

*The Past and the Future always
meet in the Present*

The Fourth Portal is a new type of
gathering space. Blending cafe, bar,
work, social and retail with retro and

advanced technologies, materials and
processes. It creates a different way to
meet, learn, collaborate and innovate.



www.fourthportal.com

ISSUE ONE
Winter 2023

FOURTH PORTAL

GATEWAY TO THE FOURTH INDUSTRIAL REVOLUTION



INDUSTRIAL PAPER
MAKING, ECONOMY
AND INNOVATION



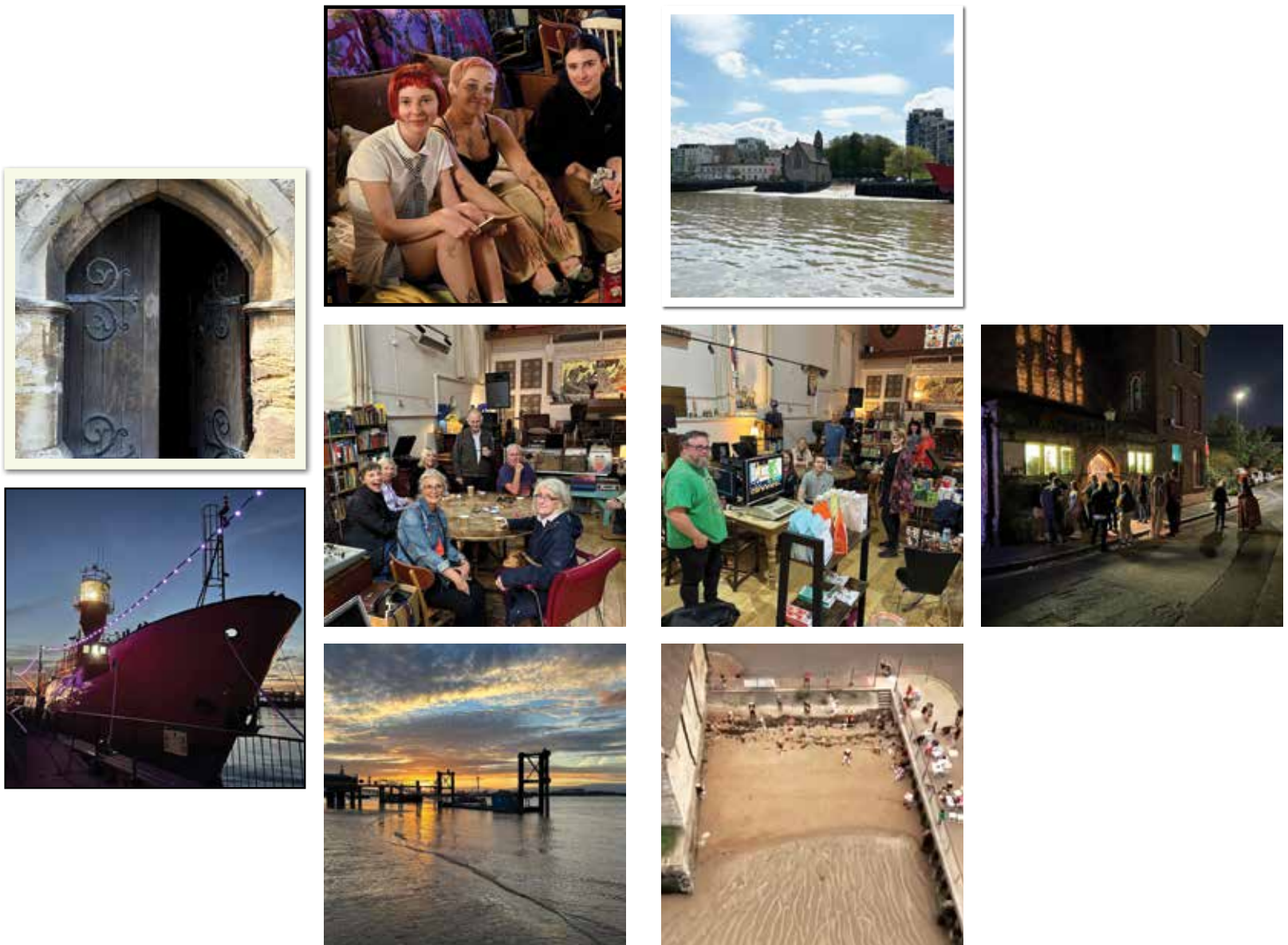
Fourth Portal at St Andrew's Waterside
Mission Church, Gravesend



Interview: Tony Thorley, former Production
Manager at Empire Paper Mills



Why Gravesend is becoming
an innovation hub



CURATORS
DAWN COLE
JOHN McKIERNAN

ARTICLES
JOHN McKIERNAN

DESIGN
DANIEL CRAWFORD
www.typeandnumbers.com

 [@fourthportal](https://www.instagram.com/fourthportal)

 [@fourthportals](https://www.facebook.com/fourthportals)

 www.fourthportal.com

Welcome to issue one of the Fourth Portal newspaper, where we focus on the versatility of paper as a material, a process and a business.

The Fourth Portal is a social gathering space in Gravesend, Kent, merging work, learning, shopping and technology. Twenty years in development, it uses objects, materials, art, local history and technology to stimulate conversations and forge connections, attracting people from all generations and diverse backgrounds.

Industrial papermaking was a vital part of the Gravesend and Northfleet landscape for over 100 years. The papermaking process has hardly

changed in centuries, yet it has stimulated numerous innovations, both technological and social. Issue one highlights not only the versatility of paper but also the ingenuity of the human mind and innovation.

DAWN COLE, PRINT ARTIST-IN-RESIDENCE

The Fourth Portal print artist-in-residence, Dawn Cole, conceived and initiated the Versatility of Paper project following her in-depth research into the print and paper industry of Gravesend and Northfleet. Dawn's practice focuses on print, paper, memory and story gathering through workshops and visual art. To learn more about Dawn visit www.dawncole.co.uk

We would like to thank every artist who responded to the call-out and submitted work. The initial artist call-out for the Versatility of Paper was kindly supported by the Essex Cultural Diversity Project.

The Fourth Portal would like to acknowledge the ongoing support of Gravesham Borough Council and thank the officers and those elected for the warm welcome to this incredible town.

And finally — but not least — a huge thank you to the residents of Gravesend who have supported and advocated for the Fourth Portal since day one. We would not be doing this without you. Cheers!

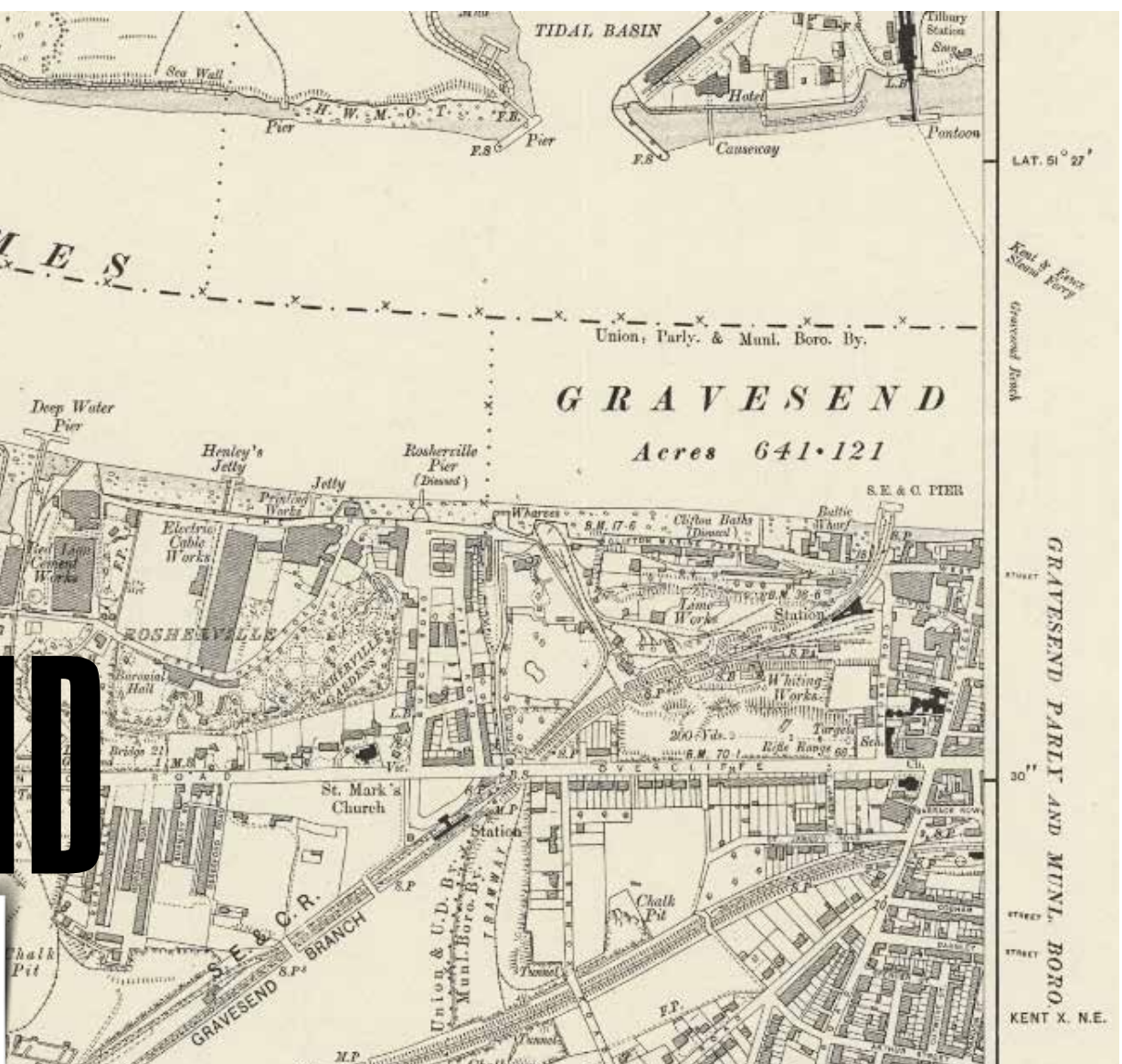


WHY GRAVESEND

? Gravesend, or Gravesend Riverside, as some posher locals call it, sits on the south side of the river Thames in Kent, opposite the busy Tilbury docks in Essex. A half-hourly Tilbury Ferry links the two sides. Thames Clipper will also soon be regularly taking folk to and from London via a more scenic route than the multiple train lines, which include the High Speed 1, reaching King's Cross St. Pancras station in 23 minutes.

