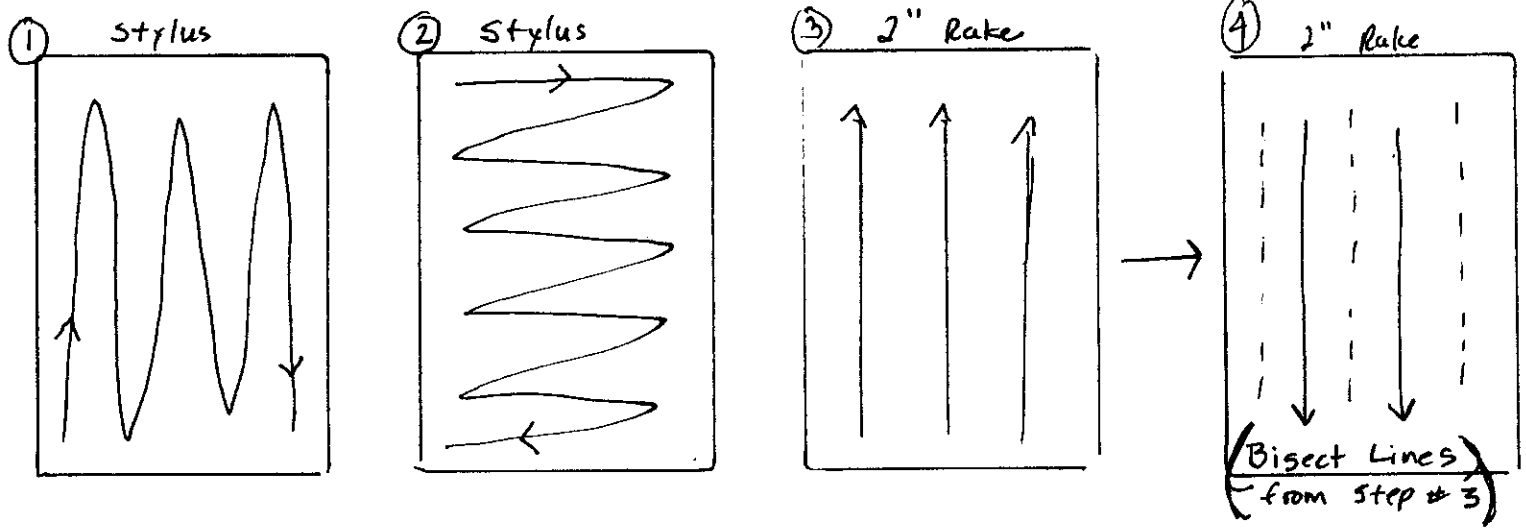
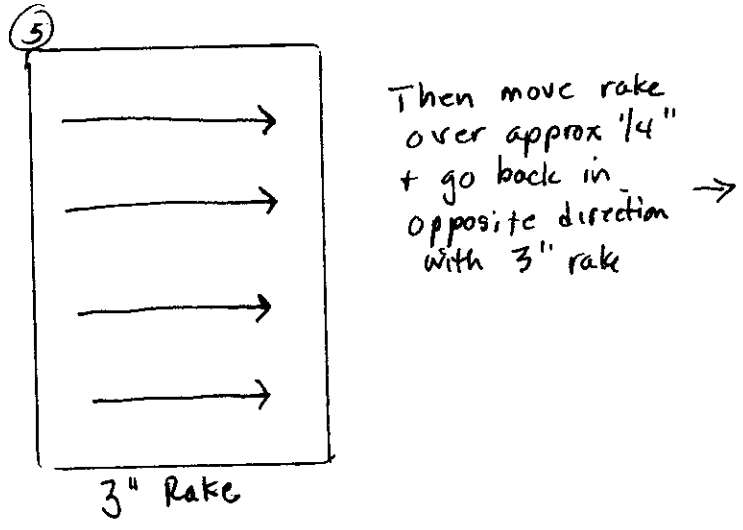
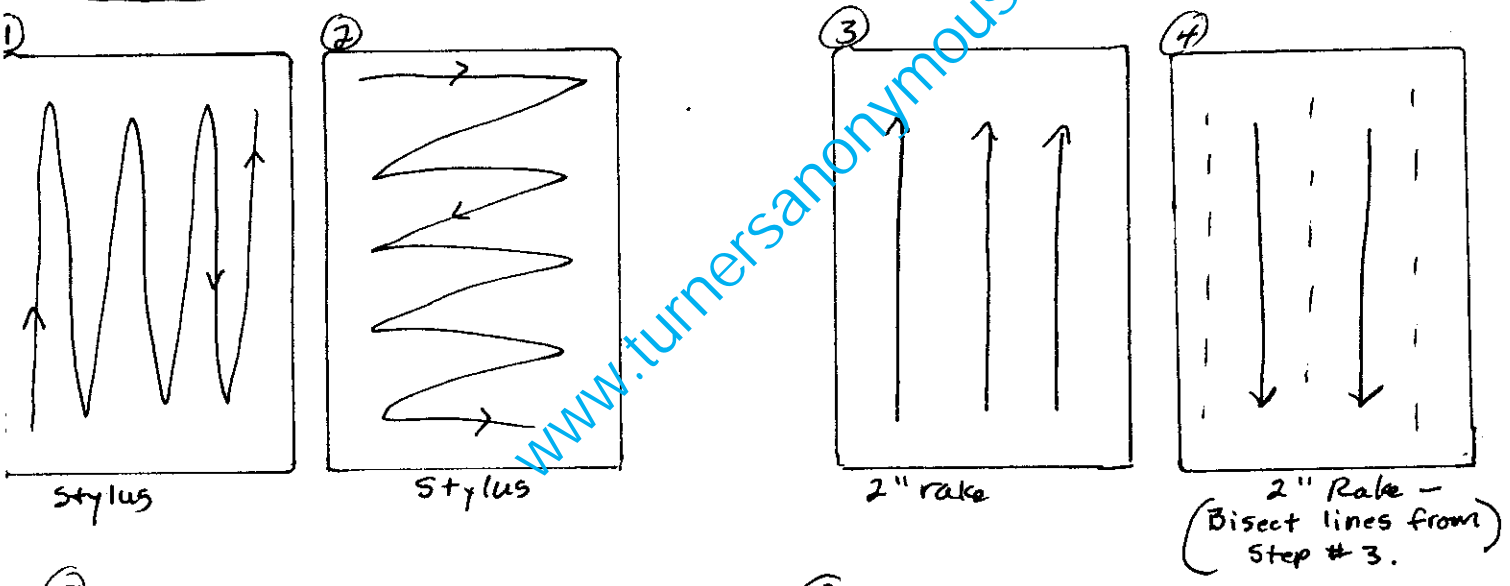


