

PAPER & BOOK INTENSIVE

Tooele, Utah • May 21 - June 1, 2001

PBI Participants

The following Adobe Acrobat documents comprise the registration packet, and need to be read and filled out by all individuals who will be attending this year's event. If you do not have the [Acrobat Reader](#) software on your computer it can be downloaded at no cost.

[Housing & Dietary Form](#) — needs to be filled out and returned by April 30th

[Transportation Form](#) — needs to be filled out and returned by April 30th

A list of [supplies & materials](#) to bring to your classes

[About Camp Wapiti & What You Need To Know](#)

[Driving Instructions To Camp Wapiti](#)

& two versions of a Toelle regional map:

[A 420 K Acrobat version](#)

[A 151 K web version](#)

About PBI Now in its eighteenth year, Paper & Book Intensive is a working sabbatical for practitioners and serious students in the book arts, papermaking, and conservation. Daily class sessions are combined with lectures, discussions, and shared meals, to promote unusual levels of exchange and inspiration.

The Program The program consists of two sessions: one four day session in which participants will take two classes, one meeting in the morning and the other in the afternoon. The second session classes will meet all day for four days, making a total of three classes for the event. Specialized class supplies as well as appropriate equipment and working environments are provided as part of the program. The handouts from each class will be made available to all PBI participants.

The Site Camp Wapiti, established by the Elks Association of Utah, is located in Settlement Canyon outside of Tooele, Utah. Nearby is Settlement Canyon Reservoir, a Tooele landmark, which provides fishing, camping, horseback riding and mountain biking. Camp Wapiti, built by the Elks to provide creative and outdoor experiences for children with disabilities, is new and well-maintained. The camp, nestled in a wooded setting, has trails for hiking and biking, and is in walking distance of the reservoir. The town of Tooele, founded in 1849, rests on the ancient beach of Lake Bonneville next to the scenic Oquirrh Mountains. The town has an inspiring view of the Tooele Valley, area mountains and the Great Salt Lake. The Spiral Jetty, by Robert Smithson, is located at the shore of the lake.

Session One/May 22-25 (select two)

One of a Kind to Limited Edition—David Brock

Most editions begin with a model. In this class we will make three to four models: a simple but elegant paper binding, one or two different accordion structures, and an album type binding suited to heavy leaves or matted items. As we make these structures we will discuss planning, jig making, estimating time, costs and materials, as well as other topics related to edition binding. This class is not only for those interested in producing a limited edition, but for anyone who would like to learn the above book structures.

Tibetan and Nepalese Papermaking—Tom Leech

It is believed that the original method of papermaking—the way Tsai Lun practiced it—has been preserved in the traditional practices of Tibet and Nepal. See how easily this method adapts to a modern studio—or no studio at all for that matter. Perfect for a "back yard" situation, it is also an inexpensive way to make quantities of any size sheet of quality paper. We will work with raw Nepalese daphne fiber as well as recycled material, make our own moulds, plus make as many sheets as time and weather allow. The historical and cultural context for this kind of paper will also be discussed.

Type as Form—Fiona McGettigan

A workshop involving presentations, discussions, critiques and studio projects related to typography and visual language. We will briefly survey the history of typography and discuss the cultural, social and political implications on typography as form. Working with assigned texts and individually initiated found or written texts and images, we will explore type as formal expression and image/text relationships where meaning and interpretation are being exposed and evaluated. Methods such as cut & paste, drawing, pen and ink, printing and use of the copy machine will be used to compose and create meaning through a variety of texts and images.

Painting the Old Blues, Reds and Yellows: The Medieval Palette—Cheryl Porter

Where do colors come from? Cheryl will describe how the medieval manuscript painter created marvels in miniature to illustrate medieval texts. Participants will learn what materials went into making these tiny paintings and why they have or have not lasted. Earth colors, organic colors (plant and animal) and mineral colors will be studied. Participants will make a sample chart of the various pigments used by medieval craftsmen. No previous experience is needed.