Gravesend is an unpolished English gem that sits on the edge of other places. The town name, along with the name of the borough, Gravesham, have contested meanings and are possibly “a corruption of the words grafs-ham – a place ‘at the end of the grove’” (Wikipedia). The town certainly feels apart from London and distinct from all other towns in Kent – on the edge of all these places, giving it a unique personality. Gravesend is a town where innovation can thrive if the right conditions are put in place.

The architecture within Gravesend is often marvellous, with historic churches, Georgian terraces, and the oldest surviving cast iron pier in the world,



built-in 1834. It was once a major holding point for ships from around the world awaiting border taxation before heading into London. These global connections meant a widely diverse population, with Sikhs from the Punjab to Brazilians from South America now calling the town home.

Many Sikhs came to Britain after World War Two to work in the multiple paper mills that lined the Thames until the 1980s. In 2011, the Sikh community opened one of the most impressive buildings in Gravesend, if not the whole country, the Guru Nanak Darbar Gurdwara, Gravesend (see page 07).

The distinct nature of the town, diverse population and location with extensive rail connections, M2 motorway and river services made Gravesend an attractive location to set up a Fourth Portal.

As was hoped, residents of Gravesend and wider Gravesham, whose interests include technology, environment, alternative culture and entrepreneurship, soon gravitated towards the Fourth Portal. They began meeting others from the borough with similar interests, stimulating conversations and ideas. Friendships are forming with new concepts emerging, collaborations are happening as ideas spark.

An important strand of the Fourth Portal is to be a central relaxed meeting point for open exchange. A location where residents, visitors, students, children, older people, entrepreneurs and those wanting to develop a creative practice can come together to swap thoughts, skills and advice – and it is working! Confidence within the town is rising, as the businesses featured opposite will attest. People outside the town are looking at Gravesend through a new lens, a place where things will happen; watch this space!





THE GROVE DAYCARE NURSERY

The Grove Daycare Nursery, Nightclub to Nursery! A remarkable transformation has taken place right in the heart of Gravesend. Inspired by the town's rich history, founder Amanjeet Kahlon and the team embarked on a journey to craft a new narrative for early years education. The once-vibrant dance floor has been reimaged into distinct play areas, echoing the nursery's core values of mindfulness and well-being for young children. Come and visit!
www.thegrovedaycarenursery.co.uk



THE REAL JAPAN

The Real Japan is based in Gravesend and helps you experience deeper, easier travel when visiting Japan. Discover hidden gems, ancient traditions, and artistic masterpieces while immersing yourself in a world of culture, cuisine and creativity. Let your imagination take flight and design your dream journey into Japan at
www.TheRealJapan.com

MS EARLYN'S

Ms Earlyn's is the brainchild of the owner Earlyn Francis, the only Caribbean Street food vendor in Gravesham. The community of Gravesend is constantly changing, with many people from London relocating to the town who wanted more choice. No one was cooking food for the Caribbean community, so Ms Earlyn decided to do something about it! Experience the essence of the islands and visit Ms Earlyn's takeout in Gravesend Borough Market.
www.msearlyns.co.uk



HOUSE OF LEYLA

House of Leyla has just opened in Gravesend, providing relaxing spaces for self-growth and a holistic, kinder lifestyle through movement, yoga, nutritional food, calmness of mind and balance. Feel at home and comfortable to express your authentic self and support others on similar journeys – the perfect healing recipe. The House of Leyla is creating a Wellness Family that promotes calmness of mind and connectedness for soul and heart.
www.houseofleyla.com

ELEPHANT MUSIC SHOP

Elephant Music Shop, nestled in Gravesend, boasts a legacy steeped in music. Beyond selling instruments and vinyl records, it fosters talent through expert lessons, catering to young and seasoned musicians. Monthly live sessions showcase diverse musical styles, creating a vibrant community. Their dedication to music education echoes Gravesend's rich musical heritage.
www.elephantmusicstore.com



CLARENCE PLACE WEALTH MANAGEMENT

Clarence Place Wealth Management are a wealth management firm committed to building and nurturing long-term relationships based on trust and superior service. Our philosophy is simple – to help our clients plan, execute and achieve the wealth needed to realise their dreams. We are located in the historic Mission House, beside the St. Andrew's Art Centre, home to the Fourth Portal, in the heart of Gravesend and have offices in London and Hertfordshire.
www.clarenceplace.co.uk



WHAT TO EXPECT

7pm on the dot, a drift of individuals arrive at the Fourth Portal before crowds emerge for the latest Hypermedia open space events, a vibrant mosaic of people.

A spectrum of performers, from seasoned poets to first-timers, fosters an environment of support and inspiration. The true triumph lies in creating a profound sense of community within Gravesend. Tangible excitement buzzes through the air as everyone celebrates the arts and exchanges stories together.

Hypermedia nights feel genuinely magical. Through poetry, live music, art, sound, visual performance and dialogue, an immersive symphony of creativity begins. It resonates deeply with performers, the audience, and everyone behind the scenes. Come and join us.

For more info and/or to get involved, see our Instagram page @hypermediaevents

HYPERMEDIA EVENTS @ FOURTH PORTAL

Hypermedia is at the forefront of innovating a new genre in live open-house experiences. Event nights blend performance, visual arts, live music, technology and discussion that bring together open mic, 1960s happenings, house parties and living room gigs into a new era.

Hypermedia is the brainchild of Gravesend, born and bred Harriet Hammond and Joe Cleary.

The vision is to facilitate and nurture an inclusive, safe and diverse space for people from any walk of life to enjoy, either as participants or spectators, often both.

With artists that range from poetry, visual/theatrical, instrumental and vocal performances, there is no way to know what to expect from event to event – it is one of the favourite factors for Joe and Harriet. Having no expectation delivers one certainty; every event is uniquely special in its own right.

Hypermedia is still in its early development stage yet has already garnered a respectable name in Gravesend and throughout Kent and London. Staying cemented in the hometown of Gravesend is the cornerstone of Hypermedia.

LV21 LIGHTSHIP

The iconic LV21 Lightship, a landmark on the Gravesend riverside, is only metres from St. Andrew's Waterside Mission Church, Gravesend, home to the Fourth Portal.

The owners, Päivi and Gary, transformed the 40-metre steel-hulled lightship into a floating art space and performance facility. As creative producers and practitioners working with a broad range of clients and partners, they devise, deliver and document art, culture, education, heritage and well-being initiatives.

LV21 is a unique venue with an individual and distinct identity, one of the prime platforms in Kent for cultural activities across diverse artistic disciplines.

LV21 is available for events, performances and educational sessions. Päivi and Gary are award-winning cultural practitioners and are on hand to assist and can offer consultancy and creative services. www.lv21.co.uk

NATIONAL HISTORIC SHIP NO.3220



Guru Nanak Darbar Gurdwara, Guru Nanak Marg, Gravesend —

Guru Nanak Darbar Gurdwara, located just east of Gravesend train station, stands as a remarkable place of worship for Sikhs and a community hub since its inauguration in May 2011. This awe-inspiring Gurdwara, primarily funded by the local community, extends a warm welcome to people of all faiths and backgrounds, emphasizing unity and inclusiveness.

Visitors are encouraged to explore its magnificent architecture while maintaining a peaceful atmosphere, fostering reflection and inner peace.

The Langar, or Community Kitchen, embodies the principles of equality, selfless service and sharing, providing free meals to all, regardless of their background. The work involved in preparing the food and cleaning up afterwards is regarded as Sewa (voluntary, selfless service), acting as a reminder that everyone is equal.

In this place of prayer and reflection, visitors are requested to follow a few rules as a sign of respect: removing shoes upon entry, washing hands, and covering their heads. These customs symbolize leaving material concerns behind and preparing to engage in a spiritual experience. Questions and engagement are encouraged as part of the learning experience within the Sangat (Congregation).

