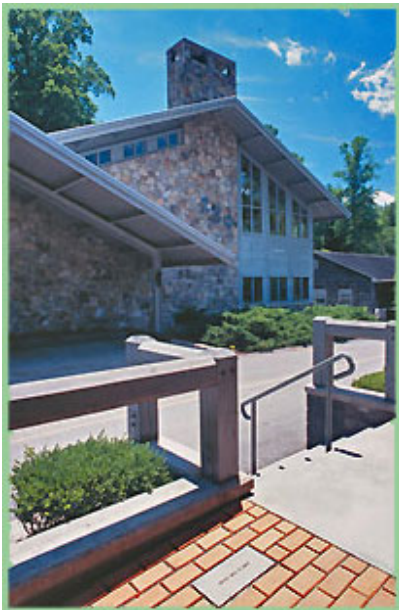


# Paper & Book Intensive

Arrowmont ▶ Gatlinburg, Tennessee  
May 14-25, 2008



Now celebrating its twenty-fifth 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 2008 is an opportunity to visit well-known [Arrowmont School of Arts and Crafts](#) in the beautiful mountains of Tennessee.

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. Between sessions there is a break day. 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

### Gillian Boal

#### Mexican Inquisition Trial Documents

The subject of this course is the limp leather binding used to assemble manuscript trial records, or processos, created during the Mexican Inquisition. During the course of each trial, transcripts of testimony and other evidentiary documents were collected. These files were subsequently bound, then added to later in interesting and surprising ways. Based on 61 historical processos from the collections at the UC Berkeley Library, spanning dates from 1595 to 1835, participants will assemble a model of one of these unique bound archives, then create a preservation housing for it. The processos structure, in addition to providing a window into an intense and interesting cultural phenomenon, is also a potential model for alternative book arts structures. The improvisational nature of the sewing and the various attachment methods will provide inspiration for experimental work.

Gillian Boal, Hans Rausing Conservator, is Head of Conservation Treatment of Special and Circulating Collections at the University of California, Berkeley. She began bookbinding at Camberwell School of Arts & Crafts in England in 1974, and worked at the Northeast Document Conservation Center in Massachusetts from 1985-87. She is a member of the American Institute for Conservation, at whose annual meeting she has given numerous talks, including one on the Mexican Inquisition Documents. She has been a lecturer in Book Arts at Mills College, and has taught at the San Francisco Center for the Book. She has attended PBI several times, as both participant and instructor.

### Hedi Kyle

#### Folding up a Storm, or What Else Can We Fold?

Expect to fold up a storm of both the frivolous and the purposeful. Tickets, wrappers, and tea bags will turn into envelopes, pockets and bracelets. Sheets of paper will transform into books, covers, and boxes. Participants will experience folding many different materials, including Tyvek®, Mylar® and even mica. Colored, printed, textured and wrinkled papers will contribute to unexpected design combinations as the size and shape of the original material is changed via multiple folds.

Hedi Kyle is Adjunct Professor at the University of the Arts, and an internationally-known book and paper artist. She teaches book arts at many locations in the United States, Canada, and Europe. Her one-of-a-kind book constructions are exhibited all over the world, and are in numerous public and private collections.

### Nancy Morains

#### Introduction to Marbling and Suminagashi

This class will provide an introduction to the basic techniques for both paper marbling and the Japanese technique of suminagashi, two methods for applying water-based surface decoration to paper. The emphasis for both will be on creating traditional patterns using authentic materials and tools such as water-based colors, caragheenan

size, alum, and broom-corn brushes. With this foundation, the possibilities and directions for marbling are infinite.

Nancy Morains has been marbling paper and other materials for 25 years, and sells her artwork at the Pike Place Market in Seattle. She is the owner of Colophon Book Arts Supply, for which she grinds the watercolor marbling pigments herself. She has attended PBI many times as the proprietor of the on-site PBI store.

### **Cheryl Porter**

#### **Medieval Colors in Western and Islamic Manuscripts**

Participants will study the history, chemistry and significance of the pigments used by the mediaeval artist, recreating a wide array of colors using traditional historical recipes, then painting them out to create a reference chart of samples. Earth colors, organic colors and mineral colors will be studied, along with the various binding media, such as gum and glair, used to carry the pigments and dyes; the manufacture of lakes using simple chemical reactions will be demonstrated. Factors such as the geographical origin of raw materials and methods of preparation will be discussed, in terms of their influence on the qualities of the resulting color. Analytical methods used to identify and differentiate between pigments will be briefly touched upon, along with the relative permanence/stability of various colorants.

