

Paper & Book Intensive • 20th Anniversary

Camp Wapiti

Tooele, Utah

May 3 – 14, 2003



Now celebrating its twentieth 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. PBI 2003 is our opportunity to bring together many of the instructors who have made it a unique event in the annals of American book and paper arts.

Camp Wapiti (note the Wapiti elk above), 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, about an hour from camp.

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.

Session One (May 4 - 7)

MAKING WOOD BOARD BINDINGS WITH CLASPS

Jim Croft

Participants will receive straight grain, quartered, air dried maple boards of usable thickness. We will sew text blocks, then cut our boards to size, and shape them with a selection of traditional hand tools. The goal of the workshop will be to complete at least one book with hand finished boards and brass clasps. No previous experience is required to take the class. However, experienced binders may sew additional text block(s) ahead of time if they wish, and fit boards to them on site under Jim's guidance. Additional topics will be tool sharpening and maintenance, working with raw wood, and how to recognize and select cooperative wood for making book boards. We will also discuss different book structures and the role of fore-edge closures as they were used during the wooden-board era.

JAPANESE BLOCK PRINTING

Richard Flavin

This course will teach participants the steps in creating a color wood-block print, from transferring an image onto a block, cutting the block and finally printing with watercolors using the traditional hand-held baren. Each member of the course will complete an edition with enough copies so that a portfolio can be exchanged.

ODD BOXES

Barbara Mauriello

Think outside the clamshell box! We will make at least 3 boxes which will be as quirky and idiosyncratic as the materials (photos, postcards, old letters, ephemera of all sorts) you bring with you to the workshop. While the basic principles of boxmaking will be taught, the emphasis will be on the manipulation of unusual materials. Some boxes will hold personal treasures (the Faux Book Box) while others will be constructed of

personal treasures (the House of Cards). Since all of the models are based on flea market finds, this workshop will be as much a celebration of the unexpected as it is an exercise in boxmaking skills and strategies.

A STITCH IN TIME: A HISTORICAL JOURNEY OF SEWING BOOK BLOCKS

Bonnie Stahlecker

This class will stitch its way through the history of books sewn on supports of slit thongs, raised cords and linen tapes. We will explore the different methods, techniques and styles from the western European tradition. The sewing frame will be used to sew several of the book blocks. Some of the styles covered will be the herringbone stitch on slit thongs, packed sewing on raised cords, the French link stitch, two-up stitches on linen tapes and long stitch books. There will be discussions of thread choices and sewing supports, along with interesting prattle of the historical content.

COLORING ASIAN FIBERS: A COMPARATIVE EXPERIMENT

Mina Takahashi

In this session, participants will work with various coloring techniques to explore how they affect Asian fibers for Japanese-style *nagashizuki* sheet formation. Choosing the appropriate coloring agent (pigments or dyes; natural or synthetic; internal or external) influences the translucency, permanence and workability of the fiber and the resulting paper. Each coloring agent offers specific qualities to the material to make it particularly suitable for book covers, text papers, lamp coverings, collage, or as a paper artwork in and of itself. Fiber-reactive dyes, earth pigments, onion skins, walnut husks and other colorants will be investigated.

Session Two (May 9 - 12)

EVERYTHING YOU EVER WANTED TO KNOW ABOUT PAPER

Cathleen Baker

No matter how you use paper, whether in conservation or in creating fine art or books, there have probably been situations when a deeper understanding of this complex material would have helped to make your results more successful and predictable. In this course, we will explore the many dimensions of hand- and machine-made, Japanese and Western paper from fiber preparation and additives, sheet formation, and the many characteristics of paper that govern its end use.

THE TIBETAN BOOK: EXPLORING TRADITIONAL METHODS

Jim Canary

Participants will get an overview of the history of the book in Tibet while having the opportunity to prepare yak skin glue and make inks, mineral colors, dyes and surface coatings for paper following traditional Tibetan recipes. We will cover basic terminology of the book, as well as an introduction to Tibetan script and typical book formats. Two models will be constructed; the *pothi* style of book consisting of loose leaves in cloth covers with wooden boards and a sewn binding called the rainbow stitched binding. Tibetan woodblocks will be available to print. At the end of class we will make and enjoy *mo mo*, traditional Tibetan dumplings.

PREFAB BOOK ART: DESIGN AND PRODUCTION OF INNOVATIVE BOOK CRAFT KITS

Gary Frost

This workshop will design and produce book craft kits of precut and partially-assembled book projects. The kit format eliminates the beginner's struggle to assemble and prepare good materials resulting in an immediate focus on the structure and meaning of book art. While well designed kit instructions ease independent student work, the kits can also be used in support of book arts teachers and their publications. Each workshop participant will design and produce a prototype kit to exemplify one of his or her own book works.

