

**HOW TO MAKE YOUR OWN “HERRNHUTER”
PASTE PAPERS
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Materials and tools you will need to buy or make:

- A hard-sized machine-made paper works well and most art store will have a selection. Any good art supply store, or Dick Blick Art Material’s online art store has a great selection. (dickblick.com).
- AYTEX® P wheat starch paste from Talas (talasonline.com). To mix whisk one part starch into seven parts water and leave for 20 minutes to let the starch granules soak up the water. Cook on high heat in a microwave, for five minute, whisking frequently. When cold strain through an old nylon stocking or other sheer fabric.
- Methyl Cellulose gives a smoother finish and can also be purchased from Talas. Add 25g Methyl Cellulose powder to 1000ml **HOT** water stirring vigorously. Let stand and cool, stirring occasionally. When cold strain,
- The powdered colors used by the Moravian sisters were a carmine red, Prussian blue, earth red, yellow ocher and olive green. You can buy such pigments from Kremer Pigments (kremer-pigmente.de or email: kremerinc@aol.com). I use Liquitex acrylic colors available from art stores – Dick Blick Art Material’s online art store has a great selection. (dickblick.com)
- 2-1/2” inch 100% bristle brushes from Wal-Mart, plus some smaller ones.
- Trader Joe’s Pop-Up-Sponges are a good buy with 12 in a pack.
- Combs can be cut from pressboard, plastic container lids or plastic vertical blind louvers, and you can buy *Notched Spreaders* (marshalltown.com, parts #6287) the 4” squares have different widths of teeth on each side and you can cut teeth out as desired by putting the spreader in a press to remove those teeth you don’t want.
- Rolls and stamps can be made from linoleum, either mounted or flat, using a set of lino-cutting tools from art supply shops. I also like woodcutting tools

for finer areas. Start by painting the linoleum white, tracing or draw your design on to the linoleum and cut out the design. To transform your linocut into a roller, wrap a piece of Mylar around a jar that is a little smaller than the required circumference and use a two-part epoxy (*Gorilla* sets up in five minutes) to stick the overlap. Then glue the linocut to the Mylar, being careful to make a clean join that will result in a continuous pattern. For small repeat patterns a wallpaper seam-roller works very nicely.

Setting up your work area:

Work on a table that is a comfortable standing height for you and gather the following tools and materials.

- Mylar sheet 6” wider and longer than your paper.
- A bowl of water, sponges, brushes, paste, acrylic colors, mixing containers, cooked paste, Photographic tray a little larger than your paper.

Drying the paper and finishing:

- Hang the finished papers on a clothesline strung across the room, or lay them on newspapers on the floor. Paste dries quite quickly but watch out for spots where the paste is thicker, or smudges will spoil your work. For the same reason don’t pile them until they are completely dry. Finished with an agate burnisher or horn polisher and a little bee’s wax.

Tips:

- Wet your brushes, fingers and tools before you get them into the colored paste – this will make cleaning up much easier.
- Clean off your tools right way. Once the paste has dried it will be hard to get off.
- Sponge off the rolls and stamps between **each** use.
- Glycerin added to the paste makes for a smoother surface.

Ready to Go:

- Put some paste in a clean container and mix in the color to a dark shade. Light shades do not show the contrasts that are a feature of paste papers.

- Soaked the paper in a cold water-bath until it is “relax”. Lay a sheet of paper on your Mylar work surface and sponge off the excess water so that it is wet but not swimming.
- Brush on the colored paste, and then carefully brush it again to achieve an evenly textured background.
- If you don’t like your first effort brush over it and have another shot. You can do this two or three times depending on the paper.
- The thickness of the paste, the quantity applied and the dampness of the paper will all affect the final look of the finished sheet.

PRACTISE

Background:

Make brushed, stippled, sponged, combed, “pulled” and straight and diagonal all over combed backgrounds

Elements:

Make straight, wavy, looped, finger and combed lines,

Grids

Work straight, diagonal and wavy grids with fingers and combs.

Stamps

Place stamp and press down firmly before pulling it off.

Copy from “Herrnhuter” patterns

Select a sample and replicate it as nearly as you can.

