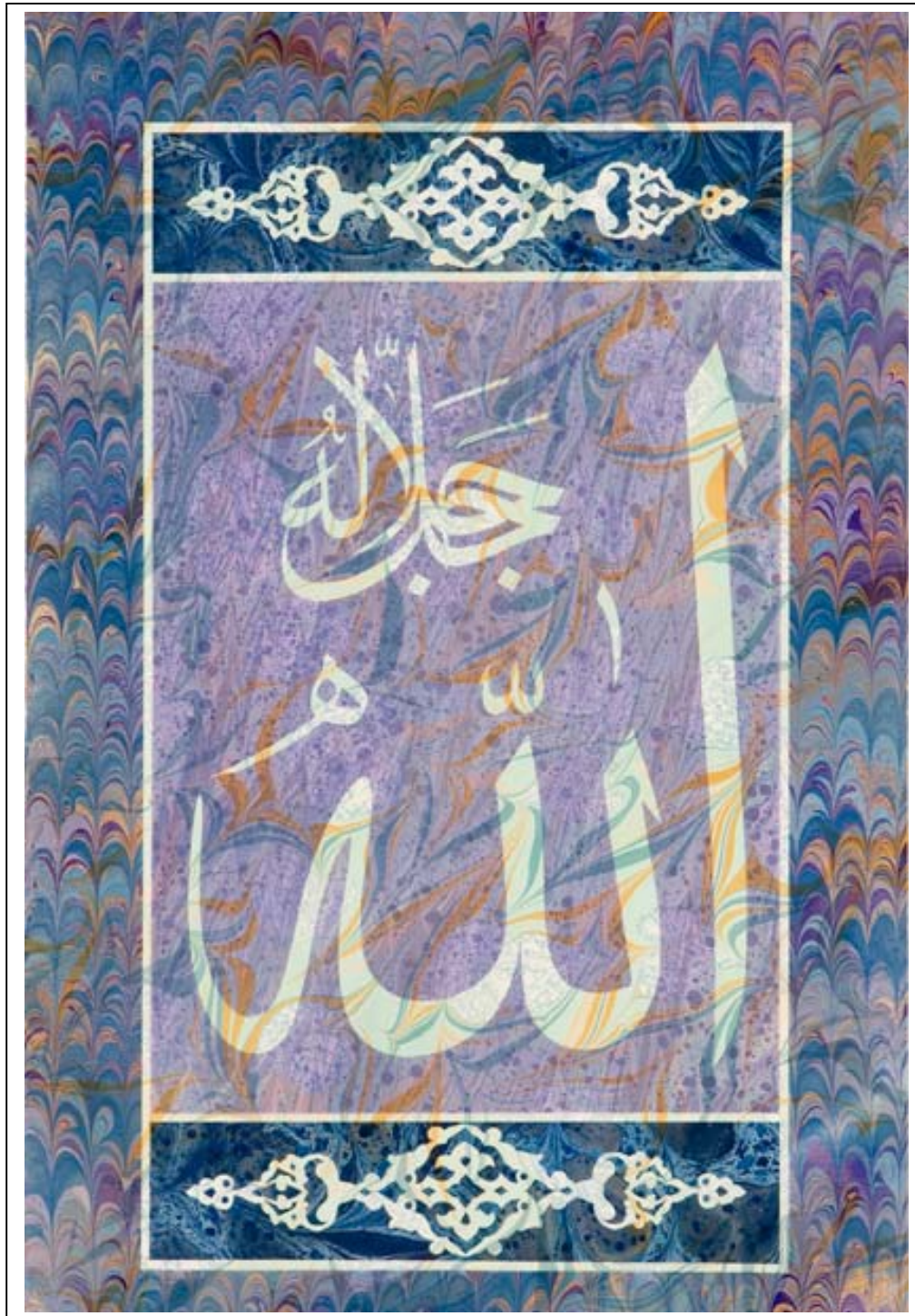


SOCIETY OF MARBLING

An International Organization

2006 ANNUAL



**Society of Marbling
2006 Annual**

Guest Editor: Jake Benson



Featured cover artwork by:

GÜLİZ PAMUKOĞLU

Ebrû with calligraphy, 2005

Water base pigments on paper 40 x 26"

Calligraphy: Mehmed Tahir Efendi, d.1845

Thuluth script, in Arabic

"God, may His glory be glorified."

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A Letter from the Editors

Fellow Marblers, Supporters and Friends,

We are very pleased to announce the publication of the Society of Marbling Annual for 2006. We are very proud of this issue for many reasons. First of all, it features a new format, and you will find an increase in the number of images that are featured. This includes the front cover design featuring an Arabic calligraphy panel by Güliz Pamukoğlu, that relates to a pair of exhibition reviews featuring her work as well as her teacher Feridun Özgören.

Other articles include a trio devoted to a historic pattern known as *schrotel* in German. A special trio of articles reviews the collections of Don Guyot in Seattle, Washington, the Norma Rubovits collection in Chicago, Illinois and the Frederick Douglas collection in Denver, Colorado. Another pair of articles features the work of marblers Ky Lee of Seoul, Korea, and Renato Crepaldi of Sao Paulo, Brazil, while yet another pair reviews two workshops offered by Montse Buxó from Barcelona, Spain that were held last year in Montreal, Canada. Finally an article by Ingrid Weimann provides an overview of the production and publication her late husband Christopher Weimann entitled *Marbling in Miniature*. We are very pleased to present these articles to you and would like to thank all of the contributors for taking the time to write them.

Many changes affecting both of our lives this year has made this an incredibly difficult issue for us to produce. We heartily apologize for the late publication date, but a variety of circumstances prevented us from completing it any sooner. We have moved out of our respective states. Marie has obtained a job with the National Park Service at Montezuma Castle National Monument in Arizona. Jake has moved to Maryland where he will pursue further academic studies. He has also been appointed the "Marbler-in-Residence" at the Pyramid Atlantic Arts Center in Silver Spring.

When we initially started the society, Marie Palowoda offered to produce a newsletter, which evolved into this Annual publication. Printed copies were offered simply as a way to include those marblers who lack an Internet connection to be a part of this growing network. We stated from the outset that we did not wish to be considered a publication of the standard of magazines like "Ink & Gall", although we had hopes that one day we would be able to produce such a publication.

While we would like to keep the Society intact, we are no longer able to afford the time to continue publishing the Annual. After much soul-searching and discussion, we have decided to place publication of the Annual on an indefinite hiatus. We feel that by fulfilling our current subscriptions, and allowing the publication to fold gracefully, is the best thing we can do. We find that the publication run ends on a high note, as we are very proud of this issue.

Due to numerous time constraints, we are effectively limiting publication of this issue exclusively in a downloadable online PDF format only. As in the past, this is offered through the Society web site, and can be easily paid for via the Pay-Pal services we offer. The online publication was always of far higher quality than the printed version. It is produced in color and the featured hyperlinks only work in an online format. If you really need a printed copy, we feel that you can easily print out the downloaded PDF file yourself. If you are not able to do so, then save it to a disk and take it to your local copy shop to have it printed for you. We hope that you understand and we heartily apologize to all of you, our readers, for any inconvenience that this may cause.

Looking on the bright side, technology and communication have increased in a manner that makes a publication like this in some ways quite redundant. While some are uncomfortable with the way technology has become a part of our lives, we are amazed at how many have readily adapted to these new modes of discourse. Some of the planned developments for the Society website, are outlined in the Society News below.

Some have expressed a desire to participate in or host another marbling symposium. While we welcome the enthusiasm for this, it is prudent to remind ourselves that it took volunteers three years to prepare for the last event at Arrowmont. A similar amount of time will be required of a group of committed volunteers to hold another one. While we do not wish to discourage anyone willing to take on the monumental task of planning such an event, we do not feel comfortable making a unilateral decision to allocate society funds for new endeavors. We feel strongly that such decisions are best made by a group of individuals appointed or elected to a planning board by the membership.

Hence, we feel very strongly that it is essential to have fully staffed executive and advisory boards, as well as a dedicated planning committee in place before launching such large-scale events. Some have responded that they lack the relevant experience to help in such a capacity. Despite our lack of experience in this area, we managed to discuss and draft a preliminary set of by-laws and articles of incorporation. We gladly welcome any assistance that any of you are able to provide with these tasks. If there is no interest, then these various issues and tasks shall be tabled until a future time.

Perhaps some of you will read this and feel inspired to take up where we have left off. We gladly welcome new volunteers, and are more than happy to "pass the torch" to others who can work on the publication through the coming years. However if no one steps in, we will discontinue the publication, and plan to end all membership fees and focus on further web site development. We plan to make it a comprehensive free resource that is open to the general public. We thank all of you who have subscribed over the past few years, and look forward to your continued support.

With Warmest Regards,

Marie Palowoda and Jake Benson

Society News

By Jake Benson

This year the Society of Marbling has made some welcome additions to our volunteer staff. Mary Shilman of San Francisco, California has kindly volunteered to be the Society's new Events Coordinator and helps manage the News and Events calendar on the Society's web site. To see the calendar, which is updated on a monthly basis, please visit: http://marbling.org/news_events.htm.

We urge all of you to contribute announcements of any event that features marbling or related arts in which you or anyone else may be involved, at any location in the world. In order to help facilitate these tasks for Mary, please follow these submission guidelines: http://marbling.org/information_for_site.htm.

In addition, we were very pleased to have John Ang Cheng Siew of Singapore come on board as our new Links Coordinator. John has previously hosted one of the first comprehensive web sites about marbling, and he graciously offered his many links and resources. We have recently updated this part of the web site, organized into separate sections divided by subject matter followed by geographic region. Links from all over the world in different languages are now represented. We feature references and tutorials about marbling, a section on marbling for children, individual marbling artists and retailers, suppliers of materials for marbling, as well as a section on related arts and decorative papers such as paste-papers. We hope that you will continue to add any link that you find related to marbling. To visit the links page on the site, please visit: http://marbling.org/internet_links.htm.

However more changes are in store for the web site. Our Web Master Dorothy "Dot" LaFara has learned of a new open source framework to use for the Society web site. Known as "Dot Net Nuke", this will make contributions to as well administration of the site far easier than before. In the coming months Dot will implement this software, re-launch the web site with a new look and feel, and test this new framework for site performance. Garrett Dixon and John Ang Cheng Siew have agreed to assist Dot with further development of the site. If anyone else is interested in being a part of these efforts, please contact Dot via email at webmaster@marbling.org. For those of you interested in learning more, she has suggested visiting the Dot Net Nuke web site at <http://www.dotnetnuke.com/> with more information including a virtual video tour at: <http://www.dotnetnuke.com/About/WhatIsDotNetNuke/tabid/777/Default.aspx>.

Other projects currently underway include a 20 question and answer page (Q & A) about marbling, and a comprehensive cross-cultural hyperlink collection devoted to marbling history by Jake Benson. This page will feature images from many museum and library web pages and collections databases. In recent years many interesting pieces can now be seen at various institutional web sites. In some cases, you can "zoom in" and closely inspect the piece, something that is not always possible when you visit a museum or library.

Another project under development is a comprehensive bibliography about marbling and decorative papers in honor of Phoebe Jane Easton. It is comprised of a revised edition of her important work *Marbling: A History and Bibliography* published by the late Muir Dawson at Dawson's Book Shop in Los Angeles, California in 1983. Phoebe graciously offered that the society take over her work, and publish this online and formally enter it into the public domain in her honor. This resource is important for many reasons, as the current subject index found in Worldcat (www.worldcat.org) provides a mere fraction of what Phoebe Easton managed to compile over several decades.

Ginny Kilander, a reference archivist on the faculty at the university of Wyoming in Laramie, has kindly volunteered to assist Jake Benson and Mary Shilman with this important project. Güliz Pamukoğlu has also kindly volunteered her time editing the Turkish entries, many of which were contributed by the late Turkish marbler and historian Nüsret Hepgül. We are grateful to these volunteers for taking the time to help assist with this these difficult tasks.

Eventually it is hoped that this material will be presented in an online searchable catalog format, similar to university library catalogs. This will be featured along with a form that anyone can use submit further entries. However we need more volunteers to help complete this task. Specifically, we need the help of individuals knowledgeable in various foreign languages, as well as librarians and library catalogers in particular to help with the many technical aspects of this venture.

An many of you know, the Society of Marbling was initiated during the last marbling symposium at Arrowmont in 2002 and received a great deal of verbal support. We hoped that in establishing as a non-profit organization, we would securely pave the way to hold future events, as well as develop of a full range of resources about marbling and decorative papers on the web. A few of you have been very kind to contribute articles for past issues, and help with the online features. We thank you once again for taking the time to make these contributions for our members.

However, more help is needed to be able to continue these efforts. In the past we issued repeated calls to form an executive board, but quite frankly very few have responded. For a Society such as ours to truly function, we need more volunteers! In particular we need individuals to serve on an executive board and help with the sundry issues of writing by-laws, and incorporation as a 501 (c) 3 not-for-profit organization. It is imperative that these tasks are completed before we can hope to sponsor another marbling symposium. If anyone is interested in participating in these necessary steps, please contact Jake Benson via email at jake@marbling.org.

Financial Report

After adding new subscriptions and subtracting the previous publication costs for the 2005 Annual, the Society of Marbling balance is \$5,628.71 as of November 1st 2006.

In Memoriam:

Phoebe Jane Easton (1916-2006)

By Jake Benson



It is with great sadness that we announce that Phoebe Jane Easton passed away at her home in Westlake Village, CA during the early morning of Saturday November 11th 2006. Phoebe was well known to the bookbinding and decorative paper community for her many years of devotion and patronage of the “floating art” of marbling as an independent scholar. Her efforts greatly enhanced our understanding of decorative papers and fostered an international network of practicing artists. Her gentle enthusiasm will be missed.

In 2004, Phoebe published a brief account of what prompted her passion for the topic. “On a rainy spring day while I was admiring my collection of fore-edge paintings, something caught my eye, something that I never before had paid attention to: the marbled end papers of the books. The beautiful papers differed greatly from volume to volume, and I had no idea how they were accomplished. When the rain slackened, I hurried to the library, certain that I would quickly find an answer. The library staff was of little help. I asked my husband, and to my astonishment, he did not know either. It is well to remember that this was 1968.”

