

PBI*2000*OXBOW

To be held in Saugatuck, Michigan, from June 7-17, 2000



PBI2K

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PBI2K

Now in its seventeenth 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: one four day session in which 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. The handouts from each class will be made available to all PBI participants.

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 and craftspeople. Life at Ox-Bow is simple and rustic. The studios are situated next to the woods and overlook the Ox-Bow lagoon. [Directions to Oxbow.](#)

Session One (choose two classes)

During the first session, participants register for two classes. One class meets in the morning and the other meets in the afternoon.

Fortified Text: A Writing Workshop - Sherry Antonini

A work-out for your words: This class is for those interested in incorporating original text with book-making projects. The focus of the workshop is to ensure that the creative writing is as strong as all other elements of a piece. Participants will have the opportunity to bring in writing-in-progress and/or begin to consider text generated from in-class writing exercises. In the tradition of the writing workshop format, each student will present writing for feedback and discussion concerning a range of issues such as content, clarity, poetic and fictional devices, and how the text appears and is working on the "page". There will be time for development of written pieces and revision. Following that, there will be further discussion until, ultimately, the writing will be appropriately fine-tuned for a specific project.

Making Tools by Hand - Jim Croft

Working with bone, wood, bamboo and steel, participants will make variously shaped folders, spatulas and knives. Inherent in this will be the sharpening, care, use and repair of the above tools, as well as crafting tools to meet specific needs. The processing will be hand-powered, though the use of bench grinders and belt sanders will also be discussed.

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 in enough copies so that a portfolio can be exchanged.

Future of the Book dot OxBow - Gary Frost

New reading modes are disrupting the future of the book. This interaction will be considered from the perspectives of book preservation, book conservation craft and book arts invention. Model structures that bridge reading modes and shift aesthetic attention downstream to the reader will be produced.

Dreaming in Color: With Flax - Lynn Sures

A fiber that makes beautiful paper "au naturel", flax can be colored with pigments and used as a versatile pulp-painting or even stenciling medium. Forming sheets thin or pouring them thick, drying them in diverse ways, we will pulp-paint pages and covers, editioned or unique, with hues and textures specific to this fiber. Incorporating personal or narrative images, we will dream up flax paintings and make them come true. Pulp inclusions, drawing and transfer processes, simple print techniques will be examined to enhance the sequence of works, so a portfolio or book of paintings can be made by each student.



Session Two (choose one class)

During the second session, each participant will register for one class which meets for four full days.

Dimensional Paper - Amanda Degener

This course is focused on the procedures of working with both Eastern and Western fibers to make dimensional work. With cotton, abaca, and flax we will work with plaster moulds, the vacuum table, and the pulp sprayer. With Eastern and indigenous fibers we will explore sculpture with and without armatures, and create 4' x 8' sheets of paper. Two finished sculptures will be made using one or more of these techniques. There will be slide shows, handouts and critiques. This course is primarily concerned with the development of technical skills, materials, hands-on knowledge, and conceptual growth. It introduces students to the tools, materials, vocabulary and practice of making one's ideas visible within the discipline of sculpture. Experience is helpful but not necessary; both the novice and pro will be challenged.

Lanterns, Screens & Lamps: Creating Innovative Papers and Structures that Capture Light - Helen Hiebert

Create a set of unique lighting objects using wet papermaking techniques and dry bookbinding techniques. Papermaking techniques will include making watermarks that show up when illuminated; and embedding wires, reeds and fasteners to create structure and joints. Dry techniques such as stenciling and layering will be used to create papers that are enhanced when lit. Book formats will be the basis of some of our structures. Most pieces will be designed to be illuminated by candle or natural light, but electrical options will also be discussed.

Construct, Discuss, Inform - Hedi Kyle

During this brainstorming session we will fold, lace and generally put together intriguing books and enclosures. Eventually each participant chooses one particular model, investigates its function and comes up with a step-by-step method to recreate the structure. Encouraged is any form of presentation. Numerous examples will be on hand for critique and to serve as inspiration. Our goal is an instruction kit for each structure, simple enough to be produced as a small edition, exchanged with everyone in the class and shared beyond.

Fold It Down, Bind It Up, Open It Out - Pamela Spitzmueller

Participants will investigate the diversity of paper foldouts designed to fit into codex book formats. We will explore historic atlas techniques to construct books that function well and allow foldouts to be easily operated. Properties of zigzags, staggering, placement, and combinations of vertical and horizontal folds will be studied. Principles of guarding, compensation, hinge attachment, and folded map mending will guide participants to select techniques that will be successful for their particular needs. This class is suitable for book conservators and book artists.

