



**Papermaking for  
Printmakers**  
Elspeth Lamb

A&C Black, UK, 2006. 144 pp. 91 colour &  
2 b/w illustrations. Paperback, 235 x 155  
mm. £14.99. ISBN 0 7136 6587 4

Basmati perfume in the workshop; soft, blue paper; drying boards treated with persimmon oil... In this book's introduction, Elspeth Lamb evokes all the sensuality of papermaking. In the chapters that follow, she explains the technical aspects with passion and clarity.

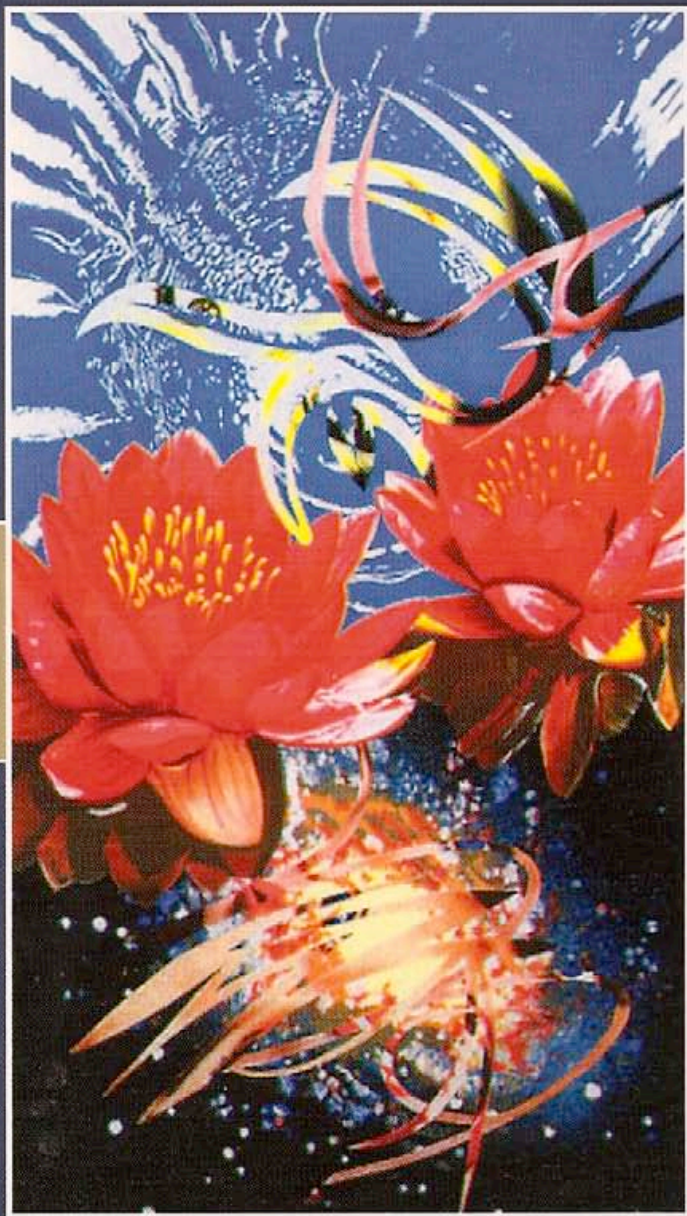
Like an Elizabeth David of the paper pulp, Lamb takes us through the exotic history of paper, the techniques of its creation and the possibilities of handmade paper in today's digitally obsessed art world. Lamb's knowledge has been accumulated through 25 years of papermaking, printmaking, travelling and teaching. She, and contributors Charmian Pollock, Eileen Foti, and Anne Q McKeown, have compiled a wealth of tips, recipes and hard won technical know-how, with excellent illustrations.

Particularly useful to me are the forensic checklists in Charmian Pollock's chapter, in which she stresses the need to record the papermaking process. However, it is in the last chapter – in which Anne McKeown explores the sculptural possibilities of paper – that the book comes into its own. The witty, frequently bizarre creations illustrated here are inspiring. Concluding with an exhaustive glossary and a list of suppliers, this is a magnificent guide to a mysterious and seductive artform.

Jim Anderson RE  
Artist and co-author with Anne Desmet RE  
of *Handmade Prints*, A&C Black

PRINTMAKING HANDBOOK

# PAPERMAKING FOR PRINTMAKERS



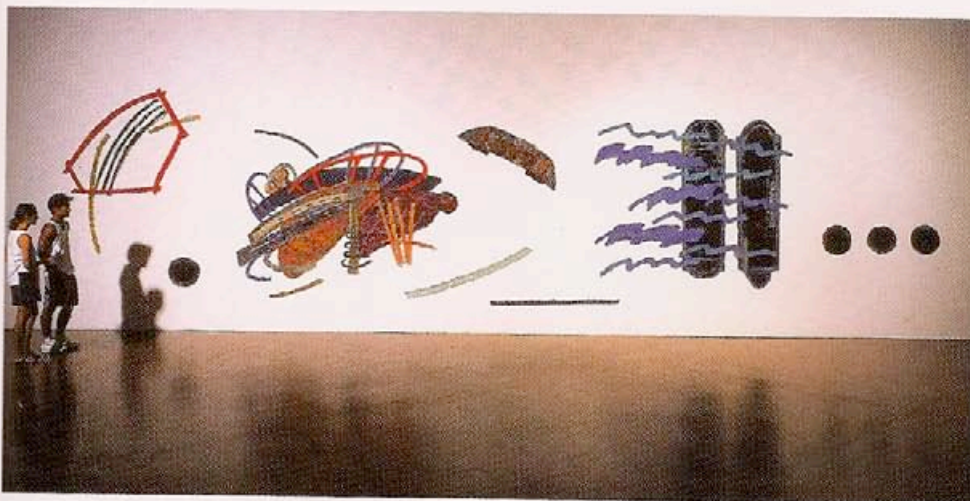
ELSPETH LAMB

pieces of cotton paper imprinted with the tyre treads encircle the print. Synthetic rubber was used to cast moulds directly from the Montana tyres. Black-denim cotton pulp was prepared, applied wet to the moulds and air-dried. The cotton fibre was long, and did not have much shrinkage rate, so the pulp did not have to be restrained while it dried.

