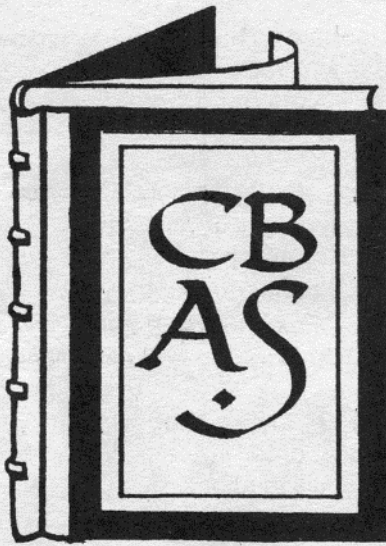


\$2

Book Arts Catalog



Colophon Book Arts Supply
1 9 9 8

Dear Customer,



READ THIS!

It is time once again to reprint Colophon's catalog and time, therefore, to tell you how much we appreciate the comments you have sent us. Every one we receive reconfirms that our business practices have the approval of those whom we serve.

We work very hard to keep our stock as current as possible and available at the time it is ordered. This is not always possible. I am at the mercy of the company delays, shipping, and sometimes customs. Although my goal is to try as much as possible not to inconvenience you with back-orders, this will not always be possible.

We consider it very important to be here for technical support on the products that we sell. Please feel free to contact us; we enjoy hearing from you and consider it a very important part of our service to you. We stand behind the products that we sell.

COLOPHON BOOK ARTS SUPPLY
3611 RYAN STREET S.E.
LACEY, WA 98503
Phone (360) 459-2940
Fax (360) 459-2945
Web Site home.earthlink.net/~colophon

We at Colophon extend to you all a heartfelt thank you for supporting our efforts to deliver what you order in a timely manner and at a price you needn't mortgage your souls to afford.

Nancy Morains

TRADITIONAL PAPER MARBLING ("EBRU")

ORIENTAL MARBLING ("SUMINAGASHI")

HAND BOOKBINDING

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How to Order

Order Form

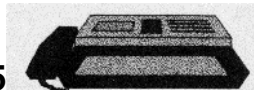
1. Total the shipping weights given with the price for each item ordered. Please note that one pound of alum, for example, weighs 20 ounces when figuring shipping weights, not 16 ounces. Packing materials account for the difference. Remember: the weights you should total are those in parentheses next to the price of the item.
2. Use the charts provided to find your UPS Zone and the Shipping Charges. For example: if your zip code is 83866, then the UPS Zone is 3. Now find the weight range (in pounds) in which your order falls. Example: the charge to ship say 142 ounces to Zone 3 is \$5.20. (142 divided by 16 is 8.8, or 9 pounds, rounded to the next full pound.)
3. Total the cost of the items ordered and the shipping charge. Washington state residents must add 8% sales tax to the total cost of the order (including shipping) if shipped to a Washington address.--Wash. State law.
- .4. Indicate method of payment: check, money order, Master Card, Visa, or purchase order. When using your credit card, please check the numbers carefully and be certain to include the last group of numbers in the hologram and the expiration date, otherwise your order will be delayed.
5. Please use a **street address**. UPS will not deliver to a Post Office Box.

Telephone Orders (360) 459-2940



1. The best time to call (so you can speak to a warm body) is from 9:00 to 3:00 (Pacific Time), Monday through Friday.
2. When placing a charge card order on our answering machine, please leave your card number, expiration date and day telephone number. If you wish to talk to a real person, leave a day number and someone will call you back.

Fax Orders (360) 459-2945



1. Prepare a legible list of the items you are ordering and fax it to us anytime. Be sure to include a street address and a daytime telephone number.
2. Follow instructions #4 above for payment options.

-i

Shipping Damages

Your order leaves Colophon in sound condition. If you have any questions regarding damaged goods, save the packing materials and call your local UPS office for instructions.

International Orders (Except Canada)

We will send a pro forma invoice to you which will have to be paid in US funds before we send your order. A Visa or Master Card can also be used. You will be given a choice between US Air Parcel Post and US Surface Parcel Post on the invoice. If you want a quote on another shipping method, please specify with your order.

Shipments to Canada

Please note that UPS is now placing a customs brokerage fee on all shipments to Canadian points, collected at the time of delivery Colophon has no control over this surcharge. Check with UPS Canada for details. Because of this charge, we ordinarily ship by US Air Parcel Post to Canada., Payments from Canada must be in US funds but can be by check, money

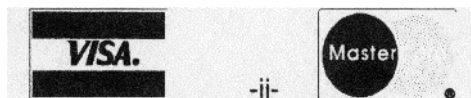
order, Visa, Master Card, or purchase orders (institutions only).

