

A decorative floral wreath made of stylized leaves and a central flower, framing the title text.

SOCIETY OF MARBLING
an International Organization
2005 ANNUAL

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FROM THE EDITOR

Greetings Friends and Colleagues,

It is a cold gray spring day with a sprinkling of last night's snow on the ground. An occasional songbird flits from tree to bush. A great day to stay in and marble. Or at least muse about it while finishing the 2005 Annual.

Much has been happening on the marbling front and we have a great line up of articles, reviews, and news for you this year. Of special note is the much awaited *Historical References To Marbling* by Jake Benson. Because this is such a lengthy topic, we decided to present it as a series. This year, Part 1 is almost 8 pages and covers East Asia (see page 20). We also continue to address the perennial challenge of finding appropriate paper for marbling with an update from Iris Nevins (see page 14), suggestions from Peggy Skycraft (see page 15), and *Alternatives to Alum* by Garrett Dixon (see page 16).

On a sad note, we are sorry to announce the passing of Muir Dawson of Dawson Books earlier this year. Mr. Dawson, a beloved supporter of marbling and marbling artists, for decades, helped to publish, promote and sell fine art marbling books. A lovely tribute by Ingrid Weimann, a close friend of Mr. Dawson is on page 8. Speaking of marbling promoters, several issues of the first marbling journal, *Ink & Gall* are available from Phoebe Jane Easton. (see 'Books for Sale' in the Announcements column on page 42)

Be sure to read the Letters To the Editor. The letter from Robert Hollingsworth is filled with suggestions that may have been on many of your minds. Please pay particular attention to the Editors' note in response. It outlines some of the work we have been doing for you, the Society membership, this past year. It also expresses a plea for help. We are now at a point where the three of us have reached the limit of our workloads. If the Society as a group is to improve what we already have and implement new projects more hands are needed to share the load. Along with writers and reviewers for next years' Annual, the 'Website Updates' contains Calls for Help for specific tasks. These include a Website Events Editor, a Website Links Coordinator, and a Website Gallery Coordinator (see page 4). We also need members to participate on the acting advisory board for the Society (see page 5). Until a board of directors and the legal framework is established there is no one to authorize any expenditures made with Society money including another conference. However, please be assured that if you can help in any other way, it will be very much appreciated. You may contact myself, marie@marbling.org or Jake Benson, jake@marbling.org.

Again, I thank all the contributors to the Annual and Website, everyone with suggestions, those with words of wisdom, encouragement and appreciation, the hidden helpers behind the lines, and all the members and supporters for your contributions to this effort.

Wishing everyone a happy and healthy year,
Marie Palowoda

LETTERS TO THE EDITOR

Dear Marie,

I discussed membership suggestions with several of my students and here is what we came up with: One international membership fee of \$35.00 that would include one annual journal on paper or CD and snail mailed to the member. Higher DONATIONS are always acceptable, but the membership fee should remain the same. A member could request both at an additional cost. Advertising should continue on a fee-paying base.

The comments: The majority of members work on paper. There's something about touching a fine piece of paper and reading articles while holding a journal in one's hands. Personally, I must say that I do not read the CD version of the last journal. If I need information, I turn to my bookshelf and not my computer, as I would probably take the info into my marbling studio. (A computer next to a marbling tray doesn't work well!!!!)

Design: The journal needs its own format and not necessarily follow an 8 1/2 x 11 paper size. The type size can be smaller and font more interesting. As I look at it, the 2004 edition looks like a stepsister of Ink & Gall. If it was done on 8 1/2 x 14 folded in the center, you would keep costs down. If it was printed on a thinner text weight, costs would be even less for mailing. The cover stock could also come down in weight accordingly.

As for the ISM web site, it's rather embarrassing to see NO updates. This does not reflect well on the Society as a whole. Because the membership renewal notice is only in the 2004 journal, I also suggest posting info about 2005 membership on the Yahoo marbling site.

You know me ... constructive criticism always available!!!!!!

Milena Hughes

Editor's note: Okay, membership, what do you think of these suggestions? I am reserving my own comments until I hear from you.

Dear Marie,

Currently, the website does not seem to have changed any since its original incarnation back at the beginning of the year.(2004) For example, the events posted in upcoming events are long since events of the past. The problem with not occasionally adding new things to the site is that people finally stop visiting it because there is never anything new on it to see. I would suggest that the following changes or additions to the site would make it more interesting and user friendly:

- 1) Someplace near the top include a statement that says something like "This website was last modified on [date]."
- 2) While there is the statement in the lower left corner of the page that *Announcements of website updates are made to the [Marbling Group](#) on Yahoo*, I think there should be some sort of more prominent statement higher up on the page referring to and containing the link to that website since that seems to be where most of the day-to-day action and information exchange is going on.
- 3) The upcoming events on the Home page that are out of date should be deleted.
- 4) The Internet Links page should be filled out.
- 5) There should be a Bibliography link that takes you to a page that lists all the many marbling books that are or have been on the market. [Even out of print books should be included since many of these can now be purchased from specialty sites on the Internet.]
- 6) Links should be included on the Marbling page that take you to websites (most of them by individual marblers) that show and explain how marbling is done.
- 7) The Society's site should contain some marbling related things to explore that you don't have to be a member of the Society to have access to. Specifically, I think the gallery should be changed, say once a month if members will support it by sending in images to you for posting, so that there is at least one reason for members and nonmembers alike to visit the site at least once a month. And I think little submittals that are not significant enough to serve as articles in the Annual, but are too

big and include pictures, preventing their posting on the Yahoo Marblers Group site, should be posted on a page of the Society's website that you don't have to be a Society member to access. I am aware you and the webmaster have other things to do besides maintaining the website, and that doing maintenance on the site can be time consuming. However, having no experience in creating or maintaining a website, it seems to me that now the site is constructed, the webmaster could maintain it without too much effort just by deleting out of date information, and cutting and pasting in submitted new information, text, and images.

I hope all is going well for you and that you are having many exciting marbling adventures.

Best regards,
Bob Hollingsworth

Editor's note: Even if everyone followed the same submittal procedure (which they don't even when instructed!) it is not as simple as cutting and pasting new info into the existing site as is suggested. In spite of this Mr. Hollingsworth's suggestions are all valid and good including the idea of posting mini articles on the website. However, our challenge is manpower. So far it is only Jake Benson, Dorothy Lafara as webmaster, and myself and frankly, we need help if things are to move any faster than they have been. Although each of us has had extra issues in our already full lives, for the last year we have been working on a number of projects that are mentioned in the above suggestions. In addition we have been working on the time-consuming but much needed and unglamorous organizational tasks such as researching non profit organizational structure and legalities, developing the bylaws and searching out possible board members. Other tasks we have been undertaking and issues we have been addressing include how to keep the website events up to date, how to develop the website gallery, developing the web links section, and preparing the marbling bibliography for the website. This year's Annual includes a Call for Help for specific jobs for the website (see page 4). and people to be part of the acting board (see page 5). We also need editors for the Marbling Bibliography (see below). Of course, any other help you can give would be very much appreciated by the membership. This is your organization, hop on board and join the team. Contact marie@marbling.org today.

SOCIETY NEWS

WEBSITE UPDATES

MARBLING QUESTIONS & ANSWERS

A series of basic questions and answers about marbling have been written by Jake Benson and posted to the public portion of the Society's web site under the "marbling" link on the top menu bar.

THE PHOEBE JANE EASTON ONLINE MARBLING BIBLIOGRAPHY

Ms. Phoebe Jane Easton has kindly consented to the establishment of a public, searchable on-line bibliography in her honor. She has contributed many materials as well as a rough draft that she had planned to include in a revised edition of her book *Marbling: A History and Bibliography*, published by the late Muir Dawson in 1983. An initial "beta" version of the bibliography is planned for the web site later this year.

Once the initial version has been mounted, a form will be added so that anyone can contribute citations, even multi-lingual entries, directly to the bibliography, once they have been reviewed and confirmed. This resource will be continually updated as new citations are added. The project is the very step toward our goal to develop electronic resources about marbling for Society of Marbling members and the general public. Anyone who is interested to help edit the citations should contact Jake Benson at jake@marbling.org.

HELP NEEDED

The Society of Marbling website needs 1-3 volunteers to help maintain the website and to create new services. These include the following:

Website Events Editor needed to update the website once a month. Duties include adding new items to and removing outdated items from the Events section of the website according to an established format.

Website Links Coordinator needed to organize, list and link websites that have are appropriate for inclusion in the Links section of the website. These will include but are not limited to applications of marbling such as bookbinding, interior design, framing, etc., educational institutions, and collections.

Website Gallery Coordinator needed to organize current 2005 members' images and web links into the Gallery section of the website. Will update once a month by adding new members images and links to the website. Will remove non-renewal members from the website once a year after membership fees are due.

Please contact Marie Palowoda at marie@marbling.org

CALL FOR ENTRIES

As soon as we find a Website Gallery Coordinator (see 'Help Needed' above) the Society will begin work on the members Gallery section of the website. Society members with dues paid for 2005 may submit one marbled image and their contact info for inclusion into the Society website gallery. Please follow these submission guidelines: send in an email the following information:

name
country (and state if in the USA)
Website URL
email address if you have no website
phone **OR** address if you have no internet connection
brief description: 30 words or less

Attach to your email two sizes of your image as follows:

- 1) Crop image to remove borders and extraneous objects.
- 2) Make sure image is saved at a resolution of 72 dpi (dots per inch).
- 3) Prepare two sizes of your image as follows:
 - Small - maximum size 150 x 200 pixels (vertical or horizontal)
 - Large - maximum size 495 x 660 pixels (vertical or horizontal)
- 4) Save each size as a separate .jpg file.
- 5) Name each .jpg file using a Capital "S" plus the title as the file name for the small size and a Capital "L" plus the title as the file name for the large size of your image.

Please send submissions to Marie Palowoda at marie@marbling.org

FINANCIAL REPORT

After adding new subscriptions and subtracting newsletter costs as of March 31, 2005 the Society of Marbling balance is \$5,343.71.

CALL FOR BOARD MEMBERS/PROPOSED BYLAWS

by Jake Benson

For the last Annual, I devised a proposed Mission Statement for our organization. A call was issued at that time for members to participate in an acting advisory board and executive boards. The purpose of this board is to help establish the legal framework of the Society of Marbling and eventually obtain a 501 (c) 3 Not-for-profit status. Only a couple of people responded to that initial call. We really need to

have more member participation in this process, as it does require a number of people to establish the board, discuss these issues, and pass resolutions. It has been suggested that a good mix for an advisory board it to have an equal make-up of artists and members with previous Non-Profit experience. Members who have institutional affiliations are also especially welcome, including educators and academics at all levels, whether elementary school teachers to university professors, who incorporate marbling in their course work. Members who operate a marbling business, whether retailers or suppliers, are also welcome to participate.

This should not require an inordinate amount of time, and will likely comprise a limited amount of communication on a monthly basis. It is possible to set up a mailing list exclusively for this purpose, to help facilitate this, and it may even be possible to set up a yahoo group so that files can be easily shared, as well as take advantage of the voting mechanism they provide.

In the meantime, I have devised a draft set of Bylaws for the Society. After documents provided by other similar organizations, I based these proposed Bylaws on those used by the Guild of Book Workers, as they are clear and concise. The advisory board will need to finalize the proposed set, and we would very much like to have the Society Membership vote on these measures as part of the coming Annual 2006. After the have been implemented, it is then possible for the board to devise Articles of Incorporation and apply for Non-Profit status.

Prospective board members and comments regarding the proposed Bylaws should be addressed to jake@marbling.org

Proposed Bylaws

(State the date on which the Bylaws are formally adopted by the Society membership)

I. NAME

The official corporate name of the organization is Society of Marbling, Inc.

II. MISSION

The Mission of the Society is the preservation and promotion of the art of marbling internationally through the sponsorship of exhibitions and events and the development of educational resources and scholarship.

III. MEMBERSHIP

Any marbler, professional and amateur or anyone interested in any aspect of marbling is eligible for membership. Membership may be by invitation from the Executive Committee or application may be made to the Membership Chair.

IV. GOVERNMENT

The Society shall be governed by an Executive Committee composed of the officers, the chairs of the Standing Committees, all of whom must be members of the Society in good standing. The Executive Committee shall be empowered to fill vacancies in its membership but its activities shall be controlled by a majority vote of members of the Society. The absence of an Executive Committee member from three consecutive committee meetings shall be considered equivalent to resignation from the Committee, unless such excuse as is satisfactory to the Committee is made. The President shall, upon receiving a written request signed by fifteen (15) members, call a meeting of the Society that may reconsider any action taken by the Executive Committee.

V. OFFICERS

The officers of the Society shall be a President, Vice-president, President Ex-Officio, Secretary, and Treasurer. The terms of office shall be two years. The President shall be elected in even years, while the Vice-president, Vice-president at Large, Secretary and Treasurer in odd years. Their duties shall be:

PRESIDENT-The President shall preside at the annual business meeting, and shall serve as Chair of the Executive Committee. The President shall have the power to call special meetings of the Executive Committee at his or her discretion, and shall appoint special committees when deemed necessary. The President shall have authority, along with the Treasurer, to approve bills for payment. The President shall issue at the close of each fiscal year a report to the members, reviewing the activities of the year just ended and outlining the plans for the ensuing year.

VICE-PRESIDENT-The Vice-president shall assume the duties of the President in cases of absence or incapacity. The Vice-president shall also serve as Chair of the Membership Committee.

PRESIDENT EX OFFICIO- The previous president shall be a member of the board in a largely advisory capacity due to their previous experience

SECRETARY-The Secretary shall record the minutes of the annual business meeting and the Executive Committee meetings. The Secretary shall send out notices of the annual business meeting, ballots for the annual election, the Executive Committee meetings, and other general notices not covered by the work of the several Standing Committees.

TREASURER-The Treasurer shall keep a record of the Society's finances and shall have authority along with the President to approve bills for payment. The Treasurer shall maintain the checking and savings accounts of the Society and, with the President, have signing authority thereon. The Treasurer shall prepare a budget at the beginning of each fiscal year, periodic financial statements during the course of the year, and a year-end report on the financial condition of the Society. The Treasurer shall disburse to the Regional Chapters those Chapter dues collected from the Chapter's members.

VI. STANDING COMMITTEES

There shall be seven Standing Committees: Exhibition, Annual, Archives, Membership (whose Chair is also Vice-president), Newsletter, Publicity, Supply, and Events. The chairs of these committees shall be members of the Executive Committee. If there are co-chairs of a Standing Committee, both shall be members of the Executive Committee. Their term of office shall be two years. The chairs of the Exhibition, Library, Publicity, Newsletter and Standards Seminar Committees shall be elected in even years; Membership (also Vice-president), Journal, and Supply in odd years. Each chair may form his or her own committee from the Society membership rolls, and may call meetings of his or her committee at his or her discretion. At the close of each fiscal year the chairman of each Standing Committee shall send to the President a report on the activities of his or her committee. The separate duties of these committee chairs shall be:

EXHIBITION-It shall be the policy of the Society to hold exhibitions of the work of the members from time to time; a photographic record shall be kept of the work exhibited. The Exhibition Committee shall be responsible for the mounting of all national exhibitions, which may include but not be limited to catalogue production, jury selection in consultation with the Executive Committee, fund raising, and exhibition budgets. The Exhibition Chair can also assist any other group within the Society in mounting exhibitions.

ANNUAL- The Annual Committee shall issue an annual publication once a year for the purpose of keeping the membership informed of Society business and activities. In addition it will seek to keep members informed of exhibitions, lectures, and other activities that might be of interest - whether

sponsored by the Society or other organizations. It will also inform members of new publications and developments in the marbling community.

ARCHIVES-The Archives Committee shall have responsibility for the Society's library and archives. It shall have the right of selection and purchase of new items when funds are available, and shall issue from time to time a list of new acquisitions. It shall also endeavor to keep the membership informed of new publications. The Library shall also be the depository for the Society's Archives.

MEMBERSHIP-The Membership Committee shall keep an accurate and up-to-date list of all Society members. Subsets of this list, including lists of current regional chapter members, will be available upon request by Executive Committee members. A list of all Society members, their mailing addresses and their areas of specialty or interest in the art of marbling shall be published annually. It shall co-ordinate all membership drives, including those at the regional chapter level, bill members annually for dues, and be constantly encouraging new members.

PUBLICITY-The Publicity Committee shall be responsible for sending to the various news media information concerning Society exhibitions and other activities of general interest. Any resulting publicity shall be preserved in the Society files along with all available printed publicity received by Society members.

SUPPLY-The Supply Committee shall issue periodically a list of dependable dealers in supplies and services that are of interest to members; this may be a new list or a supplement.

EVENTS-The Events Committee has the responsibility of organizing seminars that will help in maintaining the high standards of the Society membership. This includes choosing the presenters at the seminars, devise promotional materials, and handle the registration of participants. The chair will coordinate with the local host group and be responsible for the budget. The Standards Seminar is to be self-sustaining, with any excess monies to be turned over to the Society Treasury.

VIII. SPECIAL COMMITTEES

The President may establish special committees for particular projects at any time. During the active lives of such special committees, the Chairpersons shall act as members of the Executive Committee but will not be entitled to vote as members of the Executive Committee. One yearly special committee shall be the Nominating Committee.

NOMINATING-In January of each year, the President shall appoint a Nominating chair: this Chairperson can appoint a committee as needed. The President shall be an ex officio member of the Nominating Committee. The Nominating Committee is responsible for proposing candidates to the Executive Committee for those positions whose terms will expire at the end of the current year. Additional nominees for positions to be filled may be proposed by members at large. Such nominations must be accompanied by (1) a biographical sketch of the nominee, (2) a written statement by the nominee that he or she is willing to serve if elected, and (3) signature endorsements of five members at large supporting the alternative nomination(s).