Inspired to learn more, Phoebe visited the Los Angeles County Public Library, but found little information on current practice of the art. This motivated her to travel across the US and abroad visiting many leading institutions as well as living masters to learn more. Her first publication was modest but significant. In 1972, she published a short article in Volume 8 of *Coranto: Journal of the Friends of the Libraries, University of Southern California*. Entitled “*Suminagashi: the Japanese Way with Marbled Paper*”, it provided the very first exposure to the tradition of marbled paper production in East Asia for many western readers.

Over a decade later, the late Muir Dawson published a limited edition of Phoebe’s book *Marbling: A History and a Bibliography* at his bookshop in Los Angeles in 1983. Her work contained original examples of historical and contemporary marbled papers from around the world and is now widely regarded as a major contribution to the field of marbling and decorative papers in general. In addition to expanding on her earlier writing on Japanese marbling, she compiled short historical accounts and bibliographic lists for different geographic regions, not only featuring Europe and America, but also for East Asia, Scandinavia, and the Islamic World.

Phoebe amassed a significant collection decorative papers, books, and artwork from across the globe. In 1998, Houghton Library at Harvard University acquired part of the collection that mainly contains the work of 20th century artists. Two early 19th century American items are a notable exception; a sample of an over-marbled printed sheet from a notorious unpublished edition of John Cleland’s *Memoirs of a Woman of Pleasure*, and a US government tax form dating to 1811 printed upon marbled paper.

A symposium at Houghton in conjunction with an exhibition at the Widener library at Harvard soon followed that October. In addition to Phoebe, Robin Heyeck and Feridun Özgören also gave presentation about their work with marbling. Her collection joined that of Rosamond Loring, who assembled the first major decorative paper collection in the United States. Altogether these collections made Department of Printing and Graphic Arts home to one of the richest repositories in the world for decorative papers. An online descriptive catalog of the Phoebe Easton collection can be seen at <http://oasis.harvard.edu:10080/oasis/deliver/~hou01622> and the collection may be viewed in person by appointment.

Aside from her patronage of individual marblers over the years, Phoebe was an avid supporter of publications such as Ink & Gall and was a member of organizations such as the Guild of Book Workers and the Society of Marbling. She wrote a column on Marbling for the Guild of Book Workers Newsletter from 1987 to 1993. In addition to writing further articles and reviews, she was invited to lecture at the very first international symposium devoted to Islamic Marbling at Harvard in 1986. She subsequently attended the International Marblers Gatherings in Santa Fe and San Francisco, and her first Guild of Book Workers Standards Seminar in 2001.



Phoebe marbling flowers on her garden patio in the autumn of 2003.

Photograph courtesy of Ingrid Weimann.

Additional images may be viewed by joining the marbling group on Yahoo:

<http://groups.yahoo.com/group/marbling>

Phoebe generously gave her permission for The Society of Marbling (www.marbling.org) to publish an online version of her revised bibliography. It is intended that this public resource will develop into an online searchable catalog in her honor. Volunteers, especially librarians with cataloging experience are needed to help with these efforts. Anyone interested in participating in this project should contact Jake Benson at jake@marbling.org.

A Brief History, and Possible Origin of the Schrotel Pattern

By Jake Benson

For this final issue, a collection of three essays by Iris Nevins, Garrett Dixon, and myself treating a historic marbled pattern known as *schrotel* in German are featured. Together these will discuss the historical background of the pattern, publish the translation of an excerpt from one historical text, and provide some practical instructions for reproducing the design. These articles feature images of historic examples together with contemporary recreations by the authors.

The German term *schrotel* may refer to *schrot*- small pellets or buckshot. Given that the appearance of the pattern is comprised of tiny spots surrounded by clear outer rings, it seems a fitting description. Unlike some marbled patterns, English language publications have generally employed this German name, rather than use a literal translation, or another English term.

Richard Wolfe wrote about this pattern in his book, *Marbled Papers: Its History, Techniques, and Patterns*, published by the University of Pennsylvania Press in 1990.¹ According to him, J.A.F. Schade wrote the first technical description of this pattern in German. His work entitled ***Die Marmorir-Kunst, Oder Anweisung den Kamm und Türkischen Marmor Anzufertigen für Buchbinder***, (*The Marbling Art, or Directions to Bookbinders for Making of Combed and Turkish Marbled Paper*), was published as a small pamphlet in Berlin in 1845. This was followed soon after by an important French text on decorative papers. In 1852, M. Fichtenberg published his ***Nouveau Manuel Complet du Fabricant de Papiers de Fantaisie*** (*New Complete Manual for the Fabrication of Papers of Fantasy*), printed in Paris in 1852.

Spelling variations are often encountered in German. It is commonly spelled *schrotel*, but is often rendered as *schrötel* with an umlaut on the letter o. In his manual, Fichtenberg rendered the umlaut as *schroetel*. This spelling is actually a rendering of the German umlaut into French. Wolfe has provided even further spelling variations, including *schrottell*, *schroëtel*, and *schroffell*!²

The early origin and development of the *schrotel* pattern is not very clear or thoroughly understood. While I have never personally observed these features in examples of Persian or Indian *abri* papers, they are seen in Ottoman Turkish papers. The late marbler Nüsret Hepgül made some important contributions to our understanding of the history of the art. He performed the first systematic survey looking for examples *ebru* in various collections in Turkey, and later compiled a Turkish language bibliography.

Hepgül identified an interesting effect in some Turkish papers that bear a striking resemblance to the *schrotel* pattern. His initial observations appear to be valid and warrant closer examination. In particular he noticed these features in the marbling attributed to the famous Turkish master "Hatîb" Mehmed Effendi (d. 1773).

¹ For a short history see Wolfe, pp. 115-117, and for various techniques see pp. 186-187.

² See Wolfe's captions to images on plate XXXII (112-114),

Three albums containing the works of Hatîb Effendi are now kept in Süleymaniye Library in Istanbul. Tiny ringed spots similar to the schrotel pattern in addition to a unique style of ringed motifs are seen in the outer border of a practice calligraphy panel or *karalama*. This album was signed and dated by the master in 1142 A.H. / 1729 C.E.³

In Turkey today, this schrotel-like design is not recognized as part of the classical repertoire, and it may have fallen out of fashion with time. Few chemical additives are employed other than *neftli* patterns made with turpentine. However a number of interesting ingredients are mentioned in an important 17th century Ottoman Turkish text in the collection of calligrapher and historian M. Uğur Derman. Entitled ***Tertib-i Risale-i Ebrî*** (*An Arrangement of a Treatise on Marbling*), it is dated to after 1615 C.E.⁴ At the very end of the first section there is a brief but curious section entitled *Levâzım-ı Ebrî* (Necessities for Marbling). It is basically a list that reviews many of the ingredients mentioned within the text, with a few notable exceptions, among them *gunpowder*.

Gunpowder is made from potassium nitrate, or saltpeter in common English. Could it be that a form of marbling using gunpowder as an ingredient evolved into the pattern ironically referred to as “buck shot” in German? No particular directions are given in the text regarding the use of gunpowder, or whether it was combined with other ingredients. Further research into these early recipes is needed to learn more about their effects.

The marbled flyleaves of an Ottoman bookbinding covering an Arabic manuscript in the collection of the Folger Shakespeare Library in Washington, D.C. also exhibit schrotel-like features⁵ Entitled ***Ash-Shifâ’ bi Ta’rîf Huqûq al-Muştafa*** (*The Remedy by the Recognition of the Rights of the Chosen One*) by the famed Andalusian scholar of the Maliki school, 'Iyâḍ ibn Mûsa al-Yaḥşûbî (d. 1149). The work is a highly regarded and popular biographical account of the Prophet Muḥammad. The text was copied by an unknown scribe who completed the work in 1132 A.H. / 1720 C.E. While the exact date of the binding is uncertain, the style appears nearly contemporary with the text.

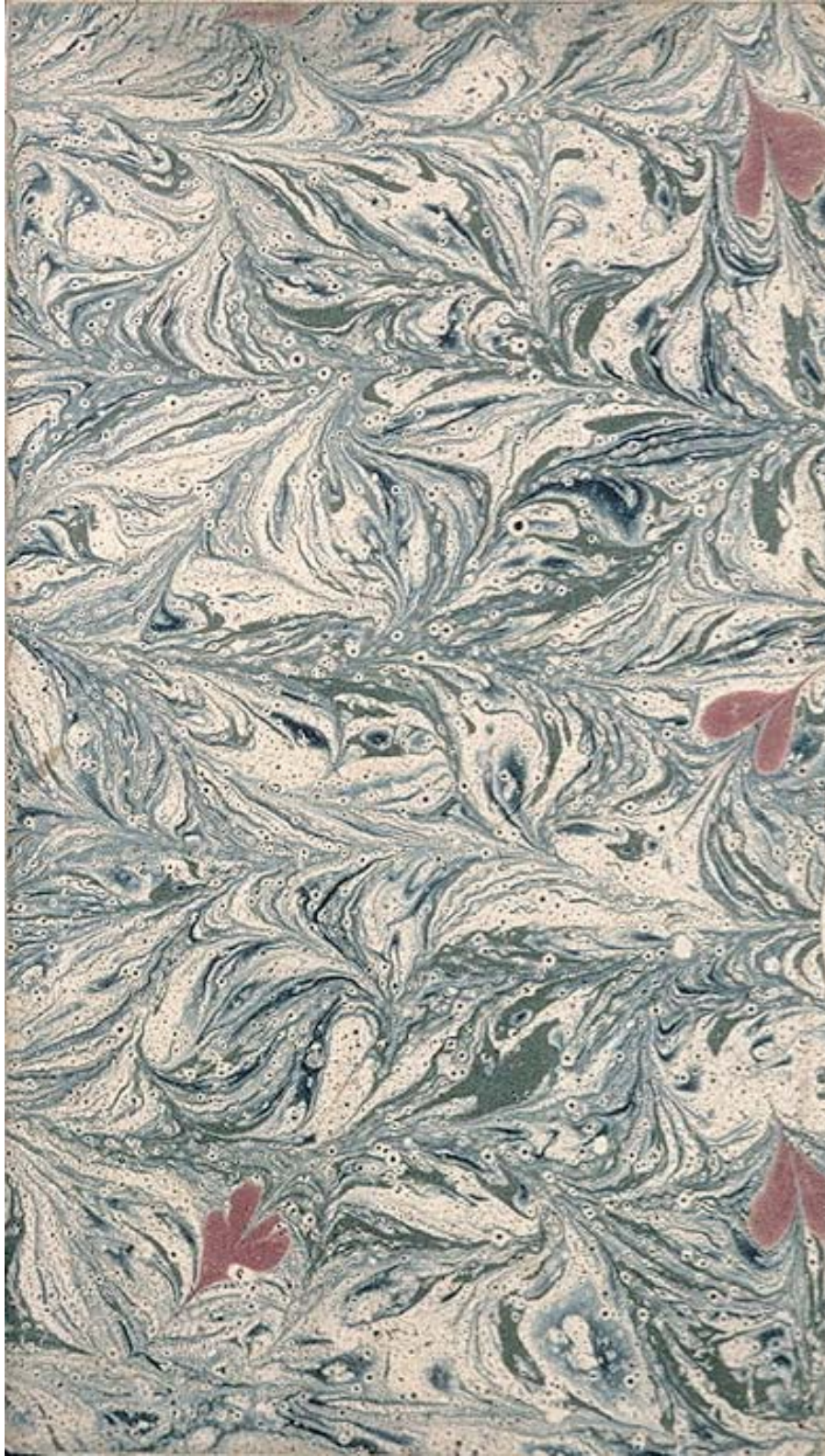
The external cover design consists of *hatâyî* “lotus” blossoms with intertwining tendrils of *saz* leaves outlined in gold. Internal doublures of polished goatskin bear a more subdued decoration of central cartouches outlined in gold with additional gold sprinkling inside of them. The marbled flyleaves are executed with a ground pattern of the *şal* “shawl” pattern in bluish black and green, further embellished with *yürekli* “heart-shaped” motifs in red, and the schrotel-like design is a prominent feature as well.⁶

³ See photo on page 30, Derman, M. Uğur. *Türk Sanatında Ebrû*. Istanbul: Ak Yayınları, 1977.

⁴ See Derman, M. Uğur *Prof. Dr. Nihad Çetin’e Armağan*. İstanbul: Edebiyet Fakültesi Basımevi, 1999 (371-405). When Derman originally published and transliterated a section of the text about marbling in 1977 (see note 3 above, pp. 27-29), he dated it to 1017 A.H./ 1608 C.E. based on an inscription on the outer cover. He has since revised this date as the manuscript mentions “the late Mir ‘Imad” (see p. 378 and the related glossary entry on p.384). This is a reference to the master Persian calligrapher Mir ‘Imad al Hassani, (d. 1024 A.H. / 1615 C.E.), and hence provides a *terminus ante quem* of **after 1615**, not 1608.

⁵ See catalog 12:13 in Bearman, Krivatsy, and Mowery, *Fine and Historic Bookbindings in the Folger Shakespeare Library*. Washington: Harry Abrams Inc. 1992 (203-205) Shelf mark N.a.95.

⁶ Another similar example is in the Moritz collection of the Oriental Institute Museum Chicago, accession number A27912. See catalog # 85, in Bosch, Carswell, and Petherbridge, *Islamic Bindings and Bookmaking*. Chicago: University of Chicago Oriental Institute Museum, 1981 (210-211).



Front flyleaf from an Ottoman copy of ***Ash-Shifā' bi Ta'rīf Huqūq al-Muṣṭafa*** dated to 1720.
Folger Shakespeare Library, Shelf mark # N.a.95.
Photograph by Jake Benson, reproduced with permission.