Ethan Shoshan's work, entitled *He simply walked into the bedroom with her and, trembling with desire, slowly slipped off her clothes. And in the soft light of twilight, with the music of the foghorns bleating softly in the distance, they made love.* (2001) (below), demonstrates the use of cast paper as an art work. Shoshan seeks out old paperback romantic novels, removes the covers, tears up the pages and cuts out certain phrases and words; these are put aside. The pages are then saturated with water and put into a Hollander beater, which returns them to pulp. Certain other pulps will be added to the original pages to affect colour and increase the binding strength. When the pages have been sufficiently pulped, the extracted phrases and words are added, embedded in the prepared pulp but still clearly legible. The pulp is placed into plaster moulds where it is air-dried. There is no restraint mechanism to hold the pulp in the predetermined

Ethan Shoshan, *He simply walked into the bedroom with her and, trembling with desire, slowly slipped off her clothes. And in the soft light of twilight, with the music of the foghorns bleating softly in the distance, they made love.* Cast books on wooden tables, 244 x 366 cm (96 x 144 in.), 2001.





Joan Hall, *Debris*. Shaped handmade paper, pulp painting, printed elements, 3 x 9 m (10 x 30 ft), 1991. Courtesy of Elliot Smith Contemporary Art.

shape of the mould. As the pulp dries it tends to bend and twist – to cockle. This cockling is used to exaggerate the liveliness of the object, by emulating the ‘heat’ of the words in the novels. A number of ‘books’ were made for this project, displayed on specially built book stands. These were fixed to tables, which are meant to refer to tall library tables.

## BUILDING LARGE WORK

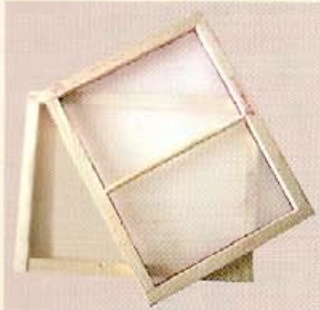
Eve Ingalls uses different pulps to build her sculptural constructions. The pulp is applied to the armature in the form of sheets made from handfuls of pulp and cooked, beaten and unbeaten strips of the inner bark of the paper mulberry tree. The inside and outside surfaces of the paper are well considered, so that the forms exist fully in space, and the observer finds the surface shifting and changing from every viewpoint. Steel rods are used to reinforce and support the shaped pieces. Ingalls’s paper work, entitled *From/Since* (2002) (see p.112), is an example of the scale that can be achieved within the medium of paper. Paper is lightweight, and with the appropriate preparation it has great strength. In her studio, Ingalls applied cooked mulberry bark to moulds for casting, as well as directly to the sculpture. Cast abaca, tea, pigment, yarn and metal are all elements within this piece. Previously, Eve has built sculpture on many varied supports. Perhaps the most unique process was to build images on the charred remains of huge tree trunks – remnants of the devastating forest fires of 2002 in the Bitterroot Mountains of northern Idaho.



Paper is probably the most important factor to a printmaker. The type used is integral to the finished piece and can determine the whole look of a print. This book aims to alert artists working in both the fields of print and papermaking to the possibilities inherent within each discipline, and how each may complement the other. Making your own paper allows printmakers to have absolute control over their print, often resulting in a work of extraordinary richness and beauty.



This book features a range of different papers from around the world, and includes a section focusing on Japanese papermaking – a delicate and highly-prized skill. The author also leads us through the various methods that enable the artist to incorporate found objects into the paper pulp (such as yarns, plant materials, fragmented text) and to determine the exact colour (using both natural and chemical dyes) and translucency of the sheets.



**Elsbeth Lamb** was previously a visiting lecturer at Glasgow School of Art and Duncan of Jordanstone College (Dundee). She taught at Edinburgh College of Art, where she latterly was Lecturer in charge of Printmaking. She is a professional artist/printmaker and her work is held internationally, including by the British Council, The Miro Foundation, The Japanese Consular Collection and The University of New Mexico, USA.

## PRINTMAKING HANDBOOK

The Printmaking Handbook series was conceived as an introduction to various topics and techniques relating to making prints. The books are aimed at the student or the practised printmaker who is experimenting in a new area.

### Cover images

**Front:** James Rosenquist, *Sky Hole*, from the *Welcome to the Water Planet* series. Coloured pressed paper pulp, lithograph, collage, 1989. © James Rosenquist/VAGA, New York/DACS, London 2006.

**Back:** Kiki Smith, *Regalo*, mixografia print on handmade paper, 2003.

Lynne Allen, *Mocassins #2*, linen/cotton handmade paper, stencilled pulp paint, etched paper, thread, 2002.

A reinforced frame.

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