

Paper

4 February – 9 May 2025



Jack Ginsberg Centre for Book Arts
Wits Art Museum (WAM)

Paper

This exhibition is comprised of diverse books from the collection in which paper plays the starring role. Consideration is given to books about paper and papermaking; books on the craft of paper, including papercutting / folding, marbling, pulp-painting and watermarking, and books made from handmade or unusual papers that draw attention to their *paper-ness* upon opening.

The exhibition is divided into several sections starting with Ji Yun-Fei's 8 ½m-long scroll *Three Gorges Dam Migration* – in which nearly 500 hand-carved pearwood blocks were used to print impressions on Mulberry paper. Other sections allow the viewer to explore the craft of paper and showcases the work of Claudia Cohen & Barbara Hodgson; watermarks; the recent hand-paper portfolio on the theme of *30 Years of Democracy by the staff of the Department of Visuals, University of Johannesburg*; and broadsides. The remaining books on exhibition showcase extraordinary and unusual papers – such as Hanji, Toshihan-genshi, Japon Minota, Kozo etc. – as part of their content.



COVER IMAGE

BArch DR 1 / 2385

VERONIKA SCHÄPERS

Text: Italo Calvino, Carola Gerlach, Sigrid Siemund

Idea, design, printing and binding: Veronika Schäpers

Paper: Toshaban (waxed Ganpi paper), Mitsumata

paper and rayon paper

Cover: Kozo laminated Enduro Ice paper with embossed title

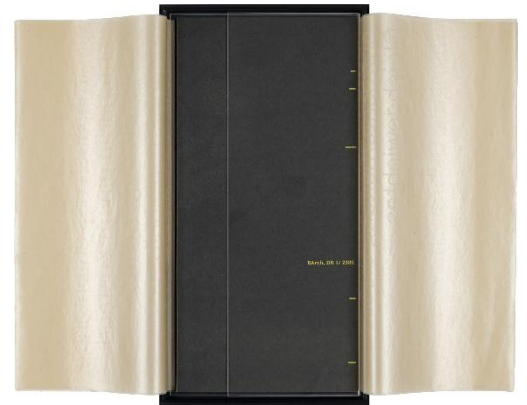
Printed from polymer clichés

Multicoloured acrylic box with screen-printed title

18 pages + 7 loose sheets, 15 x 30.5 cm + 30.5 x 46 cm

Edition: 15 Arabic numbered copies and 8 Roman numbered copies

Karlsruhe, Germany, 2023



CURATOR'S DEDICATIONS

The curator David Paton dedicates this exhibition first, to Rosalind Cleaver the Chief Librarian and heartbeat of the JGCBA who lost her battle against leukemia on 27 December 2024. Her absence is deeply felt but her spirit pervades the content of the exhibition, having been instrumental in the decision to make *paper* its central focus.

The second dedication acknowledges the destruction and tragic loss of Mosab abu Toha's *Edward Said Library*, an English-language public library in Beit Lahia, Palestine, in 2024.



LOOK FOR THIS ICON ON SELECTED LABELS
FOR MORE INFORMATION HERE

1



Three Gorges Dam Migration

Ji Yun-Fei

Library Council of the Museum of Modern Art, New York. 2010

Edition: #67/108

Multiple print impressions in watercolor ink on Mulberry paper, mounted by hand onto multiple layers of silk and housed in a handcrafted box.

Yun-Fei Ji's *Three Gorges Dam Migration*, the seventh in the series of artist's books inaugurated in 2002 by the Library Council of The Museum of Modern Art, is a hand scroll, the traditional "book" form of old China. This ten-foot-long horizontal image, hand-printed in China from over 500 hand-carved woodblocks, depicts the flooding and social upheaval caused by the construction of the Three Gorges Dam, on the Yangtze River in the central part of the country. A gradually unfolding narrative, Ji's scroll records the sometimes banal, sometimes dramatic effects of social and environmental engineering. The work reflects Ji's ongoing study of the human and environmental loss associated with one of the largest civil-engineering feats of recent times: scheduled for completion in 2011, the Three Gorges Dam will be the world's largest hydropower plant, generating enough electricity to serve four cities the size of Los Angeles. Meanwhile its immense reservoir has displaced at least 1,200,000 people and has submerged thousands of villages, aesthetically resonant landscapes, & valuable archaeological sites.

