

© 2004 Marie Palowoda

# **IN THIS ISSUE**

From the Editor	1
Letters To the Editor	2
Society News	2
Financial Report	2
Society of Marbling Update by Jake Benson	3
Society Launches New Website by Dorothy LaFara	4
To All Whose Lives Were Touched By Patty Schleicher	5
Christopher Weimann: 1998 Memorial Exhibition by Ingrid Weimann	6
Combining Marbling with Fine Art Printing by Robert Hollingsworth	8
Marbling on Wood by Mary-Celine Thouin Stubbs	
Some Thoughts on Using Scanned Papers in Digital Design by Dedree Drees	
The Marbling Paper Crisis by Iris Nevins	
Copyright Issues for the 21 <sup>st</sup> Century by Kay Radcliffe	
Marbling Party in Phoebe's Garden by Phoebe Jane Easton	
Collection Reviews	
The Paper Collection of Sid Berger and Michele Cloonan by Sid Berger	
An Oz in Search of Decorated Paper Collections by Joan Ajala	
Book Review	_
Christopher Weimann Tribute Book - Review by Tom Leech	
Exhibit Reviews and Reports	31
Marbled Paper Exhibition and Collection in Urumchi, China by Oguzhan Tugrul	
Australian Calligraphy and Marbling Exhibition by Alison McMahon	
Iris Nevins Marbled Art and Paintings	
Rebirth of a Craft: Paper Marbling in New Mexico by Marie Palowoda	
Tips and Tricks	
Marbling Made Pain Free by Gail MacKenzie	
Announcements	
Lost Marblers List	
Resources/Networking	
Upcoming Issues	
Submission Guidelines	
Membership Info and Resource Offerings	50

### FROM THE EDITOR

Greetings Friends and Colleagues,

We are a bit behind schedule however excitement is in the air here due to new developments not only with the publication, but with the society as well. We hope you agree that it is worth the delay. You may have noticed a slight change of wording on the cover. Because so much is included within these pages, we felt that the word 'Newsletter did not quite describe this publication hence the name change to 'The Society of Marbling Annual'. We have also gone to a more traditional magazine-style format.

As all of you in my email address book already know, the Annual is now published online and some of you are reading these lines in that version right now. We were sent a beautiful angel, Society member, Dorothy LaFara, who is the webmaster for the Annual and more. Bless her heart, Dorothy has also designed and is hosting a website for the Society as well. Thanks to Dorothy's generosity you may now Go to <a href="www.marbling.org">www.marbling.org</a> to enjoy a site that we really did not expect to happen for a few years. (see 'Society Launches New Website'; page 4) The inauguration of the site is dedicated to Patty Schleicher. We are saddened by her recent passing, however her spirit of dedication to marbling and the arts lives on. (see Patty Schleicher; page 5)

I am very happy to report that some of our non-USA members will be able to pay for their memberships online using Paypal and their credit cards. This will eliminate the costly fees of sending a \$US bank draft through the post. (see the 'Membership' section of our new website <a href="www.marbling.org">www.marbling.org</a>) While these Internet developments are exciting, please be assured that for those of you who are not yet connected to the Internet, the Annual will continue to be offered in a printed format and a CD-Rom is available as well.

Considering the content of the Annual, I am quite pleased with the line-up of offerings for this year. A big thank you goes out to all the writers for their excellent contributions. Jake Benson reports that Society organizational work continues to move forward including the drafting of a proposed mission statement. (see 'Society of Marbling Update'; page 3) In addition to a new 'Exhibit Reviews and Reports' column (see page 31), brief bios along with photos of the writers are now included with the columns as well as with the articles.

This issue boasts seven fine articles. One highlight is our good fortune to hear from Phoebe Jane Easton who we are happy to report is getting healthier each day. (see 'Marbling in Phoebe's Garden'; page 21) Incidentally, Phoebe has just begun the process of selling her collection of marbled papers and related publications including copies of her book, Marbling: A History and Bibliography. (see 'For Sale' in the 'Announcements' column for Phoebe's listing.) I would also like to mention Iris Nevins' timely article, 'The Marbling Paper Crisis' and the results of her paper tests. (see page 17) Because this problem is becoming more widespread around the world, we need to work together to find solutions. As each of you learn more about this problem and find papers that work and other solutions, please send us your reports so we can include findings in subsequent issues and possibly on the website. And, as always, please submit your ideas for articles that you either wish to read or write about.

Lastly, I would like to thank all of you who have sent your kind words of appreciation and encouragement throughout the year. Knowing that you value this endeavor is what makes it all worthwhile.

With Warm Regards, Marie Palowoda

### LETTERS TO THE EDITOR

Dear Marie,

As you know a beautiful coincidence that me and Tom (Leech) after all these years of knowing each other appeared in the same issue (of Hand Papermaking magazine). I am very happy and honored about this.

I lost my innocence at the 4th gathering in Istanbul! Thanks to Hikmet Barutcugil whom I was helping at the time organizing the event and myself in making acquaintance of the marbleous souls of the mostly American art society. At the time I might have been the blind man who after coming out of the room with an elephant in it, trying to describe what he saw there. There were some pillars at the 4th Marblers Gathering, and no elephant legs, but I lost my marbles!

Some of the contagiously inspirational people were Tom Leech with his work in Tibet, and Alexandra Soteriou for introducing me to handmade Indian paper who both have inspired me to research my own culture in terms of handpapermaking and marbling arts in Xinjiang and Central Asian Turkic countries.

This adventure on the Silk Road brought forward wonderful results found out that Tom and Alexandra were also important members of American paper making world, and together we were able to enlighten our friends interested in marbling and papermaking.

The article in Handpapermaking magazine, summer issue 2003 titled Diary of Khotan paper, is about what these marblers and all the rest from the 4th have done to my soul.

If I can express my gratitude to Pyramid Atlantic and Helen Frederick here, at least, since I have forgotten to do that in the article, without whose help we would not be able to introduce Khotanese papermaking at the Smithsonian Institution's 36th Folklife Festival in Washington DC, because they prepared the Paper Garden and supplied all materials.

Now I can die happily, Oguzhan Tugrul



Marbled Calligraphy cut-outs collage. Man walking Camel. Paper by Oz Tugrul. Marbling by Nelle Tresselt.



Marbled Calligraphy cut-outs collage on marbled paper by Oz Tugrul. Marbling by Nelle Tresselt.

### **SOCIETY NEWS**

# **Financial report**

by Marie Palowoda

As of December 31, 2003 the combined bank accounts total for the Society is \$3,758.71. This does not include the charge card sales of the IMG 2002 slide sets and CD's sold through December 31, 2003. This means that the Society actually has more money than the balance reflects. After subtracting Newsletter costs, \$221 of the balance came from year 2003 Society memberships.

# **Society of Marbling Update**

by Jake Benson

As many of your know, we raised nearly \$4,000 USD through a small auction at the Arrowmont conference to start a marbling society. While we very much wanted to start up right away, we encountered a number of hurdles. One of the first questions was "should we establish ourselves as a private foundation, or a Non-Profit?" "Which state should we incorporate in, and why?" We had to understand the complex legal issues involved, and learn how to ask the right questions to get the right answers. We had to explore the various types of organizational structures and how they are implemented, and determine the shortcomings of each approach.

First, we reviewed all of the different charitable organizations listed by the Internal Revenue Service (IRS) and then decided to pursue incorporation as a 501(c) 3 Tax-exempt, not-for-profit, charitable corporation. This seemed in our opinion the best option with the most advantages out of all the various types of corporate structures permitted by the US. Internal Revenue Service.

The very first task when establishing a Non-Profit organization is to define the various goals of the society, and form a cogent Mission Statement that will *concisely* encompass those goals. The choice of words, the manner of writing, and sentence construction can all impact the direction and success of the society. After writing, editing, reformulating, and consulting with a number of people, including Non-Profit consultants, we have come up with the following proposed Mission Statement for the Society of Marbling:

The Society of Marbling is dedicated to the preservation and promotion of the art of marbling internationally through the sponsorship of events and the development of educational resources and scholarship.

The first part of the statement outlines the goal of the society, which is *preservation and promotion. Preservation* implies that we are trying to preserve something that is rare and obscure, and ensure the survival of it for future generations, while *promotion* is an obvious goal that we wish to pursue.

The second part of the statement describes *how* we wish to achieve our stated goal; that it will be through the sponsorship of exhibitions, events, educational resources, and scholarship. *Sponsorship* can be interpreted in a variety of ways. Aside from the organization directly calling for and mounting an *exhibition*, it would also allow us to help assist or sponsor any event that somehow feature marbling that may be put on by other organizations, institutions, or even individuals. It is wide-ranging and includes scenarios such as exhibitions of marbled papers from a library or museum, work by contemporary artists, or shows that somehow feature marbling in a tangential way. *Events* can be read in a similar fashion. This would include not only future conferences about marbling, but also lectures, demonstrations, exchanges, and informal gatherings.

Educational resources is a very broad term that incorporates conventional, institutions like a physical library, museum, or archive, as well as our desire to develop digital resources, like our society web site. In the near future we will begin to gather and mount a large amount of educational material such as an on-line bibliography, virtual library, pattern catalog, and comprehensive historical database.

By providing educational materials, the Society is seeking to nurture cogent *scholarship* about marbling. The more scholarly research and publications that we can sponsor about marbling, the more notice that will be made of marbling by institutions, collectors, and academia, as well as artists and craftspeople. The resulting greater recognition of marbling will in turn spur greater interest in marbling by the general public.

In the near future we will be discussing and developing a set of By-laws of the Society. The Mission Statement and by-laws will then be submitted for approval by the membership. We are

currently looking at options for offering on-line voting on the society web site to help streamline this process. The By-laws will help us to define the make-up of our board of directors, as well as the various committees governing specific activities of the society. Once the bylaws have been finalized and approved by the membership, we can then develop the Articles of Incorporation and apply for 501(c) 3 tax-exempt status. At this time, after a careful consideration of the laws in various states, we are currently leaning towards incorporation in South Carolina.

Given the limited resources that we have for starting up, we will have to compromise on some activities. The process will have to be at once democratic in respecting the wishes of the membership, but also sensible in spending our resources in the most efficient and productive manner. For instance, some members have expressed a desire for a printed version of a journal much like *Ink & Gall*. While we hope to eventually sponsor printed publications, we have found that concentrating on web and electronic resources has enabled us to reach a wider audience for less money than afforded through traditional printed media. We will focus for now on developing the society web site and legal framework. Once we have obtained 501(c) 3 status we will be eligible for a number of benefits that will make it easier for us to produce a physical publication.

In the near future look for a discussion board on the Society web site devoted to membership. The more constructive feedback that we obtain from our membership will result in a clearer vision and sense of direction for the Society as a whole. We would like to be as responsive to the needs of the membership as much as possible while maintaining a broader, long-term vision for the future of the Society.

# **Society Launches New Marbling Website**

by Dorothy LaFara

With this issue of the Annual we are kicking off a new Society of Marbling Web site at <a href="https://www.marbling.org">www.marbling.org</a>. As the Society of Marbling evolves and formalizes, this Web site will evolve to serve the marbling community and the public by reflecting the mission statement of the Society of Marbling. Initially, the Web site will feature the online version of the Annual and will be updated monthly with marbling news and events. Later the site will include discussion areas, a searchable marbling bibliography, feature articles on marbling written by the Society membership, a member gallery showcasing the works of Society members, and more.

When you visit www.marbling.org you will enter the site at the home page. The home page includes announcements, news, upcoming events, and images of works by the membership. This page is also the portal to the online Annual. Accessible from the home page are five main areas – news and events, membership info, the gallery, about marbling, and internet links. The "news and events" area is updated monthly with items submitted by the membership. On the "membership info" page visitors can learn how to join the Society of Marbling and purchase resource tools such as the Directory of Marblers and the IMG Exhibition CD. In "the gallery" the works of the membership will be featured. The "about marbling" section tells the public about marbling and provides education resources, and "Internet links" is a directory of marbling related Web sites.

Your input is important in making this site the best it can be. Start now by sending marbling news and events to <a href="marbling.org">marbling.org</a>. Send Web addresses for "Internet links" to <a href="marbling.org">webmaster@marbling.org</a>. Along with the Web site address, include a brief description of the Web site and, if possible, the section headings where this site should be listed. Also, indicate whether you are the owner of the site.

We also need to gauge the interest level of the membership in "the gallery." Here the works of the Society membership would be showcased. The plan is to include a brief bio, contact information, a few images and Web links for each member's gallery. What are your thoughts on "the gallery"? Would you like to have a gallery page? Send you feedback to <a href="webmaster@marbling.org">webmaster@marbling.org</a> with "the gallery" in the subject.

# To All Whose Lives Were Touched by Patty Schleicher

Our Mom made an impression upon many people in her life and we hope you were notified personally by someone close to her of her recent passing. We understand that this is an impersonal way to communicate, but we hope this will help us to reach as many of you within Patty's circle as possible. Mom died peacefully at 3:05 in the afternoon on Thursday, January 8th at her home.

We were surprised by her rapid decline after she discovered cancer in her abdominal area last March at which time she had two surgeries. A third surgery was in November and thankfully she was able to be up and around after that. To her delight, all of her children and grandchildren visited just before and after Christmas.

Following is the obituary that was carefully composed by all her children. We will all miss her.

Mimi Schleicher Karl Schleicher Rick (Hans) Schleicher Hart Schleicher

### From The Citizen-Times Obituary, Weaverville, NC, published: 1-11-04:

Patricia (Patty) Schleicher, 77, died peacefully in her sleep on Thursday, Jan. 8, 2004, at her home. She lived her life well and is remembered by her close family and friends.

Patty was born in St. Louis on Aug. 2, 1926 to Hart and Marian Fisher. She graduated from high school in Texas City and attended Southwestern University in Georgetown, Texas. Throughout her life she pursued a diverse education including architecture, painting, weaving, sculpture, organic gardening, theology, and bookbinding. She was happily married to Hans G. Schleicher for 56 years and moved frequently as his job required. They were actively interested in world peace and our stewardship of the earth. She was a passionate reader and the Weaverville Librarian from 1973-1980 and assisted in the transition to the current library. In 1976 she rediscovered the art of marbling from incomplete descriptions in obscure books and joined by her daughter, Mimi Schleicher, built a craft business. She taught marbling workshops, co-authored two books and an educational video. Patty was awarded a Lifetime Membership in the Southern Highland Craft Guild for dedicated service. She served on Education, Program, and Marketing Committees and the Board of Trustees. She devoted countless hours in setting up the Guild's craft library now containing over 4,000 volumes. Patty was deeply religious and a member of the Episcopal Church. She gave of her time, talents and creativity to the church throughout her life.

She is survived by her three sons and their families, Hart and Suzanne Schleicher and their children, Ryan and Sara; Hans F. and June Schleicher and their children, Cameron and Adrian; and Karl Schleicher and his daughters, Lisa and Jennifer, all of Houston, Texas; daughter, Mimi Schleicher of Weaverville; and sisters, Nancy Eichenauer of Decatur, III. and Elizabeth Stahl of Charleston, S.C.

A memorial service will be held at 2:30 p.m. on Jan. 17 in Grace Episcopal Church, Asheville. In lieu of flowers, memorial contributions may be made in her name to Grace Episcopal Church, 871 Merrimon Ave., Asheville, NC 28804 or The Southern Highland Craft Guild, P.O. Box 9545, Asheville, NC 28815 or Mountain Area Hospice, P.O. Box 25338, Asheville, NC 28813. West Funeral Home and Cremation Services is assisting the family with the arrangements.

\_\_\_\_\_\_

Laura Sims sent me a note with this sentiment: "Each person received a little booklet of photographs at her memorial service. In the back it had a quote from Patty, dated Nov. 2003, 'I did most everything I wanted to do in my life and I have no regrets." She was at peace with herself. She was quite a woman." Although we are saddened by Patty's recent passing, her spirit of dedication to marbling and the arts lives on. MP

# Christopher Weimann: 1998 Memorial Exhibition (Held at Ebristan in Istanbul, Turkey from June 1-15)

by Ingrid Weimann

Who could forget the marvelous experience of the 4<sup>th</sup> International Marblers Gathering in Istanbul in 1997? I fell in love with Istanbul and it's people and the wonderful treats for all of us lucky enough to attend it. We were shown so much breathless beauty in well organized days you could barely catch your breath before being whisked to the next adventure. Not a half year afterwards Hikmet Barutçugil called me with the offer and idea to have an exhibition of Chris's entire work at Ebristan the following year. To see my friends again and to see Istanbul again made my heart leap. Christopher had visited for the first time the year before his passing in 1987 and he told me how warmly he was received there. He met ebru artists, calligraphers, and collectors and told me how Hikmet welcomed him at his hotel, Barut's Guesthouse near the Topkapi Palace. I could barely imagine what it was all like never having been there. Only when I was to visit for the first time for the Gathering in 1997 did I see what Chris had told me years before and I was happy to experience it myself.

I pretty much took everything in my personal collection, special papers, and miniature stenciled work, flowers and paint can lids for the exhibition to open June 1 to the 15<sup>th</sup>. This was the first major exhibition of Christopher's work anywhere. Already at the airport did Hikmet surprise me by showing me a large poster done of one of the stenciled miniature ladies of Chris's. In just three days before the exhibition opened Hikmet and his two students Sema and Hacer did the framing. Oguzhan Tugrul (Oz) cut the glass while I assisted Hikmet in selecting which frames to use and where to hang the works in the three rooms of the gallery; there were 64 framed pieces in all.

Judy Houghteling who the previous year kept everything so organized at the 4<sup>th</sup> Gathering there arrived on May 28. She mounted the pieces of the miniature book *Marbling in Miniature* on to a board for the exhibition. The night before the opening 105 artists from Ankara were invited to see the exhibition and afterwards I was invited to a dinner with the group. I was given a gift from one of the artists, Ömer Faruk Atabek. It is a miniature painting of a lady holding a book painted on a grape leaf. The group presented me with a cloth to wear in the hamam (steam room.)

I had prepared and practiced a few sentences in Turkish for the opening ceremony on May 31<sup>st</sup> but had to read it rather than from memory because I was too nervous on seeing so many people. Hikmet presented me with a huge framed picture of a marbled flower of his and the border done in intricate and elaborate gold illumination by Füsun, his wife. Hikmet also announced that a flower with a clear background was now being called: Kris ÇiÇegi meaning "Chris's Flower." I also was surprised with a catalogue made showing some of Chris's work and an invitation card picturing another miniature stenciled lady of Chris's announcing the exhibition and my lecture at Yildiz Palace on June 13 for IRCICA, O.I.C. Research Centre for Islamic History, Arts and Culture.

People came at all hours of the day to the exhibition, even late at night. In-between meeting people I would take the ferry to visit many places of Istanbul, sometimes with Oz or Marjorie at other times alone. The previous year we were all treated to a boat ride to Heybeli, one of the Princess Islands, where we spent an hour doing whatever we chose. Pegi De Angelis and I sat quietly on a hill where three young schoolgirls eventually joined us. We had heard them singing gently as they walked up the hill. Gerhard Hayri-Mader from Austria who joined us took photos of those moments, and Pegi did too. My hope was to find the girls again to give them each a set of photos.

Hoping I would catch the right ferry (for information I had my shoes shined) and to get off on the right island I ventured there on a very cloudy day full of anticipation. I did find Heybeli and went on my search arriving around the time school would be out but no children were in sight, hardly anyone was out. I enjoyed the buildings and cobble stoned streets, searching the same area as the year before. I decided to turn back because a storm was approaching and just as I was deciding to give the photos to a storekeeper a young girl stood in front of me, taller and older looking but I gave it a try and showed her a photo. Her face lit up and I recognized her at that moment and gave her the envelopes but first

took another photo of her holding them before she ran off. I was very happy having accomplished my mission just before the sky opened up and it rained badly.

Hikmet took Judy, Marjorie Bevis and me to a place of Dervishes in Fati an old part of Istanbul, a true rare treat. One time Hikmet took as to an old Tekke (Prayer building) from the 15<sup>th</sup> Century and I realized that we were seeing an intimate sacred life of Istanbul. Marjorie who was giving a workshop at Ebristan set up shop outside the gallery on June 4<sup>th</sup>. The food and caretaking at Ebristan was a special treat as always and Füsun had tea ready in the garden at all times for visitors. It was wonderful to sit with David & Beki Almaleh one afternoon. On another afternoon sheik Nail Kesova and three young Dervishes from Italy were visiting, saw the exhibition and then sat in the garden for tea. Eventually instruments were taken out, the sheik sang and one of the Sufi's danced. Every morning I would go to the top floor balcony and watch the incredible view from Ebristan over the Bosphorous and the Sultanahmet (old Istanbul). Once when Marjorie and I returned to Hikmet's we saw many fireflies as we walked up the hill to his house, a sight Marjorie had never seen before.



I spoke. The Palace grounds are lovely at Yildiz Palace where the year before the opening ceremony and exhibition for the 4<sup>th</sup> International Marblers' Gathering was held. My lecture was in a different building but walking through the grounds brought back memories of walking through there the year before. We were lucky then to have been let through a garden not usually open to visitors. Pegi, Tom Leech and I were the last to leave wanting to linger but soon the huge gates were locked.

The day of the lecture arrived. I had hired Oz to read my text in Turkish as

Quite a few people showed up for the lecture. At the entrance several of the exhibition posters were displayed. I had seen many in town in shop windows during my stay which made me smile thinking how the work was created in our bedroom were Chris worked. Now they were seen in such a magnificent city I only knew as a child in school as Konstantinopel. Never in my wildest dreams did I think I would be there one day.

Istanbul Exhibition Poster.