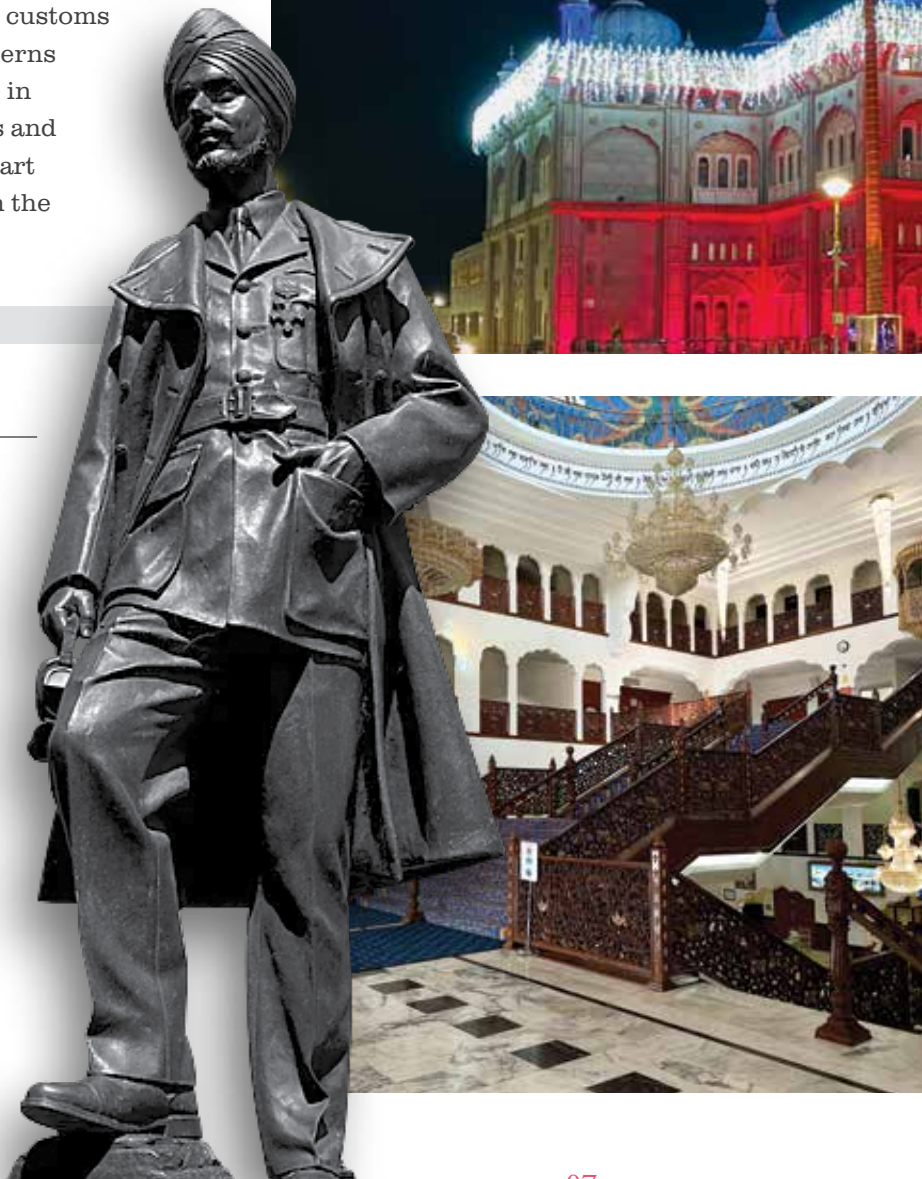
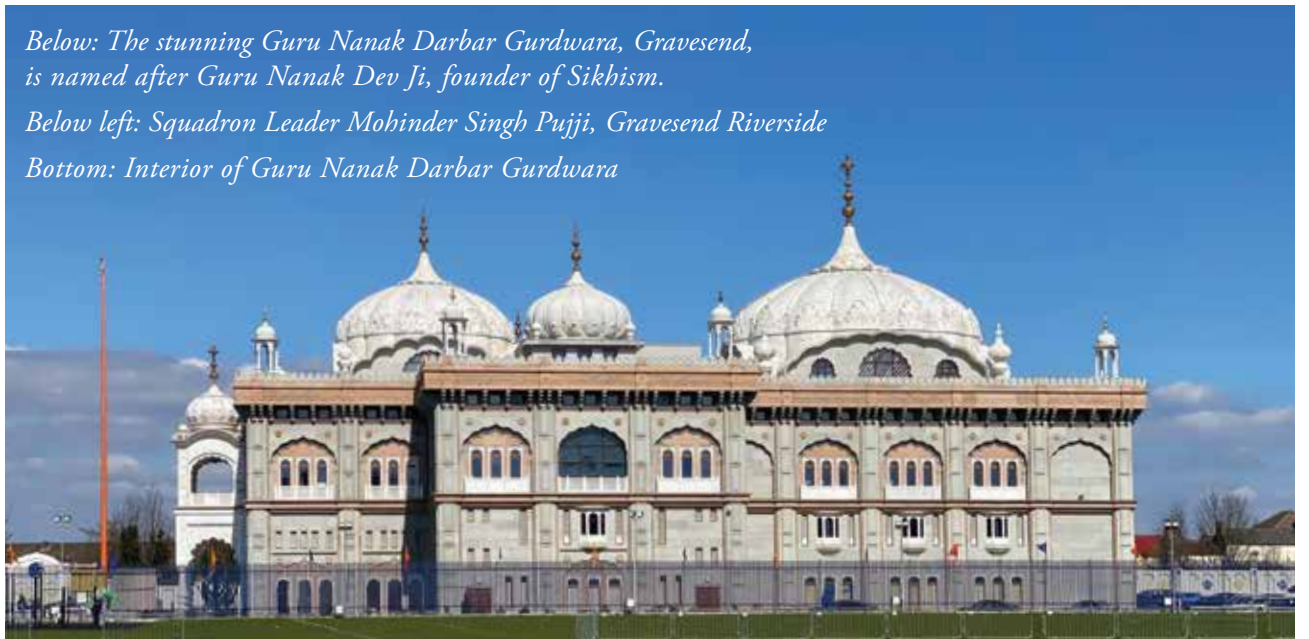
BACKGROUND

Gravesend has a significant Sikh community, initially attracted to the area in the 1950s by local industries, including the paper mills near the Thames. Now, approximately 16,000 Sikhs reside in North Kent, with around 10 percent of Gravesend's population being Sikhs. Prior to the current Gurdwara, Sikhs gathered for religious services in various locations, including a house in Edwin Street up to 1968, and a converted church in Clarence Place from 1968 to 2010.

Below: The stunning Guru Nanak Darbar Gurdwara, Gravesend, is named after Guru Nanak Dev Ji, founder of Sikhism.

Below left: Squadron Leader Mohinder Singh Puji, Gravesend Riverside

Bottom: Interior of Guru Nanak Darbar Gurdwara



THE NEW GURDWARA —

A Building for the 21st Century.

The community moved to the current Guru Nanak Darbar Gurdwara on Guru Nanak Dev Ji's 531st birthday in November 2010. It is an impressive 8.5-acre site, designed to reflect the confidence and aspirations of the local Sikh community. The new modern and iconic building is a testament to their dedication and faith, and the complex also includes a day centre for the elderly, a Punjabi school for children to learn the language at weekends, a Sports Centre and outdoor sports facilities including two football pitches.

COME AND VISIT

www.gurunanakdarbar.org

EMPIRE PAPER MILLS

An interview with former Production Manager, from 1955-1996, Tony Thorley of Empire Paper Mills, Greenhithe, Kent

Up to the 1990s, the stretch of the Thames from Thurrock to Tilbury on the north side and Dartford to Gravesend on the south side were lined with factories connected to cement mining, papermaking and printing. The factories covered vast areas of land and employed hundreds of workers in each one. Similar, or even greater numbers, were engaged in the secondary industries surrounding these factories, providing services from engineers to sandwich-makers.

TONY THORLEY

Tony Thorley began an apprenticeship at the Empire Paper Mills (EPM) in Greenhithe in 1955, aged 15. By 1996, when the mill closed, Tony was Production Manager and in charge of the entire papermaking process. Born in Northfleet, Gravesend, on Christmas Day, 1940, Tony attended St Joseph's Primary and St John's secondary schools.

He went directly from school to work for EPM, owned by the international corporation Reed Paper, as a mill-boy before being selected to join the apprenticeship scheme.

HISTORICAL PROCESS

The basic process of making paper has been around for thousands of years. "The process involves a suspension of vegetable fibres in water that have been beaten into a pulp, which allows the fibres to be exposed. These multifilament fibres are made up of many mini fibres. They are drained through a mesh and pressed to remove water before drying. This basic model is still in use today and was the same used by the Chinese centuries ago!"

ABUNDANT TIMES

The 1950s was a period of abundant employment with labour shortages for certain types of work. Graduates from universities and grammar school leavers were not interested in the type of manual work offered by the mills. This resulted in employers needing to focus on training workers with less formal education but malleable minds and the ability to adapt to certain working practices.

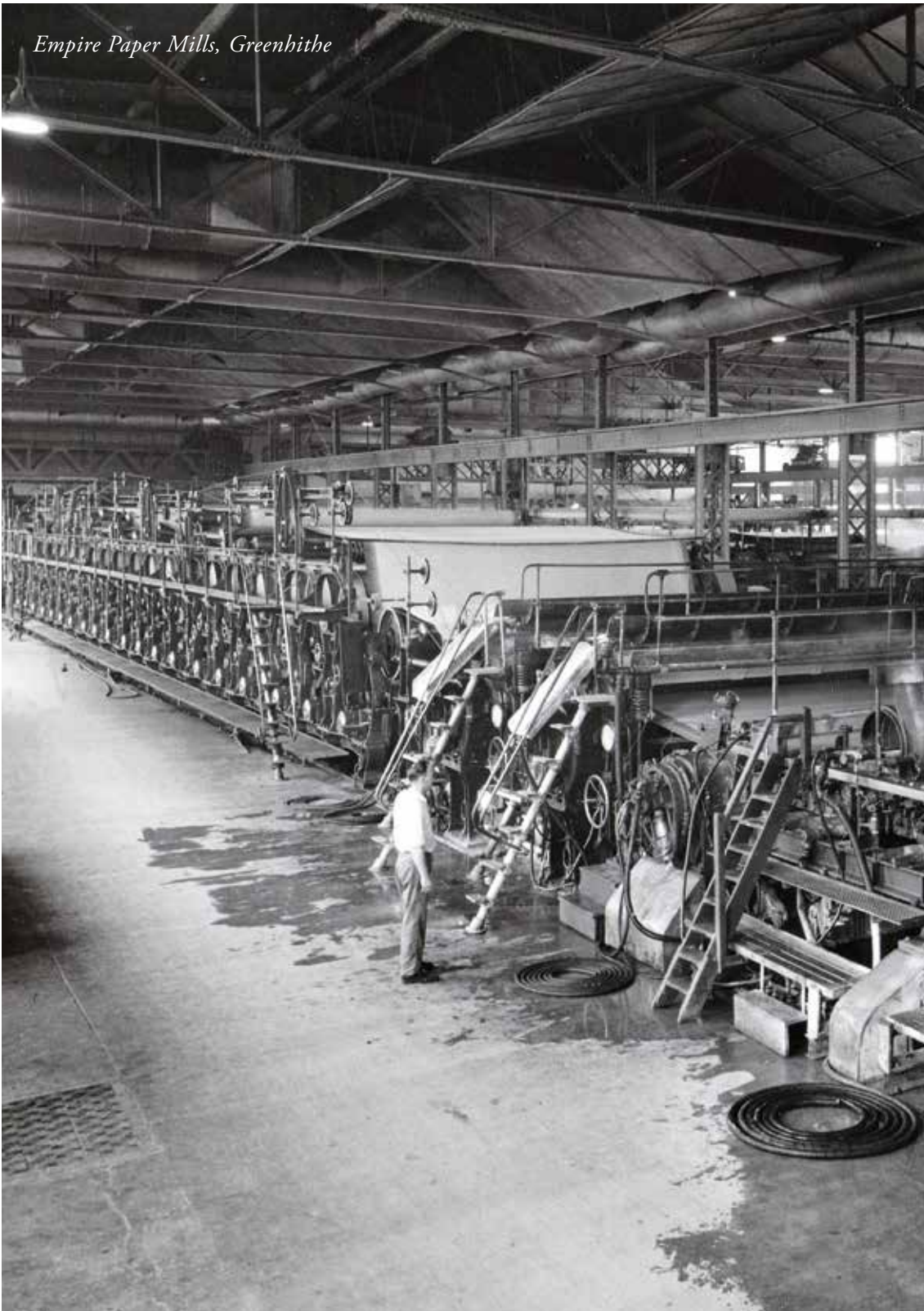
The paper industry was relatively well-paid and offered routes to advancement and a better life. The mills also kept a number of 'indentured' apprentices, who had signed up for training that could take up to seven years before offering good career opportunities.



Initially allowed day release to Gravesend Tech, Tony soon moved to Reed's in-house college based at the Aylesford Paper Mill site. "Reed's view was that if they wanted a pool of labour to work in the most effective way, then they had to do it themselves as they felt the education system was not up to providing the right skills. Building a college dedicated to company employees was viewed as pretty forward-thinking. Most of the mills had their training schemes, Reed though was the only business to construct its own training facilities." Being within a travelling radius of the mills provided those with limited education the opportunity to advance their schooling and life prospects, providing they could secure employment.

