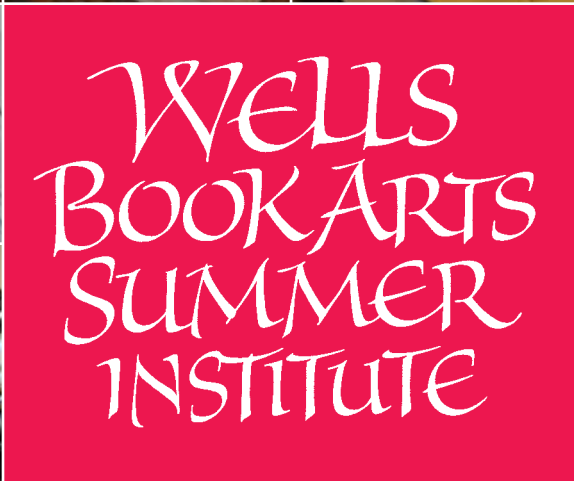
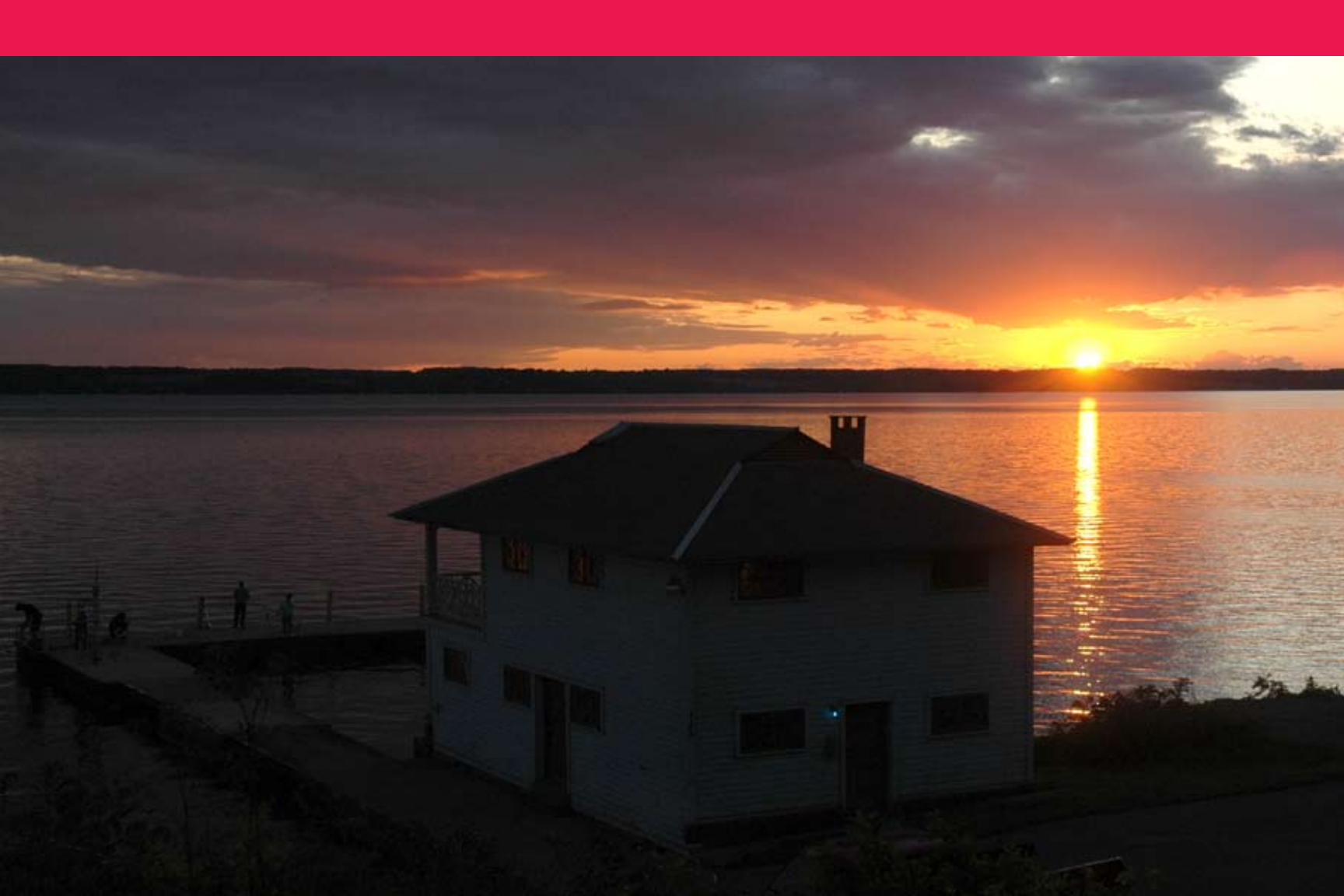