IX. DUES

The Executive Committee shall establish annual membership dues. The Executive Committee shall establish and collect supplementary dues from the members of the Regional Chapters.

X. MEETINGS

The Annual meeting shall be held during the Standards Seminar. The Executive Committee shall hold a minimum of five scheduled meetings annually, the dates and time to be mutually agreed upon.

XI. VOTING

All active members in good standing shall be entitled to vote. The annual election of officers, and all matters of Society policy shall be voted upon by written ballot. For a change in the Bylaws, a two-thirds majority of the votes cast shall be required.

XII. FISCAL YEAR

The fiscal year shall run from Jan 1st to Dec 31st.

XIII. PARLIAMENTARY AUTHORITY

The rules contained in Robert's Rules of Order (latest edition) shall govern the association in all cases to which they are applicable and in which they are not inconsistent with the Bylaws of this association.

IN MEMORIAM, MUIR DAWSON

June 10, 1921-February 21, 2005

Dear Friends,

Muir and his brother Glen ran one of Los Angeles' oldest continuously operating bookstores. He was publisher, hobby printer, marbling enthusiast/supporter and much more. His friendship and collaboration with Christopher Weimann was an unforgettable rich experience.

A thousand words seem not enough to tell my thoughts and feelings at this time. But I can share a memory, which I am thankful for forever. Muir visited me last Saturday, Feb.19. We almost cancelled it again like we had an earlier planned visit due to the downpours. He wrote me an email saying he'll come "rain or shine." And so he did. We spent two tremendously fun hours looking through notes and works of Christopher'. He showed me a gift of a gorgeous marbled folder Chris had made for him in 1987. Inside was a pocket with 5 pieces of a stenciled Japanese lady, the final piece outlined in gold. During this visit I came across a miniature in the files I had never seen before. Muir and I were like kids in candyland and when Michael called me of his passing just a couple of days later I did not want to believe it. I still feel Muir's presence so close, he was the best of friend one can have in life, a beautiful spirit. My heart goes out to Agnes, Michael and family and all who knew and loved him.

Muir rest in piece with much love,
Ingrid Weimann

A memorial service was held April 10, 2-4 PM at Dawson's Book Shop in connection with Dawson's centennial. Sympathies may be sent to michael@dawsonbooks.com

Searching for Knowledge

by Ingrid A. Weimann

Finding books and many articles on the technique of marbling would have been very helpful for Christopher when he started marbling in the early 70s. Whenever he did find information he made notes to see what materials others used to learn which quantities would be helpful in his application. As I go through his two major folders of notes, one for regular patterns and the other for his research on the marbled paintings I sometimes come across a note I hadn't noticed before. The piece printed here already is in a brittle state and very yellowed so I was curious to see if it might be of interest to other marblers. Chris's handwriting is very small so as to get enough information on to that one page and is not easy to decipher so Marie Palowoda suggested that I should type it. Looking back and

remembering how eager Chris was in finding any information and trying to learn how to make marbled papers the way he envisioned and hoped to accomplish seems strange now since so much information is out there today and was a constant discovery years back. Every little discovery added to the puzzle and brought him one step closer to understanding of how it might be accomplished; being self-taught this helped in understanding how others worked with the formulas. It was a time of curiosity, learning, trial and errors and a constant intense search over many years for more clues of this beautiful craft he hoped to master. Just trying to imagine how the process was properly working from only written information was difficult at first. Finding the right kind of paper was a lengthy search in itself. Building the tools was much easier than the chemical questions. Chris didn't see anyone else marbling for at least 15 years until the Harvard Symposium in 1986. What would it have been like I wonder if there had been instructional videos, the Marbling Journals and the numerous information you can find on the Internet today?

Chris reluctantly sold a few papers in the bookbinding class he took at UCLA, but this was after many years of experimenting with different colors such as oils, lithographic inks and eventually acrylics and gouache. As I typed the list I noticed that had he kept adding to it over the years it would now be lengthier and much more detailed. Chris found much more information later on but didn't add it to the list I believe because by that time he had switched to guar gum. He didn't find information on guar gum in the bookbinding books or articles and what he did find was mostly the use of gum tragacanth, carageenen moss and gum arabic but too costly over time for the constant early experiments. This comparison note is about size and it's preparation, through this he understood some of the important elements about the consistencies by experimenting in the beginning with the traditional use of gums. During the years when he worked with leather finishes he had to work closely with formulas so when he started marbling he made notes for reference and to repeat color sequences and patterns. The questions of how important were viscosity and surface tension, how should the colors behave? I remember that Chris loved challenges which, when accomplished gave him great satisfaction only to face new ones.

At times he would find a book of special interest in a used bookstore, one of these is called "Colloidal Dispersions" by Earl K. Fischer. Even though Chris didn't study chemistry he had a curiosity beyond what he had been taught with the leather finishes. Chris collected many technical books on other art techniques, these were helpful but finding books and articles with information on marbling were the best finds.

Christopher Weimann's notes transcribed by Ingrid Weimann

Author	Title of book or Article	Formula for size'	Quantity	Preservative	?*	Cooking time	Ready Stand time
Bruce Walley	Marbling as a Unit for Classroom Bookbinding	Carrageen Moss	1 2/3 ounces of gum	1/3 oz. Formaldehyde	3quart Distilled water		24 hours
Woolnough	The Whole Art of Marbling	Gum Tragacanth ? seed					
D.Cockerell	Russels Handicraft	Carrageen Moss	1 ounce	½ ounce Fomralin	2 qts later 1qt	Boil 3 min	24 hours
Monk & Lawrence	A Text Book for Stationary Binding	Carrageen Moss		Sodium sulfate Glycerine & water			
Halfer		" "					
L.Town		" "					
J.Newman	Decortive Papers & Bookbinding	" "	1 cup	May be used	2qts later 2qts	Boil 2 min	24 hours

Author	Title of book or Article	Formula for size'	Quantity	Preservative	?*	Cooking time	Ready Stand time
P.Hasluck		Gum Tragacanth	1 pound		2 gallons		2-4 days
A.Hollander	Marbled Papers & Fabric	Carrageen Moss	1 cup		2 qts. Later 2qts	Boil 3 min	24 hours
R.Loring	Marbled Paper	" "					
Dryad	Three Methods of Marbling	" "	1 ounce		2 qts later 1 pint	Boil 5 min	24 hours
Zaehndorf	The Art of Bookbinding	Gum Tragacanth			Quantity of water		24 hours
Kinder	Formulas for Bookbinding	Carageen Moss	12 ounces	2 teaspoon Beachwood Creosote 1/2oz powdered Borax	39 qts later 27 qts	Boil 5 min	24 hours
P.Adams	Practical Bookbinding	" "	12 grams		Not quite a quart to every litre	Boil	3 to 4 days
Matthews	Bookbinding by Matthews	" "	4 ounces		4 qts later 5-6 qts	Few Min Boil ?	1 day or so
Cowries'	Bookbinders Manual	Gum Tragacanth	sufficient portion		equally mixed s/w	soak	1 day or so
R.Loring	Decorated Book Papers	Carageen Moss	6 handfals	Borax	2 qts later 6qts	Boil 3 min	24 hours
G.Pratt	Let's Bind a Book	Cake glue	2 ounces		1 gallon later 1 pint	heat	Keep warm?
Dane & Co	Instructions for Marbling	Carragheen Moss	5 ounces	Preserving Liquid	6 quarts	1 hour until boil ?	24 hours
Inlander Press	Marbling	Carragheen Moss	6 ounces		6 quartz	Boil	
Joint Research Bulletin	The Process of Marbling	Carrageen Moss		Borax	Tapioca consistency	Boil For ? hours	
T.Thrift	Modern Methods of Marbling	Gum Tragacanth	1 ounce		1 qt later 1 qt.	soak	48 hours
S.Webb	Paper Marbling	Gum Tragacanth	1 ounce		2 ½ qts d.water	Boil ?	24 hours
C.Delpierre	Binding with Vat Papers	" "					
Johnson	Creative Bookbinding	Gum aribic				Boil/soak	several hours



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

Anti-Evil Indigo Eyes

by Beki Hodara Almaleh

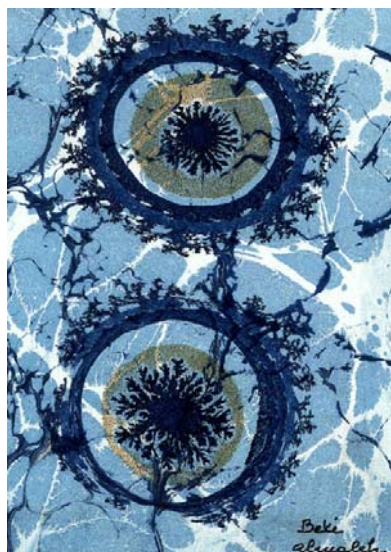
It is believed that some people have a power in their stares (eyes), and that this power can shatter objects, cause harm, injure even kill animals and persons. I am particularly interested in this subject. People from over the world and from as early as 3000 BC have feared the evil eye and believed in the power of the 'evil look'. Agate beads of exceptional quality worn to protect the wearer from the influence of the evil eye were also discovered in the royal Sumerians' graves at Ur.

As you know, eastern people are very superstitious. They think that the most common way to ward off of the evil eye is to carry an eye shaped glass bead with concentric blue, white and yellow circles with a blue center. It is believed that when the evil eye falls on one, the bead will absorb the adverse effects, sometimes breaking up in the process, and keep its owner safe. Also good-luck charms in the shape of an eye which are commonly found hanging in the doorways of middle eastern homes are meant to stop evil from coming into your home.

It is these anti-evil eye beads that inspired me to make the INDIGO EYES, which, since 1989, are liked by most people. At the beginning my INDIGO EYES looked very primitive. But as time went on they improved and are now very much admired and sought after.

Now let me explain how I make my 'anti-evil indigo eyes'. I usually make these eyes on gum tragacanth. The indigo (a pigment made from the leaves of the plant of the genus *indigofera* cultivated in India, Java, China and other regions of the Far East) is imported to Turkey nowadays from India or Pakistan and is called 'LAHOR BLUE'. This color comes in small stone-like pieces of different sizes and is very expensive. You must be very careful in purchasing it because if the indigo is not of a good quality you cannot get the desired results.

Two pieces of LAHOR BLUE, each the size of a sugar lump, is diluted in a half glass of distilled water. The paint crackles while it dissolves. When it stops crackling it is ready for use. You add one or two drops of oxgall and you start trying it on the size.



First you make a stone, git-gel or a combed pattern, whichever you like. Then you apply with an eyedropper a drop of the prepared LAHOR BLUE in the center of the tray. This will spread to form a circle. Next comes a drop of gall water for the white of the eye, then some yellow paint and then one or two drops of LAHOR BLUE for the eye's pupil.

This is all you have to do. Then you transfer it to your paper. But every time you cannot obtain the desired result. This depends firstly and generally on the quality of the LAHOR BLUE then on the density of the size and I think, as all marblers know there must be other unknown factors.

Yes, this is how I make my INDIGO EYES. I am sure that with a little practice, the 'Annual' readers will be able to make these eyes and even better ones.



Beki Almaleh was born in Istanbul in 1931. In 1984 she retired from the Mobil Oil Company where she worked 27 years as the Secretary to the Accounting and Finance Director. Ms. Almaleh started to learn marbling in 1988 with the late Nusret Hepgul and continued to be his student for seven months. She has been a professional marbler since 1989. Her works were displayed in three single and 33 collective exhibitions among them the juried 5th National Turkish Traditional Arts Exhibition and the 4th International Marblers' Gathering. An article about her work appeared in the Ink and Gall Journal (VII, 1) and UNICEF printed one of her works in 2000. You can find Ms. Almaleh's work in collections worldwide, including the Urumchi Museum, China and the Contemporary Marblers' Section of the Suleymaniye Library, Istanbul, Turkey. Her work is permanently exhibited and sold through the Jewish Museum of Istanbul shop. E-mail: bekialmaleh@yahoo.es Webpage: www.lebrizshop.com/bekialmaleh Phone: 90-0212-240 2051 or 90-0212-246 6013

The Making of An Exhibition: New Branches from Ancient Roots

By Milena Hughes

The *Suimonga* artwork of Takaji Kuroda caught my attention on the Internet several years ago because it seemed so ethereal, and I could see a familiar connection with my own work incorporating the expansion and compression of pigments. Mr. Kuroda's art engages a technique similar to phenomena found in space- the Marangoni Effect of vapors caused by partial differences in surface tension creating expansion and compression. As a retired astrophysicist, he was familiar with such micro gravity phenomena and his work reflected space like qualities of intricate solar systems captured on paper; while my work reflects textures and plant forms found in nature, which I have incorporated into much of my studio work over the years.

Soon we were corresponding by email and sending gifts of artwork. Interestingly, the two of us began to traverse a *Suminagashi* stream in the mid 1980's, then chose separate forks to explore as the mysterious water expanded into rivers of discovery.

Three years ago I inquired as to his possible interest in exhibiting together in the United States. With both of us receptive to the idea, I approached the Japan Information Center of the Consulate General of Japan at Chicago with an idea of an educational art exhibition incorporating contemporary *Suminagashi* and *Suimonga*. The educational aspect was intriguing to the cultural outreach coordinator who had studied *Suminagashi* with me and we began to prepare an agenda for the coming months. The first scheduled exhibition date was cancelled in 2003 because of the citywide events celebrating the 150th anniversary of industrial trade between Japan and the USA. While the exhibition date was simmering on the back burner, I continued with other studio projects and email to Takaji. In the spring of 2004, Mr. Kuroda received a grant from the Japan Foundation to travel to the USA for an exhibition in Chicago. What exhibition? Nothing was set in stone and Takaji was arriving in mid September! Panic set in as the Japan Information Center staff and I had our first meeting in mid May, with four months looming ever so near to prepare for an exhibition, public demonstrations and a workshop coordinated by the Chicago Board of Education Department of Asian Studies.

Murphy's Law (*whatever can go wrong...will!!*) was in full bloom, yet, we moved ahead.

I received an exhibition grant from the Illinois Arts Council, which buoyed my spirits and started soliciting for workshop supplies, graphic design consultation and a trillion smaller favors from relatives, friends and clients. By mid August, promotional packets and private invitations to the exhibition opening were sent by the staff of Consul General YutakaYoshizawa. Arrangements for a *Suminagashi/Suimonga* workshop were made, supplies gathered, and an exhibition banner to be hung in the center's Tea House was designed.



Milena & Takaji at
exhibit reception

One week before the opening, I arrived at the JIC with my artwork, information panels and a major headache. As luck would have it, California marbler, Gail MacKenzie, was in town and offered to help with the installation of my work. We breezed through it in one day with time to spare...nothing short of a miracle. However, Takaji's work still had to be hung. Some pieces were in Chicago, the others arriving with him mid week. On September 16th, in the parking lot of Whitney Young Magnet High School, I met Takaji for the first time, just minutes before our scheduled workshop with 26 students. We had planned everything through email and set about our demonstrations and hands on workshop with great ease. Upon completion, we headed in different directions to meet again that evening at a dinner party given by the Consul General at his residence in Evanston.

The following day we returned to the JIC, completed the exhibition installation and hung the glorious red 6 ft. banner welcoming visitors to the exhibition. Opening reception day dawned beautiful and bright, guests arrived in a timely fashion, interviews were conducted, speeches given, and the two of us gave separate demonstrations on how we create our artwork. All was video taped by a staff member of the center and, hopefully, we will eventually get to see it! It was most fortunate that a huge screen was made available for viewing the demonstrations and everyone got a bird's eye view of the marbling trays as we approached our respective techniques with vigor and enthusiasm. During his reception speech, Mr. Kuroda told the large audience this was the first exhibition of its kind in the world and the first in over 1000 years (plus, his first in the USA). We returned to the center one week later to give a final public evening demonstration to a full audience.

New Branches from Ancient Roots was the result of two artistic journeys into the water world of marbling. Beginning with simplistic circles of *Suminagashi* and endless possibilities for experimentation, technology and art merged into a significant exhibition filled with valuable information on the history of the ancient Japanese technique. It introduced new forms of grace and beauty through contemporary creative awareness... and determination.

Note: A review of the exhibition is also published in this issue on page 32.

Papers for Marbling Update

by Iris Nevins

I have recently met a chemist who works for a company that makes calcium carbonate for papers. He was able to shed some light on the problems that marblers are having now that it is standard to buffer with calcium carbonate. I have been wondering why my new paper of choice, Natur Text, made in Germany by Hahnemühle, which is buffered with CC, works quite well; whereas American commercial papers do not work and repel the color by apparently neutralizing the alum (the mordant we sponge on that in effect binds the pigments to the paper).

I am told that the difference is that in the Natur Text it is likely that they use just enough CC to buffer the paper, rendering it acid free. In the large American mills they are now using massive amounts of it because it can replace much of the paper wood pulp and be used as a filler, as it is cheaper than wood. This also makes the fibers shorter, and we have all wondered why, if we can get these papers to work at all, when we hang them to dry they have a tendency to rip down off the clothesline at the corners. Shorter fibers are the answer.