Tony had a series of promotions, eventually becoming the production manager of EPM. His job role involved being responsible for the production output and the workers. Tony did 'have challenging times, although generally found life and work fairly balanced.'

Empire Paper Mills, Greenhithe



OVERSEES WORKERS

With reasonable pay, more work than workers, and good prospects, the mills became attractive to ambitious people of nations of the former British Empire. “The arrival of those from overseas did not cause a great deal of hostility in the early days because there was a plentifulness of work. Even as employment became tighter, there remained an acceptance of different cultural traits. There has never really been much racial tension around Gravesend. Don’t get me wrong, it was there but mild when compared to other areas in the county.”

INVESTMENT DEPRIVATION

After the war, everything was in short supply, so most industries boomed. A criticism levelled at Reed was they began enjoying taking the high profits in the early days without re-investing. So when the Scandinavian paper mills began exporting, the local mills became unable to respond effectively due to the lack of investment. “A good example was the new Aylesford newsprint

machine. Installed during the mid-50s, it was not until 1990 before Reed did a major rebuild, and that was the first meaningful investment in 40 years!”

LOCAL ECONOMICS

When EPM closed in 1996, Tony moved employment to Sittingbourne Paper Mill until 2006, when he finally left the paper industry.

The mills were the economic hub for all the towns from Dartford to Gravesend. As the mills started shutting down during the late 1980s through to the 1990s, all the towns saw their local economies decline. The economic impact of the mill closures was magnified by other large firms based locally also going out of business. The cement works, pharmaceutical and engineering factories in Dartford and Maidstone, and the demise of the large employer, J&E Hall, in Dartford, all had devastating effects.

PLASTICS VS PAPER

As Tony observes, “The 1990s paperless office has not arrived!” He continued, ‘Paper is an adaptable material and will always have a purpose as far as I am concerned. For a while, plastics replaced paper in packaging, but which way is that going now? Paper will probably come to replace plastics again.’”

INCREMENTAL IMPROVEMENT

A paper-making machine is a good analogy for how many new technologies have a multitude of purposes. “One machine has for years been able to do many grades of paper, from wrapping paper to printing paper. As technology improves, so will come improved efficiency with new methods and systems. Despite the mechanical innovations, the basic process is unlikely to change. I cannot foresee the end of paper or it being replaced.”

MATERIAL OPPORTUNITY

The interview with Tony captures how things can remain almost unchanged, the process of making paper, yet still be central to innovation and cutting edge. The machinery and human expertise required to make paper is ever evolving. But as is made clear here, innovation in engineering is not enough. For industries to be successful in the long-term, social and workplace innovation, investment, early schooling and life-long training are essential.

As the world wakes to the potential of AI, machine learning, augmented technologies and other advances, papermaking provides an example of how basic human needs and materials will remain pretty much the same. They will just be made or met with more efficiency.

At the core of the Fourth Portal is a belief there are no obsolete materials and that the next wave of business and innovation will come from adapting old processes using new technology, traditional methods and entrepreneurialism.

Interview, John McKiernan, October 2023.

VERSATILITY OF PAPER

There is no digital without physical materials, whether silicon, rare earth or PVC plastic. Technological innovation throughout human history has relied on transforming materials into resources. iPhones are often cited as innovative, which they are. However, only considering the phone in hand can obscure the advances within the individual parts – how screens react when touched, batteries and connectors invisible to the human eye.

How we view, use and understand materials will be at the forefront of change over the coming decades. New materials will emerge from breakthroughs in laboratories, however, most material innovation will come through people re-imagining how a material can be applied or adapted.

Paper, the subject of this publication, has been around for millennia. With the slow demise of daily newspapers and the rise of digital books, it could

be easy to believe that paper is disappearing, yet paper production is on the rise (Statista Research Department, 20/09/2023). The loss of newspaper papermaking has been more than offset by the need for packaging, which is a direct result of the growing digital home delivery market. Innovation is as much about repurposing or developing new markets as it is about invention.

The Versatility of Paper gallery that follows this page demonstrates the ingenuity humans have to take a single piece of paper and create a hugely diverse range of responses. Similar rethinking will happen with all materials, except on a global scale, leading to new methods, processes and inventions. AI will only assist in this process, not replace it.

www.fourthportal.com/versatility-of-paper



THE CALL-OUT

Fourth Portal print artist-in-residence, Dawn Cole, spotted the Bowater call-out in an old magazine from 1953. This led to an interesting discussion that inspired the Versatility of Paper project.

With 170 requests to provide vintage paper, 65 responses were returned by the 31 August 2023 deadline. An exhibition of the artworks was displayed during autumn at the Fourth Portal in Gravesend.

We would like to thank every artist who responded to the call-out and submitted work.



SIMILARITIES AND DIFFERENCES — MILL OWNERS WAISTCOAT | BETH HARRISON

Having received the Green and Sons paper, the strength and feel of it reminded me of the tapa I had come across in the Pacific islands and how so many cultures in the world have developed their own methods and materials in papermaking.

Tapa is made from mulberry bark. It is stripped, soaked in water and beaten with mallets to develop a paper 'cloth' in huge sheets, dried on the ground and then decorated with traditional designs in natural paint and dyes. The tapa is often used for ceremonial outfits.

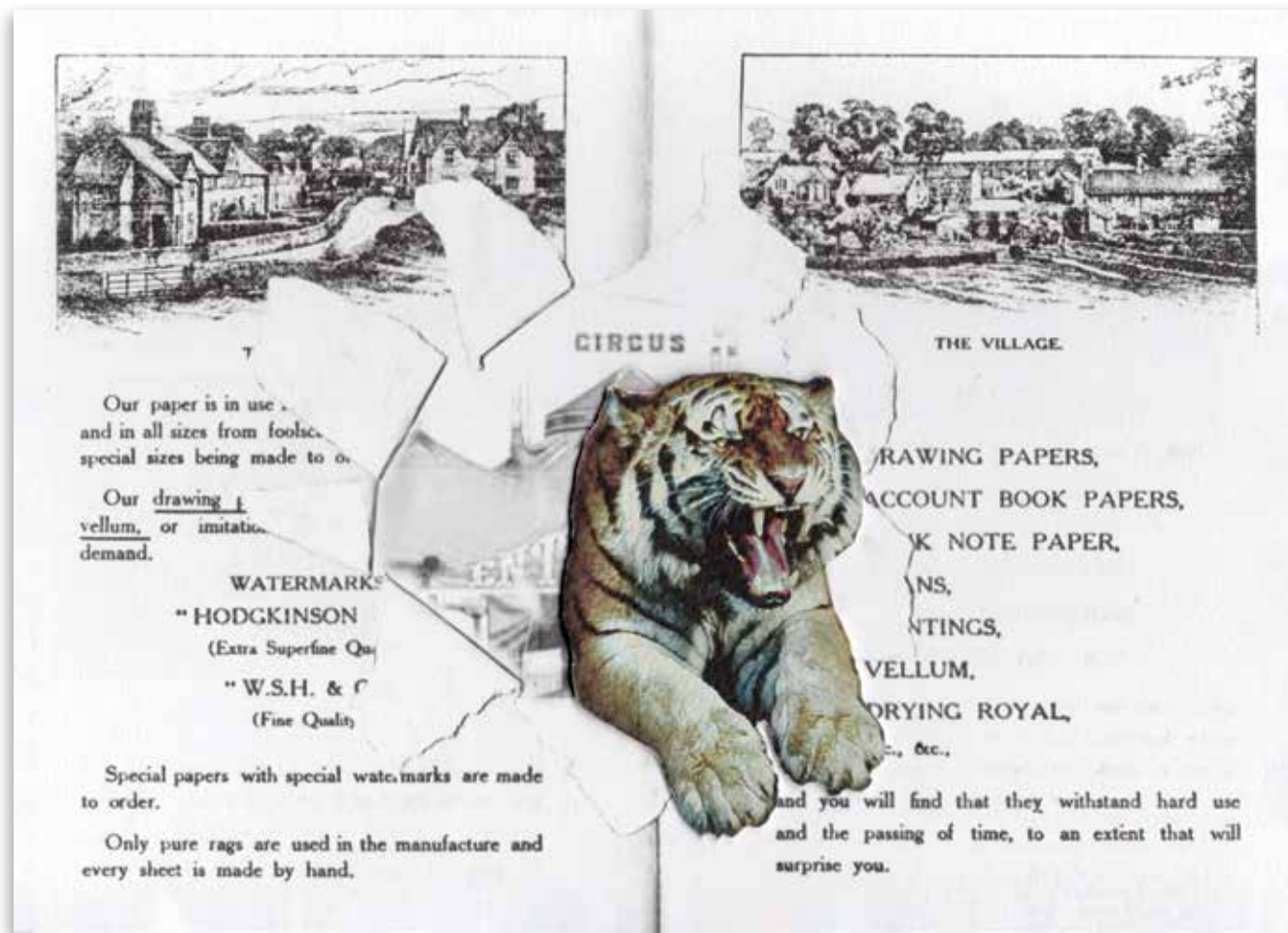
I decided to make a waistcoat, out of the two types of paper and to see how they compared for an item of clothing.

The tapa is from Tonga and the cotton paper from India - made with a process similar to that used by Green and Sons at Hayle Mill until they closed in 1987.

Both were able to be stitched and turned out, although the tapa held it's own a little better than the cotton paper.

The waistcoat is made to an early nineteenth century design which John Green, the first Mill owner, may have worn in 1815, so I included Hayle Mill watermark designs on the lining to complement the traditional Tongan designs on the outer part.

The quotation in the pockets is from M. Scott Peck, who wrote 'The Road less travelled' "Share our Similarities, Celebrate our Differences"



PAPER TIGER | RICHARD SHIPP

Paper manufacturer, W.S. Hodgkinson and Co., Ltd, were based at the paper mill at Wookey Hole in Somerset from 1860 until 1950. Paper production finally ceased at the mill in 1972.