Wells  
Book Arts  
Summer  
Institute





# From the Director

*It's not wise to violate the rules until you know how to observe them.* T.S. ELIOT

Indeed! In several of our courses at the 2012 Book Arts Summer Institute, our teachers will be asking their students to leave certain rules behind and explore what happens on the other side: pages that become three dimensional, bindings made of metal, personal calligraphed scripts, fonts designed by our students, and more.

A general rule in life is that the price of things always goes up. But as we approach our seventh Summer Institute, I am very happy to announce that for the third year, we are not raising our prices! We invite you to come enjoy our gorgeous, green campus; a beautiful lake for sunsets and swimming just across the road; topnotch facilities for printing, binding and digital work; and of course a fabulous faculty to teach letterpress, binding, calligraphy, font design and even typesetting. And according to last year's participants and faculty, we have the best food of any workshop or institute—it's no wonder because our dining services are run by the chefs at the Aurora Inn!

We are returning to a three-week plan this year, as you'll see in the following pages. Our faculty includes some who are returning to Wells for a second or third time. We have taught introductory letterpress for several years, so we asked Steve

Miller to come back and teach a course for intermediate to advanced printers. Carol Barton has some new pop-up structures to share with her class. Michael Bixler is steadfast in inviting printers to learn typesetting at his nearby shop. And Julian Waters will teach two courses for us in 2012: black letter in Session 2 and font design in Session 3.

Among our new faculty, Sarah Bryant, Wells' sixth Victor Hammer Fellow, returns to campus to teach a course in art on the press. Sharon Zeugin will teach a calligraphy course on developing your own script. Ron Gordon, proprietor of Oliphant Press in NYC, will teach a course at the computer in good design principles. Daniel Kelm will teach a course in metal edge binding, a technique he has made famous. And Katie Baldwin, our new Victor Hammer Fellow, will teach the Poets at the Press course.

Whether you come for one session or for all three, we know you will learn a lot, make some new friends and probably catch up with some old ones, and use your creative energy to make some beautiful things even while you might be learning to break some rules! Come join us!

Nancy Gil

DIRECTOR, WELLS BOOK ARTS CENTER



## *The Letterpress Artist: Simple Books on the Vandercook* Sarah Bryant

This artist's books course will investigate art-making methods on the Vandercook presses. We'll begin with simple book structures and investigate how structure can influence or enhance the content of artist's books. Over the course of five days, we will cover the basics of pressure printing, hand inking, blind stamping and linoleum. We will combine these techniques with the long tradition of printing from metal type to create simple, editioned book projects. Learning new techniques and experimenting in an open and fun environment is a great way to get substantial ideas brewing for new projects. While we'll be focused primarily on producing a suite of books for this class, students are encouraged to bring larger projects of their own for discussion as a group. Some printing or binding experience is preferred.

Sarah Bryant is a printer & binder who produces artist's books as Big Jump Press. These books have been featured in a range of exhibitions and have been acquired by special collections libraries internationally, including The Yale Arts Library, The New York Public Library and The Darling Bio-medical Library at UCLA. Bryant has taught book arts courses for The University of Georgia, The University of Alabama MFA in the Book Arts Program, and Wells College, where she was the Victor Hammer Fellow from 2008-2011. She teaches bookbinding and letterpress printing workshops around the country.



