



Paper & Book Intensive 2005
Lowell Whiteman School
Steamboat Springs, Colorado
June 6 - 17th

Now celebrating its twenty-second year, Paper & Book Intensive is a working sabbatical for practitioners and motivated beginners 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 2005 is an opportunity to visit the Western United States and some of the terrific book and paper people who inhabit its rugged terrain.

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.

This year, PBI will be held over 7000 feet up in the Colorado Rockies, at the Lowell Whiteman School, just outside of Steamboat Springs, CO. Built in a beautiful narrow, rural valley that borders 2,000,000 acres of wilderness, Whiteman is a small, independent secondary boarding school. Rustic log buildings will house PBI participants, staff, cafeteria and classroom facilities. Up the road is Strawberry Park Hot Springs, one of the most beautiful natural mineral hot springs in the world. Nearby, the town of [Steamboat Springs](#) boasts a rich ranching history and small town feel, despite the fact that it is one of the largest ski mountains in North America. Countless hiking and biking trails are in the area, as well as tubing on the Yampa River.

See the ***Call for Book and Paper Artists*** notice from the Steamboat Springs Arts Council at the bottom of this page.

Session One, June 7 -10

LIZ JENEID (Australia) • SECRETS: TEXT AND IMAGE IN ARTIST'S BOOKS

In this class, simple printmaking techniques will be used in combination with text to develop a work that will talk about secrets or secrecy. The content can be personal or you can work with similar issues in the public arena. We will start with some writing exercises to establish the text and then work out how to combine it with the images made, using monoprints and transfer printing techniques. The books will be bound using Japanese binding techniques.

CHELA METZGER/MARTHA ROMERO (Mexico) • STRUCTURE AS DECORATION: LACING AND TACKETING TECHNIQUES FOR BOOKMAKING

This course is inspired by the varied and beautiful lacing and tacketing found on books in medieval and early modern Europe. In particular, we will look closely at the soft-cover non-adhesive books from Spain featured in the Nora Ligorano and Marshall Reese book *Turning Leaves of Mind* (Granary Books 2003). Lacings and tackets attach two or more elements of a book together with a third material which then creates an exposed pattern on both the inside and outside of the book. Lacing in bookwork is somewhat like applique or lacing on western gear and can be as complex as the Islamic inspired star patterns found on books in Spain, or as simple as the lines and X patterns found all over Europe. Tacketing is a sort of staple of thread, leather or parchment that shows on the spine and is twisted or knotted to hold the pages to the cover. Participants will have an opportunity to practice the lacing and tacketing techniques off the book, and then create at least one traditional or non-traditional binding, combining techniques as desired. Prior experience hand sewing books is useful, but not required. The class will work with both animal based materials like leather and parchment, as well as synthetic options such as artificial sinew and Tyvek.

RICH SPELKER • MANUSCRIPT INK MAKING

Have you ever wondered why art store inks never quite look like those of historic documents and artworks from the past? Historic inks were made from common household items as well as exotic materials not commonly seen today: bugs, eggs, brandy, and oak-galls are only a few of the wonderful and strange items that go into these inks. Participants will learn about and make traditional ink recipes dating from medieval times to the 20th century, which are useful for painting, drawing and calligraphy. In addition to making ink from historical recipes, participants will also be able to conceptualize new recipes for their own needs. There will be much insight into the instructor's investigations into such issues as acidity, permanence, equipment and safety.

MINA TAKAHASHI • STENCILED PULP PAINTING

In this session participants will learn how to make and use a "cookie cutter" and cut mylar stencils to create pulp paintings. Papermaking techniques covered will include deckle box sheet forming with cotton pulp and preparation of pigmented linen pulp paints.

EILEEN WALLACE • EXPLORING ENDBANDS

This class will take a close look at some of the less frequently encountered and more elaborate endband styles. Working on existing text blocks, we will experiment with primary and secondary techniques based on chevron, tabbed, and braided methods. Participants are welcome to bring their own books with which to experiment in addition to the supplied text blocks.

