**Introduction:**

Filling losses with wet pulp is a tried and true paper conservation operation, which involves reprocessing existing paper into a slurry using a blender, and making repairs while the artwork is wet. Leftover wet pulp is typically stored in jars or dried as lumps, for future use.

At FAMSF, paper conservators have instead cast pulp into small sheets of paper. Collected, they form a library of paper tones. This reprocessed paper is easy to shape and carve. Once made, it is an excellent product to have on hand for immediate use for filling losses, mending tears, and camouflaging stains.

**Filling Losses:**

Dry cast pulp repairs do not require wetting of the object and can be easily removed. Seamless fills can be done more quickly than traditional shaped inserts.

**Camouflaging Tears:**

A thin patch of dry cast pulp can easily camouflage dirty tears.

**Tips and Methods:**

**Thinning and Carving:**

The dry cast pulp can be easily thinned with tape and carved with a scalpel.

**Burning and Incising:**

The dry cast pulp can be compressed and burnedished to give a denser, smoother surface. It can also be incised to impart texture.

**Adhesives:**

Wheat starch paste and methylcellulose (Dow A4C) both work well with cast pulp. Since the cast pulp is not sized and often used thin, brushing on adhesive can sometimes cause it to darken or transparentize. Applying the adhesive tightly, as dots, often works best.

**Mending:**

Thin strips cut from dry cast pulp applied with wheat starch paste can make more “invisible” mends on Western paper.

**Camouflaging Stains:**

An application of dry cast pulp for camouflage can be more benign than bleaching or solvent treatment.