

# Paper & Book Intensive

Machias, Maine  
July 11–22, 2010



**Now celebrating** its twenty-seventh 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 2010 is an opportunity to visit the gorgeous Maine coast and meet a number of book artists working in this territory. Here's a [Google map](#) of Maine and Canadian sites that may be of interest to PBI 2010 participants.

**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.

**PBI 2010** will be held at the [University of Maine at Machias](#). The campus is located in Downeast Maine along one of the last wilderness [coastlines](#) in the Eastern United States -- an area of extraordinary and unspoiled natural beauty. The UMM campus houses the [book arts](#) and papermaking facilities directed by Bernie Vinzani, and is near the studios of Gray Parrot, Katie MacGregor, Walter Tisdale and Nancy Leavitt.\* The area is home to three thousand year old [petroglyphs](#), a thriving population of bald eagles, black bear and moose, and world-famous pies from [Helen's Restaurant](#). With breathtaking vistas, the rugged rock coastline, lighthouses, quaint New England villages, numerous hiking trails, great kayaking, canoeing, bird watching, and fishing, the Downeast region will delight your senses, reconnect you with nature, and restore your artistic spirit. The photo above of a log drive on the Machias River is courtesy of [Michael Hoyt](#).

*\*= In this large state, into which all of the other New England states can fit, anything within two hours is near!*

**Participant [Housing, Travel and Dietary Forms](#) for Bernie Vinzani.**

A list of [Recommended Supplies and Materials](#) for participants to bring to Maine.

A [Message](#) from your PBI 2010 Site Host, Bernie Vinzani.

## Session One

Frank Brannon  
[Paper Sculpture](#)

Participants will focus on the exploration of two different processes in forming three-dimensional objects by using various papermaking fibers. They will learn the basics of papermaking and be given an introduction to the production of paper pulp. One method of sculptural exploration will involve a cloth muslin armature filled with sand. Dampened sheets of handmade paper will be used to cover the armature using methylcellulose as the adhesive. In the second form of book/sculpture, we will work at the time of sheet formation to initially develop the sculpture, and with the use of sunlight and other sources of heat, convert the two-dimensional form into a three-dimensional one.

**Frank Brannon** was born in Maryville, Tennessee, in the foothills of the Great Smokey Mountains, and currently lives near Dillsboro, North Carolina, where he is proprietor of [Speakeasy Press](#). He is a resident papermaker and letterpress printer at Asheville BookWorks and a graduate of the M.F.A. in the Book Arts Program at The University of Alabama. His most recent monograph focuses upon research into the Cherokee Phoenix newspaper of northern Georgia, 1828-1834. He is currently developing a letterpress studio with the Oconaluftee Institute for Cultural Arts in Cherokee, North Carolina.

**Tatiana Ginsberg**

### [Japanese Natural Colorants for Paper](#)

The Japanese tradition of *kusakizome-gami*, naturally dyed paper, extends back over a millennium. The bright and subtle colors derived from plant materials are safe and pleasant to work with and harmonize well with natural fibers. Historically used not only for their beauty but also practical purposes ranging from insect repellants to waterproofing, they have numerous applications for book arts. Participants will learn to prepare dyestuffs from a number of plant materials, how to size and treat papers, how to dip, brush, resist dye, and understand the effects of different mordents. Participants are encouraged to experiment with their own papers as well as Japanese *kozo*.

**Tatiana Ginsberg** is an artist, dyer, and papermaker who studied at the University of Iowa Center for the Book before spending two years in Japan on a Fulbright research grant investigating traditional naturally dyed Japanese papers. Studying at one of the oldest dye studios in Kyoto, she learned the art of dyeing paper in brilliant colors for temple festivals, sutra copying, and other uses. She taught papermaking, printmaking, and book arts for three years at UC Santa Barbara, and now teaches as a visiting artist at Mount Holyoke College. Her own [work](#) integrates traditional skills with contemporary techniques, and is exhibited nationally and internationally.

**Deborah Howe**

### [Readdressing the Built-In Groove Case](#)

The reinforced case structure can have many applications and variations. Used in conservation, it gives the book a sturdy joint and custom fit case. In decorative bindings it can be used with variation and adaptation to create uniquely visual structures. In this class participants will make two books. First, students will create a traditional built in groove case, concentrating on the conservation aspects of this form. Then participants will create the “design binding” utilizing creative and artistic variations of the traditional form. Various decorative materials and techniques will be explored.