Cheryl Porter studied conservation at Camberwell College of Arts and Crafts and worked at the University College London Painting Analysis Unit. She was a Research Fellow at the UCL History of Art Department, working on medieval pigments and the techniques of medieval manuscripts. Ms Porter lectures and teaches throughout the UK, Europe, Australia and the United States, and is the director of the Montefiascone Project in Italy. She is currently Senior Conservator and Co-ordinator of Preservation and Conservation for the Thesaurus Islamicus Foundation at the National Library in Cairo.

### **Paul Wong**

#### **Shadow Play**

Each with their own translucent qualities, different paper pulps will become “the cabinets of your curiosities”. Any ephemera, flat object, cut-out printed image or text can be embedded between two layers of pulp in the papermaking process to freeze elements of your collage-art-obsessive-disorder into a sheet of paper. You will work with various fibers such as cotton, linen rag, gampi, and abaca and understand how these pulps are processed to achieve translucency. You will also learn how to create “blow-outs” with pulp using objects you can bring or find or templates you can cut out as a pattern where the sheet is sprayed away leaving the silhouette of the form. You will follow the papermaking process through different procedures of sheet formation to create singular pages that may be employed into other book projects initiated at the Intensive.

Paul Wong is Artistic Director of Dieu Donné, a non-profit organization founded in 1976 for visual artists working in handmade paper (see [www.dieudonne.org](http://www.dieudonne.org)). Paul has developed and pioneered ground-breaking advances in the field of creative hand papermaking, collaborating with artists such as Chuck Close, Richard Tuttle, Kiki Smith, Jim Dine, Jessica Stockholder, Jim Hodges, Richard Artschwager, Polly Apfelbaum, Donald Baechler, Louise Bourgeois, and many others. He continues to use the paper process in his own work having created major installations and works in/on paper for exhibitions such as “Fargo/Far-To-Go”, Plains Museum, Fargo ND, 2003 and “Paper Spaces”, Neuberger Museum, Purchase NY, 1997. He has received grants from NYFA and the Joan Mitchell Foundation. He has taught and lectured on hand papermaking through the New School, at Dieu Donné, the New York Public Library, the Paper and Book Intensive, and numerous visiting artist programs across the country.

## **Session 2**

### **Thea Burns**

#### **Artists' Pastels: Yesterday and Today**

This course will introduce participants to the history, materials, techniques and tools of pastel painting, an artistic phenomenon that blossomed in Western Europe beginning in the second half of the 17th century. It will describe the importance of clarifying terminology, and observing qualities of paper and pastel surfaces for understanding the history of pastel painting and pastel's potential as an artists' medium. Participants will study the nature and fabrication of supports, pastel sticks and fixatives as described in the late 18th-century technical literature. Pastels will be fabricated in class from finely ground dry powdered pigments and any additives required as fillers and extenders to make manageable and homogeneously functioning drawing and painting tools. The handling properties of these hand-crafted sticks will be compared with those of pastels available commercially today. Traditional techniques of pastel painting will be examined and participants will make their own pastel paintings.

Thea Burns is Helen H. Glaser Senior Paper Conservator for Special Collections in the Harvard College Library, and the author of *The Invention of Pastel Painting (Archetype, 2007)*. She has a B.A from McGill University, a Masters in Art Conservation from Queens University at Kingston, and a Ph.D. from the Courtauld Institute of Art, University of London. She is the author of numerous articles in conservation and art history journals and is particularly interested in researching artists' drawing materials and techniques and their social and cultural context.

### **Shanna Leino**

#### **Armenian Binding**

Traditional Armenian bindings have many fascinating and distinctive features that set them apart from other book forms. During this full-throttle, hands-on investigation of the Armenian structure, participants will experience sewing on recessed cords,

preparing wood boards, working complex and beautiful woven endbands, covering in leather, blind tooling, attaching the characteristic fore-edge flap and fabricating a brass pin for the closure. A complete model will be completed by each person with the option of leaving it as a cut-away for future reference.

Shanna Leino integrates historic binding methods with new book forms; at the moment, her focus is on small books with covers of carved bone. She also produces simple hand tools for binders and craftspeople. Shanna has taught workshops for the Garage Annex School for Book Arts, Wells Book Arts Summer Institute, The Center for Book Arts and the Penland School of Crafts.

### **Matthew Liddle**

#### **Think It/Ink It : Basic Printmaking for Book Artists**

Printmaking is both a way of making images and a way of reproducing them. This workshop will cover a variety of printmaking techniques that can be used for single prints and bookworks, as well as multiple editions. The emphasis will be on learning to print by hand with techniques that can be adapted for a modestly equipped studio. Topics will include printing from relief blocks (rubber, linoleum, wood) stamping, stenciling, screenprinting, and monotype. In addition to learning how to get ink on paper, participants will learn how to register multiple colors, and strategies for getting images where they need to be when creating printed books, artist's books and ephemera. Participants will develop imagery for both individual projects and a collaborative edition.