## Paper Engineering: The Artist's Book Carol Barton

Discover the magic in adding movement and dimension to the flat pages of a book by using pop-up structures and layered formats. Learn to build sculptural forms that rise and fall within the book as you turn the pages. We will begin with simple, non-adhesive, cut-and-fold pop-ups and progress through a series of more complex glued constructions. Our emphasis will be on combining text and visual elements with appropriate pop-up forms in order to convey the message. We will also construct a carousel book that explores the dimensional possibilities of the page. Students should bring collage materials and a related short text (poem, recipe, or literary excerpt) to use in their carousel book. Go to [www.popularkinetics.com/gallery\\_carouselbks\\_page.html](http://www.popularkinetics.com/gallery_carouselbks_page.html) to see a gallery of carousel books. Open to all because no previous paper engineering experience is necessary!

Carol Barton is a book artist, curator, and teacher whose work is exhibited internationally and is in numerous collections in the us and abroad. On the faculty at the University of the Arts in Philadelphia and at the Corcoran College of Art and Design in Washington, dc, she teaches courses in bookbinding and book structures. Her pop-ups were featured in the July, 2005, *National Geographic* article "Zip Code 20812: It's Only A Paper Moon." Her most recent books, *The Pocket Paper Engineer*, are a 3-volume artist's how-to set on paper engineering.

# MANET'S THE DEAD TOREADOR AND THE BULLFIGHT

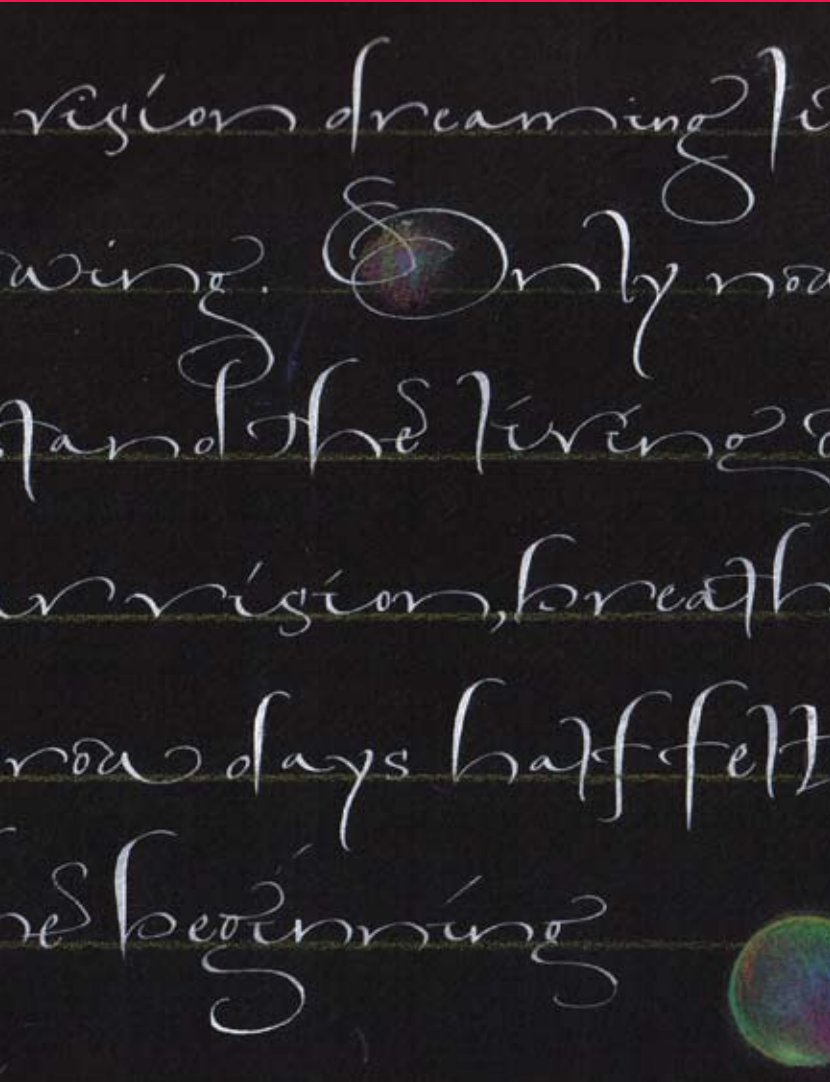
*Fragments of a Lost Salon Painting Reunited*