I told a young guide from the Harem at the Topkapi Palace why I was in Istanbul and he told me he studied calligraphy so I invited him to the lecture and it pleased me to see him there. Halfway through the slide lecture which I had assembled from Chris's various shows, wanting to show an overall view of his work the Director of Yildiz Palace, Prof.Ekmeleddin Ihsanoglu showed up unexpectedly. He really enjoyed seeing the research of Chris's Indian Miniature Paintings and afterwards he invited us, Hikmet, Füsun and me to lunch at the museum. Afterwards we went to his huge office at one of the palace buildings, quite extraordinary and awesome. It was a place where Dignitaries from all over the world were welcomed. Here he served us tea and coffee and he asked me what my coffee grounds read. Well, I saw the skyline of Istanbul believe it or not. He got so excited he gave me a book published by IRCICA showing Old Istanbul in black and white photos.

I would meet people on the ferry, which I took between the two shores, some told me that they studied calligraphy, which shows you how important the arts are to people there, wonderful. I always had some invitations at hand and would invite people to come to the exhibition. So many people came to see Christopher's work at Ebristan; it was a constant activity. The last day of my stay Füsun had a call on our way to the airport that a Professor, Prof. Dr. Hüsrev Subasl of Marmara University tried to get hold of me before I left, we nearly missed him. He had created a piece of calligraphy in appreciation of me bringing Chris's work to Istanbul. It is in intricate Kufic script reading: "Christopher and Ingrid Weimann" on each of the four corners and in the center he mounted a marbled heart.

My dear, dear friends Habibe and Müjgan whom I will always miss (who worked for Hikmet at Barut's GuestHouse) and who hugged so sincerely and whose smiles I loved. I sometimes shared their meals with them when I visited Barut's GuestHouse and even though we didn't speak each other's language our hearts met. Habibe threw flowers from the top balcony from the guesthouse as my taxi departed for the airport. Leaving all the people behind from another journey of discovery is always difficult but in looking back is another piece in your heart never to be forgotten. Hikmet said he would have a permanent corner of some of Chris's work I left for the artists of Turkey to see at Ebristan. So I hope that all of the Gatherings with Marblers over the years leave a feeling of joy and longing for the next time.



Ingrid Weimann grew up in Germany where she lived from 1945 until 1968 and then moved to Los Angeles, Calif. married to Christopher. Her background was years in domestic work, some modeling and odd jobs. She always loved to read, write and dreamed of painting one day. Ingrid's involvement with Chris's work after working hours as a clerk was a great outlet and she was his partner in research, lectures and designing his two books. After his passing Ingrid exhibited his work several times and wrote the Tribute book on Chris's life and work. Several slide lectures followed: 1992 at the San Francisco Gathering, 1998 lecture and exhibition in Istanbul and a lecture for the Hand Bookbinders of Calif. SF. Eventually she started painting

stories and exhibited a few together with Chris's work at the Arrowmont Gathering in 2002. Ingrid wrote two articles for the Marblers' Newsletter and in 2003 she started marbling birds. To inquire about availability of the Tribute book and Chris Weimann's marbled flowers please contact Ingrid at floatingcolors@aol.com

# **Combining Marbling with Fine Art Printing**

by Robert Hollingsworth

I had tried marbling using acrylic metallic inks in the past unsuccessfully. Basically, the inks just didn't show up, or were barely visible on the paper. At the Gatlinburg Marblers Gathering I got the impression that if I tried it on black paper, it might work better. So when I got home and finally got around to setting up my marbling studio (which doubles as my kitchen sink counter most of the time—not an ideal arrangement), I tried it out. Voilà! It worked! The inks showed up on black paper. I experimented around, altering various variables. I found that the ink also showed up to a lesser degree on dark blue, green, and red paper, but not on lighter colored paper, and worked best on black paper. I found that the Golden acrylic metallics worked well, so stuck with them. I found that, for me anyway, if I tried to comb a pattern, things didn't turn out looking very good. Plain basic stone marbling resulted in the best looking paper, and worked fine for my purpose. My purpose was to use the marbled paper in my printmaking class to make prints, using the technique I described in detail in my cover article in the last issue of the lnk & Gall marbling journal (Vol. 7 Number 2, 1993).

I tried marbling both black Arches Cover and black Stonehenge printmaking paper. They both marbled fine, so I went with the Stonehenge since it was considerably cheaper and I was going to use a lot of it. After experimenting with printing on the marbled paper, I decided I should be able to successfully produce an edition of Christmas cards. I tried printing a Christmas message on the inside of the card, but because the paper is solid black, nothing I tried to print would show up. So I circumvented that problem by pasting the enhanced photomosaic picture from the Internet of the Earth-at-Night to the inside. I added the Merry Christmas greeting to the photo using PhotoShop before printing them out on my inkjet printer.

The standard printmaking paper size I use is 22" x 30". I tore this in half so it would fit in my marbling tray. I found that the paper looked best and worked best for my purposes if I did a base marbling and then did an over-marbling. I found that a very attractive effect could be created by marbling a base layer using Liquitex Permanent Light Blue with either water or Golden Iridescent Deep Fine Gold spattered on it in the tray to create an sort of netted pattern, and then overmarbling that with a spattered stone pattern of Golden Iridescent Fine Bronze and Iridescent Fine Copper. I think the enclosed card had a base marbling of Golden Iridescent Deep Fine Gold spattered with water with an

over-marbling using the Bronze and Copper. I was trying out many different combinations to see what worked. I found that if my marbled pattern was too intricate, it tended to camouflage the image, making it somewhat more difficult to see at first glance what you were looking at. Also I found that simple images work best. If the image is too intricate or complex, it is again somewhat difficult to figure out what it is due to this camouflage effect.







Snowflake Card, reverse side

In my printmaking class I tore the paper to size using a rough-edged metal ruler that we call the "deckler." I made a thin mylar film stencil of a snowflake based on one of the snowflakes in a book of snowflake photographs, Snow Crystals, Bentley & Humphreys, Dover Publications. Dried leaves served as stencils for the back of the card. I then simply rolled up a blank printing plate with a layer of black printmaking ink using a brayer (we use oil-based inks in my class), placed it over my marbled paper with the stencils already positioned on it (and the photograph with paste on it positioned on the back side of the paper), and ran it through the press. Wherever the stencils did not prevent it, the black ink covered up the marbling, leaving only the areas protected by the stencils to let the marbling show through. I have found that using black printmaking ink for this process works best. Other colors are not adequately opaque, allowing too much of the marbling to show through and, in most cases, distracting from the printed image. It is a very simple process, but I think the results are effective. The butterfly on the return address label and the maple leaves at the top of the first page of the letter are much reduced images of other prints I made using the same process. The image on the address label is a much reduced image of a print I printed by placing my snowflake stencil, which had black ink all over it from serving as a stencil, face down on a piece of marbled paper and running it through the press.

I have made my own Christmas cards for quite a few years now. I have quite often used marbling in some form or other in the making of the cards, and the results have generally been successful. Making my own cards (and writing my overly long letter) is a major project for me each year, but I continue to do it because it provides a focus for me in my printmaking class, and forces me to keep my hand in at marbling. And also because it is very rewarding if I am able to produce an attractive card that my friends and relatives enjoy receiving.

Editors Note: Because Robert's cards will not fit into regular size envelopes that can be purchased, he also makes his own lovely envelopes out of fine gift wrap. It was quite a treat to receive one in the mail amongst all the plain jane envelopes of the season. The large square envelope came complete with its own seal displaying an image of a frizion, an amazing new art form that utilizes light wave properties for artistic purposes.



Robert Hollingsworth was introduced to marbling years ago in a workshop given by Galen Berry. He became interested in using his marbled paper in combination with printmaking at the time of the Second Marblers Gathering in San Francisco, which was held at Fort Mason where he does his printmaking. He now uses his marbling primarily for use in printmaking and also to produce his Christmas cards each year. He formerly worked as an engineer, but is now retired and enjoying the good life. Contact Robert at <a href="mailto:robert.hollingsworth@comcast.net">robert.hollingsworth@comcast.net</a>

# **Marbling On Wood**

by Mary-Celine Thouin Stubbs

When Marie Palowoda asked for ideas on article submissions for our newsletter, I thought I could contribute by writing about my experiences in marbling wood. In the last newsletter, the January 2003 issue, Milena Hughes wrote a great article on wood marbling - covering, what I feel, is by far the most important aspect of marbling on wood - aesthetics. She spoke of conceptualizing the final piece, choosing woods accordingly, the appropriateness of combining the design of the piece so it is integral with the marbling, etc. My thoughts in writing this additional article are to speak about the "how to" and to approach some of the technical aspects of marbling on wood.

As you read this article, keep in mind that this is a guide...and remember the creed of all marblers...."What works for one person, may not work for another." Experiment, adjust, and change to suit your methods, environment, style, and pieces you plan on marbling.

An introduction to my background - I am a woodturner - starting 30 years ago, self-taught. I also began as a self-taught marbler 10 years ago. I didn't meet any other woodturners or marblers until I was 8-10 years into each craft. My first encounter with other marblers was attending the Marblers Gathering in Tennessee September '02. What a thrilling and expanding experience that was! If some of you are self-teaching in your shops and homes, the Society of Marbling and this newsletter is a great way to get started, and to have folks available to brainstorm and help problem solve.

### Where to begin...Getting started:

One can marble anything from a flat piece of wood, to a turned bowl, to a carving. I feel it is helpful to understand some of the characteristics of wood, as it gives a person an understanding as to why a particular wood may be chosen. Here are five considerations to keep in mind when making wood choices:

- 1. Color of the wood: I generally choose light or white colored woods because they show the marbling colors more "true to form", acting like a canvas for the colors. More colorful woods may be used Milena's article discusses this.
- 2. Grain structure: Refers to the texture of the wood (i.e. "course, medium, fine"). Wood grain is generally classified into two categories "open" (course) or "close" (dense, fine, narrow) grain.
  - a. Fine /Close grain: Is fine textured has small and closely spaced pores, and narrow and inconspicuous growth rings. Examples: Maple, birch, basswood, cherry.
  - b. Course /Open grain: Wood has relatively large pores/cells. Has widely spaced, more conspicuous growth rings. Examples: oak, ash, elm, hickory.
  - I prefer using "fine / close" grained wood I find that "course / open" grained wood fights the delicate look of the marbling.
- 3. Extractives in the wood (part of the heartwood cell chemistry): It is important to understand that these extractives can cause adhesion problems with marbling. There are essentially two different types of extractives a). oils b). resins (turpenoids).
  - a. Oil extractives: When people think of "oily" woods they are generally referring to the "exotic" woods, such as ebony, teak, rosewood etc.
  - b. Resin Extractives: Or "turpenoid" (turpenoid, coming from the fact that turpentine was made from "pitch" or resin): These extractives are found in the conifer or evergreen family pines, cedar, larches, yew etc.

All trees/woods have varying amounts of these extractives. You will find that some woods may be very high in turpenoids, some high in oils.... and anywhere in between. Wood such as basswood, would be rated extremely low in both oil and resin extractives. Birch and maple would be rated with minimal resins, and on the low end of oil extractives. A general rule of thumb is that if a wood does not have much smell or color, it is likely low in both of the extractives.

Why does all this matter? Even though woods that are high in extractives can be one of the factors that prevent marbling from adhering to the wood, I encourage you to experiment. For example - I have had a bias that marbling pine would not work, because the resins in pine would resist the marbling. I recently put my bias to the test - and to my surprise, I had no problem with the marbling adhering to those particular pine samples (I did some with a sealer and some with no sealer). But that was only in one round of experiments.... Another person may have the opposite result. If you are having adhesion problems, however, this is definitely one area to check out. On woods high in extractives, consider trying a sealer before aluming and marbling. I have experimented with marbling ebony, which is high in oils, and the marbling did not adhere well. With a little experimentation, such as sealing the wood before aluming, it may be feasible to make it work.

- 4. Choosing the wood: (If you are making the piece). One would generally choose a hardwood for most projects, but if it is a piece that is hand carved, it may be carved from basswood. Another thing to remember is to choose wood that is thoroughly air-dried or kiln dried. The trees' moisture must be dried before you work the piece. If not, it can cause cracking, unwanted warping, and serious finishing problems. Keep in mind that once the piece of wood is thoroughly air or kiln dried the wetting and drying process that occurs during marbling is much different than the initial drying of green wood. It takes much longer for a "green" (freshly cut) piece of wood to dry than a piece of wood that has been properly kiln or air dried first and then exposed again to water, as in the case of marbling. In the marbling process, as long as the piece is allowed to dry without intense heat, you should not have any problems with the wet / dry process in marbling. Keep in mind that there are exceptions to this rule. This is discussed below.
- 5. The use of sanding sealer prior to aluming and marbling when to use it? Use a wood sealer if you are needing to prepare a particular wood (usually softwoods) for future applications of stain and varnish or, if you are finding that you are wanting to separate the marbling from a wood that is high in extractives. "Needing" is the key word here. I do not use a wood sealer unless I feel it is absolutely necessary usually if I am working with the occasional soft wood. If you are consistently having problems with the marbling washing off when you have used sealer- consider that the wood sealer could be the culprit.

What kind of sealer to use? I recommend using sanding sealer or shellac. (Shellac in the can can go bad - use spray can, or mix your own from a shellac flakes / alcohol mix is preferred). In my experiments, I found little difference between sanding sealer and shellac. I do not recommend lacquer as a substitute for a wood sealer. Do not use varnish as a wood sealer - varnish is intended specifically to be used as a final finish only.

Even though I typically do not use a wood sealer, here are some of the reasons that I see to pre-seal the wood: to lessen the possibility of warpage, and to "even out" the absorption of the wood fibers - particularly in soft woods.

- a. Warping: As stated earlier, it generally is not harmful for wood to get wet, as long as the piece has already been properly air or kiln dried and the piece is evenly dried without the use of intense heat. We all have been cautioned about combining wood and water. This is for two reasons water damages finishes that are not made for water resistance. The second reason is, depending on the wood and the piece, the wet / dry process may cause the wood to warp. Sometimes this matters, sometimes it does not. For my work, it usually does not matter if the marbled pieces change shape or warp slightly, as long as they sit firmly on a horizontal surface after they are completed. Warpage does matter in a functional piece where parts are being fitted together. Warping could ruin the piece / project by preventing pieces from fitting as they did originally. Pre-sealing the wood with sanding sealer or shellac helps in this particular application, as it is some protection from the wet / dry process of marbling.
- b. To even out the woods' absorption: Soft woods may need to be sealed before aluming, not necessarily to protect the wood from moisture, but because it "evens out" the absorbing nature of the wood. I generally do not find hardwoods to be a problem in this area.

All wood is structured like a bundle of straws. It takes or loses moisture mostly at the ends of the straws - this is called end grain. The nature of softwoods is that they are much more "absorptive" than the hardwoods, particularly the end grain. So when it comes time to applying stains, dyes, or finishes...the wood (end grain in particular) soaks colors or finishes up like a sponge. The result is a very splotchy look to the dyes or stains, and makes achieving an even finish much more difficult. How much sealer to use? I always strive for the minimum amount necessary in order to achieve results - that could mean anywhere from cutting the mix in half or finding that you may need to apply more sealer to end grain, to achieve uniformity.

Keep in mind that end grain is always present in a carving or a woodturning. For example, in a turned bowl, 2 sides will be end grain, 2 sides will be side (flat) grain. Sometimes "end grain" is misunderstood as meaning "torn grain" - end grain can be cut cleanly or it can be torn by tools that are not sharp.

### Considerations when marbling a 3 dimensional piece:

Milena spoke of this very well in her article. Aesthetic choices first, mechanics second. Marbling successfully on a 3 dimensional object is much more complex than marbling paper. It is imperative that one anticipates the way paints stretch and distort their patterns. The paints thin out as a 3D piece is lowered into it. Other aspects unique to wood marbling are - trapped air, proper size pan for the marbling, wood as a background, and finishes appropriate for marbled wood.

Depending on your project - you may need a tray as deep as the piece is tall, and extra wide to allow for paint stretching. When it comes time to print the piece, try to avoid a break in the pattern. This can be accomplished in a number of ways - but what you don't want is a visible "start and stop" line. You should not be able to see a definitive line showing where the marbling pattern began and ended.

### Wood Preparation:

- 1. I sand the turning or carving up to 400-600 grit.
- 2. Next steps: If the piece is softwood, I may choose to pre-seal the wood at this point. If hardwood, I intentionally wet the piece in order to force the raising of the grain. I do this because even though the wood is sanded the fact that the piece gets wet during the marbling process, means that the grain will raise slightly, causing a somewhat rough texture when dried. So I basically "get it over with" ahead of time. I wet the piece either with a sponge or a quick rinse under the tap let it dry then lightly sand it with 400 or 600 grit sandpaper so it is smooth once again. This method helps to eliminate potential problems such as minute trapped air pockets, and also makes applying the final finish easier. If your piece is soft wood and you have decided to use a sealer, you do not have to raise the grain by getting it wet first. The application of a sealer raises the grain somewhat, as well. After the piece dries, lightly sand so it is back to being smooth using 400 grit sandpaper or a buffing type of abrasive called "non woven (abrasive) hand pad" (this is a synthetic pad that comes in course, medium and fine). Do not use steel wool steel wool is not only messy, but it can leave oil residues and can scratch. The non-woven pads are a good substitute for steel wool or fine sandpaper.

Liquid frisket may be used as a mask for any areas that I want the natural wood to show through. Let it dry. Applying the liquid frisket is tricky to paint accurately up to a line or a detail. Use a practice piece for this first.

You may marble wood with or without first applying a background color. If you decide you want a background color, this is the stage to dye or color the piece. I use acrylic ink (brushed on) when I want to pre-color the background. I have also used ProChem fabric dyes, but I found that even if I use a fixative, the dye not only bleeds into the bath (some colors are worse than others for this), but they can also bleed through the marbling. After the piece is colored / dyed, let it dry to the touch. If the grain raises slightly again - I lightly sand using 600 sandpaper or the fine non-woven abrasive / hand pad so the surface is smooth. The piece is now ready to be alumed. At this point I generally attach some sort

of "holding stick" to the piece using hot glue - or any other device you can think of that will not interfere with the marbling pattern.

#### Alum:

I usually use an alum solution that is half the strength that we would use for paper. However, I have experimented using full strength (paper strength), which has also worked. The piece can be dipped in the alum solution, brushed or sprayed. When applying the alum to a turned or carved piece - whether you are dipping, brushing, or spraying - watch the end grain. You will likely notice little trapped air bubbles clinging to the surface of the piece. My observation is that this is caused by the tubular fibers of the end grain, holding small amounts of air that form their own air bubble when the piece gets wet. It is in those small circles that the alum solution is not making contact with the wood. Watch for this and just make sure (by applying a cloth or brush) the air bubbles are broken, so it allows the alum solution to make contact over the entire piece. Allow the alum to dry to the touch before marbling.

### Drying and Finishing:

The piece must be thoroughly dried before a finish is applied. Presuming that properly dried wood was chosen in the beginning, then the "drying" stages of the marbling process should not take very long. How long? It really depends on the climate. Low humidity is the key. The optimum scenario would be an environment that is 70-75 degrees (Fahrenheit), and low humidity. In this environment - drying times for the various marbling stages would be about one day. When it comes time to apply the final finish, however, a longer drying time would be needed to ensure that all latent moisture is out of the wood. Finishes applied prematurely may crackle, if it has trapped moisture inside. Experience will tell you when a piece is ready for a finish, but a ballpark figure in an optimum environment would be about one week.

#### Choices of finishes:

I have done a great deal of experimentation on finishes over marbled wood - and will continue to do so. To go into detail, could be enough material for another article. For now, suffice it to say that the best finishes I have found to date are water based artist varnishes. These water-based finishes are the most compatible with acrylics. How to apply it? I must credit Linda Hohneke for her suggestion on our Yahoo marblers site (post no.1058). She suggested a method using a nylon stocking - ball it up - dip it in the varnish and wipe it on the piece - this helps the problem of "drips and runs" considerably. I have tried this method and it works beautifully. In fact, it revolutionized my work! Thank you Linda! If the piece needs more than one application of finish, then very carefully - lightly - smooth the finish with an ultra fine cloth abrasive (1200 grit or so) or a fine non woven hand pad. It is easy to cut into the marbling in these stages, so be careful.

This is enough information to keep your head spinning for awhile - particularly if you are new to working with wood. It is a great medium to work with - have fun!!!



Mary-Celine Thouin (Stubbs) is a self taught woodturner and marbler. She has been woodturning since 1974, and in 1992 she began exploring and learning the craft of marbling on wood. She finds that the blend of the 2 crafts is both intriguing and challenging. Her work has been accepted into juried national and international art and woodturning exhibitions. In addition, she has been invited to participate in collaborative artists' conferences in Canada and New Zealand. Mary lives in rural northern Minnesota with her husband, Del..... and she finds that living in the country and being surrounded by nature brings her endless inspiration. Mary is in the process of building her website - you can see some of her work at: www.mceline-artisan.com Contact information:

Mary-CelineThouin (Stubbs) 17738 Nelson Dam Rd NW, Leonard, MN 56652218-243-2145 email: mdstubbs@paulbunyan.net

# Some Thoughts on Using Scanned Papers in Digital Design

by Dedree Drees

I recall from the first Marbler's convention at Santa Fe in 1989 that there was much interest in the relationship between marbling as procedural, that is, arising from a set of actions conducted in a certain order, and other procedural image making devices such as the Mandelbrot set. No one knew where to take it beyond recognizing the similarity perhaps as metaphor contributing to aesthetic meaning. The "new media", defined as artistic structures of communication mediated by computers, are now characterized as being among other things, procedural. Janet Murray in *Hamlet on the Holodeck* states that one defining quality of new media is that it is procedural. Lev Manovich in *The Language of the New Media* addresses the speeding of the execution of algorithms, processes or sets of rules for calculation or problem solving, as essential to the development of new media.

