

The Whittier Whittler, PBI's ongoing newsletter during the event.

[Week One](#)

[Week Two](#)

This year will celebrate the 15th year of Paper & Book Intensive, a concentrated working session for practitioners and serious students in conservation, papermaking, and the book arts. Daily class sessions are combined with discussions, lectures, and shared meals to promote high levels of creative exchange and inspiration both within and among the classes.

Program:

PBI classes will consist 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 will be provided as part of the program. Occasional evening slides and lectures will augment class topics. At the end of each session, class presentations will be given to the complete group. The annual PBI Auction and Banquet will be held on the last day of the event, June 20 th.

Site:

Camp Whittier is a beautiful, back-to-the-basics camp located behind the Santa Barbara mountains, approximately 30 miles from the Santa Barbara airport. Santa Barbara is located about 2 hours by car from Los Angeles and around 6 hours from San Francisco. The camp boasts a tennis and volleyball court, swimming pool, a campfire area, and trails for hiking. It is situated across the road from Lake Cachuma where you can picnic and boat in the recreation area. June temperatures are fairly moderate and we will hope for continuous sunshine. The dining hall staff is willing to accommodate all kinds of diets and meals will be served buffet style.

Break Day:

Monday, June 15th will be a day for participants to view a book arts exhibit and visit the Special Collections Department of the library at the University of California at Santa Barbara. Harry and Sandra Reese, proprietors of Turkey Press, will also host an open studio. Afterward, participants will be free to stroll on the pier, visit the wharf for whale watching, walk along the beach or rent rollerblades, shop on State Street, or visit one of the many museums. These options, all within close proximity, will allow participants to set their own afternoon agenda.

PBI Store:

A representative of Colophon Book Arts Supply, Inc., will be on-site with a wide range of supplies for sale in the PBI store. This space will also provide an opportunity for participants to sell items on consignment through the store.

Newsletter:

A newsletter will be produced on-site by the PBI journalist and a team of reporters. These camp newsletters will provide the foundation of PBI 98 documentation. In addition to summaries of daily class activities and general information, participants will be encouraged to report on other happenings in and outside of classes, lectures, and demonstrations.

Classes:

Session One/June 11-14 (select two classes)

Lynn Amlie Hanji: Traditional Korean Papermaking

Korea is an important but often overlooked contributor to the development and migration of Asian papermaking. This class will offer a rare opportunity to experience the process of making Korean Hanji. Using traditional moulds made in Korea, students will learn the unique and dynamic side-to-side formation technique. Fiber preparation and cooking utilizing natural plant ash alkali will be addressed. We will also cover the traditional paper treatment techniques used to modify Hanji for diverse utilitarian purposes.

Jim Croft, Making Tools by Hand

Working with bone, wood, bamboo and steel, participants will make variously shaped folders, spatulas and knives. Inherent in this will be the sharpening, care, use and repair of the above tools, as well as crafting tools to meet specific needs. The processing will be hand-powered, though the use of bench grinders and belt sanders will also be discussed.

Mindell Dubansky, A Boxed Set: Wrappers, Portfolios & Boxes

Boxes have been used for centuries to enhance access to and protect treasured contents. Participants will learn a selection of traditional and unusual European, Asian, and African enclosures. Students will complete a box kit which will include several models. Experimentation will be encouraged based on available time and skill level. Supplemental models and instructions will be available.

Sandra Liddell Reese, Theme and Variation: Edition Binding

This course, open to all skill levels, will concentrate on how to cut, fold, poke, sew and glue, over and over and over again (while chewing gum at the same time). Focusing on the organization and technique of repetitive activity, we will produce an edition using a variety of handmade jigs, industrial tools and traditional binding implements. We will discuss a range of issues specific to edition binding including materials, working conditions and supply sources. This class will be of particular interest to artists working in two dimensions (typographic, photographic and illustrative) who want a simple, elegant way to present work in a serial or sequential format.

Janet Takahashi, Gilding the Lily

The intent of the class is to show the wide range of materials and techniques involved in gilding. Students will begin by using the most readily available materials of ink, gouache, and gold foil. The course will continue with an investigation of PVA, gum ammoniac, and oil and water gilding techniques on the various substrates of paper, wood, metal and glass, applied to flat and three-dimensional objects. There will be both demonstrations and hands-on projects, and students will have numerous samples to take home.