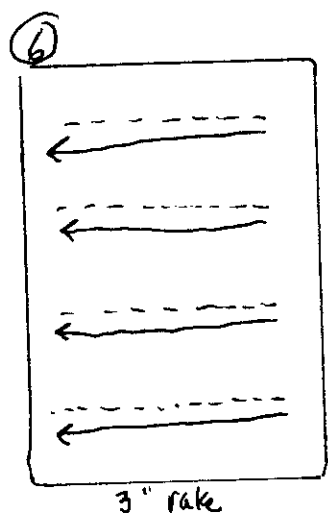
Get Gel



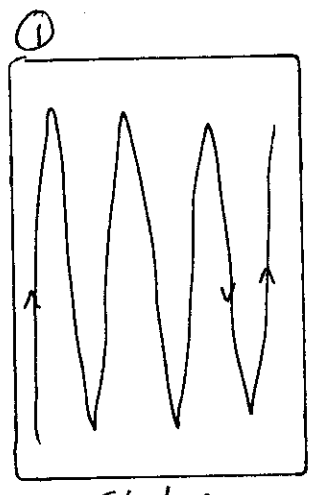
Cabled Get Gel



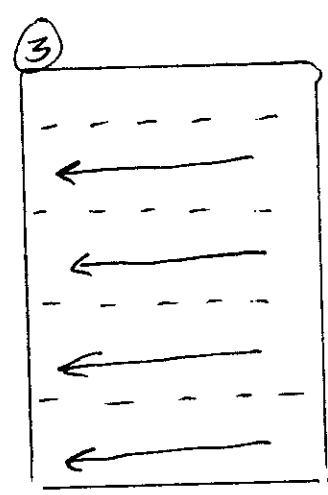
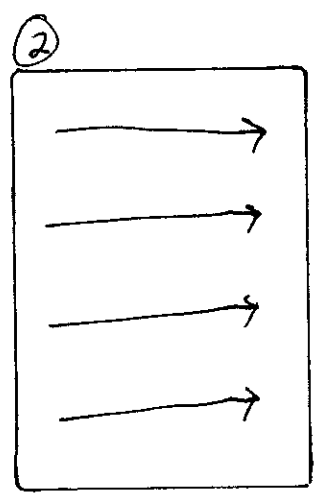
Then move rake over approx 1/4" + go back in opposite direction with 3" rake