Marbling is procedural, that is, the administration of algorithms to create a design. But it is done by hand, slowly with great personal care and required skill in hand eye coordination. We are dazzled by the complexity generated as well as the symmetry and order evident. We liken the designs to patterns that derive from the motions of the planets over eons, of sediment strata becoming agate, of growth patterns of plants or motion trails of fluids. We liken it to the procedures that take place in the development of creatures through a sequence honed and perfected over millennia of evolution.

Starting with the recognizably handmade marble pattern, with all its semiology and tradition, I welcome the ability to further apply procedures with the computer. The computer's calculating speed enables the extension of a pattern's use, meaning and appearance.

Clearly there are some aspects of original papers that are lost on computer-processed designs. Computer output does not have the real texture of ink on paper. When you look at real paper and shift it in raking light, you can see the paper texture as separate from the ink surface and any differences in the sheen of various ink colors. The edges are crisp and subtle. Prints from computers and images viewed on computers do away with that sensual materiality so prized in original artifacts. Computer print output and screen images are mediated into virtual uniformity of the 2D surface. Scanners, even the best ones, blur the image somewhat. It is common practice to use the unsharp mask procedure to bring back edges but this is done unequally depending on the value contrast of colors. But computer printers are getting better and better in terms of dot size and ink quality so for some uses they are fine. You can now get inks that are permanent to two hundred years and print on archival paper. I hear there are now waterproof inks as well.

Some of the design capabilities of the computer that can be applied to scanned marble papers are;

1. You can make patterns into infinitely extendable seamless repeats; for use in fabrics, wallpaper, etc.

Here I show an example that started with a scan of my hand-marbled paper. Figure A is set into a seamless repeat by using the Photoshop filter method of offsetting the scanned image by half horizontally and vertically and then patching the seam made by the edges. The patch can be made by cutting and pasting elements or by cloning them. A large enough sample of the pattern made seamlessly tileable will produce a design with undetectable repeat that could be used for fabric or wall covering without looking like tiles.

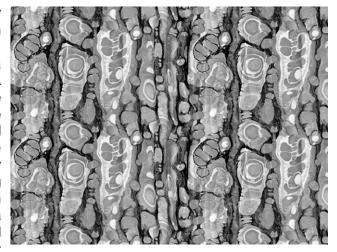
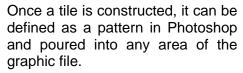


Figure A.

2. You can make symmetrical designs from scanned pieces. Figures B, C, D and E

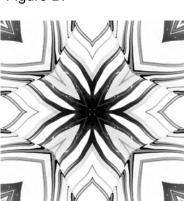
If one desires the tessellation pattern to become a salient aspect of the design, smaller segments may be selected and assembled in one of the seventeen possible surface coverina tessellation This can be done in patterns. graphics programs by cutting and pasting rotated or shifted segments, or it can be done with dedicated software like Terrazzo or Symmetry Works. The speed and control of using the software affords the generation innumerable interesting designs.



- 3. You can change color ways procedurally; generate different colored versions.
- 4. You can make vector art from raster scans by using auto trace Adobe tools in Illustrator, Macromedia Flash and Adobe Streamline and then do vector Figure D. based maneuvers on them.
- 5. You can composite layers of patterns with various blend methods. I have made several works that blend marbled patterns on computer as one does over-marbling but with the ability to scale, rotate and place pattern on pattern fairly easily. Figure F
- 6. You can retouch to perfection or to a new state. I am working on a piece in which the tiger eye pattern is being changed so that the grey eyes will be brown, and blue, a human range of eye colors for a content reason in the composition.



Figure B.



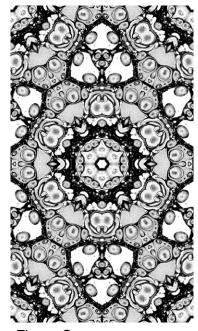


Figure C.

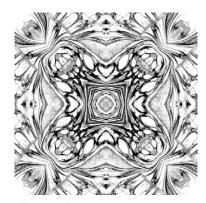


Figure E.

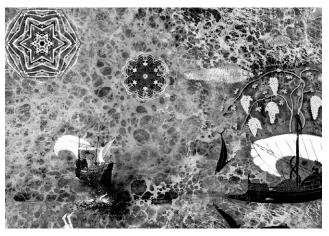


Figure F.

#### 7. You can make collages like pictorial Indian marbled pictures. Figure G

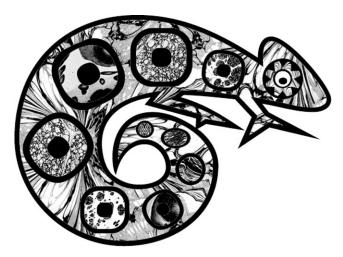


Figure G.

Seventeenth century Indian stenciled marbled paintings are easily imitated on the computer by filling selected areas with different scanned patterns. The computer makes it easy to scale and rotate the patterns within the target area to get desired fit. But, as there is aesthetic delight from seeing an excellent human performance in artist's handwork, computer made illustrations will not create the sense of amazement at the human performance. People still enjoy realism in painting as a skilled performance, even though photography can out perform the painter in speed and accuracy.

I am old enough to know about art making before Xerox machines, let alone computers, so I take pleasure in thinking about the aggregate human performance of inventing these marvelous toys. When I was a young person I do not think I could have imagined the facility with which computers allow me to play with images. I remember being awed merely by the prospects of having a colored TV. To me new media that afford new creativity are a huge feast of possibility. I have no lesser delight in the traditional media from which they have sprung.



Ms. Drees is an artist and college professor specializing in computer graphics and visual arts. She uses traditional techniques of watercolor, watercolor marbling, drawing, printmaking, papermaking and painting for some pieces and works further into others, including digital photography, manipulating the images on the computer. She uses a representational style for natural subjects including botanical images, animals, landscapes and other content. Often there are patterns or tessellations involved in the compositions. Her work is represented in numerous collections from Maryland to Turkey. In discussing her work, the artist says, "I want to make art that is beautiful, that addresses the viewer's spiritual needs. Perhaps that is my role—to try to get people to look at

the sublime and the beautiful again. I want to create works that show, as Blake said, 'an infinity in a grain of sand.' I like the idea of an art that is multi-cultural and multidirectional, connecting then and now, here and there, them and us, into images that show the transitional forms that bind. The more the artist can put into the work as potential meaning, the more the viewer will be able to connect with, no matter where or when." Contact Ms. Drees at 5307 Wayne Avenue, Baltimore MD 21207-6819, USA. Phone:410.448.2438 or 410.455.4423. Email: <a href="mailto:dedrees@verizon.net">dedrees@verizon.net</a> or <a href="mailto:ddrees@ccbcmd.edu">ddrees@ccbcmd.edu</a> Website: <a href="mailto:www.dedree.com">www.dedree.com</a>

# **The Marbling Paper Crisis**

by Iris Nevins

As many of you know we are facing great trials in marbling these days due to the buffering of papers. For those of us who are watercolor marblers it is truly a nightmare. Acrylic marbling is a little more forgiving. There may be other buffers or fillers in commercially made papers these days, but the main culprit seems to be Calcium Carbonate. The Calcium Carbonate tends to neutralize the alum, a critical ingredient to keeping the paint on the paper once it is picked up off the bath and hung to dry or rinsed and hung.

One by one over the nearly 26 years of my marbling career, we have watched papers begin to get buffered. Our first collective experience, myself and Faith Harrison and a few others, was to have ordered a carton of either 1000 or 2000 sheets of Mohawk Superfine (I was blessed with 2,000). I remember Faith used her carton for weights, and I sold mine at half price to a bookbinder. So we switched, several of us, to Hopper Sunray, which gave us a good many years before becoming buffered. Then several of us who work as marblers switched to the Classic line, either Classic Laid or Classic Linen. They claimed to be neutral pH, but apparently this was done without Calcium Carbonate buffer. And now, very recently, they too have fallen by the wayside. Mimi Schleicher and I had both ordered a carton of 2000 sheets at about the same time this fall and learned of this sad event the hard way. The technicians at Neenah confirmed our fears.

So the hunt is on. I tested many papers, most did not work. Most were buffered. Seems the claim of "acid-free" has become a necessary statement for sales in the commercial paper industry these days, and even some of the paper technicians I have spoken to think it is not that necessary at all but they can't sell a paper well without that claim anymore. I am by no means against this in general, but it spells disaster for marblers. As many of you know the simple act of marbling the paper (now, really.... is it all THAT simple????) puts a little acid back on the paper. I used to test mine and they came up in the pH 6 range. The alum is acidic, and the ox-gall contains glycoholic acid, but overall we use very little acidic ingredients.

In my recent experimenting I thought I had licked the problem. Permalin, it seemed, was still pretty good for an inexpensive wove paper (that is, smooth not textured). They did caution that they would start buffering also in the very near future. Based on current test sheets, and the promise of sending that same unbuffered stock, I ordered a whopping 3,000 sheets. They did not work. I knew I was in serious trouble when I alumed the paper and tried to taste the alum about 10 minutes later. It should taste sharp and sweet, even after drying and sitting a long time. I tasted NOTHING. And it had the silky/chalky feel of many buffered commercial papers I have come across. I tried to marble many sheets, dry and damp, with varying amounts of alum. Nothing worked, they were a smeared mess. I am currently fighting with Quality Assurance at Permalin, having sent marbled samples of the test sheets (beautiful) and the actual order (horrible beyond belief), trying to get a refund. They are hoping to exchange for old stock if they can locate it.... I am insisting on test sheets from every batch. Receiving 3,000 sheets and unpacking them off a pallet and hauling it all in is a big ordeal which I hope not to repeat only to find the new paper is bad also. I would prefer a refund. I was heartsick thinking I now had 5,000 sheets that don't work well if you count the Classic papers.

I can get my Classic Linen to work moderately well, even though buffered, by increasing the alum 50%.... as long as there are no deep reds, they run off and just don't hold well. It sounds like a lot of alum, but remember most of it is being neutralized by the buffer. I get a dark line of dripped off paint at the bottom edge when dry, which is generally cut off or folded under anyway, and edges often have irregularities, so no one has complained. I can only make this paper work moderately well if I work dry. That is, I pre-alum a few days ahead, line dry and stack under boards. The room stays under 70 degrees F. and under 55% humidity. If I marble damp, forget it, it comes off. Now keep in mind, this is in MY studio and it may work differently elsewhere. That is the nature of marbling.

Now for the good news. I have been in touch with Atlantic Papers in Pennsylvania. They carry

Hahnemuhle papers such as Ingres. Ingres is buffered but works. Perhaps the absorbency and the softness of the fibers allows better absorption of color, or perhaps less buffer is used and does the job just as well.... I am not privy to the formulas of any paper so that I could compare notes as to buffer and filler amounts. Ingres is beautiful paper, it is wonderful for recreating pre-1800's marbling, but it is textured and I need a wove, or smooth, paper as well for later reproductions. My favorite period is about 1810-1860 in marbling, and my work requires that I do true period reproduction as well as possible, even down to the texture of the paper and the formulation of the pigments (this at least, the paint formulas, I have control over but do not have the time to become a papermaker as well as a paintmaker).

The not so great news is that Ingres is expensive, up to \$2.00 per sheet. If you can buy in bulk you can buy direct for less. Atlantic will not deal with small orders and you may need a resale number, but it is available in many big art supply stores. Other papers from Atlantic that work well, and can also be ordered through a store or in bulk with a resale number are Bugra, Schiller, True Linen, Heine, and Natur Text.

My final conclusion is that Natur Text or Ingres were the best I tested. The Ingres for a pre 1800's look, the smooth Natur Text for other. Both are beautiful papers, though Spanish works better on Natur Text. I have agreed to resell papers for Atlantic Papers, they carry them, but do not want to deal in small quantities or to people who are not resellers. I have added these to my website catalog www.marblingpaper.com

I will surely be testing other papers in the future and will be reporting results either on my website or via the Yahoo group. At some point, if nothing is found to be ideal, Atlantic has asked if they and I could develop a line that is ideal for marbling at a reasonable price and I have agreed should it become necessary. It would be a very exciting project to work on, but for the moment we need to find papers that work, so those of us who marble for a living, especially, can stay in business. At this time I feel safe only recommending the above mentioned papers. However, if any of our readers find other papers that work well it would be appreciated if you could forward any information to the Yahoo group so we can avoid further crisis...and this would include notification on papers that worked in the past but have suddenly stopped working.

Iris Nevins has been a professional marbler since 1978. She marbles in the traditional water based manner in use for many centuries. Her specialty is recreating early papers. She has written four instructional manuals on the art of marbling: Traditional Marbling, Fabric Marbling, 105 Helpful Marbling Hints and Varieties of Spanish Marbling, and has also published a reprint (now sold out) of James B. Nicholson's A Manual Of The Art Of Bookbinding, containing18 original specimens of her own hand-marbled paper. She has written regular columns for The Guild Of Bookworkers Journal, Ink & Gall, Marbling Bath and The Society of Marbling, and has taught marbling at Peters Valley, The Center For Book Arts, The Montclair Historical Society and The Newark Museum. Iris Nevins works primarily as a supplier of restoration style papers for hand bookbinders throughout the country and overseas. In 1996 she took taken over the marbling supply company, Decorative Papers and supplies marbling colors, tools, marbling papers, and other supplies. For further information and complete on-line catalog and color samples check the web: <a href="https://www.marblingpaper.com">www.marblingpaper.com</a>

# **Copyright Issues for the 21st Century**

by Kay Radcliffe

In these early years of the 21st Century, computer use issues dominate debates about copyright. In the past, reproductions of marbled patterns were limited to printing techniques that made monitoring the use of one's work possible, even when problematic. When someone had used a marbled pattern without permission and you caught the infringement, you had evidence by comparing an original to its reproduction. Now, computer programs can make it harder or even impossible to discern if one's work was reproduced without consent or knowledge unless the reproduction closely copies the original, because originals can now be so easily changed.

Control of reproductions is only possible when you know your work is being used. In addition to the ease with which one's work can be altered and changed, marbled patterns can also be obtained from CD's providing free usage, or reproduced from commercially available, copyright-free marbled papers. One wonders whether there will be such a thing as reproduction rights sales in the future. If this is the case, why bother with copyright registration?

The reason for copyright registration in the first place is to have control of how your work is used. While an individual's artwork is protected by the use of the copyright symbol, registration is legal proof of its origination and documents the date of legal ownership. If challenged through legal action, registration is a way of proving claim to ownership, which the use of a copyright symbol cannot verify.

Registration of one's work in the United States is done through the Library of Congress, Copyright Office. The cost to register an individual work of art is \$30, but sometimes you can register similar work through a group registration. To find out more about the details of registration, you can visit the website, www.copyright.gov. In the past, marblers found that some employees of the Office would register their patterns as a group, while others were refused the same request. It helps to have the name of an employee at the Copyright Office who has had a favorable interpretation of the copyright process, which is how sharing through the Internet marbling group can be helpful.

While everyone has to answer the question of whether to register for copyright individually, I know I have started to re-consider my attitude towards the subject, trying to determine what I would consider important enough to register and what I should just put a copyright symbol on. My opinion is that for unique and highly original work, which would be most likely to attract the desire to reproduce it as is, registration is desirable. With such an image, alterations would not be desirable, as the qualities, which make it special, would be destroyed. Even if it were manipulated slightly, features that are highly distinct might be easier to recognize, and if the design were registered, one would feel more protected.

21st Century marblers might find it helpful to have enough knowledge of computer graphic programs to know what different affects are possible through image manipulation. This could help in situations where one suspects their work was scanned and altered, especially if you can scan your own original and change it to look like the reproduced one. Having copyright registration might help support an infringement claim if the artist has their original, registered art to present with their own altered version of it to match the reproduction. But with or without registration, my guess is that proving copyright ownership in dispute situations is going to be much harder in these early years of the 21st Century than it was in the past.

Before the next marbling market trend happens, I think it might help to have some consensus for what would best serve the interests of individual marblers as well as end users of it. (Incidentally, in an article I wrote for last year's newsletter, I stated that I experienced the bottom of the last market trend in the mid 1980's. That was a mistake...it was the mid '90's. Sorry about that!) While I have attributed outside variables to the diminished interest in reproducing marbled patterns, I cannot help but wonder what impact taking legal action against infringements had, and whether it may have had a chilling effect on designers interested in using it but afraid of legal complications. The representative of a large paper distribution company related to me that, while it was reasonable for marblers to want compensation for

reproduced patterns, their company had made a major investment of time and money to produce a beautiful catalogue of the production marbled papers they stocked. The catalogue was geared to an extensive list of graphic designers in several states, but response to the mailing was a disappointing and very expensive failure. They had properly inserted a notice in the catalogue about the need to contact individual marblers whose papers were copyrighted, for reproduction uses, but found in their follow up research that the majority of designers who had received the catalogue saw the legality of copyright as a deterrent to use. It was suggested that production marblers might find their interests better served by not copyrighting papers they sold in volume, since income from volume sales could compensate for lost reproduction right sales, and seeing reproduced patterns might even stimulate sales.

In the past, I felt strongly that I deserved fees when my marbled papers were reproduced for any commercial purpose, and began to routinely use a lawyer for infringements when I discovered 13 unauthorized reproductions within the span of about four months. Trying to deal with infringements on your own is frustrating, to put it mildly, and using a lawyer can cut through the obstacles of obstruction, as legal action is very intimidating. Having someone else deal with these situations frees your time for work, rather than your spending that time trying to get through to people who won't respond to your phone calls or mail, or who clearly don't feel threatened by your claim of copyright infringement. When you use a lawyer, it could be likened to a bloodless coup, where one need not become emotionally involved, even to the point of knowing all the details of the situation. They do the dirty work for you, you get "found" money that usually exceeds the highest reproduction rights fees you would have been able to negotiate, and you pay the lawyer. You can then forget about the matter and go on with your life. HOWEVER, there is a down side to this, which I realize can be very damaging to innocent people as well as to the collective marbling community. To illustrate, I'd like to share a specific experience.

I caught an unauthorized reproduction use on the cover of a boxed video set, and called my attorney to handle the situation when it was clear I was being stonewalled by the publisher and would not go anywhere with it on my own. However, after my lawyer reached a settlement agreement with the publisher's lawyer, I got an impassioned phone call from the manager of the store which had sold the paper to a free-lance designer contracted to do the cover design. The manager pleaded with me to call off my lawyer and talk directly to the designer, telling me he could ill afford the financial burden of the settlement figure the publisher's lawyer was requiring him to contribute, and that he had not seen any copyright notice on my paper because someone else working with him cut it off. Her pain was disturbing and real, but I tried to explain it was too late to call my lawyer off, because the legal process had gone too far. Unfortunately, the ill feelings created by this situation caused the store to discontinue selling any copyrighted marbled papers, and the designer was penalized for this action because it could not be proved that he had acted in innocence. Dealing with an impersonal corporate entity structured to handle legal actions is very different than dealing with an individual, and not listening to what defense an individual has, or speaking with them directly, removes you from the reality of the repercussions a legal action has on their life. Clearly, situations like this damage other people, your reputation, the marbling community you represent, and the market for marbling.

On the other hand, infringements represented a very small percentage of reproduction rights uses for me, as the majority of people who wanted to use my papers would call, negotiate a fee, and sign a contract, and I did not feel they were resentful or fearful of having to deal with a legality or paying a fee. Having a copyright registration notice clearly does not discourage someone who really wants to reproduce your work, and that has to add balance to the argument that it does.

What I think would be helpful is to use marbling communication channels through the internet, to explore issues of copyright through discussion and dialogue, to see if a consensus exists that might help everyone make individual decisions. Certainly when infringements are experienced, I think sharing the information as well as the resolution would be very helpful, as there are bound to be new situations and new solutions to problems, which will be common to other marblers. With variables of shifting and changing conditions that impact on how artwork is used, I can't imagine being able to rely

entirely upon old rules and guidelines, which is why I see shared opinions and experiences as the best way to navigate through the new, as well as avoid mistakes of the past.



Since the mid-1970's, Kay Radcliffe has worked professionally with the medium of oil marbled printing, and has been offered wide ranging opportunities for teaching, selling, and showing her work. Featured articles about her work appeared in *Women's Wear Daily*, *Americana* and *Metropolis* magazines; many popular marbling books include examples of her work. Commercial applications include marbled silk fabrics for couture designer *Giorgio di Sant Angelo*, and wide ranging graphic design applications for clients as diverse as *Bloomingdale's*, *Citicorp*, *American Express*, *Estee Lauder*, *Elizabeth Arden*, *Coty*, *L'Oreal*, and *RCA Records*. Publishers who used

her marbled papers for cover or background art include *Warner Books, Simon & Schuster, Harper Collins, Clarkson Potter, Rolling Stone*, and *Life magazines*. Her time and attention are now focused towards developing a collection of silk wall hangings called Marbled Mandalas, which employ intricately patterned, thin lines of fabric paint drawn to follow the contours of marbled patterns, leading to the construction of sacred mandala images. Plans for a website are underway, and she can be reached by e-mail at k-design@ix.netcom.com.

# Marbling Party in Phoebe's Garden

by Phoebe Jane Easton

The year has sped by so rapidly it is hard to believe we are already up to Thanksgiving. It's hard to believe that the marblers meeting has come and gone. At times a difficult period turns out to be a very happy occasion. I was sad to not be able to attend the meetings, but was so pleased to receive the number of greetings from old friends and new ones with many good wishes for my recovery. Best of all, they were accompanied by many pictures of the events in Tennessee. The gifts and messages culminated in the wonderful party we had at my house. There was a great box of gifts showing off the talents of the group who couldn't be with us at that time. We had a wonderful evening with delicious food and wine. It was a great time to declare that I had recovered with the help of so many friends.