Experimental Image-making on the Letterpress - Barbara Tetenbaum

This class focuses on a number of versatile and readily accessible techniques for printing imagery on the letterpress. Participants will learn "pressure printing", a technique that produces beautiful atmospheric effects; printing from shaped wire, which allows for the simple creation and alteration of line drawing; printing from shaped board, etc. In addition, the class will learn to set type by hand, and receive an introduction to press operation. The course culminates in the creation of a deck of cards and/or collaborative book, which will be designed and editioned by the participants.



2000 Instructors & Staff

PBI requires the combined efforts of many devoted people. Here's an early list of who is involved with PBI 2000.

Sherry Antonini holds an MFA in photography and an MFA in writing. Her work involves a combination of still photography, video, sound/music, performance, written and spoken text. She is co-founder, lyricist and vocalist of a post-alternative rock group and is currently at work on a mixed-media novel. She teaches in the Interdisciplinary Arts Graduate Program at Columbia College, Chicago, and at the School of the Art Institute of Chicago.

Jim Croft and his wife Melody have practiced traditional hand technologies, especially those used in working with wood and fiber, since 1970. Jim's attempt to sustain and rediscover the best historic structures and materials, focusing on recycling and using local and homegrown materials, naturally led to toolmaking. Jim and Melody have hosted, and Jim has co-taught the Technology of the Medieval Book and Old Ways seminars.

Amanda Degener rotates between teaching Introduction to Sculpture, Papermaking, 3D and 2D Foundation, and Artist's Books, at Minneapolis College of Art and Design. She has taught classes at Minnesota Center for Book Arts since it opened and was its first Artistic Director and Artist in Residence. Degener has been making sculpture with paper for twenty years and consistently exhibits her work nationally and more recently in Japan, Korea, and Taiwan. She is co-proprietor of Cave Paper, a production paper mill making high quality flax papers.

William Drendel (PBI Co-director) is a designer and book artist whose work tends towards the very non traditional. He is the Director of the Columbia College's Book & Paper Arts Center in Chicago. He teaches workshops throughout the country and his work is in many important collections both here and abroad.

Richard Flavin has been living and working in Japan for the past 27 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.

Maria Fredericks (Co-director) is the Head of Conservation at Columbia University Libraries in New York City. 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.

Gary Frost is an educator in book arts and book conservation craft. 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 currently the Conservator for the libraries at the University of Iowa.

Helen Hiebert Helen Hiebert is an artist and a papermaker who lives in Portland, Oregon. She is the author of *Papermaking with Plants* and *The Papermaker's Companion* and is currently working on a how-to book

about paper lampshades. She creates one-of-a-kind and production lamps for clients and stores and teaches papermaking around the country.

J. Chadwick Johnson (brochure and web designer) is a Book Technician at the Conservation Center in Philadelphia, where he also received an MFA from The University of the Arts Book Art/Printmaking program.

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.

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 Spitzmueller is Chief Conservator for Special Collections in the Harvard Library System. Previously Pam was Head of Conservation at the University of Iowa Libraries and faculty member of the UI Center for the Book where she taught many courses and workshops in book structure, history and bookbinding. She served as Guild of Book Workers Librarian for nine years. She was a Rare Book Conservator at the Library of Congress and also worked at the Newberry Library in Chicago. She has been a PBI Co-director for many years.

Lynn Sures is a paper and book artist who teaches at the Corcoran College of Art and Design in Washington, DC. She has exhibited her flax paintings at the American Museum of Papermaking in Atlanta, GA in 1999, and at Gallery K in Washington and the Southwest School of Art and Craft this spring. She co-founded the National Juried Collegiate Handmade Paper Art Show. Hand Papermaking and Fiberarts have written about her work.

Barbara Tetenbaum is a printer and book artist who has produced limited edition books under the imprint Triangular Press since 1979. She is currently head of the Book Arts Department at the Oregon College of Art and Craft in Portland, Oregon.

Eileen Wallace (PBI Co-director) is the proprietor of Mile Wide Press and is currently Artist in Residence at Penland School of Crafts in Penland, North Carolina. She was also publications designer for Penland School after receiving her MFA from the University of Alabama's Book Arts program.



The Program

Paper & Book Intensive, now in its 17th 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. The handouts from each class will be made available to all PBI participants.

Monday, June 12th, will be a free day for participants to explore the local surroundings or to relax at the Ox-Bow campus. The Annual PBI Auction and Banquet will be held on the last day of the event, June 16th.



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.



Tuition & Housing

Tuition for the entire PBI 2000 program, including room & board, workshops, class supplies and materials is \$1125. Detailed travel arrangements will be made after acceptance. Participants should plan to arrive on Wednesday, June 7th and depart on Saturday, June 17th. 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.



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 PBI2K or to request a letter from a co-director please send the following information to Steve Miller on a single 8.5 x11" 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 2000, 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
<http://www.slis.ua.edu/ba/pbi.html>



Planning & Support

This event was planned by Co-directors William Drendel, Maria Fredericks, 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 PBI2K. 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.

