



## **Paper & Book Intensive 2002 Haystack Mountain School of Crafts**

**Deer Isle, Maine, May 3-14**

**Now in its nineteenth 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 consists of two sessions. During the first four-day session 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.

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 food is beyond description. For more information about Haystack go to <http://www.haystack-mtn.org>.



**Session One (May 4 - 7)**

### **A BOOK OF FUN AND GAMES**

Julie Chen

Participants will create a hard cover book that includes five pop-ups and/or moveable mechanisms. These will include such things as a pop-up theater scene, a rotating vovelle, and a 3-D sliding scene. We will also develop visual and/or written contents for our books using rubber stamps, stencilling, and collage. This class is open to beginners as well as those with book experience. Students will come away from this workshop with an artist's book complete with contents and some really cool mechanisms.

### **PAPERMAKING PLANTS FROM TWO CONTINENTS: AMERICA & AUSTRALIA**

Helen McPherson

This workshop will focus on the making of paper from weeds and escaped garden plants that grow in both countries. Participants will make a timber half-letter size deckle box, and put together a portable papermaking kit that can be used on field trips. Each participant will produce a limited edition book of paper samples and notes. The historical aspects of alternative papermaking fibers from both countries, and plant identification, will also be discussed.

### TRADITIONAL JAPANESE SUMI-E PAINTING

Keiji Shinohara

We will learn basic technique and composition of traditional Japanese sumi-e painting. Sumi-e is a style of black-and-white calligraphic ink painting that originated in China and eventually was introduced into Japan by Zen monks around 1333. We will concentrate on the four basic compositions of sumi-e: bamboo, chrysanthemum, orchid and plum blossom. We will also study the works of the more famous schools, such as Kano. Students will create a portfolio of class exercises and their own creative pieces.

### MAKING PAPER FOR BOOKS

Bernie Vinzani

This workshop will help the participants understand the qualities, differences and similarities of papers used for text, bindings, structures and printing applications for books. Varieties of fiber types and combinations, beating times, additives, sheet forming, pressing, drying, curing and finishing will all be explored by the making of various book papers. Examples of early as well as contemporary papers will be on hand to explore.

### CONTEMPORARY LEATHER DECORATION AND TOOLING

Laura Wait

The workshop will focus primarily on leather decoration techniques including tooling and inlays. Modern hand tooling using gold & colored foils and pigment will be explored along with other coloring methods such as use of paint and dye stenciling. Lettering will be included as an essential part of the design process, but not the main focus of the class. Blind tooling will be introduced as a foundation for all hand tooling methods we will learn. Other decorative techniques using leather onlays and leather line-inlays will be included. Leather paring skills would be helpful for this aspect of the work. Paring instruction will be given as necessary. Students are encouraged to bring design ideas for potential fine bindings. These will be explored and technical aspects considered. We will all participate in the design process, and if possible, create mockups for real or imagined projects. All students will receive leather plaquettes for the class. Ardent students may bring additional leather for projects.



Session Two (May 9 - 12)

### PRACTICAL USES FOR JAPANESE PAPERS

Betty Fiske

Explore using fine Japanese papers for lining, stretching and drying techniques borrowed from Japanese and western conservation. This class will introduce participants to conservation methods and may provide ideas useful for artists. Basic lining methods using wheat starch paste are useful for supporting art on thin paper, composite artworks, oversize artworks, paper that is distorted and to assist in attaching an artwork to a panel. Two variations of restrained drying will be presented useful to help counter pronounced curl or one-sidedness in paper and to relax creases. Participants will be introduced to a modified Japanese mounting technique by making their own small drying screen and learning to stretch dry paper on it.

### CONSTRUCTING COLLAGE WITH ALTERNATIVE PHOTOGRAPHIC PROCESSES

James Hajicek and Carol Panaro-Smith

Using alternative photographic processes in combination with collage techniques, participants will create multi-layered works on paper that can function as either two-dimensional pieces in and of themselves or be utilized in the creation of artists' books. This workshop will begin by creating the foundation of the collage using simple methods of creating transparencies that will be printed using late 19th century photographic printing processes. Participants will then work on building up the surface by adding additional imagery using the methods of Polaroid and Xerox transfer. Various methods of surface treatment will be demonstrated as finishing techniques to unify the layers of the collage along with a presentation of possible forms for the completed work. The last day will be devoted to selecting a final form and completing the work along with a discussion and presentation of all completed projects.