<u>Company</u>	<u>Site Name</u>	<u>Mailing Address</u>	<u>Tel Number</u>	<u>Fax Number</u>
Badger Paper Mills Inc.	Badger Paper Peshtigo Mill	P.O. Box 149 Peshtigo, WI 54157-0149	(715) 582-4551	(715) 582-4853
Crane & Co., Inc.	Crane & Co. Government Mill	30 South Street Dalton, MA 01226	(413) 684-2600	(413) 684-0726
Dirigo Paper Co.	Dirigo Paper Co.	P.O. Box 118 Gilman, VT 05904	(802) 892-5968	(802) 892-2294
Fox River Paper Co.	Fox River Paper Co. Housatonic Mill	P.O. Box 565 Housatonic, MA 01236-0565	(413) 274-3345	(413) 274-1661
Fox River Paper Co.	Appleton Mill	430 E-South Island St. Appleton, WI 54915	(920) 738-0677	(920) 738-8308
Fraser Papers Inc.	Fraser Papers Inc., Madawaska Mill	82 Bridge Avenue Madawaska, ME 04756	(207) 728-3321	(207) 728-8556
International Paper Co.	International Paper Co. Bastrop Mill	P.O. Box 312 Bastrop, LA 71220	(318) 281-1211	(318) 556-1711
International Paper Co.	International Paper Co. Hamilton Mill	400 Dayton Street Hamilton, OH 45011	(513) 896-2500	(513) 896-2537
MeadWestvaco Corp.	MeadWestvaco Corp. Evadale Mill	P.O. Box 816 Silsbee, TX 77656	(409) 276-1411	(409) 276-3108
Merrimac Paper Co., Inc.	Merrimac Paper Co. Lawrence Mill	9 South Canal Street Lawrence, MA 01843-1410	(978) 683-2754	(978) 975-2708
Monadnock Paper Mills Inc.	Monadnock Paper Bennington Mill	117 Antrim Road Bennington, NH 03442	(603) 588-3311	(603) 588-3158
Neenah Paper Inc.	Neenah Paper Inc.	P.O. Box 2003 Neenah, WI 54957-2003	(920) 721-2000	(920) 721-3608
Valentine Paper Inc.	Valentine Paper Inc.	139 Joe Brown Road Lockport, LA 70374	(985) 532-3313	(985) 532-2969
Wausau Paper	Wausau Paper Brokaw Mill	P.O. Box 305 Brokaw, WI 54417-0305	(715) 675-3361	(715) 675-5181

This chemist is going to compile a list of papers made commercially in the US that are less buffered, of remaining older, slightly acidic papers, and also papers that are buffered with other additives such as magnesium or titanium. Hopefully by the next issue of the Newsletter we will have this list. Meanwhile, many are switching to the Hahnemühle papers. They have also promised to inform me of any changes in the formulas and send test sheets to see if they still marble. If they do not, they are willing to make a run specifically, of the old formula, though it may mean having to purchase the whole run, which would be several thousand sheets.

On the previous page is a table of paper manufacturers who still use so called acidic papers. Please keep in mind a paper is not either acid or non-acid, but there are degrees. The papers we used before that worked, they were near neutral anyway, and would likely have outlived us all. They were just not buffered with an excess of Calcium Carbonate.

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*. She has also published a reprint of James B. Nicholson's *A Manual of the Art of Bookbinding*, containing 18 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. She has taught marbling at Peters Valley, The Center for Book Arts, The Montclair Historical Society and The Newark Museum. She works primarily as a supplier of restoration style papers for hand bookbinders throughout the USA and overseas. In 1996 she took over the marbling supply company, Decorative Papers, which sells marbling colors, tools, papers, and supplies. For information, a complete on-line catalog and color samples visit www.marblingpaper.com

A Note on the Continuing Paper Search

from Peggy Skycraft

In my ongoing effort to find decent paper I have found that good old Gilbert is still offering their ESSE and it still works for marbling. (A Fox River Paper affiliate) There are several pale colors in text, smooth but no brights. I just bought a nice tan that matches my old "bag brown" Kraft. This paper is acid free but they have managed to avoid ruining it. I think it has always been made by alkaline process. One can buy from www.gilbertpaper.com. The site is pretty, though not all that easy to navigate, BUT one can get samples for free, just paying the shipping. Up to 5 sheets each of several items. The Oxford line offers a sample book but not the Esse line. Oxford still has dark colors but only in cover weight.

The Esse Text I bought comes in 125 sheet packages, and the best price is for 250. One can buy direct from the web site in any quantity with a credit card. This is great as the local distributors seem only to have office weight papers.

www.foxriverpaper.com is a better site and easier to figure out. The Confetti line has bright and dark colors available in parent size 80-lb text. Evergreen paper (which I have used in the past) looks good and has a recycled content but is acid free. Vellum is the surface to look for. Sundance is a sheet I have used in the past in bright colors, as is Teton (an expensive paper) They still have Filare Nero Black Text but only in the linen embossed, which curls up when you alum it. (Sort of a pain as one can't easily marble the dried paper on a multiple sheet trough.) Since it is Black it may be worth using, as this is hard to find.

Most paper lines are now in a few neutrals and some whites. All of the dark and rich colors are mostly gone. The upside is that much of the paper is "coated" for good offset printing and also for inkjet printing. This means that it might be worth trying for marbling as the coatings are probably some kind of polymer that will keep the alum from soaking into the sheet. The Sundance white used to have a problem with fibers plucking off and leaving a "dusty" looking surface. This may now not happen with the coating.

I would have to get samples of all these papers to see how they perform at present.

Alternatives to Alum

by Garrett Dixon

Introduction

Size, pigments and ox gall have always been essential components to the marbling process throughout the ages. As papermaking technology has evolved during the past 400 years, however, mordants, which for a marbler mean almost exclusively aluminum sulfate or potassium aluminum sulfate, have become an integral component of the marbling process. Changes in sizing and absorbency of paper, as well as paint binders and pigments have made it practically impossible to marble, using European and American manufactured papers, without the use of a chemical bridge to bind the pigments to the paper. Recent trends toward acid-free and neutral papers have resulted in some previously workable papers becoming useless even with the use of a mordant. At the same time, concern has arisen over the role of alum (aluminum sulfate or potassium aluminum sulfate) in the embrittlement and deterioration of paper.

Marblers have been fairly adaptable during the past 300 years, making use of new pigments and kinds of paints as they have become available (such as acrylics), adjusting to changes in paper, and using many different sizes (tragacanth, carrageen, psyllium, methylcellulose and others). It is only in the area of mordants, specifically the use of alum, that marbling has remained most rigid. It is time to develop some adaptability in this area as well. This article explores some investigations in two areas: marbling without a mordant, and alternatives to alum.

Marbling without alum

The regular use of alum for marbling is most closely associated with Joseph Halfer. However, at the time he published his manual in the latter half of the nineteenth century, he reported that marbling could still be done without alum if one was working on a gum tragacanth size or if one was relying primarily on the old lake and earth colors. Lake colors are those originally precipitated from plant or animal materials by using alum. Earth colors, chiefly the ochres, already contain aluminum and other metals. Both of these pigments already contain their own mordants. He admitted, however, that when marbling in this fashion, the results are fairly coarse and of poorer quality. Up until that time, there is little indication that mordants were required for successful marbling. Preparing papers for marbling by applying alum to the surface of the paper is an extra step that would be nice to eliminate, if possible, both because of the additional time and preparation necessary and because of the concerns over the use of alum.

My own experiments suggest that neither the size nor the pigments are the critical item. Instead, the balancing of the paints and ox gall, and even more importantly, paper are the key factors. Examples 1, 2 and 3 compare marbled papers made with and without the use of alum. The paper used in this



Example 1

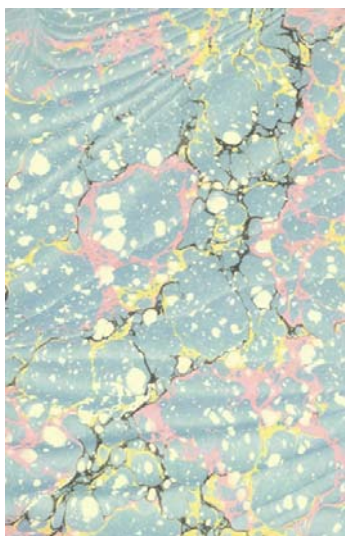


Example 2

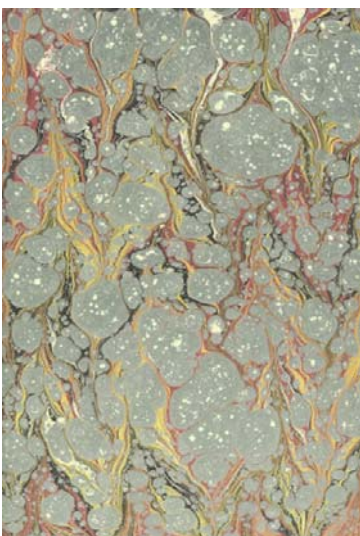


Example 3

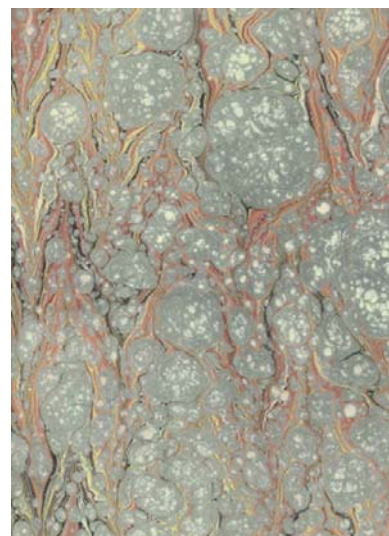
instance was Zerkall Frankfurt; other papers including Rives Lightweight, Somerset, Arches and others have shown similar results. The paints used are hand ground paints: true carmine, indigo, green earth and yellow ochre. As can be seen from the examples, color retention is poorer with the non-alumed papers, whether rinsed after marbling or allowed to drain without rinsing. Compare the first two to example 3, which gives the intensity of color expected in modern marbling. Rinsing the non-alumed paper washes away much of the color in Example 1. Without rinsing (Example 2) the color intensity is improved, but there is more bleeding of color. Of all the paints, carmine, a classic lake color, is the most intense color in all examples. This is consistent with Halfer's observations. Earth colors, however, adhere less well than expected based upon Halfer's predictions. With very careful balancing of color and gall (more dilute paints than typically used) I have been able to achieve some acceptable results (again on Rives Lightweight paper and using classic colors: lamp black, carmine, yellow ochre and Prussian blue) as is shown in Example 4. Examples 5 and 6 compare an alumed Rives Lightweight paper to an absorbent, non-alumed, Japanese paper (Kitakata). The color intensity on the Japanese paper is much closer to the standard, alumed paper. All of these examples were marbled on a carrageen size, but gum tragacanth size gave similar results - that is, no better retention of color without aluming. Therefore, I have concluded that the paper seems to be the critical factor in marbling without alum - more important than the size or the paints. This observation is consistent with observations in the Diderot Encyclopedia article on marbling (1752-1772) where it is recommended that papers for marbling be half-sized, as too much sizing hinders the paint from taking hold of the paper. At another point in the article they indicate that some marblers grind alum with the tragacanth binder during the preparation of the paints for better results, suggesting that paper may have been somewhat problematic even at that time.



Example 4



Example 5



Example 6

Traditional Ebru artists, such as Hikmet Barutcugil, do not use alum and stress the importance of proper balancing of paint and gall, along with the use of absorbent paper. Unfortunately, locating sufficiently absorbent papers is difficult. Rives and Somerset are listed as "lightly sized", and these did perform better than other, more heavily sized, papers. Western waterleaf (unsized) papers, which are often handmade, tend to be heavy and expensive. Despite these difficulties, with the right paper, marbling without alum could be further explored.

Alternatives to Alum

If we cannot obtain sufficiently absorbent papers to enable us to marble without a mordant, it would be worthwhile to have some other options for mordants than common alum (aluminum sulfate or potassium aluminum sulfate). This would not result in saving any time, or the need to prepare the papers, but would eliminate the sulfate residue on the paper, which has been postulated to be the primary problem associated with alum-related deterioration of paper. Two other compounds show promise and the potential to expand options available to marblers.

Aluminum acetate

Aluminum acetate is commonly used as a topical astringent for treatment of rashes and skin irritation, however it is also an effective mordant. Fabrication of this compound is a little more involved than aluminum sulfate, converting aluminum sulfate to aluminum hydroxide, then to aluminum acetate. This results in an increase in the overall cost of the material, between two to eight times the cost of aluminum sulfate per 100 ml of useable solution, depending upon the source for alum.

Joseph Halfer was familiar with this compound. He recommended it as an even finer mordant than aluminum sulfate. It has a greater affinity for cellulose fibers (which is why it is often preferred by dyers as a mordant for cotton, linen and other cellulose fibers) than aluminum sulfate or potassium aluminum sulfate (recommended for protein fibers such as silk or wool). Because of this affinity for cellulose, it is a very satisfactory mordant for marbling. Preparation and application is identical to common alum in every way, and marbling can be done in the damp or dry state. It lasts indefinitely on papers stored in the dry state, but I have no information at this time on how it responds to variations in humidity. I typically use a solution of aluminum sulfate at a ratio of 10 grams for every 100 mls water. Aluminum acetate is effective in a solution of 10 grams for every 400 mls water for standard pigments. When using metallic paints (based on powdered bronzes) a more concentrated solution of 10 grams for every 200 mls water is required. At this time, I have not tested mica-based paints. The pH of the solution is in the 5 range, similar to alum, but more importantly, it leaves no residual sulfate on the paper.

Aluminum acetate dissolves more easily in water than alum does and does not precipitate out of solution as readily. It is supplied as a fine powder - a mask should be used when working with the powder as it can cause irritation of the respiratory tract. I have only found one difference, to date, in the appearance of papers made using standard alum compared to aluminum acetate, and that is that metallic gold paint has a brighter appearance when using aluminum acetate, compared to a more brownish tint when using aluminum sulfate.

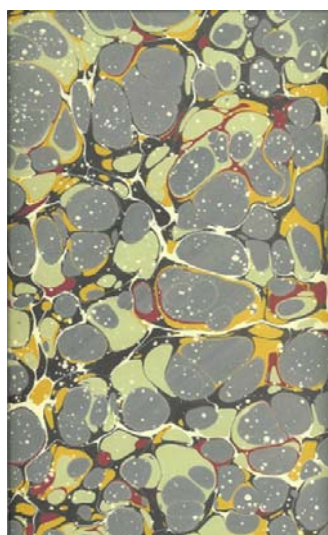
Retention agents

Retention agents are a class of compounds used extensively in the papermaking industry. These compounds have multiple uses, generally in the pulp stage of paper fabrication. They are used to facilitate the binding of pigment to cellulose pulp in the coloring of paper. They are also used to strengthen the binding of calcium carbonate to the pulp fiber. The mechanism of action is based upon electrostatic attraction rather than chemical bond formation (in the case of mordants). The advantage to this is that they maintain their effectiveness across a wide range of pH, acid to alkaline.

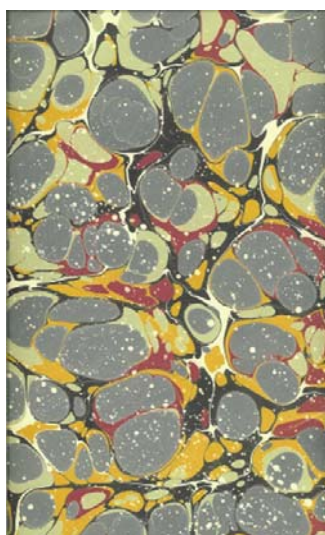
One example of these compounds is Percol 292, manufactured by the CIBA Corporation. It is classified as a cationic retention agent, that is, it carries a positive (+) charge. Cellulose fibers in paper carry a net negative (-) charge. Many dyes and pigments also carry a net negative charge, thus the retention agent serves as an electrostatic binding bridge between the pigment and the paper. The electrostatic attractions are not as strong as the chemical bonds of mordants, so the papers need to be treated a little differently than when working with alum. However, retention agents will work in marbling paper. Preparation of the papers is similar to preparation when working with alum. Percol 292 dissolves readily in water, at a concentration of 2.5 grams (1/2 teaspoon) in 500 mls water. The liquid is slightly viscous. It is applied to paper in a similar fashion to common alum. The papers can be marbled in the damp or dry state. However, if marbling papers in the damp state is to be done, the papers should be allowed to dry for 10-15 minutes and then placed between newspapers or blotters, rather than against each other. The difference in handling the papers stems from the somewhat weaker bond that is created between the retention agent, the pigments and the paper. The papers must be left on the size longer than with alum (about 30 seconds), and the papers should not be rinsed with water as this will wash away much of the paint. They should be left to drain and dry. Because there is no rinsing of the papers, more care needs to be given to balancing the concentration of paints. A too concentrated paint will bleed and stain the paper, whereas with alum the excess can usually be rinsed away. Color retention is as good as with alumed papers except for metallic paints, which do not adhere well in sufficient concentration for good effect. Acrylics work well. It is a very cost-effective material,

equal to or cheaper than common alum per 100 mls of solution. It lasts indefinitely on dry papers, but I do not have any information, yet, on its effectiveness at varying levels of humidity. The pH of the solution is approximately 5, however the solution can be buffered to any pH without altering its binding ability. Even unbuffered, the surface pH of marbled papers remains well in the neutral to alkaline (7-8) range. Because of its ability to bind calcium carbonate, it should theoretically work with the buffered papers that have been recently problematic for many marblers. I have not had any difficulties with any of the papers I have used so far, including Somerset, Zerkall, Arches, Natur Text, and Cranes Crest.

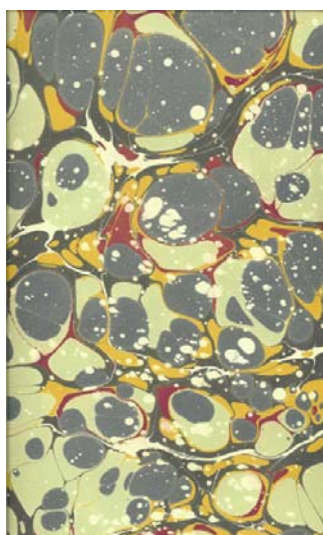
Examples 7 through 10 compare color retention using aluminum sulfate, aluminum acetate at 1:20 and 1:40 dilutions and Percol 292 on Natur Text paper. As you can see, no appreciable difference in color intensity can be seen among the papers.