Price Changes

Colophon's prices are subject to change without prior notification. We ask that you confirm current prices when you call to place an order. Or, confirm prices by phone before placing a mail order, if you require certitude. Our policy is to call before sending your order when costs you quote are incorrect and the difference is substantial. Otherwise, we will go ahead and bill you for the difference, or automatically charge it to your credit card if that is how you are paying. On purchase orders, we follow the directions printed on the form, if any.

Method of Payment-U.S. Funds Only

Authorized purchase orders will be billed. Others will be asked to prepay the cost of their order, unless they have a credit account. Colophon accepts Visa, Master Card, bank and postal money orders and personal checks. **Checks returned for insufficient funds will be charged a reprocessing fee of \$15.00.**



PAPER MARBLING EQUIPMENT AND SUPPLIES

The materials offered here for paper marbling represent the culmination of Don Guyot's experience (19 years worth) as both a producer of traditionally marbled paper and as a teacher of the craft. As a customer you may call on our technical expertise to help you solve problems which may arise with anything you purchase from the catalog. New customers may be interested to learn that the goods in the catalog have become widely accepted in marbling studios everywhere. The reason for this is simple: the stuff works.

A final note. Please understand that some of the materials encountered in artistic projects can be toxic. Marbling is no exception. The problem is acknowledged by including appropriate notes on the safe use of the products offered for sale. If you follow these guidelines, you should be able to enjoy marbling without worrying about your health.

-DISCLAIMER

Colophon Book Arts Supply, LLC. has no control over the end use of its products. It disclaims, therefore, any and all liability for unforeseen results. Further, it advises that care be exercised to protect one's health against possible harmful effects arising from exposure to toxic chemicals contained in some of the products, as for example, but not limited to, the Chromium and Cadmium colors. Rubber gloves or an adequate barrier cream should be worn when handling colors. Use other precautions as needed.

Alum (Aluminum Sulfate)

Marblers use alum as a mordant to hold their inks to the paper.

SAFETY NOTE. Protect the skin when applying alum solutions, using rubber gloves or an adequate barrier cream. Can cause skin irritation or dermatitis.

Applicator Bottles For Colors

Provided for marblers who wish more control (or less mess) in applying color to the marbling bath. A four ounce plastic bottle with a resealable snout-type cap and a glass marble. Shake bottle during application to keep pigment mixed.

Atomizers, Mouth

Used to apply Spirits of Soap or color to the marbling bath when a fine mist is required. May also be used to apply protective coatings (fixatives) to the completed sheets. Sent with instructions for use.

SAFETY NOTE: Take care not to inhale the misted materials, as some of them may contain toxic solvents.

Books

See separate listing beginning on page 18

Broom Corn

For marblers who wish to make whisks for applying color. Length may occasionally vary. Supplied with instructions. From a 1/2 pound of broom corn, you can make 8-12 whisks.

Carragheen (Size--Irish Moss)

R

This is a food product that is the dried extract from Irish Moss, not the moss plant itself. It is mixed in a blender and requires no boiling or straining. One pound will make approximately 27 gallons of size. In powdered form, the shelf-life is about 4 years if kept tightly sealed.

Colophon Marbling Tanks

The Colophon Marbling Tank is a vacuum formed high impact ABS plastic, the same material used to make such things as the crisper drawers for refrigerators. The tank is designed with a self-draining "slop trough" to receive the skimmed size and comes with a cover/rinseboard and skimmer. Several accessories used for manipulating the colors are available separately See tank accessories below. A brochure illustrating the tank and accessories is available upon request.

Large--20 1/4" X 25 1/2" (inside measurement)
Capacity: about 2 1/2 gallons

Small--15" X 19" (inside measurement)
Capacity: about 2, gallons

Colophon Marbling Tank Accessories

Type 1 Comb for Nonpareil Patterns

Solid brass was chosen because of its proven durability in water. It will not corrode in marbling liquids. Because the interval between the teeth (1/4") is regular, and the teeth themselves are absolutely parallel, the resultant pattern is highly uniform.

Large--20 1/8" wide (fits large tank)

Small--14 7/8" wide (fits small tank)

Brass strip only--you make the comb.

For those interested in making their own combs, the brass strip used for the combs is available separately.

Brass Strip-- 20 1/4" wide

A customizing fee of \$5.00 per comb will be charged for any comb made **smaller** than the two standard sizes. For combs longer than 20 1/4 inches, please inquire. PLEASE PROVIDE INSIDE MEASUREMENTS OF TANK FOR CUSTOMIZED COMBS.

Type 2 Comb for Bouquet/Peacock Patterns

Made following a design published in the Diderot Encyclopedia (1789), the comb features two sets of offset teeth which intersect each other when the entire comb is moved in a gentle "S"-like motion along the long axis of the tank. Uses solid brass pins for its teeth.

Large--- 23" wide (fits large tank)

Small-- 17 7/8" wide (fits small tank)

Rakes

Used for the initial manipulation of the color on the size, our rakes are wood with brass teeth spaced at 3 inch intervals.