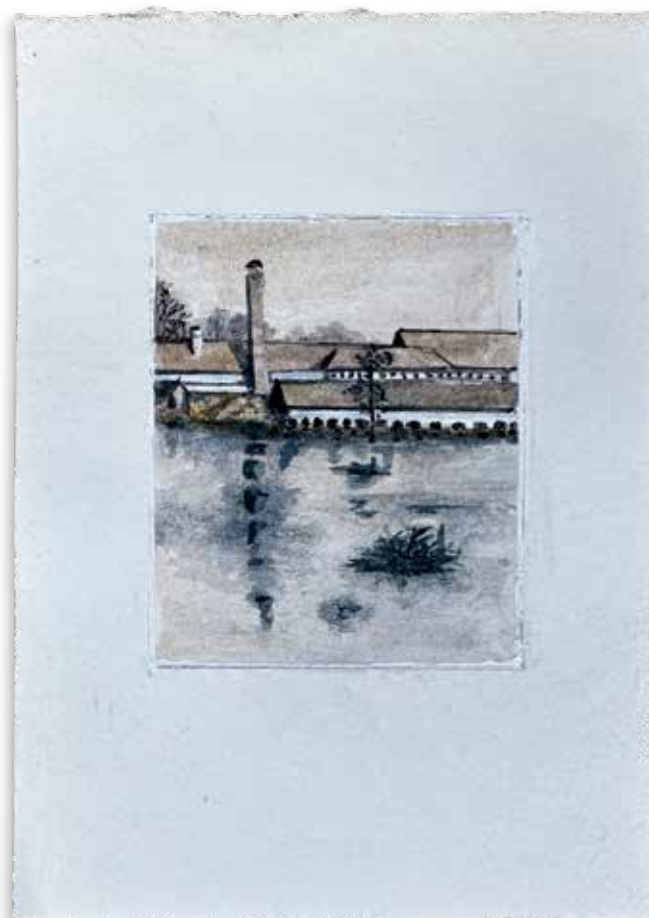
During the 1970s, Gerry Cottle's famous touring circus featured wild animal acts including tigers.

In 2004, Cottle sold all his circus interests, bought the Wookey Hole Caves and the mill and set up a circus school. By then the tigers were a distant memory.

Tiger: 300gsm WSH mould made, cotton rag, gelatine sized paper

Background: 250gm Fabriano UNICA printmaking paper

www.richardshipp.co.uk



HAYLE MILL, MAIDSTONE | FRANNY SWANN

This small watercolour is a tiny memorial to Hayle Mill in Maidstone – the water powered paper mill on whose vintage paper it is painted.

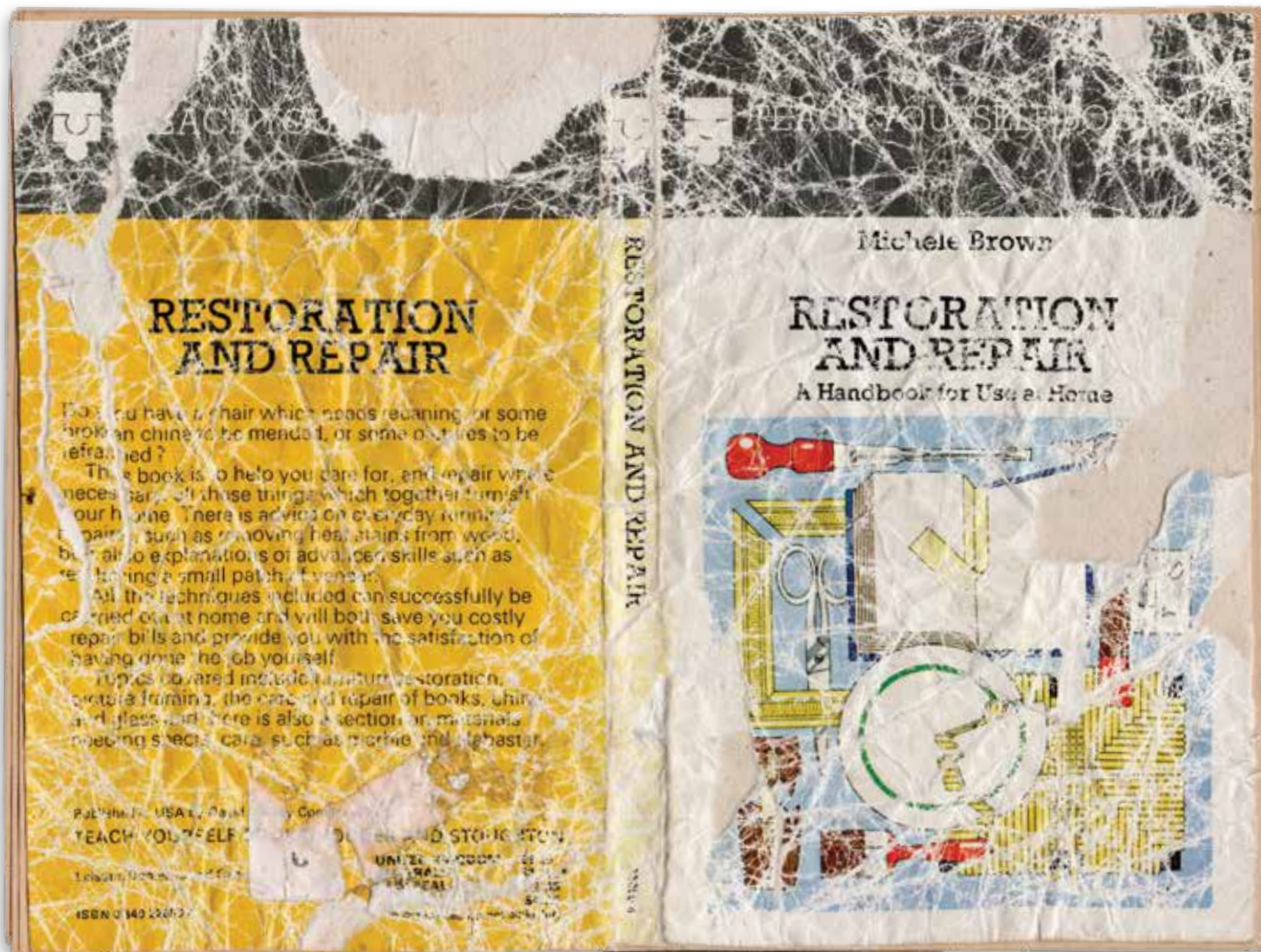
Maidstone had so many mills it was known as the Paper City of the County; its river system and very hard water being conducive to the industry.

During its 130 year productive lifetime time [1857–1987] Hayle Mill remained in the possession of the Green family. In 2010 it was turned into apartments.

I chose this format as Hayle Mill always retained its reputation for high quality paper and was the official paper of the Watercolour Society. Its highest accolade being that Turner chose to use Hale Mill paper as one of his watercolour papers.

Some Hayle Mill papers are still available today, much sought after by artists and restorers.

www.frannyswann.com



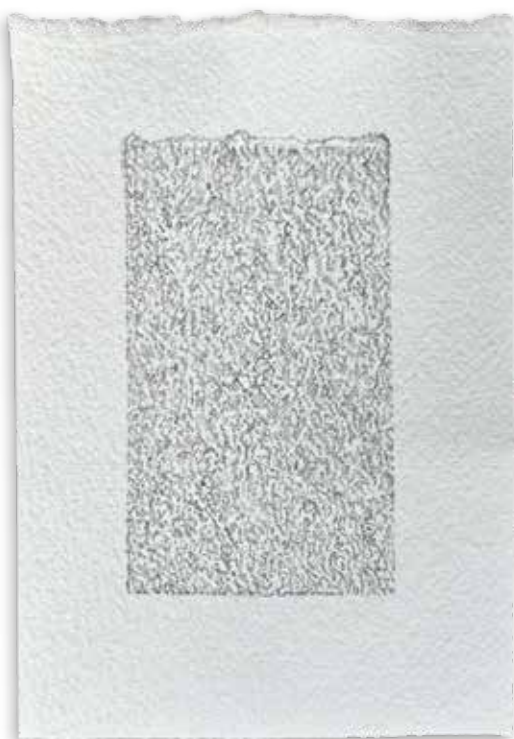
RESTORATION AND REPAIR | SHARON HALL SHIPP

Restoration and Repair: A Handbook for Use at Home by Michele Brown was published in 1978 as part of the popular Teach Yourself Books series.

English Universities Press; Hodder & Stoughton; Teach Yourself Books since 1938.

The cover of this copy has been repaired, at home, using archival glue and Barcham Green Experimental Book Repair paper. Barcham Green papers were handmade at Hayle Mill in Kent from the early 1800s until the mill ceased production in 1987. This paper was first produced in 1972.

www.sharonhallshipp.co.uk



STILL LIFE – DRAWING OF A PIECE OF PAPER | JIM CROSS

This artwork is drawn on a vintage sample produced by the Whatman Papermill in Kent. It depicts the unique surface texture of the mould-made rough paper.

www.jimcrossart.com



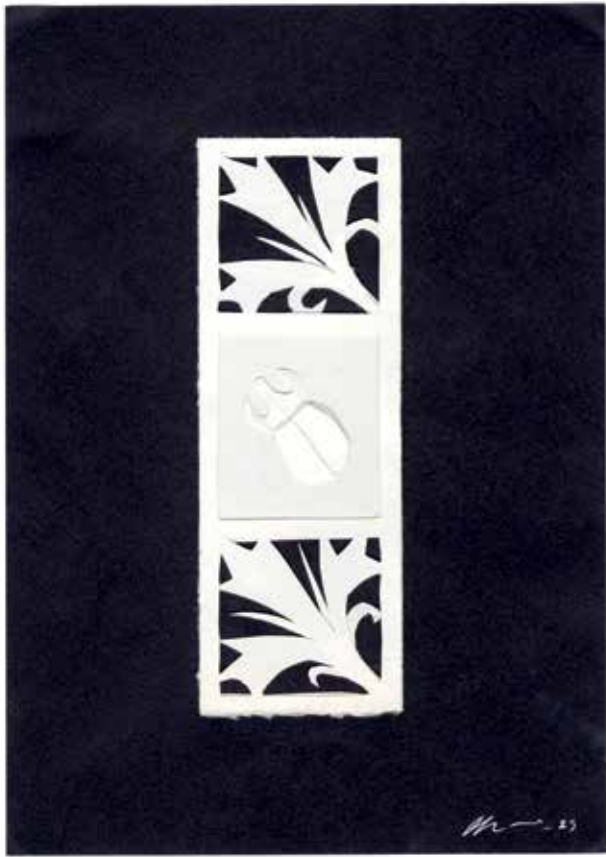
THE PAPER TRADE | GERALDINE LEAL

This origami 'masu box' represents a delivery box. It's filled with examples of the uses for J Whatman's wove paper. A watercolour, a written deed loan, a print and a painting with layers scratched off.

James Whatman created wove paper in the 1750's, at Turkey Mill, Maidstone, Kent.

