



Penland, North Carolina

May 8-19, 1996

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Classes

SESSION ONE (select two classes)

Paper Conservation Techniques - Joining Papers And Filling of Losses

Betty Fiske

This course will begin with methods of paper repairs focusing on filling losses. Historical papers will be examined and described as a starting point for choice of technique. Filling materials will include inserts of old or new western papers and oriental papers, paper pulps, and overall lining materials. Matching of color, fiber, surface texture, etc. will be explored. This class will be of interest to book and paper conservators as well as paper and collage artists who want to learn skills in joining, matching, overlapping, adhering, and drying of varied papers and pulps.

Betty Fiske is currently a Conservator of Paper at Winterthur Museum, Garden and Library in Wilmington, DE, and teaches in the Winterthur-University of Delaware Program in Art Conservation, where she earned her MS in conservation. From 1981-92, she was an Associate Paper Conservator at the Metropolitan Museum of Art. From 1985-87, with grants from the NEA and Asian Cultural Council, she studied conservation of Japanese woodblock prints in Tokyo and Kyoto.

In and Out... Japanese Paper Decorating

Richard Flavin

Participants will learn basic nagashizuki papermaking techniques, and will then create a variety of decorated papers both in the vat and out. In-vat decorating techniques are: Dragon paper using inclusions of long fibers(unryu shi); watermarking by manipulation of pulp thicknesses, water drops and sprays(rakusui shi); cloud paper using two vats, double dipping(uchi gumo shi). Out-of-the-vat decorating techniques are: Crumpled and backed colored papers(momigami); colored papers embellished with gold, silver and mica flecks(kira gami); stencil papers using pigments in a devils tongue starch(konnyaku nori) binder(katasome gami); frotage printing from deep grained wood(taku hon).

For the past 23 years Richard Flavin has been living and working in Japan. He began by studying wood-block printing at Tokyo University of Fine Arts, and later developed an interest in Japanese

papermaking. He is now producing handmade paper and art works at his home and studio, Jionji Press in Ogawamachi.

Making A Molded Pull-Off Box **Tom Conroy**

Nineteenth-century English binders developed the book-shaped "fire-resistant pull-off case" for rare books, formed somewhat like a top-opening slipcase with a deep lid. It is made by laminating paper and leather around a wood core the shape of the book. This technique came from the fancy leather-goods trade, where it was used for making card cases, matchboxes, razor-cases, spectacle-cases and so on. Pull-off boxes are no longer used for most conservation work, but they remain useful for some special purposes, for instance as pressure boxes for vellum bindings, or (since they are almost airtight when properly made) for extra fire- or water-resistance. Both the form and the technique have unexplored potential for book arts. Participants will make one cloth-and-paper covered box, and if time and skill permit, may attempt additional boxes in leather with false raised bands.

Tom Conroy was trained by Theodore and Anne Kahle at Capricornus School of Bookbinding and Restoration, and holds an MLIS from the University of California at Berkeley. He has published extensively on the history, theory, technique, and materials of bookbinding and book conservation.

Experimental Surface Design for Western Papers **Bridget O'Malley**

It is amazing how a normal-looking sheet of paper can be transformed by the effects of a surface coating! This workshop will focus on surface treatments of dry or nearly dry sheets, some of which will be made on site. Participants will experiment with anything that can be put on, rubbed in, or added to the sheets to change their appearance, color, texture and working properties. Commonly used materials such as gelatin sizing, methylcellulose, indigo and walnut dyes, and some less common materials such as wax, linseed oil, furniture oils, plaster, and egg white will be used. We will also look at the effects of varied beating times and fiber contents on the final character of the coated or treated sheets. We will use some traditional fibers like cotton, flax and abaca, and also look at some unusual fibers that are now commercially available, such as kenaf and Foxfibre (naturally colored organic cotton). Students are encouraged to bring any papers they may have at home to experiment with. By the end of the class, each person will have assembled a sample book documenting a wide variety of fibers, beating times and surface coatings; there will also be time for individual explorations and experiments.

Bridget O'Malley is Co-proprietor of Cave Paper, a handmade paper mill specializing in decorated and unusual papers, pulp sheets and blank books. She is also Artist-in-Residence and Instructor at the Minnesota Center for Book Arts in Minneapolis. In 1994 she completed a 5-year apprenticeship with Timothy Barrett at the University of Iowa Center for the Book Paper Facilities. She holds an MA/MFA in Printmaking from the University of Iowa.

