



WORKSHOP

HANDMADE BLUE PAPER

rag colouring, pulp dyeing, sheet coating

Duration 35 hours

Fee 1000 euros

Dates September 17-21

Hosted by

Jacques Bréjoux, master papermaker

Thea Burns, independent researcher

Philippe Chazelle, master dyer

Leila Sauvage, paper conservator

This workshop is meant for 6 persons maximum. Tools and raw materials costs are included in the workshop fee. A deposit of 100 euros will be asked for final registration. Unless agreed beforehand, the deposit will not be refunded if the registration is cancelled less than a month before the beginning of the workshop.

More information

Nadine Dumain

Jacques Brejoux

contact@moulinduverger.com

moulinduverger.com

WORKSHOP

HANDMADE BLUE PAPER

Objectives

Discovering traditional western paper making techniques.

Preparing blue dyes from natural pigments.

Identifying paper- and dyeing techniques from samples.

Introduction to the use of blue paper by artists from the 15th until the end of the 18th century.

Program

Day 1 with Jacques Bréjoux (French and English)

Theory: What is paper?(part 1) History of Western papermaking (handmade). Identification and analysis of historical papers. Characterisation of various paper moulds.

Practice: Preparation of a paper pulp from linen and hemp rags with a stamper and Hollander beater. Manufacturing of white sheets, pressing and drying.

Day 2 with Philippe Chazelle (French with English translation by Leila Sauvage)

Theory: History of dyeing, with an emphasis on blues used in Western Europe until today.

Practice: Demonstration of an indigo reduction, preparation of a red dye with mordant, and discussion.

Preparation of reduced indigo and of the dyeing vats to dye wool.

Day 3 with Jacques Bréjoux and Philippe Chazelle (French and English)

Theory: What is paper? (part 2)

Practice: Manufacturing of blue sheets using 2 methods: coloured rags (produced at day 2) and dyed pulp. Surface coating of white sheets (sized and unsized), drying. Preparation of gelatin sizing.

Day 4 with Thea Burns and Jacques Bréjoux (French and English)

Theory: Introduction of indigo in Venice, use of blue paper in Italy around 1500 CE, particularly by artists and book publishers in Venice, and wider commercial uses for blue paper in early modern Europe. Brief review of the use of blue paper by European artists (16-18th centuries).

Practice: Gelatin sizing of part of the blue sheets made from coloured rags during day 3.

Addition of red wool into the pulp, sheet formation, pressing and drying.

Fabrication of pastel sticks from historical recipes.

Day 5 with Jacques Bréjoux, Thea Burns and participants (French and English)

Practice: Reconstruction of the friable drawing techniques and comparison with historical examples. Drawing with pastels (handmade and industrial sticks) on various sheets to understand how the medium adheres to the different surfaces, the possibility to build layers up, the sweetening effects and other graphic techniques. Discussion about the influence of support and medium properties on artists' practice.

Observation of the sheets made during the workshop together with historical samples. Comparison of the methods used to obtain blue paper (rag colouring, pulp dyeing and sheet coating).

Instructors



Jacques Bréjoux directs the paper mill *Moulin du Verger* since 1972. Self-taught, he managed over the years to reconstruct the making process of traditional Western paper for printing and writing, and to bring back to life a craft that had been lost since the late 19th century. Papers made at the Moulin du Verger are made out of linen and hemp rags, transformed into pulp and refined with a stamper. The paper sheets formed are air-dried, and then sized and air-dried again in the dryer. Since 2006, he directs workshops at the Moulin du Verger, in collaboration with Christopher Clarkson. In 2016, he was honored with the title of Art Master in paper making. He teaches at the Institut National du Patrimoine (Paris) and gives regularly talks on the history of papermaking techniques all over the world