**Deborah Howe** is the collections conservator at Dartmouth College Library. Previously she held the same position at Northwestern University. She has exhibited with the Chicago Hand Bookbinders and the Guild of Bookworkers. She has been active in teaching bookbinding for the last fifteen years, including classes at the Newberry Library, Columbia Center for Book and Paper and currently at the Book Arts Workshop at Dartmouth.

**Emily Martin**

### [Movables in a Book Format](#)

The earliest movables date from the 13th century, were developed by a Benedictine monk, Matthew Paris in Herefordshire, England. The form called a volvelle from the Latin verb *volvere*, meaning “to turn or roll around” was used to coordinate religious dates and even to predict the future. The form has endured to this day. In addition to volvelles, there are other versatile movables such as turning wheels, Victorian wheels, slides and dissolves. The class will make models of all the structures and also make a sample book using a variation on the cross structure binding to accommodate the added bulk of the pages. Participants will also be able to explore the uses of these structures with their own content and create an editioned movable to share with the class.

**Emily Martin** makes mostly movable/sculptural books under her [Naughty Dog Press](#) imprint. She has recently finished a 5-part flexagon series and also a pop-up book called *Sleepers, Dreamers and Screemers*. Her work is in collection nationally and internationally and she exhibits extensively. She teaches artists’ book classes and bookbinding classes at the University of Iowa Center for the Book.

**David Wolfe**

### [26 Letters: Type/Image](#)

Typographic and calligraphic elements can be more than just information symbols—the original pictographic sources of our letters are an important and inspirational influence in art and design. We will examine the forms of letters and experiment with using them as image-making elements. With wood and metal type as our building blocks, we’ll combine and layer letters and words to create rich, complex images that can also function as readable text. Participants will produce an edition of broadsides for a portfolio exchange with other workshop members. The class will include technical instruction in various aspects of letterpress printing.

**David Wolfe** is the proprietor of [Wolfe Editions](#), a letterpress and fine art print studio in Portland Maine. David has taught book design and book arts at The Maine College of Art, Bowdoin College, Wellesley College, and Dartmouth College, along with ongoing letterpress and book arts classes in his own studio. He was the Master Printmaker for the 2009 winter residency program at Penland School of Crafts in North Carolina. David is the 2010 Traditional Arts Fellow of the Maine Arts Commission, honoring his thirty years of letterpress printing in Maine.

Melissa Jay Craig  
[Beyond Inlays and Onlays: Tactile Books](#)

One of the great advantages of making artists' books or book art is the fact that books are most often meant to be held; we can engage our viewers/readers through text and image, but also through tactility. This highly individualized class will focus on strategies for using odd materials, from found objects to fur, in the codex and other book forms from simple to complex, both as covers and incorporated into the body of the book. Students will be asked to bring all those strange things you've been thinking of using, especially if you are not sure how they might be used!

**Melissa Jay Craig's** handmade paper [book works](#), sculptures and installation works are exhibited internationally. She is also a curator and an award-winning teacher, who has given numerous classes and workshops at schools and art centers in the United States. She was associated with the Columbia College Chicago Center for Book and Paper Arts for nearly fifteen years, and taught both undergraduate and graduate courses in bookbinding, artists' books and sculptural paper there. Melissa has been awarded numerous grants and residencies, including several residencies and she was the 2009 National Endowment for the Arts resident in papermaking at Women's Studio Workshop. She recently became the proud owner of one of David Reina's early bronze hollander beaters.

Ellen Knudson  
[Pressure and Relief: Techniques in Letterpress Printing](#)

Letterpress printing from low relief surfaces creates texture and depth that can be subtle or star. The collagraph relief technique involves adhering low relief materials (such as card stock, tape, chip board, thread, Mylar, wire leaves or fabric) to a type-high block, inking the block, and pulling a print from it. The pressure print technique involves placing similar materials directly beneath the printing paper and pulling a print from the inked type-high block. These two methods can be applied singly or in combination. Using the Vandercook cylinder proofing press, we will discover the hard and soft effects that collagraph and pressure prints offer. Students will be invited to explore the possibilities of hand lettering, image, and the addition of handset metal types while considering the ethereal and concrete realities of the collagraph mediums.