PAPER LANDSCAPES

Ann Marie Kennedy

In this workshop, students will be asked to consider the natural environment surrounding Camp Wapiti as both inspiration and as a source of raw material for papermaking. Participants will gather local plants and minerals to use as inclusions and base material in their sheets, and will learn how to process plants and incorporate collage elements in their sheets. Several low-tech methods for forming sheets will be explored; including using deckle boxes and large pour moulds (3' x 7'). Each participant will make one large sheet. Experimental approaches to papermaking will be encouraged. Bring your waterproof clothing and an open mind.

IN SEARCH OF THE DYNAMIC BOOK

Hedi Kyle

Content, form, and structure are the essential ingredients for this workshop. Together we will write or choose a short inspiring text, which can be transformed, interpreted, or used as it is. Images will then be produced with a low-tech approach such as printing with found surfaces, Gocco, frottage, or stenciling. We will discuss diverse formats and binding structures for many models. Thus informed, participants will make individual decisions as to size, shape, and volume while keeping a structure of their choice in mind. The work should proceed swiftly and spontaneously carried by the dynamic of the PBI event.

The Instructors

Nine years ago, **Cathleen A. Baker** left her tenured teaching position in fine art paper conservation to embark on the research and writing of her book, *By His Own Labor: The Biography of Dard Hunter*. Prior to 1993, Cathy spent over 20 years as a paper conservator and educator in both England and the United States. She has given numerous workshops for the Paper & Book Intensive, is a past president of the Friends of Dard Hunter, Inc., and currently serves on the Board of Advisors of Hand Papermaking, Inc. Cathy received her MFA in the Book Arts Program at The University of Alabama. In 1998, Cathy was awarded the prestigious Jacob K. Javits Fellowship and is currently a doctoral candidate in The University of Alabama's College of Communication & Information Sciences. Cathy is an adjunct instructor in the UA School of Library & Information Studies.

Jim Canary is Special Collections Conservator at Indiana University, Bloomington, and adjunct faculty in the Henry Hope School of Fine Arts teaching Book Structures. He began studying Tibetan language and culture in the early 1970's and has traveled extensively in the Himalayan region researching papermaking and documenting papermakers, scribes and printers. He is a member of the Paper Road Tibet project, working to research and revitalize traditional papermaking in Tibet. He also works with the International Tibetan Archive Preservation Project in Lhasa, carrying out conservation work and training.

Jim Croft discovered the old ways of harvesting, curing, and working wood for book covers 30 years ago, a few years after he began making books. He knew the old pre-industrial way was good but he couldn't properly name it until he met "God's Plywood", the California Oak, in the PBI 1998 woodpile. The love of the clasp came as a by-product of repairing broken boards and clasps on 400-500 year old books.

Richard Flavin has been living and working in Japan for the past 29 years. Initially, he studied wood-block printing for two years at Tokyo University of Fine Arts. He developed an interest in Japanese papermaking, which brought him to Ogawamachi, where he now lives producing hand-made paper and art works.

Gary Frost is an educator in book art and book conservation. He has taught at the School of the Art Institute of Chicago, Columbia University in New York and the University of Texas at Austin. He is the Conservator for the Libraries at the University of Iowa.

Ann Marie Kennedy is an installation artist and papermaker living in Penland, NC, where she is currently a Resident Artist at the Penland School of Crafts. She received an MFA in Intermedia/Sculpture from the University of Iowa, and worked at the UI Center for the Book Papermaking Facility. She teaches and exhibits nationally, and her artwork is in many university collections. Recent exhibitions include, *Circumstantial Evidence*, at the Ukrainian Institute of Modern Art, Chicago, and *Dreaming in Place*, an installation at Artspace, Raleigh, NC.

Hedi Kyle recently retired from her position as Head Conservator at the American Philosophical Society. She continues to instruct students in the field of book arts at the University of the Arts in Philadelphia. Conservation and traditional bookmaking have served as a frame of reference for her teaching and personal work. Her one-of-a-kind constructions have been exhibited internationally and are in numerous private and public collections. She is a co-founder of PBI and has given workshops in the USA, Canada, and Europe.

Barbara Mauriello is an artist and conservator who has a bookbinding studio in Hoboken, NJ. She is on the faculty at the International Center for Photography and the Center for the Book Arts, and conducts workshops at art centers across the country including Penland School of Crafts and Haystack Mountain School of Crafts. In 2000, Barbara published the book *Making Memory Boxes* (Rockport Publishers).

