS

In October, Papermakers were invited into the intriguing world of paper cutting by Montmorency artist, Roma McLaughlin. Roma is a well known paper artist who has exhibited locally and internationally. Roma first trained as a general artist and launched into a career as a book illustrator. Then she discovered paper cutting!

She works with very sharp scalpels and usually a single sheet of paper. She draws the design on the back of the paper, and sometimes uses photographic templates blown up to the size of the paper which she is cutting. The paper must be no more than 122 gsm or it is too tough to cut.

Some of Roma's earlier cut works include: delicate egg and bowl sculptures; *Flight from Chaos* (2014), which is in a free floating frame; *Boy with Three Eggs* (2015), and *The Portrait of the Artist's Son* (2017). Interestingly, the portrait includes artefacts from the many facets of his life as a chef in Edinburgh. Roma also completed an exquisite set of urban scapes, including *Flinders Street Station* (2019), *Tait's Corner Box Hill* (2011), and an image from her own back garden.

After the urban scapes, Roma felt a need to turn to nature for inspiration, desiring to incorporate more organic forms in her work. She was lured by the ocean. Standing high above the ocean at Port Campbell, she realised that she was able to portray a sense of distance and space in her seascapes by emphasising the water closest to her to create the foreground, and then more faintly representing the water at the horizon. *Rolling Wave* was completed in 2022 for an exhibition at Montsalvat; *Incoming Wave* in 2023. A 2023 artist residency at Police Point on the Mornington Peninsula enabled Roma to further explore water compositions and organic forms to beautiful effect.

We were most privileged to share Roma's insights into paper cutting, and to appreciate the precision and delicacy of paper cutting as an art form.

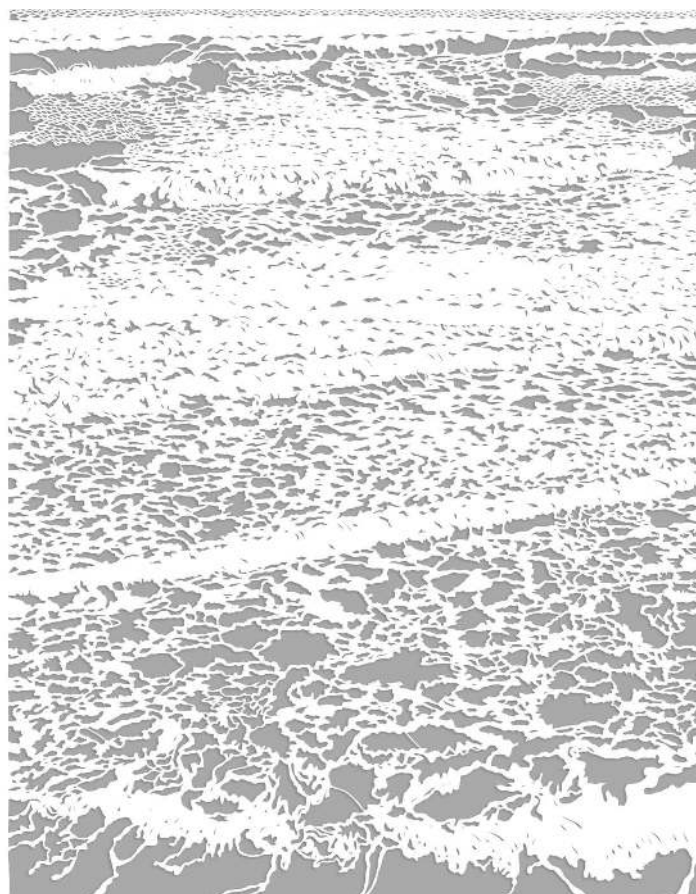
<https://romamclaughlin.com/>



Roma McLaughlin.



Nest egg with dots (2014), by Roma McLaughlin.



Ebb and flow (2020) by Roma McLaughlin.



Detail from *Flinders St Station* (2019) by Roma McLaughlin.