Another very interesting and more concretely datable example was published in 1988.⁷ It can be observed in the background of a small portrait of Ottoman Sultan Mustafa I found in an illustrated manuscript entitled *İcmâl-i Tevârih-i Âl-i Osmân* (A Précis of Chronicles of the Ottoman Dynasty) that is dated to 1786-7 C.E.⁸ A calligraphic inscription immediately above the portrait identifies the image, while a horizontal panel directly underneath features a miniature landscape of the Bosphorus.

It appears to be a rare example of an Ottoman painting executed directly on the surface of a piece of marbled paper. The schrotel-like pattern is clearly seen in the background behind the Sultan's upper torso and turbaned head. Yet if you look closely, a tiny ringed spot surrounded by soft blue swirls can be detected in the landscape immediately beneath the portrait, above and to the left, in the area of the sky. These features are discernable because the white ground used by the painter in preparing the portrait is somewhat thin and translucent. This proves that the entire painting was executed directly on the surface of marbled paper when the manuscript was first produced, and cannot be the result of restoration.

Closer inspection reveals that this small sample is interesting for an entirely different reason. Pale red, slightly smudged, vertical "V" shaped strokes of a *gelgit* pattern (literally meaning, "come-and-go", a kind of chevron) can be observed over the top of the schrotel-like design. So this paper was double-marbled, or over-marbled, prior to use as a support for the painting.

Despite their similarities, several problems prevent my concluding that Turkish artists were the original inventors of the methods for making the German pattern. Once by accident, I achieved a similar effect using either a contaminated or poorly ground color. Hence I wonder if the effect seen in Turkish papers was intentional or not. Perhaps it evolved as a way to use up old, polluted, or spoiled colors, rather than throw them away? Since this pattern is no longer produced or recognized as part of the repertoire in Turkey, and the exact historical Turkish methods for making it are unconfirmed, it is impossible to compare them with recipes for making schrotel. More research is needed to prove that additives such as gunpowder, mentioned in the *Tertib-i Risale-i Ebrî*, were used to achieve these effects. Despite these problems, the resemblance of these earlier Turkish examples to the later European schrotel pattern remains intriguing.



Jake Benson is a co-founder of the Society of Marbling. For 15 years he has experimented and extensively researched both Eastern and Western methods of marbling. He is currently serving as "marbler-in-residence" at Pyramid Atlantic Art Center in Silver Spring, Maryland. To learn more about workshops offered at Pyramid Atlantic, please visit www.pyramidatlanticartcenter.org.

⁷ See color plate # 56, in Renda, Günsel, et al. *A History of Turkish Painting*, Geneva: Palasar Press, 1988 (63). This book was published in association with the University of Washington Press, Seattle.

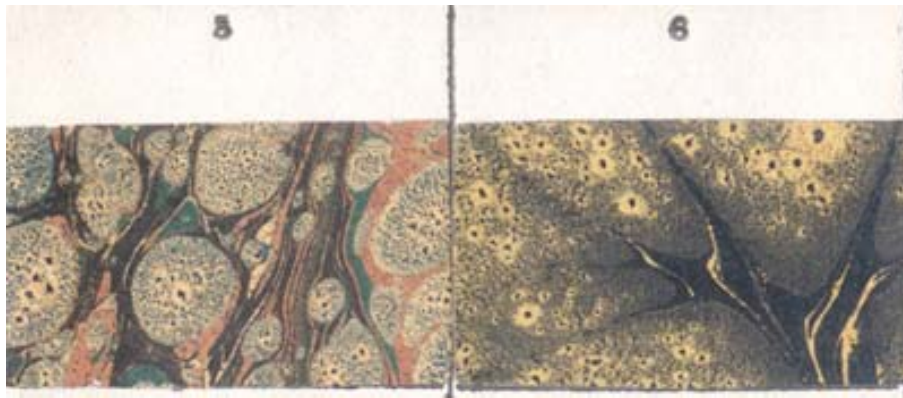
⁸ This manuscript is in the Library of the Topkapı Palace Museum in Istanbul and is listed as accession number E. H. 1435. The portrait is found on folio 35b. Special thanks to Irvin C. Schick for assistance translating Ottoman Turkish other helpful comments.

Schrotel Marble

By Garrett Dixon

The late eighteenth to mid-nineteenth century was notable for the introduction of a number of new marbled patterns that achieved great popularity. Stormont, Shell and Tiger Eye are well known, but a number of other patterns were produced during this period, including the Schrotel and Champion patterns that are discussed here. All of these patterns made use of chemical additions to the paint to achieve special effects. Technically, these can all be considered a variant of spot pattern. The most important difference between these patterns and the combed patterns is that these patterns require more adjustment and manipulation of the paints before they are thrown on the size with little or no manipulation once thrown down, whereas the combed patterns require relatively less adjustment of the paints before throwing them on the size, but much more manipulation of the paints after they have been thrown down.

In 1852, Fichtenberg published his ***Nouveau Manuel Complet du Fabricant de Papiers de Fantaisie***, which included the procedures for preparing paints and for creating many different kinds of decorative papers, including marbled papers. Although published in France (and presumably he worked in France) he only lists two classes of marble papers: German and English. All of the German papers listed require additives to the paints to achieve their effects (eight are described, including the two that are discussed here). The only two papers attributed to the English are the basic combed paper and shaded (or Spanish as we know it) paper.



Reproduction of the *Schroetel* (#5) and *Champions* (#6) patterns from Fichtenberg's *Papiers des Fantaisie*, enlarged ~300%.
(Courtesy of Jake Benson)

Both the Schrotel and Champion patterns have a grainy, clumped appearance of the ground color, with some of the grains surrounded by a clear circular area (schrot means "shot" as in buck shot in German). There are slight differences in the preparation of the paint, but the chief difference is in the size of the drops of paint thrown on as the last color, those being much larger in the Champion pattern. I have translated Fichtenberg's directions below for making these patterns.

Schroetel Marble (see figure 5 above)

To make this marbled paper, one uses a bath of three parts very old psyllium size and one part, previously used, gum tragacanth size. The combination should be mixed together well, and one works on this size in a manner similar to other sizes.

One prepares the colors for the veins always in the same manner [as previously described], then one places in a dish one spoonful of white Marseille soap, to which one adds a little, but very little, ox gall. One mixes this with the color and into this one pours a small amount of potash (always red American potash [potassium ferricyanide] or caustic potash [potassium hydroxide], dissolved in a small amount of water and stirred until clear) and some drops of alum.

Only a few colors other than red or violet lake can be used for this marbling. One could use green made of indigo, well ground, which has been mixed with yellow lake, or blue from indigo alone. Other colors are not suited to this work.

One can also employ Cassel's brown, prepared in the manner previously described, and prepared with the addition of oil [shell] for the last vein color, but it is not necessary to double the amount thrown down; otherwise the ground color will not have sufficient spreading strength. To throw down the paint, one uses a brush of straw that should be neither too coarse nor too fine.

Champion marble (see figure 6 above)

One prepares the vein colors and the bath as for the preceding marble, and for the ground color grind lamp black with some ox gall, some soap and a small amount of paste wax. When the color is ready, add a little potassium water and a little alum water. When throwing on this color, one uses a large brush. Tap on the black after having whisked the paint to make it foam, however, it is necessary to pay attention to not make it too foamy, and to not throw on too large a drop; otherwise the spots will become too large. The drops, spreading strongly, form the champion. After having made this paper, it is necessary to let the bath rest and remove all color, because this design leaves residue on the size, which will become quite dirty.

I have had only fair success attempting to reproduce this pattern, using Fichtenberg's directions. As can be seen, the directions are imprecise, and achieving the proper balance of additives is difficult. These directions do not result in a paper that has the appearance of the historic Schroetel pattern papers, a sample of which is reproduced in Example 2 below. I have been unable to locate any literature describing how to make this pattern.



Example #1 shows my attempt at making Fichtenberg's recipe for schrotel (enlarged to show the stippled pattern).



Example #2 is a historic sample of the schrotel pattern from my collection.

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 marbled papers and supplies as well as his research into historical patterns.

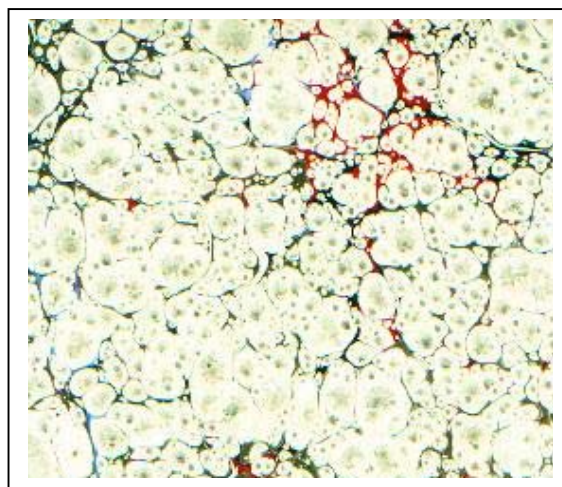
Schrotel Pattern

By Iris Nevins

Schrotel was a pattern commonly seen on German and other European books in the 19th Century. It's main characteristic is lots of little spots, or "eyes" close together, with very fine veining. I have recently figured out how to achieve a very close reproduction of this paper, using easily found materials and thought to pass it along. This was done with my own watercolor paints on a carrageenan size.

Take 1/2 cup of prepared black watercolor marbling paint. Add 1/3 cup of Gardening Potash, 0-0-60. I used Espoma brand. It looks like rock salt. Blend together in a clean blender, no food traces, especially oils. Grind for about 30 seconds to a minute until you have sludge. Pour into a jar or yogurt cup, let the potash settle to the bottom. Strain off the liquid into another jar or cup.

Add just a drop or two at most of ox gall; the potash creates a lot of spread on its own. Lay down your vein colors first, a fairly light application of color, not too dense, just enough to cover the bath. Then with a whisk sprinkle the black/potash solution all over the colors and repeat until you have tiny little eyes. Don't let big droplets fall (unless you want them of course!), as they will make the eyes too big. It will take a bit of practice. Lay the paper as usual.



In this case we do not rinse the papers, as the centers of the eyes will wash off. A few of them will run, but usually they just run off without streaking. They will have a little high relief to them too, oddly, but as the paper dries, they flatten.

It is very interesting. If the relief is too high, it means the center of the eyes may be too heavy and will tend to run off more. In this case you can add a little water to the solution, preferably distilled, but if you know your tap water is OK, it will suffice. It also means that since you won't be rinsing the paper, you need to make sure your other colors are "just enough" and will not run.

It may take a few tries to get it right, but it well worth it!

Iris Nevins has been a professional marbler since 1978. She marbles in the traditional water based manner. The author of many books and articles, she works primarily as a supplier for hand bookbinders throughout the country and overseas. In addition, she offers marbling supplies and other items through her web site. For further information and complete on-line catalog and color samples check the web: www.marblingpaper.com

Capturing Color: Decorated Paper in the Book Arts Collection,

University of Washington Libraries

By Sandra Kroupa and Katie Blake

The nationally known Book Arts Collection, containing over 14,000 pieces, has a balance of historical and modern materials, pairing ancient clay tablets with modern sculptural work, medieval manuscripts with zines, and 15th Century bindings with modern designer bindings. As part of Special Collections at University of Washington Libraries, the Collection is enriched by other materials of book arts interest including 19th Century American literature which provides many examples of decorated cloth bindings and historical children's literature where the history of illustration and color printing is especially rich. Recently the Don Guyot Decorated Paper Collection and Archive was acquired and, in keeping with its interest in decorated and decorative papers, this Collection was added to the Book Arts Collection.

Decorated paper including reference books, sheets of modern and historic papers, modern paper used in binding and thousands of historic examples in a collection of book bindings is an area of concentration in the Book Arts Collection. Since the publication of *The Mysterious Marbler*, by Bird and Bull Press in 1976 [original edition 1854], we have acquired most of the modern limited editions on paper marbling and other paper decoration techniques. With a core of some historical pieces, we began to acquire these editions as they appeared, resulting in a significant collection. As part of focusing on bookbinding, paper decoration and other elements of the physical book, we began in the early 1970's to create a separate collection dedicated to bookbinding history as part of what is now the Book Arts Collection. This collection of over 5,000 items documents the history of binding and decorated papers from 1600 to the present and now includes the Guyot Collection.

Don Guyot is an internationally known paper marbler and bookbinder whose own history is as fascinating as the lifetime of work he has created. Don's interest and relationship in these fields began during the years he was earning his undergraduate degree (1962-1967), having seen several exhibitions that included finely printed books and bookbindings. While Guyot went on to earn his master's degree in Librarianship (1968) he became further interested in book arts and related subjects such as type design, papermaking, paper decorating and marbling. Shortly after the completion of his Librarianship degree Guyot enrolled in the University of Washington's master program to study Ancient Greek History/Classics in the desire to secure a position as a bibliographer or rare books librarian. During those years Guyot became acquainted with and began to study under local binder and conservator, Rodney Olson. Work with Olson led Guyot to realize there were problems with incorrect color recipes being passed around for use. The two of them experimented and had some success in creating working recipes prior to Olson's untimely death. Correcting some of the marbling ink problems as well as learning to bind books, Guyot began Colophon Hand

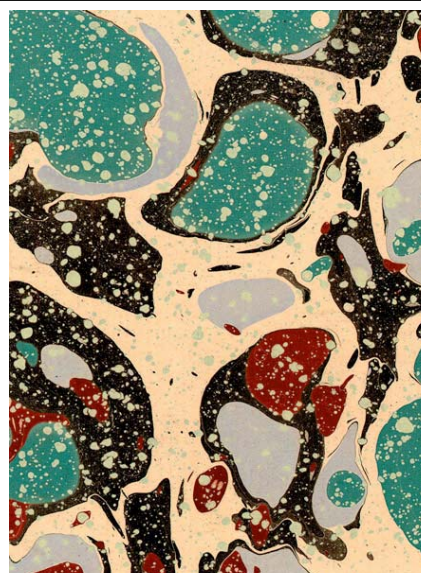
Bookbinding. This small business put Don at the center of the local and regional book arts community and became a platform to interact nationally as well. A promise to Olsen helped to spur Guyot on in solving remaining color issues. After resigning from Seattle Public Library, Guyot now a self-employed book restorer continued to carefully work on these mysteries of ink and paper marbling. Word spread and soon Colophon Book Arts Supply was born to satisfy the community's needs and to teach others the arts of book binding and marbling. Guyot quickly became a leader in the field and Colophon a pivotal gathering place for everyone interested in all aspects of the book arts.