COLLECTIONS & BOOKS

(O.H.) **Olga Hirsch Collection** at the British Library. Olga Hirsch, nee Ladenburg, came from a prominent Frankfurt family. After her marriage to industrialist and music collector Paul Hirsch in 1911, she became intrigued by the decorated papers used to cover music scores in her husband's library and began to research and collect them. During the 1930s, the family moved from Germany to Cambridge, England and the British Library subsequently acquired both the music library and decorated paper collection. The 1968 bequest comprises over 3,500 sheets of paper and around 130 books in paper wrappers or with decorated end leaves.

(MESDA) **Museum of Early Southern Decorative Arts**, Winston Salem. MESDA is the realization of a vision shared by two extraordinary individuals: Frank L. Horton and his mother Theodosia "Theo" L. Taliaferro, pioneering antiques dealers and collectors who dedicated most of their lives to raising awareness of and appreciation for domestic objects made in the South. MESDA is the fruition of their aspirations - a museum dedicated to the preservation, scholarship, and connoisseurship of Southern decorative arts and material culture.

(NL) **Newberry Library**, Chicago. The Newberry was founded in 1887 and opened September 6th of that year. The Newberry's establishment came about because of a contingent provision in the will of Chicago businessman Walter L. Newberry (1804-68), which left what later amounted to approximately \$2.2 million for the foundation of a "free, public" library on the north side of the Chicago River, if his two children died without issue. After the deaths of Mr. Newberry's daughters and then, in 1885, of his widow, the trustees of his estate, Eliphalet W. Blatchford and William H. Bradley, with the counsel of Chicago business and cultural leaders, moved to establish the library as a research and reference institution.

(SL) **Sterling Memorial Library**, Yale. The largest of all the University's libraries, It was designed by architect James Gambell Rogers (Yale Class of 1889), & completed in 1930. Later it was named for its benefactor, John William Sterling (Yale Class of 1864). Currently housing approximately 4 million volumes, it was built in the Collegiate Gothic style, to resemble a European Gothic cathedral. G. Owen Bonawit's 3,300 magnificent stained glass windows complete the Library's 60-foot ceiling, cloisters, clerestory windows, side chapels, and a circulation-desk altar. SML houses the Irving S. Gilmore Music Library, added in 1998.

(J.P.W.) The **Julia Parker Wightman** collection at the Morgan Library. An extraordinary library of fine bindings, children's books, and illustrated books bequeathed to the Library in 1994 by Julia Parker Wightman (1909-1994).

(R.L.) **Rosamond Loring Collection** at the Houghton Library. American collector (1889–1950) of decorated papers and maker of marbled and paste papers. After learning bookbinding, Loring experimented with making papers for end leaves.

(SU) **Syracuse University Library**. An impoverished library that in 1888 realized the remarkable acquisition of the personal working library of the renowned German historian Leopold von Ranke. The combined efforts of Professor Charles Wesley Bennett (a former student of Ranke), and Dr. John M. Reid (former president of Genesee College, university trustee, and the library's most significant early benefactor) achieved the unthinkable. In outbidding the Prussian government and withstanding local indifference to obtain a scholarly collection of about 20,000 volumes, including many significant manuscript and archival holdings (Venetian in particular), the university appeared on the bibliotheca map and soon claimed to be the third largest collection in New York State. An anonymous benefactor (Dr. Reid) and an undisclosed amount (about \$20,000) sealed the purchase from Ranke's son Otto. The collection arrived in Syracuse from Berlin in March 1888, comprising 83 boxes weighing 19 tons.

(UI) **University of Illinois Music Library**. The University of Illinois at Urbana-Champaign is the home of one of the largest and richest public research library collections in North America. Their 24 million items, the vast majority of which are paper and book-based, include Medieval manuscripts, large collections of incunabula and early printed books, literary manuscripts, maps and atlases, prints, and all sizes and types of printed books and other paper objects.

(KTM), **Kassel Tapeler Museum Herrnhut**

(PML) **Pierpont Morgan Library**, New York. Originally the private library of J. Pierpont Morgan, in 1924 was made a public institution by his son J. P. Morgan as a memorial to his father. The library is especially rich in illuminated manuscripts and in authors' manuscripts and includes hundreds of Bibles in all languages, early printed books, outstanding Old Master prints and drawings, one of the largest collections of Aldine Press editions, and the only perfect copy of Malory's *Morte d'Arthur* printed by Caxton.

BOOKS

(A.H.) *Buntpapier*, Albert Haemmerle.

(D. & I.) *Le Papier Marbré*, Doisy and Ipert.

(R.L.) *Decorated Book Papers*, Rosamond Loring.

An Anthology of Decorated Papers, P. J. M. Marks.