A few months later, Jim Anderson suggested that he and Ingrid Weimann come to visit and bring Jim's marbling equipment. The weather was fine, and the garden full of flowers. Ingrid and Jim not only brought the marbling equipment, but a great gourmet luncheon as well. We began with wine, blue cheese and a baguette while the lasagna bubbled away in the kitchen. Jim set up his equipment on the patio, which he did expertly, since he travels to share his marbling expertise. The lasagna was ready, and so were we! Jim demonstrated several new techniques, and Ingrid and I followed his instructions. This marked the beginning of Ingrid's delightful marbled bird series. After a wonderful afternoon of trying out new techniques, we closed the marbling session; the grand finale was to have chocolate eclairs and coffee. Ingrid and I always close our visits with chocolate eclairs. We look forward to a reprise of this marbling adventure in the garden.

You may have already seen pictures of our session on the Yahoo Marbling Group website, thanks to Ingrid's efforts to document Jim's instructions, and our efforts to follow them.

Editor's note: included here are a few photos from the party. To see more, go to the website <a href="http://groups.yahoo.com/group/marbling/">http://groups.yahoo.com/group/marbling/</a> Sign in then click on 'photos'. Click on the folder 'At Phoeb'



Marbling in Phoebe's Garden, Phoebe and Jim.



A break from marbling. Phoebe and Ingrid.

### Phoebe Jane Easton, a Brief Autobiography



On a rainy spring day while I was admiring my collection of fore-edge books, something caught my eye, something that I never before had paid attention to: the marbled end papers of the books. The beautiful papers differed greatly from volume to volume, and I had no idea how they were accomplished. When the rain slackened, I hurried to the library, certain that I would quickly find an answer. The library staff was of little help. I asked my husband, and to my astonishment, he did not know either. It is well to remember that this was nineteen sixty-eight.

I called my good friend Margaret Lecky, who answered my book-arts questions, and asked why I could not find anything on **Marbled Paper.** The answer was simple. The subject was under **Bookbinding.** Margaret had given me the key to the problem, and also a road map. Find the right books.

The Los Angeles County Library was a wonderful resource, but none of the books that I saw there threw any light on the subject of marbling in the mid-twentieth century. I wanted to know who did it, for what purpose, and where it was done. Eventually, I discovered that the Government Printing Office marbled ten thousand books a year at this time, and also some private stationary companies marbled the edges of high quality record books. Several individuals had mastered the technique, and are now icons of the art. As the years rolled on, more and more books appeared on marbling.

The world contained many more marblers than I had imagined at the beginning of my search. It was a lively art in spite of my doubts. Marblers came in many nationalities, from Turkey, the United Kingdom, France, Germany, and of course the United States. I visited several major museums, universities, and libraries that held interesting collections of marbled paper, both at home and abroad.

Travel greatly enriched the best part of my collection, a growing list of friends. Along the way, I accumulated marbled papers both old and new, and filled in many blank spots in the history of marbling. Three decades have passed since I began my search for marbling; my efforts have been rewarded many times over.

Phoebe Easton will be offering small batches of her library from time-to-time. Interested parties may contact her by e-mail at pjeaston@earthlink.net (see also the announcement in 'For Sale', page 39.)

## **COLLECTION REVIEWS**

# The Paper Collection of Sid Berger and Michèle Cloonan

by Sid Berger

Even before Michèle and I got together—more than seventeen years ago—I was a papyromaniac. Not fires. Paper. My Doctorate in Medieval English Literature and Bibliography exposed me to medieval manuscripts, and I have studied and taught about them for many years. The materials of their construction (vellum, cords or thongs, inks, gold, and such) were figured into my research. I wanted to know as much as I could about the objects, as well as about the texts they carried. The same curiosity carried over to the materials of printed books.

In 1971 I took a papermaking workshop at the University of California, Berkeley. Roger Levenson, the instructor, was also a printer, adjunct professor at Berkeley's Library School, and printing historian, and one who could instill great curiosity in his colleagues. Since then I have offered many papermaking workshops, and have studied Western and Eastern papermaking assiduously. Studying brings me into contact with papermakers and paper decorators all over the world. And I run on the principle that the more objects you have to study from, the better your knowledge and scholarship will be. So I determined early to put together a broad collection of decorated papers, for my research and to help others who wanted to observe the collection. Also, I am an inveterate collector, and I have been known to acquire things well beyond my means—the true sign of a collecting maniac.

When Michèle did her dissertation and then published her book on *Early Bindings in Paper*, she unearthed a whole world of information and terminology in English, German, French, and Italian. Her studies that led to the book's multi-lingual glossary of terms opened new vistas for us and took us down new paths of collecting. Collecting adds to our research; and the research aids us in our collecting.

A few years ago I put together an exhibition catalog of a collection of fancy bookbindings. In the introduction to that catalog I faced the problem of describing what the visitors of that exhibit would see—mostly decorated elements in the books, and most of *those* were papers. I categorized the kinds of paper decoration, and this helped me to organize my own collection along the lines of the categories of decoration that I identified.

In a nutshell, there are decorations 1) on the surface of sheets (marbling, suminagashi, pastepapers, block printing, hand coloring, etc.), 2) in the fibers (embedded things of all kinds, glitter, colored threads of the same or different fabrics, and so on), 3) in the distribution of the fibers (e.g., with watermarks), 4) in the shapes of the sheets (our collection contains a number of circular, star-shaped, crescent-moon shaped, and other-shaped sheets) and so forth. The "so forth" refers to any form of decoration that doesn't fit into these four categories. For instance, we have some sheets with pretty wild deckles; a few that were scented (is this really decoration?); some that have been tie-dyed or batiked; and others exhibiting a combination of decorative treatments.

At one point in my life I was collecting books on The Book Arts, a massive field that left me in despair. No matter how many books I had under the wide rubric of Book Arts, there were thousand upon thousands more. So I decided to limit my collecting to paper and bookbinding (the latter Michèle's particular interest, and closely related to the former). This seemed to be a simple solution. It would narrow the field and curtail the expenditures. How wrong one can be!

When a person really gets into collecting—of anything—she or he realizes that there is no end to the possible expenditures. I have told people that I collect paper, and some of them respond that that is sensible since paper doesn't take up much space and that it cannot be too costly. They don't know what we know. We could spend thousands on a single sheet. There is no end to the books on the subject. And even grains of sand take up huge amounts of space if you have enough of them.

It is difficult to say exactly how big our collection is. If we speak of individual paper samples, and if we include in the figure all the samples in all the books on the subject and the sample books and the full sheets and the decorative papers on the books that we bought only for their cover papers and so forth, then the number is so high we cannot compute it.

If we talk about the size of the collection in terms of the cubic feet it takes up, then it is pretty big. We have scads of flat files, almost all filled to the gills. (A new one that we just got will be filled in no time, I'm sure.) We have papers in archival boxes, ring binders, scrapbooks, cartons, wooden containers, metal sample boxes from manufacturers, Plexiglas frames, and wooden frames on our walls.

If we talk of the breadth of our collection, I think ours measures up. Though every year new things arise. We try to have papers from all decades of all centuries (impossible, really, but we try), all kinds of decoration, all materials, as many papermakers and paper decorators and countries as we can, and so forth. At many an acquisition we think that maybe that's it—there is nothing new to add to the hoard. For instance, a few years ago Mindy Dubansky from the Metropolitan Museum in New York showed us a kind of decoration technique using crayons, water, paint, and an iron. A year later I learned (and was able to acquire a small sample) of paper made from crustacean shells. Soon thereafter I got some paper made from tea bags—totally remarkable. We are constantly being surprised by people's ingenuity and artistry. And most of these surprises yield new things to the collection.

As a peripheral collection, but closely related, we have non-paper surfaces: vellum, tapa cloth, amatl or amate (Indian bark paper), papyrus, synthetic papers, and even a piece of paper made in Zimbabwe out of elephant dung. I'm not kidding. Additionally, the collection contains many artifacts from the papermaking industry, including a fairly good selection of hand molds, including a lovely screen for producing shadowmarks (light and shade watermarks) with the image of Dard Hunter; an old Barcham Green laid mold for making watermarked stationery; a 7' long dandy roll; a great deal of equipment for hand papermaking; little boxes and traveling portfolios and other objects covered in decorated papers; hundreds of items from paper manufacturers (e.g., advertising pieces like rulers, blotters, pencils, pens, boxes; letterhead stationery; pencils covered in marbled paper; a small replica (that works) of a stamping mill; a special paper scale used in the industry to determine the base weight of paper (probably 75 years old or more); a collection of wire watermarks (the screens on which the watermarked papers were made); a collection of Chinese paper cuts; origami figures; other paper-sculpture pieces; some paper clothing used in Chinese ceremonies; and much more. So you can see, there is no "narrowing down" of the collection. It just keeps expanding.

Along with the papers themselves, we have a fairly good library on the subject, with hundreds of books and pamphlets, broadsides, proof copies of books, videos, and more. It is a working library in progress, and we mine it for our research.

The paper collection itself is fairly comprehensive, though we keep learning more about what we don't have. Naturally, we have the work of many marblers. We would love to have samples of every marbler at work today. But our budget has been necessarily limited since we have both been teachers or librarians all these years. I have traded, bartered, and bought, and our collection is fairly good, though I have identified about 2,000 books I'd like to add to the library. Some day . . . . When I sell my murder mystery and they make a movie and a mini-series out of it.

The marbles are from Europe, America, and the Middle East, with some from South America (we just acquired a bunch from a Brazilian marbler). They are accompanied by suminagashi sheets from Japan and elsewhere. Likewise, we have scads of pastepapers, block-printed sheets, and sheets with beautiful watermarks.

A couple of special internal collections are worth mentioning. I am working on a book about the Japan Paper Company, located in New York from 1901 on. It eventually became Stevens Nelson and then Andrews Nelson Whitehead. But during its time as the Japan Paper Company, it produced hundreds of sample books and sample fliers showing their papers. Many of them were designed and printed by

famous artists in the book world (Bruce Rogers, W.A. Dwiggins). I wish to get as many of these as I can for my book, so I have been looking for them for a long time. Our collection now has about 300 pieces. Interestingly, there are practically no "duplicates," since even ones that look alike differ in the sheets they display, the addresses they show, the distributors they list, and so forth. All of this is valuable information.

A second little group of sheets is the dutch gilt papers of the eighteenth century. There are different kinds, some with gold printed over paste patterns, some with silver, some with gold mixed with copper or bronze, and so forth. We don't have many of these—maybe 30—but they are beautiful and important historically. We even have a number of eighteenth-century dissertations bound in these papers and in early block-printed papers.

One thing I have done is try to memorialize important marblers by putting together a scrapbook of their work—but inexpensively. So far I have one scrapbook done of the snippets of marbles from one person's workshop. I have a couple of batches more of snippets from other marblers, which will receive the same treatment.

A future area of research for me is a study of the history of paper sample books. To my knowledge, nothing has been written about this genre of artifact. We have a collection of thousands of these, from commercial mills, hand mills, and distributors.

We love the chiyogami papers (done from stencils), so we have quite a number of full sheets, and about seventy sample books displaying these papers (the sample books containing anywhere from 100 to 300 examples each). And recently we acquired a collection of nineteenth-century katazome—the stencils from which the patterns were "printed." The katazome are made from several layers of kozo to make them quite thick, and then they are impregnated with persimmon juice to make them water resistant. Some of the ones we have were used a number of times; some are unused; and some are still in the process of being cut.

Our collection contains a couple of early ream wrappers, including a small wrapper from the nineteenth century containing the original ream.

As I have indicated, we use this collection for our own research, and in the last few years I have finished books based on our papers and library. A book about Karli Frigge and another on The Fancy Paper Company of London are at press. More are in my head. Such collections are there to share. Over the years hundreds of people have visited us to see the papers and books. We open our doors to those interested in the things we are passionate about. And I have answered many a question over e-mail and through snail mail about paper—questions from people who know of our interests.

The urge to collect continues to grow. We would love to hear from readers of this newsletter. We'd like in our collection papers from *everybody*, along with statements of the artists about their papers.

Sidney Berger's Ph.D. is in Medieval Literature and Bibliography. He has studied and taught a wide range of courses, in literature, the book arts, communications, and library preservation and bibliography. He has published about a dozen books, over 50 articles, and innumerable book reviews in such fields as bibliography, the book arts, printing history, medieval literature, 20<sup>th</sup>-century literature, book history, paper studies, book design, rare book librarianship, photography, preservation of library materials, library security, exhibition catalogs, paper decoration, book collectors and collecting, and other topics. He is currently on the faculty of the English and Communications Departments at Simmons College, Boston, and recently he was Director of the California Center for the book (centered at UCLA) and Head of Special Collections and University Archivist at the University of California, Riverside. He has been collecting decorated paper for more than 30 years, and his collection, with his wife Michele Cloonan, is now vast. It is open for inspection by anyone interested. (Price of admission: one sheet of paper—negotiable.) Sid may be contacted at 470 Quinobequin Road, Waban MA 02468. Phone: 617-916-5714 or 617-521-2228. Email sid@simmons.edu

#### An Oz in Search of Decorated Paper Collections

By Joan Ajala

I am writing this article to encourage any marblers who may think of traveling to plan side trips to include collections of decorated paper. When I decided to prise myself out of my comfortable little fishing village on the east coast of Australia and take wings to the 2002 IMG in Gatlinburg. I thought it would be a good idea to keep following the marbling trail and continue traveling east, visiting cities in Europe and Asia where I knew famous paper collections were kept. And it seemed much more fun to fly right around the world for the price of a return ticket to Australia across the Pacific! So I did a little research into paper collections. Via the Internet and emails it was relatively easy to set up contacts with curators of collections and to arrange visiting times. Curators needed a few weeks to a few months of notice, so it was important to get applications to them, via the web, well ahead of my proposed visits. They also needed information on exactly what I wanted to see, particularly for the larger collections. In some cases I needed a recommender of verifiable status, stating that I was a bona fide student/ researcher.

I was surprised at the speed with which all of this was organized, and blown away by the courtesy and kindness of the curators, who did everything possible to make my visits worthwhile.

Only now, a year after my travels, am I realizing how much I benefited from studying the papers in the various collections. They gave me a broad view of the wonderful artistry of paper decorators of the last four centuries, and are a far cry from the small printed images seen in books. To see and feel the block printed, paste, gilt, watermarked and marbled papers was indescribably satisfying and informative. Each collection I saw needed a minimum of a half to two days of study – something I was unprepared for!

I am indebted to Phoebe Easton, whose invaluable book "Marbling – a History and Bibliography" includes a chapter "Resources for the Study of Marbled Papers", in which she lists paper collections from the U.S.A. and around the world, including details of the collections and postal addresses of institutions where they are housed. I was able to visit only a few of those mentioned and the remarks I make will be in addition to Phoebe Easton's detailed information.

Although I took extensive notes for my own use, they were not written for publication, and I apologize for any glaring omissions or errors.

**LONDON, ENGLAND** – The Olga Hirsch Collection of Decorated Papers, Department of Printed Books, North Library, British Library, 96 Euston Rd., St. Pancras, London WCIB 3DG. <a href="www.bl.uk">www.bl.uk</a> for general info. Curator: Philippa Marks, <a href="mailto:Philippa.Marks@bl.uk">Philippa.Marks@bl.uk</a>

The website <a href="https://www.bl.uk/collections/early/bindings/hirschintro.html">www.bl.uk/collections/early/bindings/hirschintro.html</a> lists the boxes and folios kept in this enormous collection. The following boxes contain most of the decorated papers I was interested in:

Box 17 J1461-1633 – Old marbled papers

#### **Box 18 J1634-1688a - Old marbled papers**

Box 19 J1689-1769 - Old marbling, French curl

Box 23 J2045-J2160 - Modern Marbling, Douglas & Sydney Cockerell

Box 24 J2161-J2245 – Monochrome Paste Papers

Box 25 J2246-J3281 – Old Paste & Sprayed Papers

Box 26 J2383-J2447A – Old Paste & Sprayed Papers

Box 27 J2448-J2534 - Paste & Sprayed papers - Industry

Box 28 J2535-J2702n – Paste & Sprayed Papers, 20th C

#### **Artists**

Box 43 J3527-J3566 – Japan, China, Persia – particularly the examples of ebru and katagami J3559-J3562

Box 50 – esp. the 53 half sheets with 63 examples of various decorated papers.

Of special interest were some early Cockerell marbled papers, which are much freer than the later symmetrical semi-automated papers seen as endpapers in many books. The small katagami collection is very fine – intricately cut stencils used for hand-printing traditional kimono cloth. Also represented are beautiful pulled paste papers by Paul Hersten. Most of the papers are dated. It was fascinating to see the vitality and liveliness of 18thC marbling replaced by the relative dullness, if more technically advanced 19thC papers.

**LONDON, ENGLAND** - MS Reading Room, Department of Printed Books, British Library, 96 Euston Rd., St. Pancras, London WCIB 3DG. <a href="https://www.bl.uk">www.bl.uk</a> for general info.

Here I saw two "Alba Amicorum", Friendship or Autograph Albums also mentioned in Phoebe Easton's book.

"Wisendisches Deuksbuch" MS 21, 459, dated 1620-1640 contains 139 marbled papers. The text is handwritten in calligraphic style with many beautiful flourishes highlighted in gold. At the end of each chapter is a large, bold flourish, also highlighted in gold. The marbled papers clearly show the colours used at that time, and are probably the work of a marbling hobbyist, although I could not ascertain this. The second, smaller volume, an Alba Amicorum of Johannes Cellarius of Nuremburg, Folio 87 in the MS 27, 579 (which is a different accession number from that given in Phoebe Easton's book) has only a few marbled papers dated from 1599, but it contains an exquisite oil miniature – maybe 5 inches square – of a group of musicians gathered around what appears to be a harpsichord. This painting alone was worth a visit to the MS Reading Room.

**OXFORD, ENGLAND** – The John Johnson Collection of Printed Ephemera, New Bodleian Library, Oxford University, Oxford, OXI 3BG. Curator: Julie Ann Lambert. Admission procedures and form are found at <a href="mailto:www.bodley.ox.ac.uk/guides/admisfrm.htm">www.bodley.ox.ac.uk/guides/admisfrm.htm</a> email: <a href="mailto:admissions@bodley.ox.ac.uk">admissions@bodley.ox.ac.uk</a>

It is very difficult to gain entry to this 400 year-old library, which is generally used only for post-graduate study and research. Security is extremely high – which has the advantage of keeping its treasures integrated. Most of the other collections I saw had papers that had been damaged or were

intact. Most of the other collections I saw had papers that had been damaged or were missing.

This important collection contains more than a million items spanning the entire spectrum of social and printing history. Oh for extra time to see more of this wonderful collection! The part I studied included:

**Paper 1** (large, unsorted Folio) This folio contains beautiful large and small watermark images, some advertising businesses or expositions, others reproducing heraldic shields or famous artworks – mostly portraits. These watermark papers date back as far as 1445.

**Box 1 – "Patterned Papers 1".** This most interesting box contains early examples of oil marbling, stone, combed and overmarbled patterns, as well as many paste, spatter and printed papers.

**Box 2 – "Patterned Papers 2" –** contains small booklets. Of particular interest is an autograph-style book, bought from the Rebecca Dick Harding Fund, with many scenes and borders painted on black paper, often with silver and gold embossing.

Also of interest is a series of Cockerell marbling sample books dated 1982 with uncombed and combed patterns on white, Kraft and natural colour paper.

Paste paper enthusiasts would enjoy Mrs. Jay Calder's papers (I think these were in Box 4). They are mostly asymmetrical and subtle, with some overprinted or spattered to add a different texture to the underlying pattern.

#### OXFORD, ENGLAND - The Ashmolean Museum, Oxford, www.ashmol.ox.ac.uk

Established in 1683, the Ashmolean contains the University of Oxford's collections of art and antiquities, and is a must for any visitor to Oxford. The foyer on the ground floor is inlaid with "The



Arundel Marbles", stunning large rectangular blocks of marble in the colours of deep leaf green, sap green, black, grey and greenish white. These were brought back from Italy (?) by one Arundel – I didn't record the details. However the book on the Arundel Marbles, which is out of print, is being reprinted in colour, to be published by the Ashmolean Press, something for marblers who want to see the best examples of the real thing to look forward to.

**PARIS, FRANCE** - I was privileged to be invited to see the private collection of Marie-Ange Doizy, who presented a workshop on paste papers at the 2002 IMG.

This fine collection has a wide range of old and modern decorated papers, all mounted on heavy acidfree board and carefully stored in huge wooden plans cabinets. The papers of many skilful marblers are represented, including those of Duval, Karli Frigge, Marianne Peters and Marie-Ange Doizy's own marbled and paste papers. Karli Frigge's delicate, finely combed bouquet patterns in pastel shades and her more experimental papers involving unusual laying of paints and papers were well represented. **FRANKFURT AM MAIN, GERMANY** – MAK (Museum fur Kunsthandwerk, Museum of Applied Art). www.museumfuerangewandtekunst.frankfurt.de Curator: James Bradburne.

The small but representative Linel Collection is housed at the MAK. Most of the papers are undated, but appear to be mostly 18<sup>th</sup> and 19thC. Marbled, printed, paste and spatter papers, Japanese prints, and a few beautiful modern Turkish marbled papers by Yvone Jackle-Sonmez and Alaatin Taskiner made up what I saw of this collection.

**VIENNA, AUSTRIA** – MAK (Osterreichisches Museum fur Angewandte Kunst, Austrian Museum of Applied Art). Stubenring 5, 1010 Vienna. Email: <a href="mailto:office@MAK.at">office@MAK.at</a> <a href="mailto:www.mak.at/s2/info\_main\_e.html">www.mak.at/s2/info\_main\_e.html</a> Head of library: Mrs. Kathrin Pokorny-Nagel.

