

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.

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IN THIS ISSUE

NEXT MEETING	2
GENERAL MEETING MINUTES	3
TALKING PAPER BY GAIL STIFFE	4
GRAMPIANS TEXTURE: NATURAL DYE AND MORDANT PRINTING	4
GRAMPIANS TEXTURE: WEAVING WITH PAPER	7
BURNIE WEARABLE ART COMPETITION	8
LESSONS LEARNT ABOUT INDIGO	10
YABBERS	12
PAPERMATES	14
ECO-PRINTING IN ISOLATION	15
INKS FROM MUSHROOMS	16
REMEMBERING BOB WRIGHT	17
TWO HUNDRED & FORTY POSTCARDS	18
RAINBOWS & LIGHT	20

NEXT MEETING

ANNUAL GENERAL MEETING
WITH ACTIVITY & SPEAKER
SATURDAY 1 AUGUST 2020

Time to be advised
Location to be decided

DECKLE EDGE

EDITOR: CAROLE HAMPSHIRE
LAYOUT & DESIGN: DIMITY MAPSTONE
COVER IMAGE: RAINBOW PAPER BEING MADE
BY GAIL STIFFE DURING ISOLATION

ALL DECKLE EDGE CORRESPONDENCE TO:
EDITOR@PAPERMAKERS.ORG.AU

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.

SUPPORTED BY



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COMMUNITY
ARTS CENTRE

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GENERAL MEETING MINUTES

PAPERMAKERS OF VICTORIA INC.
EXTRAORDINARY GENERAL MEETING
HELD ON ZOOM ONLINE
SATURDAY 6 JUNE 2020

MEETING OPENED 2.08pm

MEMBERS PRESENT 20 members

APOLOGIES

11 email apologies from members, 4 email replies did not say

CONFIRMATION OF MINUTES

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

Moved Carol Downey Seconded Jan Marinos
Carried

MATTERS ARISING

Closure of BHCAC and Bundoora Studio

Closures in process of being lifted, rental to be adjusted in both instances. Proposed opening up needs to be ratified by relevant councils. Will be subject to Health restrictions.

Postponements and cancellations of Meetings, Workshops, Playdays and Demonstrations

Due to pandemic Health restrictions calendar events being reviewed.

CORRESPONDENCE REPORT

In

BHCAC Room Hire confirmed

BHCAC Discount approved

Closure of BHCAC in force, fee waived

Out

Cancellation of use of BHCAC facility for this meeting

TREASURER'S REPORT

Total Assets Cash and Bank Accounts \$34,281.22

Total Income \$10,919.05

Expense Total \$7,746.33

Cash profit/Loss \$3,172.72

Membership and Workshops largest proportion of income
Tutors, Insurance and Deckle Edge largest proportion of expenditure

A full report can be requested and will be provided in the next Deckle Edge as part of our annual statements.

Current membership is 68

That the Financial Report be received

Moved Jenny Longley Seconded Tricia Alexander
Carried

GENERAL BUSINESS

Membership fee for year 2020 – 2021

A \$10.00 membership fee reduction and a halving of Stables fee is proposed, bringing Membership to \$35 and Stables fee to \$20, for year July 2020 to July 2021.

Moved Gail Stiffe Seconded Anne Pitkethly
Carried 25 out of 35 (this number includes emailed votes as well as those present at the meeting)

Deckle Edge

Report from Editor, Carole Hampshire: Next issue to come out over the next week. Some articles to be held over, to maintain quoted page number of 16.

Theme: What members have been doing in isolation.

Website

Report from Coordinator, Barb Adams: Negotiations with Geoff for Membership and Workshop application forms to go online ongoing. Using Pay Pal or EFT for payment in process. Need to investigate higher level of security.

Statistics: most visitors to site click on postcards, next click on Membership category.

Please send photos for Members Gallery.

Postcard Project

Report from Coordinator, Ann Baxter: 480 postcards have been contributed over past year. Positive feedback from contributors: it is a challenge to work to size and format. Full report prepared for Deckle Edge.

Exhibition

Eltham Library Gallery applications open 1 July. An attractive proposition. An interesting Brunswick Gallery charges \$1000 for 4 weeks.

No decisions at this stage.

OTHER BUSINESS

Welcome to country and interstate visitors: Jennifer Weissel, Jan Marinos, Rosemary Douglas & Anne Gason

MEETING CLOSED 2.33pm

FIVE MINUTE FORUM

Jenny Weissel showed us her plant-dye prints on her own handmade papers.

NEXT MEETING

AGM: Date Saturday, 1 August, Time to be advised,
Activity- Speaker, Location to be decided

Lucky Draw Winner Anne Gason

TALKING PAPER WINTER



GAIL STIFFE

Wow, how much has changed since I last wrote my column for the Deckle Edge, our lives have been turned upside down. Now we need to be so careful every time we leave the house. So far we have managed to pretty much keep the covid19 virus at bay and it is good to now see a slight easing of the restrictions. I hope you have all managed some creativity at home. I have taken on a challenge and have enrolled in a zoom course making an heirloom quilt from squares of fabric and stitch, I've found it quite exciting and am finding it difficult to keep up with all the ideas that keep finding their way in. I really should be making a book along with it. I've found there has been lots of time to sew since now I attend music events on my computer instead of at venues and my night tennis hasn't been on at all.

In my last column I mentioned a couple of wearable art competitions. The Mandurah competition was cancelled so we are planning to enter next year but the Paper on Skin exhibition and competition are going ahead, not quite as planned but Connie's Coat did make it to Burnie. We had to cancel our April meeting and for June we are holding our first online meeting.