Thinking Editions: Multiply Your Books **Edward H. Hutchins**

Discover the pleasure of sharing your ideas and artwork with others, and still having a copy left for yourself. We will make models of several innovative book structures, including petal, pop-up and tunnel books. We will also experiment with techniques for reproducing text and images, and look at various ways to decorate and embellish the page. Each participant will design a book and produce enough copies to share with everyone else. (Those that finish early will have the opportunity to help others!) This course will provide participants with practical skills and information about how to turn a one-of-a-kind book into an edition, and with keepsake examples of other participants' work.

Since 1989 Edward H. Hutchins has been the proprietor of EDITIONS, a workshop for producing book art multiples. He frequently gives lectures, classes and demonstrations in the book arts at public schools, libraries and art institutions.

Metal Techniques for Bookmakers **Instructor to be announced**

This workshop will introduce participants to many simple, traditional metal- working techniques that will enhance any book or box form both structurally and/or decoratively. We will cover piercing, etching, roller printing, dapping, riveting, soldering and bezel setting. We will also explore ways of altering or customizing existing metal hardware, such as hinges and latches. The techniques covered in this class should give students basic skills for making metal fittings ranging from the traditional to the bizarre.

Louanne DiBella has a BFA from the University of the Arts in Philadelphia, PA and has taught jewelry design and rendering at Rhode Island College and the Learning Connection, Providence, RI. She has designed jewelry for Bijoux Givenchy, Karl Lagerfeld, and QVC, NYC. She currently

works in metal and freelance design when not working for Penland School.

SESSION TWO (choose one class)

Paper Cloth/Paper Thread Dorothy Field

In this class we will begin with traditional Japanese techniques for paper textiles: shifu, cloth woven of spun paper thread, and kamiko, paper which is starched and worked into a cloth-like material. From there we will work with simpler, less traditional methods, experimenting with rumpling, crumpling, folding, dyeing, printing, sewing, weaving, wrapping, etc. to produce book, clothing, on-the-wall and sculptural forms. Looms will be set up to weave shifu samples. Early in the class we will make large sheets of paper on a hanging "Korean" screen to be used for kamiko. Through slides and stories we will look into the metaphors of cloth and thread.

With a background in textiles, Dorothy Field has been making, using and writing about paper for the last fifteen years. She has travelled extensively in Asia researching tradition and change in the uses of handmade paper. She teaches and lectures in the US and Canada.

The Letterpress Lineage; Publishing an Erotic Cookbook Katherine Kuehn

During this four-day workshop participants will print and bind a sizzling compendium of irresistible recipes for both love and food. Our erotic cookbook is to be a humorous and sexy, densely layered and textured, not necessarily archival, over the top, collaborative production. The print shop will be transformed into an energetic and lusty test kitchen where an extravagant array of printing techniques (for both on and off the press) will be demonstrated and utilized. These techniques will include printing from both hand-set type and polymer plates, pressure printing (like a rubbing a la letterpress), collographs, safety-cut, stenciling, stamping, monoprinting and, of course, vegetable printing. A recommended reading list, along with suggestions for gathering up unconventional printing tools and materials will be sent to each participant.

Katherine Kuehn became the proprietor of the Salient Seedling Press in 1980. She is a loyal member of the Wisconsin mafia in the Walter Hamady and Joe Wilfer traditions. After working as a printer for Pace Editions in New York City from 1987-1992, she relocated to Albuquerque, NM. There, Katherine and her press partner, Anna Hepler, create their own work, round up job work and contribute to the book arts explosion by teaching a wide variety of classes and workshops.

Wooden Presses for Bookbinding Tim Moore

Participants will make wooden finishing presses. Major steps include boring and tapping the sturdy wooden cheeks, turning and threading the wooden handscrews, and fitting the parts to each other. With luck the class will produce some additional equipment, perhaps sewing frames or a massive lying press. The class will be an introduction to some new skills and techniques, as well as general woodworking skills. Each participant should return home with a useful tool.

Tim Moore has been self-employed since 1982, making paper molds and bookbinding tools. He especially enjoys devising methods to make unusual or hard-to-find tools. He lives and works at his home near Concord, Michigan.

The Visual Narrative: Relief Printing Pati Scobey

This workshop will explore generating and implementing narrative, sequential images within a print and/or book format. The focus will be relief printing in combination with hand, collage and monoprint techniques. Through the manipulation of stencils and printing components, participants will create a vocabulary of images to use throughout their printed pages. Participants will have the opportunity to execute a series of prints or a book. Color printing techniques will be emphasized, producing results that can range from dense and rich to subtle and delicate.

