

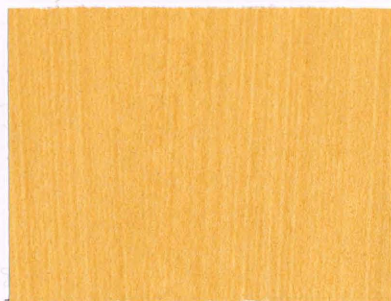
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# PASTEPAPER RECIPES: TRADITIONAL COLORS / CONTEMPORARY MATERIALS

All of the following recipes can be made with either paste recipe or one of your own. The base for all colors starts with 1 cup or 8 ounces of prepared paste. The color is then added to it. In general, the amount of color to paste is 3-4 tablespoons of color to the 8 ounces of paste. Use less color for a more transparent appearance. More color for more opaqueness and if you are planning on painting a second time on your colored surface. All the colors here are made exclusively with GOLDEN ARTIST COLORS. Other brands may have to be adjusted to achieve the same color richness.

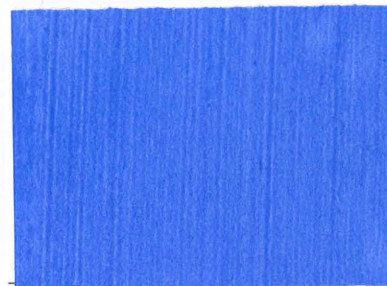
The following colors presented here are the more common colors seen in traditional pastepapers from the 17th and 18th century.



4 T. Yellow Ochre



2 T. Jenkins Green  
1 T. Paynes Gray



2 T. Cerulean Blue  
1 T. Ultramarine Blue



3 T. Paynes Gray



2 T. Raw Umber  
1 T. Paynes Gray



2 T. Naphthol Red Med.  
1 T. Burnt Umber



4 T. Carbon Black

Claire Maziarczyk: *Getting the Look*

“ The 4 “P’s” of Pastepaper Patterns

Claire Maziarczyk demonstrated her pastepaper techniques ten years ago at a Guild of Book Workers Seminar in Boston. At that time, she was suffering from carpal tunnel syndrome and was only able to demonstrate the motions and techniques she uses for creating her wonderful papers, without actually making the paste papers.

This time, however, Claire, after demonstrating all her safeguards for avoiding physical injuries brought on by the repetitive motions necessary to the technique, produced a series of beautiful designs while discussing her “4 P’s”: Paste, Paper, Paint, and Posture.

Beginning with Posture, Claire talked about the various problems brought on by poor posture and work habits, i.e., back aches, carpal tunnel syndrome, trigger thumb, tennis elbow, paint absorption. To combat all these unhappy situations, Claire has a wonderful collection of ice and heat packs, wrist splints, yoga balls, tennis balls in a sock, foam insulation, and, for protecting the hands, Gloves in a Bottle. She demonstrated her technique of combing the designs, going in the horizontal direction first, then the vertical, all the while being aware of her posture. She centers herself, then moves from side-to-side, rocking backward and forward holding the same position- working from the body, not the shoulders. Having the table at hip height and using large pieces of paper makes more fluid movements possible. At the end of a session of work, Claire relaxes with her various aids, finishing with an herbal bath.

Claire’s handouts included two recipes for paste: her own using methyl cellulose powder and Rosamond Loring’s Rice Flour recipe. She uses 3-4 tablespoons of color to a cup (8 oz.) of paste - less for more transparency, more for opacity. Her favorite paints are Golden Artist Colors, using the Pantone Color System. Her paste recipe works also with watercolor and tempera.

The papers Claire used for the demonstration were all Mohawk: Superfine 80# text Soft White eggshell finish, Vellum 80# text Ivory vellum finish, Options 80# text Bright White vellum, Options 70# text Warm White smooth finish. She uses white papers, rolling on a base color as needed.

Claire has formidable array of tools for making her patterns: sponges, foam brushes, scrapers, different size and texture rollers, afro combs glued together, Qtips for design repair or patterning - a table full of tools, most available at Sherwin-Williams, Walmart, Truvalue Hardware.