Session Two/June 16-19 (select one class)**Cathleen Baker, Adhesives & Sizing Agents**

Students will examine theoretical and practical information about a wide variety of adhesives and sizing agents in use by conservators, artists, and papermakers. Protein-based glues, starch pastes, methylcellulose and other synthetic adhesives, as well as proprietary products such as glue sticks, tapes and dry mount adhesives will be investigated in terms of uses, abuses and reversibility.

Carol Barton, Paper Engineering for Artist s Books

Discover the magic of the dimensional book! Learn the structural concepts behind designing pop-ups, movable devices, tunnel books and carousel books in order to develop your own ideas and images into sculptural formats. Students will learn basic principles of construction, discuss ideas for developing these into content for their artist s books, and experiment with models of each. Emphasis will be on the sculptural and interactive nature of the paper engineered page. The goal is to develop a language of structures which can be utilized by artists as an integral part of their message.

Merilyn Britt, Plant Dyes for Paper

Students will gather native plants from around camp to prepare a series of color baths and then dye batches of commercial paper by the sheet. We will also explore some of the more traditional dyestuffs. Guidelines for identification, collection and preparation of natural materials from any region will be discussed. Though plant dyeing is more an interpretive skill than a science, procedures for controlled application will be detailed in class notes. Personal relationship to color will surely be stimulated from a few days with dyepots.

Stanley Nelson, Punchcutting: Designing Letterforms in Three Dimensions

For over four hundred years, type has started as hand engraved steel punches. This is an art that has almost been lost. In this class, participants will experience the traditional methods of type manufacture, starting with the cutting of a steel punch. Depending on individual progress, there will be an opportunity to strike and cast type from the student s own matrix. Everyone will be able to examine a handmould and cast type. No previous experience with hand tools is required...just bring a love of letters.

Pamela Spitzmueller, The Girdle Book or A Companion Book

On their journeys, medieval religious travelers often carried a personal text which could be attached to a belt (aka a girdle, in those days). Participants will construct a model of a small, wooden boarded book, sewn on double cords and covered with soft deerskin overcover with clasp and extending skirt, terminating in a decorative knot or hook for attachment. Other historical overcover structures will be illustrated and discussed.

Tuition and Housing:

Tuition for the entire PBI 98 program, including room & board, workshops, and class materials is \$975. Housing will be in rustic dormitory style buildings with bunk beds. Limited campsites are available for the outdoor enthusiast, though tuition remains the same. Participants can expect variable weather and should come prepared for the outdoors with sunscreen and insect repellent.

Work/Study Scholarships:

These awards are based on financial need and merit in your field. This year we are able to award two half-tuition scholarships. If possible, please try an alternate source of funding. To apply for a scholarship, send a current resume, a paragraph on why you want to attend PBI, samples of your

work (slides, prints, treatment reports enclose a SASE if you want them returned), and explanation of financial need. Please indicate any special skills you think PBI could use (photographer, computer, AV equipment, newsletter, etc.). The deadline for scholarship application is March 15th. Those selected will have assigned duties upon arriving at Camp Whittier. 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.

The University of Iowa Center for the Book is the sponsor for PBI 98. The University of Iowa prohibits discrimination in employment or in its educational programs and activities on the basis of race, national origin, color, creed, religion, sex, age, disability, veteran status, sexual orientation, gender identity, or associational preference. The University also affirms its commitment to providing equal access to University facilities. For additional information on nondiscrimination policies, contact the Coordinator of Title IX, Section 504, and the ADA in the Office of Affirmative Action, (319)335-0705 (voice) or (319)335-0697 (text), 202 Jessup Hall, The University of Iowa, Iowa City, Iowa, 52242-1316.

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 per class, 60 total) so early application is encouraged. The enrollment period extends from January 30th through April 30th. The PBI Co-directors will gladly supply letters of support to applicants seeking funding and/or time away from employers. Upon acceptance, a \$500 deposit is required to reserve your place, with the balance due at registration upon your arrival at Camp Whittier. Participants should plan to arrive in the early afternoon of Wednesday, June 10th and depart after breakfast on Sunday, June 21st. Detailed travel information will be forwarded after acceptance.

To apply for PBI 98 or to request a letter from a Co-director, please send the following information to Steve Miller on a single 8.5 x 11 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 98, and (4) a list, by instructor name, of your first through last choices of ALL workshops for each session. Please note that 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@slism.slis.ua.edu

Planning and Support:

PBI 98 was planned by Co-directors William Drendel in Chicago, Maria Fredericks at the Huntington Library, Steve Miller at the University of Alabama, Eileen Wallace at Penland School of Crafts and PBI Site Host Inge Bruggeman at the University of California at Santa Barbara. Administrative support was provided by Timothy Barrett and Pamela Spitzmueller at the University of Iowa. We acknowledge each of these individuals and institutions for their generous support of this event.

