

Paper & Book Intensive

Ox-Bow • Saugatuck, Michigan

May 20-31, 2007

Now celebrating its twenty-fourth 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 2006 is an opportunity to visit northern Indiana and the dunes of Lake Michigan with the possibility of enjoying the site of metropolis Chicago.

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 at [Ox-Bow](#) located [here](#) outside Saugatuck, Michigan, near the shores of Lake Michigan.

Participants please fill in and return these forms to the address listed at the top of each:

[Transportation/travel Form](#)

[Accommodations/dietary Form](#)

[Participant Supply List](#) — Bring these things to PBI!



Session One

Pastepapers Old and New – Michael Burke

Although used on books as early the sixteenth century, pastepapers were made popular in the mid-1700s by the Moravian Sisters of Herrnhut, in Saxony. Recent study of these papers has sparked a revival of interest in them, and in this workshop will introduce participants to the methods, materials and patterns used on the original pastepapers. The class will begin with mixing colors using natural earth pigments, and making the few simple tools used by the Sisters; their original designs will be reproduced using the historic colors, patterns, freehand brush strokes and tooling. Part two of the class will introduce a wide range of inventive techniques for making modern pastepapers. Participants will make combs, stamps, rollers and other mark-making tools used in pastepaper design, and explore the myriad ways to create different effects, from simple pulled papers to highly regular striped patterns.

Michael Burke studied chemistry at the University of Leeds, where he gained a degree and later researched analytical techniques. Michael learned bookbinding from Dominic Riley and many other teachers, and studied paper conservation with Karen Zukor in Oakland, CA. With Dominic and others, Michael helped establish the bindery at the San Francisco Center for the Book in 1996. He teaches workshops throughout the U.S. and England, and currently chairs the North Wales and North West region of the Society of Bookbinders.

The Nature of Surface – Ann Marie Kennedy

In this class, participants will explore and examine the myriad ways to alter and manipulate the character and surface qualities of handmade and other papers, using materials such as dyes, pigments, gelatin, waxes, and drawing materials; and techniques such as crumpling, dipping, coating, folding, and distressing; the ability of a sheet's surface to be receive and/or to retain only the residue of a process will be explored. The journey will begin with a foray into simple papermaking techniques using flax and abaca fibers. Gelatin sizing will be covered, as well as some natural dyeing. Participants should bring an open mind, some rubber gloves, and any papers they wish to experiment with (handmade or otherwise).

Ann Marie Kennedy is an artist and papermaker living in Raleigh, N.C. She works with handmade paper to create both wall-sized works of art and large-scale sculptural environments, and collaborates occasionally with book artists to produce paper for editioned book works. Her work is in many public and private collections. Ann Marie is a recent recipient of the Visual Artist Fellowship from the North Carolina Arts Council, and was a resident artist at Penland School of Crafts, NC. She is

currently a full-time faculty member at Wake Tech Community College, and teaches workshops throughout the U.S. Her MFA is from the University of Iowa.

3-D Attachments for Practical and Decorative Purposes – Barbara Korb

This workshop will first take a brief look at how and why straps, clasps, jewels, bosses, chains, and other attachments were used on books in the course of their evolution, and how they can be incorporated into contemporary book design. Participants will make five maquettes, each one focused on a different type of attachment. The emphasis will be on craft skills, and ways to create a solid connection between book and decoration.

Barbara Korb

Barbara Korb works as Associate Paper and Book Conservator in the Department of Prints & Drawings at The Art Institute of Chicago. She began making historical bookbinding models about ten years ago as a way of understanding the book. Much of what she learns she adapts to the making of design bindings.