The IAPMA Congress that was to be held in September has been postponed until around the same time next year. We also had to cancel the Jamieson trip that was planned for April but I've been thinking that we MAY be able to reschedule to a weekend in September. We will play it by ear and make a decision in time for our AGM which will be held on Saturday 1st August, hopefully at Box Hill Community Arts Centre but maybe online again. Please consider nominating for either the committee or for one of the supporting roles.

You will have the opportunity to participate in a group project. We will give or send out squares of card for you to make a collagraph around the theme of water. We will then collect them and print them hopefully at our October meeting at Box Hill. If you'd like to participate in this please send an email to papermakersofvictoria@gmail.com.

GRAMPIANS TEXTURE 2020: NATURAL DYE & MORDANT PRINTING WORKSHOP

CHRISTINE SMITH

Imagine a clothes lines laden with an irresistible spectrum of rainbows embodied in stripy, cloth ribbons, each fabric strip fluttering playfully as it's teased gently by the wind. Take the colour nuances further to include spontaneous marks made on cloth: hand painted, stamped and stencilled motifs, monoprints or screen-printed patterns, again on tantalizing display as the textiles cured in open air.

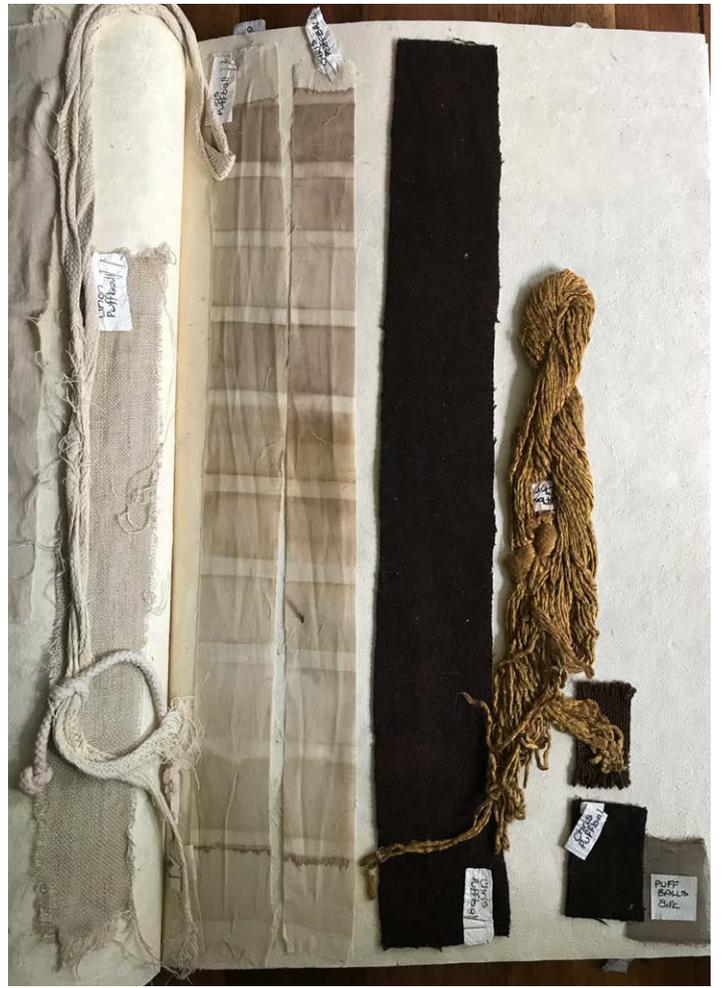
Such was my introduction to the experiments and bodies of work emerging out of Julie Ryder's class of 2019. From across the Sports Pavilion at Halls Gap where I was undertaking an excellent, 'Paper Shibori-Indigo and Colour' dyeing class at the time, the natural dyeing class being held opposite at the Baptist Camp seemed a natural progression. Julie's fine reputation preceded her, both as a dye practitioner & tutor, and her expertise came highly recommended. It was exciting to discover her class on offer again for 2020, an opportunity too good to pass up.

The masterclass involved six days of intensive learning. Participants shared a collective curiosity. We were keen to explore that synergy which exists between science and art, and this curiosity was well satisfied. A prior knowledge of chemistry was useful to draw on, as the class discussed classifications, the availability of dye sites on fibres, delved into pH relationships, measurements, time and temperature constraints, considered colour shifters and the principles at work when using pre mordants, post mordants and discharge applications, especially as they related to cellulosic materials. The interplay of elements and possible design scenarios seemed endless.

During the introductory sessions, Julie ensured that her students developed an appreciation of historical contexts and we gained a sound grounding as we learnt about the seven Fast Dyes: weld, indigo, woad, madder, cochineal, murex and lac. Our appreciation of nature's bounty grew also, as the sources of traditional dyes were identified; extracted variously from rare shellfish to insects, fungi,