Pati Scobey holds an MFA in Printmaking from the University of Wisconsin. Her work integrates prints and drawings into the book format and is represented in major collections including the Getty Center, Harvard University and New York Public Library. She lives and works in Concord, Michigan.

Scrapbooks & Albums Gillian Boal

Structure is a key component of every book, for durability and function, as well as for the successful transmission of an aesthetic message. Scrapbooks and albums can pose particularly challenging structural problems for conservators, binders and book artists. This course will emphasize the interplay between materials and structure, using both historical and modern examples of the scrapbook\album form. Participants will gain first-hand knowledge of the strengths and limits of various materials by creating models of two different binding styles, with a modern and an historical variation for each style.

Gillian Boal works as Book Conservator in the Conservation Department of the University of California at Berkeley. Since 1993 she has taught bookmaking at Mills College in Oakland. Her trek began in 1974 at Camberwell School of Art and Crafts in London. She was then exposed to marbled paper and conservation at Cockerell & Son in Cambridge, England. She finally made it out West via the Northeast Document Conservation Center.

Serial Imagery, Design and the Interiorized - Formats of the Book **Timothy C. Ely**

The natural habits of design law are a universal morpho-genetic Eucharist. The object-book-designer links to the materials and to the content in a way that disassociates with the habits of fashion, lending the resultant design an unusual and unique outlook. This class will utilize the THINKING BOOK motif of journals, diaries and sketchbooks, seen as repositories of direct personal experience. A personal vocabulary of imagery will be generated during sessions in which students will be asked to respond to aural material; each individual will develop an "image bank" which will become fuel for the creative matrix. *This is not ego investment but intestinal force.* Using drawing, painting, rubber-stamping, collage, rubbing and any other techniques as appropriate, students will be guided toward greatly expanded skills in formatting and rendering their thoughts into visual and narrative expression. The work will be crafted into a set of books using a variety of elemental structures that relate to the dynamic syntax of the content. Working continuously over a four-day period will give time for exploration and some degree of refinement, and allow the formal considerations of the codex format to be addressed.

Timothy C. Ely has been making books with varying degrees of refinement since grade school. Early work on dust jackets led to experiments in science imagery, ultimately leading up to the current work. He is currently in private practice, engaged in unique book making, panel painting with medieval materials, printmaking and publishing. Chronicle Books of San Francisco recently published his *The Flight into Egypt*. ([Top of the page](#)).

PBI'96 Staff

William Drendel (Co-director) is a Chicago designer and book artist who began his art training at the School of the Art Institute of Chicago. His interest in books led him to the study of traditional bookbinding. From there he has taken the traditional, put a spin on it and taken books to a high level of the non-traditional. His work has been shown extensively both nationally and internationally. His work is in many collections both local and national.

Maria Fredericks (Co-director) is Conservator of Rare Books at the Huntington Library, San Marino, California. She has worked at the Winterthur Museum, the Library of Congress, and the Conservation Center for Art and Historic Artifacts in Philadelphia.

Julia Miller (Journalist/Archivist) is a book conservator in private practice in Ann Arbor, Michigan. She makes artist's books on such subjects as odalisques and wandjinas.

Pamela Spitzmueller (Co-director) is the Conservator at the University of Iowa Libraries, and a member of UI Center for the Book. She has worked at the Library of Congress Conservation Office, and the Newberry Library in Chicago. Her one-of-a-kind books are often inspired by historical book structures.

Eileen Wallace (Co-director) is a printer and book artist and is currently a studio coordinator at Penland School of Crafts. She has an MFA from the University of Alabama. ([Top of the page](#)).

Program & Site Description

Now in its thirteenth 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. ([Top of the page](#)).

The Program

PBI classes will consist two sessions: one four day session, during which participants will take two classes, one meeting in the morning and one in the afternoon, followed by the second session, meeting all day for four days, making a total of three classes during the event. Specialized class supplies as well as appropriate equipment and

working environments are provided as part of the program. At the end of each session, presentations from each class will be given to the entire group. The Annual PBI Auction and Banquet are held on the last day of the event, May 18th. Participants should plan to arrive in the early afternoon Wednesday, May 8th and depart after breakfast on the morning of Sunday, May 19th. ([Top of the page](#)).