Don Guyot was a member of the Guild of Bookworkers and was one of the founding members of The Book Arts Guild, a northwestern regional book arts organization formed in 1979, serving as their first president. While Guyot has retired, The Book Arts Guild still thrives, meeting in the University of Washington Libraries monthly since 1981, bringing internationally known book artists to lecture about their work and do workshops.

As a conservator, Guyot's fascination with paper decoration began mostly while looking to repair books using traditional style marbled papers. He found few to purchase and wanting his books to look as authentic as possible, he began to marble himself. Guyot's background in chemistry, bookbinding and librarianship came together with his innate talents when he realized the problems with recreating certain historic pigmentations. After several years of experimentation, Don created his own marbling colors process using ground pure color suspended in gum Arabic. Guyot's solution captured historically accurate colors and patterns that book conservators craved. Because in marbling the quality and consistency of colors help determine the accuracy of the patterns, Don's color formulas were and are still popular with other professional marblers and students throughout the United States.



Don Guyot (left) teaching a workshop in Red Deer, Alberta Canada in 1993.



Stone pattern made by Don Guyot, from his collection in the University of Washington Libraries.

There are two parts to Don's Collection. The first is his collection of decorated papers and books about paper decoration. All told there are over 160 monographs many of which are inscribed to Don, acknowledging his significant role as a mentor or collaborator. There are also 43 individual periodical issues, 55 ephemeral pieces, and 500 full sheet samples of work by marblers and paper decorators other than Don and easily twice that many of small separate samples representing over 130 named marblers and 25-50 unknown marblers.

Within this first part of the Guyot Collection are rich examples of modern masters such as Douglas and Sydney Cockerell. There are 30 vintage Cockerell & Son sheets as examples of this firm's fine work including work by William Frederick Chapman. Chapman, who marbled more than half a million sheets of paper in his 50-year career, was one of their most talented marblers. Also in this collection, is the highlighted 20th Century marbling career of Karli Frigge, a Dutch marbler, who has produced an amazing number of significant marbling books, this collection includes 8 of her major works. Peggy Skycraft is represented both in full sheets and in 115 small samples demonstrating the amazing range of her work. Of particular importance in Guyot's Collection are the 64 full sheets by Iris Nevins, a professional marbler since 1978. Known and respected by many and given prominence in Phoebe Jane Easton's *Marbling: A History and a Bibliography* [1983], this collection also contains sheets of suminagashi by Kouichi Yamada as well as sheets of Turkish marbling from M. Uğur Derman, Mehmed Ali Kağıtçı, Niyazi Sayın, and Mustafa Düzgünman. Practically every important name in the field is represented in some way. The part of the Collection dedicated to Christopher Weimann is especially striking, and the Collection contains Chris' marbling tray and combs.



Japanese style *suminagashi* or "floating-ink" paper made by Don Guyot. Reproduced with permission from his book *Suminagashi: An Introduction to Japanese Marbling*. Seattle: Brass Galley Press 1990. This groundbreaking work was the first practical guide to the art written in English. The book is still available and can be purchased from Don's former business, Colophon Book Arts Supply. For further information on the book, or to order suminagashi and other marbling supplies, please visit the Colophon web site: <http://home.earthlink.net/~colophon/>.

The second part of the collection is the Archive. This Archive documents Don's career as a bookbinder and a marbler stretching from 1973 to 1997. There are 9 linear feet of manuscript material, 113 full sheet marbled papers made by Don between 1976 and 1997 and over 150 specimens of marbled paper mounted on card stock. Also there is a

complete run of his Colophon Book Arts Supply catalogs and ephemera such as jars of marbling colors made by Don from 1979 to 1997, trays, brushes and other marbling equipment. There is a planned exhibit in Suzzallo Library of some of the Don Guyot Collection and Archive July-August of 2006 and there will be an event honoring Don and acknowledging his role in the national book arts community.

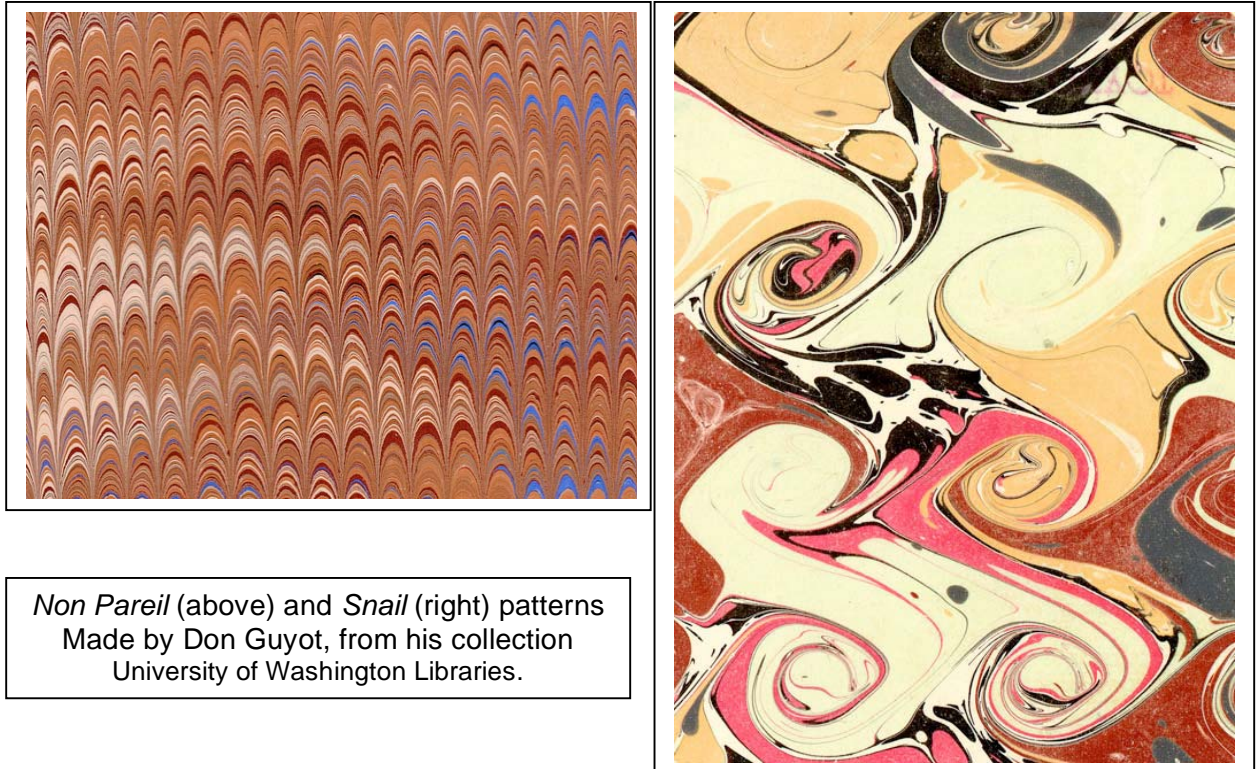


Don Guyot executing a *suminagashi* image in his Seattle, Washington Studio circa 1988.



Lucienne Guyot, age 10, executing a *suminagashi* image in her father's studio, circa 1988.

In addition to the Guyot Collection, the Book Arts Collection has been further enhanced by two other significant acquisitions of decorated papers recently: the gift of a notable collection of 79 papers by Mustafa Düzgünman in 2004 and the gift of the Emerald Edition of *Modern Marblers Tribute; A Contemporary Revival World Wide* by Jean Marie Seaton in 2005. This book is in an edition of two copies and contains samples of and commentary on the work of 60 contemporary marblers and highlights 4 “masters” of the craft one of which is the above mentioned Mustafa Düzgünman. Remarkably, Ms. Seaton is responsible for all the elements of *Tribute*, including beautifully calligraphed text, her own marbling, a magnificent box and binding. Nothing on this scale had ever been done for the marbling community. *Tribute* was exhibited in Special Collections from May 9 - June 3, 2005 and Jean Marie gave a lecture about the book May 19, 2005. When the book was first shown at the International Marblers Gathering in 2002 Iris Nevins deemed it “fabulous”.



Non Pareil (above) and *Snail* (right) patterns
Made by Don Guyot, from his collection
University of Washington Libraries.

Currently Special Collections is working on a database and web site for both our Historical and Modern Book Arts Collections. This database is part of the Libraries’ Digital Initiative Program. One aspect of the digital project will involve our decorated papers collection. Don will be the first modern marbler to be represented. Other marblers will be included but only after copyright issues are worked out and official paperwork is signed and sealed.

One element of the University's Digital Initiative mission is to increase access to the Libraries' materials through electronic finding aids and digitizing works, especially those in Special Collections, such as the decorated paper collection. A challenge in this mission of access is to choose authoritative sources from which to base our categorization of information and vocabulary terms for retrieval (nomenclature). Though there is a lot of debate surrounding this issue in the decorated and decorative papers community, Sidney Berger, an internationally recognized expert, is amongst those dedicated to solving this issue and intends to publish a book on the subject.

Berger's text might very well become the accepted authoritative source for descriptive cataloging terms. However, a cataloger must also respect the historical significance of terms that came before. We can use Don Guyot's work as an example. If we are to represent a specific paper of his in the database according to the standards and practices of Special Collections, we would first need to know what Guyot chose to call the pattern. If he uses a name different or unique from the historical resources we use as our authority, we will also represent this unique name in a searchable field.

Though the terms represented might be a source of disagreement, the combination of not only an original name as well as the historically known name(s) being present will allow the work to be retrieved when various terms have been used to search for it. Currently, the cataloging world has a nomenclature for marbling via the Art & Architecture Thesaurus (AAT). Research into their terms reveals that they are based on a single resource that is outdated, sometimes incorrect and ethnocentric. For this reason and, until the Berger text arrives, our marbled papers are being described and collocated (grouped) by terms found in Richard J. Wolfe's *Marbled Paper* and Einen Miura's *The Art of Marbled Paper: Marbled Patterns and How to Make Them*.

When it reaches a point where the public can use it, this online database will not only collocate patterns and their time of creation, the records will give persons without former experience in these mediums an idea of how the pattern was created. An exciting feature for each of these records is that the image will include the ability to zoom and enlarge for closer study. We look forward to making parts of this database accessible before the end of the year. The entire database will include historic bindings, medieval manuscripts, modern artists' books, history of printing, and examples of illustration, as well as decorated papers.

An exhibition was held in Suzzallo Library of some of the Don Guyot Collection and Archive in July-August of 2006. In tandem with this, a one-day symposium was held on July 20th that honored Don and acknowledged his role in the national book arts community. Presenters included Don Guyot, Jean Marie, Ingrid Weimann, and Viola Wilson.

The Don Guyot Collection is currently being organized, processed, selectively digitized and boxed and is not yet available for general use. For further information about this Archive and access to it or any materials in the Book Arts please contact: **Sandra Kroupa**, Book Arts and Rare Book Curator, skroupa@u.washington.edu or (206)-543-1929. All images for this article are published with permission of Don Guyot, and processed by Katie Blake and Jake Benson.

Norma Rubovits and her Collection at the Newberry Library in Chicago

By Paul F. Gehl

About Norma

Norma Rubovits got the book arts bug in 1964 when she and her late husband Frank enrolled in a bookbinding class taught by Elizabeth Kner, then one of the leading hand binders in Chicago. Ms. Kner had trained in Hungary and Germany and she introduced her very select group of students not only to a variety of materials and techniques but also to the larger world of book arts – everything from typography to papermaking. Her classes were invited to meet her many friends –designers, printers, and other bookbinders. Among the aspects of traditional binding that particularly fascinated Norma was marbled paper. Her reaction: “I was so captivated by the beauty of marbled paper, that I wanted to do it.”

This immediate and straightforward transition from seeing to wanting to do (and on to doing) typifies Norma Rubovits’ approach to the art of marbling. Back in the sixties it took infinite patience to find the basic manuals about marbling, even in Chicago’s many libraries. Then it was necessary to seek out (or make) materials and equipment and figure out how to use them. But once Norma had mastered the basic techniques, the process itself quickly transported her -- by what she calls “the excitement of discovery.” She was always trying something new. The record of her work (in marbled sheets that now form part of the Rubovits collection at the Newberry Library) shows her constantly experimenting, working hard to perfect a pattern or idea, and then moving right on to something else. She soon realized that she did not want to edition her papers. Not enough variety or novelty in that. Also early on, she started experimenting with freestanding patterns, marbled designs that stand apart from each other or float alone on the sheet. At first she called these “doodles” and then, when that word seemed too indecorous, “marbled monoprints.” More recently she (and others who follow her lead) have settled on the term “marbled vignettes,” which conveys the essential qualities of these works -- small scale, intimacy, and self-containment.

Norma’s marbled papers were first exhibited in 1969, and they have since appeared in many shows in the U.S. and abroad. The University of Alabama gave her a one-woman show in 1988 and another such show was held at Artist’s Book Works in Chicago in 1992. Her papers have been employed by several fine presses including Red Ozier Press and Perishable Press, and in original bindings by Bill Minter, Gerard Charrière, and Robin Zurawski. The Newberry Library bindery has also used them. Dawson’s Book Shop published a thoughtful interview with Norma by the late bookseller Muir Dawson in 1992 in a limited edition. Thirty-five copies of the book, entitled *Marbled Vignettes*, were issued with five original vignettes



A "Vignette" by Norma Rubovits, from the Newberry Collection.
Photo by Giselle Simon

Although she was interested enough to buy books from the start, Norma says that she never really intended to become a collector of papers. In the mid-sixties, there were virtually no marbled papers to be had commercially and even books on the subject were scarce. She often had to content herself with Xeroxes of the classic works on marbled paper. In the late sixties and seventies, an increasing number of artists became interested in marbling. These folks sought each other out and exchanged information with Norma. Some came to Chicago to see her work. Often they left papers on their visits or sent them. "The collection just happened," Norma recently said. "When someone gave me a paper, I would stick it in a drawer."

