



"Paper and Book Intensive"

Paper and Book Intensive 1996 will be held at the Penland School in North Carolina for the second year running, in May. Response to PBI '95 was extremely positive, and we feel we have just begun to exploit the Penland School resources. Look for the PBI '96 brochure in January, and if you don't receive one write to Pamela Spitzmueller at the University of Iowa (address in brochure below) to get on the mailing list. We have left the 1995 brochure intact so that of you weren't there you can get a sense of what happened. See you in 1996!

PBI 1995

Penland, North Carolina, 17-27 May 1995

Penland School is located in western North Carolina, northeast of Asheville, in a mountainous area which abounds in spectacular views. The campus consists of four hundred acres with forty-two structures, some of which were adapted for Penland's needs and others which were built specifically for the school. Penland is spread out invitingly along a winding road. Facilities include meeting and work spaces, a supply store, a volley ball court, ping pong tables, hiking paths and a great coffee shop. Penland's unique and physically beautiful environment encourages an uncommon mix of work and play. Penland School has invited Paper & Book Intensive to make use of its extensive facilities in the Book Arts, and the very special atmosphere of one of the most outstanding art and craft schools in America.

SESSION 1 (Morning and afternoon classes, choose two)

Timothy Barrett & Richard Flavin

Traditional Lantern Forms: The Self-Illuminated Book

Participants will begin with an introduction to traditional lantern designs and construction methods. We will then explore the potential of book forms that naturally evolve from lantern-based structures using dry construction and wet papermaking techniques. The group's emphasis will be on finished functional or artists book forms, designed to be read or enjoyed in the dark, with the only light coming from within the structure of the "book" itself. No experience necessary.

Jim Croft

Making Tools by Hand

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

Robert Espinosa

The Components and Fabrication of a Chemise/Vellum Binding

This workshop will explore the fabrication of a three-piece binding based on the historical one-piece limp vellum prototype. The modified binding extends the supple qualities of the limp vellum "soft cover" binding through the use of a fitted tawed-skin chemise over the spine. The interplay of tawed skins and vellum (or tanned skins and paper case papers), together with various sewn elements reveals the functional, aesthetic and tactile qualities of these traditional materials. Participants will complete two binding models using different combinations of materials.

Richard Hungerford

Painting an Accordion

This workshop examines paper as a water-based medium to develop paper pulp paintings. Initially, participants learn the basic skills that enable them to produce a base paper, which will then be utilized as a blank canvas,

establishing the starting point for the integration of paper pulp painting and book concepts. The course content is structured around the development of a 9" x 94" paper pulp painting. The completed paper will then be folded into an accordion book structure. Discussions cover the relationship of paper pulp painting to the composition, content, and structural elements of book forms. Participants are encouraged to come prepared to translate ideas into the 9" x 94" format.

Susan E. King

Homeward Bound: Developing Ideas for Artist's Books

From womb to tomb we inhabit a variety of dwellings. Like the books we make, some of these spaces are more compelling than others. We will use simple writing and brainstorming exercises to develop ideas and forms for books on the topic of home in its broadest definition. The focus is on generating content for future bookworks. Participants can expect to have several mockups for projects by the end of the session.

Mark Van Stone

History of Our Written Form

Write your name. This simple act is the culmination of many thousands of years of trial and error, experiment and design. We shall trace letterforms back through history, with attention to the continuity of method and design which unites their many expressions. Special emphasis will be given the interaction of a text's role and its form in order to explain the difference between monumental, cursive, and book scripts. Day 1: Medieval. Day 2: Ancient alphabets. Day 3: Hieroglyphs. Day 4: The invention of writing and the fundamental issues of designing a writing system. No calligraphic experience is required.

SESSION 2 (All day classes, choose one)

Mark Esser

Introduction to Some Traditional Leather Finishing Techniques

Working on leather-covered practice boards (plaquettes), participants will have the opportunity to work with a number of decorative techniques. These will include gold and blind tooling with brass fillets and decorative finishing tools, leather onlays outlined in blind or gold, and unoutlined, free form leather onlays. The use of the "Ascona" tool will also be introduced. Emphasis will be on technique, not design, but creativity will certainly not be discouraged! Time permitting, we may discuss some hand lettering techniques for the spines of books.

Nell Meldahl

Basic Japanese Handscrolls

After mural painting, the handscroll is probably the oldest style of formal painting in Asia. Easily transported, it flourished as an art form to convey Buddhist teachings throughout the East. In a few short days we will create our own handscrolls, improvising on age-old techniques. This course is designed to be of interest and use to conservators and binders as well as artists working with book forms or paper media.