Medieval Book Decoration—Mark Van Stone

This workshop concentrates on the design rules of a variety of scribal illumination styles, beginning with Romanesque and Gothic Versals. We will split, perforate, gild, and polychrome Versals, and drape, immerse, and overlay them with Gothic Fleuronne, English Penwork Arabesques, White Vine, acanthus, and populate them with medieval figures. The focus will be on penwork and "decorative" art since all Medieval decorative styles have in common an esthetic of calligraphic line confidence that also applies to letterforms.

Session Two/May 27-30 (select one)

Lessons from the Past, Exploring a Late Medieval Book Structure—Maria Fredericks

This class will examine the basic structural characteristics of late 14th- and early 15th-century English bookbindings, and look at ways in which the wooden boards, herringbone sewing and multilayered endbands function in harmony with the manuscript textblocks for which they were created. Modifications to the structure that adapt it for conservation rebinding and/or for creative uses will be presented and further developed through class discussion and experimentation. Participants will make a model based on the historical structure, and, as time permits, will pursue variations on the theme according to individual interests.

From Block to Book: Woodcut Prints for Artist's Books—Karen Kunc

The direct printmaking process of hand printing from woodblocks will be used to create a variety of colorful images in an adventurous printmaking approach onto willing papers that then move into being a visual book. Options will be presented that consider print needs and peculiarities for the alternative presentation format of bookworks. Simple structures will be developed and adapted, that can be pasted, sewn or assembled in interesting ways. An important theme is innovation within simplicity, figuring out materials for that "workable" feeling, and using your own means of technology. Karen is not afraid of paste, ballooning projects, and letting one's hands sense a way towards resolution.

Boxes Inside and Out—Martha Little

With its possibilities for unfolding narrative planes and its capacity for holding unexpected spaces, the box form can be as expressive and complex as a book. A box can alternately hide and disclose, providing opportunities for the artist to use irony and surprise as the container unfolds to reveal what is contained. Students will learn basic folding box construction techniques, including fitting, spacing, and attachment methods. They will also be introduced to several different structural elements - such as clamshell lids, wrapping and accordion walls, multi-layers of enclosure, and false openings - that can be used or combined to achieve an artistic or functional goal. There will be time for one project of the student's own imagining.

Chinese Books: Traditional Forms and Binding Methods—Nancy Norton Tomasko

Chinese books are all about the historical solutions devised for binding up very thin, flexible papers written on or printed on one side only. Our models will be Chinese books bound in traditional formats. Our materials will be authentic materials from China—text papers printed with page frames, cover materials of paper and silk, paper twists, bone clasps, silk thread. Using these materials and traditional Chinese binding techniques we will make these historical bindings through rough binding, string-bound, two different butterfly bindings, sutra-fold binding, and album fold binding and a wrap-around case to protect the thin fascicles. We will also learn two conservation bindings—gold-edged-in-jade and extended-spine butterfly binding. And we will prepare cover materials of just the right weight by backing silk with thin paper or laminating sheets of thin paper and in the process learn to use Chinese paste brushes and mounting brushes.

Skinning Orbs: An exploration of the structure of the collapsible Japanese lantern in conduction with laser prints, xerox, frottage, inkjet transfer and hand papermaking—Therese Zemlin

First we'll focus on mastering the "skin and bones" construction of the collapsible 3-d forms (with ready-made Japanese papers), and then we'll use imagery, handmade papers, and/or text with the lantern forms as a way to explore ideas of globes, mapmaking, experimental book forms, orb as metaphor and orb as vessel. During the workshop, there will be a few readings on topics such as mapping, collecting, scale, interior spaces and contemporary art. We will also look at slides of contemporary paper and mixed-media sculpture. Flameproofing and possibilities for presentation and internal lighting will be covered.

PLUS: An evening presentation by Pamela Spitzmueller, "History of Book Structures."

PBI Instructors

David Brock's first bookbinding class was in 1977 with Gary Frost and Joan Flasch at the Art Institute of Chicago, followed by a six year apprenticeship with William Anthony in restoration and limited edition binding. He was a Rare Book Conservator at the Library of Congress, and is presently the Rare Book Conservator at Stanford University.