## A LATE COPTIC CODEX BINDING STRUCTURE

Shanna Leino

Focusing on book production practiced in Egypt during the seventh to eleventh century, students will each build a book with laminated papyrus boards, covered in leather. We will blind tool, punch, pierce, lace and stitch the leather BEFORE covering and fashion a peg and strap closure from bone, metal and woven leather. The range of materials, handwork techniques and the feel of the completed book are what make this structure particularly compelling, exquisite and thrilling!

## PLAYING WITH FIRE: FORGING WORDS & IMAGES FOR A COLLABORATIVE BOOK EDITION

Kitty Maryatt

Get all fired up to make the whole book: concept, text, images, production and binding. We will work together to refine a concept, generate text, create images and figure out how to produce an edition of books in the Maine woods with rudimentary equipment. The nature of this project will demonstrate the important elements of the collaborative process – brainstorming, decision-making and teamwork. You'll learn about connective tissue, vital when an edition is made by a group. For participants this experience will both inspire their own book production and prepare them to lead collaborative projects.

## ART WATERMARKS & STENCIL TECHNIQUES IN HANDMADE PAPER

Paul Wong

Examining a book, one moves from page to page sequentially. With text and art the very page can take on the role of containing image itself. This class will explore traditional and creative watermarking and pulp stenciling techniques that have been used and developed at Dieu Donné Papermill, New York City since 1976. Various materials and methods will be covered to make or understand types of watermarks from traditional wire marks, simple adhesive tape, cut contact paper, cut mylar, painted mesh stencil “blowouts”, found objects, computer assisted cuts, and photographic screen mesh. Multi-laminations, colored pulps, and translucent pulps will be covered. Examples of Dieu Donné projects will be discussed during the session. Participants will develop a book form or unique work in paper.



The Instructors

**Julie Chen** is a book artist and book arts instructor from Berkeley, California. She has published limited edition artists' books under the Flying Fish Press imprint for the past 14 years. Her books are often decidedly sculptural in nature. She teaches in the book arts program at Mills College during the school year, and at institutions throughout the country during the summer.

**Betty Fiske** is Paper Conservator, Winterthur Museum, Garden and Library, Wilmington, DE and Adjunct Assistant Professor, Winterthur/University of Delaware Program in Art Conservation. Her early training and work was in painting and printmaking. After studying paper and photograph conservation she interned and then worked at the Metropolitan Museum of Art for 11 years. She has traveled extensively in Japan, visiting museums, papermakers, scroll mounters and traditional craftspeople, and with grants from the NEA and the Asian Arts Council, spent a year in Japan studying the production, materials and conservation of Japanese woodblock prints. She has lectured widely on conservation and is active in the American Institute for Conservation.

**James Hajicek** has been a Professor of Photography at Arizona State University for over 20 years. His area of specialization is the late 19th century photographic printing processes. His work has been exhibited internationally and is included in many public and private collections of fine art photography. He has been the recipient of several National Endowment for the Art Fellowships.

**Shanna Leino** is a studio artist living in Harrisville, NH She has studied bookbinding in Iowa City; and has completed three models – a late Coptic, Armenian and Greek – for the University of Iowa's Binding Models Collection.

**Kitty Maryatt** is Assistant Professor of Art at Scripps College in Claremont, California and is Director of the Scripps College Press. She has made 32 collaborative letterpress books with her students since 1986. It all started in 1971 with an interest in calligraphy, which led to binding in Ascona, Switzerland, letterpress printing and an MFA from UCLA, which inevitably led to making the whole book at Scripps. Her

business, Two Hands Press, was established in 1974 and has evolved into helping clients with all kinds of bookmaking needs.

**Helen McPherson** works at the State Library of Victoria in Melbourne, Australia. Immediate past president of Papermakers of Victoria, she has been a keen papermaker for 30 years, with a particular interest in plant fibers. As a qualified carpenter, she has produced numerous pieces of furniture that often incorporate her handmade paper, and her designs have won a number of exhibition awards.