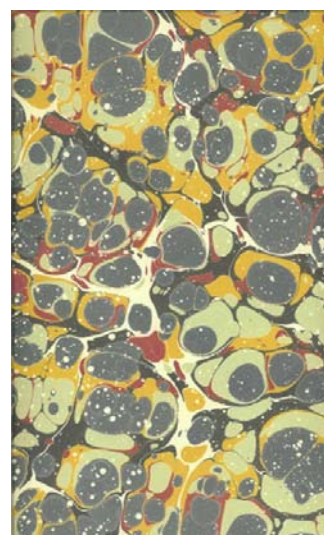
Example 7



Example 8



Example 9



Example 10

Conclusions

As the papermaking industry continues to evolve, the techniques of marbling that have worked for us may no longer be as reliable as they were in the past. Just as the use of alum became necessary in the nineteenth century to adjust to changes in the papermaking industry, change will undoubtedly be necessary in the future. It remains important both to examine the mechanisms that are basic to the marbling process, and to search for new (or old) products and techniques that will provide marblers with additional tools and the flexibility to adapt to changes when they do occur.

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Garrett Dixon is a self-taught marbler who began marbling approximately 12 years ago. Over the years his interests have focused on the historical pigments, tools, techniques, patterns and materials used in European and American marbling from the late seventeenth through mid-nineteenth centuries. His website, The Marbler's Apprentice www.marblersapprentice.com offers handmade paints, chemicals, papers and supplies as well as technical information related to his research into marbling materials and historical patterns. Email address is gdixon@psonline.net.

Historical References to Paper Marbling in East Asia

by Jake Benson

I. Introduction

What is marbling and where did it come from? It is an excellent question that has long been the point of discussion for marblers and scholars alike. Yet just when and where or by whom that method was discovered remains elusive. We could all agree that all forms of marbling have several consistent features in common. Marbling consists of floating colors on the surface of a liquid, and a sheet of paper or cloth is carefully laid over top, capturing the floating design.

A number of examples of historical marbled papers, along with several written sources provide us with insight into the early history of the method. Much of the evidence cannot always provide us intimate details, for example, just who made the marbling, or divulge methods used. More research is necessary to be able to write about the topic in a conclusive manner and maintain hence it is best to simply maintain a relative tone when speaking of the early history of marbling.

Different scholars in recent years have published important references, interesting clues, and beautiful reproductions of historic examples. This essay is an attempt to compile some of these sometimes-disparate pieces into a single, concise reference. None of the information provided is really new, original research on my part, so it is hoped that by writing this essay, it will stimulate further discussion and study of the topic by other scholars of the region. An attempt is also made to utilize resources furnished on the Internet, especially images of historic marbling. These may be viewed by carefully following the links provided in the footnotes. In time, this essay will be updated and expanded to include images and new references when they are located and published. Several scholars and marblers have helped me in preparing this essay and they are accordingly credited in the footnotes.

II. References to decorative paper methods in China

Did marbling originate in China?

Many theories have emerged in recent years concerning the origin of the various methods of marbling. Most have focused on the Silk Road as a likely connection between China and Central Asia, and that marbling may have developed in tandem with papermaking. This may have certainly occurred, but the research at this point is far from conclusive to make any kind of firm claim. One account mentions a type of decorative paper produced in Sichuan province, in southern China. When an abridged interpretation first appeared in English, the author, Dr. T. H. Tsien implied that it referred to a kind of floating-color decorative process, akin to marbled paper as we know it today, and concluded that marbling had been invented in China. Yet the account remains to be fully reviewed, thoroughly researched and translated by another Chinese scholar and historian. So far, no other concrete evidence has emerged to support the possibility of marbling having originated within or adjacent to China, with the exception of the Japanese tradition of *suminagashi*.

The account in the *Wen Fang Si Pu*.

The earliest known written reference to paper marbling is found in a Chinese compilation entitled *Wen Fang Si Pu*, or "Four Treasures of the Scholar's Studio Collection", by Su Yijian (957-995 CE). This text dates to 986 CE, during the Song Dynasty. These four implements of writing, often referred to collectively as the "Four Treasures", are *bi* "brush", *zhi* "paper", *mo* "ink", and *yan*, "ink-stone". These materials are also used in the creation of some types of marbled papers.¹

¹ For the original Chinese language version of the account, see Su, Yijian *Wen Fang Si Pu*: [Juan 3]. Taipei: Taiwan Shang Wu Yin Shu Guan, 1983. For more information on the Chinese concept of the "Four Treasures of the Scholar's Study" or *Wen Fang Si Bao*: <http://www.asianart.com/exhibitions/upenn/>

Su Yijian was an Imperial scholar-official and served as the chief Hanlin Academician from about 985-993 CE. He compiled the work from a wide variety of earlier sources, and was familiar with the subject, given his profession. Yet it is important to note how it is uncertain how personally acquainted he was with the methods of making decorative papers. He most likely reported information given to him, without having a full understanding of the methods used. His original source may have predated him by several centuries. Until the original sources that he quotes are more precisely determined, can it be possible to ascribe a firm date for the production of the papers mentioned by Su Yijian.

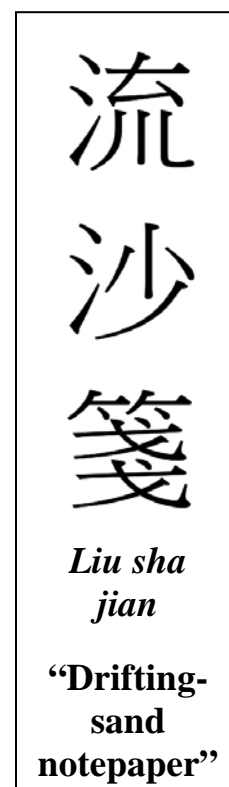
***Liu Sha* Note-paper.**

In the portion of his massive compilation devoted to subject of handmade papers, Su Yijian described various styles of decorated styles produced in different regions of China at the time. In relating the specialized papers produced in *Shu* region, corresponding to modern-day Sichuan, he mentioned a type of decorative paper that may have been a kind of marbling, or have led to the method of floating color. The name of this product was *liu sha jian* meaning “drifting-sand” or “flowing-sand notepaper” in English. This paper was made by dragging a piece of paper through a fermented flour paste mixed with various colors, creating a free and irregular design.

Another type was made with a paste prepared from honey locust pods, mixed with croton oil, and thinned with water.² Presumably both black and coloured inks were employed. Ginger, possibly in the form of an oil or extract, was used to disperse the colors, or “scatter” them, according to the interpretation of Dr. T.H. Tsien. While the colors were said to gather together when a hair-brush was beaten over the design, as dandruff particles was applied to the design by beating a hairbrush over top. The finished designs, which were thought to resemble human figures, clouds, or flying birds, were then transferred to the surface of a sheet of paper.

Liu sha notepapers were then likely mixed together with other decorated papers, which and sold in bolts or assorted packets of 10 types of papers in 10 different colors for a total of 100 sheets. Such bundles were then distributed and available for purchase in other regions within China, and possibly even beyond the borders. These would have been marketed as a special variety among the vast array of decorated papers produced and sold throughout the country.

Examples of either style of decorative paper described in the account have yet to be identified. It is very interesting to note that both methods refer to a process that employed a slurry or size, composed of fermented flour paste in the first case, and honey locust pods in the second. Also, there is no mention of floating colors on a plain water bath in this account, as is done in Japanese *suminagashi*.³



Dr. T. H. Tsien, former Curator Emeritus at the Oriental Institute of Chicago, first published a synopsis of this account in English. Tsien, Tsuen-Hsuein. Paper and printing. In *Science and Civilization in China*. Vol. 5: Chemistry and Chemical Technology I, edited by J. Needham. Cambridge: Cambridge University Press, 1985 p. 95. Note that Dr. Tsien used the older Wade-Giles transliteration standard, whereas I have used contemporary Pinyin for this essay. He also featured examples of 19th century decorated papers including some “marbled” examples. Yet it should be understood that none of the images that he provided are of *liu sha* notepapers, but papers that appear to have a kind of marble –pattern, but not made with floating color. Dr. Tsien implied that the account in the *Wen Fang Si Pu* proved that paper marbling, as we think of it today, a kind of floating color process, had been invented in China. His interpretation has since been widely quoted in marbling literature without any confirmation. Dr. Pan Jixing has said that no other information about marbling in China, other than the *Wen Fang Si Pu* has come to light.

2 *Gleditsia triacanthos* and *codiaeum variegatum*, respectively.

3 See section III below.

Theories on the relationship of Chinese decorative papers to other marbling traditions.

Unfortunately, no example of any kind of marbled paper or *liu sha* note papers are known to survive today, nor has any indigenous form of marbling with floating colors been identified in modern China. Many have theorized that this early method may have traveled and evolved in tandem with papermaking along the Silk Road to Central Asia, spreading to India, Iran and Turkey.⁴ Yet In recent years, variant theories have emerged.

Dr. Sheila Blair, in her article on Islamic decorated papers, relates a theory that the later Islamic methods may have resulted from attempts to imitate a Chinese prototype.⁵ Dr. Francis Richard, Curator of Islamic Collections at the Musée du Guimet in Paris has proposed that Islamic forms of marbling may have evolved out of *coulé*, a term referring to colors “smeared” or “drizzled” on the surface of the paper, perhaps reminiscent of paste papers.⁶ Another theory proposed that Islamic artisans developed their own methods independently of the others. It is widely believed and promoted in Turkey today that the art is of ethnically Turkic origin⁷.

Finally, the French scholar Marie Ange Doizy published a brief reference to a type of marbling from Korea, where it was known as *meokchim-ji*. Any further information about this Korean variety of marbling is unavailable.⁸ Altogether, the evidence is insufficient to conclusively support any one theory regarding the origin of marbling at this time.

The contemporary interest in marbling in the region.

Today one decorative paper artist and scholar in Taiwan today is Wang Kuo-Tsai. He has suggested that the making of *liu sha* notepapers may have declined by the end of the Song dynasty, when the Mongolian Yuan dynasty came to power.⁹ His research into early methods of papermaking and decoration has led him to investigate various methods of marbling, and the results of his research can be seen on the Internet.¹⁰ An interest in marbling has also been encouraged in Urumchi, Xinjiang Autonomous Province, where in 2003, an exhibition was held for the first time.

4 Authors who have written on this early period aside from Dr. Tsien (see note 1 above) are Doizy and Ipert. *Le Papier Marbré*. Paris: Editions Technorama 1987. Also Easton, Phoebe Jane. *Marbling: A History and Bibliography*. Los Angeles: Dawson's Book Shop, 1983. Finally, Wolfe, Richard. *Marbled Paper: Its History, Techniques, and Patterns*. Philadelphia: University of Pennsylvania Press, 1990.

5 Blair, Shelia “Color and Gold: The Decorated Papers used in Manuscripts in later Islamic Times,” *Muqarnas* 17 (2000): 24-36.

6 Richard, Francis. *Splendeurs Persanes: manuscrits du XIIe au XVIIe siècle*. Paris: Bibliothèque Nationale de France, 1997.

7 Most Turkish-language publications have espoused this point of view, or another variant theory that members of the mystical tradition within Islam known as Sufism specifically produced marbled papers as a kind of spiritual practice for centuries. For an initial list of these publications, refer to Easton's *Marbling* cited above in note 4. While the members of a single Sufi lodge, The Özbekler tekkesi (Lodge of the Uzbeks) in Turkey were well known for their marbling during the 19th and 20th centuries, such a relationship prior to that time has never been confirmed. Such notions overlook the fact that members of other ethnic groups and even different sectarian affiliations outside of Turkey were known to have historically made and used marbled paper as well. My comments are not meant to diminish the important contributions and innovations developed by Turkish marblers, and are only made to better distinguish what can be firmly proven from what some choose to believe. Due to the development of the Internet in recent years, communication has steadily improved between various countries, which it is hoped, will motivate better cross-cultural scholarship.

8 See Doizy, Marie *De la Dominoterie a la Marbrure: Histoire des Techniques Traditionnelles de la Décoration du Papier*. Paris: Arts et Métier du Livre, 1996. p.75. According to Korean marbler Ky Lee, while he had not personally encountered the term until I mentioned it to him, he felt it may be translated into English as something like “black-ink attached paper”, from *Meok*, meaning ‘black ink’, *chin* meaning “adhered” or attached, and *ji*, meaning “paper”.

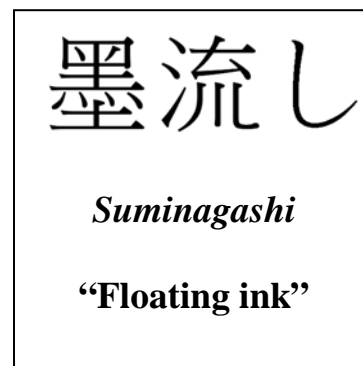
9 For Wang Kuo-Tsai's comments, see note 10.

10 An interview with him: http://www.sinorama.com.tw/en/show_issue.php3?id=200319201074e.txt&page=1
<http://www.gio.gov.tw/info/nation/fr/fcr97/2003/03/s14.html>

III. The Japanese tradition of *suminagashi* marbling.¹¹

The methods and applications of Japanese marbling.

The oldest continuous tradition of marbling known to exist today is found in Japan, where the papers are referred to as *suminagashi*, or “floating ink” in Japanese. The term is used both for the process of marbling, as well as the finished product. These papers are just one type available from a wide variety of hand-decorated papers made in Japan to this day.¹² They were mainly used historically for the production of manuscripts and printed works.



This method of marbling has been thoroughly described in several publications and a movie depicting the process can be seen on the World Wide Web.¹³ In summary, *sumi* ink sticks are ground on an ink-stone, and thinned with an appropriate amount of water. The colors used traditionally were *sumi* black, *ai* indigo, and an organic red color made from safflower, known as *beni*.¹⁴ A few drops of a special dispersant, prepared from various botanical extracts, are added to the colors, enabling them to float and spread upon the surface of a plain water bath.¹⁵ Usually two colors and plain water were applied to the surface of the water, one drop at a time. Each drop of color expands in a circle, the next drop is placed within the first, and the process repeated. These repetitions at first form a series of concentric rings of floating color. The colors can then be gently stirred, blown upon or fanned to manipulate the design. Finally a sheet of fine paper is carefully laid over the top to capture the image.

Possible origins and early references to *suminagashi*.

Einen Miura states that the oldest reference to *suminagashi* papers are in the *waka* poems of *Shigeharu*, (825-880 CE), a son of the famed Heian-era poet *Narihira*. He proposed a method of marbling may have come from China, where it may have derived from a form of ink divination. Another possibility is that it was derived from a kind of game or entertainment in which printed papers were immersed in water, from which the ink would float to the top, forming curious designs. The oldest work to mention the various uses of *suminagashi* can be found in *Shakuso Ourai*, written by Kaneyoshi Ichijyou (1402~1481). Much research remains to better identify, document, and publish historic examples of *suminagashi*.¹⁶

11 The Japanese Architecture and Art Net Users System (JAANUS) is a wonderful resource on the various facets of Japanese art and culture. Their main web site is <http://www.aisf.or.jp/%7Ejaanus/>. The direct link to their description of *suminagashi* is <http://www.aisf.or.jp/%7Ejaanus/deta/s/suminagashi.htm>

12 *Ryoushi soushoku*. To learn more about Japanese decorated papers see <http://www.aisf.or.jp/%7Ejaanus/deta/r/ryoushisoushoku.htm>.

13 Two well-written books devoted to this subject in English are: Guyot, Don, *Suminagashi*. Seattle: Brass Galley Press, 1990, and Chambers, Ann. *Suminagashi*. London: Thames & Hudson, 1992. Both are available from Colophon Book Arts Supply <http://home.earthlink.net/~colophon/>. Diane Maurer-Mathison has outlined the basic steps on the Internet: <http://dsc.discovery.com/stories/vintage/projects/marbling/marbling.html>. A very practical introduction can be found in her publication, the *Ultimate Marbling Handbook: A Guide to Basic and Advanced Techniques for Marbling Paper and Fabric*. New York: Wason-Guptill Publications, 1999. This can be purchased directly from her on her web site www.dianemaurer.com.

Guyot's book was the first practical manual published in English, and is highly readable and informative for anyone wishing to attempt *suminagashi*. Chambers' book is published in full color and reproduces many beautiful examples of both historic and contemporary works. Maurer-Mathison's work not only provides an introduction to *suminagashi*, but other methods of marbling as well. In addition to these references, a short but informative movie was recently posted at <http://homepage.mac.com/row1/Suminagashi/iMovieTheater8.html> that shows 3 stages of the *suminagashi* process. It is possibly the master Tadao Fukuda seen marbling in the footage.

14 The species of Japanese indigo is *indigofera polygonum*, whereas safflower is *carthamus tinctorius*

15 The most common dispersant is made from varieties of pine needles, genus *pinifera*, and known as *matsu* in Japan. Other sources mention lacquer *rhus verniciflua*, Japanese soapberry, *sapindus mukurossi*, and tobacco, *nicotiana rustica*, among other additives.