Steve Miller

The Sun Book/Moon Book

In this class we will explore simple techniques for producing photopolymer plates suitable for letterpress printing. All presentations and work sessions will emphasize the low-tech end of this emerging medium. In addition, the class will cover letterpress printing techniques unique to reproducing text & image from the photopolymer plate. As the medium for these travels, the class we will produce a collaborative limited edition letterpress volume of near-miniature size. You may bring interesting papers to work with, and a head full of ideas.

Dolph Smith

All Sites Day: A Book for Here and There

To paraphrase book artist Bill Drendel, ". . . a book is where you site/sight it!" The aim of this workshop is to build a book connecting two points, i.e., beginning and end . . . or maybe two origins with encounters at the center. Work alone or collaborate with a colleague. Binding=Suspension, Case=Pylon, Book=Bridge.

Sarah Van Keuren

Gum Bichromate Printing

In this non-silver printing process developed during the 19th century, watercolor pigment is combined with gum arabic and light-sensitive chromium salts to produce an emulsion that is brushed onto a paper support. A light-resist (film or paper negative, photogram objects, drawing on translucent material, or photocopy) is placed against the emulsion and exposed to daylight. The prints are developed in water, and the emulsion can be manipulated while wet. When dry, the paper can be coated with additional layers to build an archival, rich-in-color image. This medium offers unlimited possibilities for creating both unique images and prints or books in editions.

Claire Van Vliet

Approach to Landscape

This workshop is offered in Session 2 so that participants will have had some opportunity to absorb the landscape and experience changes that occur during the cycle of the day. Morning classes will follow a structured sequence of varied drawing approaches to the landscape that surrounds Penland. The first afternoon class will focus on collage techniques, while the second and third will be open for pursuing

drawing/painting/collage/book structures on an individual basis. Weather permitting, we will work outside as much as possible.



PBI '95 Instructors & Staff

Timothy Barrett (PBI '95 Co-director and instructor) is an associate research scientist at the University of Iowa Center for the Book. His duties include teaching papermaking history and technique at the School of Art and Art History, and overseeing research and paper production at a separate UICB facility.

Jim Croft describes himself as a "genetic rebel, itinerant, peasant, guerilla medievalist." Since 1972 he has lived in the mountains in Santa, Idaho, where he has built a water-powered stamping mill for papermaking. He and his wife practice a variety of traditional crafts using local and home-grown materials. Jim also hosts and co-teaches the annual Technology of the Medieval Book seminar.

Robert Espinosa is Preservation Librarian and Conservator at the Harold B. Lee Library of Brigham Young University. As a hand bookbinder for the past twenty years, he has been interested in the use of historical models to suggest bookbindings of grace, utility and durability. He began his training at the Center for Book Arts, New York, in 1974, and worked as a book conservator at the Library of Congress (1978-82) prior to his tenure at BYU.

Mark Esser is Book Conservator in the Burns Library at Boston College. From 1986 to 1994 he founded and taught the course in hand bookbinding at the North Bennett Street School in Boston. He served an apprenticeship with William Anthony, and has worked at the Newberry Library in Chicago, and at the University of Iowa Library Conservation Department.

Richard Flavin has, for the past twenty-three years, been living and working in Japan. Initially he studied wood-block printing for two years at Tokyo University of Fine Arts. For the past fifteen years, he has been making nagashizuki-style paper, books, and art work at his studio and home in Ogawamachi. He has been a frequent PBI instructor and has conducted numerous workshops in the U.S. and Japan.

Maria Fredericks (PBI '95 Co-director) is Conservator of Rare Books at the Huntington Library, San Marino, California. She has worked at the Winterthur Museum, the Library of Congress, and the Conservation Center for Art and Historic Artifacts in Philadelphia.

Richard Hungerford works as a studio artist in Keswick, Iowa. His work has been exhibited internationally. He has taught papermaking workshops since 1986, and believes that creativity results from hard work.

Susan E. King is an artist and writer who trained as a sculptor. She makes unique artist's books at Paradise Press in Los Angeles, and at presses around the country. Her work is internationally exhibited and collected.

Nell Meldahl is in private practice as a conservator of Asian paintings. She apprenticed in Kyoto, Japan, for five years, and was an assistant conservator at the Museum of Fine Arts, Boston, before starting her own studio on Cape Cod.

Julia Miller (PBI '95 Journalist/Archivist) is a book conservator in private practice in Ann Arbor, Michigan. She makes artist's books on such subjects as odalisques and wandjinas.

Steve Miller (PBI '95 Co-director and instructor) teaches letterpress printing and hand papermaking at the MFA in the Book Arts Program at the University of Alabama. He is the proprietor of Red Hydra Press, and President of the Friends of Dard Hunter, an international group focussing on hand papermaking and books.

Dolph Smith will, when PBI '95 begins, be in his first week of retirement after thirty years on the faculty of Memphis College of Art. He is producing paper/book works, drawings, and tomatoes at his new studio -- Tennarkippi Field, Ripley, Tennessee.