Maria Fredericks (PBI Co-director) is Head of Conservation at Columbia University Libraries. She has held positions at the Library of Congress, the Winterthur Museum and the Huntington Library. She assisted Anthony Cains with his treatment of the Huntington's Ellesmere Chaucer manuscript, and the content of her class is derived from that experience.

Karen Kunc is a Professor of Art at the University of Nebraska-Lincoln. Karen has made bookworks for over 20 years as Blue Heron Press in a career that parallels and expands her work as a printmaker. Her books have been recently exhibited in a solo show at the Women's Studio Workshop and in group shows in Geneva and New York. Her woodcut prints have been exhibited widely, both internationally and nationally, and are in numerous public collections.

Tom Leech is an artist, printer, papermaker and teacher in Colorado Springs, Colorado. He is a co-founder of Paper Road/Tibet, a non-profit organization working to research and revive the ancient art of hand papermaking in Tibet. He was also a director of the Everest Environmental Project, one of the first groups organized to deal with the problems of climber-generated trash in the Himalayas.

Martha Little has been a book conservator, hand bookbinder and teacher of bookbinding and boxmaking for more than twenty years. She has worked at the libraries of Yale University and the University of Michigan, and is now in private practice in Santa Fe, New Mexico. The inventiveness needed to create protective structures for rare books inspired her early on to experiment with using the box form for other insidious purposes.

Fiona McGettigan is an Associate Professor in Graphic Communications at the University of Houston and partner in CORE Design Studio, a Houston based design studio. Her area of interests are in design-related projects that involve community based planning, architecture and public art, working collaboratively with architects, planners and other artists. Projects range from books, exhibition design, and individual pieces exhibited locally, nationally, and internationally.

Cheryl Porter studied conservation at Camberwell College of Arts and Crafts and worked at the University College London Painting Analysis Unit. She was a Research Fellow at the UCL History of Art Department, working on medieval pigments and the techniques of medieval manuscripts. Ms Porter lectures and teaches throughout the UK, Europe and Australia and is the director of the Montefiascone Project in Italy.

Nancy Norton Tomasko has studied Chinese binding in Shanghai and has taught Chinese bookbinding at Bryn Mawr College, at the Center for Book Arts in New York City, and at various other places. She is managing editor of The East Asian Library Journal at Princeton University, and has become quietly obsessed with using Chinese papers for making books.

Mark Van Stone has traveled the world studying transcripts in reading rooms, rummaging the storerooms of museums, crawling into dusty tombs, filming Tibetan monk-scribes and graffiti artists, leading study tours, and mastering whatever media will illuminate his calling. He has apprenticed to lettercutters, miniature-netsuke-carvers, clay-animators, and conservators. Published in both calligraphic and scholarly publications, he is presently working on his doctorate in Maya hieroglyphs at the University of Texas-Austin.

Therese Zemlin is Visiting Faculty at the School of the Museum of Fine Arts, Boston. She was Head of Fibers at the University of South Carolina from '91-'94, and taught Fibers and 3-D Foundations at Appalachian State University, Boone, NC from '94-'00. She has exhibited, lectured and taught nationally. Selected publications include Hand Papermaking, Fiberarts, and American Craft Magazine.

Work/Study Scholarships These awards are based on financial need and merit in your field. This year we are able to award two Nell Meldahl half-tuition scholarships. If possible, please try an alternate source of funding. To apply for a scholarship, send a current resumé, a paragraph of why you want to attend PBI, samples of your work (slides, prints, treatment reports—enclose a SASE if you want them returned), explanation of financial need, and any special skills you think PBI could use (photographer, computer, AV equipment, etc.). Deadline for scholarship application is March 15th. Those selected will have assigned duties upon arriving at Camp Wapiti. We need the most help on registration day, the break day, at the auction, and days when taking down or setting up workshop areas. Duties will not overlap class periods. Scholarship applicants will be notified by April 4th.

Nell Meldahl was an inspiring PBI instructor and conservator of Far-Eastern art who passed away far too early in her career. She taught aspects of Eastern conservation technique in all its variety and subtlety at many previous PBIs. Nell was always as enthusiastic as a participant as she was an instructor. Her family and friends, friends of PBI, and the PBI auction have set up a scholarship fund in her honor to aid those who cannot afford the PBI tuition. We encourage you to contribute to the fund through our annual auction. We hope to spread Nell's inspiration and good will to all future PBI participants.