Large--- 32" wide (fits large tank)

Small-- 26" wide (fits small tank)

Colophon Water-Based Marbling Colors

Colophon marbling colors are stone ground in water. Pigments are concentrated, sold in 4 ounce jars and include instructions for mixing with oxgall. The colors are intermixable to obtain other shades.

Colors denoted with an asterisk (*) are transparent and should be used as tints. Shelf-life is indefinite (but varies by pigment), unless allowed to dry out. Colors that are **bold** are the suggested beginning colors available in the **Basic Set**.

NOTE: Prussian Blue is sensitive to cold weather. It is shipped weather permitting. Also, Indigo Blue is affected by excessive calcium in the water. It may not work satisfactorily in areas where the water is very "hard". Use spring water or soft water instead.

GROUP 1	GROUP 2	GROUP 3
Burnt Sienna	Cobalt Blue	Black
Burnt Umber	*Forest Green	Cadmium Red
Chrome Green	Prussian Blue	Cadmium Orange
Russet	Steel Grey	Cadmium Yellow
Titanium White	Terre Verte	Chrome Green Light
*Van Dyke Brown	Titanium Yellow	Deep Red
	Ultramarine Blue	Indigo
	Ultramarine Violet	Ultramarine Pink
	Yellow Ochre	

"NOTE: Viridian is now a Group 4 color. See price sheet.

Color Wheels

Color wheels are valuable to anyone interested in color relationships. One side relates traditional color theory while the other shows a method of obtaining a desired shade by mixing colors.

Davey Board for Pressing Alumed Papers

Pressing boards are used for restraining alum-dampened papers before they have cured sufficiently for marbling; number 18 is recommended. New boards are too absorbent, so spray them lightly with a cheap varnish.

Eyedroppers

Useful for dispensing drops of liquid (color, oxgall, Sumifactant) with precision. Made of glass, they can be cleaned easily with a pipe-cleaner.

Frisket Film

Used for blocking out or resisting areas on the paper that one wishes left unmarbled.

Small roll (10" X 144")

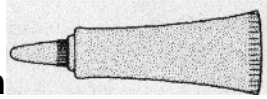
Large roll (15" X 1440)

Irish Moss (see Carragheenan)



Oxgall

Bovine gall, collected, prepared and aged at least nine months. Preserved in alcohol. Sent with directions for use. Shelf-life: indefinite. It actually improves with age. Keep tightly capped when not in use. 2 or 16 oz. bottles.



Protective Barrier Cream

'Paper marblers are exposed to harmful metals in their colors. This cream, which is approved by the Federal Occupational Safety and Health Administration, provides adequate protection against absorbing these chemicals

through the skin. Highly recommended. Contains lanolin (woolfat). 6 oz. tube.

Pritt Glue Stick-@

Ideal product for adhering paper to paper. It will not yellow or crystallize. It is formulated from a synthetic resin which produces a nearly dry glue, so it won't pucker or wrinkle the paper. Alkaline, its pH is 10. Suitable for most archival applications. However, it is not recommended for some types of textiles or for mounting photographs. Made in Germany in accordance with strict archival standards.

Spirits of Soap

Used to produce both finely veined and Italian marbles. May be applied either with an atomizer or with a whisk. 2 or 16 oz. bottles.

SAFETY NOTE. Avoid inhaling the vapors when applying material with an atomizer.

Stylus

A steel needle held firmly in a plastic handle. Used in free-style marbling.

Workshops in Western Marbling

These classes are conducted in the studio of Nancy Morains in Lacey, Washington. They are small classes limited to no more than four students. It lasts a full day and covers preparation of alum, size, papers, inks, and brushes. We spend most of the time in the tank and cover many patterns, problems, and the history of marbling. You can call or write to have your name added to the "class list". You will be notified of proposed class schedules.

SUMINAGASHI

Suminagashi is an oriental method of decorating paper which is similar to western paper marbling. One floats ink on unthickened water and then urges the spots of color into concentric bands using a spreading agent. The bands of color thus made are teased into images using either a hairstylus, a breath of air, or a hand-held fan. Finally, the image is transferred onto an absorbent paper and allowed to dry

Because it requires fewer materials and therefore less time in adjusting things, suminagashi is ideal for individuals interested in decorating paper-or silk--but who have a limited amount of time and space to devote to it.

Excepting the spreading agent (Sumifactant) which was developed by Don Guyot to simulate the oriental product, and a few obviously domestic items, all of the items offered here are imported from the Orient and are of the highest quality obtainable for the price asked.