Pamela Spitzmueller (PBI '95 Co-director) is the Conservator at the University of Iowa Libraries, and a member of the UI Center for the Book. She has worked at the Library of Congress Conservation Office, and the Newberry Library in Chicago. Her many one-of-a-kind books are often inspired by studies of historical book structures.

Sarah Van Keuren is a photographer/printmaker who uses a pinhole camera to produce large negatives that she prints in cyanotype and gum bichromate. She has been teaching non-silver processes for fifteen years at the University of the Arts in Philadelphia, which has resulted in the publication of a non-silver manual. Her work has been widely exhibited.

Mark Van Stone is a calligrapher, illuminator, carver, and historian of writing. He has taught classes for scholars and artists, as well as workshops in historical manuscript arts and their lessons for the modern designer in Europe, Japan, Australia, New Zealand and North America. He won a Guggenheim Fellowship for work on a history of calligraphic art, and is presently studying Mayan Hieroglyphics at the University of Texas in Austin.

Claire Van Vliet, proprietor of the Janus Press since 1955, has exhibited her landscape prints and paperworks most recently in a solo exhibition at the Bates College Museum of Art, and her books at the Victoria and Albert Museum in London. She was the recipient of a MacArthur Prize Fellowship 1989-94.

Eileen Wallace (PBI '95 Site Host) is a papermaker and book artist who held an internship at Dieu Donne Press & Paper in New York City, and is a recent graduate of the MFA in the Book Arts Program at the University of Alabama. She is currently a Studio Coordinator at the Penland School.

Program Description

Now in its twelfth 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 three-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. The annual PBI Auction and Banquet are held on the last day of the event, May 26th. Participants should plan to arrive in the early afternoon of Wednesday, May 17th, and depart after breakfast on the morning of Saturday, May 27th.

Other Activities at PBI '95

The Break Day

The day between Sessions 1 and 2, Monday May 22nd, will be reserved to explore the locale -- perhaps take a day trip to the craft shops or the Biltmore Estate in Asheville, NC, or relax in the mountain valley setting at Penland. Group arrangements for activities like whitewater rafting, hiking, and studio tours of local artist/craftspeople among other things will be made as we get closer to the event.

PBI Library

The Library will offer recent, past, and exotic publications of interest to the book arts and allied fields. Participants and instructors are encouraged to loan publications to the Library for the duration of the event. There is also an extensive Penland Library to be used as a resource.

PBI On-site Newsletter

A Newsletter will be produced in camp by PBI Journalist/Archivist Julia Miller, plus a team of reporters. Participants will be encouraged to report on activities in and outside of classes, lectures and demonstrations. The newsletters will form the basis for PBI '95 documentation.

PBI Store

The Penland Store, a marvel of completeness in the woods, will be open for PBI. There you'll find most everything you need for working with books, paper, and related crafts. Participants are welcome to bring items for sale on consignment.

The Coffee Shop

Penland has a well-known coffee shop which will be open for PBI '95 -- coffees, tea, juices and healthy confections!

Tuition & Housing

Tuition for the entire PBI '95 program, including room & board, all classes and basic supplies and materials is \$925. The airport shuttle from Ashville, NC, will be extra, and arrangements will be made after registration acceptance in the spring. Housing is in bunk-style cabins with plenty of storage space and showers. The food at Penland is well-known for its high quality. Campsites are available though the tuition remains the same.

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 participants per class, 60-72 participants total) so early application is encouraged. The enrollment period extends from January 15th through March 30th. Upon acceptance, a \$450 deposit is required to reserve your place, with the balance due on arrival May 17th. The PBI Co-directors will gladly supply letters of support to applicants seeking funding and/or time away from employers by writing to Pamela Spitzmueller at the address below. Detailed travel information will be forwarded to accepted applicants in the spring.

To apply for PBI '95, please send the following information to Pamela Spitzmueller on a single 8.5" x 11" sheet of paper (use both sides if necessary): (1) your name, address, and all telephone numbers, (2) a brief description of your background and areas of expertise/interest, (3) your reasons for wanting to attend PBI '95, (4) a list (this is very important) by instructor name, of your first through last choice of ALL classes, both for Session 1 and Session 2. Every effort is made to give participants reservations in their preferred classes. Upon acceptance, you will be notified of your class placements.

PBI '95 Scholarships

If you find yourself strapped for money but still want to attend, we will be randomly selecting ten names for half-tuition (\$462.50) scholarships to attend this PBI. We are interested in supporting people who are strongly motivated to participate but who, without this help, will not be able to attend. The drawing will be held on March 15, 1995. If you wish to be included in this special Scholarship drawing please note "Scholarship Applicant" at the top of your application. Those persons receiving scholarships may be asked to provide some assistance to PBI Co-directors and instructors.

Pamela Spitzmueller, PBI '95
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