Only much later, in the early nineties, did she begin to systematically build her collection. "Then, when I saw or heard of a marbler who was doing something different or particularly interesting, I would write and ask to buy a few sheets. I also asked them to document their materials or processes. As often as not they would send the papers and just ask for some of mine in exchange." Slowly, one personal contact at a time, the collection grew to contain hundreds of sheets by contemporary marblers. Some older sheets, principally endpapers, were given to Norma by binders like Elizabeth Kner or by antiquarian booksellers she knew. Norma also sought out marblers on her travels, most notably in 1968 where she studied the Olga Hirsch collection at the British Museum and visited the Cockerell works, and again in 1972 when she met Mustafa Düzgünman in Istanbul.



Norma holding a copy of *The Rape of the Lock* by Alexander Pope, which she covered in her paper.
Photo by Robert McCamant.

The Norma Rubovits Collection at the Newberry Library

When Norma sold her spacious townhouse in Chicago's Sandburg Village and moved to an apartment, she lost her marbling studio, a.k.a. the laundry room. She also decided to divest herself of most of her marbled papers and books on paper and binding. "When I moved, the collection had to go," she said in a 2005 interview. She transferred the largest part of it to the Newberry Library in 1993 and has added to the collection on occasion ever since. At present writing, there are about 170 cataloged books and over 1,600 marbled sheets from Norma's own collection. Gifts from other individuals have added about a hundred more sheets, among them some of her own work that Norma gave away to friends and colleagues over the years. The Newberry Library's Conservation Bindery transferred one thousand additional sheets to the collection, mostly antique endpapers removed from books rebound at the library over the last hundred years

Among the jewels of the collection are eighteenth and nineteenth century technical literature on marbling; books about book and paper arts from fine presses like Alembic, Bird & Bull, Heyeck, Perishable, and Plough; and fine bindings by Norma's good friends William Anthony, Gérard Charrière, Elizabeth Kner, and Tini Miura. Notable among the marbled sheets are 132 by twentieth-century Turkish artists and twenty by Christopher Weimann. Norma's own work is represented by several hundred sheets, ranging from early trial-and-error pieces to the highly prized vignettes of her later career. Norma also donated her extensive files, which include information on techniques, supplies, uses of marbled patterns in a variety of graphic arts and crafts, exhibits, collectors and collections, as well as her correspondence with marblers and other book folk from the 1960s to the 1990s.

Using the Newberry Library and the Rubovits Collection

The Newberry's collection does not circulate, but the library is fully open to the general public. For services, hours, directions, and other information, consult the library's website at www.newberry.org.

The books in the Rubovits collection are cataloged on line and may be consulted in the Special Collections reading room. To use the Rubovits collection of marbled papers or to consult Norma's files, you must confer with the Newberry staff. An appointment in advance is advisable. Inquiries may be directed to reference@newberry.org.

Paul F. Gehl is the Custodian of the John M. Wing Foundation on the History of Printing at the Newberry Library.

Marbling in the Frederick Douglas Collection of Fine Printing at the Denver Public Library

(Or, Not Enough Time Read Everything in Denver)

By Caryl Hancock

A brief glance at the resource list published in the 2005 Society of Marbling Annual indicated that the Frederick Douglas Collection of Fine Printing was housed at the Denver Public Library. Since my husband and I were going to Denver on business, I asked the Marblers' List members about this collection. However I did not receive a response!

Enter Kay Wisnia, Art Collection Specialist, at the Western History / Genealogy Department at the Library, who responded to my e-mail query. Kay wrote:

"The collection contains approximately 2543 books that represents the best of the "book arts" of the late 19th and 20th centuries. Most of the books came as a donation from the estate of Dr. Douglas in the 1960's. He was a collector of private and small press books that reflected his interest in book arts, such as fine print, papermaking, typography, paper decoration (including marbling) and in short, material that deals with the book itself as a source of beauty.

The Collection features the books of Kelmscott, Ashendene and Dove Presses (including the Kelmscott Chaucer), the papermaking books of Dard Hunter, and the editions by the Roycrofters. The most important gift was the complete collection of books published by William Morris, father of the Arts and Crafts Movement. The Collection also includes a leaf from the Gutenberg Bible.

Over the years, special collection librarians have added to the collection, accepting other gifts, and purchasing private and small press materials. They sought out classic books on marbling, typography, calligraphy, bookbinding, and papermaking; in short, books about the art of fine, handcrafted bookmaking and elegant page design.

The library is now collecting limited edition artists' books to add to the Collection, thus reinforcing the library's role as 'the custodian of the culture of the book.'

The Frederick Douglas Collections web site offers information about their holdings:

<http://denverlibrary.org/whg/douglas.html>

Or alternatively, you can contact Ms. Wisnia directly via her email address KWisnia@denver.lib.co.us or by calling (720) 865-1821.

The librarians pulled books from the collection that related specifically to marbling or *suminagashi*, and after locking my purse, jacket and notebook in a locker, I was able to peruse them at my leisure, under the watchful eye of a friendly proctor. Paper and pencil for notes were provided and I was allowed to photograph pages for my own use with a digital camera and without flash.

Following are some of the books I was able to read or browse through. They are in no particular order.

-*Three Early French Essays on Paper Marbling, 1642-1765.* By Richard J. Wolfe, Bird and Bull Press, 1987, #186 of 310 copies. The first essay was a previously unpublished manuscript "For the Making of Marbled Paper called Turkish Paper", from Lyon, 1642. The second "The Best Method of Making Paper" described glazing paper in 1758 with a polished flint stone suspended from the ceiling, after going over the paper with white soap. The final essay, "The Marbler of Paper," 1765, contained fairly specific information about all the steps of marbling, and offered the tip of starting to comb a pattern from the center out so you would have a mirror image.

-*Swenynheym and Pannartz and the Origins of Printing in Italy,* Bird and Bull Press, 1991, #24 of 275 copies. The inside cover papers were a lovely peacock pattern by Iris Nevins, and the folio included a Sweynheym and Pannartz leaf from a 1471 text.

-*Suminagashi-zome* by Tokutaro Yagi. First dictated and printed in 1914, and translated and reprinted by Heyeck Press, 1991, #70 of 200. This text includes beautiful tip-ins done by Robin Heyeck. The history of the artist is told, and 15 different techniques are named and specifically described.

-*Marbled Papers: Being a Collection of Twenty-two Contemporary Hand-Marbled Papers, Showing a Variety of Patterns and Special Techniques* by Christopher Weimann, Dawson's Book Shop, Bird and Bull Press, 1978, #23 (signed) of 200 copies. Seminal book which includes the history of 17th Century Persian work and identification of frisket techniques, as well as Weimann's invention of his "drop rack", and use of a skimmer board.

-*Traditional Marbling* by Iris Nevins, Alembic Press, 1985, #455 (signed) of 500 copies. Demonstrates how some traditional patterns are made, and her techniques for "sprinkle" marbling on colored paper as well as Italian vein techniques.

-*Spanish Marbling* by Iris Nevins, Bird and Bull Press, 1991, #117 of 250 copies. This text offers very specific instructions for the printing of this traditional pattern as well as the history of the pattern, variations, and her original "New Jersey Ripple" pattern. She mentions that for every "good" sheet, she throws away 4.

-Karli Frigge's Life in Marbling by Sidney Berger, Bird and Bull press, 2004, #34 of 140 copies. This book includes not only Frigge's beautiful work, and some techniques but the information that sometimes she over-marbled papers up to ten times without their getting muddy, and that she lets some paint spoil with dead flies in it for special effects.

-Bookbinding as a School Subject, Pamphlet #5 – Marbled Paper, By Sydney Cockerell, 1940. This tiny treasure not only includes tips for printing, and ironing paper with an iron coated with white furniture polish, but also gluing papers into books or onto cards.

-English Marbled Papers – a Documentary History by Geoffrey Wakeman, Plough Press, 1978, #8 of 112 copies. (The Denver Library is one of 10 with 6 extra leaves of samples.) This gives a detail history from about 1626 to 1975, and includes 10 tip-ins from as early as 1780. He states that Charles Woolnough had a business of marbling cloth that failed.

Finally, ***The World's Worst Marbled Papers... Collected During a 5 Year Expedition to the Republic of San Serriffe***, by Henry Morris, Introduction and commentary by Theodore Bachaus, Bird and Bull Press, 1978, #1 of 400 copies (Each reads: this is#1). This tongue-in-cheek volume includes some thought-provoking quotes such as:

"There is a positive virtue in inferiority. It is just as impossible to find a truly defective piece as it is to find a truly perfect one." And, "Whoever thinks a faultless piece to see, thinks what ne'er was, nor is, not e're shall be," from Alexander Pope. There were 20 papers in this volume, mostly single color and with some metallic – I wondered if they were done with oil on water. The author states that the "defects were cleverly planned and executed by deft and experienced hands."

Suffice to say, I dreamed in marbles for many nights, and developed an incredible appreciation for marblers who have dedicated their lives to their art and so generously shared their information, tips and techniques. If you are traveling to or through Denver, do plan a day or more at the Library; you won't regret it! The collection is on the fifth floor, and there is even a small coffee shop in the main floor.



Caryl Hancock lives in Indianapolis, Indiana and considers herself a serious hobbyist marbler. She frankly confesses to having minimal knowledge about the specific histories of marbling and book arts. She is also interested in other surface design techniques, including machine quilting and machine embroidery, dyeing and felting. Contact her at carylhanc@aol.com.

The Making of *Marbling In Miniature*

by Ingrid Weimann

Adopting standard marbling patterns to a miniature format presents special problems in execution that Christopher Weimann discusses in a short essay. The samples showed his success in solving these difficulties. 18 leaves with 12 tipped-in samples of original miniature marbling including a Flower, Quarter- inch Nonpareil, Sixteenth-inch Nonpareil, Fine Wavy Lines, French Snail, Vines, American, Thistle, Zebra, Peacock Bouquet, Dutch or Peacock, and “Applying color to the size” marbled and line engraving.

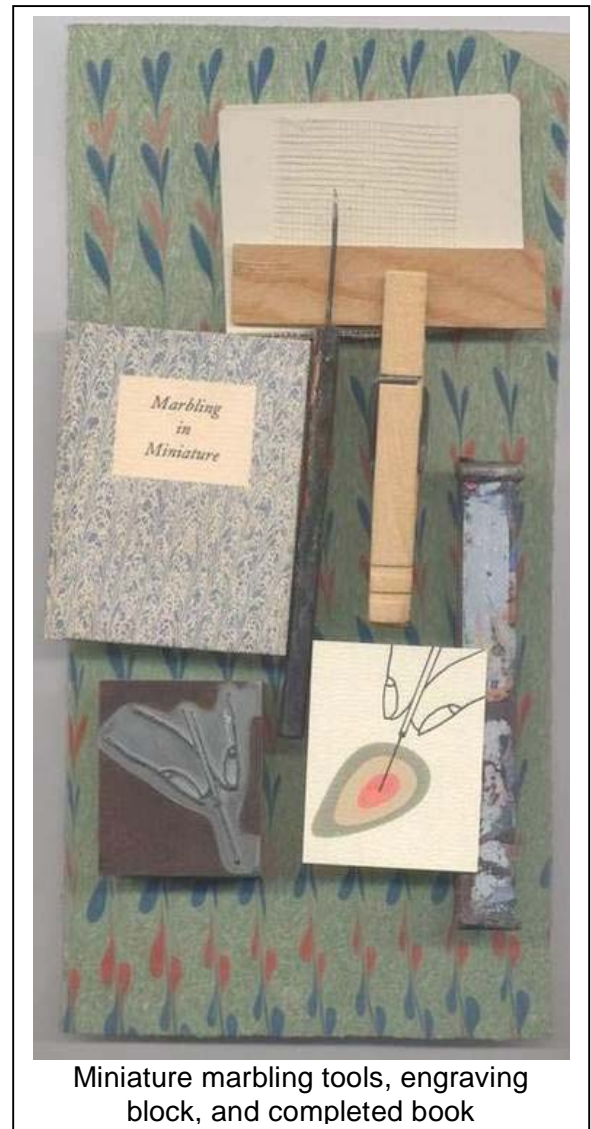


A selection of full-sized sheets of miniature patterns created by Chris for the edition.

Immediately after the successful completion of his first book *Marbled Papers* in 1978 Glen Dawson of Dawson's Book Shop approached Chris asking him to make a book of miniature marbling. Chris's first response was that it would be no problem to achieve because he thought that reducing the scale of a pattern would not present any great technical difficulties. Further, he found the idea of printing and binding the book himself and having full control over the project very exciting. As before with the first book, we

worked on the layout of the book, patterns, and choosing the colors. Working within the allowed size of 3" for a miniature book made the size of tipped in pieces no larger than 2 2/8" x 2 1/8" in size. The first step was for Chris to make equipment, a trough to work with papers 10" x 12" instead his usual larger size. He made smaller combs with teeth spacing about a sixteenth of an inch and built small color troughs.

One of the first problems he faced was using these tightly spaced combs because they created a drag of color when pulled from the top of the size to the bottom leaving an uneven color balance. After completing the pattern on the size he wedged a piece of cardboard under the bottom end of the trough. This would allow some of the color to flow back to the top. Retaining a variety of colors in spaces that small was a more difficult task then he had anticipated. For doing a regular size French Snail, Stone or Turkish pattern he normally used a brush to splatter the colors on the size. In order to reduce it for the miniature patterns he made a fine distribution using a sprayer with compressed air. After that he sprayed it with a solution of water mixed with a dispersant to make the lacy design for the Hair Vein or Italian pattern. The next step was in trying to reduce the size of the drops of color from about 3" for the large papers to a diameter to something small enough to get several colors in an area the size of a matchbox. He used a tiny drop rack of pins dipped into a small color trough instead of using an eyedropper. For size he used Guar Gum and the colors were primary acrylics, matching and mixing his own colors were a passion of his since he had been trained in color matching.