Marbling Colors (Boku Undo) for Suminagashi

"In the past, in both the Occident and Orient, marbling required specialized knowledge, tools and techniques. But this revolutionary 'marbling set' enables anyone to enjoy the endless variation of marbling using ordinary household utensils. The method is simple. Just put marbling inks on the surface of water and transfer the pattern on the water surface to a desired materials such as paper or cloth."--Manufacturer's description. Introductory set of 6 colors come in 12 ml plastic applicator bottles. Colors: red, orange, yellow, green, blue and black. Instructions in English and Japanese.

Brush Mats (Fudemaki)

A Fudemaki is made of bamboo and rolls up around the brushes, protecting the brush and its precious point from ruin.

Brushes (Fude) #1 *Traditional*



Sumi brushes take a keen point and are the best implement to use for suminagashi since the amount of color can be controlled carefully only if the brush is long-bristled and capable of keeping a point when fully charged with ink or spreading liquid (surfactant). The brushes offered here are imported by us from Japan. They are of the highest quality, made by combining two kinds of animal hair for retention of ink and for stability of point. Sent with instructions for care. Black lacquered handles are 8" long.

Brushes (Fude) #2 Generic



This brush has similar characteristics as the Traditional brush but is made from one type of hair. It is less expensive and works well with beginner or student applications.

Chinese Watercolor Chips

These little chips of watercolor can be reconstituted in water. Add a little Sumifacant and you have a useful alternative to grinding sumi sticks. Imported from China. Sent with instructions for use. Colors: Deep Red, Indigo, Rouge, Sky Blue and Red (Crimson).

Davey Board for Supporting Wet Suminagashi Sheets

Davey board which has been lightly varnished provides a useful support for the wet sheets of suminagashi just removed from the vat. Varnishing will reduce the board's absorbency and decrease its warping.



Fan

A folding fan made of wood and paper used to create a current of air across" the image on the water's surface, thus breaking up the concentric bands into jagged lines. Assorted colors.

Ink Sticks (Sum!)

Sumi sticks provide the colors used in suminagashi. The sticks are ground on the ink stone with a little Sumifacant and some water. Then the colors are applied to the water with sumi brushes. Sumi sticks vary greatly in quality depending on their source of pigment and on the binder used in their manufacture. A relatively high quality of stick is required for good results in suminagashi because the pigment film is so thin. Sent with instructions for care. Colors: Black (Boku), Grey Black (Boku), Indigo, Red Ocher, Green, Red (Not mercuric vermillion) and Yellow.

Ink Stones (Suzuri)

This tool provides the traditional surface for grinding the ink sticks into usable ink fluid. Made in Japan from natural slate, it has an ink well handcut into one end and a grinding area hand-cut into the other. Sent with instructions for care. Approximately 3" X 5"

Lotus Bowls

These small, 3 1/2" porcelain bowls have fluted rims mimicking the lotus blossom. They hold the ink used for suminagashi and the flutes provide a good means of pointing the brush once charged with ink. The rim makes a good brush rest, too.

Paper (Washi)

This paper is ideal for beginning ones experience with suminagashi because it is absorbent yet strong enough when wet to enable one to withdraw it from the vat without tearing it apart. 48 sheets per pad, 12" X 18"

Sumifactant

Sumifactant is used for two things in suminagashi. First, it is added to make the inks float. Second, it is applied full strength to the ink-circles to make them spread into bands. Not an animal product, so it does not foul the vat. Sent with instructions for use. Shelf-life: indefinite when kept tightly capped. 2 and 16 oz. bottles.

"Suminagashi: an Introduction to Japanese Paper Marbling," written by Don Guyot

See description in section on Books.

Vat (Funne)

Made of high impact plastic, the vat is large enough to hold the paper offered in this catalog. Does not have a skimming trough, so it is not meant for use in Western paper marbling. White plastic, 19 3/4" X 20 1/2".

Workshops in Suminagashi

These classes are conducted in the studio of Nancy Morains in Lacey, Washington. First we cover a more traditional method using watercolor ink sticks and ink chips. We will cover preparing these inks. Then we also explore a more modern method using the liquid "Boku Undo" colors. These classes are kept small and are for beginning students.

The Colophon Kit for Making Suminagash Papers

Colophon has assembled into 2 kits the equipment and materials needed to practice suminagashi. Field tested during workshops conducted over the course of the past several years in many American and Canadian cities, the kit is now ready for those people interested in experiencing the excitement of a craft which, until recently, was enjoyed by only a few. Packed in a carton which is used as a storage box, each kit contains the following items:

SUMINAGASHI KIT #1 (Traditional)

1 vat

1 ink stone for grinding colors

1 black ink stick

deep red and indigo paint chips

2 oz. bottle of Surnifactant

4 lotus bowls for holding the inks and Sumifactant

1 eyedropper

4 Japanese sumi brushes #1 (Traditional)

1 brush mat for storing brushes

1 folding fan

1 pad of rice paper (12" X 18")

1 stick for lifting the finished paper

2 bookboards for supporting wet papers

1 24 page booklet: *Suminagash: An introduction to Japanese Marbling*, by Don Guyot.