## *Typographic Traditions: Knowing and Breaking the Rules*

Ron Gordon

Picasso knew all the rules before he broke them! Our typographic rules go back over 500 years. How does that rich history of styles, rules, and conventions determine how we look at print? Are those traditions in danger of being lost in the new world of websites and iPhones? What are those traditions? What can they become? How do you choose an appropriate typeface based on its history and connotations? What are the conventions that shape the form of our invitations, newspapers, and books? How are they changing—or not changing—in the the new digital environment? Class projects (creating an invitation, a brochure, and a booklet or book) will employ and challenge those traditions. Students will need a basic knowledge of InDesign and should bring along Robert Bringhurst's *The Elements of Typographic Style*.

Ron Gordon studied printing, typography, and book design with two great masters, Leonard Baskin and Joseph Blumenthal. He founded his Oliphant Press in 1970 to carry on the tradition of fine printing and design. Beginning as a letterpress printer, Ron adapted his style and skills as the craft shifted to computer typesetting, offset lithography, and now, digital printing. In 2007 the Amherst College Library exhibited a retrospective of his work. Ron has trained numerous assistants and interns, and he has lectured at libraries, colleges, and book clubs all over the country.



## *Write of Passage: Developing Your Own Script* Sharon Zeugin

Rites of passage mark significant transition and change. For calligraphers it might mean moving beyond formal calligraphy to develop a more personally inspired, meaningful script. In this course students will learn how to compose lines of writing (both handwriting and calligraphy) that reflect their own unique qualities and passions while exploring the contexts within which a personal script might be used. Lines in drawings & paintings, gestural marks, graffiti, nature, photographs and non-traditional calligraphy will be sources of inspiration, as will be favorite texts and our own words! Questions about what moves us, what images we are drawn to, and which words we want to write will guide us throughout the week in our individual explorations. With a variety of media at hand, students will create a journal of their classroom experience.

Sharon Zeugin spent a year studying calligraphy at the Roehampton Institute in London with Ewan Clayton, Hazel Dolby and Margaret Daubney. Her calligraphy is largely intuitive and improvisational, integrating her interests in art, spirituality, Jungian psychology, drawing, music and movement. Sharon has given workshops all over the USA and Canada, including Red Deer College Art Series and Ghost Ranch, New Mexico, where Sharon is the director of Literally Letters. While facilitating experimentation, exploration and discovery, Sharon's goal as an instructor is to help students trust themselves in overcoming fear of the blank page.



## *A Book for the Making* Steve Miller

Imagine flowing your content, words and imagery onto the pages of a limited edition chapbook. Letterpress printing from metal types and photopolymer printing plates are our tools. Creating an edition in five days demands motivation, focus, energy, good karma and a suspension of disbelief that you can get your book done. If you'd like to develop letterpress and conceptual skills for your book arts arsenal, this is the class to take. We will start with the parts of the book that need to be printed with flexible printing plates, prepare digital files and send them to Boxcar Press for making into printing plates. While waiting for the plates to be made, we will set traditional type by hand, cut paper, make a plan of attack for printing, and begin. A clean, simple binding finishes the work!

Steve Miller founded Red Ozier Press in 1976 — a fine press devoted to literary first edition books in handmade limited editions. He came to The University of Alabama MFA in the Book Arts Program in 1988, where he is Professor and coordinator of the program, and teaches letterpress printing and hand papermaking. The proprietor of Red Hydra Press, his current work revolves largely around collaborative book projects with Cuban print- and papermakers. He is a Co-director of Paper and Book Intensive, a nationally recognized annual series of summer workshops in the book arts.