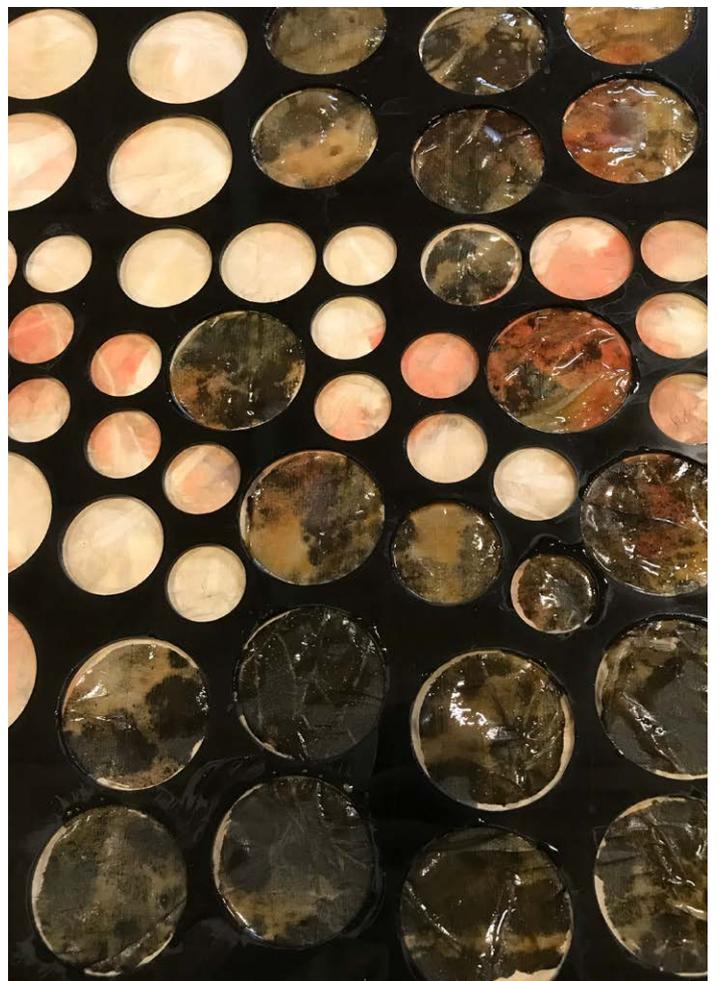
Clutch of diagnostic cloths.



Dye experiments using puffballs.



Mordants ready to be applied.



Stencil experiments with mordants by Anne Thoday.

lichen, roots, bark, nuts, acorns, leaves and flower parts. Some dyes are made all the more special, as a result 'terroir', being influenced in a unique way by the geography and/or climatic conditions from whence they are, or were formally, sourced. It was noted that many variables affect outcomes.

As practising artisans, the quality of our finished textiles was emphasised. How do you ensure the dyed textile will stand the test of time in terms of light, wash and rub fastness? How do we minimise waste during the process of making and reduce environmental impacts? There was an underlying integrity and reasoning to accompany each process learnt.

As a class we used mordants of various strengths (prepared as "titrations") and types (selective metallic salts) to create colour varieties as shown in the well scoured, diagnostic cloths, those ribbons with colour gradations that I had observed with such interest earlier. A "dunnging" process was used to set mordants in the cloth and prevent migration of one colour into another. Safety considerations were also taken into account at each stage of the dyeing process. Our class shared responsibilities for different dye vats of woad, pomegranate, henna, mistletoe, onion, eucalypts, puff balls, logwood, cutch, dolu, madder and cochineal. Had time allowed, we would have loved to continue our experimentation and expand our repertoire of samples. I wondered eagerly, where could this all lead with paper and prefelts?

The culmination of the week was creating a one-of-a-kind scarf length using the techniques and knowledge acquired. Each participant also came away with a very satisfying stash of samplers for further analysis, general reference or use in creative expression.

Having taken part in this workshop, I now more fully understand the 'Whys?' behind the 'Hows?' in relation to dye-making recipes. But also, as we each go about our further explorations, I hope Julie would be encouraged to hear us speculating about the creative possibilities generated by a questioning mind: 'What if...?'

CHRISTINE SMITH

All photos by Christine Smith except Image 4 Stencil experiments by Anne Thoday.



Printed and painted scarf in the making.



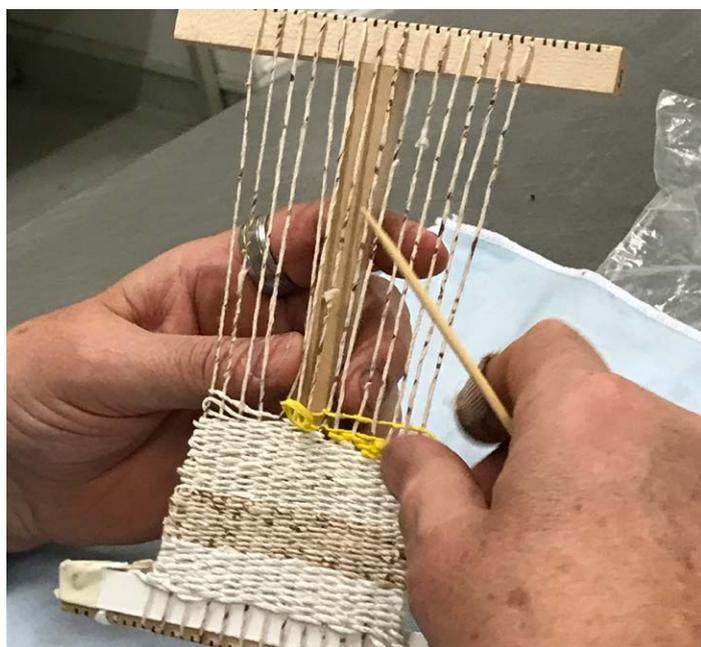
Scarf emerging from the vat.

GRAMPIANS TEXTURE 2020: WEAVING WITH PAPER

ANDREW R PRINCE



Andrew at Grampians Texture.



Andrew's weaving at Grampians Texture.

Grampians Texture 2020 was my first major outing since my toe removal in Jan 2019 and I was looking forward to being back in Halls Gap.