The Hiroba Family of Echizen in Fukui Prefecture

One individual who has often been cited as the inventor of suminagashi, was a man named *Jizaemon Hiroba*. According to legend, he felt divinely inspired to make suminagashi paper after making spiritual devotions at the *Kasuga* shrine in the city of *Nara*. After realizing his inspiration, he then wandered the country looking for the best water with which to make his papers. Finally, he came to *Echizen* in *Fukui*, where he found the water especially conducive to making suminagashi, where he settled, and his family carries on with the tradition to this day. Hence the Hiroba family claims to have been marblers since 1151 CE during the *Heian* period (794-1185 CE), and to have made this paper in Fukui Prefecture for 55 generations. The family has been privileged at times with exclusive production of suminagashi papers for use in the Imperial household. That ended in 1585 when *Toyotomi Hideyoshi* became *shogun* and allowed commoners to use the papers. During the *Edo* period (1603-1867) the Hiroba family received a generous pension and trade protections from the shogunate. Aside from this family, the *Uchida* family was also known to have made papers equal in quality to the Hirobas from at least 1680-1709 CE.¹⁷

The oldest datable example of *suminagashi* marbling.

The late Kiyofusa Narita, the former Director of the Oji paper museum, was the first to notice and date the earliest examples of suminagashi paper to the Heian period. He found them in a manuscript considered one of the official “national treasures” of Japan, the *Sanjurokunin Kashu*, or “36 Immortal Poets”. This work was presented to the Emperor Shirakawa (reigned 1072-1086 CE) for his 60th birthday in 1118 CE.¹⁸ It is currently in the collection of the Otani family, and is kept in the *Honganji* Temple in Kyoto. It features a wide variety of decorative patterns on every leaf. Yet out of the entire manuscript, which spans 10 volumes total, only 11 leaves feature suminagashi paper. Some of the papers appear to have been wet-torn and joined together with other decorated papers, forming an interesting collage used for the background of the text. Other leaves feature a kind of painted wave-like decoration that seems to mimic the irregular lines of suminagashi. It cannot be determined just who created the decorated papers used in this manuscript.¹⁹

16 See Miura, Einen. *Marbled Paper*. Tokyo: Kodansha International, 1986. Mr. Miura informed me in 2002 he has found even older references to suminagashi in waka poetry, to be published soon in his forthcoming work on Japanese decorated papers. Thanks to Mr. Takaji Kuroda for providing the reference to the Shakuso Ourai. See Mizushima, Naohumi. “Suminagashi-kou” *Washi no Sato* (The Country of Japanese Paper). 2: 1973.

17 Mr. Kuroda notes that there is some evidence that controverts the claims of the Hiroba family. This is due to the fact that the name of the family patron, *Jizaemon*, is strange in that it is not pronounced correctly in accordance with the standard used at the time. Hence, he may well have existed at a later date than the family claims. The Uchidas were mentioned by Kiyofusa Narita in his various publications. See note 19 below.

18 First published in Narita, Kiyofusa *Japanese Paper-making*. Tokyo: Hokuseido Press, 1954. Also “Suminagashi”. *The Papermaker*. 24:1 1955 pp. 27-31, and finally *A Life of Ts'ai Lung and Japanese Paper-making*. Tokyo: Oji Paper Museum, 1980. Narita's final revision on suminagashi is reproduced in entirety in Chambers' book, pp 13-16. An image of Narita Marbling can be seen in Wolfe, p. 7

One image from the sanjurokunin kashu incorporating suminagashi can currently be seen at http://www.mcah.columbia.edu/dbcourses/delbanco/large/AH_0304_216_20.jpg
Another set of leaves feature painted or printed designs reminiscent of the patterns of suminagashi: http://www.mcah.columbia.edu/dbcourses/delbanco/large/AH_0304_216_19.jpg
http://www.mcah.columbia.edu/dbcourses/delbanco/large/AH_0304_216_21.jpg.

19 *Nishi Honganji-bon Sanjurokunin kashu* Tokyo: Bokusui Shobo 1971. The examples of waka over suminagashi can be seen in Vol. I: 25, 31. II: 247, 322. V: 1157. VI: 1318. VII: 1453, 1519. VIII: 1763, 1805, 1902. To learn more about the Nishi Honganji, you can visit the official web site <http://www2.hongwanji.or.jp/english/>. The next site is a commercial press photography site, but happens to feature a photograph that is important in relation to the manuscript mentioned above. Click on the bottom “next” button, 6 times. It is a photograph of the revival of a traditional ceremony for the reciting of *waka* poems at the Nishi Honganji temple in Kyoto. It is an interesting depiction of the ceremony in which these poems were traditionally recited. http://www.nni.nikkei.co.jp/FR/INFOCUS/infocus_04_01_2.html

A Heian Period fan-shaped volume from the *Lotus Sutra*.

Some of the most interesting and unique applications of early suminagashi known are found in another manuscript, also considered one of the official “national treasures” in Japan today. It is an exemplary manuscript of the *Senmen Koshyakyou*, or *Lotus Sutra*, kept in the “treasure house” of the *Siten-nouji* Temple in *Osaka*. Originally comprised of 8 volumes total, it is the only surviving example from the original set. Although undated, it was likely created during the Heian Period, in approximately 1170-1180 CE. This is indicated by the style of the paintings within it that feature scenes of court life at the time. It is therefore among the oldest surviving examples of suminagashi known.

This booklet has a very unique shape, which when opened flat bears the profile of a fan. The structure of the book is not actually sewn, but consists of individual leaves that have been folded and adhered to one another along both the front and the gutter margins. To create this manuscript, first the decorated papers, including suminagashi paper was prepared. Then the paper was painted in a special manner that employed the marbling as an element of the painting, often depicting a natural element, such as water, rivers, wind, incense smoke, as well as clouds in the sky. These paintings are thought to feature men and women in scenes of Heian court life. Then the pages were sprinkled with gold and silver flecks, cut into very small squares in a range of sizes. Finally the characters of the Lotus Sutra were then carefully inscribed over this unique, multi-media surface. On some examples it is possible to see areas where the painter “enhanced” or “touched up” parts of the marbling, and suminagashi can be seen behind the various imagery, especially in the gutter margin where the paint has worn away.²⁰

A 17th century *Tale of Genji* produced by the Tosa School

A famous school of painters that emerged on the Island of Tosa in the 17th century Edo Period illustrated an impressive album of *Genji Mongatari* or *The Tale of Genji*. This beautiful manuscript is now in the collection of the Freer Gallery of Art in the Smithsonian Institute in Washington D.C. It is one of the very few examples of historical suminagashi that have been identified outside of Japan. This volume incorporates a number of examples of suminagashi, though in this case it is limited only to the text seen on the right hand side, while the paintings were mounted on the opposite left. The result is that the work alternates between calligraphy and painting for every leaf. Only black-colored suminagashi is seen in this work, and the marbling is fairly soft and pale, and has been enhanced with a careful application of sprinkled gold, enhancing the visual effect of the manuscript.²¹

***Ukiyo-e* woodblock prints by the master *Harunobu*.**

Harunobu was an early 17th century master of the *ukiyo-e* woodblock printmaking technique in Japan. He is credited with developing and popularizing some of the earliest colored prints, known as *nishiki-e*, which means, “brocade-print”. His subjects were often women, rendered in an idealized fashion, such as lovers and courtesans. Yet he also produced scenes of common everyday life at that time. At least

20 The manuscript is possibly “butterfly” or “flutter” structure. See Ikegami, Kojiro. *Japanese Book-binding*. New York: Weatherhill, 1994. More examples from the same manuscript have been published in: *Ocho No Bijutsu*. Tokyo: Gakushu Kenyusha, 1977. Plates 43, 79, and 83. A different example can be seen in. pp.18-19.

One example of this remarkable manuscript can be seen on the Internet at the Japanese E -Museum. Click on the image to enlarge each section in stunning detail. <http://www.emuseum.jp/cgi/pkihon.cgi?SyolD=1&ID=w043&SubID=s000>

21 We are indebted to Phoebe Jane Easton for first drawing attention to the *suminagashi* papers found in this manuscript. Easton, Phoebe Jane. “*Suminagashi: The Japanese Way with Marbled Paper*”. *Coranto: Journal of the Friends of the Libraries*. Los Angeles: University of Southern California, Vol. VIII: 1972. This material was subsequently expanded by the author in her chapter devoted to suminagashi, along with a comprehensive bibliography in English on the subject. See *Marbling: A History and Bibliography*. Los Angeles: Dawson's Book Shop 1983. Images from the album can be seen in Chambers, p. 22-23. For more information on the *Genji Monogatari* or “Tale of Genji” see <http://www.aisf.or.jp/~jaanus/deta/g/genjie.htm>

two examples of his work were printed over the surface of suminagashi paper to create a kind of background for his compositions. We can only wonder why he chose to employ the paper for these pieces. Perhaps he felt the marbling provided an interesting contrast to the colourful quality of his prints?²²

The first published instructions for making suminagashi

According to the four-volume compilation, *The Handmade Papers of Japan*, a marbler named Shinsetsu Kitamura (1784~1856) revealed to the general public for the very first time specific instructions for making suminagashi. This can be found in Volume 3 of his work *Kiyuu Shorann*, or "Dictionary of Amusement Games" in 1830. The Tindale's translation of Kitamura's entry *Suminagashi no hou*, or "the method of Suminagashi" is reproduced here:

Take one *momme* of the white ash of the pawlonia tree, five *bu* of pine resin, and three *bu* of alum and mix them with the black ink or red powder or indigo. You may add the juice of the pine resin and tobacco in black ink. First place water in a vessel free from any greasiness and put the pine resin in ink: the juice of well-ground pine needles will also do. Float the ink on the water and then touch a human hair, which had been dipped in the oil to the water. This spreads the oil over the surface, and if gently stroked will form a variety of waves. Lay the paper upon the surface of the water where it will receive the ink impression. For gold painting, apply liquid gold powder with a brush to the surface of this marbled paper while it is on the drying board.²³

Tokutaro Yagi and the Suminagashi-zome.

In 1914 an aged master marbler was afraid that since he had no male heir to pass on his secrets that they might die with him. So he decided to dictate all of his knowledge and experiences in a document entitled the *suminagashi-zome*, or "floating-ink-dyeing".²⁴ This master, Tokutaro Yagi, was born in 1856 and was adopted by a woman name Moyoko Yagi who had succeeded her father Yoshisuke Yagi, the first to bring the production of marbling to Kyoto. In his account, Tokutaro Yagi described how he had moved from using the traditional techniques that he had learned from his adoptive mother, and slowly expanded his repertoire upon taking over the business after her death in 1896. His original methods led to the production of an ever-greater variety of patterns, colors, and applications, which in turn spurred greater financial success for his business in Kyoto.

His work delineated not only the basic methods of making suminagashi, but also his many technical innovations and original adaptations for the method. He experimented with various dispersant chemicals, and eventually settled on using soapberry to float his ever-widening palette of colors. In creating new patterns he blew through straws and invented a unique multi-pronged device that he created from a piece of split bamboo that caused a special swirled effect. Yet his most astonishing

22 Many web sites are devoted to this great master, however one in particular has compiled information from a number of sites: <http://www.artcyclopedia.com/artists/harunobu.html>. One image by Harunobu that is printed over suminagashi paper features a woman holding a dancing monkey on a leash while she beats the timing on a drum. It can be seen on this website, midway down on the right: <http://www.indiana.edu/~ealc100/Ukiyo1.html>
To view one other image printed by Harunobu over suminagashi paper, see: Lane, Richard. *Images From the Floating World* Putman: New York, 1978 p.107 This image depicts a feminine form of Mitate Kanzan Jyuttoku, or two famous early Chinese Buddhist Priests named Kanzan and Jyuttoku. (Special thanks to James Anderson for this citation, and to Takaji Kuroda for the clarifying the meaning of the image).

23 The English version of the account reproduced here was first translated and published in English in Tindale, Thomas Keith, and Tindale Harriet Ramsey, *The Handmade Papers of Japan*. Rutland and Tokyo: Charles E. Tuttle Co. 1952. This account was reproduced in Chambers, p 16. A *momme* is approximately 3.75 grams, while a *bu* is approximately .375 grams.

24 The Suminagashi-zome was published in a Japanese magazine *Senshoku to Seikatsu* "Textile in Living": 7 1974. This issue was devoted exclusively to the art of suminagashi. The account was translated into English by Kyoko Muecke and published by The Heyeck Press. Copies of the translation are available at <http://www.heyeckpress.com/>

accomplishment was in the production of *entire bolts* of silk. Through a carefully repeated process of marbling the cloth in sections at a time, we was able to supply his distinctive clients with marbled silk used for garments, such as kimonos, but also fashionable accessories such as umbrellas and handbags.

Contemporary *suminagashi* marbling.

Aside from the current descendant of the Hiroba family in Echizen, another person deemed a living master in Japan today is Tadao Fukuda. Another contemporary practitioner of both traditional and contemporary styles is Takaji Kuroda. From his experiments, he has invented a new, variant method of marbling that he refers to as *suimonga*. In addition, the works of Soseki Asami and Kanji Kariya in Japan have also been published.²⁶

Outside of Japan, suminagashi has become a popular form of marbling for artists in other parts of Asia, notably Taiwan, Korea and Singapore, as well as Europe and North America. In the US, Diane Maurer-Mathison is a professional marbler and decorative paper maker who demonstrated suminagashi on network television. Chicago area artist Milena Hughes has adapted suminagashi designs in conjunction with other forms of marbling to create unique naturalistic forms such as tree branches. In 2004, the Japan Information Center of the Consulate General of Japan at Chicago sponsored a joint exhibition *New Branches from Ancient Roots: on Paper* featured the work of Takaji Kuroda together with Hughes.²⁷

26 See Chambers- pp 28-51. Her work was the first to feature these four artists in English. An Article from the Daily Yomiuri Online, in an article entitled "850 year old secrets revealed", features Tadao Fukuda. <http://www.yomiuri.co.jp/lens/lens121.htm>. Kuroda's web site is written in both Japanese and English, and features a comprehensive number of images and links, including his original suimonga works. <http://www5e.biglobe.ne.jp/~kuroda/>.

27 For images of suminagashi created by Maurer-Mathison, see note 14 above. Information about Hughes work may be obtained from the artist directly at milena@interlync.com. Examples of her work can be seen in the "photos" section of the Marbling Group on Yahoo!. To join this free Internet list, please visit <http://groups.yahoo.com/group/marbling>. You must be a member of the group to view the images of Hughes work. The direct link to her images is <http://photos.groups.yahoo.com/group/marbling/1st?.dir=Milena+Hughes/Wood&.src=gr&.order=&.view=t&.done=http%3a//briefcase.yahoo.com/>



Jake Benson is a hand bookbinder and conservator who owns and operates Benson's Hand Bindery in Columbia, SC. A co-founder of the Society of Marbling, he has an avid interest in the marbling history, principally the methods and history of the art in the Islamic world. He specializes in the reproduction of historic patterns, even making his paints from pigments to create parent-sized sheets for his conservation and bookbinding work.

EXHIBITION REVIEWS AND REPORTS

General States of Papers of Creation by Lucie Lapierre

The International Bookbinders Association "AIR neuf" draws its reverence after ten years from honest services. The mission of "AIR neuf" made it possible for the international bookbinders to cross the course of the XXIst Century under the sign of modernity.

"Modern binding continues the age old tradition of assuring the durability of a piece of writing, glorifying it and "decorating" it in both the aesthetic and venerate sense. But with our modern spirit of distinction the matter of the binding appears in its whole dimension, in a similar manner to paint being considered on exhibit in its own right, in the revolutionary movements of this century.

The attraction of a binding cannot however be calculated. It remains something of a mystery. Just as poetry, defined like a secret state of language, that can be expressed by words or by shapes and colours. So can be envisaged the harmony sought between the quintessence of the text, the title of the work, and the binding." (AIR neuf in Mariemont, Artists books and design bindings, Royal museum of Mariemont, Annie Richard)

Florent Rousseau founder President and Annie Boige, actual President of "AIR neuf, International Bookbinders Association" invited Marie-Ange Doizy to close this reunion entitled "General States of Paper of Creation". This exhibition is a current event after the article Dossier Papier Décoré published in August-September 2004 in the magazine "Art et Métiers du Livre". Marie-Ange Doizy, Phenix of the Decorative Art Craft on Paper had known once again to give a platform to express marbling and block printing in a modern way. The ultimate goal of this exhibition consists to promote the various creators of papers to the bookbinders and bibliophiles, members of the association.



Exhibition "Éphemere", November 2004, the papers decorators
Photo by Marie-Ange Doizy

Her friend Marianne Peter, marbler, suggested an imposed topic to her so that each decorator transcends their daily techniques and that their work breathes fresh air or "AIR neuf". Marie-Ange Doizy thought of her Breton roots and to the air of open sea. Twenty-four creators of any azimuth answered

the challenge of the exposition "ÉPHÉMÈRE" by presenting each one two pieces, colors and textures on papers: Joan Ajala Australia, Montse Buxo Spain, Brigitte Chardonne and Armand Danze Belgium, Lucie Lapierre Quebec, Nuri Pinar Yildirm and Muhittin Tamay Turkey, Manne Dahlstedt Sweden, Florence Bore-Capart, Sophie Bouvier, Claude Braun, Marie Ange Doizy, Godelieve Dupin de Saint-Cyr, Cecile Edrei, Claire Guillot, Marie-Anne Hamaide Boubounelle, Sylvie Hournon, Eszter Laffitte, Anne Lasserre-Gasquez, Catalina Perry, Marianne Peter, Alexandra Remontet, Marie-Antoinette Rivière D'Arc, Murielle Visayze France

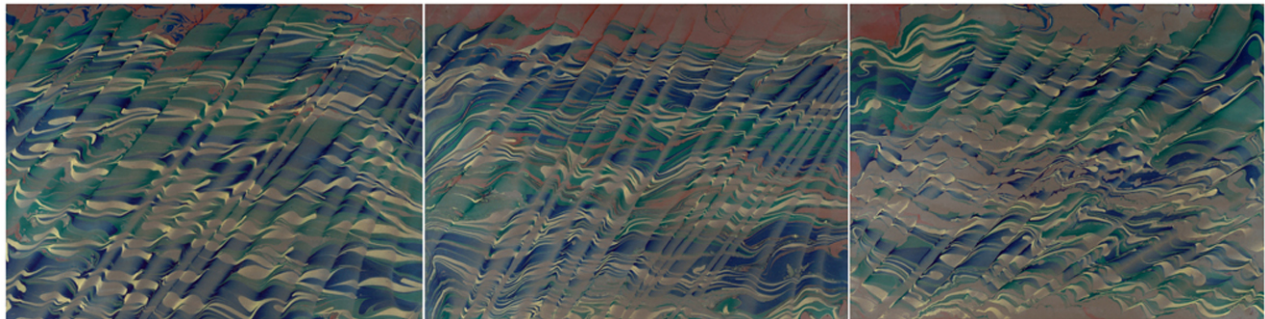
In marbling, the Spanish pattern is presented in various ways. Joan Ajala presents a monochromic quiet sea Spanish pattern, sight in plan top. Cécile Edrei illustrates the prism of the sun and the passage of the clouds in reflection on the water by an immense Spanish pattern. Lucie Lapierre illustrates the sun glittering on the top of the waves by an immense Spanish zebra combed. Anne Jasquez offers to us a vertiginous landscape with several sailing ships, which float in adventure on the sea tormented by a Spanish pattern, ghost pattern with insertion of drawing.