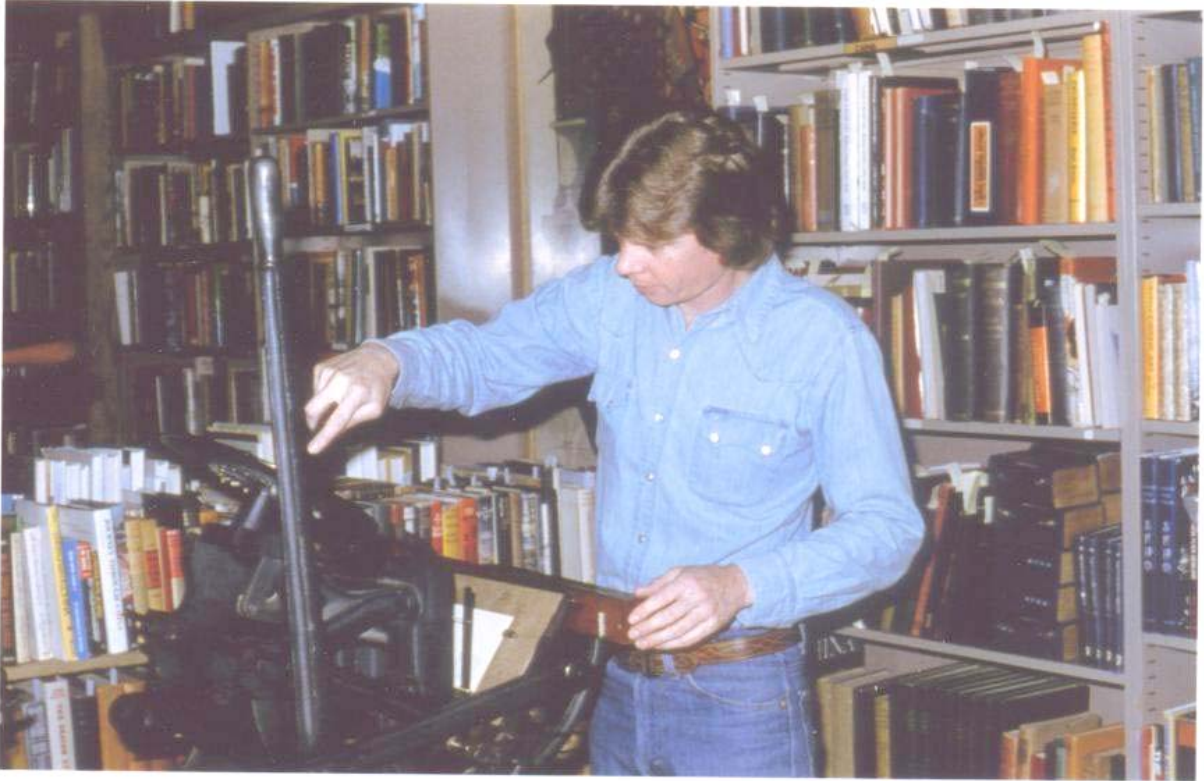


Miniature marbling tools, engraving block, and completed book

In addition to the patterns he also wanted to do a line engraving that was the first example of a combined line engraving and hand marbling on a single sheet in the depiction of the fingers holding a pin applying colors to the size. Chris printed the line engraving using an Adana quarto horizontal platen press after he had positioned each engraving so that the pin would touch the center of the marbled color.

Discussions of text, printing and binding developed as things went along. Muir Dawson set the type and taught Chris how to print the text on his Pilot Pres (8 1/2" x11") at the

Book Shop. Pall Bohne, a printer lent us equipment for simplifying steps into the production as well as teaching Chris how to use them. In addition I found out one day that Chris had decided that I should do the sewing and this Pall taught me one afternoon and it turned out that I actually loved it. Renee Patron a bookbinder gave him some technical advice. Years earlier Chris had taken bookbinding classes with Margaret Lecky at the UCLA extension school; this gave him a little experience of the craft.



Chris Printing the text for *Marbling in Miniature*, taken by the late Muir Dawson.

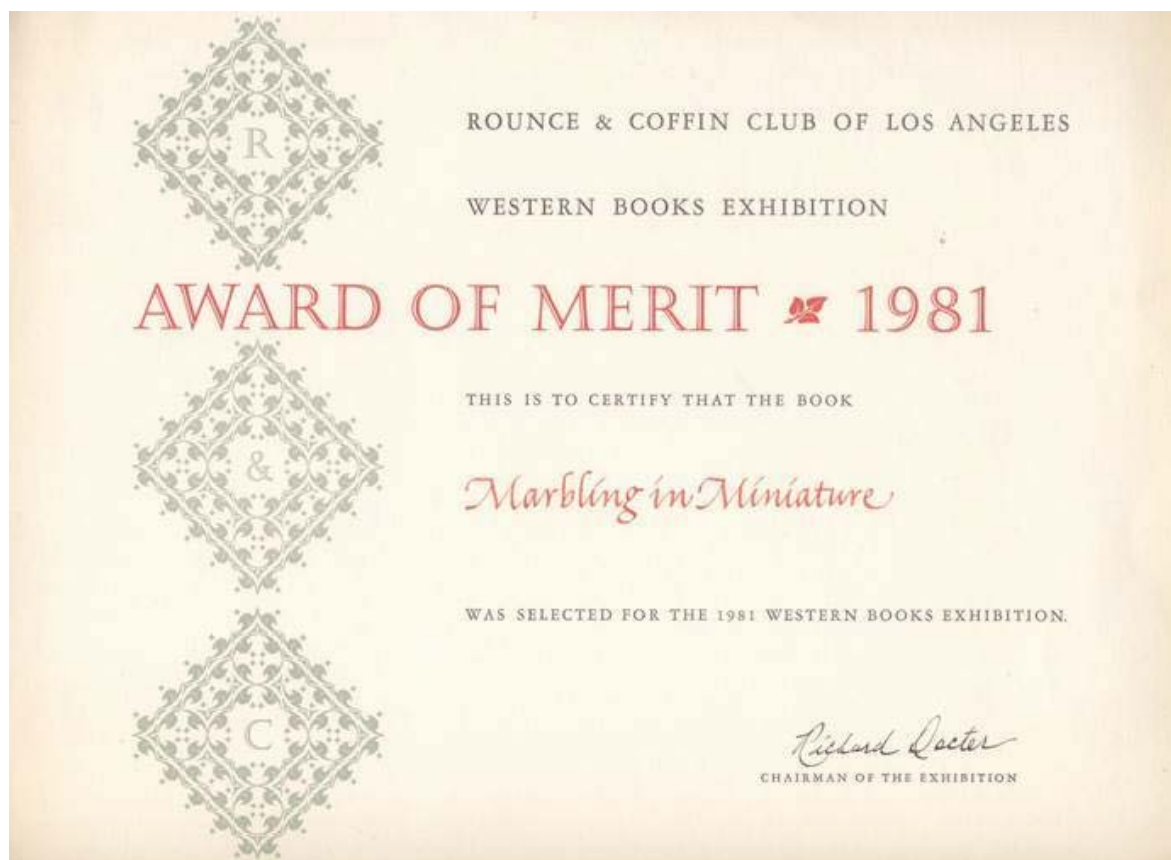
But before all the technical steps were to be accomplished Chris was deciding on a delicate pattern for the cover, we both immediately agreed on the one that we eventually selected. Chris liked the idea to keep the outside cover and end papers a single color so that only the inside only showed the colorful work. He first printed the title, covered it up with a piece of paper and then marbled it. While rinsing he then peeled off the piece exposing the title. It had been decided to do an edition of 350, a huge task. When all the papers where done and the text written, it was then edited by Steven Tabor. After completion of all this Chris cut the marbled papers laying a clear Plexiglas over them to see where he wanted to cut them, wanting only perfect work in all the books. This completed was followed by tipping them onto the pages and after that collating the signatures were prepared by the various helpful tools of Pall's such as punching holes for sewing. All along this process Muir was a constant inspiration and also took slides of each step taken so that Chris could eventually lecture about it.



Chris carefully peeling away the tiny stencil used to cover the title of the book.

What pleasure it was to be able to do all the steps at home except the printing of the text and setting type. Sitting across from one another, me sewing and Chris applying the super (gauze) to the sewn spine, then holding them in place with a strip of wood and a close pin. To us they looked like little airplanes; we had our fun urging departure. Chris prepared the covers and finishing that made the French grove with his fingernail before setting it into one of Pall's tools to hold it in place. In all these steps we made one mistake once, some irreparable since the end paper once glued could not be removed. This book project took two years, as had our first book. As soon as we finished these treasures they were sold.

In 1981 Chris was given an Award of Merit by the Rounce & Coffin Club of Los Angeles and in the same year gave a slide lecture to printers and Publishers of miniature books at Dawson Book Shop detailing how the marbling and book were made. After that he was invited to do several projects to do miniature patterns. One of these was for deluxe edition for *The Legend of Sleepy Hollow*, Rebecca Press 1983. He was sent the postage stamp and matched the colors for the end papers.



The *Award of Merit* given to Chris at the Western Books Exhibition in 1981.

It is my true believe that without Muir's constant enthusiasm and encouraging Chris who was quite shy he would not have soared as he did and I'm for ever thankful to have had the courage to stand up at the Arrowmont Gathering, Tennessee to tell this before the attending crowd and Muir. Muir and Chris were a wonderful team of sharing dreams, joy, work and enthusiastic projects forever lasting.

Over the years he got more comfortable lecturing and he enjoyed contact with other marblers. He had worked alone teaching himself through trail and error for sixteen years and had not seen anyone else do marbling until finally in 1986 at the Harvard Symposium.

The last sentence I just read from Chris's notes for the lecture for the miniature reads: "Anyway, that's how you make a big deal out of a little book." It makes me smile, remembering his subtle sense of humor.



Ingrid Weimann grew up in Germany where she lived from until 1968 and then moved to Los Angeles, Calif. married to Christopher. Ingrid's involvement with Chris's research and publications includes designing his two books. After his passing Ingrid exhibited his work several times and compiled a Tribute book in his honor. To inquire about the book and Chris Weimann's marbled flowers please contact Ingrid at floatingcolors@aol.com

Learning to Master Marbling in Korea

by Ky Lee

It was in early 2000 that I first began marbling after seeing a Japanese person on TV make suminagashi using a black paint, using an ink-stick made of soot. Shortly thereafter, I ventured into marbling with watercolors, but was unable to find the necessary materials as well as any related books in Korea. I thus purchased some carrageenan and a book called the 'The Ultimate Marbling Handbook' by Diane Maurer-Mathison from the US. This book helped me greatly.

Afterwards I setup a homepage (www.marbling.pe.kr) and began uploading my works, which now reaches over 800 examples. The homepage is not yet available in an English version, but you may access the page to view pieces that I have done. Though I have taught marbling to students and teachers in elementary school as well as university, there are, as of yet, still few people in Korea devoted to this area to form any type of group or association.

The materials I use are material that can be easily purchased in Korea. I mostly use fairly low priced Windsor & Newton Ink and Liquitex watercolors. As for paper, I usually use standard Croquis paper as well as colored-paper at times. I use a small sized bath, because it is both difficult and time consuming to perform delicate patterning in a large bath. Also it is easier to scan for uploading on my homepage.



"Waves"

Recently I have tried using CMC (Carboxy Methyl Cellulose) for my size, which can be purchased at an affordable price in Korea. The disadvantage of using CMC is that sometimes it does not wash off as well with water compared to Carrageenan. It can also leave a glistening surface after the paper dries.



"Stone"

I would now like to provide a short introduction to a traditional paper used in Korea. Korean traditional paintings are drawn on specially developed paper made from pulp called "Hwa-sun-ji" ("hwa" means painting, "sun" is the name of the region in China where supposedly the best paper was made, "ji" means paper). In some areas in Korea, this paper is still hand-made. The characteristic of this paper is that it is very thin and absorptive preventing any trickling during drawing the painting. After the painting is finished a back panel is pasted as a backing and then framed.



A Double-Marbled design

Korean traditional paintings are called "Soo-mook-hwa" ("soo" means water, "mook" is the black stick (or cake) used for making the black paint, "hwa" means painting or picture) which at first glance may look similar to Chinese and Japanese paintings. "Soo-mook-hwa" are traditionally drawn using only thin and thick black color lines, but recently some artists use watercolors.



A soo-mook-hwa painting, slightly colored, by my wife, Chungjia.



Ky Lee lives in Seoul, Korea and has been marbling using a variety of traditional and contemporary methods for six years. You can visit his site featuring hundreds of his artworks at www.marbling.pe.kr. He is interesting in investigating possible historical references to marbling in the region.

Learning to Master Marbling in Brazil

By Renato Crepaldi

I got involved with marbling in 2002 when I returned from 5 long years working in Japan. My brother who was in Japan as well had gone back to Brazil 2 years before me and started to work with an aunt who has a small bookbinding studio in Sao Paulo. He learned the basic methods of marbling and started to make papers only for their own use.

When I arrived in Brazil my brother was planning to leave for Japan again. I “accepted” the job to learn marbling just to not let my aunt without marbled papers. So I started this way...a small and dark corner in the garage to marble papers and dyed calfskins for my aunt.



An album with marbled floral motifs, bound in calf by my uncle, Alceu Crepaldi.

At the beginning the papers was really poor; dust spots, air bubbles, voids, hesitation marks, fuzzy images and so on. This was the quality of the papers that they were using from the beginning so everything was fine for them, despite the fact that I didn't have any clue of what I was doing and was not happy with the results. I tried to find some information about marbling on the Internet. I was really surprised when I discovered that marbling was a centuries old technique. There was a history behind it. There was a world about marbling!