Break Day, June 11th
Session Two, June 12 -15th

SYLVIA ALOTTA • BRASS SCREEN MOULD and DECKLE

One of the most important pieces of equipment for the papermaker is the mold and deckle. We will create and construct a quality, simplified version of a production level mold and deckle with brass screens. The 12" x 18" mold will allow you to create 11" x 17" sheets or smaller. The kit will include pre-cut pieces - 2 brass screens, pre-assembled deckle with mitered corners and hardware.

JIM CANARY • EXPLORING THE TIBETAN BOOK

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.

ANNA EMBREE • INTRODUCTION TO BYZANTINE BINDING

Through the construction of a model, participants will be introduced to the main structural features of Byzantine bookbinding. Students will learn about link stitch sewing, wooden board preparation, raised endbanding, covering in leather, and the construction of braided leather clasps.

BEA NETTLES • SUNPRINTING ON PAPER: FROM ANTIQUARIAN TO DIGITAL

Three historic photographic processes will be explored without using a darkroom: Cyanotype, Van Dyke Brown, and Gum Bichromate Printing. We will use the sun! Participants will learn how to mix, apply and expose these chemicals that can be coated on a variety of papers and organic fabrics. Imagery will be created by contact printing objects of your choice, anything from pebbles and branches, hand drawn acetates, to transparencies made on an inkjet printer. The resulting images can be appreciated as finished prints or used in the creation of artists' books. You can make your own book cloth, endsheets, and unique papers! Several basic book structures will be demonstrated. No prior photographic experience will be necessary. Spend some time outdoors soaking up inspiration and hanging out while your prints catch the light rays under the big blue skies.

MARGARET SAHLSTRAND • THE BOOK AND LANDSCAPE: PRACTICE AND EXPERIMENTATION

Working in various media we will explore painting and drawing the landscape around us. Each class member is asked to bring paper and favorite, portable media. Choose materials you are comfortable with and one that you would like to explore that may be a challenge. A small format, folded page will allow time to use various media and to explore the landscape around us. Several half days will be spent binding and making a non-adhesive cover or slipcase with the weeks' work.

ELLINE LIPKIN • PBI Writer-in-Residence

Elline Lipkin received her MFA in Poetry from Columbia University and her Ph.D. in Creative Writing from the University of Houston in 2003. She has published poems in *The Texas Review* and *Crab Orchard Review*, among other publications. Her manuscript, *The Errant Thread*, was chosen by Eavan Boland as the 2004 winner of Kore Press's First Book Contest and will be published in 2005. Currently a Beatrice M. Bain Postdoctoral Scholar at the University of California at Berkeley, she is studying the intersections between the visual and the written in contemporary American women's poetry.

The PBI Instructors

Sylvia Alotta received her MFA from Columbia College's Interdisciplinary book and paper arts program. She began her career as an automotive designer for General Motors and holds 2 U.S. patents. Sylvia is proprietor of the Sharpest Pencil, a design driven specialty bindery in Chicago serving ad agencies and private commissions. Her detailed sketchbook drawings on bookbinding, *The Exquisite Notes*, have been featured in the Sunday Chicago Tribune and Guild of Bookworkers newsletter. Her artist's books have been exhibited internationally and have been featured on HGTV's *Crafters Coast to Coast*.

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.

Anna Embree teaches bookbinding in the School of Library and Information Studies, MFA in Book Arts Program at The University of Alabama. Anna holds a Master of Arts degree in Textiles and Clothing from Iowa State University, a Graduate Certificate in Book Arts and Technologies from the University of Iowa Center for the Book, and a Bachelor of Arts degree in Art from the University of Iowa. In addition to these degree programs, Anna completed an apprenticeship in Rare Book Conservation at the University of Iowa Libraries.