SUMINAGASHI KIT #2 (Boku Undo Colors)

This kit includes everything needed to practice suminagashi with six liquid colors made by Boku Undo. With these colors there is no set-up just pour a little into a lotus bowl and get started.

1 vat

1 box Boku Undo colors (set of 6)

2 oz. bottle of Sumifactant

7 lotus bowls for holding inks and Sumifactant

7 sumi brushes #2 (Generic)

1 brush mat for storing brushes

1 folding fan

1 pad of rice paper (12" X 18")

1 stick for lifting the finished paper

2 bookboards for supporting wet paper

1 24 page booklet: *Suminagashi: An introduction to Japanese Marbling*, by Don Guyot.

HAND BOOKBINDING

SUNDRIES AND SUPPLIES

Many, many people have found enjoyment binding books by hand. Perhaps it is simply because the more one learns about the craft, the more he or she wants to learn. The supplies offered here have been chosen for quality and usefulness. I hope that you enjoy the selection.

Adhesives

See under name of various material: Pritt Glue Stick, page 6; PVA (Poly Vinyl Acetate), page 15; Wheat Starch, page 17.

Applicator Bottles for Glue

Flexible plastic with a resealable snout-cap. Holds 4 ounces. Ideal for laying down a line of adhesive as when attaching illustrations. May be used with PVA as well as with thinned wheat starch paste.

Awl, Marking

Its large point makes this awl perfect for making holes in book board when lacing-in cords. The point is fixed permanently into its oak handle with a metal ferrule. Overall length: 5 1/2" (shank: 2 1/2")

Awl, Piercing

its small point makes this awl ideal for making holes for side-sewn bindings. The point is fixed permanently to its oak handle with a brass ferrule. Overall length: 3 3/4" (Shank: 1 1/4")

Beeswax

A **ten gram cake** of unbleached beeswax for treating sewing thread and for lubricating needles, bodkins, and styluses.

Binder's Board

See Davey Board

Bone Clasps (Tsume)

These fasteners for oriental hinged books are made in Japan from cow's bone (not ivory). We offer them in four sizes [#6 (5/8" long), #8 (1" long), #10 (1 1/4" long), and #12 (1 3/8" long)], in support of *Japanese Bookbinding* by Ikegami. (See section on books, page 19).

Bone Folders

An essential tool for the binder. Two shapes of two different lengths are available: small at 6" and large at 8". One shape is pointed on one end and rounded on the other, while the other shape is rounded on both ends. Either type may be reshaped by filing and sanding. *Please specify length and shape when ordering.*

Brushes, Glue

Made in England from pure pig bristle with metal ferrule. Available in 4 sizes: Small #04 (3/8" diameter), Medium #10 (3/4" diameter), Large #14 (1" diameter), Extra-Large #24 (1 1/4" diameter).

Clarkson Linen Cord for Bookbinding

Made in England of 15.5 pound unbleached line linen to specifications developed by Chris Clarkson, formerly Chief Conservation Binder at Bodleian Library, Oxford. Single ply yarn is given a "Z" twist with approximately 3.34 turns per inch, then made into cord by giving various plies of yarn an "S" twist. Available in spools or 20 yard balls in 6, 8, and 10 ply. Samples and informational brochure available on request.

Compass (Circle) Cutter

This tool allows one to cut accurate circles from about 3/8" to 6 inches in diameter through such materials as leather, paper and thin films of vinyl, plastic and rubber. Invaluable for making inlays and popup structures. Comes with 6 blades. Replacement blades available.

Davey Board

Red Label. Stocked in 2 thicknesses: #18, approx. 1/8" (.082") and #25, approx. 1/16" (.060"). Shipped UPS as half sheets (19" X 27") in a carton for protection. Minimum mail order is 10 half sheets, mixed or matched.

Glue

See under name of various material: Pritt Stick, page 6; PVA (Polyvinyl Acetate), page 15; Wheat Starch, page 17.

Headbands

Machine made with a cotton core. Minimum order is one yard. Sample care sent upon request. Available in the following colors:

White	Red/White	Black/White	Blue/White
Green/Yellow	Brown/Yellow	Red/Yellow	

Hole Punch with 7 Assorted Bits (imported From Japan)

Pushing down on the shaped wooden handle of this ingenious tool causes the selected bit to turn, thus creating a hole in any soft material such as paper, parchment, vellum, Mylar, Tyvek, or leather. Ideal for placing "burless" holes accurately, as when doing paper-case structures, exposed stitching and tacketing. Assorted bits for holes ranging from 1.2 to 4.0 mm in diameter. Replacement bits in stock.

Knife, Paring

Made in England of sheffield steel, these knives have either a left running or a right running edge. Please specify left or right edge when ordering. (Right handed persons generally use right running knives for paring and left running knives for lifting old endsheets or leather).