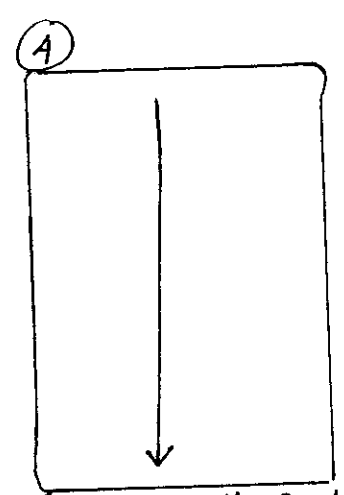
Non Pareil



Stylus



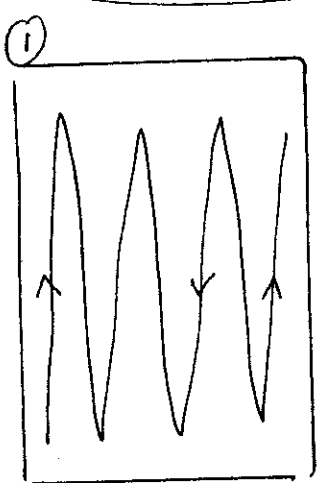
2" rake
Bisect lines in step 3



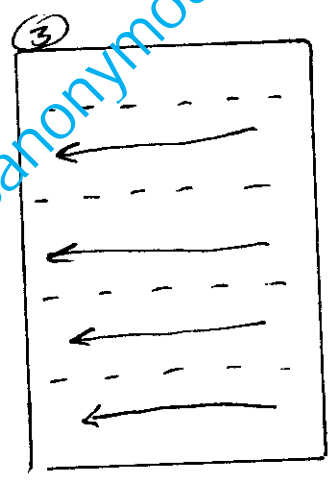
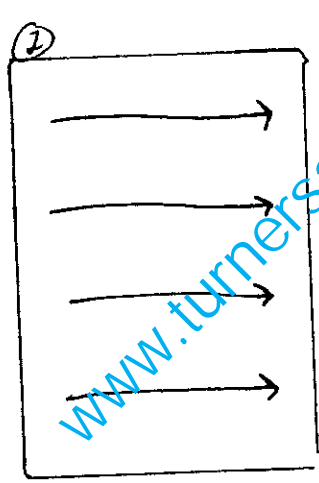
Fine Tooth Comb