German Edelpappband (Fine Paper Binding) – Renate Mesmer

Although a relatively simple structure, the edelpappband requires careful thought about materials and procedures as well as precise execution in order to function properly. The workshop will include an introduction to the history of paper bindings and will show examples of these bindings using a power point presentation. The practical work will cover every step of the sewing on frayed cords, sewing a two-colored headband, spine lining and board attachment. Two variations of reinforcements for the cover will be demonstrated: one attached only to the cap areas and corners, the other all along head and tail edges. Decorative paper will be used for covering. Participants will receive detailed information on how to prepare for the class, and may also bring their own choice of decorative paper for the cover.

Renate Mesmer is the Assistant Head of Conservation at the Folger Shakespeare Library and the former Director of the Book and Paper Conservation Program at the Centro del bel Libro in Ascona, Switzerland. She has a Masters in bookbinding from the Chamber of Crafts of Palatinate in Germany and gained experience in conservation during ten years of work as head of the conservation department at the Speyer's State Archives in Germany.

Focus on the Pamphlet – Barbara Tetenbaum

The pamphlet, or single section of folded pages, is an ideal structure for poetry chapbooks, artist books and 'zines, yet the binding itself has a bad reputation. Most pamphlet bindings are stapled or stitched into a stiff paper cover and lose the presence of being a "real" book. In this class, participants will create three pamphlet bindings that offer elegant hard-cover solutions including a "German Case" model. They will also explore the pamphlet stitch and expand on what it can offer in a multi-section binding and when combined with accordion folds.

Barbara Tetenbaum has been making artist books under the imprint Triangular Press since 1979. Currently she is Associate Professor and Department Head of Book Arts at Oregon College of Art & Craft in Portland, OR. She holds a BS (Fine Arts) from the University of Wisconsin-Madison and an MFA (Printmaking) from the School of the Art Institute of Chicago.

SESSION 2

Dimensional Paper – Amanda Degener

This course is focused on the procedures of working with both Eastern and Western fibers to make dimensional work, and on the practice of making one's ideas visible in three dimensions. The emphasis of the class will be development of technical skills as well as conceptual growth, achieved through hands-on experience and a deeper knowledge and understanding of materials and techniques. Through practical demonstrations, handouts, and slides of artists working dimensionally with paper, the class will guide participants through techniques that will help them make their own projects. Participants should bring an attitude of experimentation and slides or examples of any previous work. Experience helpful but not necessary; both the novice and professional artist/papermaker will be challenged.

Amanda Degener's love of handmade paper and books began with attending Oxbow and PBI in the early 1980's; her sculpture and artist's books use handmade paper in combination with a variety of materials. She is co-founder of Hand Papermaking Magazine and, with Bridget O'Malley, is co-proprietor of Cave Paper Inc. She has been active at Minnesota Center for Book Arts, where she was the first Artist-in-Residence and the first Artistic Director. She travels internationally to show her artwork and to conduct lectures and workshops. Amanda holds an MFA in Sculpture from Yale School of Art and is a graduate of Bennington College. At PBI '07 she will just have returned from teaching Artists' Books and Papermaking for the University of Georgia in Cortona, Italy.

Binding Structure and Story – Julie Leonard

The tactile and intimate qualities inherent in the book make it a fascinating form for artistic expression. Artists' books can be visual, textual, sculptural, traditional or experimental in form. Rather than serving primarily as a housing for information, a book's structure can be used as an essential contextual element; this workshop will explore the connections between form and content, with the goal of creating books in which the structure enhances both function and meaning. Participants will learn

several adaptable book structures, particularly appropriate for presenting material in alternative formats. Through exercises designed to help develop content, ideas will be translated into 'sketches' made in book form. Contextual possibilities particular to book work will be examined, including visual and/or textual narrative, serialization, and unifying multiple pages into a cohesive whole. The class will also address the importance of understanding book structure and acquiring good binding skills, in order to produce work with both meaning and physical integrity.

