




To be held in Saugatuck, Michigan, from June 3-13, 1997

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 Now in its fourteenth 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 one four-day session, during which participants will take two classes, one meeting in the morning and one in the afternoon, followed by one four-day session meeting all day for three days, for a total of three classes during the event. Specialized class supplies as well as appropriate equipment and working environments are provided as part of the program. Presentations from each class will be given to the entire group.

Ox-Bow, Inc. is a summer artists' colony and summer school of the arts that was founded in 1910 and now operates in association with The School of the Art Institute of Chicago. From the earliest days of its history, artists have flocked to Ox-Bow in search of artistic freedom and permission to pursue their ideas. In an unparalleled natural setting, Ox-Bow is host to beginning and experienced artists. Life at Ox-Bow is simple and rustic with the Inn as the hub for all activity. The studios are situated at the edge of the woods and overlook the Ox-Bow lagoon.

SESSION 1 (choose two classes)

Monotypes: The Total Happiness Package - Georgia Deal

Everything you ever wanted to know about oil and water-based monotype techniques! By using printing inks and plexi plates, multi-drop registration and reduction monotype methods will be demonstrated. Approaches incorporating collage, xerox transfer and chine collé techniques will also be shown. A variety of drawing & wet media processes including multi-plate registration using mylar plates will be investigated. These techniques, enhanced by the use of handmade papers, will be examined for possible use in books.

Song Without Words: Untraditional Tools for Untraditional Expressions - Glen Epstein

This workshop has less to do with paper and books and everything to do with the tools and mediums that charge paper with emotion and motion. Though taught by a calligrapher, this is not a calligraphy workshop...we will not deal with letter structure. In transferring feeling from the heart to marks on paper, the less intrusive the tool the better. You will be introduced to the Ruling Writer (a modified ruling pen), the "folded" pen, and found tools. Along the way, participants will "find" and adapt their own tools and share these findings. We will work with watercolor, gouache, ink, foil, stencils, and a wide variety of machine and handmade papers.

Back To Book Action - Cecilia & Gary Frost

Back to the future. Participants will experience an historical bookbinding journey beginning with the future; a transfer tape waterless binding. We will continue with a sewn-board edition binding and end with one of the earliest known bindings, the Ethiopian codex binding. Our materials will range from Tyvek to wooden boards. Four intensive days, three outstanding take-home bindings, and more information and discussion than you thought possible. Bound to inspire!

Ox-Bow Imposition - Richard Hungerford

Find the place surrounded by a natural setting and then put the edge of the lagoon to work in developing a series of single sheet, pulp painted, folded folios that examine imposition, placement, sheet formation, transition, and development. Guided by as few rules as possible, each artist will work from an 18" x 24" base paper and examine the idea of "imposition" and "structure" in creating one-of-a-kind and multiple edition books. Issues involving sheet formation, color, manipulative stages, pressing, drying, and folding will be covered. The outcome will be 4-8 one sheet multi-folded books based on color, abstracted imagery and the mechanical structure.

The Chemistry & Poetry of Book Art Materials - Daniel Kelm

Chemistry offers us an understanding of the world that has been clearly recognized in book and document conservation. It objectifies and quantifies the properties of materials in a way that allows us to manipulate them very skillfully. These qualities can be understood in a variety of ways, however. The direct and repetitive handling of paper, cloth, leather, metal, plastic, etc. teaches as much about their personalities as it does their

physical properties. This workshop will explore materials through the development of a basic chemical understanding and by trying to get inside them during their transformations. [Back to the top of the page.](#)

SESSION 2 (choose one class)

Bleaching Pulp & Paper - Cathleen Baker

This class will feature theoretical information and practical experimentation using a number of bleaching solutions which the papermaker or conservator can apply to either pulp or sheet to reduce natural color and/or staining. Emphasis will be on selecting the safest bleach for specific problems and for the conditions under which the participants work. Participants are encouraged to bring samples for experiments. The potential use of bleach as an artistic medium will also be explored.

It's All in the Sheet - Helen Hiebert

During this workshop, participants will learn a variety of techniques performed during the papermaking process which will allow them to explore the composition of a handmade sheet of paper. We will create simple watermarks using strapping tape and more complex ones using contact paper, gesso and puff paint. The class will also make low-relief embossed images using styrofoam and bound objects; twist designs in wire and fire stamp the image into handmade sheets. We will experiment in the making of vegetable papyrus with sliced, dried and grated vegetables and fruits.