After the demonstrations, we were shown slides of historic papers, as well as Claire’s own work of modern papers and reproductions.

## 4 P's of Pastepaper - Paste, Paint, & Paper

### Paste Recipes:

#### Rosamond Loring's Rice Flour Recipe

2 Tablespoons unbleached flour  
( not whole wheat and not self rising!)

3 Tablespoons rice starch

1 heaping teaspoon powdered alum

1 teaspoon liquid soap *surfactant*

Stir all the dry ingredients together and add enough cold water to make a smooth paste the thickness of smooth custard. Add 2 cups of boiling water and cook until it thickens. Stir constantly during this process! I prefer a wire whisk for stirring. Add another cup of boiling water and again stir constantly until the mixture thickens for a second time. When it is cold, add one teaspoon of liquid soap. The soap needs to be beaten in thoroughly. Note, this recipe is traditionally used with watercolor, however tempera and acrylic work very well.

#### Claire's Paste Recipe

1/4 cup methyl cellulose powder

1 quart of room temperature distilled water

Stir powder into cold water with a wire whisk. Continue to stir constantly until mixture thickens. Allow to stand for another 15-30 minutes and **gently** mix again 3-4 more times. I prefer to let this paste stand overnight before giving it another mix and decanting it or mixing with paint.

This recipe works well with watercolor, tempera, and my favorite Golden Artist Colors.

### Paint:

The only paints I use on my line of **Pastepaper Patterns** is **Golden Artist Colors**.

They are located on Bell Road, New Berlin, NY 13411. Phone 1- 800- 959-6543.

### Paper:

The papers used for this presentation are all from **Mohawk Mills in Cohoes, NY**.

**Mohawk Superfine 80 # text Soft White eggshell finish**

X **Mohawk Vellum 80# text Ivory in a vellum finish** *more abundant, feels heavier*

**Mohawk Options 80# text Bright White vellum finish**

X **Mohawk Options 70 # text Warm white smooth finish**

I have included Options in 80# text with a smooth finish for this particular presentation.

PASTEPAPER TRADITIONAL AND CONTEMPORARY

SUPPLIERS:

BOOKBINDER'S WAREHOUSE  
31 Division Street  
Keyport, NJ 07735  
(908) 264-0306, 908-264-8266 FAX

GOLDEN ARTIST COLORS  
Bell Road, Box 91  
New Berlin, NY 13411  
1-(800) 959-6543

*little finer  
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as well as  
staining*

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New York, New York 10001  
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full range of artist materials  
including GOLDEN ARTIST COLORS,  
papers, limited bookbinding supplies

full range of binding supplies

RECOMMENDED PASTE RECIPES

ROSAMOND LORING'S RICE FLOUR RECIPE:

2 tablespoons flour <sup>unbleached</sup> (not Whole Wheat!) 3 tablespoons rice flour <sup>starch</sup>

1 heaping teaspoon powdered alum <sup>preserves paste, optional</sup> 1 teaspoon liquid soap <sup>detergent</sup>

Stir all the dry ingredients together and add enough cold water to make a smooth paste the thickness of smooth custard. Add 2 cups boiling water and cook until it thickens. Stir constantly during this process! (I prefer a wire whisk for stirring.) Add another cup of boiling water and again stir constantly until the mixture thickens for the second time. When it is cold add one teaspoon of liquid soap. The soap needs to be beaten in thoroughly! (Note this recipe is traditionally used with watercolor, however tempera and acrylic work as well.)

METHYL CELLULOSE

1/4 cup methyl cellulose powder

1 quart cold water (distilled)

Stir powder into cold water with a wire whisk. Continue to stir constantly until mixture thickens. Allow to stand for another 15-30 minutes and mix again thoroughly to clear the paste and work out any air bubbles that may have formed. Decant into a clean container. (Note this recipe can be altered slightly for thinner or thicker paste. The above recipe is honey-like in consistency.) Watercolor, tempera, and acrylic work with this recipe.

*Keeps better. Blue & black form much faster.*