Mr. Peter Klinger, from the Library and Graphic Collection, showed me the "Collection de Papiers Marbres", classified by Monsieur Charles Ernest Clerget. There are some four hundred decorated papers in the collection, including block printed, gilt and marbled papers, but the majority are marbled papers dated from 1690 to 1892. This was a very good opportunity for me to observe the colours, patterns and papers used for marbling in this period. Although small compared with other collections, this was one of the best, showing a wide variety of marbling styles and patterns.

Some of you may remember Gerda Dinst, a Viennese marbler who attended the 1998 IMG in Istanbul. We studied the collection together, and Gerda kindly took time off work to show me around Vienna and sample the old historic coffee shops. I could imagine Schubert drinking with his friends and jotting down fragments of lieder on the menus of these places. What a beautiful city, one in which people seem to have time to stroll about, and to meet, eat and talk without the usual frenetic rush of big cities. It feels like a city made for people, not the other way round.

**ISTANBUL**, **TURKEY** – I was too busy absorbing the sights, sounds and smells of this ancient city to do much study, but was fortunate to have Serra Guney as my guide. She is a conservation bookbinder who attended the 2002 IMG in Hikmet Barutcugil's contingent.

Serra organized a lesson for me in the Turkish method of marbling with Miss Ayla Makas, one of Turkey's young traditional marblers, and also took me through impossibly winding and intersecting streets into the densely populated area behind the Blue Mosque to visit THE marbling supply shop of Istanbul, "Ayan Ebru", <a href="www.ayanebru.com">www.ayanebru.com</a>, email: <a href="ayan@ayanebru.com">ayan@ayanebru.com</a>. There I was able to buy all the supplies I needed – ground pigments, Kitre from which Gum Tragacanth is made, fine styli for forming petals and leaves in traditional patterns, whisks attached to rose twigs (said to help prevent mould), some Lahore Blue, whether natural or synthetic I don't know, but said to be natural Lahore Blue from India, ground charcoal paste which marbles quite well, and Gum Terebinth, which is a mild form of turpentine made, I believe, in Greece from pine resin.

The owner, Huseyin Yalcinkaya, a marbler himself, has a little section of his small, cave-like shop devoted to marbling supplies and tools. He seems to be totally engrossed in this part of his business, although it probably doesn't bring in as much money as the goods stacked everywhere else – big tins and drums of house paint, brushes etc. So on the one hand we have famous, dedicated marblers coming in to discuss at length their special marbling needs, and on the other hand we have house painters and renovators wandering in to buy house paints! All done in a very small space with the maximum amount of discussion, sweet apple tea drinking, laughter and gesticulation.

**MELBOURNE, AUSTRALIA**. State Library of Victoria, 328 Swanston Street, Melbourne, Vic. 3000 <a href="https://www.statelibrary.vic.gov.au">www.statelibrary.vic.gov.au</a> Contact person: Des Cowley, Phone 03 8664 7229

For any marblers visiting this lovely city, the Rare Books Section of the library has a large collection of early and modern books on marbling, as well as a collection of original endpapers collected by David Harris, the library's paper conservator. However, one of its greatest drawcards for me is the record of the day-to-day marbling of Jimmy Caithness, titled "Marbled Paper Patterns", Call No. LT 686.36 C 12 M. J. Caithness worked for McLaren Binders (now Irwin & McLaren) toward the end of the 19thC – information given by the one and only Robert McLaren, who attended the 2002 IMG, and who still runs the family business. The papers are all dated, from 1886 to 1901, and are approximately A5 size (approx. 15x21 cm.). They are masterful examples of marbling from that period, full of colour and movement.

**SOUTHPORT, QUEENSLAND, AUSTRALIA**. Here we have what has become affectionately known as "THE BOOK", in the private collection of Vi Wilson. This book, one of only three, was auctioned at the 2002 IMG to raise funds for the society of marblers. It was bound by Jake Benson and contains tipins donated by many marblers, and as such is a valuable record of contemporary marbling. Vi is happy to show the book to visiting marblers. Vi's email is rondelay@austarnet.com.au

I hope this article might be an encouragement to others. With a little planning and persistence it is both possible and rewarding to mix travel and study. Bon voyage!



After a life of High School music teaching and raising four children in a small Australian city, Joan Ajala discovered by pure chance the joys and frustrations of marbling. An encounter with the act of dropping prepared house paints on water and observing the miraculous random patterns that were then transferred onto paper was enough to catapult her into the wonderful world of marbling. Six years later she is at last feeling comfortable with the name "paper marbler", having had the privilege of attending workshops taken by Vi Wilson and receiving her continued generous help and advice, as well as much emailed help from Iris Nevins regarding Spanish patterns. Attending the 2002 IMG was a great treat and was definitely a "sharp learning curve". To fund her marbling interest, Joan has set up a small

business supplying bookbinders, libraries, fine paper and gift shops with marbled papers and cards, as well as commissioned design work for printed projects. Email Joan at <a href="mailto:ajala@linknet.com.au">ajala@linknet.com.au</a> Her website <a href="www.marbledpaper.com.au">www.marbledpaper.com.au</a> should be online by mid 2004.

\_\_\_\_\_

We are looking for people to write reviews of marbled paper/book collections worldwide. If you are interested in writing a collections review(s) for this publication please contact Marie Palowoda, editor, at <a href="marie-p@despammed.com">marie-p@despammed.com</a> or at the street address listed under 'SUBMISSION GUIDELINES'

### **BOOK REVIEW**

Christopher Weimann Tribute Book by Ingrid Weimann and Nedim Somnez ©1991. Hardbound. 107 pages.

Book Review by Tom Leech

Following Christopher Weimann's death in 1989, a number of fine tributes appeared in Ink and Gall magazine. Polly Fox, Don Guyot and Pamela Smith wrote remembrances of Christopher, testifying to his personal qualities and to the quality of his work. Other published tributes followed, by Phoebe Easton and Irving Schick. In 1998 a retrospective of Weimann's work was held in Istanbul, and another of his work and tools was shown at Dawson's Book Shop in Los Angeles. But of everything published about him since his death, surely the most profound and beautiful is the book titled "Christopher Weimann" by Ingrid Weimann and Nedim Somnez. I will say from the outset that I consider this book not only one of the treasures of my own book collection, but a nearly indispensable resource for me as a marbler.

There are three sections to this well-designed book: text, samples, and reproductions of Weimann's marbling. A fitting introduction by Somnez leads into a ten-page recollection by Ingrid of Chris, his work and their life together. It outlines Weimann's development as an artist, marbler and scholar. We learn of the Weimann's mutual devotion to each other and to the large part that art and craft played in their lives. We are moved by the realization that Ingrid's devotion to Chris and his work did not end with his death.

Ingrid's essay is followed by contributions from Muir Dawson, Norma Rubovits and Woodman Taylor. Again, each piece adds anecdote and insight into who Chris Weimann was. One feels there is no end

to those that could have or would have written pieces for this book had space for their words been available. For those of us who never met him, we are left with the feeling that, by virtue of our common love of marbling, we too would have been welcomed by him as a friend.

A valuable addition to this book is a reprint of Weimann's groundbreaking article, "Techniques of Marbling in Early Indian Paintings" from Fine Print magazine (1983). His scholarship is impressive, especially as he uses his skill as a craftsman to recreate 300 year-old artwork. He lays out a case for a new interpretation of these almost unnoticed works, and in doing so invokes the spirit of an original, unknown artist.

The entry "Exhibitions and Lectures" is a chronology of events Weimann was involved in from 1975 until a month before his death in November, 1988. One must conclude that, prior to the advent of International Marblers' Gatherings, he was part of, if not central to, a great deal of the public (and international) activity of marbling during this period.

If the preceding weren't inspiration enough, the true joy of the book comes in the last two chapters, "His Books" and "Pictures." We see and touch for ourselves a selection of Weimann's work. There are eight tip-in samples from his books "Marbled Papers" (1978) and "Marbling in Miniature" (1980). A deluxe edition of the book contains four additional tip-ins.

Thirty-one color plates end the book. Illustrations include Weimann's characteristic flowers, his work with stencil, resist and line engraving, and a collaboration with calligrapher Mohamed Zakariya. The last 19 illustrations show full sheets of marbling, and it would be hard to imagine anyone not being impressed by their excellence. From a traditional nonpareil pattern (titled "New Mexico", 1978), through his "Leaves" series of 1978-80, to his masterpieces "Paris" and "Flowers and Leaves" of 1987, we are offered work that may forever be standards of great marbling.

One wonders what Christopher Weimann would have thought of the present state of the art; of international marblers' gatherings, of websites, listserves and of newsletters for marblers; of kits and classes and workshops going on somewhere, nearly every week of the year. How many new marblers realize that Chris pioneered their use of acrylics or methylcellulose size? Or for that matter, how many other innovations would he have made had he lived? I like to think that all of the innovations since his death and into the future, have been, and will be, made in his spirit of sharing ideas.

Much myth surrounds the craft of marbling, and it would be easy to create a myth of Christopher Weimann. But instead, through this tribute book we are reminded that he was all too mortal. One is glad that his work will be available to each new generation as a touchstone to what is real about marbling.

Editor's note: This book is available FOR A LIMITED TIME ON SPECIAL OFFER at the reduced price of \$135.00 plus shipping/handling. To order or for more information contact Ingrid Weimann at floatingcolors@aol.com

Tom Leech is a printer, papermaker and marbler, and director of the Press at the Palace of the Governors in Santa Fe, New Mexico. He demonstrated marbling at the 2002 Smithsonian Folklife Festival and was a presenter at the 5th International Marblers Gathering. He was also a co-founder of the Paper Road/Tibet project. He is currently the curator of the "Rebirth of a Craft: Paper Marbling in New Mexico" exhibit for the Museum of New Mexico's Traveling Exhibits Program. For more info about this exhibit and booking procedures, visit <a href="http://www.trexnm.org/exhibits/exhibit\_overview.php?exhibitid=31">http://www.trexnm.org/exhibits/exhibit\_overview.php?exhibitid=31</a> (A review of this exhibit may be seen on page 34.)

We are looking for people worldwide to write reviews of books about marbling. If you are interested in writing a book review(s) for this publication please contact Marie Palowoda, editor,at <a href="mailto:marie-p@despammed.com">marie-p@despammed.com</a> or at the street address listed under 'SUBMISSION GUIDELINES

### **EXHIBIT REVIEWS AND REPORTS**

# Marbled Paper Exhibition and Collection in Urumchi, China

Report by Oguzhan Tugrul

Back in 1997 when we were gathered in Istanbul, local Turkish marbling artists were claiming that the ebru art had came from Central Asia. Being from that area, at the end of the Gathering I suggested that maybe we should organize the 5th one in Bukhara-Samarkand-Alma Ata-Urumchi. At that time it seemed a far fetched idea, but having met so many wonderful people, the international marbling artists, I thought I should do something about it for my newly made friends.

Starting from the summer of 1999 I brought marbled works of Hikmet, pigments, and tragacanth to Urumchi. With these I tried to teach marbling to local artists and professors at the Xinjiang Fine Arts Academy. I also established contacts with the local Government authorities and found local sponsors from the government agencies to host the event and the participating artists. Once I even called Tom Leech who, at the time, was in Tibet to ask for marbling and suminagashi recipes, meanwhile inviting him to my wedding! There in August 1999, he gave me the recipe for suminagashi but could not come to the wedding.

As you can imagine I lacked personal funds nor found any sponsors from Turkey or elsewhere, but I am not the type to give up. I thought I could then organize an exhibition with international participation. My idea was that by organizing this exhibition I could warm the people to marbling arts and wake the interest for the Gathering. Then, if we donated the exhibited works to the local museum of Antiquities, we could start an official collection, and revive this already lost art in the place where it was assumed to have started. Thanks to the Internet yahoo marbling group and most of all Tom Leech I was able to announce my idea and got response from some friends.

In 2001 I was invited by Alexandra Soteriou to attend the Dard Hunter Conference (with all expenses covered and I am still grateful for that since I could not have afforded on my own). There, Tom handed me the marbled works, which he had collected from friends in Australia, England and North and South America. In April 2002, Jane Farmer and I took these works along with those I had collected from Turkish marblers to Urumchi and handed them to Niyazi kerim, the director of the Xinjiang Fine Art Academy. One surprise was when I was introduced Jane to the local artists in Urumchi, one of the painting professors that I had taught how to marble, had been successful in this art and we were able to see his works!

In June 2002 we brought Niyazi kerim to the Folklife Festival in Washington DC. Then in the autumn of 2002 Niyazi kerim called me from Urumchi to say that the marbled works were being exhibited at the Gallery of the Xinjiang Fine Art Academy. The wonderful thing is that this was the first marbled art exhibition in the history of mainland China.

The following participants donated their exhibited works to start an Ebru collection at the Xinjiang Museum of Antiquities in Urumchi, China: USA marblers Tom Leech, Nelle Tresselt, Christopher (Ingrid) Weimann, Marie Palowoda, Laura Simms, Milena Hughes, Nancy Vachon, Dana Draper, Ingrid Butler, Diane Maurer, Lynn Sures, Ginny Kilander, Marjorie Tomchuk, Susa Glenn; Cockerel Marbled paper from England; Australian marbler Pegi de Angelis; Brazilian marbler Cecilia Novelli da Sitra; Turkish marblers Alpaslan Babaoglu, Ali Sarac, Tuzin yayik Tiryaki, Ayla Makas, Oktay Eres, Hikmet Barutcugil, Ebristan, Sema Balkaya, Omer Faruk, Fatma Tanriverdi, Serpil Tangil, Feriha Uysal, Beki Almaleh, David Almaleh, Renee Hodara.

### **Australian Calligraphy and Marbling Exhibition**

Review by Alison McMahon

As part of the Coffs Harbour Annual Calligraphic Exhibition 27<sup>th</sup> September – 6<sup>th</sup> October 2003, "A Passion for Papers – Words and Images" there were three guest exhibitors: Brisbane artist Tricia Smout with intricate paper and fabric pieces, accomplished Sydney calligrapher Heather Courtis and well known Gold Coast calligrapher and marbling artist Vi Wilson.

Much effort and thought was put into the placement of all the works on display, which were arranged to be visually exciting and shown to their best advantage.

Vi's work is vibrant, technically brilliant and shows years of experience in developing her artistic flair. Her skill and knowledge in the field of marbling is outstanding and has been perfected to a level that is rarely seen in Australia.

Vi has dedicated countless hours to her love of marbling, so that each piece of paper develops a life of its own. She executes incredibly finely detailed designs and uses her artistic judgement with the use of colours, patterns and textures to develop her own unique style.

The newest pieces Vi had on display show her foray into new styles of marbling in the form of artistic pieces on quality watercolour papers, as well as an absolutely amazing framed piece which was based on an Isfahan painting that showcased Vi's technical expertise, dedication and flair.

The piece incorporated multiple marblings on Arches hot press paper using stencils. The original painting was done by a Turkish artist, Levni, about 1710-1720, and was adapted by Vi to receive marbling. Stencils were used to create the marbled border, as well as for the different marblings on the dancer's dress. Gold gouache was used for the floral border, with shell gold being used for the inner border and the flowers at the dancer's feet. Watercolour was used for the lining of the dress, and the face and arms. Thin pearlescent gouache was used to create the sheer overlay over the pants and on the sleeves of the dress. The piece was created over a period of about two weeks. The final result is truly beautiful and has to be seen to be believed. Vi gratefully acknowledges the work Christopher Weimann did in unraveling the mysteries of Deccani marbled paintings, and it was that work which inspired and challenged her to create "Young Woman Dancing".



Woman Dancing.



Woman Dancing, detail.

Vi also exhibited many framed pieces showing marbling used as texture combined with calligraphy, and pieces showing many varied patterns, shapes and textures including a complex piece using multiple overmarblings.

Creating a piece of marbled paper is an organic process. The size on which the paints float, background paper, pattern making tools, execution of patterns, application and tone of colours, laying down the paper on the surface of the tray and then lifting off and rinsing the paper, all contribute to achieving the final magical result.

Vi's enthusiasm and love of marbling and bookbinding is contagious. I have been fortunate to enroll in workshops Vi has taught in these fields. She is always willing to offer support and guidance to all participants, and she has the knack of making people feel that they can achieve new skills and really stretch themselves to learn the necessary techniques.

The art works she had for sale, hand marbled sheets, cards and packs of papers were very reasonably priced and were much sought after and appreciated by calligraphers, bookbinders and the general public. I am sure everyone who attended the Coffs Harbour exhibition came away with a renewed appreciation of the technical skills required to create these marbled works on paper.



Alison McMahon has always loved the written word & expressing herself through the use of papers, ink & using tools both traditional and modern to interpret the meaning of the author's words. She has studied calligraphy for approx 15 yrs, currently completing the modern versals course with Thomas Ingmire. Enjoyment comes from extending her skills to both learn & teach classes in bookbinding, calligraphy, paste papers & marbling. Strong friendships have developed from meeting people who have similar interests, and she values these highly. Last year, completion of a collaborative book has fuelled Alison's desire to spend more time pursuing her dream to open a studio to the general public. Alison McMahon, 383 Wilsons Creek Road,

Mullumbimby NSW 2482 Australia. Phone: 61 0266 841034 mcmahon@mullum.com.au

\_\_\_\_\_

### **Iris Nevins Marbled Art and Paintings**

Editor's Note: A reviewer for Ms. Nevins' exhibit could not be found, therefore, in lieu of a review, included here are notes from the announcement found on the website of the college where the exhibit was held and from Ms. Nevins herself. Also included are images of some of the pieces in the show. It is said that a picture is worth a thousand words. Surely the pictures from this exhibit speak for themselves. MP

From November 7-December 16, 2003, the Sussex County Community College Gallery in Newton, New Jersey held an art exhibition of Hand Marbled Art and Paintings by artist, Iris Nevins. The pieces exhibited included many flower paintings, which Ms. Nevins says are fairly simple to produce. Also shown were more complicated stenciled pieces and collages as well.

On Friday, November 7, from 7-9 p.m. was held an opening reception including light refreshments. About 50 people attended the reception that featured a 40-minute gallery talk beginning at 7:30 by Ms. Nevins in which she explained the history and process of marbling. It was 'a great party, lots of fun' and three pieces were sold at the reception. A big congratulations to Ms. Nevins!



Hand Marbled Art & Paintings November 7 - December 16



Birds by Sea.

Additional images from the show may be seen at Ms. Nevins' website <a href="https://www.marblingpaper.com">www.marblingpaper.com</a>

### Rebirth of a Craft: Paper Marbling in New Mexico

Exhibit review by Marie Palowoda

This exhibit featured 19 works by 6 New Mexican marblers. The show ran from October 10 - November 28, 2003 in the Community Gallery at the Palace of the Governors in Santa Fe, New Mexico. The timing of the opening reception on October 10 was such that I could add a visit there onto my travel itinerary in the Four Corners region.

Upon entering the gallery space, I was immediately struck by the cohesiveness of the exhibit. This was due to a stroke of genius by the exhibit curator and exhibitor, Tom Leech. The framing for each of the pieces was in the same style and pale natural wood along with identical 'white' matting upon which the artworks were 'floated'. Hung in a row around the gallery, nearly every piece was approximately the same size with only a few exceptions. The effect of this was that although each marbler represented displayed widely differing styles, all the pieces hung together superbly as a unified group. This manner of framing also aided tremendously in focusing the viewer's attention on the artwork.

The exhibit included the traditional patterns of Katherine Loeffler, Polly Fox and Pamela Smith, along with experimental, contemporary pieces by Paul Maurer, Cove, and Tom Leech. Together they fully illustrated the statement found in the press release, "Although marbling maintains its historical association with the book, it has been given new life as an independent and exciting art."

Starting with Katherine Loefflers' exquisite traditional patterns, there were four strong and crisp pieces. Although all her works, 'Spanish Wave', 'Flame', 'Bouquet', and 'Overmarbled Pattern' were technically very well executed, I was particularly drawn to the 'Overmarbled Pattern' with its veined Spanish moiré marbled over a stones pattern. Using acrylic pigments, Ms. Loefflers' patterns displayed a beautiful array of rich colors.



Pam Smith, Oak Leaf Pattern



Tom Leech, Cactus & Sage

Polly Fox also exhibited four excellent pieces in lovely pastel hues. 'Icarus' and 'Gloster' were both traditional patterns marbled with watercolors. 'Gloster' had the addition of copper metallic veins and a green pearlescent pigment that gave a pleasing soft sparkle to the piece. Ms. Fox also included a very nice suminagashi, the only one in the entire exhibit. Her 'New Mexican Flower' was done in watercolor on tragacanth. Ms. Fox's flower and her pastel style felt quite ethereal, very much like I imagine the artist to be.

On the adjacent wall, buffered by a window, Paul Maurers' dark, intense pieces hung in stark contrast. 'Last Session' and 'Black Mountain' were done with black offset litho ink and varnish. Employing a Spanish moiré technique Mr. Maurer said that his aim was to "capture it (the medium) in transition". Mission accomplished and more. These two very striking experimental pieces looked like huge charcoal logs sliced open to reveal intricate and marvelous trailings of light and dark or dark and darker.

Another experimental marbler, John Coventry (Cove), exhibited three pieces executed using acrylic pigments, overmarbling, and paper manipulation. His work was fluid and wild and Cove said that it "pays homage to the 'painful beauty' of New Mexico." 'The Flow' and 'Fire on the Mountain' were both very aptly titled. The third piece, 'Precioso Dolorosso' very much reminded me of the look and feel of the ancient Anasazi cliff dwellings and mesa landscapes I had just left behind the day before.

Pamela Smith's uncommon traditional patterns done in muted dark tones of acrylic gouache were sophisticated and elegant and some of the most technically proficient marbling to be seen. 'Paisley Pattern' was gorgeous and 'Oak Leaf Pattern was well deserving as the image used on the exhibit announcement card. 'Antes Ojos Rajas' was very reminiscent of 'Indian Weave' by Christopher Weimann.