Animating the Scroll - Hedi Kyle

The scroll was the first flexible volume in the evolution of the book. Today it has lost ground and is rarely considered a suitable book form. Let us discover the scroll as the voluminous page! Rolled tightly, it can spring like a spiral and extend like a telescope. We can use the scroll as end band core, as sewing support, as a pin for hinges. Squashing and creasing it results, of course, in an accordion fold. To animate the scroll will be our aim; to explore its structural and mechanical qualities in combination with codex and leporello will be our work; to conceive the scroll as a book concept in its own right is our fantasy.

Paper Marbling: The Process & Beyond - Pamela Smith

Once known as "Cloud Painting," the ancient art of paper marbling still captivates one and all with the magic of its process. But what of the finished product, the artful use of these decorated papers in the world of the book? This class will guide both beginning and experienced students through the marbling process, as well as explore its potential as a design element. Focus will be on a wide range of techniques: water and oil color marbling, suminagashi, masks and resists, overmarbling, and additives for creating textures and the possibilities of each, specifically in the vocabulary of book design.

Dimensional Books: Lessons in Moveable Magic - Bonnie Stahlecker

During this workshop, participants will concentrate on making books that have transforming structures and changing images. We will focus on pop-up and dimensional bookmaking techniques. In addition, we will explore non-acid printing, paper decorating, rubber stamping, transfers and other image making skills. We will then combine all this wizardry to create wonderful unique or limited edition books that change from the second dimension to the third. [Back to the top of the page.](#)

1997 Instructors & Staff

Alice Austin (PBI 97 Journalist) is a book artist, printmaker, and sculptor currently working as an assistant book conservator at the Winterthur Museum in Delaware. Previously she worked at the Conservation Center for Art & Historic Artifacts in Philadelphia, PA.

Cathleen Baker will soon assist Steve Miller in hand printing her book, *By His Own Labor: The Biography of Dard Hunter*. Prior to work on the book, she was professor of paper conservation at SUNY's Art Conservation Department. She has taught previous PBI classes and has taught papermaking and conservation courses for an international organization (ICCROM) since 1987. She is past president of the Friends of Dard Hunter and currently serves on the board of directors of Hand Papermaking, Inc.

Georgia Deal is chairman of the Printmaking Department at The Corcoran School of Art, Washington D.C. She held the position of Resident Printmaker at The National Museum of American Art, Smithsonian Institution. Her work is in many collections both public and private, and she holds numerous awards including D.C. Commission on The Arts, Philadelphia Art Alliance and NY State Council on The Arts.

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.

Glen Epstein is an Adjunct Professor in the School of Art & Art History at the University of Iowa, where he also serves on the faculty of the UI Center for the Book. His calligraphy has appeared in over 70 juried and invitational exhibitions in the U.S. & Europe. He has lectured and taught throughout the U.S. and at several International Calligraphy Conferences. His work has been represented in *Letter Arts Review Annuals*, and is in

the Harrison Collection of Contemporary Calligraphy at the San Francisco Public Library.

Cecilia & Gary Frost are founders of the Dry Frio Bindery in Utopia, TX. Gary is an instructor in the Preservation/Conservation Studies program at the University of TX (Austin) and partner at BookLab, Inc., which serves research library preservation programs. He was a founding Co-director of PBI.

Helen Hiebert is an artist and papermaking instructor living in Brooklyn, NY. She teaches papermaking to adults and children in the NYC metropolitan area. She is currently Program Director at Dieu Donn  Papermill, and author of the upcoming "Paper Shade Book."

Richard Hungerford has taught, developed and directed papermaking workshops at Ox-Bow since 1976. He taught papermaking for four years at The School of the Art Institute of Chicago, and is an adjunct lecturer at the University of Northern Iowa. He has developed innovative methods to manipulate, to color, and create with pulp for pulp painting, relief prints, books, and sculpture. His work is exhibited nationally and internationally and represented in private and corporate collections. He currently operates a papermaking facility for creative development in Keswick, IA.

Daniel Kelm received formal training in chemistry at the University of Minnesota, where he spent five years in various teaching and research positions. In 1978 he moved from the chemistry and philosophy departments to the library bindery on campus. This marked the beginning of an involvement with books that led to employment in four production studios where he learned progressively more specialized bookbinding techniques. In 1983 he started his own business, The Wide Awake Garage.