Marbling by Cécile Edrei
"Prism of the Sun and the Passage
of the Clouds in Reflection on the Water"



Anne Jasquez (marbling)
Anne Hautier (drawing)
"Vertiginous Sailing Landscape"

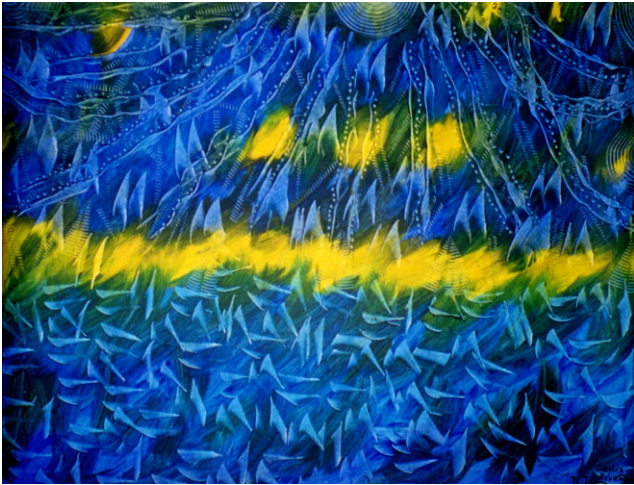


Lucie Lapierre

Acrylic marbling

Triptych "Gleam of the Sea"

Marianne Peter offers us two marbled landscapes. The first illustrates an imaginary travel of the seabed, shells, corals, algae and fish clown, all moving with fabulous colors. The second marbling-landscape a sand shore to the thousand shells. Here Marianne develops with skill the Cockerell technique for the execution of its shells.



Sylvie Hournon
Paste paper
"Evaporation of the Water by the Heated Sunbeams"



Marie-Anne Riviere d'Arc
Marbling on paper-silk
"Foam on the Rocks"

Several marblers use the technique of concentric drops by Sydney Cockerell. Manne Dahlstedt marbled a dish on a titanium plate to the iridescent colors. Armand Danze and Sophie Bouvier use this technique in large scale with a vibrating result of current of water.

Three marbling papers in ghost pattern illustrate a current tendency in marbling. Marie-Anne Hamaide Boubounelle illustrates the animated and coloured waves. Lucie Lapiere illustrates the fluid marine algae with velvety colors. Montse Buxo illustrates a group of fish, which swim in the floods by making bubbles with a humorous character.

The paste paper landscape of Sylvie Hournon evokes textures of evaporation of the water by heated sunbeams.

The part of Marie-Antoinette Rivière d'Arc evokes the shock of the sea on the rocks by a movement and a texture of an extremely eloquent realistic. Marie-Antoinette Rivière D'Arc, our senior, carries out with a technical rigour a fabric-paper with a various tone of blue in a combed pattern "the fight of the sea gull".



Marie-Anne Riviere d'Arc
Marbling on paper silk
"Flight of the Sea Gull"



Montse Buxo
Watercolor marbling
"Shoal of Happy Fishes"

The marbling and various block-printed and paste paper monotype mark also a new tendency. Godelieve Dupin of Saint-Cyr made paste paper monotype. Claude Braun shows her engraving monotype paper in a modern aspect. Brigitte Charbonne and Florence Bore-Capart preferred the monotype paper made by juxtaposition of stamped motif.

Eszter Laffitte and Murielle Visayze made the papers stamped by juxtaposition of various patterns as apparent wind and lifting wind and shells. Eszter add an amalgam of squared cold colors and Murielle choose black and white with a tonic of blue.

The meetings continue...

I meet Florent Rousseau, a bookbinder rich in talent, generous and extremely innovator in decoration on paper and leather. Godelieve Dupin St-Cyr and Annie Persuy of École de Reliure du Vésinet underline the capital role of bookbinders' amateurs who justify and support the art binding in France. Also I met contemporary bookbinders who appreciated my textures, my colors and my ghost pattern papers. Two restorers and Emmanuelle Toulet, conservator at the Conde museum Library, Castle of Chantilly, appreciated my conservation papers. Marie-Ange Doizy invited me on their premises to discuss between marblers.

Marie-Ange Doizy realised we share this same eagerness for the unknown art craft history of those beautiful papers, splendid colors and textures and the love of books. She told me her hunting story of those fabulous papers hidden in libraries reserve, her multiple exchanges and her personal ink print marbling creation. Marie-Ange classified her treasures by category: artisan marblers, period or technique. She explained to me the research task in library to check the historical authenticities of her papers. Marie-Ange Doizy has a direct implication with the conservators of National Library of Paris to establish the decorated paper nomenclature upon the Diderot and Alembert encyclopedia.

Bound to the history of the book, these decorated papers are testimony of a specific time. They form part of our inheritance. The artists and paper decorators of my generation, we are indebted with Jane Phoebe Easton, Don Guyot, Marie-Ange Doizy... who knew sharing their researches, their passions for beautiful papers and their technical knowledge. Thanks to them, the marbling and the dominotery remain art craft still quite alive in the XXIst century.

I thank the contribution for the Council of Arts and the Letters for the grant of displacement, section trades of art, paper family, print, binding with on the occasion of the "États Généraux des Papiers de Creations" in Paris on November 2004.



Lucie Lapierre has practiced the marbling art since 1987. Granted by the Ministry of Cultural Affairs she learned the history and the traditional technique for paper marbling in the United-States in 1991 with the master marbler Don Guyot. In 1996, she developed figurative marbling; an art like the EBRU technique experimented in India in the mid-sixteenth century. In 2002, the journal of Cambrai, France titled Lucie Lapierre as the goldsmith of the marbling art. The special collection of the Library of the University of Montreal did the acquisition of her marbled papers to produce a research that was exposed in 2000. The National Archive of Canada and

the most demanding conservators and bookbinders worldwide search her services for papers of conservation. In 2004, the review *Art et Metiers du Livre* presented her work with sixteen contemporary decorators of paper. Lucie Lapierre, 93 chemin Vinet ouest, Châteauguay (Quebec) Canada J6J 5T9. email: lucielapierre@videotron.ca
<http://pages.infinit.net/marbrure/index.html>

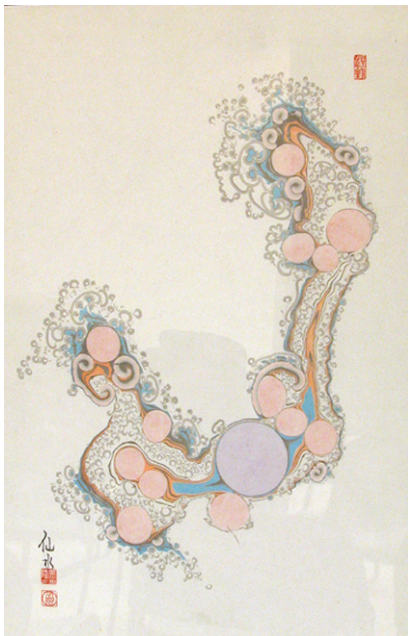
New Branches from Ancient Roots: Works on Paper
An exhibition of work by Takaji Kuroda and Milena Hughes at the Japan Information Center of
the Consulate General of Japan at Chicago. September 20-October 22, 2004.

Exhibit Review by Teri J. Edelstein

To create controlled works of suminagashi demands skill, a compositional eye, and a deep knowledge of the medium and its properties, but probably no one has ever called it rocket science, at least until now. A recent exhibition at the Japan Information Center at Chicago, *New Branches from Ancient Roots: Works on Paper*, September 20 – October 22, 2004, featured the extraordinary work of Takaji Kuroda, an astrophysicist from Japan, and Milena Hughes, an artist from Evanston, Illinois whose creations shot into the stratosphere.

Kuroda's works have been well known to aficionados of suminagashi. In fact, Hughes, who also helped to organize the show and has worked in suminagashi for over twenty years, possessed an anonymous example of his work and only learned the identity of the artist when she began to correspond with this fellow practitioner. His works have been exhibited at the Tokyo Metropolitan Museum of Art and other galleries in Japan. Hughes, a widely exhibited artist, has works in the permanent collection of a number of distinguished institutions, including the Dutch Royal Library, the Fine Art Academy of Xinjiang China, and the Newberry Library of Chicago. Thanks to this beautiful exhibition, that included information on the history of suminagashi, presented by the Japan Information Center of the Consulate General of Japan at Chicago and generously supported by the Japan Foundation and the Illinois Arts Council, the work of Kuroda, exhibited in the United States for the first time, and Hughes will become even better known to a wider audience.

The exhibition represented a fascinating contrast of two masters of the process creating innovations in different ways. Keeping the 1,000 year-old technique of suminagashi firmly in view while incorporating non-customary chemicals that produce innovative effects, Kuroda's works ring fascinating changes within traditional compositional forms. He bases his new technique of Suimonga on chemical reactions and the scientific Marangoni Effect of expansion and compression similar to phenomena found in space. The compositions of Hughes build upon the classic visual possibilities of suminagashi, creating chromatic and visual effects that break the boundaries of the technique. She has stated: "There is a sensory richness that comes from embracing a technique which has a history, a drawing in of symbol and vision from other cultures."



In *Unknown Animal* by Kuroda, ruffles and curlicues break out of the edge, creating an unusual and painterly quality reminiscent of the decorations on jade. At the center, pink dots of color are anchored by one large mauve dot. The composition is held together by blue, orange, and pink, the fine crisp lines of traditional suminagashi. But the rococo edges break free in a unique way. The title alludes to the creative process itself, the artist creating a new form of life.

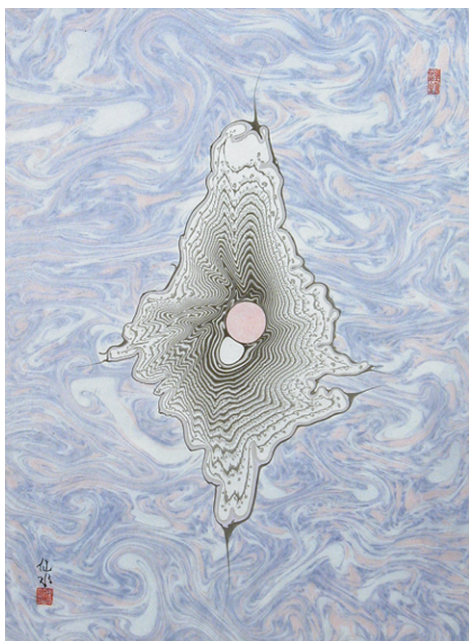
Unknown Animal
Takaji Kuroda

It is interesting to compare this to *Cryo Cynosure*, 1994, where Hughes also uses traditional technique as a touchstone. But here, the edges of the classic gray and white concentric rings break down, like water retreating from sand. And the forms are folded in on one another, those images shimmer in changing striations that cause us to reflect on time ever shifting yet locked, as if in ice.

Hughes alludes to tradition as well in her *Classic Suminagashi with Floating Branch* of 1993. Suminagashi values accident and chance,



Classic Suminagashi
with Floating Branch
Milena Hughes 1993



Advanced Amoeba
Takaji Kuroda

finding beauty in the involuntary. Here, against a familiar background of moving gray and white lines, Hughes has stopped out a perfect circle. Locked within that circle is a gnarled, twisted branch with green leaves. Those who are familiar with the properties of suminagashi can only gaze with wonder at the mastery required to make this composition. It is a study of the contrast between the random and the controlled. The arbitrarily moving lines of the background, caught on the hard edge of the circle, the branch a perfect welding of the fortuitous, all guided by the hand of the artist. Her *Rooster with One Leg*, 2004, wittily utilizes this same combination of skill and chance.

Kuroda's *Advanced Amoeba* also prints his work several times, as in the Hughes work above.

Here, a central medallion of alternating black and white lines, with the edges broken down and feathered, held by a pink and white dot at the middle, has been covered by a stencil. The out of focus purple and pink background, printed separately, swirls around the crisp lines of the center.

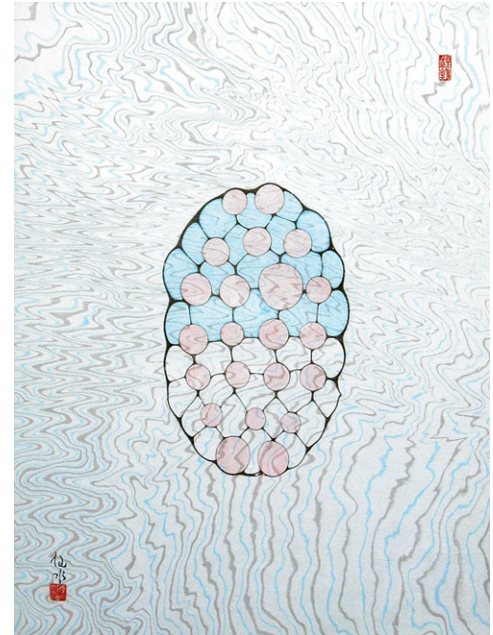


Cryo Cynosure
Milena Hughes 1994



Rooster with One Leg
Milena Hughes 2004

Another work, *Eggs of Ancient Frog*, contrasts a classic blue, gray, and white background with an oval centerpiece. Rows of pale pink dots are held by a fine web of taut lines connected to the outer oval. The top half of the oval also has a pale blue wash, through which the pulsating movement of the background is dimly seen, more visible on the bottom of the oval. The incorporation of suminagashi with another image may allude to a practice dating at least back to the eighteenth-century artist Harunobu, whose Ukiyo-e courtesans were sometimes printed, with woodblocks, on suminagashi paper. The paper with suminagashi was probably masked where the figural image would be printed.



Eggs of Ancient Frog
Takaji Kuroda



Classic Lines
Milena Hughes 2003

Classic Lines, 2003, by Hughes, mounts a piece of suminagashi onto hand made Kozo paper. The work begins in the lower left corner with the thin lines of white, gray, and pale blue, created with traditional technique. But as it travels diagonally up the paper, the color becomes more vivid, the contrasts more powerful, the lines stronger and more jagged and sharp. The pale gray, white, and blue are followed by orange, brighter blue, yellow, green, ending abruptly with a strong, craggy deep gray against the off-white of the paper.

For both admirers and practitioners of suminagashi, *New Branches from Ancient Roots* provides pleasure and inspiration. The beautiful variations on the theme of this ancient method by Takaji Kuroda show us the fruits of the exploring mind of a distinguished scientist. The works of Milena Hughes demonstrate how an artist can be stimulated to extraordinary creations by working within the constraints of a traditional technique but breaking through its parameters.

Note: The image 'Cryo Cynosure' was created by Ms. Hughes for the premier issue of Marbling Bath Forum/Newsletter. Over 40 pieces of the artists' work were on exhibit for this show.

Teri J. Edelstein is the proprietor of Teri J. Edelstein & Associates, Museum Strategies, Chicago, Illinois. Ms. Edelstein is an avid paper marbling enthusiast, having studied traditional techniques since the 1980's. She is a former Deputy Director of The Art Institute of Chicago

We are looking for people worldwide to write marbling exhibition reviews. If you know of a marbling exhibit or are interested in writing an exhibition review for the Annual please contact Marie Palowoda, editor, at marie-p@despammed.com or at the street address listed under 'SUBMISSION GUIDELINES'

COLLECTION NEWS

by Jake Benson

Two albums of calligraphy

The Walters Art Museum, 600 North Charles Street, Baltimore, Maryland 21201

www.thewalters.org

In the summer of 2004, I visited the Walters Art Museum in Baltimore, Maryland. There I was able to study two Islamic *muraqqa'* albums in their collection, with the kind assistance of staff Conservator Paul Hepworth. The albums are from Ottoman Turkey and Mughal India, and both primarily contain examples of calligraphy by famous scribes. Several examples of various marbled paper designs and motifs, some of them datable, were found among the folios.

The Mughal album, W 668 is bound in a large lacquer binding and features the works of a number of calligraphers, all of whom were famous masters of the masters of *nasta'liq* (literally "hanging") script, a relatively "new" and popular style of writing Persian and Turkic languages in Iran, Central Asia, India, and Turkey at the time. It is commonly seen today in Iran and Pakistan and India. The majority of the panels were written by *Aqa Rashid Daylimi*, and two of his contemporaries, *Hakim Rukna* and *Abdullah al Husayni*, while one panel was written by Aqa Rashid's uncle, one of the most famous of all Persian calligraphers, *Mir 'Imad al Hassani*.