Our wonderful foray into a worldwide pandemic changed a lot of the programs and preventative measures became toilsome but necessary. One positive was that Vicki Essig's classes were a lot smaller through cancellations but allowed more tutor time in the classroom. And Vicki was happy to be more hands on. I found her a knowledgeable exponent of the processes required in the two workshops. And vibrant & enthusiastic sharer of her love of the mediums.

The two-day workshop was to produce a series of small books with 'coptic' binding. The initial book had all the components prepared and all we were required to do was follow instructions given. We all felt empowered to make more small books with variations including Mica covers. The Mica samples distributed were both natural and formed and made for some interesting experimentation.

Our four-day workshop was altered a few weeks before commencement when cancellations and other requirements changed class numbers. The emphasis of the class was weaving paper, but making paper thread/shifu for weaving and cyanotype printing were experimented with on our woven pieces too. Some amazing images were produced. (I was unsuccessful with my piece because of such an open weave & too dark in our darkened room to apply the coating correctly.) The dexterity of the female hands produced some very 'fine' spinning and weaving and my classmates produced lots of beautiful art pieces. Also another great workshop with lots of ideas to improve our papermaker skills. Vicki produced a lot of her tools for us to use desiring to increase & upgrade our own expanding tool-chests.

The Show & Tell session's cancellation was the biggest disappointment of the weekend (and that I don't seem to win any raffles @ GT!). I don't believe anyone would have gone home uninspired, but planning next year's time away.

ANDREW R PRINCE

Photos by Christine Smith.

BURNIE WEARABLE ART COMPETITION

LIZ POWELL & DR DENISE N RALL
COLLABORATE IN ISOLATION



The Guardian of Southern Convergence (front view)



The Guardian of Southern Convergence (back detail view)

At the time of writing, our entry for Design Eye's Burnie Wearable Art Competition was still a work in progress. There was some flapping of hands and running around like headless chickens. The slight glitch in the timetable is COVID related, as is the case with much at the moment. However after pressure cooker sessions over several recent days the work has finally been completed. It has been a journey!

Our original schedule allowed for two weeks to freight the work to Tasmania with it arriving by 15th June. The advice of the courier is to now allow three weeks, and the loss of that extra week loomed large on the horizon. For an exhibition like Paper on Skin the work needs to encompass a strong concept, a wow factor for the catwalk and an attention to detail that underpins the piece. It was reluctance to compromise and the fact we live two hours apart that caused some anxiety (again flapping of hands and headless chickens).

Because the garment is split between two studios, Denise in Lismore on NSW North Coast, myself in Tenterfield on the New England Tablelands, and travelling has been more than a bit tricky, we have had to rely heavily on emailing, texting and phone calls in our collaboration. Luckily we have known each other for a long time and have worked together before, on a winning entry for Paper on Skin several years ago (with Kath Wilkinson) and on an installation piece for Colac Ottway Shire's CrossXpollination event. Without that background the headless chickens would have just keeled over.

All that being said we are very excited now the end is in sight (it's not over till it's with the courier!). Of course it took longer than we thought it would.

Our original concept development began with a book, *Below the Convergence- Voyages Toward Antarctica 1699-1839* by Alan Gurney. The idea of a constant

current moving always in the same direction at Latitude 60 degrees South, permanently encircling Antarctica caught our imaginations. The Convergence marks the beginning of true Antarctic waters and is a real barrier between ecosystems. Research into the history, biology and oceanography of the region ensued. The idea for our entry The Guardian of the Southern Convergence was in play.

On a (currently) rare get-together in my studio Denise and I attacked a mannequin with reams of paper, pins and sticky tape (the usual way we begin on a wearable). It may go through a couple of transitional stages before I photograph it, print it onto watercolour paper and draw into it to push the image to something that embodies an idea.

Metres and metres of kozo paper were then indigo dyed after being treated with resist techniques: clamping, stitching and painting with wheat starch. I used my little greenhouse as an indigo shed to maintain a constant vat temperature over the weeks it took to build up a palette of papers. This is the raw material of The Guardian of the Southern Convergence.

After dyeing, the paper for the pants was then joomchied, a Korean technique akin to paper felting involving spraying paper with water and rolling it flat, applying the next layer etc. The laminated paper is then tightly wrapped around a pole and rolled for approximately four hours in four different directions. The pants are made of four panels that were each treated this way. When dry it is then lightly dampened and kneaded like clay for what seems a very long time! Then it's dried again. Paper for the bodice was also done like this.

The pant sections were then screen printed using my drawings of diatoms and radiolaria found in the gut of krill, whale skeletons and krill itself. Print maker Anne Leon of Anne Leon Designs, and a good friend, was kind enough to make the photo silkscreen stencil for this stage and then get the screen to me in Lismore (she lives in Mullumbimby NSW). The prints were then stitched with lots and lots of tiny glass beads designed to catch the light as the model walks up the runway. The panels were then polished with cold wax and sewn together. So that's the pants done.

The paper for the coat was left with a smoother finish though still incorporating stitching and clamping shibori techniques with indigo, and using pleats and folds with some stiffening and reinforcing, beading, stitch, buttons and collage. The form is something between a 19th century greatcoat and oil skins, referencing the early seaman who left records of crossing that southern current and surviving the killing climate. Jehtt Burgoyne of Florish Designs is a friend of Denise's and a seamstress who was



The Guardian of Southern Convergence (back view)

shanghaied to assist in the base coat construction and the final efforts on getting the bodice functional (wine drinking may also have occurred).

The paper for the hat was heavily resist stitched before dyeing and some of the stitching left in place to make the surface more three dimensional. Stitched with tiny glass beads, sequins and crystalline drops again to catch just a bit of light on the runway.

It goes to show that you can get by with a little help from your friends, which is especially important in times like these.