2



Le Miroir Volatil

François Righi

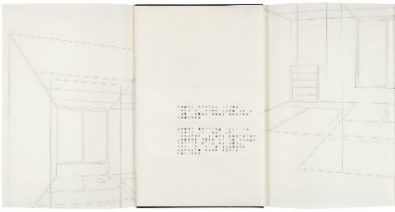
Robert Marteau - text by

The artist, Ivoy-le-Pré, France. Edition: #51/66

Kami-Kawasaki Washi paper has a history of over 1,000 years and was given the name because of its origin in Nihonmatsu City's Kami-Kawasaki. It has been used regularly as *shoji* paper (paper for sliding doors) because of its warmth and natural beauty derived from the Paper Mulberry, which is grown locally.

The emblems found on the ceiling of the oratory of the Hôtel Lallemant in Bourges, are transcribed by François Righi using a rotulian mirror by Jean Laborde, form the basis of the sequence of images engraved in this book, which is accompanied by a text (motto) by Robert Marteau.

3



2↑11

Veronika Schäpers

Anja Grunwald - two-point perspective

Nicole Blaffert & Franz Wamhof - photography

Jeremias Mechler & Jörn Müller-Quade - text encryption

The artist, Karlsruhe, Germany. December 2023

Edition: #3/25

Toshaban gampi paper, Bicchu gampi paper and Mitsumata paper M4. Cover is Kozo covered Enduro Ice paper. Gampi (*Diplomorpha sikokiana*) is a plant of the Zingcho flower family that grows naturally in the mountains. Paper made from gampi has a beautiful pearly luster.

Mitsumata was used in Japanese paper making as early as 614, known for its fine fibers.

The starting point for 2¹¹ was a literary text: a short Japanese story Schäpers never got the permission to print. In the summer of 2022, she stumbled across the extensive preliminary work for the project, which I still found fascinating. It reawakened her ambition to find a way around the printing permission that was never granted. Schäpers made various attempts to use the text in a way that would produce a readable result without violating the copyright, and finally she decided to have it professionally encrypted by Jörn Müller-Quade, Professor of Cryptology at the Karlsruhe Institute of Technology. The original Japanese text and its English translation went through a complicated process. The result is a long sequence of individual terms. They are printed in Monospace font in the book and bear no relation to one another. That makes them particularly appealing, as they bring up a series of associations and suggestions for the reader.

4

*Paper Botanists**Cultivators of Artifice*

Claudia Cohen & Barbara Hodgson

Byzantium Press, Canada. 2021

Edition: #25/30

Hodgson and Cohen combine historic material with their own creations to explore the connections between paper and botanical arts with c 140 sample leaves of herbaria, drawings, and prints, plus a folder with extra oversized sample leaves from eleven different sources. The leaves originate from broken volumes of botanical texts from the last 350 years or were created by the authors for the present book.

		<p>The focus here is on how plants have been historically represented by artists who struggled to capture realism while aiming for an aesthetic ideal. The prints include woodcuts, engravings, etchings, lithographs, photographs, marbling, and more. Explanatory text accompanies the imagery. The last five pages of the book comprise a comprehensive annotated bibliography.</p>
5		<p><i>Chasing Paper</i> Claudia Cohen Heavenly Monkey Editions, Seattle, WA. 2007 Edition: #27/30</p> <p>The third volume of Cohen's series of books on her passion for papers of all kinds. The book contains over 300 samples, from scraps to full fold-out sheets. The papers include money, pre-20th century wallpaper, consumable packages, marbled, handmade, and labels, all varying in sizes from small scraps to full sheets. Each copy is laced into a heavy paper wrap featuring multi-colour paper strips woven through the front board and issued in a cloth-covered clamshell box.</p> <p>A tour de force of design, display and construction. The book includes a one-page preface by Claudia explaining her passion for paper of all sorts, and providing some context for the selections included.</p>
6		<p><i>Folding Paper</i> <i>Technique Design Obsession</i> Barbara Hodgson Claudia Cohen David Clifford – printing HMEditions, Seattle, WA. 2017 Edition: #13/30 and six a.p. copies.</p> <p>Hodgson & Cohen explore innovative and obscure art forms and crafts that exploit paper's unique characteristics. Far beyond origami, this book details techniques ranging from computational geometry, to toymaking, to industrial packaging. The book contains approximately 150 tipped-in and removable samples, plus 15 three-dimensional structures described in the book, providing the opportunity to actually hold what is being described, to see how it's constructed and works.</p> <p>Presented in a box with a lift-off top, the book rests on top of compartments holding the 15 structures, along with a magical Chinese thread box. <i>Folding Paper</i> is a quarto-sized book, of 80 pages plus tip-ins,</p>