Of all the marbling in the album, the most important example is found in a panel on folio 75, written by Mir 'Imad, who was one of the most famous. The panel is signed and dated to 1008 AH, corresponding to 1599 CE. What is remarkable about the piece is that the writing is inscribed directly over the surface of a combed pattern. The style is very reminiscent of combed designs seen in Indian stencil-marbled paintings. Mir 'Imad was assassinated through the orchestrations of a jealous rival in Isfahan in 1615. While some say that he traveled to Turkey and India, this has not been positively confirmed. Is the paper an example of native Persian manufacture? Or was it imported from India? Given the extensive migration of artists, and trade in general between the two countries at the time, it is impossible to say for certain just where the marbled paper was made.

The text is a traditional invocation of blessings upon the Prophet Muhammad and his family, known as *salawat* in Arabic. Unfortunately, the surface of the marbling is de-laminating from the paper substrate and is very worn and abraded in general. In addition, the piece was trimmed off at the edges before incorporation into the album. The damage impedes the proper identification of the prayer and full translation of the text.

Many examples of Mir 'Imad's handwriting over various styles of marbled papers have been published in recent years. For images as well as a biographical account, see Akimushkin et al, *The St. Petersburg Muraqqa*. Leonardo Arte, Milan 1997, 2 vol. Color Facsimile plates 3, 6, 76, 131, 157, 159, 189, 200, 206, 217, 220. Also, a pair of leaves was published in Kessler, Rochelle "In the Company of the Enlightened" *Studies in Islamic and Later Indian Art from the Arthur M. Sackler Museum*. Harvard University Art Museums. 2002 pp. 34-37.

Four panels in the same album are written over marbled motifs. Two of these have been tentatively identified as the works of Abdullah al Husayni and Hakim Rukna. In addition, two other unsigned panels of *mashq* or "exercises", written over orange and blue-green motifs on a red *kumlu* or "sandy" ground, are found in folios 34 and 35. The first two examples feature a kind of early motif that may have been inspired by other known examples of Mir 'Imad's works.

One panel consists of a *qita'* or "fragment" by *Abdullah al Husayni*. His name is often mentioned together with the epithet *Shirin Raqam* or "Sweet Writer". He is a 17th century calligrapher, and there is an album that features his calligraphy exclusively in the India office Library, known as the "Johnson Album". One panel from this album, which is not marbled, but dated to 1018 AH/1609 CE, published in Rahman, P. *Islamic Calligraphy in Medieval India*. Dacca: University Press Limited, 1979. Plate 36.

However, a very similar panel, in a different color, can be found seen in *The St. Petersburg Muraqqa*, plate 157, and the panels published by Ms. Kessler mentioned above. A panel written by the Mughal Prince Dara Shikoh (1615–1659 CE) in the Sackler Museum at Harvard University bears a similar style of motif. This was published in Wolfe, Richard. *Marbled Paper: Its History, Techniques, and Patterns*. Philadelphia: University of Pennsylvania Press Plate IV, Number 2. Aqa Rashid Daylimi was hired by Shah Jahan to teach a young Prince Dara the nast'aliq script after fleeing Iran upon the murder of his uncle, Mir 'Imad. So the use of the paper in this fashion may have derived from the imitation of Mir 'Imad by later nast'aliq calligraphers.

Hakim Rukna was the likely writer of another panel in the album. A short account of his life can be found in a text known as the *Gulistan-i Hunar* or “Rose Garden of Art”, written by Qadi Ahmad in 1596-1615, and translated by Vladimir Minorsky. See *Calligraphers and Painters*. Washington DC: Freer Gallery of Art, 1959 p 169. As his name would indicate, Hakim Rukna was a *Hakim* or traditional physician, who for a time attended Shah Abbas (who ruled Iran from 1588 – 1629 CE). In footnote 600 of his translation, Minorsky stated that according to a later rendition of the text, Hakim Rukna immigrated to India with his family, while Shah Abbas was on a trip to the city of Balkh. The motif style seen in the panel is very similar to a panel of *mashq* or “exercises” written by Mir 'Imad, and found in the St. Petersburg Muraqqa” on plate 159, lower left side.

The last item that I was able to study was an Ottoman muraqqa, W. 672, which contains examples of *mashq*, or “practice exercises” works of Shaykh Hamdullah (spelled in Turkey, he lived from 1429-1520 CE). This master was the calligraphy tutor of the Prince Beyazit during his tenure in Amasya, in Eastern Turkey. Upon his succession to the throne, Sultan Beyazit II asked his teacher to come to Istanbul and serve in the Imperial chancery there. To learn more about this Ottoman calligraphy master, and to view a published example of a panel of his handwriting surrounded by ebru, see Derman, M.U. *Letters in Gold: Ottoman Calligraphy from the Sakip Sabanci Collection, Istanbul*. New York: Metropolitan Museum of Art, 1998- Catalog #1 pp. 46-49, while an image of a similar album can be seen in figure 16 on page. 28.

The album was likely assembled well after the death of Shaykh Hamdullah, possibly as early as the 17th century, though it is hard to say with any certainty. The album has a structure known as a *concertina* or “accordion-fold”, while the outer covers are covered in suede, with a recessed *shamsa* and *koshaband*, or central rosette and corner designs. The panels of calligraphy are arranged in landscape format, typical of Ottoman calligraphy albums, and the use of any *ebru* marbling is restricted to the elaborate borders that surround each example.

The inner borders feature alternating diagonal lozenges of marbled papers and illuminated designs, in a style known as *dilme pervaz* or “sliced border” in Turkish. These small cut pieces often feature the *kumlu* or “sandy” pattern using *lahuri çividi* “indigo blue from Lahore” or a pinkish red made from *lotur*, a color made from *symplocos racemosa* or *kirmiz*, an insect dye related to cochineal. The outer borders are wider than the inner ones, and feature a variety of motifs in a various combinations of colors, including green, red, pink, black, yellow, and blue. There are many *yürek*, or “heart” and *çarkı felek*, or “wheel of fortune” motifs. Such work has often been ascribed in the past to the marbler Hatip Mehmed Effendi, the preacher at the Aya Sofya mosque (which had formerly been the Byzantine Cathedral of Sancta Sophia) who died in 1773 CE. This is why such motifs are often described as *Hatip* motifs in Turkey today.

However the examples in the Mughal album above demonstrate that certain types of motifs were made in Iran and India since the late 16th century. This controverts some of the established notions regarding the supposed invention and history of motifs published in various marbling publications. Later Ottoman artisans did a great deal to perfect and expand the repertoire of patterns and motifs, but is it really correct to firmly attribute the invention of motifs marbling to them as has often been said? Given the mounting evidence to the contrary, we must revise our opinions. It is therefore impossible to convincingly date the examples of ebru found in the Ottoman album; much less determine specifically just who made them at this time.

The “Princeton Elephant”

Princeton University Art Museum, Princeton, NJ 08544-1018

<http://www.princetonartmuseum.org/>

It was brought to my attention this past year that another stencil-resist marbled painting was identified at the Princeton University Art Museum. This is the kind of marbled painting that was actively studied and reproduced by the late Christopher Weimann before his untimely death. A senior undergraduate student attending Princeton, Mr. Juan Lessing contacted Ms. Ingrid Weimann regarding the piece, and she kindly forwarded his query to me. Mr. Lessing is writing his senior thesis on the topic of a unique genre of painting known as “composite painting, and this painting is one of the items he will discuss.

The piece features the outline of an elephant, ridden by two drivers, or *mahouts*. Yet these are not ordinary people riding the elephant in the composition, but mythological creatures or nature-spirits, known as *div* in Persian and *jinn* in Arabic. The first rider bears the head of a deer, while the other appears more demon-like. Another div seems to lead the elephant in a procession, blowing on a trumpet, perhaps to announce the arrival or passing of entourage. Two very similar paintings, although not marbled, have been published. The first is found in Kramrisch, Stella. *Painted Delight: Indian paintings from Philadelphia collections*. Philadelphia: Philadelphia Museum of Art, 1986 catalog # 18. Another very similar example kept in the collection of the Bibliothèque Nationale de France in Paris, can be seen in Jones, Dalu ed. *A Mirror of Princes: the Mughals and the Medici*. Bombay: Marg Publications, 1987. Plate 22, page 22. It may be that the marbled painting found at Princeton was a kind of imitation or copy of another work, perhaps one of the published examples cited above.

The interior of the elephant is filled with a curious arrangement of various individual figures; rendered in a jumbled, puzzle form. It precisely fits into the curvature of the profile of the elephant's body. This style is referred to as *composite* painting in English, though it is not known if a special native term exists in Persian to describe such a work. You can see more mythical creatures in the body; a tortoise and rabbits are inserted into the legs and feet, while a snake added is added to complete the Elephant's tail.

The majority of the composite painting was executed in an early form of pointillism, known as *nim-qalam*, or “half pen” in Persian. This method is thought to have originated with the Mughal Artist Basavan (1550-1610 CE, principally active between 1580-1600) and who was employed by two of the Mughal Emperors, Akbar (reigned 1556-1605) and son and successor Jahangir 1605-27. He was one of the most famous painters of his time and is mentioned by name in the official chronicle of Akbar's court, the *Ain-i Akbari*.

The method of marbling utilized a mucilaginous bath, probably prepared from *methi* (*trigonella foenum-graecum*, or fenugreek seed). In addition, the paper may have been prepared with *zaj*, or alum, as a chemical mordant prior to marbling to better fix the colors. The use of *methi* for the bath and alum as a mordant in preparation for marbling is specifically explained in a Persian document, the *Khulusat ul Mujarrabat* or the “Quintessence of Prescriptions”, dated to 1726. It is often thought that Islamic marbling does not employ a mordant, but this is clearly an idea that stems from the Turkish tradition. This account proves that variant methods were used in other parts of the Islamic world, are quite distinctly different from the method of *ebru* in Turkey today.

The colors were specially prepared, and consisted of *rang abi*, (watery color) organic pigments with little or no binder, such as indigo, and *rang ahari* (literally “pasty color”); inorganic pigments such as carbon black, as well as red and yellow iron oxides dispersed into an emulsion of a gum or starch binder. The color types are mentioned in the earliest Persian technical account, the *Risala-ye Khushnavisi* or “Treatise on Fine Writing” dated to approximately 1560, and spuriously attributed to the 15th century Timurid-era calligrapher Abdullah Sayrafi.

The artist picked the comb up out of the surface of the color, causing the pattern to “skip”, evident above the two div-mahout riders. A small blank spot is seen in the midst of the “skip” in the combed

pattern. This was caused by a particle, such as a speck of dust landing on the surface of the floating colors during the marbling process, but before printing the sheet. A small whorl can be seen immediately in front of the first rider with the head of a deer. This was a kind of “ripple” effect that occurs when the comb is removed abruptly from the bath.

After creating the combed design, a single-point stylus, needle, or twig was then used to gently manipulate this combed pattern even further, twisting and curling it here and there. One such “flourish” can be seen emerging from the trumpet of the div leading the procession, and another further above it to the right. Another upward stroke is seen between the two riders. Another downward stroke can be seen descending near the tail, while a diagonal stroke seems to emerge from the stick that the first rider is holding in his hand, like a kind of riding crop.

Given the layering of the composition, it is difficult to tell just where the stencil that blocked out the piece ends, and the over painting begins. It is likely that all of the features, especially the “appendages” were not masked out in the original stencil, and were over-painted afterwards. The placement of the snake-like tail, the riding crop, and the trumpet in proximity to these flourishes are all too precise to have been stenciled out. The chance that the pattern would conform so neatly in the marbling process is very remote.

These features were added after the marbling process, in fact probably after the bulk of the painting was executed, as final touches to the piece. The pigments used are very opaque mineral pigments, in this case gold for the trumpet, while the black used for the crop and the antlers of the first div may be a black pigment or tarnished silver. These pigments are opaque enough that they successfully cover the marbled pattern underneath them. Yet the painter did apply these features in a conscious manner that utilizes the elements of the combed design.

The *Album Amicorum* of Prack von Asch

Ursus Books, 981 Madison Ave., New York, NY 10021

Email: ursus@ursusbooks.com Web: <http://www.ursusbooks.com>

It recently came to my attention that an important early *album amicorum* or “book of friendship”, a kind of early autograph album featuring marbled papers, is now for sale at Ursus Books in New York City. A portion of the description sent to me is reproduced below. It is one of the few examples of such an album in the USA, and it features a wide range of decorated papers, including *akkase* “stenciled” or “silhouette” as well as *ebru* papers, made in for sale to the general public in Istanbul in the late 16th century.

PRACK VON ASCH, Johann Joachim. *Album Amicorum*. Constantinople: 1587-1612. 320 ff., including 167 sheets of “silhouette” paper, 71 sheets of Turkish marbled paper, 21 sheets sprinkled with gold and silver, and 61 sheets, some of which are glazed or burnished. Illustrated with 140 hand-painted miniatures, including 110 coats-of-arms (many of them brilliantly painted in gold, silver and other heraldic tinctures), and 30 hand-painted miniatures of Istanbul, Venice, a *Commedia dell'Arte* scene, armorial supporters, standard bearers, men-of-war, Turkish scenes, a representation of Leda and the Swan, and much more. Octavo sized, 145 x 105 mm, bound in late eighteenth-century (Bohemian?) quarter red morocco over glazed red boards, spine richly gilt. Preserved in a red cloth case. \$150,000.00.

We are looking for people worldwide to write reviews of marbled paper/book collections. If you are interested in writing a collection review for the Annual please contact Marie Palowoda, editor, at marie-p@despammed.com or at the street address listed under 'SUBMISSION GUIDELINES'

BOOKS AND ARTICLES

Announcing a new digital prospectus for *Christopher Weimann: A Tribute*

A newly enlarged and enhanced digital prospectus for the limited edition in honor of the late paper marbler Christopher Weimann: A Tribute is now available. It is in an Adobe PDF format totaling nearly 2MB and can be obtained by visiting the "files" section of the Yahoo marbling group web site: <http://groups.yahoo.com/group/Marbling/files/>, or by writing to Ms. Ingrid Weimann directly at floatingcolors@aol.com.

This new prospectus features book reviews by book historian Nicholas Barker and paper marbler Tom Leech, along with more images of marbled papers and stencil-marbled paintings created by Weimann. The edition includes a series of essays by scholars and fellow marblers, and his wife Ingrid. A full reprint of an article in *Fine Print*, which has since become a rare and expensive publication, has also been reproduced in entirety. Weimann was very well known for his research and reproduction of a distinct genre paintings in India, often associated with Deccan region of southern India during the early to mid-17th century.

Weimann faced enormous challenges, among them a preconceived notion among many scholars that these paintings were cut and pasted together in a method of collage or decoupage. Weimann convincingly proved that these works were created through the application of cut paper stencils, gum resists or a combination of both. These were applied to the same sheet of paper and then marbled. After having recreated several of these he presented them to Dr. Edwin Binney 3rd who then gave Christopher permission, having convinced the museum staff of the importance of this, to have three of these paintings scientifically examined. This was done at the Conservation Dept. at the Los Angeles County Museum of Art. He was able to prove through microscopic analysis that his theory of how they were done was correct. More analysis work and research was in his future plans but his untimely death cut this sadly short.

"The Digital Art of Marbled Paper" by B.T. Akgün: Article Abstract Leonardo, Cambridge: MIT Press. Feb. 2004, vol. 37, no. 1, pp. 49-51(3)

The author describes his development of a computer-based paper-marbling tool, based on a traditional Turkish art form in which marbled-paper figures and patterns are created on the surface of a liquid bath. Similar works can be obtained by simulating fluid flows on a computer, using the Navier-Stokes equations as the physical model of the fluid flows. The author has created an application program that includes marbling tools. Such a program must run in real time, so that hand-eye coordination is required of the user. Real-time simulation of fluid flows requires much processor power. The author has attempted to adapt this technique for use with a personal computer. To decrease the processing power required, the image size may be decreased, but the results may not be as satisfactory.

NOTE: There are more notices about new books in the 'Books' section of the 'Announcements' column on page 41.