Tom Leech exhibited three vibrant and technically excellent overmarbled pieces. All were done with acrylic pigments on his own handmade paper. 'Blue Covey' was the subtlest of the group while 'Fire in the Pines' was the brightest. 'Cactus and Sage was the most free-form of the group, if such an expression can be used to describe Mr. Leech's' precise and impressive work.

Enjoying the artwork, visiting with seldom seen colleagues and meeting new friends made it hard to leave the gallery. Tom Leech's professionalism in mounting such a superior exhibit shown through once again. May we be so fortunate that this is just at the beginning of a long tradition of exhibits devoted to the history and art of marbling.

This exhibit is available through the Museum of New Mexico's Traveling Exhibits Program. For more information contact Tom Leech, Director of the Press at the Palace of the Governors, <a href="mailto:tleech@mnm.state.nm.us">tleech@mnm.state.nm.us</a> or visit <a href="mailto:http://www.trexnm.org/exhibits/exhibit\_overview.php?exhibitid=31">http://www.trexnm.org/exhibits/exhibit\_overview.php?exhibitid=31</a>



Marie Palowoda has been a marbling artist and teacher since 1983. Known for her innovative work, she divides her studio time between commissions, production pieces, and experimental fine art. Marbling on everything from paper to fiber to wood, stone, and rocks, past and current work includes clothing and accessories, jewelry, stationary, home decor and gift items, and fine art pieces. Ms. Palowoda's artworks are found in collections worldwide as diverse as the City of Greeley, and the Urumchi Museum of Art and Antiquities in China. She has exhibited internationally and her numerous programs and classes include presentations at both the Third and the Fifth International Marblers' Conferences. Ms. Palowoda's artwork is also featured in

several publications. She currently publishes both 'The International Directory of Marblers and Resource Guide' and the 'Society of Marbling Annual', which she initiated in 2003. Please contact her at 2605 W. 19<sup>th</sup> Street Road, Greeley CO 80634 USA. Phone: 970-352-3524. Email: <a href="marie-p@despammed.com">marie-p@despammed.com</a> Webpage <a href="http://artistsregister.com/artists/CO419">http://artistsregister.com/artists/CO419</a>

We are looking for people to write marbling exhibit reviews worldwide. If you know about a marbling exhibit or are interested in writing an exhibit review for this publication please contact Marie Palowoda, editor, at <a href="marie-p@despammed.com">marie-p@despammed.com</a> or at the street address listed under 'SUBMISSION GUIDELINES'

# TIPS AND TRICKS

# **Marbling Made Pain Free?**

by Gail MacKenzie

The last conference at Arrowmont is still fresh in my memory. The hills were so beautiful, the town had it's own peculiar interest, the grounds, accommodations, lectures, classes and the food were all delightful. So many new people to meet and become acquainted and so much wonderful marbled art to admire. Everywhere small groups of marblers were bunched together in intense conversation. What possible topic could keep people in such animated discussion for 5 days straight? Marbling? Well, yes, but...

The conversation always turned to sore feet, carpal tunnel, creaky necks, stiff fingers, lower and upper back pain and bad knees. Often the topic would drift on to dry skin, eyestrain and wrinkles. All sorts of potions were suggested from aspirin to Motrin, 3 way calciums, acetyl glucosamine, MSM, enzymes, vitamins, HRT and don't forget the C and E and Mg. There was mention of enough stuff to stock a Walgreen's better than any buyer they have. Menopause and food, fat and flab competed with sore muscles and grey roots as daily topics. Universal health care was another subject near and dear to our under insured hearts. Is such commonality singular to us forty plus somethings marblers? We need to schedule another conference soon and preferably at a health spa!

So, this is an introduction to a new column in the Marbler's Annual. It could be called "Marbling Made Painfree", or "Healthy, Happy and Harmonious Cloud Painting". All suggestions are welcome.

To start this off, I will describe a remedy for people who do a lot of standing. It's a Chi Gong exercise to relieve the strain long periods of standing puts on your kidneys. First you assume the "horse stance". That is back straight, leaning ever so slightly forward from the hips, knees bent and comfortably apart and the weight of the body on the heels with the rest of the foot firmly planted with toes straight ahead. Got that? Now place the backs of the hands over the kidney area and with a light pressure rub up and down in a circular motion. O.K.? Now, as you rub bounce up and down from the knees like you are pretending to ride a horse. Also, make certain that no one is watching you through the window. This exercise is instant relief for lower back pain: no kidding.

Eyestrain can be relieved by pasting an inch square of opaque paper on to the bridge of your nose. This supposedly causes the eye muscles to work more efficiently and you to create the most intriguing bouquet patterns.

Sore feet and leg muscles are much soothed by rosemary oil. Lemon oil is good for stiff necks and lavender is calming for your nerves. A little nip now and then is also helpful according to Karli F.

Please submit your own remedies for aches and pains directly attributed to the art of marbling. This request is made to further our general well being and productivity...whatever helps to pay the bills!



Gail Mackenzie remembers her pleasure playing with a marbling kit when she was a child: "I loved the colors and the patterns that formed, but I never dreamed I'd spend so much of my adult life as a marbler." Years later, after earning a degree in political science and Russian with a minor in art, she took a class in surface design with Holly Brackman at Mendocino College, Ukiah and began serious marbling. She sent off for samples of paints and inks, tested them, learned to shape patterns, and reproduce them repeatedly. She found ways to transfer the unique and beautiful patterns to fabric, paper—and even onto wood. Over 18 years, Gail has developed successful lines of silk scarves, neck and bow ties, cumberbunds, baseball-style

caps, vests, wall hangings, pillows, and yardage which are sold through museum shops, art galleries, and fairs. Contact Gail at gailmackenzie@saber.net

Do you have a good marbling tip or trick you would like to share? We would like to include it in the next Annual. The contact information is listed under 'SUBMISSION GUIDELINES.'

# **ANNOUNCEMENTS**

# **CLASSES AND DEMOS**

### China

Patrice Baldwin has been invited to teach Western Book Arts at Hebei University in China from February to July 2004. While she hasn't the temerity to teach the Chinese papermaking, a little western marbling might be something to introduce. After her return from China, she will be moving her studios from Santa Maria, California, to Tucson, Arizona where Waterleaf Mill & Bindery and Pequeño Press will continue where it left off: Private and group workshops in bookbinding, papermaking & casting and marbling. Patrice can be contacted at patbooks2@eudoramail.com

# **USA**

# February 2004

**19**. Monita Mahoney will be teaching a one-day class of fabric marbling in New Bern, North Carolina. Please e-mail Monita at marimacs@juno.com for particulars.

# March 2004

**13-14**. Lauren Rowland will teach the basics of water-based (Turkish) paper marbling using acrylic and tempera paints. Saturday and Sunday 10am-4pm \$220 members, \$245 non-members. Learn how to prepare paper for marbling as well as basic marbling techniques. You will then have the opportunity to make your own marbled papers. We will also examine a variety of marbling patterns. Students who wish to marble their own specific types of paper should bring them on the first day of class to be prepared for marbling on day two. The Center for Book Arts, 28 W. 27th Street, New York, NY. Phone 212-481-0295 or email <a href="mailto:info@centerforbookarts.org">info@centerforbookarts.org</a>.

**28-Apr. 3**. Laura Sims will be teaching Fluid Prints on Fiber.New Dimensions at Arrowmont School of Arts and Crafts. <a href="www.arrowmont.org">www.arrowmont.org</a> Using acrylic marbling as the course foundation a variety of unique images will be introduced in combination with other surface design techniques on paper, fabric and wood. Students will learn to relate image to application in order to get the desired results. For more info contact Laura Sims, 1524 Roses Branch Road, Bakersville, NC 28705. Phone: 828-675-9722 indigostone2@yahoo.com

# **April 2004**

**3 & 4**. Diane Maurer will be teaching Suminagashi Marbling, April 3 and Paste Paper Design, April 4 at Artiscape, Coshocton, OH. Contact: Lisa Ohmer (614) 316-3948

**17-18**. Iris Nevins will be teaching paper and fabric marbling with acrylics at Peters Valley in Layton, NJ. Sign up early, this is the only workshop I will be teaching for the year. Call them at 973-948-5200.

## Summer 2004

Marie Palowoda will be teaching semi-private marbling classes at her studio. For more info please contact her at 2605 W. 19<sup>th</sup> Street Road, Greeley Colorado 80634, USA. Phone 970-352-3524. email: <a href="marie-p@despammed.com">marie-p@despammed.com</a> <a href="https://www.artistsregister.com/artists/CO419">www.artistsregister.com/artists/CO419</a>

# June 2004

21-27. Tom Leech will be teaching Integrative Marbling at Ghost Ranch, Abiquiu, New Mexico.

Phone: 505-685-4333 or go to www.ghostranch.org

# **July 2004**

**24-25**. Lauren Rowland will teach the basics of water-based (Turkish) paper marbling using acrylic and tempera paints. Saturday and Sunday 10am-4pm \$220 members, \$245 non-members. Learn how to prepare paper for marbling as well as basic marbling techniques. You will then have the opportunity to make your own marbled papers. We will also examine a variety of marbling patterns. Students who wish to marble their own specific types of paper should bring them on the first day of class to be prepared for marbling on day two. The Center for Book Arts, 28 W. 27th Street, New York, NY. Phone 212-481-0295 or email info@centerforbookarts.org.

**24 & 25**. Diane Maurer will be teaching Suminagashi Marbling, July 24 and Paste Paper Design, July 25 in Richboro, PA. Contact: PA Guild of craftsmen (215) 579-5997, or <a href="mailto:pace-action-nairrow-

# August 2004

**29-Sept. 4**. Laura Sims will be teaching Hydro-printing with Marbling: Paper, Fabric, Wood at Penland School of Arts and Crafts <a href="https://www.penland.org">www.penland.org</a> Fundamentals of acrylic marbling will be used as a springboard for students to create their own unique designs on paper, fabric and wood. Marbling is a fascinating hydro-printing process that may be used in a variety of applications. Students will also have an opportunity to learn more about the mysteries of mixing colors and how printing on pale and dark backgrounds alters them. All levels are welcome. For more info contact Laura Sims, 1524 Roses Branch Road, Bakersville, NC 28705. Phone: 828-675-9722 <a href="mailto:indigostone2@yahoo.com">indigostone2@yahoo.com</a>

# October 2004

Diane Maurer will be teaching in Cleveland, OH, and at her home studio in Spring Mills, PA. Please check the website www.dianemaurer.com for details to be announced.

# January 2005

Marie Palowoda will be teaching semi-private marbling classes at her studio. For more info please contact her at 2605 W. 19<sup>th</sup> Street Road, Greeley Colorado 80634, USA. Phone 970-352-3524.

<a href="mailto:marie-p@despammed.com">marie-p@despammed.com</a>
<a href="mailto:www.artistsregister.com/artists/CO419">www.artistsregister.com/artists/CO419</a>

# **EXHIBITIONS AND EVENTS**

## **Belgium**

May 2004. Bookbinders Fair in Antwerp. Lots of colleagues in decorated paper making, restoring, bookbinding, and letterpress printing. For exact dates check the list on Susanne Krause's website www.hamburgerbuntpapier.de (updated regularly)

## Germany

Autumn 2004. Bookbinders Fairs in Cologne. Lots of colleagues in decorated paper making, restoring, bookbinding, and letterpress printing. For exact dates check the list on Susanne Krause's website <a href="https://www.hamburgerbuntpapier.de">www.hamburgerbuntpapier.de</a> (updated regularly)

# **Netherlands**

May 2004. Bookbinders Fair in Leiden. Lots of colleagues in decorated paper making, restoring, bookbinding, and letterpress printing. For exact dates check the list on Susanne Krause's website <a href="https://www.hamburgerbuntpapier.de">www.hamburgerbuntpapier.de</a> (updated regularly)

## **USA**

**January 15-April 4, 2004**. Fort Mason Italian American Museum has selected for exhibition one marbled cut out artwork by Oguzhan Tugrul with marbling done by collage marbler Nelle Tresselt of Fine Lines Marbling Studio. To view, go to <a href="https://www.mosaicartists.org">www.mosaicartists.org</a> and click on Tugrul Oguzhan.

**January 16-March 5, 2004.** In Flight: The Guild of Book Workers¹ 2003-05 Triennial Exhibition celebrating the December 17, 2003, centennial of the Wright Brothers¹ first flight. Fifty-four book works, created by Guild members specifically for this juried show, will be on at the Book Arts Program at the J. Willard Marriott Library, University of Utah, in Salt Lake City. A full color catalog has been published to document this exhibition (\$25. plus \$3.85 shipping). For information about the Guild of Book Workers, visit their web page at <a href="http://palimpsest.stanford.edu/byorg/gbw">http://palimpsest.stanford.edu/byorg/gbw</a> or contact Priscilla Spitler, GBW Exhibitions, at <a href="mailto:prispit@totalaccess.net">prispit@totalaccess.net</a>.

**January 25, 2004.** BATA -Bay Area Turkish Artists and TAAC -Turkish American Association in California is organizing a slide show, workshop and an exhibition of Oguzhan Tugrul's paperworks, marbled calligraphy cut outs laminated in handmade Khotanese paper with marbling done by collage marbler Nelle Tresselt of Fine Lines Marbling Studio.

**February 1, 2004** AMILA -American Muslims Intent on Learning and Activism <a href="www.amila.org">www.amila.org</a> is organizing a semi private exhibition for the visiting artist Oguzhan Tugrul. Marbled calligraphy cut outs laminated in handmade Khotanese paper with marbling done by collage marbler Nelle Tresselt of Fine Lines Marbling Studio.

#### FOR SALE

Phoebe Easton is selling the over-runs of her book 'Marbling: A History and Bibliography'. This is a sewn but not fully bound copy of her book including the tip-ins. there are less than 20 copies of the book left, so if you want one, this is the time to purchase yours. Please go to <a href="www.ebay.com">www.ebay.com</a> select books in the browse line. Click on antiquarian & collectible. Then type in the search line the author, 'PJ Easton' and/or the title, 'Marbling: A History & Bibliography'. The starting bid is \$40. Phoebe will also be offering the complete run of INK AND GALL, every issue. The entire set, in mint condition, in their original envelopes will be sold as one unit. Also, she will be selling her collection of sample books. These are VERY nice. Some she bought, and some she came by in other ways. Some are even bound like books. There are more than a shoebox full of them, all original papers. In addition she will be selling collectible books such as Halfer. These items and more will be offered over the course of several months. Keep checking ebay to keep abreast of the offerings. For more info about upcoming sales inquiries may be directed to <a href="marbling@hawaii.rr.com">marbling@hawaii.rr.com</a>

**Sid Berger has just completed two books.** The first, 'Karli Frigge's Life in Marbling' includes 18 original samples of Karli's marbling tipped in. The book is scheduled to be published some time in the spring by Bird & Bull Press of North Hills, PA. They are doing only 170 copies and the cost could be as high as \$500, but probably less. The second book, 'Dear Mr. Marble: Edward Seymour and the Fancy Paper Company' will also be published by Bird & Bull Press and is scheduled to be published summer or early fall 2004. It will include about 20 or 22 tipped in paper samples. For more info and to place orders, please contact Sid Berger at sidney.berger@simmons.edu

**Oak Knoll's Press specializes in books about books.** We always have books by and about marbling on hand. Go to the web site <a href="http://www.oakknoll.com/">http://www.oakknoll.com/</a> and do a search on "Marbling". Currently we have 37 titles. However if you do your search on "marbled" you will turn up many other books that have Marbled endpapers or Marbled boards in their descriptions.

**Tabellae Ansatae provides practical information on bookbinding, calligraphy, artists' books,** decorating paper and papercraft. Includes how-to articles with step-by-step instructions and illustrations, artist galleries featuring the works of accomplished calligraphers & books artists, useful articles on tools & materials and book & exhibit reviews. Four issues (one year) \$25.00. 8 issues (two years) \$45. Contact John Neal, Bookseller, POB 9986, Greensboro, NC 27429 USA You can subscribe or order individual copies on-line at: <a href="https://www.JohnNealBooks.com">www.JohnNealBooks.com</a> phone: 800-369-9598 or 336-272-6139 fax: 336-272-9015

Books for marblers and those interested in surface design, book arts and paper art available from Diane Maurer-Mathison, P.O. Box 78, Spring Mills, PA 16875. Phone: 814-422-8651. e-mail: <a href="mailto:dkmaurer1@aol.com">dkmaurer1@aol.com</a> Visit <a href="mailto:www.dianemaurer.com">www.dianemaurer.com</a> to see photos of the following books:

The Art of Making Paste Papers, Maurer-Mathison. .\$21.95. The first complete book devoted to making paste papers and creating with paste papers. Detailed instructions for traditional and contemporary designs contributed by well-known paste paper artists. 112 pages, 165 inspiring full-color illustrations.

The Ultimate Marbling Handbook: A Guide to Basic and Advanced Techniques for Marbling Paper And Fabric, Maurer-Mathison. .\$24.95. Detailed instruction with tricks and techniques from marblers around the world. Features full-size reproductions of over 30 designs and a marblers'gallery. A gorgeous full-color 144page book -- essential for anyone interested in marbling.

Paper Art:The Complete Guide to Papercraft Techniques, Maurer-Mathison. \$27.50. 160 pages. A beautiful full-color book featuring the work of fifty-three paper artists. Clear, concise instruction and step by step photos make the book a valuable reference for craft students and professionals.

Art of the Scrapbook: A Guide to Handbinding and Decorating Memory Books, Abums and Art journals. .\$24.95. Maurer-Mathison,144 pages. Offered as an alternative to the "peel & stick" scrapbook craze, this book covers binding, paper decorating, lettering and layout techniques. The clear, concise instruction and step by step photos will teach you how to make beautiful heirloom scrapbooks or wildly imaginative albums.

The Art and Craft of Handmade Cards. \$24.95. Maurer-Mathison, 144 pages, 200 full-color photos. This book features work by forty professional paper and card artists that will help you create artful greetings with pop-ups, folds, windows and layers. It will also teach you how to decorate your card or envelope with dazzling color, texture and dimension.

A set of all three of the following accordion-fold books is \$40.00:

Making Paste Papers. \$15.00. Maurer, 6 pages. This charming accordion- fold book, hand bound in original decorative papers, will introduce you to the 16th century art of making paste papers. It's unique 3-7/8 X4-1/4 inch format and six tiny paste paper samples make it a welcome addition to any book lover's collection.

Suminagashi Marbling. \$15.00. Maurer, 6 pages. A sister book to the above, with suminagashi marbling samples and instruction.

Making Fold & Dye Papers. \$15.00. My newest accordion- fold book with instructions for making luminescent Japanese Orizomegami papers. Instead of tiny samples, this book features an insert featuring color-copied examples of finished designs.

Free book-rate shipping on all of the above books to U.S. residents. I'm happy to autograph and inscribe all books. Please send a check or money order to the above address or contact me for more information.

Also available are copies of "Ink & Gall, a Marbling Journal". Most are in new condition, some in original mailing envelope, \$25. Please check with me to see what is still available, and to determine shipping charges. Volume I, number 2. Volume I, number 3. Volume I, number 4. Volume II, number 4 and Volume III, number 1 (double issue, \$30) Volume III, number 2.

Marbling and paste paper supplies available from Diane Maurer. To download a list please visit my website <a href="https://www.dianemaurer.com">www.dianemaurer.com</a>

Papers for marbling that work!! Contact Nancy Morains at Colophon Book Arts Supply, Inc. 3611 Ryan Road S.E., Lacey WA 98503. Phone: 360-459-2940. Fax: 360-459-2945.

Serving fiber artists for more than 18 years, Qualin offers Hand Painted Ombre and solid color silk scarves and sarongs for marblers. They come in basic and current fashion colors. For a price list, please contact Qualin International, Inc. P.O. Box 31145, San Francisco, CA 94131. Tel: 415.970.8888, email: qualinint@aol.com.

Harcourt Bindery, established in 1900, sells marbled papers. Some of these are true antique papers, dating from the turn of the 19th century, including some glossy surfaced (hot rolled) German litho papers, batik papers from the 1920's, etc. We also stock for sale the largest collection of contemporary papers from makers around the world: English, Scottish, German, French, Canadian and Italian. Several makers who have since died or gone out of business, like Michel Duval, have papers in our collections. Catalogs are \$20/postpaid; people are invited to our shop to look (and perhaps purchase) specialty papers. Contact Sam Ellenport, Harcourt Bindery, 51 Melcher Street, Boston, MA 02210. Phone: 617-542-5858 (fax: 451-9058) <a href="https://www.harcourtbindery.com">www.harcourtbindery.com</a>

**Original marbled flowers by Christopher Weimann available.** To see the images access folder of flowers by signing in to the Yahoo Marblers group website: <a href="http://groups.yahoo.com/group/marbling">http://groups.yahoo.com/group/marbling</a> Click on photos, then click on folder "Weimann flowers for sale." Inquire about availability and price at: floatingcolors@aol.com

7 'American Encyclopedia' Volumes dated 1873 in which the inside book covers are covered with glazed marbled papers. The design is a very fine (less than 1/8 inch) non-pareil in wine (dominant color), indigo, sage green, peach, and ivory (the paper color). The papers measure approximately 6 ¼ x 9 ¾ inches and are in fair to excellent condition. Will sell as a set or individual volumes and will consider selling only the book covers. If interested, contact Marie Palowoda, 2605 W. 19<sup>th</sup> Street Road, Greeley CO 80634, USA. Phone 970-352-3524. <a href="marie-p@despammed.com">marie-p@despammed.com</a> www.artistsregister.com/artists/CO419

## **KUDOS**

**Beki Almaleh** of Turkey has had a 2004 calendar exhibiting 13 of her ebrus produced by the Turkish Breast Cancer Foundation. Congratulations Beki!