Museum Dressing

This cream is compounded from chemically pure neatsfoot oil (60%) and from anhydrous lanolin (40%), the two animal fats most often cited by conservators for treating dry leathers. No waxes or solvents are used in its formulation. When applied lightly, this material will prolong the life of sound leather. It should not be used at all on vellum, parchment, or deteriorated leather. Four ounce jar.

Needles: Sewing, Curved

Curved needles are almost indispensable for Ethiopian and Coptic book stitches. Other applications will suggest themselves to you once you have the needle in hand. The curve of the needle makes about a half circle. Polished eyes with round shanks and points. Large - 3"; Medium - 2 1/2"; Small - 2". Set contains one of each size. Made in Germany

Needles: Sewing, Straight

Made by John James (England). The eye is polished to reduce wear on the sewing thread. Six per package. Sizes: #18 sharp; #18 blunt; #15 large sharp. Assorted pack: 6 needles of your choice.

Nipping Shears

Any binder who has ever disbound a multiple signature book will recognize this tool as a Godsend. A pair of scissors small enough to be kept out of the way inside the palm of one's hand, held there by the little finger which keeps the tool always ready whenever a sewing stitch needs to be cut. Eminently practical. Made in America of stainless steel. Replacement parts available.

PVA (Polyvinyl Acetate)

A binder's all-purpose adhesive. Films well and has high clarity and flexibility. Shipped, weather permitting, between April and October only, and during Winter at customer's risk. Keep from freezing. Reversible in water. Comes in Pint, 1/2 Gallon or 5 Gallon Pail.

Scalpel Blades

Nothing does better than a scalpel when a precision cut is required. We offer two shapes in two sizes to fit the two standard sizes of handles. #10 & 11 for Small Handle. #23 & 25 for Large Handle. Sold by the single blade.

Scalpel Handles

Handles for blades as above. Small size fits blades numbered in the 10's. Large size fits blades numbered in the 20's. The difference is the size of the lug which holds the blade onto the handle. Sold singly It is a good idea to have one of each size.

Stylus

Sharpened needle mounted in a plastic handle. Very useful for prepunching holes in signatures prior to sewing and for scoring repair tissue. Used in place of a bodkin if you do not have one. Inexpensive, but practical.

Tapes, Sewing

Manufactured in England by the Bole Hall Mill Company, which has specialized in the weaving of linen tapes for well over 100 years. Our Dutch Linen range is still woven on traditional shuttle looms, while our second range, the Gray Linen Stay Tapes, are woven on shuttleless looms. All the tapes are woven with linen warp to give stability, and cotton weft to give flexibility. Unbleached flax is used in all grades, which accounts for their natural flaxen color.

Grey Linen Stay Tapes

An economically priced tape. Woven from combed Tow yarns on modern high-speed shuttleless looms, they incorporate all the advantages of linen yarn. They are well constructed tapes and will give excellent service. Natural linen color. 36 yard rolls. 1/4", 3/8", 1/2" and 3/4" widths.

Fine Dutch Linen Tape

A high quality tape. These tapes are woven from Line yarns on traditional shuttle looms and incorporate the fineness and closeness of weave permitted by this method. They are of beautiful appearance and quality and to the best of our knowledge are not woven elsewhere in the world. The tapes are given a special glazed finish which further consolidates the weave and improves finish. Natural linen color. 36 yard rolls. 1/4", 3/8", 1/2" and 3/4" widths.

Brown Linen Web

This linen twill weave webbing is woven on traditional shuttle looms. Robust and very strong, it is supplied in unsized finish. Natural linen color. 36 yard rolls. 3/4" wide. Not manufactured anymore. Supply limited to current stock.

P.O. Linen Tape

This is a softly woven tape made on traditional shuttle looms and is useful for general support and binding. Natural linen color. 36 yard rolls. 2" wide.

Thread, Sewing, Linen (Colophon's Best)

Linen (flax) is the traditional fiber for bookbinder's thread because of its great strength. We offer genuine linen thread made for us in Lisburn, Northern Ireland. It is identical in every respect to "Barbour's Best", and it may be used with complete confidence in any application where the finest linen thread available is needed. 50 gram cops.

Colophon Best Machine Threads

Machine threads are made by plying yarns of different gauges. For example, the 25/3 Machine is a thread of 3 yarns each which is 25 lea in diameter. The yarn for machine thread is boiled. Available in 16/3, 18/3, 25/3, 30/3, 35/3 and 40/3 cops.

Colophon Best Blake Threads

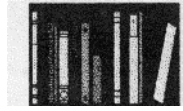
Blake threads are made by plying different numbers of yarns of 18 lea. So 18/5 Blake has 5 plies of 18 lea yarn in it, while the 18/6 has 6 plies. Blake yarn is unbleached so it has a natural linen color, light tan. Available in 18/5, 18/6 and 18/8 cops.

