



Paper & Book Intensive 1999 Haystack Mountain School of Crafts

Deer Isle, Maine, May 5-15

Now in its sixteenth year, Paper & Book Intensive is a concentrated working session for practitioners and serious students in the book arts, conservation, and papermaking. Daily class sessions are combined with lectures, discussions, and shared meals to promote high levels of exchange and inspiration. PBI '99 classes will consist of two sessions: starting on May 6, a four-day session, during which participants will take two classes, one meeting in the morning and one in the afternoon. In the second session you will spend the whole day concentrating on one class. These classes begin with a half-day session on May 10, followed by 3 full day sessions and then, another half-day session. Everyone will have the opportunity to participate in 3 classes during 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 fundraising Auction and Banquet will be held on the last full day of the event, May 14th.

The Site

Haystack Mountain School of Crafts is situated on a deserted stretch of coastline on Deer Isle in Maine. A village of shingled pavilions designed by the award winning architect Edward Larrabee Barnes, it occupies an incredibly beautiful site, a steep slope that drops towards the ocean. The slope is often rolling in mist and it is carpeted in moss and lichen of an almost electrically intense green. Granite boulders and twisted roots heave up through this green carpet and fallen spruce needles and wild-flowers enliven its texture.

Session One, May 6-9 (choose two)

Tom Balbo - Judge a Book by Its Cover

Participants will inscribe, shape, sculpt, and transfer various textures into clay. In doing so, they will create molds for casting clay or cast-paper book covers. These can be a form of introduction to the content of the book. Exploration into the potential of editioning our cast covers, using cast inclusions within the book, and casting boxes to hold our books will be demonstrated.

Cecilia Frost - Historically Accurate/Artistically Defined

In this class, students will begin with a Utopian Ethiopian binding in kit form. This book will be constructed of mesquite wood boards, a Lana Laid textblock, and covered in deer skin. We will then venture into our own editions of three, using the principles from the Utopian Ethiopian, and the physical beginnings of Gary Frost's Sewn Boards binding. Each participant will be encouraged to explore artistic endeavors while staying within the parameters of the binding. Materials for the edition will be provided, however a list of other material possibilities will be sent to each participant for those who wish to explore.

Barbara Mauriello - Books in Progress: The Magic of Small Books

There is indeed magic as well as economy in the making of small books - we shall make much magic and as many small books as we can fit into four days. The focus will be on album structures. Our goal is to make prototypes - small-scale models which will solve the problems of all those big books that we've left behind in our studios. Bring those shoeboxes filled with old photographs and ephemera; we've got work to do!

Suzanne Moore - Still Life with Letters

This course will give students new possibilities for page, book, and cover design using letters as visual subject. Students will begin with traditional typographic and written letters, and by abstraction, invention, repetition, and manipulation create a series of unique designs appropriate for a variety of book applications. Unusual tools and a variety of coloring techniques will further expand the horizon.

Dominic Riley - Tree Calf and Other Techniques

Learn several historical techniques that were used with period leather bindings. We will begin with tree calf - an eighteenth century English leather staining technique, and then do a Cambridge panel - the classic decoration for eighteenth and nineteenth century blind-tooled bindings. Other techniques covered will be: cat's paw, marbled calf, and sprinkled calf, plus restoration techniques such as paste-resist dyeing and matching old sprinkling. We will work on panels which will be prepared in class. Participants with paring and covering skills may bring a covered book for decoration in class. This is a rare opportunity to learn these old ways and acquire knowledge of materials and techniques that have been long in danger of extinction.

Session Two, May 10-14 (choose one)**Cathleen Baker - Archival Paper: The Whys and Wherefores of Alkaline Solutions**

Conservators and papermakers alike are often faced with the problem of either making an acidic paper alkaline or making new paper archival. In both cases, an alkaline solution - aqueous or nonaqueous - is used. This course will explain, in simple terms, the chemistry of these solutions, as well as the effects of alkaline solutions and reserves on treated or new paper. The various solutions will be prepared and tested on expendable materials. The measurement of the pH of solutions and paper will also be explored.

Donald Glaister - Surface Design and Manipulation of Binding Materials

Participants will make bindings that are designed around specific visual or theoretical concepts. They will examine the use of unexpected, non-traditional materials, as well as traditional ones, as they make bindings for simple books created in the class. Eccentrically shaped covers, covers with holes, and covers with bumps will be explored. Plastics, metals, natural objects, paper, leather, gold, paint, graphite, sand, wire, and almost anything else that will fit on a book will also be fair game.