**Gail MacKenzie** of California is featured in the cover article of the January 2004 issue of the Mendocino Coast Book Arts Guild Newsletter, California. The Newsletter is a monthly publication by Betty Lou Whaley and is distributed electronically to the membership. For more info contact westwind@mcn.org

**Lucie LaPierre** of Canada had an exhibition in Cambrai, France. She has written an article about it, 'Lucie Lapierre, The Marbling Goldsmith' for the ARA-CANADA Canadian Bookbinders Association Newsletter, Volume 1, Number 4, Spring/Summer 2003.

Three marbling articles are featured in Hand Papermaking magazine. The two most recent issues of Hand Papermaking (<a href="www.handpapermaking.org">www.handpapermaking.org</a>) feature articles of interest to marblers. Written for non-marbling audiences, they nevertheless discuss the topic of marbling on handmade paper. Tom Leech of New Mexico writes in the Summer, 2003 issue (volume 18, number 1) about the evolution of his work, from his earliest pieces on handmade paper to his present "integrative marbling" techniques. This same issue features an article by glass artist and friend of marbling Oguzhan Tugrul of Turkey titled "Diary of Khotan Paper" about his papermaking journey to Xinjiang Uygur Autonomous region of western China. The Winter, 2003 issue (volume 18, number 2) carries an article by Pepper Bec about Susanne Martin, a marbler from North Carolina who makes her paper from okra plants and marbles traditional patterns and suminagashi on the sheets. A tipped-in sample of her work is included with the article.

**Milena Hughes** of Illinois has donated a set of slides and a CD of the 2002-2003 international "Water Works" marbling exhibition in Tennessee and North Carolina, USA to Columbia College Chicago Center for the Book & Paper Arts resource center collection. This artwork will be available to students and faculty for marbling research. Congratulations to all the participating artists!

**Fusun Barutcugil** has a new gallery in Uskudar, Turkey, which exhibits marbling and other traditional arts such as her exquisite miniatures and illuminations. The inaugural exhibition was "Efsun Flowers," a new marbling style of her loving spouse, Hikmet. He surprised her with a beautifully bound catalogue of the exhibit, dedicated to Fusun, in part celebrating their nineteen years of marriage. Name and Address: Ebristan Yayinlari, Bagdat Caddesi No. 201/1 Qiftehavuzlar, Kadakoy 34730 Istanbul. Check out their website at <a href="https://www.ebristan.com">www.ebristan.com</a>

**Sid Berger** of Massachusettes will be going to the Deutsche Bucherei in Leipzig at the end of February to be part of a panel that is creating a thesaurus of terminology for decorated paper.

**Barbara Polin** of SoLace Marbled Artwear has been selected as a finalist for a NICHE Award for the piece entitled *Kimono of Angel's Wings* in the category of fiber-surface design. The NICHE Awards program began in 1990 to recognize the outstanding creative achievements of American craft artists who produce work for craft galleries and retail stores. Judging criteria are based on three main distinctions; technical excellence and creativity, both in surface design and form; market viability; and a distince quality of unique and original thought. Winners of the NICHE Awards will be announced at a ceremony during the Philadelphia Buyers Market of American Craft on February 15, 2004. Only 153 artists out of approximately 1,000 entries submitted were named as finalists. The Awards are sponsored by Niche magazine, the exclusive trade publication for North American retailers of American crafts. For more info contact Barbara at SoLace Marbled Artwear & Acc. <a href="https://www.solaceinc.com">www.solaceinc.com</a> P.O. box 295, Penn Laird, Va 22846. Phone: 540-298-5222.

## **WANTED**

I am planning to do a book on the history and manifestations of paper sample books. So far as I know, no one has ever written on the subject. I would like to request that anyone who has old paper sample books of any kind, country, or date willing to donate them to a scholarly effort, please send them to me, Sid Berger at <a href="mailto:sidney.berger@simmons.edu">sidney.berger@simmons.edu</a>

## **MISCELLANEOUS**

**Joan Ajala** of Brunswick Heads, N.S.W., Australia. is planning a website <u>www.marbledpaper.com.au</u>, which should be up and running by mid 2004.

**Eva Van Breugel** of Belgium has retired from marbling. One of the reasons she cited was the new papers under European Union regulations which do not accept colors well or do not retain them. She is doing some paste papers and has returned to book binding.

The Guild of Book Workers has released its new, updated, expanded, SEARCHABLE study opportunities list. Search by geographic region, name, or specialty. The list has over 120 entries from almost all 50 states and countries from around the world. Areas of instruction include bookbinding, conservation, printing, marbling, decorative papers and more! Visit the list, with full instructions on how to search, at <a href="http://palimpsest.stanford.edu/byorg/gbw/studyopp.shtml">http://palimpsest.stanford.edu/byorg/gbw/studyopp.shtml</a>
To learn more about the Guild, visit the homepage at:

## TO SUBMIT ANNOUNCEMENTS

Announcements are free to Society members. Please limit future announcements to 100 words or less. Non-members fee is 50 cents per word. Please send announcements type-ready, without formatting, in a Microsoft Word document as an attachment to an email to the editor, Marie Palowoda. If you cannot do this, then just send the announcement, without formatting, via email in a rich text file (rft) which is very easy to do. Please remember to use your computer program's spelling and grammar checking tools to correct errors. For those who do not have email, please send announcements type-written with single spacing.

# LOST MARBLERS LIST

The people on this list did not respond to the mailing list survey form that was sent with the IMG 2002 announcements between 2000-2001. Every effort is being made to find all the marblers from past events and lists. Please take some time to look over this list. If you have any more current info about anyone on this list, please let me know and contact him or her yourself. At some point these names will have to be purged from the mailing list so please let me know any newer info you have including anyone who should be taken off the list. THANK YOU FOR YOUR HELP

NOTE: The year indicates the last date the address I have was known or thought to be correct. Some entries also list a date that a mailing was returned so they did not receive the IMG 2002 announcement.

a \* in front of the name means I have no address and they also were not mailed the IMG 2002 announcement 'participant' after the date means that person attended the Marblers' Gathering that year

'directory' after the date means the address was taken from the 1989 Directory compiled by D. Guyot & K. Loeffler

#### **AFRICA**

Elizabeth McKee AFRICA 8-95 participant

#### **AUSTRALIA**

\*Sparrow, Nigel AUSTRALIA 1989 participant

#### **AUSTRIA**

Kunstsammlungen & Graphisches Kabinett 8-89 participant

Gerhard Mader AUSTRIA, EUROPE 6-97 participant Brigite Stern AUSTRIA, EUROPE 6-97 participant

#### **BELGIUM**

Edda Moller-Kruse BELGIUM 8-92 participant

\*Amaral, Eliana BRAZIL 1989 participant Dorian E. Ribas Marinho 8-89 directory, 8-2000 returned

Eliana Reposo BRAZIL 8-89 participant

Ralph S. Adams CANADA 8-89 participant Paul J. Dudar 1-97, 8-2000 returned mail Tracy M. Frazer CANADA 6-96, 1997 returned mail Dina Kohn CANADA 1-97 mailing list Norman Poyser CANADA 8-89 participant Monique Quine CANADA 8-89 participant \*West, Thomas CANADA 1989 participant

# **DENMARK**

Jens E. Hansen DENMARK 8-89 participant Poul Martin Trnka DENMARK 6-97 participant

#### **EGYPT**

Ahmed Reffat Soliman EGYPT 1-97 mailing list

### **ENGLAND**

Sarah Amatt ENGLAND 8-89 participant Artizani ENGLAND 8-89 participant Anne Chambers ENGLAND 8-92 participant Compton Marbling ENGLAND 8-89 participant Sophia Dawson ENGLAND 8-89 participant \*Dyer, Marian ENGLAND 1989 participant \*Fenwick, Ian ENGLAND 1989 participant T.N. Lawrence & Sons, Ltd ENGLAND 8-89 participant Jean Macleod ENGLAND 8-89 participant Barry McKay ENGLAND 6-96 Pamela Playle Mitchell & Malik LTD. 8-92 participant, 8-2000 returned mail Tanya Schmoller ENGLAND 8-89 participant Julie Spencer 8-92 participant, 8-2000 returned mail

#### **FINLAND**

Antonia Grotenfelt FINLAND 8-89 participant Hee Sook Lee FINLAND 6-97 participant

Atelier D'Arts Appliques Du Vesinet 8-89 participant Claude Braun FRANCE 1999 Annie Bruand FRANCE 1999 Françoise Comacle FRANCE 1999 Claude Delpierre 1999, 8-2000 returned mail Godelieve Dupin de Saint Cyr FRANCE 1999 Jean Pierre Dutoya FRANCE 6-97 participant Cécile Edrei FRANCE 1999 Rousseau Florent FRANCE 8-89 participant Marie-Anne Hamaide-Boubounelle FRANCE 1999 Sylvie Hournon FRANCE 1999 Stephane Ipert FRANCE 10-92 J.O. Royer, l'Astelier 8-89 directory, 8-2000 returned mail Claude Lerenard FRANCE 1999 Marie Leveillé-Nizerolle FRANCE 1999 Annie Persuy FRANCE 1999 Simone Procop FRANCE 1999 Catherine Reboul-Berlioz FRANCE 1999 Marie Vit FRANCE 5-01

#### **GERMANY**

Ursula Ahlbrecht GERMANY 6-96 Inka Eular, Frech-Verlag, GmbH + Co. Druck KG 8-92 participant Yvonne Jackle-Sonmez Eugen A. Krauss, Frech-Verlag, GmbH + Co. Druck KG 8-92 participant

Auroshikha Agarbathies INDIA 8-89 participant

### **ITALY**

Flavio Aquilina, Carta Marmorizzata ITALY 6-96 Christine Borruso ITALY 6-97 participant Ombretta Bracci ITALY 6-97 participant Mangiafuoco ITALY 8-89 participant Alessandro Nocentina ITALY 6-97 participant Enrico Ricciardi ITALY 8-89 participant

## **JAPAN**

Prof. Toshio Isii JAPAN 11-01 Mr. Toshiki Kamata JAPAN 11-01 Mr. Suzuo Tanaka JAPAN 11-01

# LEBANON

Madam Faika Sibai Ouwayda, Arab Establishment of Fine Arts 6-97 participant

#### **MEXICO**

Dominique Albertini MEXICO 8-89 participant

#### THE NETHERLANDS

Wim Kamsteeg THE NETHERLANDS 6-01

#### **PHILIPPINES**

Duntog Paper Mill 8-89 directory

#### **NEW ZEALAND**

Jonna Gibson NEW ZEALAND 8-92 participant

#### **SCOTLAND**

\*MacPhee, Dorothy SCOTLAND 1989 participant

#### **SPAIN**

\*Sabadell, Dolores SPAIN 1989 participant

#### **SWEDEN**

Manne Dahlstedt SWEDEN Pre-1999

#### **TURKEY**

Meliha Altay TURKEY 6-97 participant
Alparslan Babaoglu TURKEY 2-01
Fatma Bas TURKEY 6-97 participant
Omer Faruk Dere 6-97 participant, 8-2000 returned mail
Salih Elhan 6-97 participant, 8-2000 returned mail
Meliha Erdogan TURKEY 6-97 participant
Feza Fescioglu TURKEY 6-97 participant
Engin Kokcu TURKEY 2-98
Turan Turkmenoglu
Vedat Vaytas TURKEY 6-97 participant

# USA

Beth Abramovitz OH 8-89 directory
Maryline P. Adams CA 8-89 directory
Julie Addison CA 1992 participant, 1997 returned mail
Wendy Addison CA 1-97 mailing list
Barbara Adler NY 1-97 mailing list
Kevin B. Ahern CA 8-89 directory
Betty Alberts CA 1-97 mailing list
Bettie Allen CA 1-97 mailing list
Doris Allen CA 1-97 mailing list
Alliance for Contemporary Book Arts CA
1997, 3-2001 returned mail
Ben & Debbie Alterman, Married Mettle Press NJ
8-89 directory
Cindy Alwan CA 8-92 participant

Cindy Alwan CA 8-92 participant
Adrienne A. Appel MO 8-89 directory
Mary Aretakis MI 1-97 mailing list
\*Armstrong, Shannon TX 1989 participant
Artisan/Santa Fe Inc. NM 8-89 directory
Artists Books Works IL 1-97 mailing list
Penny Ashworth CA 1-97 mailing list
Sally Augustin CA 8-89 directory
Linda Azizkhanian, Neo Art School WA 8-89 directory

Patricia Beall Bach MD 1-97 mailing list
Pam Bakke WA 1-97 mailing list
Raquel Baldcocchi CA 8-89 directory
Jacquelyn G. Barr WA 8-89 directory
Sonya Lee Barrington CA 1-97 mailing list
\*Beard, Stephen CA 1989 participant
Mary Beaton CA 1-97 mailing list
Bob & Judi Belanger CA 1-97 mailing list

Dottie Bennett IL 1-97 mailing list Susan Berkowitz NY 1-97 mailing list \*Bishop, Sherry NM 1989 participant Ruth Bitton CA 1-97 mailing list \*Bock, Lisa CA 1989 participant
Patricia Bolt CA 1-97 mailing list
Ann Borman AL 8-89 directory
Chuck Bowdlear ,Chuck Bowlear Serigraphy CA 8-89 directory Holly Brackmann CA 1-97 mailing list Dianne Brady CA 1-99 Ruth Braun OH 8-89 directory Elizabeth F. Brock, Lady Beth's Chroma Castle IN 8-89 directory Victoria Brett CA 1-97 mailing list Lynda Brothers CA 8-92 participant Joan Brownstein NY 1-97 mailing list Claudia Brzoza ME 1992 participant, 1997 returned mail Beth Burgess, Donna Duren SC 8-89 directory Merida Burkhart CA 8-89 directory Edward Byers WY 8-89 directory

Dorothy Callaway TX 8-89 directory Eileen T. Canning WA 3-02 Polly Capansky NY 8-89 directory Katy Carter, Heritage Book Shop CA 1-97 mailing list Scheila Castellucci MI 8-89 directory J. Cebolar NJ 8-89 directory Betty Lou Chaika NC 8-89 directory Charles CA 1-97 mailing list Martha Chatalain CA 1997 returned mail \*Chaudruc, Carlyle IL 1989 participant \*Chaudruc, Jeannene IL 1989 participant Chicago Book Clinic IL 1-97 mailing list \*Clark, Caleb AZ 1989 participant \*Clark, Lauren NY 1989 participant \*Clark, Molly NM 1989 participant \*Clark, Winchester NY 1989 participant \*Clark, Zandy ME 1989 participant Nicole Jennifer Cohen MD 8-89 directory \*Colbert, Margaret CA 1989 participant Geraldine Cole CA 1-97 mailing list \*Cole, Janelle TX 1989 participant Barbara Conner, 3 a. m. Graphics PA 8-89 directory Sandra & David Cooper NY 1-97 mailing list Elayne Cottingham CO 1-95 Craft Alliance MO 1-97 mailing list Laura Crandall IN 3-00 returned mail 9-02 Sarah Creighton MA 8-89 directory Francis Critchlow CA 8-92 participant Terri Cummings TX 8-89 directory

Cara Mia Dancy-Jones, c/o The Paper Plant NC
8-89 directory
Linda Fraser Danielovich NH 8-89 directory
Susan Dannenberg PA 1-97
Ann DeForest VA 6-97 participant
Martha Bruin Degen, Off the Wall VA 8-89 directory
Ann DeKlerk PA 1-97 mailing list
Alfredo De La Rosa NM 8-89 directory
Moira Derby CA 1-97 mailing list
Andrew Devitt WI 8-89 directory
Betty Dickerhoff CA 1-97 mailing list
Lise Dickerson CA 8-89 directory
Claude Dieterich FL 8-89 directory
Virginia Dodge CA 8-92 participant

\*Donaldson, Kathy CA 1989 participant Jo Anne Dougherty CA 5-02 Susan Douglass CA 8-89 directory Drawing Room RI 8-89 directory \*Dulin, Jane CO 1989 participant Michael Durgin MD 1-97 mailing list Natacha P. Dykman NY 8-89 directory

\*Edwards, Ed CA 1989 participant
\*Edwards, Rosemary CA 1989 participant
Sid Edwards NY 1-97 mailing list
Carol Ellis CA 1-97 mailing list
Ellis, Dawn CA 1992 participant, 1997 returned mail
Elsi Vassdal Ellis WA 1-97 mailing list
Carol Esch NJ 1-97 mailing list
Karen Esper, The Esper Bindery OH 1-97 mailing list
\*Essery, Eve TX 1989 participant
\*Essery, Susan TX 1989 participant
Elizabeth Eve GA 8-98, 3-2001 returned mail

Lisa Fabula CA 8-89 directory
Carla Fantozzi CA 8-89 directory
Walt & Marjorie Farrell NY 8-89 directory
Lysbeth Fernandez, CA 1997 returned mail
\*Finley, Betty LA 1989 participant
Brigid Finucane IL 1-97 mailing list
\*Fisher, Mary AZ 1989 participant
Betty G. Fishman IN 8-89 directory
\*Flick, Curtis MN 1989 participant
\*Foreman, Glenn LA 1989 participant
Diane Forsdale NM 1-97 mailing list
Susan & Jeff Foster CA 1-97 mailing list
Four Hands Design Studio NY 8-89 directory
Jean Francis OR 8-89 directory
Evan Brooke Frank MA 8-89 directory
Helen Frederick, Pyramid Atlantic MD 1-97 mailing list
Kay Fritz WI 8-89 directory

Vicki Gaia CA 1-97 mailing list Rosalia Galassi NY 1-97 mailing list Cherie Gessford, Summerville High School CA 8-89 directory Carol Gilmore PA 1-97 mailing list Sara Gilfert OH 8-89 directory T.S. Givens, Millhouse Marbling MI 8-89 directory Robert Gjerde MN 1-97 mailing list Howard Glasser MA 8-89 directory \*Golden, Ellen NY 1989 participant Robin Golinski MA 1992 participant, 1997 returned mail Sandra Good CA 1-97 mailing list Gera Goode MT 8-89 directory John Goode, Mandala TX 1992 participant, 1997 returned mail Martha Gordon TX 1-97 mailing list Ronnie Gousman CA 1-97 mailing list \*Grealish, Katherine NY 1989 participant T.A. Gregan AZ 8-89 directory Wynette A. Gregg NY 8-89 directory Margo Gross CT 1-97 mailing list

\*Haaland, Von CA 1989 participant \*Haile, Phyllis MN 1989 participant \*Hall, Leslie NM 1989 participant Pat Hammerman NY 8-89 directory

Gail Gundling, Cartabella Inc MA 8-89 directory

Pearl M. Gurley PA 1992 participant, 1997 returned mail

Shirley B. Hangen VA 8-89 directory Dolores Hard OR 8-89 directory Sara Harder MN 8-89 directory Jan Haring CA 8-89 directory \*Harper, Kay NM 1989 participant Faith Harrison MA 8-89 directory John & Roseanne Hartman OK 1-97 mailing list Jean Hatch TX 1992 participant, 1997 returned mail Magda Wilson Hauer OH 8-89 directory Robert Hauser MA 8-89 directory Carol Haverfield TX 1992 participant, 1997 returned mail \*Hawley, Ann NM 1989 participant \*Hayes, Susan MO 1989 participant Janet Heller OH 1-97 mailing list Kathleen Henrich CA 1-97 mailing list \*Henry, Dave OH 1989 participant Liz Henzcy MD 8-95 participant Nancy Herington AZ 1992 participant, 1997 returned mail Michael Herrick CA 1-97 mailing list

Michael Herrick CA 1-97 mailing list
Deborah Herring TX 1-97 mailing list
James E. Hicks OH 8-89 directory
Jack Hitt CA 1-97 mailing list
Oliver M. Hitter CA 1-97 mailing list
Bill & Annette Hollander CT 1-97 mailing list
John Hope, Loveland High School TX 8-89 directory
LaVonne J. Horner MN 8-89 directory
E. Anne Horton VA 1-97 mailing list
Susan J. Huhn MN 8-89 directory
Martha Hunt Huie AL 8-89 directory

John Ibur, Dye Works TN 8-89 directory Herbert Illfelder TX 8-92 participant Clara Ireland OH 1-97 mailing list

\*James, Shellece UT 1989 participant
Sandy Jandik CA 1-97 mailing list
Margaret Jarmon TX 8-89 directory
\*Jenkins, Linda NM 1989 participant
Adelyn M. Johnson CA 1-97 mailing list
Kay Johnson TN 8-89 directory
Pete Johnson Michael J. Parsons CA 1-97 mailing list
Susan Johnson CA 1-97 mailing list
James C. Jordan NC 8-89 directory
Sandy Joachim CA 8-92 participant
Sylvia Jordan FL 8-89 directory
\*Josek, Rita TX 1989 participant
Paul Jung WI 1-97 mailing list

\*Kaltenbach, Arline CA 1989 participant \*Kamer-Monroe, Blanche NC 1989 participant Linda J. Kamholz NJ 1-97 mailing list Hanya Kandlis HI 1-97 mailing list Kane Books George Robert CA 1-97 mailing list Kater-Crafts Bookbinders CA 1-97 mailing list Hallie & Stan Katz CA 1-97 mailing list \*Keeler, Rita TX 1989 participant Adele Kent NY 8-89 directory \*Kitchens, Susan CA 1989 participant Linda King CA 1-97 mailing list Jay Kinney CA 1-97 mailing list Joan Klein CA 1-97 mailing list Sally Klingbeil CA 8-92 participant Carolyn Knight CA 1-97 mailing list \*Knighton, Rhonda UT 1989 participan Judy Kohin, AH-HAA School CO 1-97 mailing list

\*Konwith, Jerry AZ 1989 participant Ken Kraft CA 1-97 mailing list Earl R. Kreins MD 8-89 directory William H. Kuyper Jr. FL 8-89 directory