LIZ POWELL

All photos by Liz Powell.

SOME LESSONS LEARNT ABOUT INDIGO DYEING DURING LOCKDOWN

ANNE PAYNE

Late last year I was lucky enough to do an Indigo book workshop with Barb Adams using her hydros vat and became quite overwhelmed with the beauty of Indigo.

Then early this year, Anne Thoday ran a Papermates day at the Stables tutoring us on making a fructose vat.

I had some pieces I'd Shibori stitched and paper folded in preparation for the day but not used. Anne Thoday had challenged us all to have a go at making our own vat at home. So, with the lockdown forcing my many commitments to slow to a halt, due to social isolation, I set to work.

I made some paper, stitched onto some old pieces of cotton fabric, folded, clamped, and amassed a big pile of experiments.

I ordered my indigo online and it came the next day!! My husband bought me some lime from Bunnings. A huge bag! (does anyone need some lime??)

No excuses, I had to start.

It was so much easier than I thought to make a fructose vat, and what fun!!

Then Barb and I stitched the book using a video link.

Thank you, Anne Thoday, Barb Adams and Leanne Poole, for your encouragement when I had questions. How lucky am I to have so many enthusiastic women as friends.

See the following page for tips for trying this at home.



Indigo pieces drying.



Choosing pieces for the book.

INDIGO DYEING TIPS

Indigo Dyeing: spend the time wisely to prepare for the session. Folding, stitching, tying string for dipping, etc.

Bravery in attempting to make my own indigo vat (fructose) and a bit of coaching from Barb & Ann Thoday and finding it was much easier than at first thought. Take care when adding ingredients.

Take care to not plunge items into vat or remove them vigorously so you don't introduce oxygen to the vat. Note to oneself: be mindful of each dip and removal of piece.

The sheer delight & amazement in watching the colours change before my eyes after removing items from the vat.

When it comes to trying different ways of folding, etc, the simple folds are just as pleasing in their results. Using a CD, icy pole sticks, etc, gave great designs.

Use a piece of fly wire mesh to lay paper on, enabling it to be dyed, but not disintegrate. Gently flip over onto newspaper or frame after dyeing, to drain and dry. (Barb) The fly wire makes a distinct pattern on various types of paper.

Make a wire frame (fine fly wire mesh) about 2 metres wide, maybe on 2 frames (one on each half) so that the dyed papers can be placed on the frame & the other half can be closed to fold over and gently hose the paper to wash it on both sides so that the dye doesn't come off on your hands later. (Leanne via Liz Powell)

Both a fructose & hydros vat give lovely results.

Don't throw anything out, for example pieces that break or tear; they can be used for adding to projects (Leanne's tiny books in the last exhibition at Box Hill are an example of this).

I was brave enough to cut and tear parts of the pages or fabric pieces and in doing so highlighted and focussed on designs more.

Don't forget to iron the back of the cold waxed area after drying. I used some old butcher's paper to absorb the wax. (Barb)

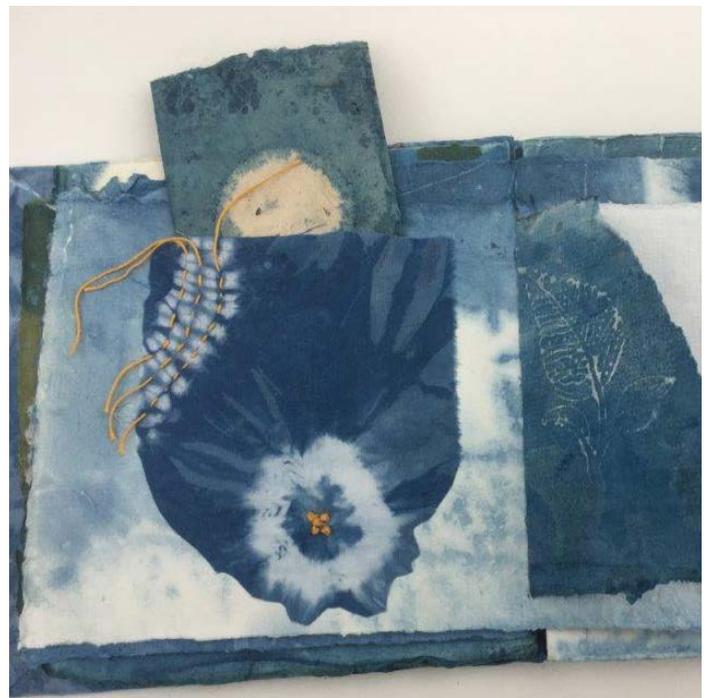
I had done some leaf inserts between some paper, ginkgo & eucalypt. When dyed they became more pronounced and looked very pleasing to my eye.

When stitching the book, choose threads carefully. The Japanese thread I used was just a little too thin. Note: try the bamboo thread from Riot Art stores (Barb).

Always remember to wax the thread well.



Detail of Anne's indigo book.



Indigo book with inserts.

A long piece of waxed thread is great for not having to do as many joins but can tangle. Frustratingly!

When using inserts for the signatures that are not all the same size, use a glue stick, along the edges to hold them in place while you stitch (Barb).

I need to practise my Coptic stitching technique more. Currently, it has a lot to be desired. And practise. Practise. Practise.

ANNE PAYNE

All photos by Anne Payne.

YABBERS DURING ISOLATION

CAROLE HAMPSHIRE

Yabbers has been meeting online during the covid pandemic but this hasn't stopped members experimenting with decorative surfaces (our theme for the year).

We began with woodblock prints, then collography (also spelt collagraphy) and next eco dye prints. Different members of the group worked out instructions for the decorative surfaces and sent them out via email.