This sculpture is made from a deed loan imitation parchment.

www.geraldineleal.artweb.com



PAPER CUT | GREGORY DAINES

*I received one piece of Hayle Mill hot pressed paper 14 x 10cm
I created a 3 layer cutout of this material. Stylised plant with
beetle. Adhesive used is UHU. Mounted on black card stock.
> Wing > Beetle body and leaves > Background leaves
www.circa1990.co.uk*



PLAY | JAHAN GERRARD

*I used marks and strokes of red watercolour paint to
explore this tiny rectangular space in a playful way.
www.jahangerrard.co.uk*



IT'S ALL THERE IN BLACK AND WHITE | DAWN COLE

Chromatography

*The Whatman Filter papers took me back to a chemistry
lesson at Secondary School and how a chromatography
experiment filled me with excitement at seeing coloured inks
separate into their component colours before my very eyes.*

*This memory reminded me how things are not always what
they seem, and when thinking about this in terms of my
residency at Fourth Portal. It brings to mind how AI and
things generated with AI are an amalgamation of many
things from a multitude of sources and that knowing those
sources is important in verifying the validity, much the same
as any reference source used in a final work.*

*For the Versatility of Paper project I decided to recreate my
Secondary School experiment and identify the source colours
used to create the black ink in my felt pen.*

www.dawncole.co.uk



TURKEY MILL | JACQUI SAUNDERS-LOVE

This piece is based on Turkey Mill, J. Whitman's paper mill. In this instance the building has been reimagined being reclaimed by the trees that created the family's fame and fortune.

www.bedfordcreativearts.org.uk/people/jacqui-saunders-love



HAND PRINTS | RILEY & LUCIEN

Hand prints by Riley, 7 and Lucien, 3.



UNTITLED | UNKNOWN ARTIST

No Title by unknown artist.



RUBBINGS OF UK AMUSEMENT TOKENS | MATTHEW DOWELL
www.matthewdowell.com



EYE | UNKNOWN ARTIST

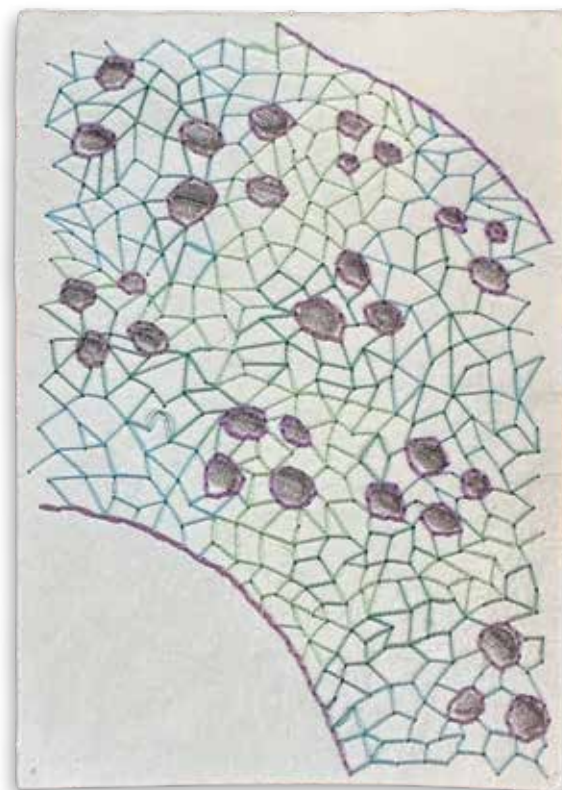


UNTITLED | KUSHAG

I mainly use paper to print, draw, collage, make notes, and make lists... and therefore I mostly use paper to make art, express, communicate, preserve, organise.

In this case, using the J Whatman Creswick Paper has also allowed me to dream, experiment, have fun and look after my wellbeing.

www.kushag.com



MAGNIFIED BAMBOO | RUTH SANDERSON

Thread & pencil

Based on a magnified section of bamboo, stitched on bamboo paper.



UNTITLED | INGRID LUMSDEN

www.instagram.com/lumsdeningrid



BLUE PETER FLAG | ANTHONY JONES

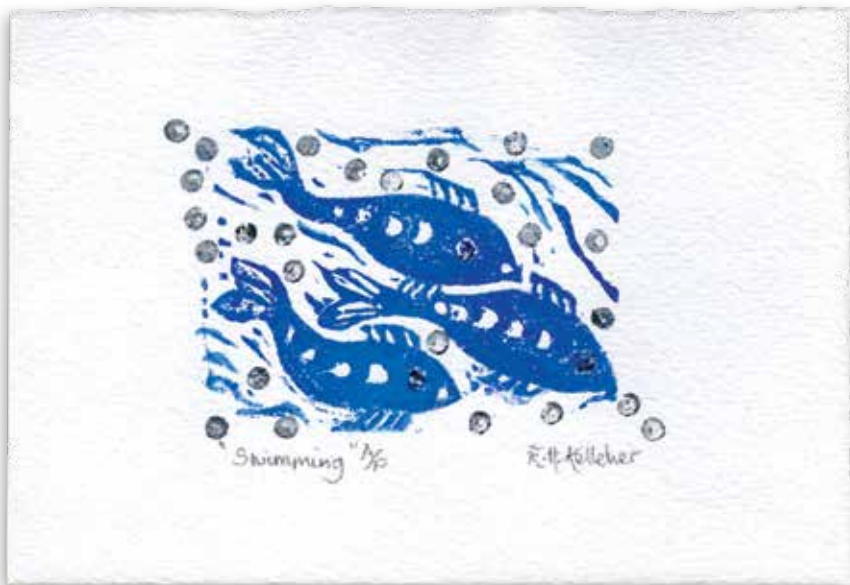
Blue Peter Flag cyanotype.

www.ajphoto.info



DETECTOR PAPER PAPER CHEMICAL AGENT No1 MK2 | ANTHONY JONES

www.ajphoto.info



SWIMMING LINOCUT | LIZ KELLEHER

A relief print

This lino cut is part of a group of four, originally designed to print randomly or together creating larger images on paper.

The fish were designed with no dominant dorsal fins so that they could be printed swimming in any direction. Again the dots were printed individually using the end of a cotton bud.

www.printmakerscouncil.com/artist/elizabeth-kelleher-2



RIVER LINOCUT | LIZ KELLEHER

"River"

A relief print I made this small lino cut block to print onto fabric and create a repeating pattern.

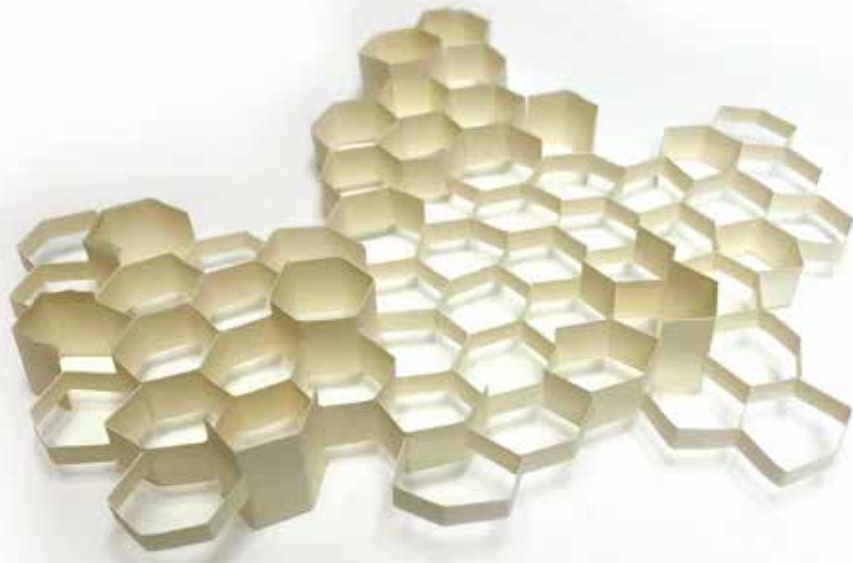
The dots are printed individually using the end of a wooden skewer or a cotton bud.



A SELECTION OF LEAVES | LINDSAY MARSDEN

Hand-cut collage made with watercolour inks on paper, on archival board. The collage paper includes cartridge paper and an antique piece of mould-made cotton waterleaf paper produced by Green and Sons.

www.lindsaymarsden.co.uk



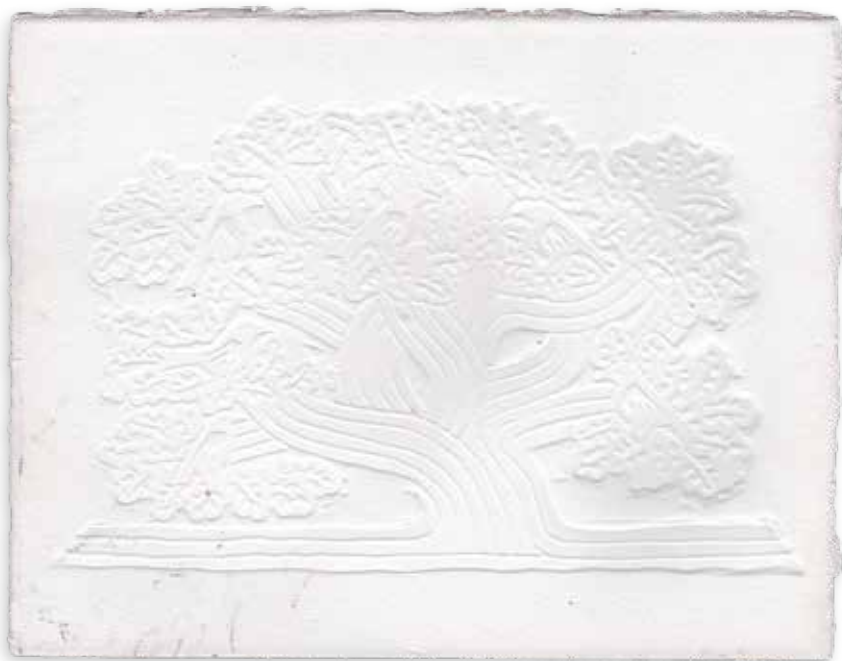
WASP NEST | JANE JOBLING

Paper can be made from many materials and I was particularly pleased when my sample of paper was Whatman Deed Loan Imitation Parchment. Parchment was originally made from animal skin, particularly goat, sheep or cow but this imitation parchment is made primarily from wood pulp. Using every scrap of the paper provided, I have based my artwork on the cells of a wasp nest and appropriately wasps chew up wood to make the papery components of their nest. A loan deed agreement is a transaction between two parties who want different things and within a stipulated amount of time. In a loan deed between me and a nest of wasps, I would loan them a corner of my attic or garden shed and in return they would pollinate my garden and eat the pests. They would promise to leave within one year.