set in Monotype Fournier and printed letterpress on Arches Cover paper. The design and combination of materials are repeated on the box, with interior compartments arranged to snugly fit the samples included. Hodgson researched, wrote and designed the book over a two-year period. Before, during and after this process, Hodgson and Cohen folded their way through 450+ paper samples needed for the edition.

7



The World's Worst Marbled Papers

Theodore Bachaus (pseudonym)

Henry Morris

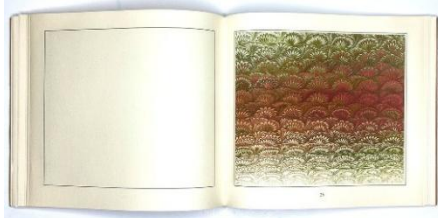
Bird & Bull Press, North Hills, PA. 1978

Edition: One of 400 copies.

10 double page marbled paper samples This book provides the first view of Henry Morris's mythical author, Theodore Bachaus, who gives us comments on a very bad lot of marbled paper he received.

This book is a collection of marbled paper samples, and while the books' purported provenance is false the assessment of the marbling skill on display is unfortunately not. It is subtitled "Being a collection of ten contemporary San Serriffean marbled papers showing the lowest level of technique, the worst combinations of colors, and the most inferior execution known since the dawn of the art of marbling. Collected by the author during a five-year expedition to the Republic of San Serriffe." Each piece of marbling is designated a number and a title, printed on the back of the sample in the lower right-hand corner so that is read before turning the page to view the actual marbling. Some examples of these titles are "Bagnio Baroque," "Late Vey-Izmir," "Large Hibachi," and "Hoi Polloi." The book is a spoof as there is no country of San Serriffe and there is no Theodore Bachaus! *The World's Worst Marbled Papers* was born when Morris received a bulk order of remarkably cheap marbled papers from the firm Mer Cie. A friend commented that they were the worst pieces he had ever seen. Morris found a use for them, under the ironic guise of the "positive virtue in inferiority, when brought to its absolute lowest and most abysmal degree." He published them pseudonymously, using for his cover the infamous "San Serriffe" prank played by The Guardian newspaper. On April Fools Day, 1977, the Guardian ran a 7-page travel supplement on "San Serriffe," a tropical island republic in the shape of a semi-colon. Despite its satirical premise, *The World's Worst Marbled Papers* is a noteworthy inclusion to a study on the arts of book and paper making.

8



Marbled Paper

Karli Frigge

Handmade, n.p. 1985

Edition: #83/100

28 leaves of plates with 33 coloured mounted samples of 25 x 28 cm

Frigge has experimented with traditional methods, creating new genres of marbling which are often displayed for their beauty perhaps even more frequently than for the purposes of bookbinding. The marbled specimen shown here have been cut down from larger printed sheets. About her process, Frigge states: "My marbled paper must not be garish, or shy away from the pattern set for them. The eye must be able to pass over them lightly, without having to blink".

9



Smell of Winter

Robbin Ami Silverberg

Lee Marchalonis – assistant

Dobbin Books, Brooklyn, NY. (2014)

Edition: #6/10

Silk embedded Dobbin Mill abaca papers. The 1st & last signatures, made from translucent papers with embedded silk pieces of deep purples & whites, express the abstraction of cold through its colour tonalities and the crisp rustle of the turning pages.

Color, texture, and layering, along with scent & sound, are all utilized to evoke the feel of the smell of winter. A smaller central signature, also of translucent papers, displays photographs of shadows made on the snow & ice on a visit to Smithsonian's Spiral Jetty, Salt Lake, Utah, along with an overlay printing of the handwritten recipe for the perfume. Nestled on these translucent pages are tiny slats of paper with the names of the chemical used in the perfume. A spray vial of *Snow* perfume, is included in the clamshell, designed & produced with MCMC Fragrances, Brooklyn, in a limited edition of 12 spray vials especially for this artist's book.