Some of us were definitely more experimental and productive during this isolation period than others. Some missed the interaction with others and felt quite uninspired. So I would say that for most it has been a sporadically creative time.

We can't wait to meet in person again soon.



Print blocks for leaves and flamingo made by Carole Hampshire.



Gum leaves and Flamingo collograph by Carole Hampshire.



Woodblock setup by Leanne Poole.



Rubbing with oil paste (detail) by Gail Stiffe.



Rubbing by Gail Stiffe.

PAPERMATES

CHRISTINE TYRER

The Papermates had a very successful Monday in early March playing with Indigo dye, paper and fabric thanks to Anne Thoday's detailed tuition.

I used my shibori and tie dye fabric as the covers for my book, paper indigo dyed pages and kozo pages with pockets from an earlier workshop.



Papermates Indigo Book. Photo by Christine Tyrer.

ECO-PRINTING IN ISOLATION

DOROTHY SIMPSON

Isolation has given us all a golden opportunity to spend time in the 'memory bank' and to reflect on other times when we weren't so constrained. Browsing the recommended sites on eco-printing and recalling Yabbers' one time session out at the Stables on that very subject, I rummaged through one of my boxes to find the samples from that day. They were not very good, in fact, disappointingly te-rr-ible. I'd had all the best of instruction and facilities. Where had I gone wrong? There were hardly any images of leaves and it was a mass of wishy-washy swirls of pale brown. I would put it aside and think about it another time.

And so the time came. Yabbers May activity, still in isolation, was suggested to be eco prints and so I set about collecting materials - gum leaves, leaves from the Virginia Creeper, conveniently turned red at this time of year, coloured flowers, etc. I found an old roasting pan at the back of the cupboard and some suitably sized boards. Now where did I see the tin of Alum? Now how did it get to the back of the top shelf in the laundry cupboard? (I had to try hard not to get distracted and dismiss the thought that I really should do something about chucking out all this stuff I will never use and that - what was I doing standing on a stool to reach it?)

I followed Sue Brown's instructions on the method, i.e making up a solution with the Alum and painting it on the paper, layering the papers and leaves flat between the boards and placing a large pot of water (with half a brick in the bottom) for the heaviest pressure. I cooked for about an hour on a medium heat. The result much better this time. I think I didn't tie the bundles tight enough last time and maybe the twine had come loose in the cooking pot. Anyway, I'm all set to try again soon.

Multi, multi thanks to all the Yabbers keeping in touch with all their creative work and ideas. Here's hoping we'll all be able to meet properly again soon.



Eco-print of leaves by Dorothy Simpson.

MAKING INKS FROM MUSHROOMS

GAIL STIFFE

While out walking one day I saw and photographed a mushroom, it was so interesting that I posted it on Facebook, some people thought I was posting a picture of my mop but Cher McGrath recognised it as a shaggy ink mushroom and Tricia Alexander googled and sent me the following recipe for making ink from them.

1. Forage for shaggy mane ink cap mushrooms

2. Pick 6-12 mushrooms and store in container

3. Wait at least 12 hours.

After about 12 hours you can start straining the mushrooms for ink. If you don't want to mess with the straining, it takes about 2 weeks for a dozen mushrooms to completely dissolve into ink.

4. Add Melaleuca oil. The decaying mushrooms start to smell after several days. Adding a couple of drops of any essential oil to eliminate the smell.

I went back the next day and harvested the one I'd seen plus a few others that were growing nearby, even by the next day the mushroom had started to melt away. I keep going back to see if any more have come back but have had no luck so far though I do have enough ink for the moment.

I put some lavender essential oil in as a preservative and the ink is sort of a mush (not a mushroom any more). I did this painting with the ink.

GAIL STIFFE



Shaggy Ink mushroom. Photo by Gail Stiffe.



Shaggy Ink Mushroom drawing by Gail Stiffe.

Papermakers who visit the Bundoora Studio may have come in contact with Bob Wright. Bob was the printer, who quietly worked away in the corner studio of the stables, and befriended members of Papermakers of Victoria. I too looked out for Bob, and like others would sometimes take him to the Macleod railway station, to ease his long trip home to South Melbourne. He would happily chat on our short journey.

Papermakers turned to Bob for that special job on his historic equipment. Being interested in history and early printing, when I decided to enter a Japanese scroll in the 2017, Valda Quick Exhibition, it was to Bob I turned to print my poem on natural Kozo paper, using his historic Letterpress printer.

In the several years that followed, as Bob was beset with health issues that curtailed his visits to the Stables, I would phone him to see how he was going. On one of these calls I asked him how he came to be a printer. I listened to his story, which I now convey to you.

Bob was keen to leave school, so he assumed an apprenticeship at A. E. Keating, Lithographers and Printers, 172 Berkley Street, Carlton. He was an apprentice there for five years, in the 1950s. According to Bob, his training there never got beyond cleaning the toilets and cleaning the rollers. He was not impressed. At the Melbourne School of Printing and Graphic Arts in the late 1950s, he met Don Hauser, author of "Printers of the Streets and Lanes of Melbourne" (2006).

Employment at two more Melbourne Printers followed. One of these was Wright-tone Press in Kew where he worked with Don Hauser. Both were compositors. Next, Bob decided to search for adventure and went overseas seeking work. He ended up working at printers in London and Antwerp, in Belgium, gaining valuable experience. He stayed away for a number of years but eventually came back to Melbourne, as his mother was by then alone.

On return, Bob secured work at Len Dickins' commercial printery, Milan Press, in Regent, in the northern suburbs. At Milan Press, Bob would have been capable of doing layout, typesetting, presswork and bindery work. He worked there until Len Dickins retired.