Carroll Labarthe PA 8-89 directory L.A. Book Arts Inc., The Custom Bindery CA 1-97 mailing list

Mec Lacewell TX 8-89 directory Cleota Lackey TX 1-97 mailing list \*Lafferty, Jennifer TX 1989 participant \*Lamb, Nancy NM 1989 participant Dominique Lampert CA 1-97 mailing list Daniela Lang CA 8-89 directory Diane Lauderdale IL 8-89 directory Leyla Lau-Lamb, University of Michigan MI 1-97 mailing

\*Leary, Sharon OH 1989 participant \*Lee, Richard ME 1989 participant Susan Lee-Bechtold MD 1-97 mailing list Barbara Leckie MA 8-89 directory

Russell & Terri T. Lenoir, Paper Routes TX 8-89 directory

Kate Leonard WA 1-97 mailing list Reanne Lewman OR 8-89 directory

Angela Liguori, Minnesota Center for the Book Arts MN 1-97 mailing list

Mary Lindner MN 1-97 mailing list \*Little, Stephanie TX 1989 participant Steven Loew, Gadfly Bookbinding MD 1-97 mailing list

Maggie Long WA 8-92 participant

Kathleen Longstreet, Edgehouse Marbled Papers WA 8-89 directory

\*Longstreet, Richard WA 1989 participant \*Lopez, Victor CA 1989 participant Hal Lose PA 1997, 3-2001 returned mail

Joan B. Machinchick MD 8-89 directory Carol Maltby NY 1-97 mailing list Beth Marcue CO 3-02

MarblArts 1997 returned mail

Virginia Marquis NM 8-89 directory

Leonora T. Martin TX 8-89 directory

S. Matagiri NY 8-89 directory

B. Ann Mathews NC 8-89 directory

Kitty Maryatt, Scripps College Press CA 1-97 mailing list

\*Mayfield, Steve OK 1989 participant

Christopher McAfee Brigham Young University UT 1-97 mailing list

\*McBeath, John MO 1989 participant

Patsy McCarty, Book Group NV 1-97 mailing list

Joan McConnell NM 8-89 directory Karen McCormack CA 8-89 directory \*McCullough, Jewel TX 1989 participant

Lynne McElhaney, State University College NY

8-89 directory

Gerry McGillicuddy CA 1-97 mailing list Mary A. McIntyre WA 8-89 directory \*McKinney, Mimi TX 1989 participant \*McLaughlin, Maria NC 1989 participant

Leigh McLellan, Meadow Press CA 8-89 directory Joan McLeod CA 1-97 mailing list Carla Stern McVey CA 8-89 directory Susan Migliore CA 1-97 mailing list \*Miller, Dorothy CA 1989 participant Pam Millwood WA 8-89 directory Sunny Minch MA 8-89 directory

Bryant Mitchell, Abitibi-Price Corp MI 8-89 directory Hilda H. Mitchell AL 8-89 directory Holly Mitchem CA 1-97 mailing list Irene Mitkas WI 1-97 mailing list Ursula Mitra, Frick Art Reference Library NY 1-97 mailing list

\*Mohrle, Colleen TX 1989 participant Louisa A. Monfort IN 8-89 directory Susan D. Moore CA 1-97 mailing list \*Moser, Dennis MI 1989 participant Movable Book Society NJ 1-97 mailing list Judy Mueller NY 8-89 directory

Martha Nahrwold IN 1-97 mailing list Naropa Institute CO 8-89 directory Den Navrat ND 8-89 directory Virginia Lee Newcomb CA 8-89 directory Larry B. Newman, L.B. Newman Printing Co. TN 8-89 directory

Christine L. Noah-Cooper, Paperways CO 8-89 directory Ginny Nordling CA 1-97 mailing list

Bonnie O'Connell, University of Nebraska NE 1-97 mailing list

\*Oh, Katherine CA 1989 participant Lynn Ohlhorst MN 1-97 mailing list Ann Olsezenski OH 1-97 mailing list Liz O'Rourke, Simply Marbelous MA 8-89 directory Joyce A. Osborn, Creative Cache OR 8-89 directory Josephine Owen CA 1-97 mailing list

Paper Crafters OR 1-97 mailing list Papillon Studios NM 8-89 directory Leroy W. Parker CA 8-89 directory Katie Parquet CA 8-92 participant Jacquelyn R. Paull CA 1-97 mailing list Linda Payne NM 8-89 directory Floyd Pearce, Pterdactyl Press IA 1-97 mailing list Cary Peck CO 1-97 mailing list David R. Pelton CA 8-89 directory Alan Pendly CA 8-92 participant, 3-2001 returned mail Holly Peskin CA 8-92 participant \*Peterson, Carla UT 1989 participant William J. Petesch CA 8-89 directory Sharon W. Pettus MO 8-89 directory Daria B. Phair MD 8-89 directory Picante Paper Studio, Southwest Craft Center TX 1-97 mailing list Sandra Pitts, c/o Charles Maley GA 8-89 directory Sylvia Polk CA 1-97 mailing list Leslie Ann Pollard CA 1992 participant, 1997 returned mail

\*Powell, Jan MO 1989 participant Nancy Poynor, NMP Hand Marbling AL 8-89 directory Margie Lewis Preston NC 8-89 directory Protean Press, Theresa M. Horrigan CA 8-89 directory Timothy D. Pyatt, Special Collections OR 8-89 directory

John N. Raatz CA 8-89 directory Mary K. Rabchuk WA 1-97 mailing list Charles G. Raney IA 8-89 directory Susan Ray CO 8-89 directory James Reed MO 8-89 directory Sandra Reese, Turkey Press CA 8-89 directory Mary F. Rhinelander MA 8-89 directory Elizabeth Rhodes CA 8-89 directory

Mary Beth Rhodes CA 8-89 directory Jim Richards NJ 1-97 mailing list Juliann Richter TX 1-97 mailing list Helen Rinke NM 8-89 directory Barbara Roach-Tack, Les Idees Inc CA 8-89 directory \*Roberts, Frances CA 1989 participant \*Roberts, Stanley CA 1989 participant Anne Rock, The Rake's Progres CA 8-89 directory \*Rodriguez, Peggy NM 1989 participant Klaus-Ullrich Rotzscher CA 8-89 directory Lauren Rowland NY 1-97 mailing list Eleanor Rowley WA 8-89 directory \*Rudnick, Lori MA 1989 participant Angela Rueber, Jovita Cayon Trading Co. WA 1-97 mailing list Dorothy Rutherford, Printmarks CO 8-89 directory Anne Ryan CA 1-97 mailing list

Lynn Saint James, St James Design CA 1-97 mailing list Judy & Sam Sacco WA 8-89 directory Edward Sagebiel TX 8-89 directory \*Salrin, Julietta MI 1989 participant Anita Sanders NM 8-89 directory Julia Sauer CA 1-97 mailing list Louise Schael LA 1992 participant, 1997 returned mail Dorothy Schatz AZ 8-92 participant Marcia Schilpp PA 1-97 mailing list \*Schuff, David CA 1989 participant Carol Scott ND 1992 participant, 1997 returned mail \*Sederholm, Eric TX 1989 participant \*Seeger, Lou NY 1989 participant Mary Jane Severson MN 8-89 directory Julia Sewell CA 1-97 mailing list Richard Shepard CA 1-97 mailing list Samuel R. Shortes TX 8-89 directory \*Silver, Rollo NM 1989 participant \*Silvestri, Agnes NM 1989 participant Beverly Sincavage VA 1-97 mailing list Adine Skoog MN 8-92 participant Beverly Sky MA 8-89 directory Jeanette Karpie Smith CT 8-89 directory Lawrence Smith MD 8-89 directory Pamela S. Smith, Marblesmith Paper NM 8-89 directory \*Smith, Sarah AL 1989 participant S. Chloe Smith NC 8-89 directory \*Snyder, Kelly CA 1989 participant Zerbe Sodervick, Sodervick Studio SC 8-89 directory Joanne Sonnichsen CA 1-97 mailing list Susan Spalding CA 8-89 directory \*Spitler, Brian CA 1989 participant Diana Spyros IL 8-89 directory Jennifer Stackhouse CA 1-97 mailing list \*Stark, David FL 1989 participant \*Stark, Jo FL 1989 participant Barbara B. Stephen HI 8-89 directory Velma Stevens, Wake Robin NY 8-89 directory Ann Stewart OH 1-97 mailing list Tourandokht Strick CA 1-97 mailing list Ellen Strong Strong Bindery OH 1-97 mailing list Evelyn Sucher, c/o Cobi Sucher MI 8-89 directory \*Sull, Michael KS 1989 participant Lionel Suntop, Prairie Book Arts Center IL 8-89 directory Russell Swanagon, Spellbinders Papeterie CA

StarLight Tews WI 1-97 mailing list
Eleanor (Suzi) Thomasen CA 1-97 mailing list
Helmuth Thoms WI 8-89 directory
Kaarina Tienhaara CA 1-97 mailing list
Diane Tomash NJ 8-89 directory
\*Troszak, Tom NC 1989 participant
Rhea Toole CA 1-97 mailing list
Jim & Lois Trent MD 1-97 mailing list
Daniel Tucker, Am. Acad. Of Bookbinding CO
1-97 mailing list
Nancy Turner, J. Paul Getty Museum CA 1-97 mailing list

Umbrella CA 1-97 mailing list

Elizabeth Vreeland NY 1-97 mailing list

Stanya Vajevec-Deibert CA 1-97 mailing list
\*Van Kempen, Margaret MN
\*Van Milligen, Jane KS 1989 participant
Alice Vaughan, Vertex Productions Inc. CA 1-97 mailing
list
Justine K. Vaughn IL 8-89 directory
Paul Vogel, The Vogel Bindery NY 1-97 mailing list

Peggy S. Wahrmund TX 8-89 directory John H. Walcott WA 1-97 mailing list Julia Warren CA 1-97 mailing list Ronnie Watkins, Marble Eyes NC 8-89 directory \*Weaver, Mark WY 1989 participant Carl Weis NY 3-98 Karla Wendell VA 1-97 mailing list Renice Wernette IL 8-89 directory Vivian West WA 8-89 directory Dorothy Westapher TX 8-89 directory Gwen Whitney FL 8-89 directory Mary Wick SD 1-97 mailing list Chris Wilson, Designing Woman Ent. MN 8-89 directory Jo Wilson, Calligraphic Images MT 8-89 directory Joan Wilson, Write On CA 8-89 directory Julie A. Wilson AL 8-89 directory Window Pane Press, Bonnie Thompson WA 1-97 mailing list Marilyn Wold, Wild Fibers HI 8-89 directory Anna Wolf CA 1-97 mailing list Richard J. Wolfe MA 8-89 directory \*Wolin, Gary CA 1989 participant \*Wolin, Mary CA 1989 participant Jennifer Woods, Library Co of Philadelphia PA 8-89 directory Janet Workman CA 8-89 directory

- \* Yeast, Donna IA 1989 participant
- \* Zabinski, John NY 1989 participant \*Zabinski, Sherrie NY 1989 participant Debra Zare IL 8-89 directory \*Zemelman, Mark NM 1989 participant Mary Ann Zotto NC 8-89 directory

MARBLERS FROM JEAN MARIE SEATON'S TRIBUTE BOOK Kate Cristoon Hideko Malis Sandy Nova

Write On Calligraphers, Sally Swalling WA 1-97 mailing

8-89 directory

# RESOURCES/NETWORKING

# YAHOO'S MARBLING GROUP

Begun in January 2000 the free email group at Yahoo was organized and continues to be managed by Jill Dolphin of Ottawa Ontario Canada and John Ang Siew of Singapore. Now with over 200 members, the site allows professional and amateur marblers from around the world come together to 'converse' and share information and ideas. All the previously posted messages are kept and may be seen at the site. There is also space to post images of marblers and their work. To subscribe go to the yahoo marbling site //www.groups.yahoo.com/group/marbling and sign up.

## INTERNATIONAL MARBLERS GATHERING 2002 PHOTOS ON THE WEB

by Del Stubbs (edited from the 2003 Society of Marbling Newsletter)

After months of being unavailable, in December Cynthia A. Fry upgraded our IMG2002 photo site on the Picture Trail site at <a href="http://www.picturetrail.com/marbling/">http://www.picturetrail.com/marbling/</a> You may print out pics from this site if you wish, or the host company also does it for a fee, however, the pics are mostly low resolution. Anyone may add names, commentary, or a few new pictures! The 'member login' to the site is <a href="http://www.picturetrail.com/members/login.html">http://www.picturetrail.com/members/login.html</a> Then put the word marbling on the member line and the word ebru on the password line. (If adding pictures please be sure they are the smallest files possible because this free site has a fairly low limit on total pixels allowed.) When it does top out, no problem - it is quite easy for anyone to open another free site. Anyone may link to it on their site. Thank you so much Del and Cynthia!

# INTERNATIONAL MARBLERS' GATHERING 2002 EXHIBIT CD STILL AVAILABLE

The CD has 46 images, including one piece from each individual in the juried exhibition, 1 piece from each presenter, 1 piece from each member of the Planning Board and 1 group shot. A corresponding list is provided including artist, title, materials and date completed. This really is a wonderful record of artwork ranging from classical to innovative approaches to the marbling process.

To order mail a check, money order or credit card number with expiration date to:

Phone \_\_\_\_\_

Email Address

# **IMG 2002 PROGRAM AVAILABLE ONLINE**

A free electronic text file in both Adobe pdf and Microsoft rtf formats of the IMG 2002 program will be available to download from the yahoo marbling site //www.groups.yahoo.com/group/marbling in the 'files'section. Please remember that while you may have joined the marbling list, you must register with Yahoo! and obtain a Yahoo ID in order to access the web site. Otherwise, you can send an email to Jake Benson at jemiljan@att.net and request a copy. You may also purchase a printed copy including an additional 5-page participant list complete with contact info from Marie Palowoda (see 'Order Form' on page 51).

# INTERNATIONAL DIRECTORY OF MARBLERS AND RESOURCE GUIDE

Features include 313 listings, marbled paper collections, glossary, bibliography, and lists of suppliers, instructors, and periodical/newsletters. Please indicate which version you want: the 48 page 8 1/2 x 11" booklet or the CD-Rom that you can view and print in a pdf file for use with Adobe Acrobat Reader which can be downloaded for free from the internet. Great for easy emailing of announcements and fast web surfing.

\$15 + shipping. For more info email: marie-p@despammed.com To order see 'Order Form' on page 51.

# **UPCOMING ISSUES**

2005 issue - look for articles by Laura Sims-fabric marbling, Jake Benson-Asian Manuscripts, Victoria Hall-review of The Whole Art of Marbling by Woolnough and more.

What topics would you like to read about? What topics would you like to write about? Drop me a line and let me know. Marie Palowoda, Editor <a href="mailto:marie-p@despammed.com">marie-p@despammed.com</a>

# SUBMISSION GUIDELINES

October I, 2004 is the submission deadline for the Jan./Feb. 2005 issue of the Society Annual.

Announcements are free to Society members. Non-members fee is 50 cents per word. You may submit announcements until January 1, 2005.

Please send announcements, articles, letters to the editor, and anything else for the Annual type-ready (I will not be editing), without formatting, in a Microsoft Word document as an attachment to an email to the email address listed in the 'Membership Order Form' on page 51. If you cannot do this, then just send the announcement, without formatting, via email in a rich text format (rft) which is very easy to do. Please remember to use your computer program's spelling and grammar checking tools to correct errors. For those who do not have email, please send your submissions type-written with single spacing to the street address listed in the 'Membership Order Form' on page 51.

If you wish to include images with your submission please be advised that we can only accept computer scans sent via email at this time. Images will be inserted only as space permits. The online Annual and the CD images will be in color and the printed version will be black and white. Email the scan as a jpeg file with 75dpi measuring 3 inches x 5 inches up to 4 x 6" or 288 pixels x 452 pixels. Any scans not conforming to these requirements will not be included in the Annual.

# MEMBERSHIP INFORMATION AND RESOURCE OFFERINGS

# IT IS TIME TO RENEW YOUR MEMBERSHIP IN THE SOCIETY OF MARBLING

What?! I just paid my membership in December! Because we are not planning to send renewal notices, the receipt of this publication is your notice to renew your membership for 2005. Those with membership renewals paid by December 31, 2004 will receive the 2005 'Society of Marbling Annual' published in Jan./Feb.

The Society of Marbling is an international organization with 130 members from Australia, Austria, Canada, England, France, Japan, Turkey, and the USA. Society membership includes the Society of Marbling Annual. Published in Jan./Feb. each Annual is 42 or more pages. Included are several articles written by renowned experts and innovators in the field of marbling, society news/updates, book, collections, and exhibit reviews, and an Announcements column listing classes, exhibits and other events, items for sale, etc. Announcement listings are free for Society members.

The 2004 Annual is now published on our new Society of Marbling Website. Society members may read and print the Annual directly from the website. The Annual is also available as a hardcopy print version for those who are not yet connected to the Internet and as a Cd-Rom for those who wish to have it stored on disk. The online Annual and CD-Rom includes color images and have hyper-linked email and website addresses. The print version includes black and white images. The online Annual also contains many additional images not shown in the print or CD versions. In addition, the online Annual saves trees and other resources and you can see it the same day we email your password no matter where you live on the planet. Membership dues start at \$15 for the online Annual and a detailed membership rate/subscription order form follows.

The 2003 Newsletter is still available as a 42-page black & white print version or the color and hyperlinked CD-ROM. The price is \$15 + shipping. Please check the appropriate lines on the order form that follows.

Directory corrections are also sent to Society members who have purchased the International Directory of Marblers and Resource Guide. Features of the Directory include: 313 listings, marbled paper collections, glossary, bibliography, and reference lists of suppliers, instructors, and periodicals. Two versions are available, the Booklet - 48 pages - 8 1/2 x 11" OR the CD-rom - view and print in a pdf file for use with Adobe Acrobat Reader which can be downloaded for free from the Internet. Great for easy emailing of announcements and fast web surfing. The price is \$15 + shipping. Please check the appropriate lines on the order form that follows.

Mailing labels are now available for your marketing needs. White address labels are pre-printed with all 313 names and addresses contained in the Directory Listings. They are self sticking and measure 1 x 2 1/2". The price is \$15 + shipping. Please check the appropriate line on the order form that follows.

IMG 2002 Programs are available as a 35 page xerox copy. The 8 1/2 x 11" copy contains the symposium schedule and related events, program summaries, and presenter bios. Included is an additional 5 page participant list with contact info. The price is \$10 + shipping. Please check the appropriate line on the order form that follows.

A CD-Rom of the IMG 2002 Exhibition includes 46 images. There is 1 piece from each individual in the juried exhibition, 1 piece from each presenter, 1 piece from each member of the Planning Board and 1 group shot. A corresponding list is provided including artist, title, materials and date completed. This really is a wonderful record of artwork ranging from classical to innovative approaches to the marbling process. The price is \$20 + shipping. Please check the appropriate line on the order form that follows.

As the organization grows, there will be additional benefits for the members. At this time and in the future you also have the satisfaction of knowing that you are helping to create what is certain to be an important worldwide organization dedicated to the preservation and promotion of marbling.

Inquiries, membership dues and payment for Resource Offerings may be sent to Marie Palowoda at the address on the Order Form. If I may be of further assistance, please do not hesitate to contact me. I look forward to hearing from you soon.

Best Wishes, Marie Palowoda

# **ORDER FORM**

NAME (please print)ADDRESS	
CITY AND COUNTRY	
EMAIL ADDRESS	
2004 Membership in the Society of Marbling	
Ochre Member (check your option) You receive Society of Marbling Annual with free Announcement listings\$15 Online Annual <b>OR</b>	
Print ORCD-Rom. Price is \$20 and the following amounts include shipping:\$24 USA\$25 Canada & Mexico\$28 Australia\$27 everywhere else	
The membership levels below will receive the or	nline Annual unless you indicate otherwise:
\$50 Sienna Supporting Member. You rece	
Society of Marbling Annual with free And 10% discount on the IMG 2002 Exhibit (	nouncement listings  CD-Rom and International Directory of Marblers
\$100 Umber Sponsor. You receive:	
Society of Marbling Annual with free Announcement listings 20% discount on the IMG 2002 Exhibit CD-Rom and International Directory of Marblers	
\$500 Indigo Patron. You receive:	nouncement listings
Society of Marbling Annual with free Announcement listings a free IMG 2002 Exhibit CD-Rom as our thank you gift	
	tory of Marblers and additional IMG 2002 Exhibit CD-Roms
\$1000 Shell Gold Benefactor. You receive	
Society of Marbling Annual with free Announcement listings a free IMG 2002 Exhibit CD-Rom and International Directory of Marblers as our thank you gift	
	xhibit CD-Roms and International Directory of Marblers
(\$10 for online and \$15 for Print or CD-Rom purchases your 2004 Annual. The remainder of your dues will pay for other Society projects.)	
Back Issue: January 2003 Newsletter	
Print ORCD-Rom. The price is \$15 and\$19 USA\$20 Canada & Mexico\$23	
International Directory of Marblers and	
Booklet ORCD-Rom. The price is \$15 a\$19 USA\$20 Canada & Mexico\$23	
Mailing Labels. The price is \$15 and the following amounts include shipping:\$17 USA\$18 Canada & Mexico\$19.50 everywhere else	
<b>IMG 2002 Program</b> . The price is \$10 and\$14 USA\$15 Canada \$ Mexico\$18	
IMG 2002 Exhibition CD. The price is \$20 and the following amounts include shipping:\$24 USA\$25 Canada \$ Mexico\$28 Australia\$27 everywhere else	
Please make payment in \$US to:	
Marie Palowoda	email: marie-p@despammed.com
2605 W. 19th Street Road	I respond to emails. if you don't hear from me
Greeley, CO 80634 USA	I did not receive yours.