French Curl or Snail

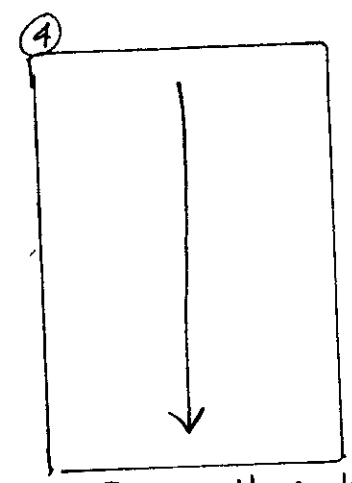
Variation of Non Pareil



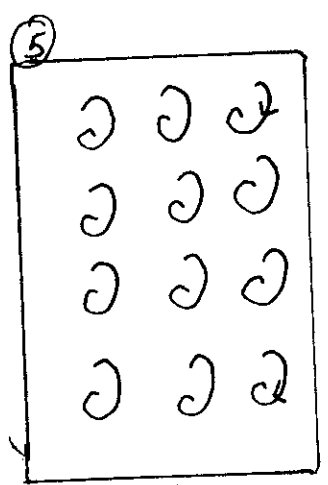
Stylus



2" Rake
Bisect lines in step 3



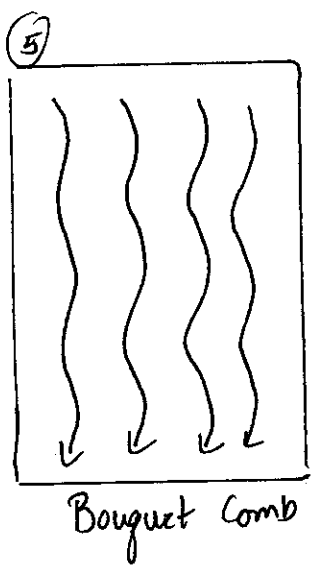
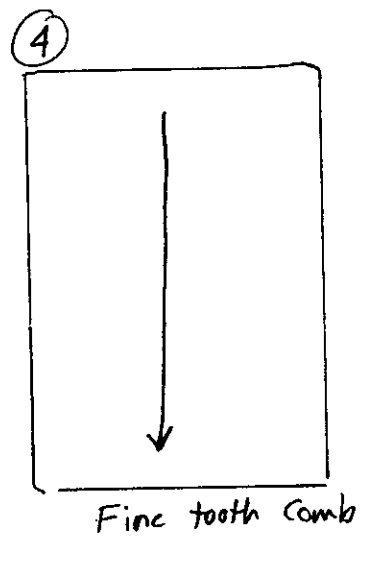
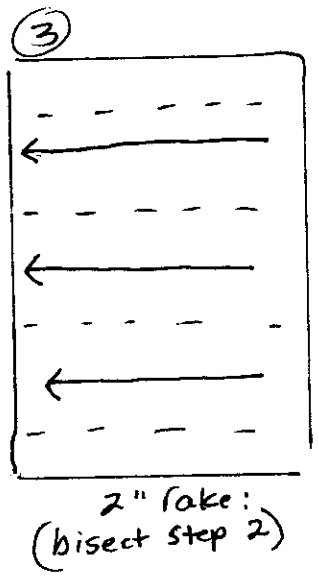
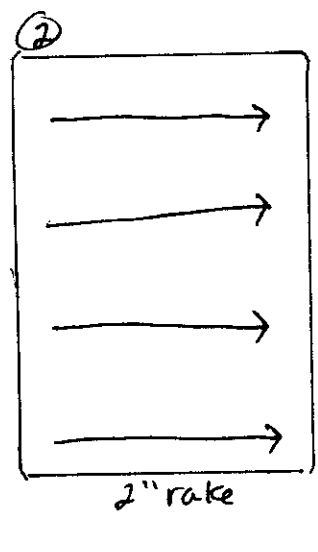
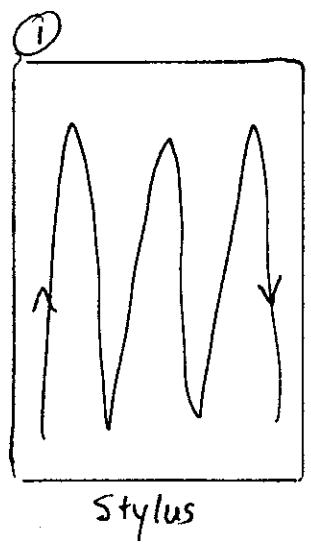
Fine tooth comb



3" Rake

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Bouquet - Variation of Non Pareil