Julie Leonard teaches bookbinding at the University of Iowa's Center for the Book, and maintains a studio in Iowa City where she divides her studio time between limited edition and one-of-a-kind artist's books, and fine press edition binding. Her work has been shown in many venues throughout the country, and is represented in collections such as the Ruth and Marvin Sackner Archive of Visual and Concrete Poetry, the University of Delaware, and the Ringling School of Art and Design. She has taught book arts workshops at the University of Alabama, Wells College Book Arts Center, and the Penland School, where she was artist in residence for three years. She has been a visiting artist and teacher in the public schools in Western North Carolina and Iowa City. She holds an MFA in Design and a Graduate Certificate in Book Arts from the University of Iowa. more information about Degener's artwork visit www.Cavepaper.com

Luxury in Leather: The Elements of Design Binding (Structure, Technique, and a Little Decoration) – Dominic Riley

Modern fine bindings—or design bindings—are the last word in luxury for leather-covered books, and require refined, well-planned forwarding, covering and decoration. This class takes a close look at some of the refinements of this elegant style of binding, such as cushion-beveled boards, colored edges, silk sewn endbands, leather doublures and suede flyleaves. After sewing and forwarding including these features, books will be covered with goatskin; techniques for achieving precise, accurate paring of the leather will be a major focus of the class. The fundamentals of onlay and blind tooling will be introduced, to allow simple but handsome decorative embellishment. Previous experience paring leather will be helpful for this class.

Dominic Riley studied bookbinding with Paul Delrue, and at the London College of Printing. He moved to New York in 1990 and then to Berkeley, California, where he worked for Taurus Bindery and helped establish the bindery at the San Francisco Center for the Book. With John Demerritt, he co-hosted what is believed to be the only TV talk show on bookbinding. Dominic is a Licentiate of Designer Bookbinders, and the recipient of numerous prizes for his bindings; his work is in public and private collections, including the British Library. He currently serves as Vice-Chairman of the Society of Bookbinders, and is a past president of the Hand Bookbinders of California. Dominic and Michael Burke have lived in England's Lake District since 2001, and have started a bookbinding community at the Brewery Arts Centre in Kendal. Dominic teaches extensively throughout the United States and Europe.

The Printed Book: Color, Image & Sequence – Pati Scobey

Participants will investigate the interaction of image and sequence while experimenting with innovative printmaking techniques. Initially, students learn a form of water-based monoprinting that will allow them to develop a vocabulary of interchangeable printing components comprised of linoleum-cut bases and individual Mylar stencils. These components will be used as improvisational tools during the printing process. Printing instruction will be an in-depth consideration of color, emphasizing the manipulation of inks and the layering of color to achieve desired results. Strategies for building a narrative or dramatic sequence and for integrating image and structure will be presented and explored. The workshop culminates in each participant's creation of a printed book.

Pati Scobey is a studio artist who has worked and taught workshops in painting, printmaking and the book arts for over twenty-five years. Approaching her work with an attitude of exploration and experimentation, she balances discovery with planning and combines traditional techniques with non-traditional ones. A recipient of numerous grants, her work has been exhibited in over 100 exhibits nationally and internationally, and can be found in the collections at The Getty Center, the New York Public Library, and The Museum for the Book in the Netherlands. Pati lives in Concord, Michigan.

Digging into the Past: The Multi-Quire Wooden-Boarded Codex from Egypt, a.k.a. The Lamacraft Model – Pamela Spitzmueller

There are nine extant examples of this type of early wooden-boarded codex binding, dating from the 7th century or earlier. Charles Lamacraft of the British Museum examined five of these bindings in the 1930's, publishing photographs, drawings and written descriptions; his model of the structure he observed now resides in the University of Michigan Libraries. In this class, participants will replicate the "Lamacraft Model", which features wooden boards, a laced-on, tooled leather spine piece, and a system of wide horizontal and vertical wrapping bands held closed with decorated bone pegs. Features of the other remaining examples of this ancient codex form will also be examined.