Although my artwork can seem quite varied, for the past twenty years I have been continuously making work about boundaries, edges and surfaces to explore enclosing and revealing space. Material exploration and shadows created within the work, or produced as light passes through them, play key roles in the sculptures and drawings.

Recently I have been making sculpture from paper that is informed by how different wasps make their nests. I aim to make my work more sustainable and to engage my audience in a dialogue about the vital role that wasps play in our environment.

www.janejobling.co.uk



LINOCUT BLIND EMBOSING | HUGH RIBBANS

www.hughribbans.com



PAPER DOLL | LIZ HOWE

www.hazelnut-press.com/liz-howe



FILTER | BEVERLEY JOHNSON

Linocut

www.instagram.com/beverleyjohnsonprintmaker



OUTHOUSE | CIARAN MAGILL

Ink on paper

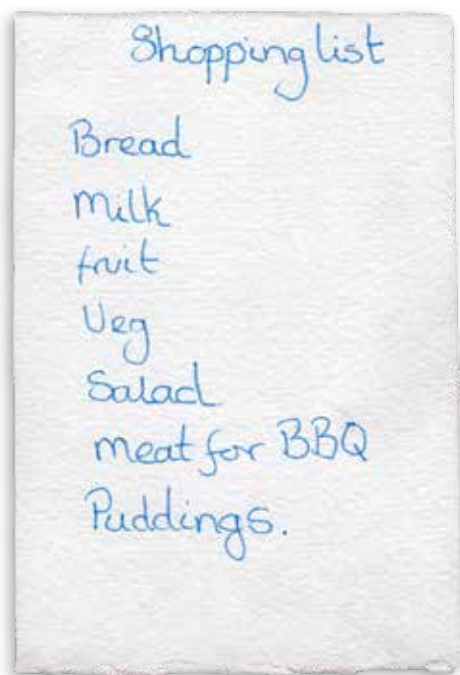
www.ciaranmagill.com



OAK GALL LEAF | WILL DICKINSON

An oak gall leaf used as a stencil for oak gall ink followed by a bleach leaf print.

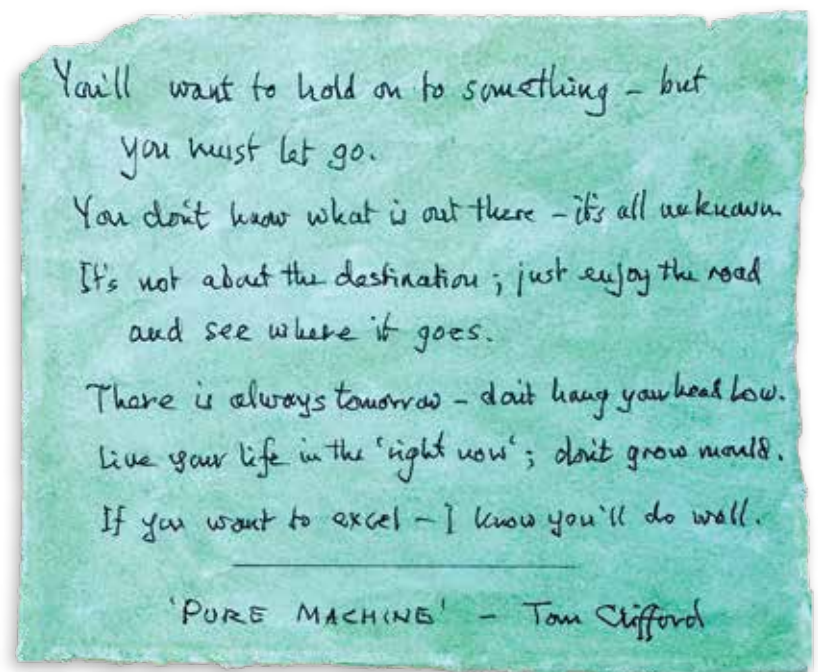
www.willdickinson.co.uk



SHOPPING LIST | MANDY MARTIN

I visited Wookey Hole as a child. What a coincidence that my sheet of paper came from the place where I remember making a piece of paper 50 odd years ago.

What to do with said piece of paper? Paint it? Ink it? Fold it? No, I went back to basics and used it for something I do most weeks. I made a shopping list.



PURE MACHINE | TOM CLIFFORD



MONOPRINT AND COLLAGE | GLORIA HOLDEN
www.gloriaholden-art.com



MONOPRINT AND COLLAGE 2 | GLORIA HOLDEN
www.gloriaholden-art.com



UNTITLED | ANNE BRIDGES
www.ann-bridges.com



PEAR DROP | LIZ KELLEHER

An intaglio print.

Small but complicated.

This is a traditional etching with aquatint, which is created using a zinc metal and acid. Initially a resist is put on the zinc plate. Then you draw your image to break the resist. This allows a controlled bite of the acid and creates the lines. When the plate is inked up the bitten lines hold the ink. The surface is gently wiped clean of the ink. The plate is then put through a press with damp paper. This squeezes the ink onto the paper. The tonal value is created by a second procedure using aquatint. This powder is set onto the plate with heat and again returned to the acid to create tonal value. The longer in the acid the darker the finished image. Protected areas will remain white when printed. A small plate but with a lot going on!



THREE | LIZ KELLEHER

An intaglio print.

This plate demonstrates how the paper is so important! This image was printed using a metal mezzotint plate onto which I burnished the image. I then inked up the plate and used the vintage damp paper. I then printed it with a press. The paper did not like being soaked nor did the printing ink. So I rescued the image on this precious paper by sketching over the top and adding some watercolour.

www.printmakerscouncil.com/artist/elizabeth-kelleher-2



UNTITLED | VANESSA HERON

www.twitter.com/VanessaHeron



1864 — 2023 ASSEMBLAGE | PAUL HAZELTON

Medium: J. Whatman 1864 paper produced at Turkey Mill, Kent, England, Antique mirror.

I was initially attracted to the date this paper was produced, the same year Jules Verne's classic science fiction novel, Voyage to the Centre of the Earth was published. Although I didn't intend to make a work specifically about this novel, it did play a part in how I would approach this piece of paper. Treating as an undiscovered world I wanted to explore its surface and composition and so began pulverising it from its centre out. Paper is made to be used and it has taken 159 years for this piece to settle in my studio. And settle it did on an old mirror that I had recently worn away by scoring into its silver backing until the light shone through; the paper, now semi-translucent and broken at its centre, perfectly mirroring its now crystal-like glass aperture.

www.paulhazelton.com



UNTITLED | JAMES FOX

Mixed media

Inspired by the scraps of paper that find themselves slowly transforming onto the surface of a city pavement, this small piece has been typewritten and printed, soaked, weathered, retrieved, washed, waxed and repaired over time.

www.a-n.co.uk/blogs/in-the-print-studio



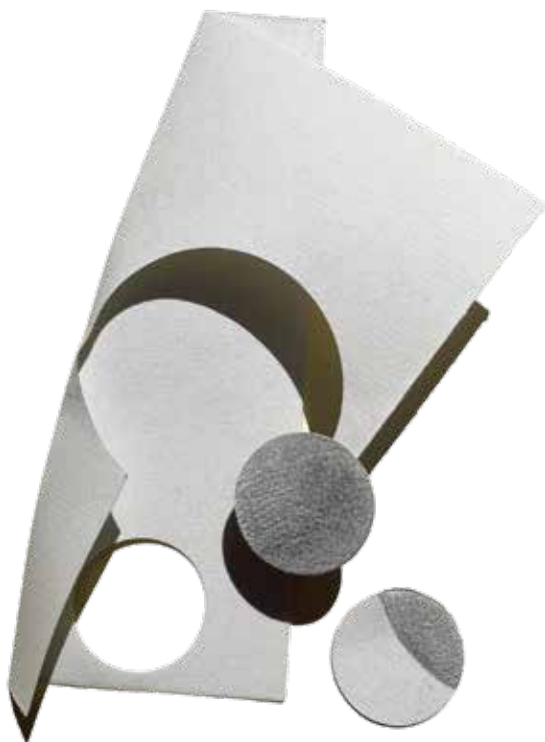
UNTITLED SCULPTURE | SUSAN CUTTS

I worked with the sheet of A5 paper supplied by Hayle Mill, Creswick Waterleaf handmade 1973.

A piece of my own A5 cotton procion dyed paper 2020. I liquidised them together. The dye on the cotton is not colour fast so the resulting pulp was grey.

I made 4 A5 sheets of paper, and used these in their wet form to make the pair of shoes. The shoes are made purely from the papers no additives, glue or stitching involved.

www.susancutts.com



UNTITLED SCULPTURE | ALEX JULYAN

www.alexjulyan.com



CYANOTYPE ON 2 HANJI | NICKY HARWOOD

Hanji Korean paper or hanji is the name of traditional handmade paper from Korea.[1] [2] Hanji is made from the inner bark of Broussonetia papyrifera known colloquially as paper mulberry, a tree native to Korea that grows well on its rocky mountainsides, known in Korean as dak (Wikipedia)

www.nickyharwood.co.uk



NECKLACE | ELIZABETH STRAUPMANIS

Chromatography paper and wire.



ERASABLE | CA RYAN

www.eaststreetarts.org.uk/profiles/ch-ryan



FOURTH PORTAL IS LIT | FELIX X TIGERSONIC

I took the photo of the window last time I was there. The place was lit with people, ideas and friendly vibes. I was sad to give the piece of paper back.

www.tiger sonic.space



UNDER THE HEAVENS NO. 16 | KAORI HOMMA

Rendered by invisible ink, charred by fire and washed through the water, my work sits somewhere between drawing, printmaking and sculpture. This process of Fire Etching is called in Japanese 'Aburidashi' and is normally associated with a technique in espionage used in the past rather than an art form. I am drawing images with 'invisible' ink – lemon juice and vinegar to be precise, and then exposing them to the fire, and the heat etches images on paper and becomes a part of the fragile paper structure. I am choosing to use this process because its history reveals human ingenuity and the potency of the impact while highlighting the transient nature of our endeavour. The physical violence inflicted by fire on the body of the paper is not to assert power over the material, but more like surrendering to the process. By relinquishing the control as an artist to collaborate with the element, I discover things which may not be apparent at first glance.

Medium: Aburidashi, Fire Etching (acid/fire and water on Wookey Hole sample paper).

www.kaorihomma.co.uk



GRAVESEND BROWN SHRIMP | SHARON SAUNDERS

As fished from the Thames at Gravesend. Then cooked in the 1268 Borough Market, then sold by the pint cup in the market. Deliciously crunchy and salty. Lovely memories.