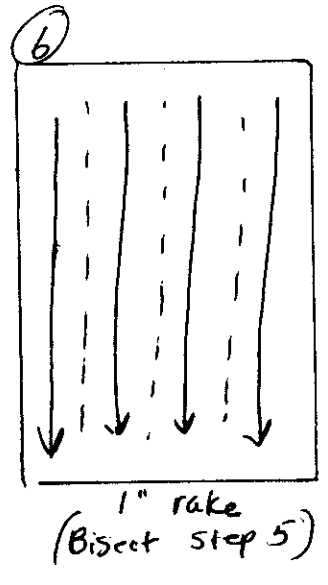
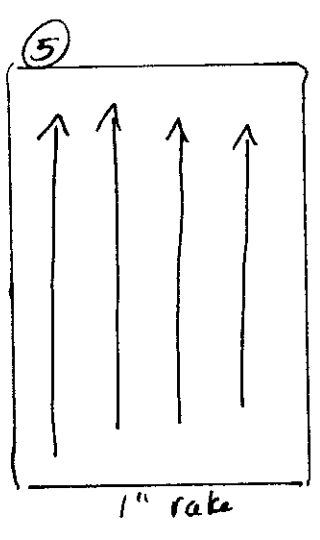
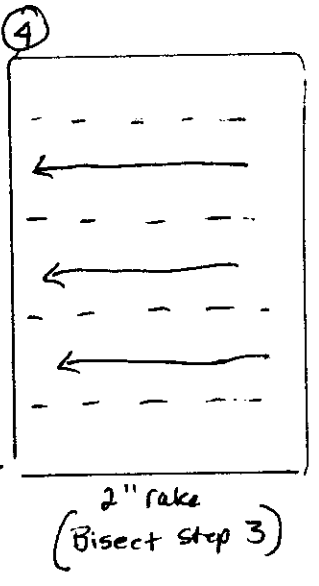
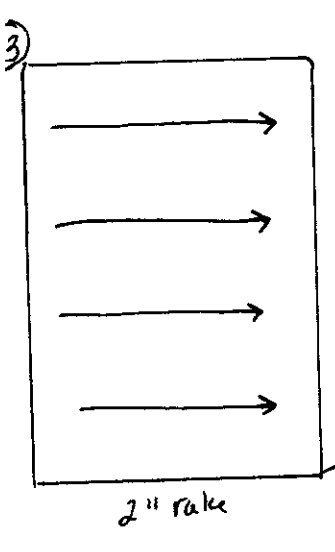
Chevron - miniature version of get gel.

①

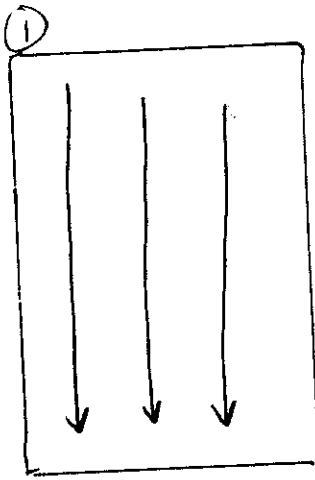
2" rake

②

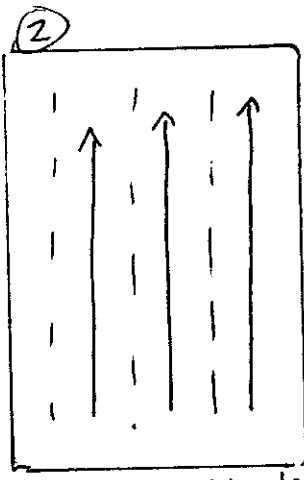
2" rake -
(Bisect step 1)