Originally from Albany, New York, Matthew Liddle has been living as a displaced Yankee in Sylva, North Carolina since 1995. He is an Associate Professor at Western Carolina University in Cullowhee, where he teaches printmaking and book arts in the Department of Art and Design. He received a BA from Dartmouth College and an MFA in Printmaking/Book Arts from The University of the Arts. In addition to teaching, he has held a variety of jobs related to art, design and printing, and has pursued an interest in book arts since his youth when he was corrupted by Barry Moser, Steve Miller, Bill Schade and others who persuaded him that outdated printing processes and hand made books were more interesting than MTV.

### **Andrea Peterson**

#### **Innovative Pulp Application and Stenciling**

This class will explore the surface application of highly saturated, pigmented, short fibers onto a variety of freshly couched sheets. We will discuss and investigate liquid pigments, powdered pigments, and chemical agents that will enhance fiber application and retention of pigment. An array of simple tools will be used, and participants will learn to make stencils to form images and patterns. Kozo, cotton, and abaca fibers will be used to make base sheets onto which pigmented fiber will be applied. These multilayer sheets can, in turn be used for any desired application: bookbinding, printmaking, or as finished works in themselves.

Andrea Peterson is an artist, papermaker, and educator based in La Porte, Indiana. She received her MFA from the University of Minnesota and a BFA from the Art Institute of Chicago. She currently teaches papermaking at Columbia College Chicago, and papermaking and book structures at Ox-Bow, the summer school of the Art Institute of Chicago. She co-operates Hook Pottery Paper, which is a joint venture with her husband, ceramic artist Jon Hook. In addition to production papers, Andrea creates site-specific installation work, paper art and book art pieces; her work can be found in private and corporate collections. She has given workshops and presentations at schools and conferences in Europe and the United States. She is on the board of Hand Papermaking magazine.

### **Dolph Smith**

#### **Be Book**

Our class will approach the book as if it were a small sculpture. Tactile. Kinetic. Unfinished until used. We will think of pages as moving parts, acknowledging the pop-up tradition but still seeking a separate niche. A wooden extension ladder rising up from the book block? Entertain the thought that if we see the book as a 3-D object, can it have 3-D illustrations and text? Can we see the binding as not just holding the book together, but as a map? There is also the issue of sound— going beyond the rustle of the turned page. We will work with wooden boards. Can they be seen as windows into the book? We will work with etching glass and then experiment with drawing images and text onto the same. Many other materials will include, but are not limited to, milk paint, copper foil, graphite, polycarbonate, special personal artifacts, relics or collections.

The class will faithfully respect the traditional book anatomy: text block, multi-section binding and boards. Although experience will be helpful, all levels are welcome. Bring all five senses plus a sense of humor. Be open to chance, this may be a session where one might leave with a sustained finished book or several 'in process' experimental pieces.

Dolph Smith taught painting, drawing and design at Memphis College of Art. In mid-career, after attending the International Conference of Hand Papermakers in Boston in 1980, he began to develop a small Paper/Book program. Called The Flying Vat, it survives to this day. After 30 years he retired in 1995 as Professor Emeritus. Dolph has traveled to teach for 20 plus years, confusing young and old with good intentions and bad jokes. His many workshops have been held at Penland, Arrowmont, Columbia College, Haystack, and the Australian forum. His work can be found in public collections, including a piece recently acquired by Topeka & Shawnee County Public Library Special Collections. Dolph was awarded Honorary Doctor of Fine Arts, Memphis College of Art in 2006 and, over the past ten years, he has been awarded three Lifetime Achievement Awards. He is beginning to think they want him to stop!

## **Tuition & Housing**

Tuition for the PBI 2008 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 Wednesday, May 14th, and depart on the morning of Sunday, May 25th. See the Arrowmont website for [travel directions](#).

### 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. The early birds tend to get the worm. 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 2008.
- 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 two weeks after receipt 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 & Museum, 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 Middlesex by Jeffrey Eugenides. 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 Host for 2008**

**Sarah Wiseman**, a printmaker from Sterling Heights, Mich., received a BFA from Central Michigan University in 2002. Sarah recently graduated from University of Alabama with an MFA in Printmaking. Sarah has exhibited in many national juried exhibitions such the Birmingham Biannual at the Amanda Schedler Fine Art gallery in Birmingham, Alabama, and Midwest Biennial Graphics Competition at the Sabatini Gallery in Topeka, Kansas. She is currently an artist-in-resident at Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee.

### **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  
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