We are looking for people worldwide to write reviews of books about marbling. If you are interested in writing a book review for the Annual please contact Marie Palowoda, editor, at marie-p@despammed.com or at the street address listed under 'SUBMISSION GUIDELINES'

TIPS AND TRICKS

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

Canada

May 28-29, 2005

Shelagh Smith will teach Ebru - Watercolour Marbling at the Canadian Bookbinders and Book Artists Guild Bindery, 60 Atlantic Ave., Ste.112, Toronto, Ontario. This workshop presents the fundamental techniques of marbling and covers the following topics: a short history of Turkish marbling; materials, tools, and equipment; patterns and styles; understanding what constitutes good or poor results. Students are encouraged to develop an eye for pattern, colour, and creative combinations. \$175 CBBAG members/ \$220 non-members* Materials fee: \$30 payable to the instructor. Contact info: Betty Elliott, wksp-cbbag@web.net ph. 416-581-1071 fax 416-581-1053 www.cbbag.ca

Japan

Third Saturday of each month Beginning at 3:00pm

Takaji Kuroda will present a public lecture and practice on Suimonga and Suminagashi at Zero hall in Nakano-city, Tokyo. This continuous public lecture and practice on Suimonga and Suminagashi from basic & classic Suminagashi to Modern Suimonga includes all Japanese marbling. Contact info kuroda@space.biglobe.ne.jp

United States

Summer 2005

Marie Palowoda will be teaching semi-private marbling classes at her studio. She will also travel to present lectures and classes. Contact info: 2605 W. 19th Street Road, Greeley Colorado 80634, USA. ☎ 970-352-3524. email: marie-p@despammed.com website: www.artistsregister.com/artists/CO419

June 13-July 18, 2005

Milena Hughes will teach a six week evening course in Suminagashi at New Trier Continuing Education, Northfield, Illinois. Info at 847-446-6600 or milena@interlync.com

June 20-24, 2005

Mimi Schleicher will be teaching Surface Design Techniques for Paper and Fabric at Miami University's Craftsummer Program in Oxford, Ohio. All Skill Levels, Limit 10. Focusing on watercolor marbling, a hydro-printing process, with emphasis on methods of pattern building. Create, then transfer elegant floating images onto paper. Explore unconventional approaches with paper shifting, paint additives and masking. You will have an opportunity to use your marbling skills on a larger scale by marbling silk scarves. Also discover the unexpected complex and sophisticated design options while creating patterned paste papers, a delightfully simple technique. Mimi Schleicher of Weaverville, North Carolina, is a full-time studio artist and workshop leader for 17 years. She's an exhibiting member of the Southern Highland Craft, Piedmont Craftsmen, Inc., and Carolina Designer Craftsmen. Mimi specializes in designs commissioned for commercial reproduction and has co-authored Marbling Paper and Fabric, (1991) and Marbled Designs, (1993) and a one-hour video, "Experience the Magic of Marbling," (1994). Contact info: Joyce Ponder - Workshop Coordinator. Phone: 513-529-7395. Fax: 513-529-1509. email: craftsummer@muohio.edu website: www.craftsummer.org

July 24, 2005

Milena Hughes will teach a one-day Suminagashi workshop in Evanston, Illinois. Info at www.evanstonartcenter.org

January 2006

Marie Palowoda will be teaching semi-private marbling classes at her studio. She will also travel to present lectures and classes. Contact info: 2605 W. 19th Street Road, Greeley Colorado 80634, USA. ☎ 970-352-3524. email: marie-p@despammed.com website: www.artistsregister.com/artists/CO419

EXHIBITIONS AND EVENTS

Belgium

April 10, 2005. Bookbinders Fair in Antwerp. Suppliers fair with lots of colleagues in decorated paper making, restoring, bookbinding, and letterpress printing. For info www.boekbindbeurs.nl

Canada

June 2-5, 2005. Book Arts Fair and Gathering. Includes workshops. Toronto, Ontario. For info contact The Canadian Bookbinders and Book Artists Guild, email: cbbag@web.net website: www.cbbag.ca

England

August 18-21, 2005. Society of Bookbinders (that is the English equivalent to the Guild of Bookworkers) biannual Conference in Bath, England. Lectures, exhibition, competition, excursions, demonstrations, 'surgery' for help with problems, supplier's fair. www.societyofbookbinders.com

France

September 17-24, 2005. Biennale Mondiale de le Reliure d' Art. Vallée de Chevreuse (close to Paris) Competition, exhibition, supplier's fair. biennales@aol.com

Germany

October 30, 2005. Bookbinders Fairs in Cologne. Suppliers fair with lots of colleagues in decorated paper making, restoring, bookbinding, and letterpress printing. For info www.boekbindbeurs.nl

Netherlands

Oct./Nov. 2005. Bookbinders Fair in Leiden. Lots of colleagues in decorated paper making, restoring, bookbinding, and letterpress printing. For exact dates and info www.handboekbindesliga.nl

USA

March 12-April 24, 2005. Caryl Rae Hancock of Indianapolis is presenting an exhibition of marbling, "Playing with Marbles" at the Indianapolis Art Center, 820 E. 67th Street, Indianapolis, Indiana. The show includes 33 framed papers of both *suminigashi* and marbling, as well as smaller works, wearable art and more papers in the gift shop.

May 2005. Caryl Rae Hancock of Indianapolis, Indiana is presenting an exhibition of marbling, "More Marbles" at Artistic Designs Gallery, Brownsburg, Indiana.

CALL FOR ENTRIES

Now accepting submissions for the members Gallery section of the Society of Marbling website. See page 4 for details and guidelines.

Please submit Calls for next year's Annual. Contact marie@marbling.org

BOOKS FOR SALE

Sidney Berger has published a new book, KARLI FRIGGE'S LIFE IN MARBLING. First edition, limited to only 140 numbered copies printed by hand in Garamond by Henry Morris. Karli Frigge (born in 1943) is an internationally recognized leader in marbling. Since 1964, she has dedicated her life to the art of marbling and bookbinding. Her work is truly original, often combining marbling with calligraphic elements. She excels in multiple marblings of utmost delicacy and transparency. Much of the text of this book is taken from Frigge's correspondences and her own books. This volume includes 18 large marbled specimens. 2004, cloth, slipcase, small 4to. 78 pages. Order from Oak Knoll Books oakknoll@oakknoll.com http://www.oakknoll.com/results.php?s_Catnr=874&s_ShowPics=1
Order No. 078040, Price: \$325.00

Other marbling books available from Oak Knoll Books include several by Karli Frigge; MARBLED LANDSCAPES, MARBLED PLANTS, LEATHER BOOKS, AN ILLUSTRATED HANDBOOK, ALL OF KARLI FRIGGE'S SAMPLE BOOKS, MARBLED FLOWERS, SAMPLE BOOK OF SEYMOUR, SAMPLE BOOK OF THE FANCY PAPER FACTORY ASCHAFFENBURG. Additional books about marbling currently available include; A YEAR IN A MARBLER'S WORKSHOP, HARVESTING COLOUR By Muir, Ann. THE ART OF MARBLING By Weisse, Franz. THE MYSTERIOUS MARBLER WITH AN HISTORICAL INTRODUCTION, NOTES AND 11 ORIGINAL MARBLED SAMPLES BY RICHARD J. WOLFE By Sumner, James. BUNTPAPIER, HERKOMMEN, GESCHICHTE, TECHNIKEN, BEZIEHUNGEN ZUR KUNST By Haemmerle, Albert. AMERICAN DECORATIVE PAPERMAKERS, THE WORK & SPECIMENS OF TWELVE CRAFT ARTISTS. ON IMPROVEMENTS IN MARBLING THE EDGES OF BOOKS AND PAPER, A NINETEENTH CENTURY MARBLING ACCOUNT EXPLAINED AND ILLUSTRATED WITH FOURTEEN ORIGINAL MARBLED SAMPLES By Wolfe, Richard J. For info contact Oak Knoll Books, 310 Delaware Street, New Castle DE 19720. Phone: 302.328.7232. Fax: 302.328.7274. oakknoll@oakknoll.com Oak Knoll specializes in books about books. We always have books by and about marbling on hand. Go to the web site <http://www.oakknoll.com/> 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.

Marie-Ange Doizy presents a new album entitled LES PAPIERS DÉCORÉS ALBUM NUMÉRO UN. To order it contact Marie-Ange Doizy, 27 rue Victor Hugo 95350 Saint-Brice-sous-Forêt, France. Price is 120 euros + shipping by cheque. You may also consult it or buy it from Frederique Brun, restaurator of ancient books, 63 boulevard de la Reine 78000 Versailles France. Phone/fax: 00 33 (0) 1 39 53 46 40. Cell: 06 74 18 00 04

Various issues of Ink & Gall marbling journal from Phoebe Jane Easton's collection. Mint condition. Limited quantities. For more info contact Kitty Easton at ke@beachglasshawaii.com

The Progress of the Marbling Art by Joseph Halfer. \$2,000. 1 copy from Phoebe Jane Easton's collection. For more info contact Kitty Easton at ke@beachglasshawaii.com

Susanne Krause's second book on traditional European paste paper will be out late in February. Text is both in German and English, 22 x 18 cm, hand bound in two designs by an old and a young European master of the craft. 17 large tip-ins. \$160 incl VAT excl. shipping. More info on web site www.hamburgerbuntpapier.de

Nedim Sonmez, after 25 years of life in Germany and Austria, has recently returned to Turkey. Nedim will continue his life as the director of the youth center of a big university in Turkey. His occupation with marbling will continue and his planned books will be realized. At this time there are still copies of several books authored and co-authored by Nedim. Titles include, TIGER-EYE MARBLE, OTTOMAN MOTIVES IN THE ART OF MARBLING, TURKISH EBRU PATTERNS, CLASSIC MARBLING PATTERNS, FROM EBRU TO MARBLED PAPER, TÜRKISCH PAPIER-EBRU-TURKISH MARBLED PAPER, TURCKISCH PAPIR, EBRU-THE ART OF MARBLING, GRUNDKURS MARMORIEREN. For more info contact Nedim at nedimsonmez@superposta.com

Bound and Lettered (formerly 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. Contact John Neal, Bookseller, POB 9986, Greensboro, NC 27429 USA www.JohnNealBooks.com phone: 800-369-9598 or 336-272-6139 fax: 336-272-9015. Also carries books, tools and supplies for calligraphers, lettering artists, illuminators, bookbinders and papercrafters.

MISC.FOR SALE

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 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. 19th Street Road, Greeley CO 80634, USA. Phone 970-352-3524. marie-p@despammed.com www.artistsregister.com/artists/CO419

Milena Hughes of Illinois received a prestigious Illinois Arts Council Grant for her participation in the joint exhibition New Branches from Ancient Roots held at the Japan Information Center, Consulate General of Japan at Chicago. Selected images from the exhibition may be purchased as prints from The Illinois Artisans Shop, State of Illinois Center, 100 West Randolph Street, Chicago, Illinois 60601. Or email Milena at milena@interlync.com

Marbling and paste paper supplies and books available from Diane Maurer. To download a list please visit my website www.dianemaurer.com

Papers for marbling that work!! Whites, colors, metallics. Acid free text and cover. 25-95 cents per sheet. 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.

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

Kremer Pigments, Inc. carries marbling supplies, conservation supplies, and pigments. Phone: 1-800-995-5501. www.kremerpigments.com

Phoebe Easton is selling numerous marbled boards from old books representing a wide range of the older patterns. For more info contact Kitty Easton at ke@beachglasshawaii.com

KUDOS

Beki Almeleh of Turkey exhibited nine ebrus in an exhibition organized by UNICEF. The works exhibited were collected from artists whose works were printed as a UNICEF card and are in the UNICEF's greeting card collection. (Beki's card was a tulip). Beki is the only marbler in the group and the other 13 artists are famous Turkish painters.

Martha Elizabeth of Montana had an exhibit of her marbled work at the Raven Café in Missoula. The exhibit ran from December 1-23 with both an opening and a closing reception.

Feridun Ozgoren of Massachusetts presented a lecture and class on the technique, history, and art of ebru at the Marriott Library in Utah last August.

Oguzhan Tugrul of Turkey was invited to the International Artesan Fair in San Juan Puerto Rico FERINART May1-8 .2004, where he demonstrated traditional Uygur papermaking and paper making with tropical plants and fibers in order to inspire the artists and craftsmen on the island to develop a distinctive Puerto Rican hand made paper. Oguzhan and

Nelle Tresselt of Connecticut also exhibited cutout petroglyph designs from Nelle Tresselt's marbled papers, laminated in Khotanese hand made mulberry papers.

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 or sell them to a scholarly effort, please send them to me, Sid Berger at Communications Department, Simmons College, 300 The Fenway, Boston, MA 02115, or contact me at sidney.berger@simmons.edu

TO SUBMIT ANNOUNCEMENTS

Announcements are free to Society members. Non-members fee is 50 cents per word. Please use the following format:

Country:

Dates:

Instructor, Exhibitor, or Presenter & Title:

Location:

Description: (exactly as it should read, 50 words or less)

Contact info:

Please send announcements type-ready, without formatting, in a Microsoft Word document as an attachment to an email to the editor, Marie Palowoda at marie@marbling.org. If you cannot do this, then just send the announcement, without formatting, via email in a rich text file (rft) (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.

UPCOMING ISSUES

2006 issue - look for articles by Laura Sims-fabric marbling, Jake Benson-Asian Manuscripts Part 2, 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 marie-p@despammed.com

SUBMISSION GUIDELINES

October 1, 2005 is the submission deadline for the 2006 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, 2006.

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 'Order Form' on page 52. 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 'Order Form' on page 52.

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.

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 300 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.

BACK ISSUES OF THE SOCIETY OF MARBLING ANNUAL PUBLICATION

The 2003 Newsletter and 2004 Annual are still available in black & white print version or color and hyperlinked CD-ROM. The price is \$15 + shipping. To order see 'Order Form' on page 52.

January 2003 Newsletter. 41-page issue includes: International Marblers Gathering 2002 conference and exhibit reviews and program summaries by Enid Adams, Sid Berger, Ingrid Weimann, Dedree Drees, Diane Maurer, Milena Hughes, & Jake Benson. Copying Papers by Iris Nevins. One American Marbler's Journey by Kay Radcliffe. Write Your Artist Statement by Dedree Drees. Lada Mocarski Paper Collection: Review by Linda Hohneke. The Dream of Water, Ebru: Book Review by Regina St. John. Marbling, Easy & Elegant Projects for Paper & Fabric: Book Review by Monita Mahoney.

2004 Annual. 51-page issue includes: Christopher Weimann: 1998 Memorial Exhibition by Ingrid Weimann. Combining Marbling with Fine Art Printing by Robert Hollingsworth. 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 21st Century by Kay Radcliffe. Marbling Party in Phoebe's Garden by Phoebe Jane Easton. The Paper Collection of Sid Berger and Michele Cloonan by Sid Berger. An Oz in Search of Decorated Paper Collections by Joan Ajala. Christopher Weimann Tribute Book: Review by Tom Leech. Marbled Paper Exhibition and Collection in Urumchi, China: Review by Oguzhan Tugrul. Australian Calligraphy and Marbling Exhibition: Review by Alison McMahon. Iris Nevins Marbled Art and Paintings Report. Rebirth of a Craft: Paper Marbling in New Mexico: Review by Marie Palowoda. Marbling Made Pain Free by Gail MacKenzie.

IMG 2002 PROGRAM AVAILABLE ONLINE OR IN PRINT

A free electronic text file in both Adobe pdf and Microsoft rtf formats of the IMG 2002 program is 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 handbindery@bellsouth.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 52).

OTHER RESOURCES AVAILABLE

These include: **International Directory of Marblers and Resource Guide, 2002**

Mailing Labels

International Marblers' Gathering 2002 Exhibit CD

Descriptions and prices for these items are on page 51. The Order Form is on page 52.

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

BRAZIL

*Amaral, Eliana BRAZIL 1989 participant

Dorian E. Ribas Marinho 8-89 directory, 8-2000 returned mail

Eliana Reposo BRAZIL 8-89 participant

CANADA

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

FRANCE

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

INDIA

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

Adrienne A. Appel MO 8-89 directory

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*Armstrong, Shannon TX 1989 participant

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*Beard, Stephen CA 1989 participant

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*Bock, Lisa CA 1989 participant

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J. Cebolar NJ 8-89 directory

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*Chaudruc, Carlyle IL 1989 participant

*Chaudruc, Jeannene IL 1989 participant

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*Clark, Caleb AZ 1989 participant

*Clark, Molly NM 1989 participant

*Clark, Winchester NY 1989 participant

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*Colbert, Margaret CA 1989 participant

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 *Edwards, Rosemary CA 1989 participant
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 *Essery, Eve TX 1989 participant
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 *Fisher, Mary AZ 1989 participant
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 *Flick, Curtis MN 1989 participant
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 *Grealish, Katherine NY 1989 participant
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 *Hawley, Ann NM 1989 participant
 *Hayes, Susan MO 1989 participant
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 *Knighton, Rhonda UT 1989 participant
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 *Leary, Sharon OH 1989 participant
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 *Longstreet, Richard WA 1989 participant
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 *Mayfield, Steve OK 1989 participant
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 *McCullough, Jewel TX 1989 participant
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 *McKinney, Mimi TX 1989 participant
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 *Miller, Dorothy CA 1989 participant
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 *Peterson, Carla UT 1989 participant
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 *Roberts, Frances CA 1989 participant
 *Roberts, Stanley CA 1989 participant
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 *Rodriguez, Peggy NM 1989 participant
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 *Rudnick, Lori MA 1989 participant
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 *Salrin, Julietta MI 1989 participant
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 *Schuff, David CA 1989 participant
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 *Sederholm, Eric TX 1989 participant
 *Seeger, Lou NY 1989 participant
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 *Silver, Rollo NM 1989 participant
 *Silvestri, Agnes NM 1989 participant
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 *Smith, Sarah AL 1989 participant
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 *Snyder, Kelly CA 1989 participant
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 *Spitler, Brian CA 1989 participant
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 *Stark, David FL 1989 participant
 *Stark, Jo FL 1989 participant
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 Tourandokht Strick CA 1-97 mailing list
 Ellen Strong Strong Bindery OH 1-97 mailing list
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 *Sull, Michael KS 1989 participant
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*Troszak, Tom NC 1989 participant
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 1-97 mailing list
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 *Van Kempen, Margaret MN
 *Van Milligen, Jane KS 1989 participant
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 *Weaver, Mark WY 1989 participant
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 *Wolin, Gary CA 1989 participant
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* Yeast, Donna IA 1989 participant

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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 2006. Those with membership renewals paid by December 31, 2005 will receive the 2006 'Society of Marbling Annual' published in Jan./Feb.

The Society of Marbling is an international organization with 130 members from Australia, Austria, Belgium, Brazil, 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 2005 Annual is now published on our Society of Marbling Website. Society members may read and print the Annual directly from the website www.marbling.org 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 and 2004 Annual are still available in black & white print version or color and hyperlinked CD-ROM. A list of contents for each issue is on page 45. The price is \$15 + shipping. Please check the appropriate lines on the Order Form that follows.

International Directory of Marblers and Resource Guide, 2002. (Corrections are sent annually to Society members who have purchased the Directory.) 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. After cost revenue raised from the sale of the CD will be added to the Society Bank account. 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.

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