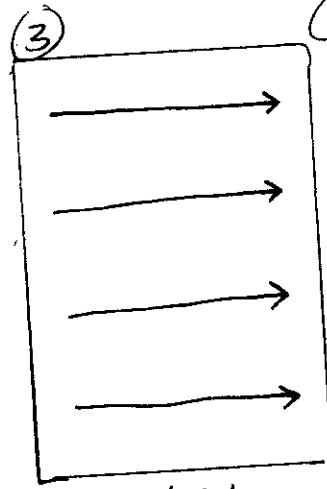
Feathered Chevron



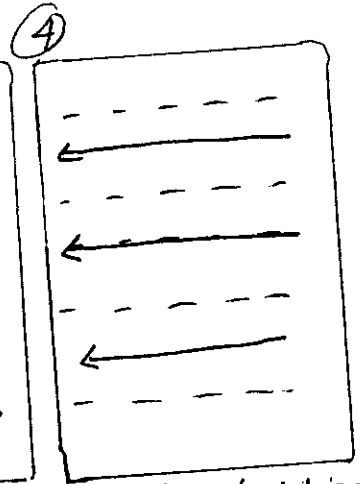
2" rake



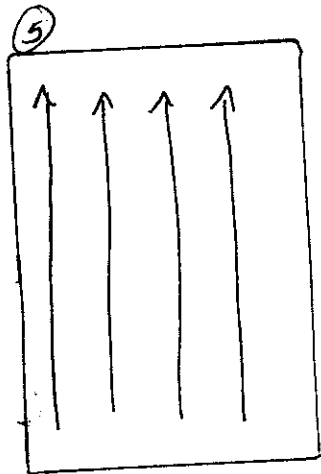
2" rake - bisects
Step 1



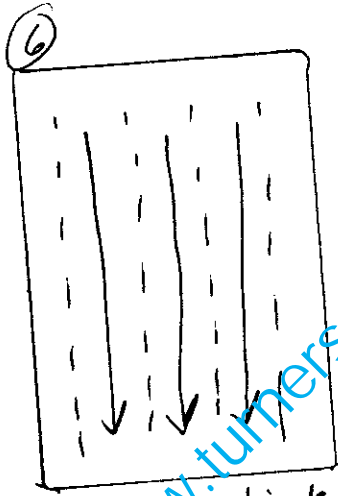
2" rake



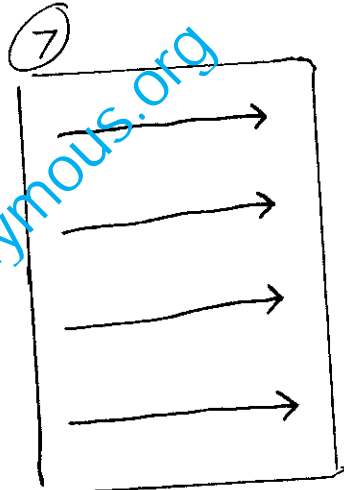
2" rake: bisects
Step 3



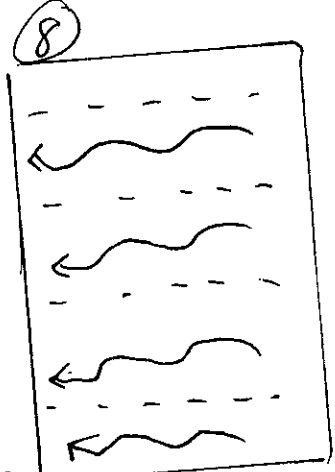
1" rake (away
from you this step)



1" rake - bisects
Step 5.



3" rake



3" rake: bisects
Step #7.

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Complements of Mary-Celine Thouin

Marbling Books:

- "Marbling Paper and Fabric" by Carol Taylor
- "Marbled Designs" (shows steps to marble 55 designs) by Patty and Mimi Schleicher
- "Marbling: Easy and Elegant Projects for Paper and Fabric" by Laura Sims"
- "Marbling - A Complete Guide to Creating Beautiful Patterned Papers and Fabrics"
by Diane Vogel Maurer with Paul Maurer
- "The Ultimate Marbling Handbook: A Guide to Basic and Advanced Techniques for
Marbling Paper and Fabric" by Diane Maurer-Mathison
- "Marbling Techniques" by Wendy Addison Medeiros"
- "Traditional Marbling" by Iris Nevins
- "The Art of Marbling" by Galen Berry
- "The Art of Marbled Paper" by Einen Miura

General art supplies, acrylic inks, paints, varnishes, dyes etc....U.S. & Canada:

- * FW Acrylic Inks (made by Daler-Rowney): 609-655-5252 www.daler-rowney.com
- *Michaels: 800-642-4235 www.michaels.com (Canada phone: 613-634-7688)
- *Dick Blick Art Supplies (U.S. & Canada): 800-828-4548 www.dickblick.com
- * Dyes: Pro Chemical & Dye Co. (508) 676-3838. www.prochemical.com
(They Sell): Pro MX fabric Dyes, Retayne (to set dyes), marbling colors, alum, air brush inks (I
have not tried these inks).

Marbling Supplies

- *Colophon Book Arts 360-459-2940
- *Iris Nevins: 908-813-8617 www.marblingpaper.com
- *Galen Berry: 405-949-1239 (call noon-9:00 pm CST) www.members.aol.com
- *Diane Maurer: 814-422-8651 www.dianemaurer.com
- *Indigo Stone Marbling Studio: 828-251-9188 www.indigostone@hotmail.com

Paper (for paper marbling):

Not all papers work well for marbling. If you have a good art store, ask them to sell you what other marblers use. Strathmore charcoal papers are an option as well as smooth watercolor papers. Galen Berry sells a paper called Textoprint. Some marblers suggest Scott Vellum Opaque (70 lb text weight). Another choice is Classic Laid or Classic Linen 70 lb, purchased through a printing company.