The Site

[Penland School](#) is located in western North Carolina, northeast of Asheville, in a mountainous area which abounds in spectacular views. The campus consists of four hundred acres with forty-two structures. Penland is invitingly spread out along a winding road. Facilities include meeting and work spaces, a supply store, a volley ball court, ping pong tables, hiking paths, and a great coffee shop. The unique and physically beautiful environment fosters an uncommon mix of work and play. Paper & Book Intensive has again been invited to make use of the extensive Book Arts facilities available at one of the most outstanding craft schools in America. ([Top of the page](#)).

PBI On-Site Newsletter

A newsletter will be produced by PBI journalist Julia Miller. Participants will be encouraged to report on activities in and outside the classes, lectures, and demonstrations. The newsletter will have summaries of daily class activities and will form the foundation of PBI '96 documentation.

Break Day

Monday, May 13 will be a free day for participants to explore the local surroundings. There are many activities in the immediate Penland area and you can choose to stay around the school or explore local craft studios, hiking trails, the river for swimming, or may decide to venture out further for rafting or possibly a trip to Asheville. There will not be an organized day trip but detailed maps and phone numbers will be available and transportation could possibly be provided for a few small groups.

Penland/PBI Store

The Penland Store, a well supplied resource in the mountains, will be open for PBI '96. The store has most everything needed for working with books and related crafts. There will also be a location for participants to sell items they have brought along.

Tuition & Housing

Tuition for the entire PBI '96 program, including room and board, all classes, and basic supplies and materials is \$980. There will be a \$40.00 fee each way for the shuttle from the Asheville, NC airport and this will be added to your PBI tuition bill. Detailed travel arrangements will be made after registration acceptance in the spring. Housing will be in dorm style buildings with plenty of storage space and showers. The food at Penland is well-known for its high quality and variety. Limited campsites are available although tuition remains the same. ([Top of the page](#)).

PBI 96 Work/Study Scholarships

These awards are based on financial need and merit in your field. We are able to offer scholarships this year due to the success of last year's auction and careful event budgeting. If possible, please try alternate sources of funding. To apply, send a current resume, a paragraph of why PBI is important to you, samples of your work (slides, prints, treatment report, and enclose a SASE if you want them returned), evidence of financial status (student ID, letter from employer, etc), and any special skills you think PBI could use (photographer, computer, AV equipment, newsletter, etc). A panel of past PBI Co-directors and/or members of the art/book/craft/conservation community will make the final selection. Deadline for scholarship application is March 15. Those selected will have assigned duties once they report to Penland. We need the most help on registration day, the free day, and the final clean-up day to setup or take down workshop areas, and for some evening events. Duties will not overlap class periods. Scholarship applicants will be notified on April 2. ([Top of the page](#)).

Application

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 participants per class, 60-72 total) so early application is encouraged. The enrollment period extends from January 30 through April 7th. Upon acceptance, a \$450 deposit is required to reserve your place, with the balance due on your arrival May 8th. The PBI co-directors will gladly supply letters of support to applicants seeking funding and/or time away from employers by writing to Pamela Spitzmueller at the address below. Detailed travel information will be forwarded to accepted applicants in the spring.

To apply for PBI '96, please send the following information to Pamela Spitzmueller on a single 8.5x11 inch sheet of paper (use both sides if necessary): 1) your name, address, and all telephone numbers, 2) a brief description of your background and areas of expertise/interest, 3) your reasons for wanting to attend PBI '96, 4) and a list, by instructor name, of your first through last choices of ALL classes, for both session 1 and session 2. Every effort is made to give participants reservations in their preferred classes. Upon acceptance, you will be notified of your class placements.

Pamela Spitzmueller, PBI '96
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([Top of the page](#)).

PBI 96 Planning and Administrative Support

This event was planned by co-directors Pam Spitzmueller at the University of Iowa, Maria Fredericks at the Huntington Museum, Bill Drendel in Chicago, and Eileen Wallace at the Penland School of Crafts. Many thanks to co-directors Steve Miller at the University of Alabama and Timothy Barrett at the University of Iowa.

The University of Iowa Center for the Book is the sponsor for PBI 1996. The University of Iowa does not discriminate in its educational programs and activities on the basis of race, national origin, color, religion, sex, age, or handicap. The University also affirms its commitment to providing equal opportunities and equal access to University facilities without reference to affectional or associational preference.

Brochure design and production by Eileen Wallace.
PBI '96 logo design by Shaver Huggins Design.

The PBI website is maintained by Steve Miller at the University of Alabama School of Library & Information Studies, [email smiller@slism.slis.ua.edu](mailto:smiller@slism.slis.ua.edu), and was last updated 12 February 1996.

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