Tweezers, Precision (Surgeon's)

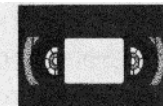
Made in Switzerland to exacting standards, these tweezers are of the highest quality. Paper makers use them for removing unwanted particles from the surface of newly formed sheets. Marblers use them to remove dust and other debris from the surface of the size. Binders find them useful in removing imperfectly laid gold in blind impressions.


Wheat Starch for Paste (Imported from China)

Cooked past made from starch has many applications in the bindery: tissue repairing, attaching leather to covers or paper to boards. Mixed with polyvinyl acetate (PVA), it makes an admirable adhesive for leather onlays. Wheat is gaining wide acceptance as the source of the best starch for making -paste. It does not yellow over time and it seems resistant to hydrolysis once it has set. Safe for the most rigorous archival applications. Available by the pound or in 5 pound units.




BOOKS - VIDEOS




 **Bannister, Tom.** *The Book Arts Directory.* Washington D.C., Page Two Inc. Bi-Annual.


With even more listings than in its two predecessors, the Directory is an ideal sourcebook for papermakers and paper decorators, calligraphers, printmakers, fine printers and bookbinders. This handy guidebook also includes schools, suppliers, organizations and dealers.

 **Chambers, Anne.** *The Practical Guide to Marbling Paper.* London, Thames & Hudson, 1986. Introduction by Bernard Middleton. With 82 illustrations, 54 in color.


Out of print.

 **Diehl, Edith.** *Bookbinding. Its Background and Technique.* New York, Dover, 1980. 400 pages. Paperback. 2 volumes in one. Plates. Glossary Index.


First issued in 1946 (in two volumes) Dover has reprinted the book as a one volume paperback, complete but corrected. It remains the best source available on American hand binding practice. Volume 1 deals with the craft's history while volume 2 is concerned with its technique. An excellent addition to any craft library

 **Guyot, Don.** *Suminagashi. An Introduction to Japanese Marbling.* Seattle, The Brass Galley Press, 1988. 22 pages. Illustrated with 9 line drawings and an original sample of suminagashi.


Don Guyot wrote this booklet with the same deep commitment to the wider subject of decorated paper which he has applied to his work with Western paper marbling ever since he began studying that craft 15 years ago. Following a brief Preface and an Introduction, other sections in the booklet (Tools; Technique; Paper; Problems and Solutions; Bibliography; Suppliers) provide the reader with all of the practical knowledge needed to produce actual traditional suminagashi.

 Ikegami, Kojiro. *Japanese Bookbinding. Instructions from a Master Craftsman*. Adapted by Barbara Stephan. New York, Weatherhill, 1986. 127 pages. Hardback. Illustrated with line drawings and photographs.


"Here for the first time in English, are easy to follow instructions for making all the major, historically important styles of Japanese bindings and traditional bookcases--the custom-made folding boxes that afford handsome protection for Japan's exquisite books. Starting with the stitched four-hole book as a model, the basic procedures are presented step by step ... Some eighteen styles follow--five variations on the four-hole book, four types of accordion book, six kinds of ledger or memo pad, the handscroll, all clearly illustrated with approximately 400 photographs and drawings."-- Publishers announcement.

 Johnson, Arthur W. *The Thames & Hudson Manual of Bookbinding* New York, Thames & Hudson, 1978, 1992. 224 pages. Paperback. Reprinted. With 270 illustrations.


Out of Print.

 Kantrowitz, Morris. *The Process of Marbling Paper*. Washington, GPO, 1948. Reprinted xerographically from a government publication.


An excellent, inexpensive introduction to marbling paper. It contains a wealth of technical information, bridges history and chemistry well and reprints Dard Hunter's bibliography on marbling paper as well. Highly recommended.

 LaPlantz, Shereen. **Cover to Cover. Creative Techniques for Making Beautiful Books, Journals & Albums**. New York, Sterling Books, 1995. 144 pages, 325 illustrations and photographs. Paperback.


"Tons of color, including two-page spreads, make this a sumptuous and seductive book. It *entices* readers to make books. The clear step-by-step illustrations are easy to follow. Artist's books and models are coupled with each technique providing examples and possibilities. [LaPlantz] writes simple directions for complex techniques. Plus, she encourages experimentation through abundant examples from her own work and from others."--Publisher's Notice.

 Lewis, A. W. *Basic Bookbinding* New York, Dover, 1957. 144 pages. Paperback.


Basic Bookbinding has been in print continuously since 1957 because it performs its job so well of introducing bookbinding on a beginning level. Adequately illustrated, the book also has a helpful appendix which enumerates the sequence of operations for various types of bindings described in the text. Inexpensive, yet invaluable as a first book for anyone beginning to learn the craft.