10



Xian. 线

Thomas Sauvin

Mei Shuzhi – design

2017

Edition: #102/200

Based on a Chinese couturier's sewing kit, the work, entirely made by hand, is a labyrinth of folded paper. The object is composed of fifty-nine

tiny black paper boxes that reveal in turn photographic images of varying sizes. The paper retains its original folded shape, and its fibers memorize each fold and unfolding action.

Sauvin had dispatched several touts specialised in vintage photography, who search for unusual material in Chinese markets. In 2014 while one of them was in Baoguosì market in Beijing, he telephoned informing Sauvin of his discovery – “a strange album” – the couturier’s sewing kit. When he contemplated this object, he saw more than mere paraphernalia necessary for housewives in 1960s China: he deciphered a similar kind of magic that surrounded cabinets of curiosities in the Renaissance period and Chinese materia medica closets, which comprised multiple drawers hiding well-kept secrets. This is how he has developed the idea of populating this quirky object with faithful facsimiles of vintage prints, which belong to the collection he has been acquiring from all over China for several years. *Xian* unfolds and discloses Chinese modern and contemporary memory by revealing images that function as reminders against oblivion, images that one simply needs to remove from their pharmaceutical drawer. Fifth publication of Sauvin – collector since 2006 – *Xian* does not designate only the couturier’s thread; it also reifies the thread of a story. One can freely remodel the plot as one opens the little and skilfully folded envelopes inside which, perhaps, other fragments of life will eventually blend together.

11



Tokyo Umbrella

Francis van Maele & Antic-Ham

Lester Capon & Peter R. Jones -binding

Redfoxxpress, Dugort, Achill Island, Ireland. 2008

Edition: #3/69

Hand-made Hanji (traditional Korean paper) folded over the fore-edge Japanese style.

The artists state: “Graphic impressions from five days walking the streets of Tokyo, taking photographs of posters, advertisements, street signs, manhole covers, stickers, wall graffitis, shop windows, neon signs, packaging graphics. . . With our umbrella, expecting rain which never came”. The spine is on the (traditional) right hand edge of the book which initially confuses the western reader and is meant to be read (correctly) from ‘back’ to ‘front’. The bright black-and-red silkscreen prints in this book suggest the visual vibrance and energy of a Tokyo street scene.

12

*Lilac Wind*

Claire Van Vliet

W. R. Johnson – poetry

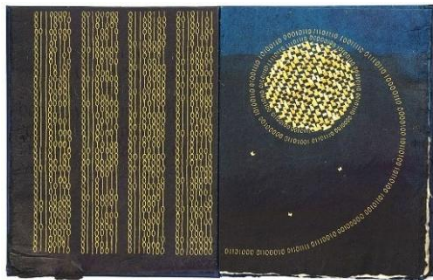
Janus Press, Vermont. 1983

Edition: #20/15

This work is an example of Pulp painting on a hand-milled paper sheet where the application of colored paper pulps with a brush, thinly or thickly make areas transparent or opaque, using different quality fibers from those of the base for different effects. Made at Twinrocker Handmade Paper Mill in Brookston, Indiana. Established by Kathryn and Howard Clark in 1971, Twinrocker was pivotal to the renaissance of hand papermaking in America.

The case is covered with a rough-textured deep lilac coloured cloth, with a finer textured, sky-blue cloth on the outer and inner edges, the interior of the case is lined with a pale lilac-gray, satin-type cloth. A purple-brown surfaced leather title label is vertically mounted on the spine of the case, with the title lettered in matt finish silver. The folding panorama of delicately coloured, lilac, gray & white, and other added shades suggest cloud forms against the blue-gray surface of the folded paper, which is cut along the top with semi-circular forms, with handmade paper edges giving a feathered appearance to some of the edges. The title: is derived from the third line of Johnson's poem: *Death of Li Shang-yin*.

13

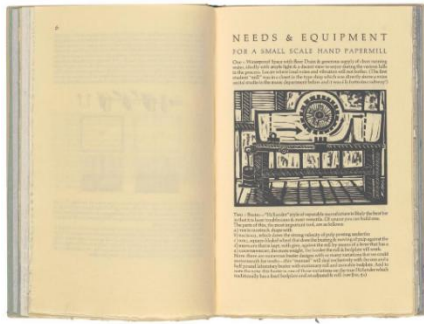
*00110100 Freedoms*

Jan Owen

Artists Book, 2013

Cave Paper, Barcham Green and Hollytex (a white, non-woven, spunbound polyester fabric); woven Tyvek (synthetic flashspun high-density polyethylene [Olefin] fibers).