Application

Tuition for the entire PBI 2000 program, including room & board, workshops, class supplies and materials is \$1125. Detailed travel arrangements will be made after acceptance. Participants should plan to arrive (Salt Lake City) the afternoon of May 21st and depart the morning of June 1st. Housing will be in dormitories. Limited campsites are available although tuition remains the same.

In general, it is assumed that applicants will have special interest and experience in bookbinding, conservation, papermaking, printing, or associated areas. However, PBI welcomes applications from all interested individuals. Space is limited (10-12 per class, 60 total) so early application is encouraged. The enrollment period extends from January 30th through March 30th. Upon acceptance, a \$500 deposit is required to reserve your place, with the balance due at registration upon arrival at Camp Wapiti. The PBI Co-directors will gladly supply letters of support to applicants seeking funding and/or time away from employers.

To apply for PBI or to request a letter from a Co-director please send the following information to Steve Miller on a single 8.5 x11" sheet of paper (use both sides if necessary): 1) your name, address, all telephone numbers, and e-mail address; 2) a brief description of your background and areas of expertise/interest; 3) your reasons for wanting to attend PBI 2000, and 4) a list, by instructor name, of your first through last choices of ALL workshops for each session. Every effort is made to give participants reservations in their preferred classes. Upon acceptance, you will be notified of class placements.

Please send all regular & scholarship application materials to:

Steve Miller, PBI Co-director
The University of Alabama/School of Library & Information Studies
Box 870252, Tuscaloosa, AL 35487-0252
205-348-1525, smiller@slis.ua.edu
<http://www.slis.ua.edu/ba/pbi.html>

PBI Staff

William Drendel (PBI Co-director) is a Chicago book artist and designer. His work, while based on traditional forms and techniques, tends to be very non-traditional. He is the Director of the Columbia College's Book & Paper Arts Center in Chicago. His work is widely recognized.

Cathy Hunt (PBI Co-director) is an artist and Area Coordinator of Printmaking and Graduate Advisor in the University of Houston Art Department. Her areas of interest include all forms of printmaking and the book arts. She has worked collaboratively with authors and other artists in the production of chapbooks and artist's books.

Paula Jull (PBI Co Site host) is an Associate Professor at Idaho State University, where she teaches book art, design and photography. Her work, which has recently focused on Asian culture, has been shown in national and regional exhibits and is in various collections. She has traveled to Japan and India and plans to visit China in 2001.

Rudy Kovacs (PBI Co Site host) has been a professor of weaving at Idaho State University since 1980. Rudy has taught workshops at various craft schools and universities nationally. His work has won numerous awards and been widely exhibited. He is on the Executive Board of the national papermaking organization Friends of Dard Hunter.

Steve Miller (PBI Co-director) teaches letterpress printing and hand papermaking in the MFA in the Book Arts Program at The University of Alabama in Tuscaloosa. He is the proprietor of Red Hydra Press, a maker/publisher of fine limited edition books focusing on contemporary poetics, and the art of the book.

Pamela Spitzmueller (PBI Co-director) is Chief Conservator for Special Collections in the Harvard University Libraries. She has previously headed the Conservation Dept. at the University of Iowa Libraries and worked as a rare book conservator at the Library of Congress and the Newberry Library. She lectures and teaches book structures and their history, as well as binding one of a kind books focused on structure complementing text.

Eileen Wallace (PBI Co-director) is a studio artist specializing in bookbinding and boxmaking. She has taught workshops throughout the country and will be teaching for the University of Georgia program in Cortona, Italy in the spring of 2001. Eileen previously worked at Penland School of Crafts in Penland, NC and was an Resident Artist there in 1999.

[The University of Alabama College of Communication and Information Sciences](#), home of the M.F.A. in the Book Arts Program, a part of the School of Library and Information Studies, is the administrative sponsor of Paper & Book Intensive. The creation of this and all PBI events is the responsibility and inspiration of its Co-directors.