In 1995, the Bundoora Homestead and stables, built in 1899, together with the farm and its out buildings, were transferred from the State Government to the Darebin City Council. The Council undertook development of a Heritage Village, giving visitors the opportunity to experience Australian life in the late 19th and early 20th Century. It was then that Len Dickins became a printer and volunteer at the stables, in stalls set up as an historic printery. It may be that equipment from his business or his backyard shed is the same equipment that is at the

REMEMBERING BOB WRIGHT

ANNE PITKETHLY



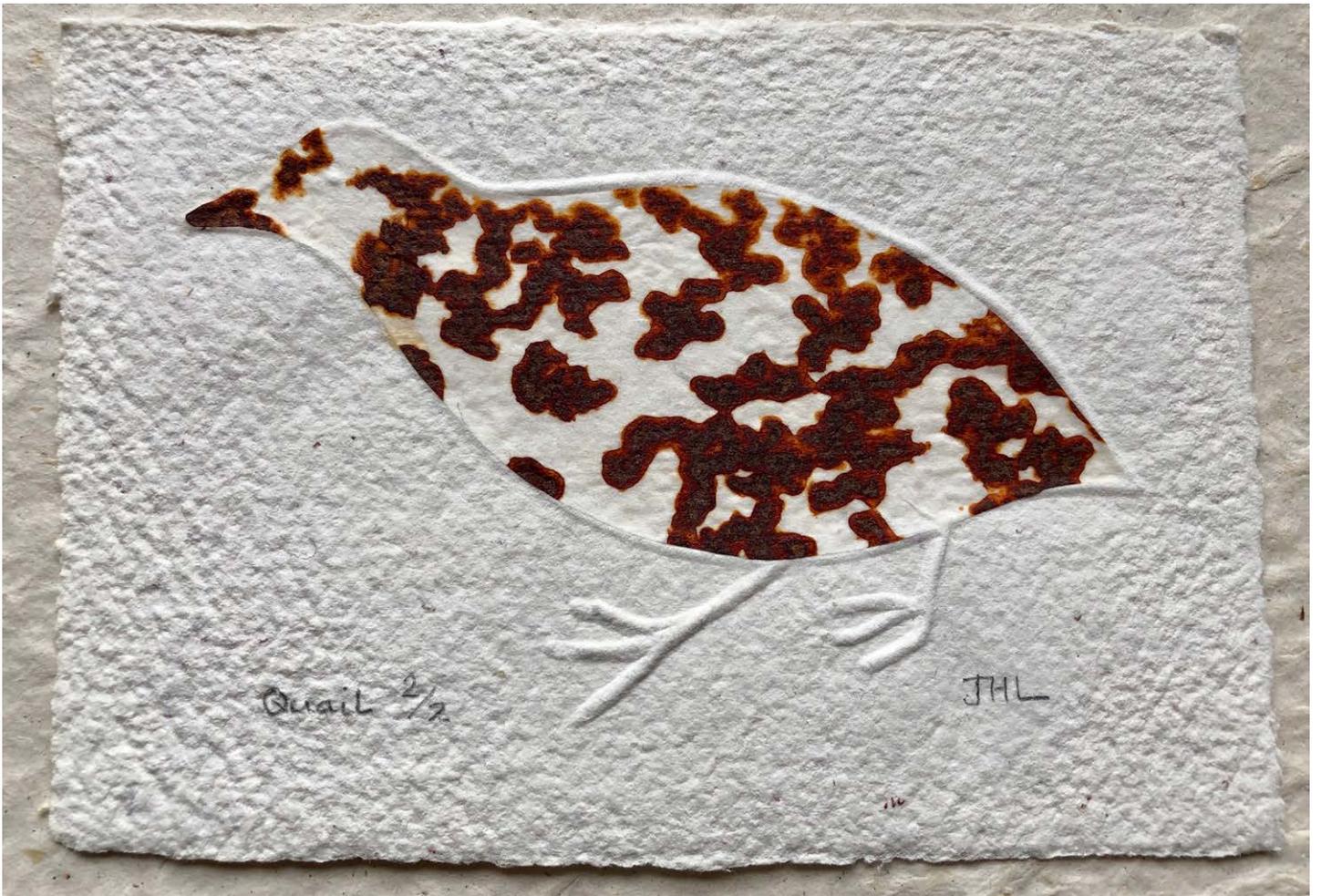
Platen Press at the Stables Printery.

Stables Printery today. Don Hauser, on visits to the printery, identified a vertical Miehle press, a Heidelberg platen press and a hand platen press, plus ancillary equipment and handset type; all of important historic interest.