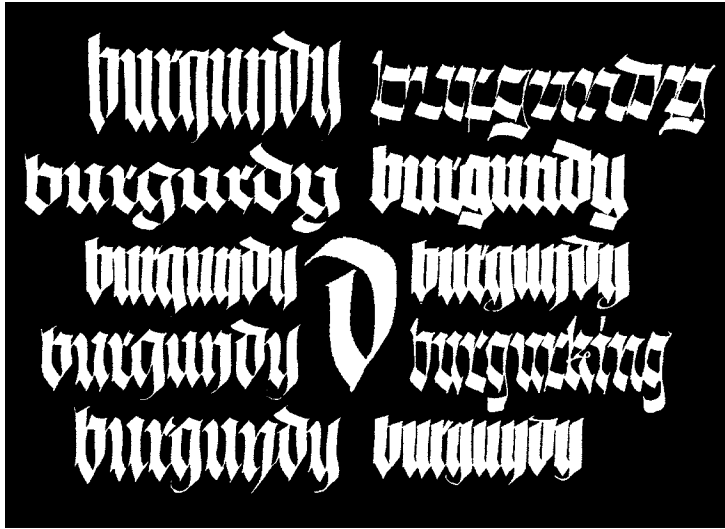


## *Wire Edge Binding: Codex, Accordion, and Album*

Daniel E. Kelm

Wire edge styles use metal wire along the binding edge, exposed at regular intervals, creating knotting stations where thread attaches one page or section to the next. This binding opens exceptionally smoothly and flexibly, affording the option of unusual shapes. You will use wire edge basics to produce first a simple codex, then an accordion book that forms a tetrahedron. Last is an album that lies flat for effective display, featuring archival 'page panels' with a recessed well for images or inclusions. Panel thickness can be adjusted to accommodate inclusions. The panels will feature your own images (six to eight, up to 4 x 6 inches, vertical) that you will bind together into a codex structure. Do not trim the images: you need at least a ¼ inch border beyond the edges! All levels of experience are welcome. Materials fee: \$100

Before Daniel's career in the book arts, he received formal training in chemistry and taught at the University of Minnesota. His experience with books began over thirty years ago in production studios where he learned progressively more specialized traditional bookbinding techniques. In 1983 he opened his own studio, now called The Wide Awake Garage, to design and produce artist's books, interpretive fine bindings, and book sculptures. Known for innovative structures and extensive knowledge of materials, he founded the Garage Annex School for Book Arts in 1990. You can reach him at [daniel.kelm@mac.com](mailto:daniel.kelm@mac.com).



It is not by wearing down  
into uniformity all that is  
individual in themselves,  
but by cultivating it and  
calling it forth within the  
limits imposed by the rights  
and interests of others,

## *Basic Black and Beyond: Contemporary Approaches to Gothic scripts* Julian Waters

We will begin with Textura writing, based on historical and 20th century northern European work, where consistent form and texture are more important than individual letters. Gaining consistency and richness with basic writing, we will explore more complex variations. We will develop simple and compound capitals, using historical sources for reference. In lettering and typography the question is not “Is this correct?” but rather “Does this work effectively?” Through the class, students will increase awareness of the relationships between pen written forms, incised lettering, metal punch cutting, and digital font rendering. Students of this session may also wish to attend Julian’s Digital Typeface Design class the following week, having the option of using their Blackletter writing as a basis for their fonts. Experience in broad edged pen calligraphy is required.

An award-winning lettering designer for more than 30 years, Julian Waters studied calligraphy and type history with legendary type designer Hermann Zapf. From childhood he also learned immeasurably from his parents, calligrapher Sheila and book-binder/ conservator Peter Waters. He lectures and teaches in North America, Europe and Asia; has designed for the us Postal Service and National Geographic; consulted for the Vietnam Memorial in Washington dc, the Women’s Memorial in Arlington va and the Visitors’ Center at Monticello. His typeface designs include the award-winning Adobe Waters Titling and ThJefferson, a proprietary design for Monticello.



