

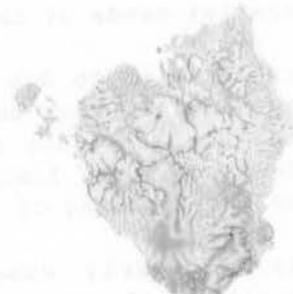
There is increased awareness and publicity for the need for library preservation. But the emphasis is usually on saving the information, or maintaining the permanent record. Will this concern for "preservation" generalize to the "conservation" of original artifacts, or is "preservation" being propounded at the expense of "conservation"? The success and future configuration of ICI's Conservation Division will be determined by the answer to that question.

Glen Ruzicka

Decorated Papers: Pastepapers

Among the multitude of decorated papers available, the pastepapers are one of the less well known. Historically these were most widely made and used in the German speaking regions. The best known of these were the Herrnhütter papers produced by Cistercian monks from the mid 18th to 19th centuries. These were distinguished by their predominantly blue tone and patterns, which they created by going over the base color with combs, rolls, and a variety of other utensils.

Pastepapers are probably among the easier to make and don't require special sizes' or paper treatment. The starting point for these is a wheat starch or flour paste. This can easily be made by adding 100 grams flour to 1/2 liter water in a sauce pan. Stirring constantly over low heat this mixture will thicken into paste. Do not allow it to boil or burn. This can then be thinned with additional water once it has cooled. I prefer to use it somewhat thinner because otherwise the colors and paste will tend to dry too quickly, making it difficult to experiment with the patterns. For colors one can use tempera, acrylic, water, or dry pigments. Of these the first three are the easiest to work with because they are more readily soluble in the paste. I personally prefer the dry pigments, because of their texture and each colors own idiosyncracies. Red, for example, doesn't mix well with the paste clumping in little nodules. When the paper is dry one can then wipe over it firmly with a rag, breaking open the nodules thereby giving the paper a reddish hue. As for the choice of colors, I try never to use pure colors, preferring instead to mix them from the primary colors plus black and white.



To begin, one needs an area somewhat larger than the size of the paper which one wants to make. This area must be smooth, preferably glass or formica so that it can easily be cleaned. Place the paper on the surface and moisten liberally with a sponge from both sides. This will cause the paper to expand with the grain, and prevent it from rolling. After moistening it smooth it out. Now apply the paste in any desired combination of colors and patterns with a brush. This in itself is often enough. For other effects, one can make a "comb" out of cardboard creating various patterns, or one can fold the paper back upon itself. The possibilities are limited only by the imagination. If anyone would be interested in getting together for an informal session, they can call or write me.

Peter Verheyen

REVIEWS OF CURRENT EXHIBITIONS

"English Artists' Papers: Renaissance to Regency", a recent exhibition of historical artists papers which has been touring the U.S., was curated by John Krill, paper conservator at the Winterthur Museum. The exhibition was the result of many years of research by Mr. Krill, who has a special interest in paper history. The objects in the exhibition were drawn exclusively from the collections at the Victoria and Albert Museum in London, although while on display at the Yale Center for British Art, they were supplemented with a small selection of books, and related materials from the Yale collection.

At the beginning of the exhibition many types of English artists papers from the 16th through the 19th centuries were displayed. These included plain white and brown papers from the earlier periods, and both laid and wove white writing paper, brown laid paper, glazed laid white pasteboard, and pressed laid white printing paper from the later periods. After this informative introduction the exhibition was divided up into the three distinct periods of paper history in England: the 16th/17th centuries; the 18th century; and the 19th century. In the first section one learns that, although papermaking was introduced into England in the 1490's, the first working mill was not fully established until 1588. Brown paper was the mainstay of the industry in England and found a variety of uses from sketching paper to wall paper, paper for box lining, for binding pamphlets and for covering books. The manufacture and use of blue paper paralleled that of brown paper and was made out of blue rags taken from old sailor's clothes and the like. Finer quality white papers used for drawing or painting were imported from the Netherlands until the mid-18th c. when they began to be produced in England.

Innovations of the 18th century included the invention of wove paper by James Whatman and Son in the 1740's and the domestic production of white paper, which reached its height during the last half of the century. A larger variety of papers began to be produced during the period and were characterized by three types of surfaces: rough, cold pressed or NOT, and hot pressed. A wove copper plate paper, thick and soft and with a moderate amount of sizing, was favored for the popular tonal printing processes of stipple and aquatint. A well sized wove