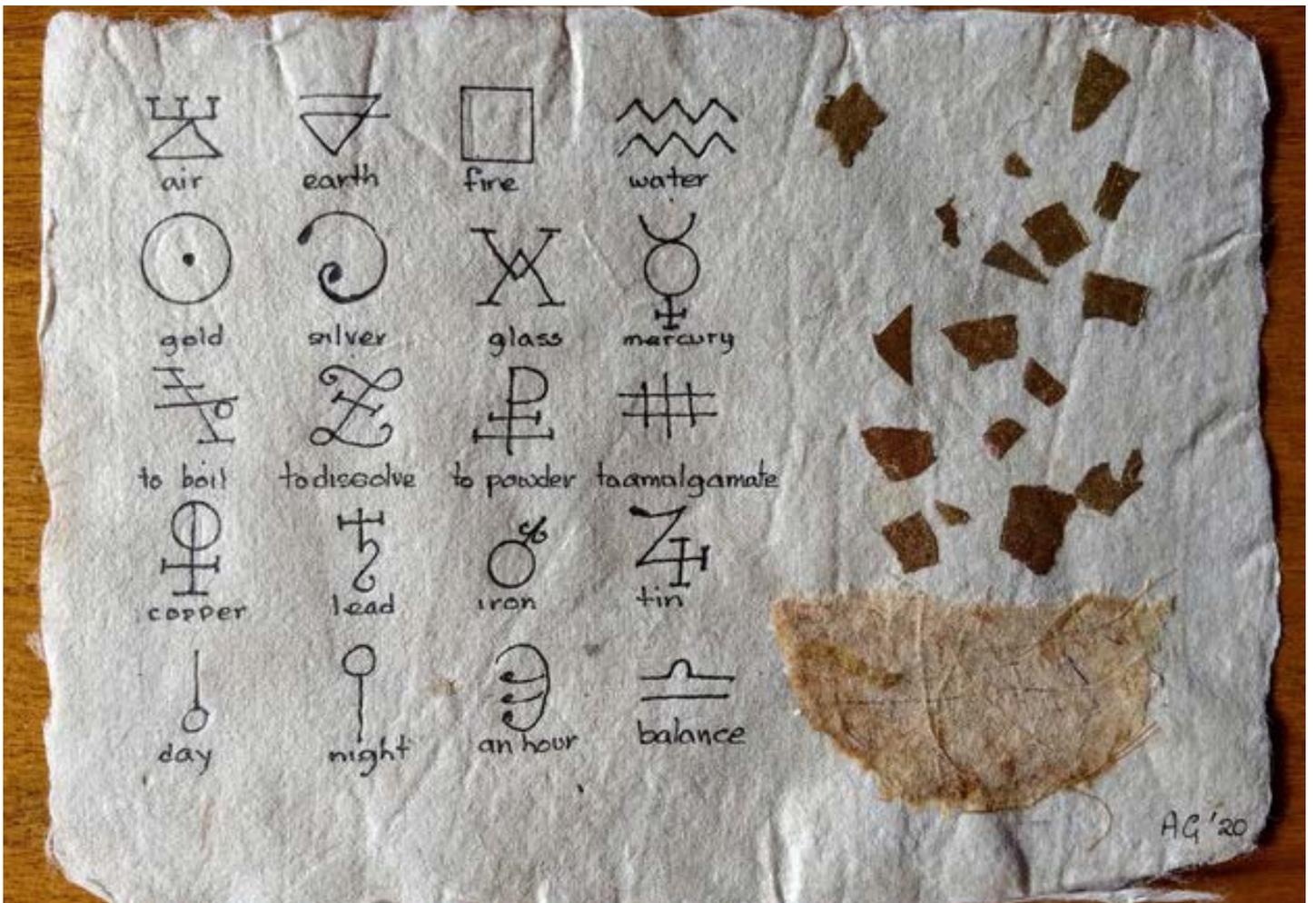
Bob Wright followed Len to the Stables Printery. Len Dickins died in 2012 and Bob was his successor. Bob had a steady stream of small orders for his print work, which included posters and business cards. The rhythmic pounding of the presses broke the silence of the surroundings and became familiar to Papermakers. Sadly, the presses now stand silent.

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Thank you to Don Hauser for confirming details in Robert's story.



Quail by Judith Lawler. Photo by Judith Lawler.



Alchemy by Anne Gason. Photo by Barb Adams.

RAINBOWS & LIGHTS IN ISOLATION

GAIL STIFFE

When Anne Pitkethly threw out the challenge to put a paper rainbow in my window I accepted and broke up a batch of recycled letterpress paper into five lots. I dyed them red, yellow, green, blue and purple. I made my rainbow on a mould by pouring the pulp and couching onto a readymade sheet of paper. I then had lots of coloured pulp left over and I made some sheets with a watermark of my old school motto 'Respice Lucem' that means 'Look to the light'. I already had the text cut out of waterproof cloth tape and stuck to fibreglass fly screen that fits on a mould the right size to fit one of the small lamps from IKEA.

I needed an A3 sized vat for those sheets and was able to pull two of each colour before I drained the vat and started again with the next colour. I have put the watermarked sheets in my window along with my teddy bear and my pulp painted rainbow. I can read look to the light from the inside and will bring the sheets along when next we can meet, could be interesting to see how lightfast the dyes are.

After emptying the vats I still had quite a bit of the coloured pulp left so thought I'd try some pulp marbling. I first learned about this technique from Christine Ballinger (I think) at the IAPMA Congress in Adelaide in 1998 and had only used it once before when I was doing a lot of floral pulp paintings and I made a vase using the technique. What you need is formation aid and although I haven't tried it you might be able to use okra or prickly pear. Have water and formation aid in a vat deep enough to cover the mesh of your mould but not so deep that it covers the deckle.

Weigh down the deckle so that it doesn't float off. Mix some formation aid and water with your pulp so that it has the consistency of pouring cream; use a sauce bottle, turkey baster or slip trailer (ceramic tool) to pour the pulp onto the mould. Once you have coverage you can use a skewer to move the pulp around.

When happy with the result couch the sheet, then to support it couch another sheet on top or do as I did and couch onto a readymade sheet. An image of the rainbow paper before it is couched is featured on the cover of this edition.

For step by step photos of the pulp painting go to <https://papergail.blogspot.com/2020/06/rainbows-in-lockdown.html>



Isolation window with rainbow and teddy. Photo by Gail Stiffe.



Covid poem by Gail Stiffe.



Rainbow lamp by Gail Stiffe.