



## Jackson's Paper Guide

### Jackson's Art Supplies

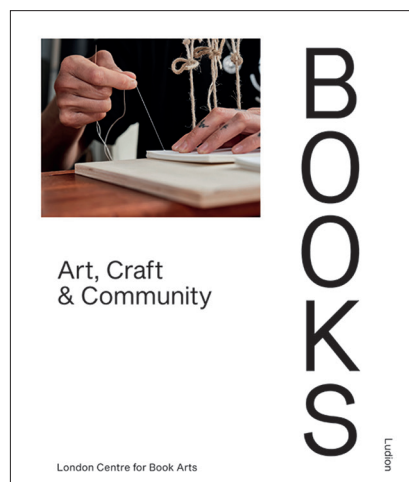
**Chief Editor: Lisa Takahashi, 2021**  
**122 pp, 102 illustrations**  
**190 x 253 mm, PB, £10**  
**ISBN 5052418000016**

I hesitated when considering this book for review as paper is ubiquitous and generally printmakers know a lot about paper. Yet this slim volume packs in a surprising amount of information. The chapter "How is it made?" is particularly instructive; clearly and thoroughly explaining the process. I liked the non-judgemental explanations such as why there is a discernible front and back with cylinder mould-made paper. Then, without patronising, states it is down to personal preference which to use. Whilst the book assumes no knowledge, there are facts that even professional artists might not know such as why a crease in tracing paper turns white. Conversely, the chapter dedicated to printmaking is relatively brief and won't contain anything new to the seasoned printmaker.

It is good to see a chapter on ethics, I was relieved to read that fine art papers have a fairly low impact on the environment. Charts of papers (stocked by Jackson's) are comprehensive and useful for comparing different qualities against cost. This book provides a solid overview, particularly suitable for beginners and print workshops.

**Leonie Bradley**

*Artist and Editor*



## Books: Art, Craft & Community

### Ira Yonemura, Simon Goode

**Ludion, 2021**  
**224 pp, 237 illustrations**  
**265 x 215 mm, HB, £30**  
**ISBN 9789493039520**

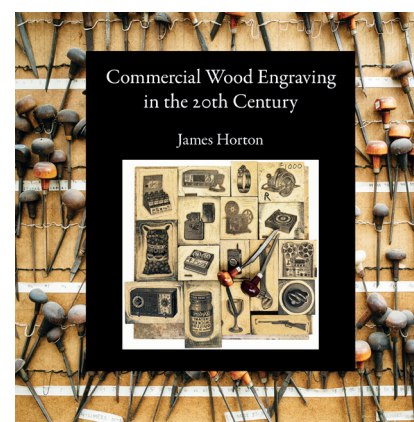
*Books. Art, Craft and Community* is a collection of 26 profiles of contemporary artists and crafts people selected by Simon Goode and Ira Yonemura of the London Centre for Book Arts. By their own admission, their choices are 'a little unorthodox'; I hadn't heard of most of them. The book does not attempt to cover everyone working in book arts, nor does it go over old ground and I am so glad of this.

Two of my favourite profiles in the book were of Kate Brett, who collects carrageen seaweed in the Outer Hebrides to create her phantasmagorical marbled papers, and Éditions du Livre, who specialise in creating artists' books for children.

The emphasis on community is what really makes this book stand out. The artists profiled are very detailed and candid about how they produce their work. Goode and Yonemura write 'art and craft, tradition and the contemporary, analogue and digital, and amateur and professional need not be rivals but part of a fertile ecosystem constantly in flux and stronger for it.' Hear, hear!

**Caitlin Akers**

*Artist*



## Commercial Wood Engraving in the 20th Century

### James Horton

**The Legacy Press, 2020**  
**216 pp, 307 illustrations**  
**216 x 216 mm, PB, \$60**  
**ISBN 9781940965185**

I can't get enough of this book: for an engraver it is utterly compelling. I keep wondering how it was that a reprographic technology that was superseded in the late 19th century kept going until 1971. Commercial engravers are unsung heroes and without their collaboration and expertise, famed works by Tenniel and Dore simply would not exist. These were the people who translated artists' drawings into printable blocks by their skill but they also engraved adverts for hairspray, dog food and carpet sweepers. Because of the way they are undertaken, as faithful interpretations on boxwood blocks, they have an hypnotic clarity that reminds me of photorealism. It's a little like looking at a Chuck Close painting through the prism of the sanitised Anglo-Saxon America of Norman Rockwell.

In today's era, we have seen these images in an entirely different way from the one intended, as cynical post-Pop Art, Post-Modernists. Perhaps we can now view them as art where once they were only ever meant as disposable images to sell a product.

**Chris Pig**

*Artist, Black Pig Printmaking Studio*