Pamela Spitzmueller is the James Needham 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 has previously worked as Rare Book Conservator at the University of Iowa Libraries, the Library of Congress, and the Newberry Library. Her special interests are book structures, and book sewing in particular. She also makes one-of-a-kind books, has exhibited them widely, and sometimes finds time to teach workshops!

Tuition & Housing

Tuition for the PBI 2007 program, including room & board, workshops, class supplies and materials is \$1,175. Detailed travel arrangements will be made after acceptance. Participants should plan to arrive before 5pm on the afternoon of Sunday, May 20th, and depart on the morning of Thursday, May 31st. Housing will be in comfortable dormitory-style buildings.

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 Friday, March 2nd. Scholarship applicants will be notified after March 16th.

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 16th. Upon acceptance, a \$587.50 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.

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 2007.
- 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 \$587.50 (half the tuition) no later than three weeks after the date of the acceptance letter. The deposit is non-refundable if a participant withdraws after April 13th.

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. His work has been exhibited both nationally and internationally and is in collections both here and abroad.

Maria Fredericks is Drue Heinz Book Conservator in the Thaw Conservation Center of the Morgan Library, New York, NY. From 1998-2005 she was Head Conservator at Columbia University Libraries. 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 an active teacher of bookbinding and book conservation, and has been involved with PBI since 1983 when she attended as a participant for the first time.

Cathy Hunt is Instructional Assistant Professor of Art and Graduate Advisor at the University of Houston where she coordinates the printmaking program. 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 an excerpt from Ellen Foster by Kaye Gibbons. She is President of the Board of Governors of the Arrowmont School of Arts and Crafts.

Steve Miller is Professor and Coordinator of the MFA in the Book Arts Program at The University of Alabama where he 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 passionate about making books by hand and is currently working with a number of Cuban print- and papermakers on ongoing collaborative book projects.

Pamela Spitzmueller is the Chief Conservator for Special Collections in the Harvard University and College Libraries where she directs the Special Collections Conservation Lab in the Weissman Preservation Center. Pam has previously 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 the proprietor of Mile Wide Press and specializes in limited edition and commission bookbinding and box making. She teaches a course in artist's books at Columbus College of Art & Design in Columbus, OH, and has also taught at The University of Georgia's Studies Abroad Program in Cortona, Italy, Washington University in St. Louis, MO, and Penland School of Crafts in Penland, NC. She currently lives in Chillicothe, OH and works at the home and studio of Dard Hunter, renowned papermaking scholar and proprietor of Mountain House Press. She holds a MFA in Book Arts and a MLS, both from The University of Alabama.

PBI Site Hosts for 2007

Barbara Lazarus Metz, artist/ educator/ curator received her MFA from the School of the Art Institute of Chicago. In 1983, she co-founded and then directed Artists Book Works, a facility to advance the art of the book, until it merged with Paper Press and became the Columbia College Chicago Center for Book and Paper Arts. She has taught at the School of the Art Institute of Chicago, Loyola University, Columbia College and various schools and art centers throughout the country. She was exhibit chair for the Guild of Book Workers producing 2 traveling exhibits – Abcedarium and Best of the Best,

Giselle Simon received a BFA from the Kansas City Art Institute in 1990 with a concentration in printmaking. After working as a lithography technician and mending books in the Linda Hall Library and Spencer Art Library in Kansas City, she started at the Northwestern University Library in 1992 as Conservation Technician. In 2001 she became Collections Conservator at the Newberry Library in Chicago and is currently the Director of Conservation Services there. She has taught bookbinding and conservation classes at Columbia College Chicago Center for the Book and Paper Arts.

Your Contact Information

Please send all regular & scholarship application materials to:

Steve Miller, PBI Co-director
[MFA in the Book Arts Program](#)
School of Library & Information Studies
The University of Alabama/Box 870252
Tuscaloosa, AL 35487-0252
stevemiller@bookarts.ua.edu
205-348-1525

Thanks to Michael Burke for the pastepaper background.
SEE YOU IN MICHIGAN!