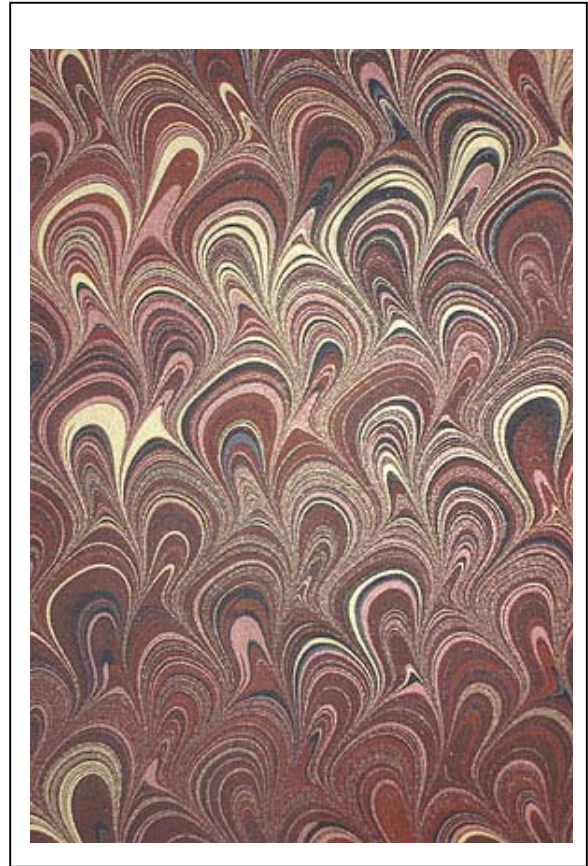
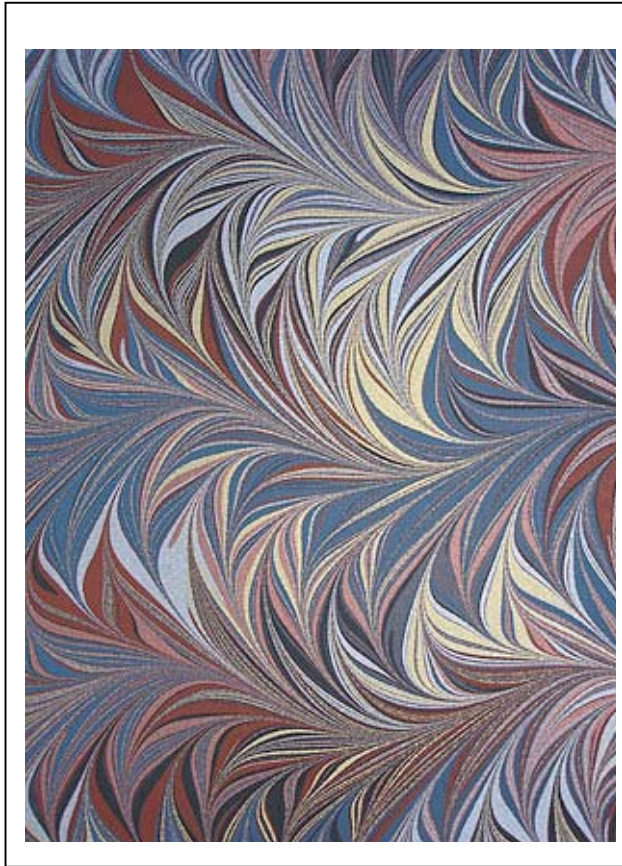
I remember the first time I browsed through Iris Nevins' web site and saw all those amazing papers. At that time the only patterns I knew was Nonpareil, chevron and stone. Then I saw those tiger-eyes and those beautiful Spanish waves.

I spent about ten days searching, reading and learning about marbling, after that, I changed the way I was doing things, from aluming papers, to hanging the finished sheets to dry. I made some new combs and start to marbling again. After many frustrations, tons of wasted paint and papers I started to make better papers. So I kept marbling and after six months I created my first catalog, and soon I started selling my papers to other bookbinders and bookbinding supply stores in Brazil.



We moved in order to have space enough to build a real marbling studio. By that time I was completely addicted to marbling, thinking of it 24 hours a day. Always seeking for perfect papers I kept refining my technique and after making thousands of papers I start to export. Today my papers have been carried by:

I marble my double size papers (37"x 26") over carrageenan size with acrylic paint in many traditional patterns... Nonpareil, Snail, and Zebra are my favorites. I specialize in marbling over dark colored papers, mostly black papers. My palette doesn't change too much. I try to give to my papers a modern and sophisticated feel so I use a lot of sober colors and metallic accents.



I see marbling techniques as very similar to printmaking processes like lithography, screen-printing, or woodcut. Isn't it an edition when we reproduce 10 or 20 of our papers? Marbling is pure visual art, able to transform and create ranges of atmospheres and moods...and if flawlessly executed on the right support I believe that it can be stand side by side of any other so called fine art technique.

Right now I'm concentrated to get my papers on more stores and planning to launch a web site. I also have plans to use marbling to create artworks. The problem is that I'm too damn perfectionist and it will take time before I come up with something.

Renato Crepaldi lives in Sao Paulo, Brazil and has been marbling for 4 years. His work can be purchased by various retailers around the world, including [Talas](#) in New York City, [Paper Mojo](#) in Churchville, Pennsylvania, [Kami No Ondo](#) in Nagoya, Japan, and [The Japanese Paper Place](#) in Toronto, Canada.

An Act of Faith

By Christian Bergeron

Preserving a 5-century old art, FERİDUN Özgören and Güliz Pamukoğlu make the sacred words of Islam float across clouds of colors. Natives of Turkey, the Boston-area residents are masters of the ancient art of paper "marbling" that creates layered patterns of swirling colors interwoven with graceful calligraphy. Özgören and Pamukoğlu are showing 30 striking examples of Turkish "*ebrû*," or paper marbling, in the Cantor Art Gallery at the College of the Holy Cross in Worcester.



FERİDUN ÖZGÖREN

Ebrû with calligraphy, 2005

Water base pigments on paper 26 x 40"

Calligraphy: Ismail Hakkı Altunbezer, 1873-1946

Thuluth script, in Arabic

Holy Qur'an 24:35

"Light upon Light"

They are continuing a little-known art form believed to have originated in Central Asia in the 1500s as decorative ornamentation for Muslim holy writings. Özgören and Pamukoğlu superimpose several strata of designs on square or rectangular sheets of paper about 2-by-3½-feet. A central panel contains calligraphy in Arabic, Turkish or Farsi bearing religious sentiments from the Qur'an, the Muslim holy book, or other sacred writings. In one of Özgören's works, the Qur'anic verse "God is the light of the heavens and the earth," written in incandescent white strokes, shines forth as if glimpsed across a bed of glowing coals. Sinuously shaped characters for "This Too Shall Pass" rise from bright layers of green, blue and purple in one of Pamukoğlu's pieces. Each work is made through a painstaking process involving several traditional techniques. Pamukoğlu said she was drawn to ebrû because it combined traditional skills and "calligraphy, the most central of all Islamic arts."



GÜLİZ PAMUKOĞLU

Ebrû with calligraphy, 2005

Water base pigments on paper 26 x 40"

Calligraphy: Ismail Hakkı Altunbezer, 1873-1946

Thuluth script, in Ottoman Turkish

"This too shall pass."

"Every piece of ebrû is a unique monoprint," she said. "It's beautiful and important and exciting when it comes out right." A native of Turkey who now lives in Waltham, she began studying under Özgören five years ago after meeting him in the musical group he directs. With some minor variations, they use techniques that have been employed "in an unbroken chain 500 years old" going back to Turkey.

First, alum is dissolved in water and then sponged as a bonding agent onto paper. Then a viscous liquid, called the "size," is prepared by blending a type of gelatin and water. Next, the size is poured into a shallow tray where several kinds of ink or paint pigments are sprinkled across the surface. Pamukoğlu said the pair uses ox bile it gets at local farms as a "magical material" to make their water-based paints expand. Then Özgören and Pamukoğlu use instruments called "combs" to stir the surface of the floating colors, creating unique whirling shapes that give their pieces distinctive designs. After the alum-treated paper is laid atop the size mixture, it absorbs the images and is then hung up to dry. The finished piece can have as many as seven distinct layers of paper.

To make the calligraphic panels, Özgören and Pamukoğlu employ a traditional art technique called *kati* to create stenciled inscriptions of religious phrases. Pamukoğlu said they generally use what is known as a "male cut," calligraphic script carefully cut from paper and pasted onto previously treated pages. Since the writings on the central panel often come from Islamic texts, Özgören said artists treat their efforts as an act of faith. Copying sacred phrases held such religious significance, he said artists often saved the shavings made from sharpening their reed pens only to be burned at their deaths.

Özgören said "ebrû" means "clouds" in Farsi, referring to the print's appearance. As an art form, it has long been associated with Muslim cultures from northern India, ancient Persia and through the Ottoman Empire, which lasted from the 1300s into the early 20th century. Through a little known art form, the striking works open an intriguing window into the history and religious culture of the Muslim world and particularly the Ottoman Empire of Turkey. "There are several aspects to each work," said Özgören from his East Boston studio. "Each viewer takes away something different. Some take the text, some the color, and some the technique."

Originally trained as an economist at Istanbul University, Özgören began apprenticing in ebrû in 1986 under Niyazi Sayın, whom he called one of the two greatest living masters of the art. He came to the United States in 1973 and, after earning a master's degree, worked as a medical researcher before deciding to concentrate on his art. Özgören joked, "When I was through with numbers, I thought, 'Let's bring on the colors.' "

While the origins of paper marbling remain unknown, Özgören said ebrû has been practiced continuously for 500 years in Turkey. "As Turkey became more Westernized, this art form was put aside," he said. "I thought it was important to keep it alive. What followed was years of hard work." Rather than repeat pre-existing forms, Özgören has strived for larger prints and more elaborate designs.

In addition to marbled prints, he also hand builds traditional Turkish musical instruments including the tanbur and ud, different kinds of lutes, and the kemençe, a spiked fiddle, and others. He directs the Cambridge Mûsiki Cemiyeti, a musical group that performs Turkish music. Now 63, Özgören expressed optimism the exhibit will encourage visitors of all faiths to explore Islamic culture and spirituality. "I certainly hope so," he said. "Islam is not one thing, but many things. It is a culture with its own belief system. I hope this show sheds light on that."



GÜLİZ PAMUKOĞLU

Ebrû with calligraphy, 2003
Water base pigments on paper
26 x 40"

Thuluth script, Hadith in Arabic

"The best among you (in the eyes of God) is the one who serves others."

Visitors need no specialized knowledge of Middle Eastern languages or history to appreciate these beautiful works on display. On the simplest visual level, they are dazzling to look at as objects of technical craft with deeply religious overtones. "We jumped at the chance to exhibit these works," said Roger Hankins, director of the Cantor Gallery. "It's a real learning process to look and learn about them. For visitors, it should be a culturally broadening experience."

The calligraphy in the prints' central panel represents several different writing styles. While many are from the Qur'an, others are from Muslim theologians and holy men. They include phrases like "The best among you in the eyes of God is the one who serves the other" or "Gardens of perpetual bliss await the God-conscious." Hankins described them as "universal statements" that might appeal to people of all faiths.



FERİDUN ÖZGÖREN

Ebrû with calligraphy, 2005

Water-base pigments on paper, 40"x26"

Calligraphy: Ömer Vasfi Efendi (1880-1928)

Holy Qur'an 38:50. Thuluth script, in Arabic

*"Gardens of perpetual bliss (awaits the God-conscious)
with gates wide-open to them"*

Pamukoğlu and Özgören sometimes use the popular 9th-century style of "Thuluth," which is characterized by cursive letters with barbed heads. While Arabic is written left to right, some of their prints utilize an ornate script "with flexible letters that can be read in all directions like little puzzles." Pamukoğlu described paper marbling as a "spiritual activity" akin to prayer. "Art stems from spirituality. In ebrû, most of the time we're dealing with writings from the Qur'an," she said. "The very nature of calligraphy is to beautify these words by rendering them in ebrû."

Christian Bergeron has reported for the MetroWest Daily News (and its predecessor The Middlesex News) since 1991 covering politics, crime and now arts. He previously taught for 14 years at universities in Fiji, Saudi Arabia and China before starting a new career as a reporter in the British Virgin Islands. He's married to Xiuping Liu of Beijing and has a daughter, Lulu.

Making God's Word Visible: Reflections on Islamic Motifs in the Art of Ebrû

By Adam Gaiser

FERİDUN Özgören and Güliz Pamukoğlu's works, displayed in the Iris and B. Gerald Cantor Art Gallery at the College of the Holy Cross (*The Art of Ebrû: Turkish Paper Marbling with Islamic Calligraphy, November 21, 2005 – January 25, 2005*), reflect the Ottoman-Turkish and Islamic context out of which their art springs. Islamic motifs – a word with both decorative and thematic connotations – permeate the show, adding layers of spiritual depth that might be missed by an audience unfamiliar with the Ottoman Turkish and Islamic background of this form of expression.

The show opens with two pieces that read, in Arabic, "In the name of God, the Compassionate, the Merciful." This phrase, known as the *basmalla*, offers a starting point to discuss the specifically Islamic content of the show. Indeed, the phrase is the first verse of the first chapter of the Qur'an, and opens every other chapter save one. It calls to mind the event of revelation, which Muslims believe took place in a cave outside of Mecca in the year 610 CE. In the cave, God chose Muhammad to be His final Prophet to humankind, and gave Muhammad His words to recite. These words would come to Muhammad over a period of 23 years, and would later be collected into the Qur'an. God's revelation is thus the fundamental act of Islam and the foundation upon which it is built. And the revelation comes in the form of words.

To illustrate the importance of God's word to Islam, we might draw an analogy with the Christian tradition. The Gospel of John tells us that Jesus was the "word made flesh" (John 1:14). Revelation in an Islamic context occupies the same position that Jesus occupies in Christianity: the Qur'anic word is God's word made audible, and thus accessible to human beings.