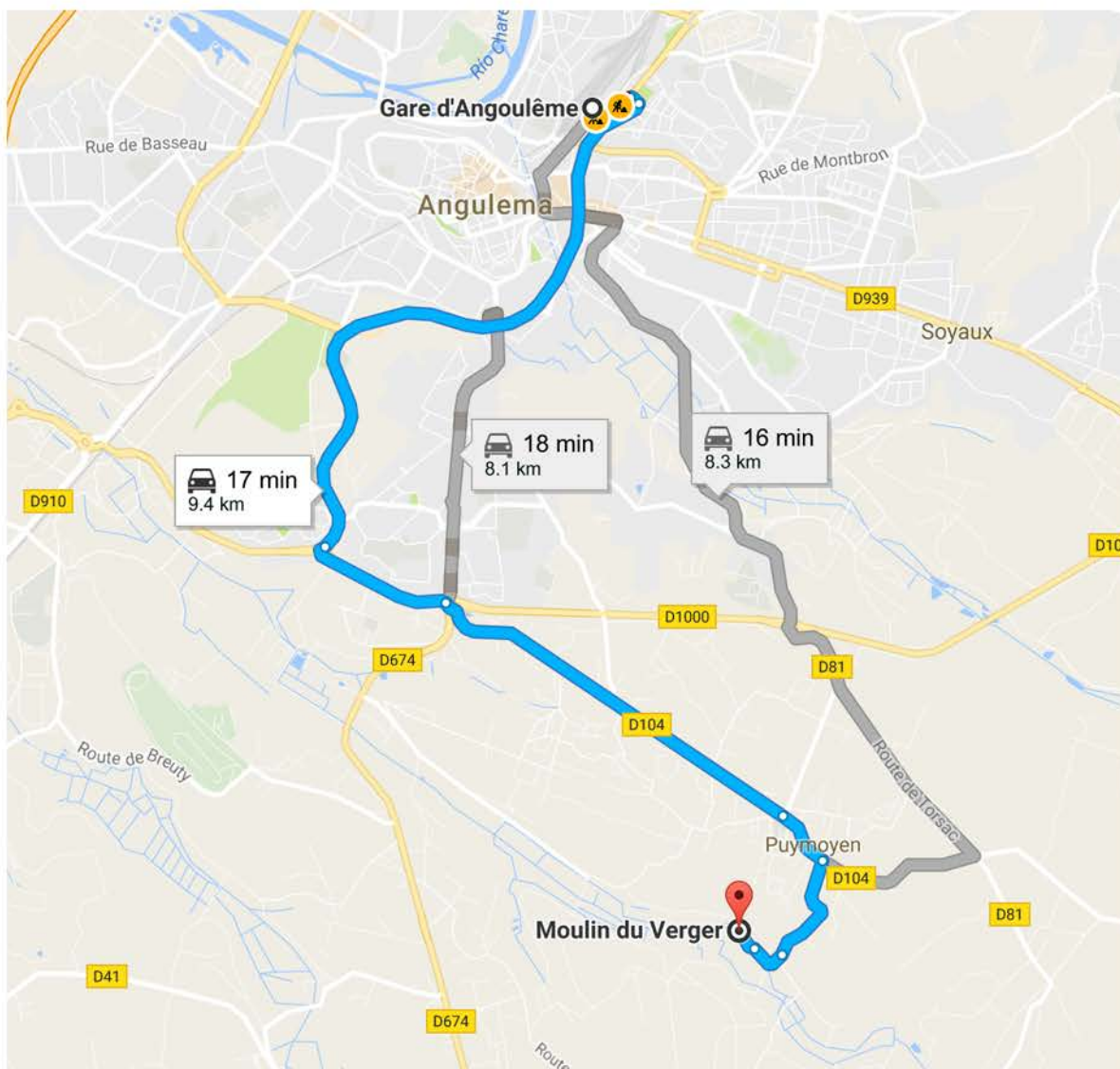
Thea Burns holds a B.A. (1st class honours in Fine Arts) from McGill University, a master's degree in Art Conservation from Queen's University, a certificate in Paper Conservation from the Center for Conservation and Technical Studies, Fogg Art Museum and a Ph.D from the Courtauld Institute, University of London (2002). She taught paper conservation in the master's degree program in art conservation at Queen's University (1987-2001) and was Senior Paper Conservator for Special Collections in the Weissman Preservation Center, Harvard University (2002-2008). She has presented many papers and workshops and published numerous articles and several books: *The Invention of Pastel Painting* (2007), *The Luminous Trace: Drawing and Writing in Metalpoint* (2012) and *L'Art du pastel* (2014), with Philippe Saunier, translated into English as *The Art of the Pastel* (2015). She recently completed *Compositiones variae: a late 8th-century craftsman's technical treatise reconsidered* (2017). She is now an Independent Scholar and Adjunct Professor in the Dept. of Art History and Art Conservation, Queen's University. She lives in Kingston, Ontario.



Philippe Chazelle is Art Master Dyer, trained in the tradition of mentoring craftsmanship. From 1977 until 1980, he trained as an apprentice dyer at the Gobelins Manufactory (Paris). In 1980, he was granted the title of Dyer craftsman (Compagnon). He became Professor in dyeing at the Ecole Nationale d'Art d'Aubusson in 1983. In 2005, he was honored with the title of Master Dyer and became Professor at the Ecole Nationale Supérieure d'Art of Limoges.



Leila Sauvage graduated from the Book and Paper Conservation Programme of the Paris-Sorbonne University in 2010. Since then, she specialized in the conservation of friable media drawings. Between 2011 and 2014, she has been working as Paper Conservator at the Rijksmuseum, and involved in the conservation of new acquisitions but also in special projects, such as the technical analysis and conservation of pastel paintings by Jean-Étienne Liotard. In 2014, she started a PhD at the Aerospace Engineering Faculty of the Technical University of Delft in collaboration with the Rijksmuseum. Adopting a phenomenological approach, her research aims at predicting cumulative damage on pastel paintings due to the vibrations induced by handling and transport.



Le Moulin du Verger 16400 Puymoyen, France

The mill is located in Puymoyen, 15-20 minute drive from Angoulême train station. Coming from Paris, the train ride lasts 3 hours. After the inscription procedure the participants can request a car pick up at Angoulême train station, to reach the mill