About this calligraphic Artist's Book, Owen states: "I make books to learn something. I knew the Four Freedoms listed by Franklin D. Roosevelt but not the full speech or the context and then wondered what it means today. His powerful refrain, "everywhere in the world, anywhere in the world" takes on new meaning in our digital world. We immediately see images of revolutions and atrocities, we hear voices of citizens from everywhere in the world, we study rocks from a far planet - all this with binary code that speaks all languages. While it seems like the world is growing smaller, soon we will need to say, "everywhere in our galaxy".



Hand Papermaking

A Book of Suspicions

Walter (Samuel Haatoum) Hamady

The Perishable Press, Mount Horeb, WI. 1964

Edition: 104 of 200

c80 pages telling all you ever wanted to know about setting up a small hand papermaking mill, with linocuts by Jim Lee illustrating every stage. This eccentric book is handset and printed on variously coloured sheets of handmade paper at Perishable Press. Experimental papermaking included after colophon and paper with differing colours on each side with pocket (on double sheet).

From the Front Matter: "*Hand Papermaking: Papermaking by Hand, being A Book of Qualified Suspicions* gathered unwittingly as after effects of those years so swiftly elapsed between 1964 and 1981 with a modest portion of the process retaining inherent mysteries while the greater part does indeed tell, without too much digression, how handmade paper is made directly from used rags of cotton and linen origins as well as other materials. The whole faithfully set down by Walter Hamady in a (hopeful) effort towards the clarification and fructification of those curious souls who strive to the lofty attainments exceeding those of the ubiquitous dilettante. This infinitely exciting offering is organized in three distinct sections logically intensifying the information in a most useful manner. The text is made much more attractive with a little help from Diderot and a lot of help from Jim Lee, who provided the doctored linoleum cuts. We are grateful to Hermann Zapf not only for designing this typeface but also for deftly precrafting a proper title page. Though work on this effort has progressed (slowly) for years, this first edition is finished around and on both sides of the Winter Solstice."

From the Colophon: "... Quite likely the discerning reader has noticed several Orthographic masquerades to cover for a depleted vowel or, to craftily stuff a few coincidental unaffiliated accents into the flow of papier mâché technology and, hopefully, the effective reader will delight at the complete absence of hyphenation throughout, letting the eye glide uninterruptedly. . . ."

Signed by Walter Samuel Bunker Evans Hamady.

15



The Eclipse of the Moon

Lu T'ung

Paul Wong

Russell Maret

Carolyn Chadwick

Kubooa, New York. 1998

Edition: AP11/60

Paul Wong illustrated the book with xerox transfers and made the abaca paper between which the scroll & Joss papers are laminated. The book was printed by Russell Maret and bound by Carolyn Chadwick, each with a unique pulp painted paper chemise by Paul Wong.

The text, a translation of Lu T'ung's original poem from Tang-dynasty China, is from an early twentieth century woodblock edition of the poem, and xerox transferred onto Chinese scroll paper. The pulp painted paper chemise fits into a cloth slipcase with a magnet closure and a decorative board onlay on top.

16



Watermarks in Handmade Paper: Modern and Historic

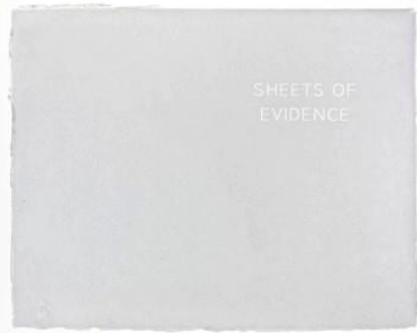
Michael Durgin

Hand Papermaking Inc, Washington, DC. 2001

Edition: #5/150

A juried collection of seventeen watermarked sheets of handmade paper using many techniques. Five were formed on historic moulds and twelve were produced and designed especially for this collection.