THE RIVER | PAUL FRANCIS

'Its home... people say it's 'gnarley'... how come you still live here? Its crap but it's home. Juxtaposed.... between good and bad.'

'A bridge between two worlds; Town and Country, Migrant and English, North and South' I like because of office (Rethink Sahayak) helpful people. Support and safety.'

'Lots of Graves, there does seem to be many... also....the Garden of Eden, lots of beautiful parks with flowers... statues of Pocahontas, Puji, Elizabeth and the Gurdwara'

Changing... a journey from child to adult.



RESCUE HELICOPTER | BRENDAN JAMISON

Pencil on Paper



EARLY PM SHADOWS | BARBARA

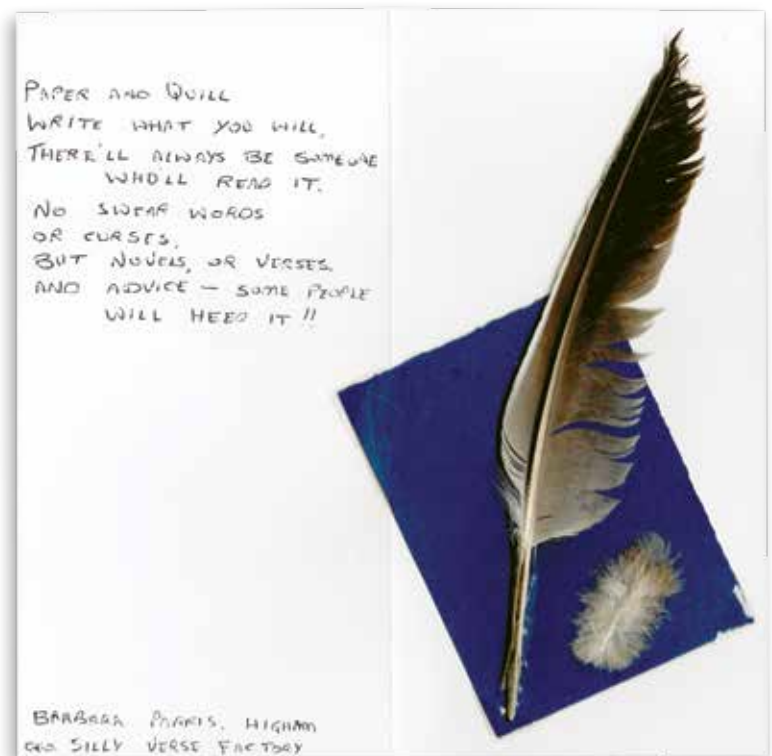
The artist enjoys working out of doors, for the combination of an instinctive response and the unexpected. In this sketch the pigeon and the foot on the right were unexpected!

Ball pen is a medium that does not need refilling and it is regarded as 'junk'. Wonderful if one lives on the Edge.



TIDAL RHYTHM | JENNY HELLEN

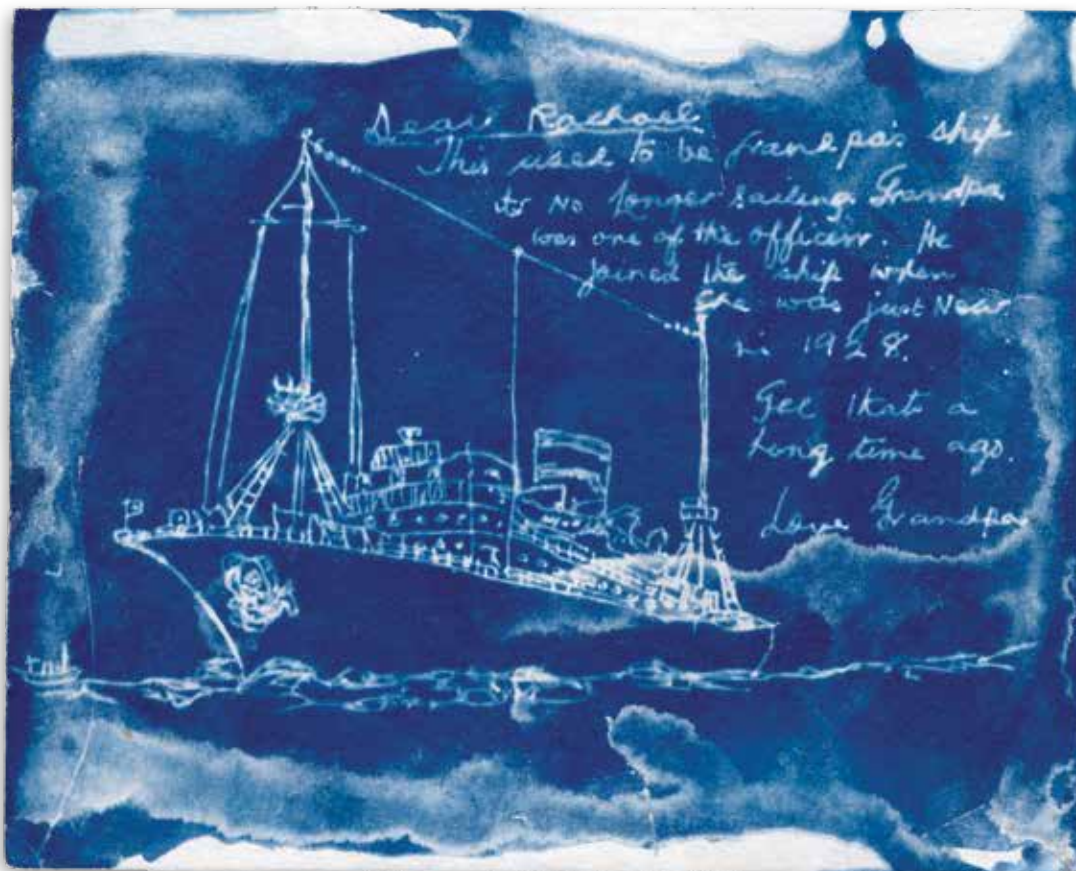
A response to mud and tidal ripples using the rhythms and repetition of brush marks and transparency of watercolour.



SILLY VERSE FACTORY | BARBARA PARRIS

*Barbara Parris, Higham
CEO Verse Factory*

*Amatruda, Amalfi
Italian Handmade*



LOVE, GRANDPA | RACHEL MOORE

Cyanotype on Whatman Deed Loan Imitation Parchment

My Grandpa worked at Bowater Ellesmere Port during the second world war and then relocated to Bowater Northfleet. He worked as Wharf Superintendent until the late 1960s.

He was very tall and had huge, scarred, (proper sailor's) tattooed hands. With them he created delicate, detailed sketches in pencil and ink. The print I've reproduced onto the paper is a copy of a drawing he gave me circa 1987. As a teenager, I used to keep it in my wallet and the original is well worn with continuous folding and unfolding over the years.

The message reads:

*Dear Rachel,
This used to be Grandpa's ship, it's no longer sailing.
Grandpa was one of the officers. He joined the ship when
she was just new in 1928. Gee that's a long time ago.*

Love, Grandpa.

www.iprintedthat.com



FROM MY GARDEN | JUDE KINGSHOTT

Eco printing using Eco printed papers using leaves from my garden. Eco printing using tannins, mordants and the natural dye Logwood. Treated with Acrylic wax.

Bound with natural linen thread. Tie dyed with Logwood.

Cover: VPCO Handmade Kozo paper. Signatures: Cotton/Linen mix 170 gsm paper. www.judekingshott.co.uk



THE AIR WAS DARK | CATHERINE JONES

Paper: Waterman mould made | Watercolour | 250 gsm

www.catherinejonesart.co.uk



INTERLEAVED | TRACY PIPER-WRIGHT

The work is interactive and designed to be handled. Remove the green belly band and turn the pages. Open the book out flat to read the poem held inside. Hold the paper up to see the leaves turn to light. Refold.

I found it difficult initially to find an approach that would suit the paper I was given. I spent some time researching J. Green and Sons, Hayle Mill and the history of paper-making; subjects too vast and diverse to boil down to a single response.

I spent time holding my piece of paper up to the light, enjoying its transparent qualities and faint stripes. I realised that the paper itself was enough to suggest the history of all that went before it.

The work uses print, book folding and text to suggest ideas of history and the multiple uses of paper using the original sheet.



HOUSE OF CARDS | SARAH CRANDALL



BEADS | LINDSEY THOMSON

Beads made from: Barcham Green India Office handmade paper, watercolour and glue.



ORIGAMI | CLAUDE PIGRAM



CREATURE | ANNE AMOSFORD

I wanted to completely transform the piece of Creswick Waterleaf. My initial idea was to cut it into strips and twine it into a tubular basket form but I noticed the paper absorbed water quickly, which gave me the ability to create something more organic.
www.instagram.com/maxamillionlobster



PAPER AEROPLANE | JONATHAN PIGRAM

A vintage paper aeroplane. Designed by Justin Modroy and Jonathan Pigram. It won the 1981 St Stephen's, South Godstone, Paper Aeroplane Contest.



UNTITLED | JANE SHERWOOD

All papers from my vintage collection: A wedding photo case, a vintage envelope bearing a current frank, a label and page from an old library book.



MASK | HARRIET HAMMOND



EPHEMERA | JOSEPHINE CHANDLER

A love of nature, coupled with the urge to recycle and gather on a seasonal walk led to this spontaneous, mixed media creation which incorporates gel printing directly onto the original J Green & Sons, Bodleian 55gsm paper.



JIG | ALEXANDRA HARLEY

*Braille and antique paper
www.alexandrarharley.co.uk*



INSTALLATION | VANESSA ALLEN

After receiving the original piece of paper (J Green and Sons, mould made hot pressed 155gsm) research led me to Hayle Mill in Kent and an online obituary at paperhistory.org by Richard L Hills for Remy Barcham Green 1912–2004.

Wanting to question the role of paper in contemporary art practice and how it could become the focus of a piece or installation, I was interested to read that he had been responsible for the installation of Hayle Mill's first cylinder mould-making machine to produce rolls of paper as well as the traditional handmade sheets. Liking how these rolls, especially when stacked in the paper mill, can take on a sculptural quality all of their own led me to experiment with ways to press

coloured paper pulp into cylinder moulds to create small-scale individual 'bricks' or 'discs' of paper (each containing a piece of the original J Green paper), which have then been allowed to slowly dry before being hot pressed between grease-proof paper using an iron. Exploring the tactile nature of paper, the individual discs are meant to be picked up and re-arranged like building blocks – picking up marks or even
www.vanessaallenart.wordpress.com