**Ellen Knudson** is a book artist and designer originally from North Carolina. She is currently a special collections curator and design/letterpress instructor at The University of Florida. She holds an MFA in Book Arts from The University of Alabama and produces handmade books under the imprint [Crooked Letter Press](#). Ellen has been a book artist for twelve years and a professional graphic designer for almost 20 years including graphic design positions at The Art Institute of Chicago and The Detroit Institute of Arts. She has taught letterpress printing at The University of Florida and The University of Alabama, graphic design at Mississippi State University and at Wayne State University, and book arts workshops around the country. Her work is collected and exhibited both nationally and internationally. Her most recent work is *Wild Girls Redux: An Operator's Manual* (2009), a tongue-in-cheek presentation of the ordinary, mechanical, and absurd rules of how to operate women.

Katie MacGregor  
[Can you Match This?](#)

As a production papermaker Katie MacGregor has had requests for a color leaning towards the cold of concrete, a ripe tomato or even the underside of birch bark. Anyone who has tried to match an existing color, communicate about it or create it, knows both the exhilaration and occasional frustration of the experience. Participants will spend time creating and sharing color formulas while making a colorful array of handmade sheets that can be used for later work. Students will explore the considerations that go into working with cotton, abaca, aqua-dispersed pigments, beating and formation of handmade sheets.

**Katie MacGregor** was born and raised in Iowa. She received a BA in studio arts from Beloit College, Beloit, WI. She began her papermaking career as a Twinrocker apprentice. Katie moved to Maine in 1982 where she has been a production papermaker ever since. MacGregor has designed and made paper for a wide range of projects with fine printers and artists, such as The Janus Press, Tatlin Book, Ascensius Press, Tomato Press, Theodore Press, Triangular Press and Ninja Press. In the past twelve years her production has expanded to include conservation and restoration papers used by universities, museums and private conservators.

Jeffrey Peachey  
[Late 18th Century French Binding Structure](#)

Apart from the French Revolution, one of the most exciting aspects of late 18th C. French culture is the existence of two full-length bookbinding manuals. This workshop will focus on reconstructing a typical full calf French structure of this time period, by comparing and contrasting the descriptions in these manuals and examining extant bindings. In some respects, this structure is the end of 1,200 years of utilitarian leather binding — fifty years later the cloth case begins to predominate. Some of the interesting features of this style include: sewing on thin double cords; edges trimmed with a plough in-boards and colored, double core endbands, vellum "comb" spine liners and sprinkled cover decoration. Special emphasis will be placed on using reproductions of period tools, constructed from Dudin and Diderot's *Encyclopedie* (1751-1780). Participants will learn to use and maintain a plough, and become fluent in translating written descriptions of bookbinding into the construction of a model. Basic bookbinding skills are a prerequisite. *Note that because of extraordinary materials expenses for this class there is a \$30 supply fee.*

**Jeffrey Peachey** is the owner of a New York City-based [studio](#) for the conservation of books the maker of conservation tools and machines. He is a Professional Associate in the American Institute for Conservation and chair emeritus of Conservators In Private

Practice. For more than fifteen years, he has specialized in the conservation of books and paper artifacts for institutions and individuals. A consultant to major libraries and university collections in the New York City region and nationally, he has been the recipient of numerous grants to support his work. A well-known teacher, Peachey also provides conservation-focused guidance to students in art, archives, and bookbinding programs.

### Yana van Dyke *Copper as Matrix*

This will be a printmaking workshop and a historical study with respect to the materials, tools, and techniques employing copper as the matrix. The class will be organized through a series of presentations and demonstrations with considerable studio time devoted to implementing and experimenting with traditional techniques. Sweeping image-based presentations will illustrate the wide-ranging aesthetic effects achieved from the reproductive-engraver printmakers of the fifteenth and sixteenth centuries to the creatively charged *peintre-graveurs* active during the nineteenth century etching revival. Process oriented experiments will cover: copper plate engraving, dry-point, line etching, and modulations of tones realized through the use of hard grounds, soft grounds, relief biting, spit biting, sugarlift, aquatint and more. Additionally, attention will be given to other significant elements such as the selection of supports including chine collé along with variations on inking and wiping the plate.

**Yana van Dyke** is an Associate Conservator in the Sherman Fairchild Center for Works of Art on Paper in The Metropolitan Museum of Art. She earned her MS from The Winterthur/University of Delaware Program in Art Conservation and holds BA degrees in Art History and Fine Arts with a concentration in intaglio printmaking. Actively involved in the conservation community as instructor, mentor, and author, her publications and workshops cover diverse areas such as the practical uses of enzymes in paper conservation, the conservation of Islamic manuscripts, Indian miniature paintings, and early Buddhist manuscripts on palm leaves.