Hedi Kyle is Head Conservator at the American Philosophical Society and Assistant Adjunct Professor at the University of the Arts, both in Philadelphia. She was a founding Co-director of PBI. A well-known book artist, she has taught many workshops in the United States, Canada and Switzerland and exhibited her books worldwide.

Julia Miller (PBI 97 Site Host) is a book conservator in private practice in Ann Arbor, MI. She is a book artist of trash journals, the Odalisque Series, and other collaborations. Her latest endeavor was the design and binding of a book of poetry by Gary Snyder (Finding the Space) with the Black Rock Press. Her latest unintentional pun: "I don't mind living in the past as long as I am not arrested for it."

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.

Pamela Smith launched her book career as a writer thirty years ago. She is the founder and presently the proprietress/curator of The Press of the Palace of the Governors (living museum) in Santa Fe, NM where she has been designing and printing limited edition letterpress books for more than twenty years. Her editioned marbled papers, MarbleSmith Papers, are used by book artists throughout the country.

Bonnie Stahlecker has been making books since 1979 and has utilized dimensional structures in her work for more than nine years. Her background is in typography, papermaking, letterpress printing and binding. Her work has been exhibited in numerous national and international exhibitions including the International Biennial of Paper in D ren, Germany.

Eileen Wallace (PBI Co-director) is the coordinator for the Books & Paper studios and works on publications at Penland School of Crafts in Penland, NC. Her background is in letterpress printing and traditional bookbinding. She is the proprietor of Mile Wide Press. [Back to the top of the page.](#)

The Program

Paper & Book Intensive, now in its 14th year, is a concentrated working session for practitioners and serious students in conservation, papermaking, and the book arts. Daily class sessions are combined with shared meals, lectures, and discussions to provide high levels of creative exchange and inspiration.

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, followed by a second session, meeting 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. At the end of each session, presentations from each class will be given to the entire group. The Annual PBI Auction and Banquet will be held on the last day of the event, June 13th. [Back to the top of the page.](#)

The Site

Ox-Bow is a summer artists' colony and summer school of the arts that was founded in 1910 and now operates in association with the School of the Art Institute of Chicago. Life at Ox-Bow is simple and rustic. Located near Lake Michigan, Ox-Bow resides within a natural setting that allows total immersion in art far away from

civilization. The Inn, which provides housing, the dining hall, gallery, screened porches, and a lecture room, is the hub for most activity at Ox-Bow. The studio facilities, situated at the edge of the woods, overlook the beautiful Ox-Bow Lagoon, an inspirational sight for all onlookers.

Break Day

Sunday, June 8th, will be a free day for participants to explore the local surroundings or to relax at the Ox-Bow campus. Site host Julia Miller will have maps and vast amounts of information on interesting places to visit in the area. [Back to the top of the page.](#)

Newsletter

Alice Austin, the PBI 97 journalist, will be on-site to produce an event newsletter containing summaries of daily class activities and serving as the foundation of PBI 97 documentation. Participants will be encouraged to report on activities in and outside the classes, lectures, and demonstrations. [Back to the top of the page.](#)

Tuition & Housing

Tuition for the entire PBI 97 program, including room & board, workshops, class supplies and materials is \$975. Detailed travel arrangements will be made after acceptance. Participants should plan to arrive on Tuesday, June 3rd and depart on Saturday, June 14th. Housing will be in dormitory style buildings. Limited campsites are available although tuition remains the same.

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 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), explanation of financial need, and any special skills you think PBI could use (photographer, computer, AV equipment, newsletter, etc.). Deadline for scholarship application is March 15th. Those selected will have assigned duties upon arriving at Ox-Bow. 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 4. [Back to the top of the page.](#)

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 March 30th. Upon acceptance, a \$500 deposit is required to reserve your place, with the balance due at registration upon your arrival at Ox-Bow. The PBI Co-directors will gladly supply letters of support to applicants seeking funding and/or time away from employers.

To apply for PBI 97 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 97, 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@slism.slis.ua.edu [Back to the top of the page.](#)

Planning & Support

This event was planned by Co-directors William Drendel, Steve Miller, and Eileen Wallace with administrative help and support provided by Timothy Barrett at the University of Iowa.

The University of Iowa Center for the Book is the sponsor for PBI 97. 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.

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