Paints:

- You can buy paints made specifically for marbling from Iris Nevins, Galen Berry, or Colophon.
- Other paint brands that work are: Utrecht, Liquitex Acrylic Artist colors (Do not use the "basic" series), *Ceramcoat, Golden Fluid Acrylics (They sell their own version of surfactant - called Flow release - use this to make colors spread if necessary).
- (note: Ceramcoat is not a high quality paint, but it works and is an inexpensive paint to try when beginning marbling).

Recipes:

Carageenan: 2 Tablespoons (30 ml.) carageenan to each gallon (3.8 liter) of water. Carageenan must be mixed in a blender or a food processor. Mix 24 hours in advance.

Alum: (Aluminum sulfate)

For paper marbling: 4 Tablespoons (60ml) alum to 1 qt. (.95 liter) water. Use hot water to dissolve the alum. Let this cool before applying. Alum solution may be brushed on - a foam brush works well. Allow the paper to dry, but put it under a press to keep it flat.

For wood: 4 Tablespoons (60 ml) alum to 1/2 gal.(1.90 liter) of water. I mix enough alum so I can dip the marbled piece. The solution may also be brushed on, but make sure air bubbles are not forming. Allow the alum solution to dry on the piece before marbling.

Basic Materials Needed:

- Alum (Aluminum sulphate): Purchase through a reputable art supply or one of the marblers
- Carageenan: Purchase through a reputable art supply or one of the marblers
- FW Acrylic Inks: From Daylor Rowney or Pro MX dyes: from Pro Chemical and Dye company
- Liquid mask: Either artists masking fluid or liquid latex based molding material called "Mold Builder" made by "Castin Craft" (can be purchased at Michaels).
- Acrylic Paints
- Distilled Water
- Dispersant: Ox gall, Photo Flo 200 or Flow release (if using Golden paints).
- Whisks: Can make from brooms or purchase through a marbling supply.
- Combs, rakes: Make to fit your marbling tray / pan.
- Stylus, eyedroppers
- Newspaper
- Wood: light colored close grained wood, such as maple, birch. Cherry, mahogany, walnut would also work
- 3M "Patch + Repair" Tape

Basic patterns are:

FREE FORM
STONE
GET GEL
NON PAREIL
SPANISH WAVE
CHEVRON

Great Marbling info / Discussion forum : < Marbling@yahoogroups.com
My website: maeline-artisan.com

Critiquing Your Work

I carefully think about and examine the quality of the marbling immediately after I print a piece and/or before I put a finish on the piece. If I am less than happy with the marbling, I wash or strip off the marbling and start over.

There is a delicate balance between developing a skill base - and creative exploration. As with any art or craft - the more practiced a person becomes - the better one is able to identify guidelines that indicate quality work.

Some of the qualities that I look at when critiquing my own work -besides the overall pattern, are: color balance and harmony, clear line definition, lack of smudges, smears, and hesitation lines, dust holes. I strive for unbroken patterns and patterns that flow with the form of the piece.

I also posted this question to a marblers forum and these are some additional thoughts that Laura Sims, a professional marbler and instructor at Arrowmont School of Arts and Crafts wrote:

"There seem to be 2 main components to consider when marbling: technical skill and the relationship of image to application.

Some of the things I look for in the technical category are high line quality, balanced concentrations of paint, manipulation of a pattern or design (ex. is the image clear or muddy) and use of color (ex. compatibility, effective contrast). Another aspect of technical skill is being able to choose between "following the rules" or "breaking the rules". Sometimes I compress veins of color until they break into beads. That would not be technically or visually desirable for a fine combed pattern, but can be an effective "design element" for bold patterns, creating the illusion of seed beads sewn on the marbled surface.

That example leads to the second consideration. As a rule the relationship between the object and the chosen image will be compatible...The design will enhance the object and visa versa. With working in wood you are already moving toward a heightened awareness of pattern, form, composition. That continues to evolve. Even if you can't verbalize why something works sometimes you'll find that your heart beats faster, maybe you can't stop looking at it, or someone will see it and it'll stop them in their tracks. The marbled woodturned objects that I have most liked have had a tangible relationship between the form, wood grain and the marbled print, as if they needed one another to show off their best qualities.

My favorite definition for art is "technical skill often as though aided by magic", Websters New International 3rd edition. Laura Sims (reprinted with her permission).