The booklet has an essay by Helen Hiebert and statements from each artist involved in the making of the portfolio: Shannon Brock, Wendy Cain, Kathryn and Howard Clark, Fabriano Papermill, Paul Denhoed, Dard Hunter III, Rick Johnson, Kristin Kavanagh, Tom Leech, Katie MacGregor and Bernie Vinzani, Brian Queen, Robbin Ami Silverberg, Mina Takahashi, Peter Thomas, Cynthia Thompson, and Gangolf Ulbricht.



Sheets of Evidence

William Kentridge

Barbara Mauriello – binding

Susan Gosin & Paul Wong – paper maker

Dieu Donn  Papermill, New York. 2009

Edition: #AVP2; Edition of 20

The book consists of eighteen 100% cotton watermarks which were developed and produced by Susan Gosin and Paul Wong at Dieu Donn  Papermill, NY.

Princeton.edu states: "When you come to see a copy ... and begin leafing through its pages of pristine hand-made paper, all you will see is just that: blank paper. The eighteen pages are, in fact, filled with drawings and text by Kentridge translated into watermarks with the assistance of Gosin and Wong. The concept was 'to create a book whose surface revealed nothing, and instead encouraged the viewer to, not simply read between the lines, but to look beneath the surface.' To create the watermarks, the drawings and text were scanned, digitized, and cut into adhesive-backed rubber watermarks, which were then adhered to wove moulds. Sheets were formed with short cotton linter pulp, pressed to 2300 psi, and stack dried on pellons at Dieu Donn  Papermill, the non-profit artist workspace dedicated to the creation, promotion, and preservation of contemporary art in the hand papermaking process".

PAPER: A GLOSSARY

1	<i>Abaca</i>	A natural fiber that comes from the leaf stalks of the banana-like <i>abacá</i> plant, <i>Musa textilis</i> , also known as Manila hemp.
2	<i>Akatosashi</i> paper	A handmade Japanese paper, produced in a naturally occurring dark tones, made with 70% Thai <i>Kozo</i> fiber and 30% Sulphite fiber by Osama Hamada in Kochi, Japan, perfect for conservation work and repair.
3	Barcham Green	Family-run, handmade papermakers of Hayle Mill in Maidstone, UK from 1812 to 1987. Simon Barcham Green introduced the first alkaline sized mould-made watercolour and hand-made papers in the world. He developed many new papers for conservation purposes and worked closely with some of the leading private presses to produce bespoke papers including special watermarks.
4	<i>Bicchu gampí</i> paper	More fully, <i>Bicchu Torinoko Gampí Chiri</i> Handmade Japanese Paper has four deckle edges and is unsized, however Japanese <i>gampí</i> can act like a sized paper. This exceptional paper is dried on wooden boards. The inclusions are called <i>chiri</i> and refers to small bits of the outer bark of <i>gampí</i> branches.
5	Cave Paper	An independently owned handmade paper production studio operating since 1994, in Tucson, AZ, dedicated to making decorated and unusual sheets of high-quality paper for use by artists, bookbinders, and all types of designers.
6	Cristalla Transparent paper	From Römerturm Feinpapier, Germany. This is a type of highly transparent paper, often used in luxury packaging or artistic applications, known for its ability to subtly showcase colours and details while maintaining a translucent quality, essentially allowing light to pass through with minimal obstruction that provides an alternative to plastic films.
7	Dieu Donné	Dieu Donné is a leading non-profit cultural institution dedicated to serving established and emerging artists through the collaborative creation of contemporary art using the process of hand papermaking in Brooklyn, NY.
8	Fabriano	With more than 750 years of history, 4 production plants in Italy, Fabriano is renowned for three significant breakthroughs: animal gelatine, the watermark, and the multiple hammer mill. Equally important are three unique manufacturing methods: handmade, mould-made machine, and Fourdrinier machine.
9	<i>Gampí</i> paper	<i>Gampí</i> bark yields a strong, crisp sheet that is translucent, with almost no visible fibers.