PBI '98 Instructors and Staff

Lynn Amlie has been studying and making paper for over ten years. She currently manages the research and production paper facility with Timothy Barrett at the University of Iowa Center for the Book. Previously she was Artistic Assistant at Dieu Donné Papermill in New York City. In 1995-96 she spent six months in South Korea researching and studying traditional Korean papermaking, publishing an article on the subject in the Winter 1996 issue of *Hand Papermaking*.

Cathleen Baker has taught previous PBI classes and until 1993 was Associate Professor in the Art Conservation Department, SUNY College at Buffalo. For the past seven years she has been working on her book *By His Own Labor The Biography of Dard Hunter* which is now being printed by Steve Miller. She just completed her first year as a student in the MFA in the Book Arts Program at the University of Alabama.

Carol Barton is a book artist, curator and arts administrator who has published several editions and has organized both local and national shows of artists books. She is on the faculty at the University of the Arts in Philadelphia, where she teaches a book structures course. Her work is exhibited internationally and is in numerous collections. She curated the exhibition *Science and the Artists Book* for the Smithsonian Institution.

Merilyn Britt has extracted color from hundreds of plant forms for hand dyeing papers. After twenty years of designing books for publishing, she migrated from full-color process printing and chemical dyes to the lore of the most traditional coloration.

Inge Bruggeman (PBI 98 Site Host) makes and publishes books under her imprint INK-A! Press. For the past two years she has been teaching book arts and print at the University of California at Santa Barbara. She received her MFA from the University of Alabama and was artist-in residence at the Minnesota Center for Book Arts.

Since 1970, Jim Croft and his wife Melody have immersed themselves in traditional hand technologies, especially wood and fiber. The attempt to sustain and rediscover the best historic structures and materials, with a focus on recycling and using local and homegrown materials, has naturally led to toolmaking. He also hosts and co-teaches the annual Technology of the Medieval Book seminar.

William Drendel (PBI Co-director) is a Chicago-based designer and book artist who began his training at the School of the Art Institute of Chicago. His interest in books led him to the study of traditional bookbinding from which 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 and is in many collections both local and national.

For the past fifteen years, Mindell Dubansky has worked as Preservation Librarian and book conservator at the Metropolitan Museum of Art in New York City. In addition to her professional work, she is a book artist, making unique and limited edition books. She lectures widely on the book arts and serves on the board of Dieu Donn  Papermill.

Maria Fredericks (PBI Co-director) is Head Conservator of Rare Books at the Huntington Library, San Marino, California. She has worked at the Winterthur Museum, The Library of Congress Conservation Office, and the Conservation Center for Art & Historic Artifacts in Philadelphia. She has been a binder and conservator since 1981.

Steve Miller (PBI Co-director) teaches letterpress printing, typography, and hand papermaking at the University of Alabama's MFA in the Book Arts Program. He is the proprietor of Red Hydra Press. He is past president of the Friends of Dard Hunter, and currently on the Advisory Board of the American Museum of Papermaking in Atlanta, GA.

Stanley Nelson has been involved in letterpress printing since the age of nine and has been cutting punches and casting type since college. He has worked at the National Museum of American History, a part of the Smithsonian Institution, for the past twenty-five years. He continues to cut punches, make type moulds and other typefounding tools, while pursuing a variety of other related (and unrelated) interests.

A native of California, Sandra Liddell Reese taught science and art to sixth graders until she met Harry Reese in 1975 and began making books. Self taught (and still learning), she has done most of the letterpress printing and edition binding at Turkey Press for the past twenty years.

Janet Takahashi has a wide experience in gilding everything from architectural elements to illuminated manuscripts. Through a background in science she became interested in the chemistry of the book arts which led to the study of calligraphy, bookbinding, illustration, and sign painting. She presently teaches sign graphics and has restored over a hundred antique reverse-glass signs.

Pamela Spitzmueller has been the University Conservator at the University of Iowa since 1989 as well as a UI Center for the Book member, Guild of Book Workers Librarian and PBI Co-Director. She previously worked in the Book Conservation Labs of the Newberry Library and the Library of Congress. She studies historical binding structures, in particular sewing patterns. She makes one-of-a-kind artists books, usually with some reference to historic book structures.

Eileen Wallace (PBI Co-director) is the Coordinator for the Books, Paper, and Letterpress studios at Penland School of Crafts. She is the designer for Penland publications and proprietor of the Mile Wide Press.