 Maurer, Diane Vogel with Paul Maurer. *Marbling, a Complete Guide to Creating Beautiful Patterned Papers and Fabrics*.


Out of print.

 Maurer, Paul & Diane. *An Introduction to Carragheenan and Watercolor Marbling*. Self Published, 1984. Illustrated, including 2 original samples.


In the compass of its 24 pages, Maurer's booklet provides an excellent introduction to watercolor marbling. Prints a set of diagrams for constructing standard patterns.

 Maurer- Mathison, Diane with Jennifer Philippoff. *Paper Art - The Complete Guide to Papercraft Techniques*. Watson-Guption Publications, 1997. 160 pages. Examines paper art from three perspectives: Papermaking, Decorating Paper and Papercraft Techniques.


This book encourages paper artists to experiment with many new techniques.

 Miura, Eien. *The Art of Marbled Paper* New York, Kodansha, 1990. 153 pages. 125 full color illustrations of labeled marbled papers.


This unique book traces the history of marbled paper from its origins to the present day. Drawing on his collection of over 5000 original marbled papers, Eien Miura not only provides the reader with a comprehensive source of inspiration, but also gives specific and clear descriptions of how each paper was created and how they can be produced today.

 Nevins, Iris. *Fabric Marbling* Sussex, N.J., Self Published, 1989. Illustrated with photographs.

"The book is a companion volume to *Traditional Marbling*. [It] focuses on the use of acrylics, although other fabric prints can be used ... It gives step by step instructions in the art of marbling fabric. Included in the book are photographs to show how to lay both small and large pieces of cloth, a step by step guide to-marbling cloth, traditional patterns and instructions, a problem solving guide, care and cleaning of finished items, and sources of supply "--Author's announcement.

 Nevins, Iris. *Traditional Marbling*. Sussex, N.J., Self Published, 1988. 2nd edition. 35 pages, illustrated.


The second edition expands Iris's original text by adding three new chapters which discuss, respectively, choosing paper for marbling, making marbling colors with gouaches, and working in the marbler's environment. A handy reference even though it is admittedly incomplete.

 Nevins, Iris. *105 Helpful Hints for the Marbler*. Sussex, N.J., Self Published, 1990. 25 pages.


A compilation of many years of scribbling solutions to many stubborn problems while marbling. As she says, she cannot guarantee that her solutions will work for you, but they will provide you with a starting point. Helpful text prepared by a consummate marbler.

Schleicher, Mimi & Patty *The Magic of Marbling* Ashville, North Carolina. Self produced. 1995. 60 Minutes in stereo.


"This is a complete workshop on video. In the first half of the video you will learn to: 1. Make or find tools, equipment and supplies. 2. Prepare the paper. 3. Prepare the marbling bath and paints. 4. Create free form or intricate patterns and finally, 5. Transfer the floating image onto paper. The second half ... is dedicated to demonstrating how to create the four basic patterns and a number of variations." Jacket notes.

 Schleicher, Patty and Mimi. *Marbled Designs, a Complete Guide to Fifty-Five Elegant Patterns*. Altamont Press, Ashville, North Carolina, 1993. 144 pages, numerous full color plates.


Out of print. Limited to stock on hand.

 Taylor, Carol with Patty Schleicher, Mimi Schleicher and Laura Sims. *Marbling Paper & Fabric*. New York, Sterling, 1991. 128 pages. Illustrated with photographs and line drawings.


Out of print.

 Watson, Aldren. *Hand Bookbinding. A Manual of Instruction*. NY Dover, 1996. 56 pages. Illustrated by the author with 273 professional drawings.

First published in 1963, this Dover book reprints the expanded Macmillan edition of 1986 and preserves the best features of both previous editions: excellent illustrations by a professional illustrator and amateur bookbinder; explicit, informed descriptions of binding processes and procedures; and a very useful edition which gives plans and instructions for making binding tools and equipment.

 Webberly, Marilyn. *Books, Boxes & Wraps*. Kirkland, WA. Bifocal Publishing, 1996. 304 pages, countless illustrations.

Within these covers are easy-to-follow directions, as well as historical exemplars, to help you enjoy making palm leaf, accordian, and edge-sewn bindings, single and multiple signature books, and a variety of wrappings, and boxes. Complements Zeier's book by its choice of projects and techniques.

 zeier, Franz. *Books, Boxes and Portfolios. Binding, Construction, and Design. Step-by-Step*. New York, Design Press, 1990. 304 pages. Illustrated with line drawings and 28 full-color pages.

"in this book, Mr. Zeier guides readers step-by-step through projects for making a variety of boxes, portfolios, book covers, photograph albums, mats and sewn and adhesive-bound books. The projects require no previous experience or special equipment, and they are sequenced to teach fundamental skills such as proper handling of tools and use of adhesives. Technical information is presented in an accessible way, free of jargon."-Publisher's note.

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