10	Glassine	A smooth, glossy paper that is transparent, allowing what's inside or behind the paper to show through. A pulp-based material that has been mistaken for other substrates, such as wax paper, parchment, even plastic. Because of its unique look and feel, it may not seem like regular paper.
11	<i>Hanji</i> paper 한지	A traditional handmade paper from Korea made from the inner bark of the Paper Mulberry.
12	Hollytex	A white, non-woven, spunbound polyester fabric.
13	Ingres d'Arches	Made on a cylinder mould with quality close to that of paper made by craft methods. The slow turning of the cylinder enables the fibres to be deposited evenly and spread in all directions over the wire. The paper is therefore more homogeneous and has good dimensional stability. Only papermaking on a cylinder mould can produce paper with deckle edges.
14	<i>Isse katagami</i> 型紙	The Japanese craft of making paper stencils for dyeing textiles It is designated one of the Important Intangible Cultural Properties of Japan.
15	Japanese moire paper	A type of paper with a moiré pattern, typically using a high-quality Japanese paper base like washi which is known for its durability and unique texture.
16	<i>Kami-Kawasaki Washi</i>	This paper has a history of over 1,000 years and was given the name because of its origin in Nihonmatsu City's Kami-Kawasaki. It has been used regularly as shoji paper (paper for sliding doors) because of its warmth and natural beauty derived from the Paper Mulberry, which is grown locally.
17	<i>Katagami</i> paper	Synthetic cutting pattern paper for the stencil. Resists water, non-elastic.
18	<i>Kozo</i>	<i>Kozo</i> may refer to a Paper Mulberry tree or a type of paper also termed <i>washi</i> , <i>hanji</i> , or rice paper.
19	<i>Mitsumata</i> paper	<i>Mitsumata</i> has the shortest fiber (out of <i>Kozo</i> & <i>Gampi</i>) and yields smooth, dense papers great for parchment like papers.
20	Mulberry paper (see <i>Hanji</i>)	The Paper Mulberry (<i>Broussonetia papyrifera</i> , <i>syn. Morus papyrifera</i> L.) is a species of flowering plant in the family <i>Moraceae</i> . It is native to Asia. The Paper Mulberry was a significant fiber crop in the history of paper. Known for its durability and longevity, it continues to be used in various traditional and contemporary paper-making practices today. It has been used for papermaking in China since sometime between the 2nd and 8th century, and in Korea, the oldest existing block print in the world (c. 751 AD) is printed on <i>Hanji</i> paper using its fibers.
21	<i>Phumani Paper</i>	Meaning <i>Reach Out</i> in isiZulu <i>Phumani</i> is a community-based papermaking unit based at the University of Johannesburg, established in 1998 by Kim Berman. The unit makes papers from a range of fibres such as hemp, pineapple fibre, banana stem fibre, milkweed, cotton and sisal. The papermakers have developed a range of products utilizing fiber and paper as a medium.

22	Pulp painted paper	A paper art technique that involves the process of creating pigmented pulp, combined with an adhesive and painting with the pulp onto a sheet of paper.
23	<i>Shoji</i> paper	Paper for sliding doors in Japanese homes.
24	Somerset paper	A world leading traditional 100% mould made cotton printmaking paper with high archival standards, suitable for limited edition relief, intaglio, lithography, letterpress and silkscreen printing from St Cuthberts Mill Ltd, Wells, Somerset, UK.
25	<i>Tatoushi</i> paper	Wrapping paper for Japanese kimonos.
26	<i>Toshaban-Genshi</i> paper	A translucent white tissue paper.
27	Twinrocker Handmade Paper	A mill based in Brookston, Indiana, USA, established by Kathryn and Howard Clark in 1971. It was pivotal to the renaissance of hand papermaking in America by forming sheets from the finest cotton rag, in the centuries-old European tradition. It is famed for facilitating many of Claire Van Vliet's Pulp painted artist's books.
28	Tyvek	Consists of synthetic flashspun high-density polyethylene –Olefin– fibers.
29	<i>Uzu Kuchi Kozo</i> Japan paper	A 100% <i>Kozo</i> fiber machine-made paper used for dyeing, as text pages or printing <i>chine-collé</i> due to its absorbency.
30	Velin	Also known as wove paper, it has a smooth surface and when held up to the light no marks are visible. Well known examples include Arches Velin BFK Rives which is particularly well-suited to printmaking applications.
31	<i>Washi</i>	A traditional Japanese paper made from the fibers of plants like the Mulberry, <i>Mitsumata</i> , and <i>Gampi</i> .
32	Wove paper	Paper made with a revolving roller covered with wires so woven as to produce no fine lines running across the grain.
33	Zerkall mould made paper	German mould made papers suitable for printmaking and commercial print. The papers are internally sized, with a cotton and alpha cellulose content. The papers are watermarked.