Maxine Relton - Freeing the Inner Spirit and Woodcut Printmaking

An opportunity for you, whatever your skill level, to explore the versatility and immediacy of this powerfully expressive, oil-based medium - the fastest and easiest of all print techniques. Bold and exciting images can be achieved without elaborate equipment. Simply respond to the beauty of the wood grain and experiment with gestural and dynamic cutting - this being very different from the intricacies of wood engraving. Together we will look at many ways of transforming the printed image and combining the woodcut with other direct printing methods. Generous time will be given to technical know-how, demonstrations and examples as well as to all-important artistic considerations.

Mary Ann McKellar Schwarcz - Spinning, Weaving, and Stitching with Kozo

The class will learn to spin kozo thread and then weave it into shifu, with the purpose of using these techniques in surface design for book covers and pages. Drop spindles, as well as spinning wheels will be used to spin the kozo. Some of the kozo thread will be used to make shifu, woven on either small frame looms or inkle looms. Participants will have the opportunity to then dye the shifu and/or spun kozo in indigo or walnut dye. These materials can be used in conjunction with sheets of heavy-weight flax paper to create book covers for a non-adhesive bound book.

Bernie Vinzani - Handmade Paper and the Broadside

In this workshop, participants will make a broadside in edition. Some of the papermaking techniques explored during proofing include thin surface laminations and paper transparencies, watermark making using various matrices, and embedding of the printed word. Participants will be encouraged to bring printed material for use in their broadside. In addition, the traditional concept of the broadside will be challenged, possibly into the third dimension.

A complete set of teacher hand outs for all classes will serve as this years PBI documentation, and will be available at cost to all participants.

Tuition & Housing

Tuition for the entire PBI '99 program, including room & board, workshops, class supplies, and materials is \$975. Detailed travel information will be provided upon acceptance. Participants should plan to arrive on Wednesday afternoon, May 5th and depart on Saturday, May 15th. Housing will be in the mostly semi-private, woodsy-looking, brite shingled cabins.

Nell Meldahl Work/Study Scholarships

These awards are based on financial need and merit in your field. This year we are able to award four half-tuition scholarships. If possible, please try an alternate source of funding.

To apply for a scholarship, send a current resume, 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 1st. Those selected will have assigned duties upon arriving at Haystack. We need the most help on registration 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 March 25th.



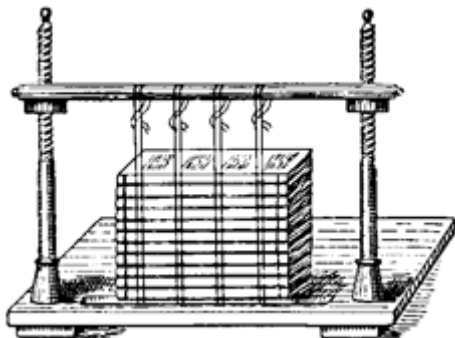
This year PBI mourns the passing of an inspired past instructor, Nell Meldahl, conservator of far-eastern art. Her family and friends have set up a scholarship fund to honor Nell and benefit those who can not afford PBI tuition. PBI will contribute to the fund as well, through the proceeds from our annual auction. We encourage you to contribute to the fund and the auction, to remember Nell and to spread the inspiration of PBI to all future participants.

Application

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 (12-15 per class, 65 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 your arrival at Haystack. The PBI Co-directors will gladly supply letters of support to applicants seeking funding and/or time away from employers. To apply for PBI '99 or to request a letter from a co-director, please send the following information to Steve Miller on a single 8 1/2 x 11" sheet of paper (use both sides if necessary): 1) your name, address, all telephone numbers, and e-mail address; 2) a description of your background and areas of expertise/interest; 3) your reasons for wanting to attend PBI '99, 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://slis.ua.edu/pbi.html>

PBI '99 Instructors and Staff



Cathleen Baker has been a professional paper conservator for nearly thirty years. After writing her first book, *By His Own Labor: The Biography of Dard Hunter*, she decided to pursue a second career. She is currently an MFA student in The University of Alabama's Book Arts Program. As part of her course work she is assisting Steve Miller in the production of the limited edition of her *Dard Hunter* book.

Tom Balbo received his MFA from Syracuse University. He maintains an extensive studio for paperwork, ceramics and printmaking in Cleveland. He has been working in these fields for more than twenty years, shows his work extensively, and is represented in many important collections worldwide.

William Drendel (Co-director) is a designer and book artist who resides in Chicago. He teaches workshops in the book arts both in Chicago and around the country. His work has been shown on four continents and he is working on number five. His very non-traditional works reside in collections both national and international.