Liz Jeneid has been making artist books since the early 90's. She has often used them as part of installation works to add another piece of information to the whole piece. Being an addicted traveler, her work often reflects the experiences that she has had on these journeys and draws on her journals for information and images. After teaching for many years, Liz has recently had residencies in Greece, on Arctic and Antarctic expeditions, and in the New England Art Gallery and Museum, Armidale, NSW Australia. Her work is represented in collections in Australia and overseas.

Chela Metzger is a librarian, bookbinder and book conservator currently teaching full-time at the University of Texas at Austin School of Information. She is always curious about new book structures, but also enjoys the variety of books that have been used for historic record keeping and accounting. Her work in Latin America has fostered a strong interest in Spanish/Islamic influenced bindings and her father was an amateur creator of western style laced and braided items, so a wide variety of interests are brought together for this PBI class.

Bea Nettles has received two NEA Fellowships for her experimental and autobiographical work. Currently a Professor at the University of Illinois, she has led workshops since the 70's at Penland School, Pyramid Atlantic, Anderson Ranch, Columbia College, Peter's Valley, and many other organizations. She has lectured widely and exhibited internationally, publishing twelve books including *Breaking the Rules: A Photo Media Cookbook*, *Flamingo in the Dark*, *Life's Lessons*, *Complexities*, *28 Days* and *Turning 50*.

Margaret Sahlstrand founded Icosa Studio and Paper Mill in 1975 in Ellensburg, Washington. She makes one-of-a-kind books and produces embossed papers for the book arts. She taught papermaking, intaglio printmaking and drawing at Central Washington University for many years.

Rich Spelker is a book artist working in San Francisco, CA. Rich investigates arcane recipes pertaining to art materials and alchemy. He is currently working on the various histories of writing inks and other art materials as well as reinforced concrete book projects that incorporate electronics.

Mina Takahashi is Editor of *Hand Papermaking Magazine*, a bi-annual non-profit publication dedicated to advancing traditional and contemporary ideas in the art of hand papermaking. Previously she was Executive Director of Dieu Donne Papermill in New York City.

Eileen Wallace is currently teaching Book Arts and Papermaking for the University of Georgia's Studies Abroad program in Cortona, Italy. She has also taught at Columbus College of Art & Design in Columbus, OH, and Washington University in St. Louis, MO. From 1994 to 1998, Eileen was the Studio Coordinator for the Books, Paper & Letterpress studios at Penland School and also served as a graphic designer for many of the school's publications and in 1999 she was a Resident Artist in Bookbinding at Penland. She holds a MFA in Book Arts and a MLS, both from The University of Alabama, and teaches frequent workshops across the country.

Show & Tell, Scholarship Auction & Grand Banquet, June 16th
with departure June 17th



To Apply For PBI

It is assumed that applicants will have special interest and experience in book arts, bookbinding, conservation, papermaking or associated areas. However, PBI welcomes applications from all interested individuals of all levels of experience. Space is limited so early application is encouraged. Applications will be accepted through March 15th. Upon acceptance, a \$562.50 deposit* is required to reserve your place, with the balance due at registration upon arrival at the site. A PBI Co-director will be happy to supply a letter of support to applicants seeking funding and/or time away from employers.

Tuition for the PBI 2005 program, including room & board, workshops, class supplies and materials is \$1,125. Detailed travel arrangements will be made after acceptance. Participants should plan to arrive before 5pm on the afternoon of Monday, June 6th, and depart on the morning of Friday, June 17th. Housing will be in comfortable dormitory-style buildings, in rooms housing 2-3 individuals.

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 2005
- A list, by instructor name, of your first through last choices of ALL workshops for each session, 1-5. **We will not process applications that do not have prioritized class selections made.** 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 non-refundable if a participant withdraws after April 15th.

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 1. Scholarship applicants will be notified after March 15th.