## Tuition & Housing

**Tuition** for the PBI 2010 program, including room & board, workshops, class supplies and materials is \$1,225. Detailed travel arrangements will be made after acceptance. Participants should plan to arrive before 5pm on the afternoon of Sunday, July 11th, and depart on the morning of Thursday, July 22nd. PBI will provide a low-cost shuttle to and from the Bangor, Maine airport on *July 11th* and *22nd* between the hours of 6am and 6pm. If you plan to drive [here](#) are the 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. *The deadline for work/study scholarship application is February 15th.* Scholarship applicants will be notified after February 22nd.

## 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 motivated individuals at all levels of experience. Space is limited to 65 participants so timely application is encouraged. Applications will be accepted through February 15th. Upon receiving an acceptance letter, a \$612.50 deposit is required to reserve your place, with the balance due at registration. 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 Anna Embree 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 2010.
- When did you last attend PBI?
- A list, by instructor name, of your first through last choices of **ALL** workshops for each session, in priority order 1-5. *Applications without this will not be considered.*

*PBI acceptance letters will be sent beginning February 22, 2010.*

A sincere effort is made to give participants places in their preferred classes. Upon acceptance, you will be notified of class placements. Upon acceptance, participants will send a deposit of \$612.50 (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 1st. A PBI Co-director will be happy to supply a letter of support to applicants seeking funding and/or time away from employers.

## PBI Co-Directors

**William Drendel** is a Chicago book artist and designer who began his art studies at the School of the Art Institute of Chicago. His work, while based on traditional forms and techniques, tends to be very nontraditional. He has served as the Director and the

Gallery Coordinator of the Columbia College Chicago's Center for Book & Paper Arts. He has also taught workshops throughout the country and he frequently spends time as a guest teacher of book arts at the Academy of Arts and Design at Tsinghua University in Beijing. His work is in many important American and international collections.

**Anna Embree** is an Associate Professor, MFA in the Book Arts Program in the School of Library and Information Studies at The University of Alabama. She teaches courses and workshops in bookbinding, box making, and special topics in book preservation and book history. Anna has a strong interest in the physical and material aspects of book structures. She has collaborated with printers and papermakers on limited edition handmade books, and has exhibited widely. Anna is currently involved in international preservation initiatives in Havana, Cuba and Arequipa, Peru.

**Maria Fredericks** is Drue Heinz Book Conservator in the Thaw Conservation Center, Morgan Library & Museum, New York; from 1998-2005 she was Head Conservator at Columbia University Libraries. She has also worked in book conservation at the Library of Congress, the Conservation Center for Art and Historic Artifacts, the Winterthur Library and the Huntington Library. She has taught workshops on binding structures for the Guild of Book Workers, the Montefiascone Project and PBI. Her current work is focused on the conservation problems of medieval manuscripts and their bindings.

**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 on "Fellow Creatures," a chapbook of poems by Mark Doty. She serves on the Board of Governors of the Arrowmont School of Arts and Crafts.

**Steve Miller** is Professor and Coordinator, MFA in the Book Arts Program in the School of Library and Information Studies at The University of Alabama, where he teaches letterpress printing and hand papermaking. Steve is the proprietor of [Red Hydra Press](#), where he works with Cuban artists on ongoing collaborative book projects. His book work is currently traveling with *Tradition/Innovation: American Masterpieces of Southern Craft & Traditional Art*, supported in part by the National Endowment for the Arts.

**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.

**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 2010

**Bernie Vinzani** directs the Book Arts Studios at the University of Maine at Machias, which house letterpress and papermaking facilities, and the gallery for the book. He has an MFA in Printmaking from Indiana State University. He has exhibited his work nationally and internationally in such venues as The VI International Print Biennial, Cracow Poland; ARC Gallery, Chicago; Das Papier, Duren, Germany; Paperworks, Caracas, Venezuela; and the Maine Invitational, Portland, Maine. During the past twenty-five years, he has made paper professionally for book editions and artists at Vinzani Papermakers, his mill in Whititing, Maine.

## Contact Information

Please send all regular & scholarship application materials to:

Anna Embree, 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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205-348-2398

**See you in Maine!** 