Qur'anic calligraphy, as the word made visible, retains all of the characteristics and functions of the Qur'anic word in its audible form. Thus, Ebrû presents itself as an appropriate Islamic art form because of the sacred qualities of the words it beautifies. One might object that not all of the pieces in the exhibit are explicitly Qur'anic. In fact, many of the pieces contain *hadith* (Sayings of the Prophet Muhammad), lines of poetry, phrases and even single words. However, the event of the Qur'an as an event of words set the standards and establishes the norms for related calligraphic traditions in the Islamic world. So, poetry, phrase and single words, although they are not Qur'anic (and therefore not sacred in the way that Qur'anic words are sacred), nevertheless display some of the same characteristics and the Qur'anic word, and can be interpreted in similar ways.



GÜLİZ PAMUKOĞLU

Ebrû with calligraphy, 2005

Water base pigments on paper 26 x 40"

Arabic "basmalla" in Thuluth script.

"In the name of God, most merciful, most compassionate."

Now the two *basmalla* that open the exhibit may be understood more fully. Appropriately, the *basmalla* initiates many endeavors in the Islamic world: a man starting his car might utter it; a teacher beginning his lecture might utter it, as might the politician at the beginning of his speech. The physical beauty of the calligraphy and the marbling mirror the audible beauty of the recited Qur'an, just as the sophistication and technical skill of the work elevates it beyond the human realm and into the sacred realm. Another piece appropriately quotes a Saying of the Prophet Muhammad, "Surely God is Beautiful and He loves beauty." As the visible words of the Qur'an, the *basmalla* (and indeed all other Qur'anic verses) possess an apotropaic function. That is, they protect from *al-hasad*, the evil eye. Such devices, often in the form of charms, bright designs on rugs, or calligraphic phrases from the Qur'an, are a common feature of the Islamic world, as is the belief in the evil eye.



GÜLİZ PAMUKOĞLU

Ebrû with calligraphy, 2005

Water-base pigments on paper, 26"x 20"

Calligraphy: Mahmûd Celâleddin Efendi (d. 1829)

Thuluth script, in Arabic

"May God's help be upon you".

The calligraphy and the ebrû background act as a guide for the eye, just as God's word guides human beings toward their perfection. The swirling design of the marbling allows the eye to follow its pattern, while the calligraphy physically adopts shapes that conduct the reader through it. Many examples exist in the exhibit: one piece reading "God's Help be with you" bends back upon itself, creating a triangle. Another piece, a *hadith* in which the Prophet said, "The best person is the one who serves others," creates three separate circles of calligraphy within the central frame. Often the calligraphy presents itself as a visual puzzle to be untangled, as with the work that reads, "Gardens of perpetual bliss [await the God Fearing] with gates wide-open" (Qur'an 38: 50). Such a welter of calligraphy also has a purpose, reminding human beings that it is God who orders the world, though it might appear to be chaotic.



GÜLİZ PAMUKOĞLU

Ebrû with calligraphy, 2005

Water-base pigments on paper, 20"x 26"

Calligraphy: Hamid Aytac (1891-1982)

Thuluth script, in Turkish

"Nothing"

Finally, many of the works function as reminders by calling to memory certain concepts, stories or ideas. A single command, "Read!" from chapter 96, verse 1 of the Qur'an, is believed by many Muslims to be the first verse to be revealed. This word, therefore, conjures the entire story of Muhammad's revelation in the cave. Another verse, "All that is on the earth will pass away" (55:26) from *Surat al-Rahman* calls to mind its following verse: "but your Lord's face endures, possessor of Majesty and Holiness." These two verses remain well known, and well loved, by many Muslims: the invocation of one implies the other.

The importance of the mystical tradition – Sufism – to the thematic content of the exhibit cannot be understated. Islam’s mystical traditions stretch back, according to some researchers, to the Prophet Muhammad himself. They form an important, yet often neglected aspect of Islam as a whole. Historically, popular Muslim expressions of religiosity assumed the form of mysticism, and Sufism permeated Ottoman Turkish, Muslim culture. As the inward, personal and experiential dimension of religion, Islamic mystical themes lend themselves to poetic expression. Several pieces in the exhibit reflect the influence of the mystical tradition.



FERİDUN ÖZGÖREN

Ebrû with calligraphy, 2005
Water base pigments on paper
26 x 40"

Calligraphy: Mehmet Nazif, 1846-1913
Nasta'liq script, in Turkish

"God, please do not distance me from the path of the Caliph Ali."

One reads, "Nothingness" a word that calls to mind the only real Reality in the world, God. The mystical path teaches the emptying of self, so that one might become attuned to this reality. Another reads: "Ah! From Love!" and addresses the realization of God as an absolute love. One work, reading "God! Please do not distance me from the path of the Caliph 'Ali," might be taken as a Shi'ite expression of devotion to 'Ali. However, 'Ali serves as the first link in the initiatic chain from the Prophet Muhammad in all but one of the mystical Sufi orders. Thus, this phrase can be interpreted as an articulation of devotion to 'Ali as a mystical figure.



GÜLİZ PAMUKOĞLU

Ebrû with calligraphy, 2002

Water base pigments on paper

20 x 26"

Calligraphy after Savaş Çevik, b. 1953

Opening stanza, poem by 'Abdul Rahman Jami (d. 1492)

Nasta'liq script, in Arabic

"Oh, (how we have suffered) from love!"

Adam Gaiser earned his Ph.D. in the History of Religions (Islamic Studies) from the University of Virginia in 2005. He was a Visiting Assistant Professor at the College of the Holy Cross during the 05-06 year. He currently teaches as an Assistant Professor in the Religion Department at Florida State University.

Twice is Better than Once

A Week of Marbling with Montse Buxó

By Lucie Lapierre

(English Translation Courtesy of Elizabeth Winton)

Anne-Marie Saint-Onge and her friends from *Les Amis de la Reliure d'Art du Canada* "Friends of the Art of Book Binding of Canada" (<http://www.aracanada.org>) organized a course with our charming friend from Barcelona, Montse Buxó. The five-day course in marbling took place at McGill University, in Montreal. It was held at the Department of Islamic Studies, in Morrice Hall, thanks to a subsidy from "Employment Québec" and the "Council of Art Trade of Québec".

"Montse is a shooting star in the contemporary world of marbling", wrote Iris Nevins in the "Guild of Book Workers Newsletter", October 2002. Montse tells me that she discovered marbling while visiting Italy. With a colleague, she recreated objects by covering them with marbled paper, from her collection, and within 2 years she was marbling full time, leaving the binding to others. Her specialization went from the reproduction of antique designs to her own unique creations.



A selection of papers marbled by Montse Buxó. Reproduced with permission from:

<http://www.libreriaistarloa.com/montsebuxo.htm>



Louise Mauger marbling with tempera on carrageenan, August 2005
Photo courtesy of Anne-Marie Saint-Onge,
Les Amis de la Reliure d'Art du Canada



Group photo of the students attending a workshop Montse Buxó in August 2005
Held at the Islamic Studies Department, McGill University, in Montréal, Québec.

Standing L-R:

Donald Hogan, Lucie Lapierre, Isabelle Poitras, Louise Mauger, Laurence
Duffar, Heidi Roukema, and Marie-France Lemay

Kneeling, L-R:

Montse Buxó, Yudana Mercier, Lise Dubois

Photo courtesy of Anne-Marie Saint-Onge,
Les Amis de la Reliure d'Art du Canada

Self-taught, Montse pored over many books on the subject, beginning with the Encyclopaedia Diderot & d'Alembert. She adores books and learning, and especially observing man's ingenuity. One of her favorite pastimes is studying the colors of nature.

When a privileged group learns from her teaching, she gives them the keys to her parsimonious choice of materials essential to the alchemist-marbler: the choice of gum and water, comb needles and colors, the principles of mixing, the arrangement of colors on her aqueous canvas, the choice of paper, with alum or without. Then, Montse gives us a demonstration of each motif from the simplest to the most elaborate, from a single color to many.

Observing Montse's gestures, listening to the sense of her explanations, and watching her paper, we are given a new and creative technique where she shows us the magic of modern marbling. The artistic alchemy of colors evolves in the trade of marbling through the fine acuity she conveys to us of the principles of color harmony seen in chemistry, physics, and mathematics.

The majority of Turkish, European, and American marblers execute the deposition of their colors onto the bath by applying principles of chemistry, that is, the application of the heavier weighted colors first, and the light weight colors second, etc. Metaphorically speaking, Montse organizes her color scheme democratically on the mucilage. She plays dexterously with several principles of physics while plying her trade, from the size of each drop of color, the density of the gum, the thickness and depth of her comb in its passage through the colors. Montse observed the harmonization of colors by the great artists of the Renaissance, to inspire her applications in marbling.

Montse has panoply of marbled works, valued at individual prices according to her time from initial research, execution, and costs of material. In her pinion, "...the art and trade of marbling is not known nor recognized for its real value. The unique artistic and scientific endeavor, the alchemy of color, demands a never-ending effort in its ever-changing, creative technique. Numerous quantities of paper are required in the search and process, piling up on our workbenches, before finding that impeccable result. And creative intuition is often the precious tool that produces the wonderful surprise of beauty. The exception confirms the rule."



Lucie Lapierre has practiced the marbling art since 1987. The National Archives of Canada, in addition to book conservators and binders worldwide use her services. In 2004, the review *Art et Metiers du Livre* presented her work in an article featuring 16 contemporary decorative papermakers. To learn more about Lucie's work, you can visit her web site at <http://pages.infinit.net/marbrure/index.html>

Let's Talk about Colors and Tastes

*By H      Francoeur, Les Lieurs de Livres
(English Translation Courtesy of Elizabeth Winton)*

Which we did! For five full days at the beginning of August we discussed colors, pigments, fluidity, contrast, ancient techniques and contemporary ones, and with no language barrier even if Montse Bux  , who came especially to teach us her technique of marbling with gouache, is Spanish.

Five whole days were spent upstairs at "The House of Art Crafts of Qu  bec", thanks to a subsidy from the "Arts and Literature Council of Qu  bec", but most of all, thanks to the devoted efforts of the organizer of this intensive course on advanced techniques, Jonathan Tremblay. Rarely have we had the occasion to experience a session so well prepared materially. Each participant was able to benefit from a fully equipped workstation, and to depart with enough materials to continue in their own workshop.

Without question, Montse has mastered the art of marbling. Her portfolio, a wealth of beautiful examples, left us speechless before the refinement of her styles, its equilibrium, and harmony of color. Impossible to achieve such results in a five-day course, each of us was, however, amazed at the progress we had made in just two days, when we hung our productions up to dry beside those of the day before.

With selfless enthusiasm and generosity, Montse transmitted her passion to us. Our work was examined with attention. Each error is underlined, and explained, with humor. We begin to understand the causes of these imperfections: colors not mixed enough, too strongly pigmented, or differences in force. Marbling is an art both precise and empiric, with demands patience and tenacity.

Combed, stone, Spanish, fountain, palmated, peacock, all traditional motifs were studied. Also, with great pleasure, we avoided the acrid vapors of turpentine, used in oil marbling, since gouache is diluted with water and ox gall.

Montse and Jonathan edited a detailed reference book for the occasion, with marbled paper samples and pearls of wisdom translated for us to savor. This joint work added to our notes, and the materials that took home, assures our autonomy. We are now ready to go with gouache!

(Editor's note: To see an image of Montse at work, taken in 1999 at a conference in Cadiz, Spain please visit: <http://llar-llibre.com/Convocatorias/cadiz/montse.htm>.)

H      Francoeur has been a bookbinder since 1985. She is a recipient of the William Cowley Award for the Fine Binding by the Canadian Bookbinders and Book Artist' Guild (CBBAG). Her bindings and limited editions utilize her own handmade and decorative papers, typography, and linogravure. To learn more about her work, please visit her website <http://www.hfrancoeur.com/>

International Resources and Networking

Yahoo! Marbling Group

Jill Dolphin of Ottawa, Canada and John Ang Cheng Siew of Singapore started a free email group on Yahoo in 2000. Now with over 400 members worldwide, the site allows professional and amateur marblers to share information, files, and images, and all messages are stored in a searchable archive. To subscribe, first obtain a Yahoo ID at www.yahoo.com and select to receive a free email account. Once you have registered and obtained a yahoo ID visit the Yahoo Marbling group web site: www.groups.yahoo.com/group/marbling and click the button that says "Join This Group". Then select your preferred message format, and you're in!

Back Issues of the Society of Marbling Annual Publication

The 2003 Newsletter is now sold out. 2004 and 2005 issues of the Annual are still available in black & white print. The price is \$15 + shipping. To order check the appropriate line on the order form below. Electronic copies can be paid for online using Pay-Pal, and the code for downloading the issue will be sent to you via email.

2004 Annual. 51-page issue includes:

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Marbling on Wood by Mary-Celine Thouin Stubbs.
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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: A Tribute: Book Review by Tom Leech.
Marbled Paper Exhibition in Urumchi, China: Review by Oğuzhan Tuğrul.
Australian Calligraphy and Marbling Exhibition: Review by Alison McMahon.
Iris Nevins Marbled Art and Paintings Event Report.
Rebirth of a Craft: Paper Marbling in New Mexico: Review by Marie Palowoda.
Marbling Made Pain Free by Gail MacKenzie.

2005 Annual. 52-page issue includes:

Searching for Knowledge by Ingrid Wiemann.
Ani-Evil Indigo Eyes by Beki Almaleh.
The Making of An Exhibition by Milena Hughes.
Papers for Marbling Update by Iris Nevins.
A Note on the Continuing Paper Search by Peggy Skycraft.
Alternatives to Alum by Garret Dixon.
Historical References to Marbling in East Asia by Jake Benson.
General States of Papers of Creation: Review by Lucie Lapierre.
New Branches for Ancient Roots: Review by Teri Edelstein.
Collections / Item Reviews by Jake Benson:
 Two Albums of Calligraphy at Walters Art Museum.
 The "Princeton Elephant".
 The Album Amicorum of Prack von Asch.
New Digital Prospectus for Christopher Weimann: A Tribute: Report.
The Digital Art of Marbled Paper by B.T. Akgün: Article Abstract.

International Directory of Marblers and Resource Guide, 2002
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