Please send all regular & scholarship application materials to:
Steve Miller, PBI Co-director, stevemiller@bookarts.ua.edu
The University of Alabama/School of Library & Information Studies
Box 870252, Tuscaloosa, AL 35487-0252, 205-348-1525
<http://www.bookarts.ua.edu>

This Event's PBI Co-directors

William Drendel is a Chicago designer and book artist. After attending the Art Institute of Chicago he began studying traditional bookbinding at the Newberry Library and subsequently with Scott Kellar. For five years he was director of the

Columbia College Chicago's Center for Book and Paper Arts, where he now serves as the Gallery Coordinator. He has taught workshops around the country and in China, and recently returned from there, where he addressed the 2004 Beijing Book Designers forum *Beauty of Books*. His work has been exhibited both nationally and internationally and is in collections both here and abroad.

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 also worked at the Library of Congress, the Conservation Center for Art and Historic Artifacts, the Winterthur Library and the Huntington Library. She is active in teaching students and interns in both binding and conservation, and has been involved with PBI since 1983 when she attended as a participant for the first time.

Cathy Hunt is Clinical Assistant Professor of Printmaking and Graduate Advisor at the University of Houston. She teaches classes and workshops on all aspects of printmaking as well as the book arts, with an emphasis on artists books. She has collaborated with artists and authors on artists books and chapbooks – most recently for a chapbook of *The Whore's Child* by Richard Russo. 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. He is currently printing a book of poems by Billy Collins, *Diseno/Design*, illustrated by Cuban artist Carlos Ayress Moreno.

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

Eileen Wallace is currently teaching Book Arts and Papermaking for the University of Georgia's Studies Abroad program in Cortona, Italy. She has also taught at Columbus College of Art & Design in Columbus, OH, and Washington University in St. Louis, MO. From 1994 to 1998, Eileen was the Studio Coordinator for the Books, Paper & Letterpress studios at Penland School and also served as a graphic designer for many of the school's publications and in 1999 she was a Resident Artist in Bookbinding at Penland. She holds a MFA in Book Arts and a MLS, both from The University of Alabama, and teaches frequent workshops across the country.

This Event's Co-site hosts

Beth Banning has been the Visual Arts Director at the Steamboat Springs Arts Council for 5 years. She received her BA in Fine Arts at the University of California, Bakersfield in 1982, with an emphasis in textiles and fiber sculpture. She studied papermaking and printmaking at the University of Colorado, Boulder in the 1980's. Relocating to Steamboat Springs after 10 years of a hectic life in Los Angeles, her more recent work is inspired by the quiet beauty that surrounds her.

Patricia Branstead is an artist working with photography, painting, translucent surfaces, and papermaking. She is a Master Printer, Print Publisher, founder of Aeropress in NYC, and former director of Riverhouse Editions. Currently she teaches painting, drawing, monotype, papermaking and Art History at Colorado Mountain College in Steamboat Springs, Colorado where she resides with her two boys.

SEE YOU IN COLORADO!

The M.F.A. in the Book Arts Program, School of Library and Information Studies, College of Communication and Information Sciences at The University of Alabama, 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.

PBI is grateful to TALAS for its generous support in the form of donated supplies.

The following websites may be relevant:

Bea Nettles: www.beanettles.com

Eileen Wallace: www.milewidepress.com

CALL FOR BOOK AND HANDMADE PAPER ARTISTS

The Intensive Spirit: Celebrating 22 Years of the Paper and Book Intensive, an international juried exhibition of book arts and handmade paper constructions, sponsored by the Steamboat Springs Arts Council, will be held at the Art Depot in Steamboat Springs, Colorado from April 29 - June 19, 2005. Deadline to enter, March 15. Curated by Laura Wait. Up to three slide entries per artist. Cash prizes. Prospectus will be available in mid-January at www.steamboatspringsarts.com or call Beth Banning at 970-879-9008, x106.

We thank Anna Embree for the pastepaper design at the top of this page.

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