**Carol Panaro-Smith** is the founder and director of Alchemy, an organization providing fine art workshops in Arizona. She is a nationally acclaimed artist, exhibiting photographs, artists' books, mixed media and installation. She received her MFA at Arizona State University with a specialization in alternative photographic processes and mixed media.

**Keiji Shinohara** is currently teaching printmaking at Wesleyan University in Middletown, Connecticut and has been a visiting artist at over 50 venues. He studied traditional Ukiyo-e technique of Uesugi Studio, Kyoto, Japan for 10 years. Among his list of grants are the Japan Foundation and the National Endowment for the Arts. His work is represented in many public collections, such as: Fine Art Museums of San Francisco, Cleveland Museum of Art, Harvard Art Museum and the Library of Congress.

**Bernie Vinzani** is Associate Professor of Art and Director of the Art Galleries, University of Maine at Machias. For over twenty years Bernie Vinzani has been a production papermaker, first at Twinrocker Paper in Indiana, then at MacGregor and Vinzani Paper in Maine. He has made paper for and collaborated with such artists as Claire Van Vliet, Michael Alpert, Walter Tisdale, Nancy Leavitt, and William Wegman. He has been featured in such publications as Hand Papermaking Journal, The Book of Fine Paper, American Craft Magazine, and Art New England. He has given many workshops and presentations throughout the country.

**Laura Wait** has a degree in Art History from Barnard College, and certificates in Printmaking and Bookbinding from Croydon College of Art in England. Her training was very traditional and included fine binding and restoration. She has operated a bookbinding and conservation business since 1981.

**Paul Wong**, Artistic Director since 1982 at Dieu Donn  Papermill studied printmaking at UW-Madison (MFA: 1976) where he was introduced to hand papermaking through Joe Wilfer and Walter Hamady. He moved to NYC to apprentice at Dieu Donn  in 1978 under a Tiffany Foundation grant, learning paper production with rag pulps and developing creative techniques with Susan Gosin (MFA: UW-Madison, 1976). He has since focused his work within the paper process and has exhibited nationally and internationally; having recently received fellowships from NYFA (1997) and the Joan Mitchell Foundation (1998).



**Application** – It is assumed that applicants will have special interest and experience in bookbinding, conservation, papermaking or associated areas. However, PBI welcomes applications from all interested individuals. Space is limited so early application is encouraged. Applications will be accepted through March 30th. Upon acceptance, a \$562.50 deposit\* is required to reserve your place, with the balance due at registration upon arrival at Haystack. The PBI Co-directors will be happy to supply letters of support to applicants seeking funding and/or time away from employers.

**Tuition** for the PBI 2002 program, including room & board, workshops, class supplies and materials is \$1125.00. Detailed travel arrangements will be made after acceptance. Participants should plan to arrive on the afternoon of Friday, May 3rd and depart on the morning of Tuesday, May 14th. Housing will be in dormitory style cottage buildings.

**To apply for PBI** please send the following information to Steve Miller on a single 8.5 x11" sheet of paper (use both sides if necessary), or via email:

- Your name, address, all telephone numbers, and e-mail address
- A brief description of your background and areas of expertise/interest
- Your reasons for wanting to attend PBI 2002



- 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 note that after application, and upon acceptance, participants will send a deposit of \$562.50 (half the tuition) no more than three weeks after the date of the acceptance letter. The deposit is nonrefundable if a participant withdraws after April 3.

### **The Nell Meldahl Work-Study Scholarship**

Nell Meldahl was an inspiring PBI instructor and conservator of Far-Eastern art who passed away far too early in her career. 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 PBI tuition. These awards are based on financial need and merit/motivation. This year we are able to award two Nell Meldahl half-tuition work-study scholarships. If possible, please try an alternate source of funding. To apply for a work-study scholarship: In addition to the regular application materials please 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), and explanation of financial need. Deadline for work/study application is March 15th. Scholarship applicants will be notified by March 30th.

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  
<http://www.paperbookintensive.org>  
[stevemiller@bookarts.ua.edu](mailto:stevemiller@bookarts.ua.edu)

The University of Alabama College of Communication and Information Sciences, home of the M.F.A. in the Book Arts Program, apart 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. This event was planned by PBI Co-directors Bill Drendel, Maria Fredericks, Cathy Hunt, Steve Miller, Pamela Spitzmueller, and Eileen Wallace.

SEE YOU IN MAINE!