



WORKSHOP HANDMADE BLUE PAPER

rag colouring, pulp dyeing, sheet coating

Duration 35 hours

Fee 1000 euros

Dates September 18-22

Hosted by

Jacques Brejoux, 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 requested to complete the 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

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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 Brejoux

(French and English)

Theory: What is paper? History of Western paper-making (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. Cutting of woollen rags.

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 and discussion.
Preparation of reduced indigo and of the dyeing vats.

Day 3 with Jacques Brejoux

(French and English)

Practice: Fabrication of blue sheets using 2 methods: coloured rags, dyed pulp. Formation of white sheets for surface coating (performed during Day 5). Pressing, drying, sizing.

Day 4 with Thea Burns

(English with French translation by Leila Sauvage)

Theory: History of the use of blue papers: written and material sources.

Uses of blue papers by pastellists: Where? When? Why? How?

Practice: Uses of blue papers for pastel painting: reconstruction of the main drawing techniques and comparison with historical examples. Drawing with pastels (handmade and industrial sticks) on various modern supports to understand how the medium adheres to different surfaces, the possibility to build layers up, up, sweetening effects and other graphic techniques. Discussion about the relation between surface and mark and its influence on artists' practice.

Day 5 with Jacques Brejoux and participants

(French and English)

Practice: Sizing (according to weather conditions). Surface coating of the white sheets prepared during day 3.

Observation and characterisation of historical blue papers.

Observation and comparison of the blue papers obtained with the 3 methods (rag colouring, pulp dyeing and sheet coating).

Conclusion.

Instructors



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



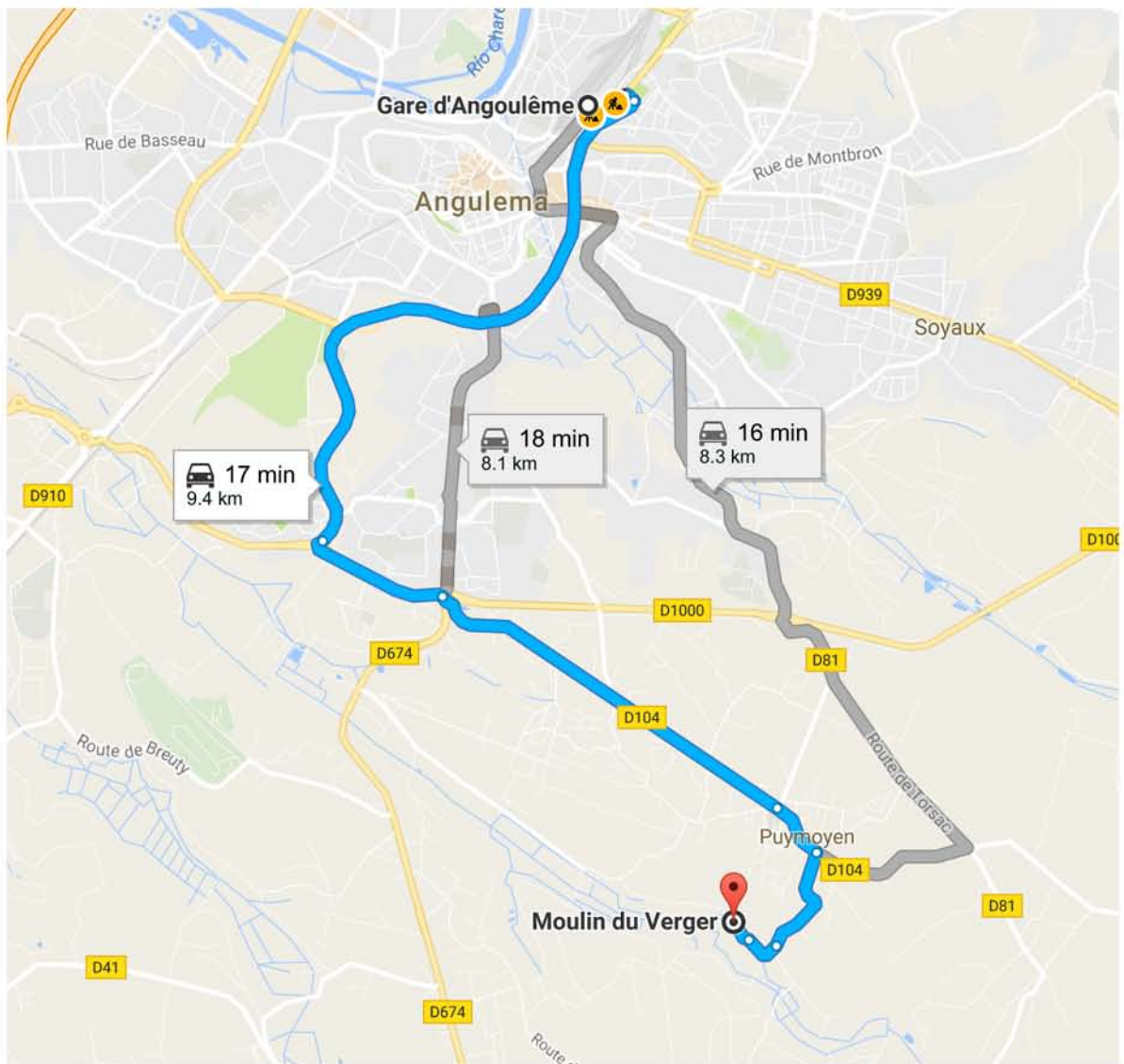
Thea Burns holds a B.A. (1st class honours in Fine Arts) from McGill University, a master's degree in Art Conservation from Queen's University, a certificate in Paper Conservation from the Center for Conservation and Technical Studies, Fogg Art Museum and a Ph.D from the Courtauld Institute, University 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 to 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 worked as Paper Conservator at the Rijksmuseum and was 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 to 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 minutes drive from Angoulême train station. Coming from Paris, the train ride lasts 3 hours. It is possible to arrange with other participants a carpooling between Angoulême train station and the mill.