Maria Fredericks (Co-director) is the Head of Conservation at Columbia University Libraries. She has been a binder and conservator since 1981, and has worked at the Newberry Library, the Library of Congress, the Winterthur Museum Library, and the Huntington Library.

Cecilia Frost studied at the University of Texas in Austin, and has been binding books since 1978. She has taught art and bookbinding in the public school system in Seattle and is presently working on an advanced degree from Goddard College. She is co-owner along with Gary Frost, of the Dry Frio Bindery in Utopia, Texas, and oh, just published her book "Texas Girls Cook."

Donald Glaister is a designer bookbinder and Book Arts faculty member at the University of Alabama. His over twenty year career in design bookbinding has centered on the exploration and use of unexpected binding materials, visual humor and spontaneous expression within the classical framework of the European binding form. His bindings are collected privately and by institutions in the United States and Europe.

Barbara Mauriello is a bookbinder who teaches at the Center for Book Arts and the International Center of Photography, both in New York City. She has worked as a book conservator at the New York Botanical Garden and has lectured and is consulted widely. She maintains a bookbinding studio in Hoboken, New Jersey.

Steve Miller (Co-director) is on the faculty of the MFA in the Book Arts Program at The University of Alabama-Tuscaloosa, where he teaches letterpress printing and hand papermaking. He is the proprietor of Red Hydra Press (www.redhydra.com), and is currently publishing the authorized biography of Dard Hunter, in a handmade limited edition.

Suzanne Moore is a lettering artist and designer who combines contemporary vision with painting, drawing, and traditional scribal techniques, in manuscript books and works on paper. She teaches and exhibits in the U.S., Europe and Asia. Her work has been acquired for public and private collections including the Pierpoint Morgan Library, the Library of Congress, the Houghton Library at Harvard, and the James S. Copley Library in La Jolla, California.

English artist **Maxine Relton** gained a first-class honors degree and an MFA in sculpture and printmaking at London's Slade School of Fine Art in 1977. Since then she has earned her living as a full-time, independent artist, and has a passion for exploring creative possibilities. From her 17th century home in England, she travels world-wide, teaching and painting. She is currently working on a series of large innovative and complex woodcuts, and continues to exhibit widely.

Dominic Riley began his bookbinding studies at age 16, with the Benedictine monks at Douai Abbey in England, before embarking on his formal training at the London College of Printing. He now works in Oakland, California, as a restorer and fine binder. He teaches bookbinding at the San Francisco Center for the Book, and for bookbinding groups nationally. Riley writes about bookbinding history and practice in numerous publications, and is one-half of Booktalk, the only TV show dedicated to bookbinding.

Mary Ann McKellar Schwarcz holds an MFA in printmaking from the University of Iowa. She has studied extensively both Japanese and Western papermaking with Tim Barrett at the University of Iowa Center for the Book. Her paperworks have been shown nationally and major articles about her work have appeared in Hand Papermaking and Fiber magazines. Mary Ann maintains a papermaking studio in Grand Haven, MI.

Pam Spitzmueller (Co-director) is the Chief Conservator for Special Collections at Harvard University Library and Harvard College Library. Allied with her rare book conservation profession are researches in book structures, book sewing, and the making of one-of-a-kind books. Pam has taught and exhibited her work widely.

For the past twenty years **Bernie Vinzani** has worked as a production papermaker - first at Twinrocker, then at MacGregor & Vinzani Hand Papermakers in Whiting, Maine. He has collaborated on numerous projects in the book arts. Among those who have used his paper include, Claire Van Vliet, Barbara Tetenbaum, Pati Scobey, Walter Tisdale, Nancy Leavitt, and Suzanne Moore. He has recently taught book arts courses in the University of Maine system.

Eileen Wallace (Co-Director) received her MFA from the Book Arts program at the University of Alabama. Until recently, she served as the coordinator for the Books, Paper, and Letterpress studios at Penland School of Crafts, where she was also the designer for Penland publications. She has recently taken off six months to travel and do book research and will begin a residency at Penland beginning in June. She is the proprietor of the Mile Wide Press.

Planning & Support

This event was planned by Co-directors William Drendel, Maria Fredericks, Steve Miller, Pamela Spitzmueller and Eileen Wallace, with administrative help and support provided by Timothy Barrett and Suzanne Micheau at the University of Iowa. The University of Iowa Center for the Book is the sponsor for PBI '99. 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.

Updated 1.21.99.