Bonnie Stahlecker has been making books since 1979 and uses the format of the book to tell a visual story. Her background is in typography, papermaking, letterpress printing, and bindings. Her work has been exhibited in numerous national and international exhibitions. She holds a Master of Fine Arts degree from the University of Wisconsin-Madison, and a Bachelor of Fine Arts degree from the University of South Dakota, Vermillion. Among the many sites where she has conducted workshops are the MCBA, Minneapolis, MN; Oregon College of Arts and Crafts, Portland, OR; Haystack Mountain School of Craft, Deer Isle, ME and Penland School, Penland, NC.

Mina Takahashi is Executive Director of Programs at Dieu Donn  Papermill. She recently organized the national tour of *Rags to Riches: 25 Years of Paper Art from Dieu Donn  Papermill*, and served as editor of the accompanying exhibition catalogue. Previously to her eleven-year tenure at Dieu Donn , Ms. Takahashi researched Asian papermaking in Japan, Korea, and Thailand on a Watson Fellowship in 1987-89. She has taught and lectured on the craft and artistic applications of Asian and Western papermaking at universities and arts centers nationwide and internationally. She has also consulted on international projects for UNIDO in India and for CARE in Ecuador.

[This Event's PBI Co-directors](#)

William Drendel 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.

Maria Fredericks is Head of Conservation at Columbia University Libraries in New York City. She has been a professional rare book and library conservator since 1986, and has worked at the Library of Congress, the Conservation Center for Art and Historic Artifacts, the Winterthur Museum Library and the Huntington Library. She is an active teacher and trainer in binding and conservation, and has been involved with PBI since 1983 when she attended as a participant for the first time.

Cathy Hunt is the Area Coordinator of Printmaking and Graduate Advisor in the Art Department at the University of Houston. She teaches classes and workshops on all aspects of printmaking as well as the bookarts, with an emphasis on artists books. She has collaborated with artists and authors on artists books and chapbooks – most recently for a chapbook of an excerpt from *Cherry* by Mary Kerr. She serves on the Board of Governors of the Arrowmont School of Arts and Crafts.

Steve Miller is an Associate professor at The University of Alabama, where he is Coordinator of the MFA in the Book Arts Program and teaches letterpress printing and hand papermaking. He is Chair of the Advisory Board of The Robert C. Williams American Museum of Papermaking in Atlanta. His most recent Red Hydra Press publication is a broadside, *The Names*, by US Poet Laureate Billy Collins in remembrance of September 11th.

Pamela Spitzmueller is the Chief Conservator for Special Collections in the Harvard University Library and the Harvard College Library where she directs the Special Collections Conservation Lab in the Weissman Preservation Center. Pam previously worked in Rare Book Conservation at the University of Iowa Libraries, the Library of Congress, and the Newberry Library in Chicago. Her specialty is rare books and the history of book structures. She makes one of a kind books, has exhibited widely, and sometimes finds time to teach workshops.

Eileen Wallace recently spent two semesters teaching for the University of Georgia in Cortona, Italy and currently teaches at the Columbus College of Art & Design in Columbus, OH. Eileen previously worked at Penland School of Crafts in Penland, NC and was a Resident Artist there in 1999. She specializes in bookbinding and boxmaking.

This Event's Co-site hosts

Paula Jull is a Professor at Idaho State University, where she teaches book arts, design and photography. Her work has been shown widely and is in various collections. She has traveled to Asia several times to conduct research for her books. She is an experienced workshop presenter and curator of artists book exhibits.

Rudy Kovacs has been a professor of weaving and hand papermaking 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 serves as Vice President of Annual Meetings and is on the Executive Board of the national papermaking organization Friends of Dard Hunter.

To Apply For PBI

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 Camp Wapiti. 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 2003 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 Saturday, May 3rd and depart on the morning of Wednesday, May 14th. Housing will be in dormitory style cottage buildings.

To apply for PBI please send the following information to Steve Miller via email or on a single 8.5 x11" sheet of paper:

- 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 2003
- A list, by instructor name, of your first through last choices of ALL workshops for each session. This is very important.

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. To apply for a work-study scholarship: In addition to the regular application materials please 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), 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
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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. This event was planned by PBI Co-directors Bill Drendel, Maria Fredericks, Cathy Hunt, Steve Miller, Pamela Spitzmueller, and Eileen Wallace.

SEE YOU IN UTAH!