## Poets at the Press

Katie Baldwin

This workshop will provide poet participants with an opportunity to print and bind their own chapbook. You will use your own poetry as you learn to hand set type and print on a Vandercook Press. You will then bind the printed folios into pamphlet stitch structures with paper covers. The first four days we will focus on setting type and printing, while the last day will be reserved for binding. At the end of the workshop books of poetry will be exchanged amongst the participants. In addition to this, you will leave this workshop with 25–30 copies of your own book. Through the process of printing and binding you will gain an understanding of design, tools, materials and equipment associated with small press publishing. Poets, become your own publisher through the use of this timeless technology! No experience necessary.

Katie Baldwin is a printmaker who has received artist-in-residence grants both in the us and in several countries, including Japan, Mexico, Cuba, and Poland. Her work is included in special collections, including The Fine Prints Collection at the Library of Congress. Baldwin has been an artist-in-residence at the Women's Studio Workshop and a Stein Fellow at The Center for Book Arts in New York. Currently, she is the Victor Hammer Fellow at the Wells Book Arts Center in Aurora, New York, where she teaches courses in bookbinding and letterpress printing.

# Introduction to Typesetting and Monotype Composition

## Michael Bixler

This course offers the unique opportunity to learn typesetting at one of the last remaining hot metal Monotype shops in North America. Participants will use the Monotype keyboard, composition caster and the Monotype Supercaster to cast their own text and/or a case of type, including fonts of ornaments. This course will be of particular value to letterpress printers who want to experience the full gamut of metal type, from keyboarding, to type casting, to pulling proofs. Please visit the Bixlers' website at [www.mwbixler.com](http://www.mwbixler.com) to see specimens of the many Monotype faces available, or call Michael at 315-685-5181 to discuss questions. Participants will live at Wells and commute to six participants; no experience in casting required, but letterpress printing experience preferred. Materials fee of \$100.

Michael Bixler has cast metal type and practiced fine letterpress printing and typography since 1965. He and his wife established their press and letterfoundry near Boston in 1973, and since 1983 have resided in Skaneateles, New York, where they continue to print limited edition books and provide cast metal type to numerous private presses and letterpress printers around the world. Michael is a graduate of Rochester Institute of Technology and teaches letterpress printing at Wells College.

### SEVEN CLASSIC MONOTYPE LETTERPRESS ITALICS

#### 18-pt. Baskerville

The Baskerville italic, created by The Monotype Corporation in 1924 as a justified initial and companion style for the Baskerville face, is a well-proportioned and elegant modern letterpress italic. It was designed and set in the Monotype shop at Wells College, New York. The original design was by John Lubkin and set in the Monotype shop at Wells College, New York. The original design was by John Lubkin and set in the Monotype shop at Wells College, New York.

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Designed and printed by MICHAEL AND WINIFRED BIXLER, Skaneateles, New York

#### 18-pt. Antiqua

The Antiqua italic, created by The Monotype Corporation in 1924 as a justified initial and companion style for the Antiqua face, is a well-proportioned and elegant modern letterpress italic. It was designed and set in the Monotype shop at Wells College, New York. The original design was by John Lubkin and set in the Monotype shop at Wells College, New York.

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Designed and printed by MICHAEL AND WINIFRED BIXLER, Skaneateles, New York

#### 18-pt. Garamond

The Garamond italic, created by The Monotype Corporation in 1924 as a justified initial and companion style for the Garamond face, is a well-proportioned and elegant modern letterpress italic. It was designed and set in the Monotype shop at Wells College, New York. The original design was by John Lubkin and set in the Monotype shop at Wells College, New York.

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Designed and printed by MICHAEL AND WINIFRED BIXLER, Skaneateles, New York

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ALTERNATES

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*ALPHABETS*

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*From Basics to Béziars:*

*Introduction to Digital Typeface Design*

Julian Waters

Using FontLab and Mac computers, we will develop digital alphabet designs based on historical sources or anything you like: your handwriting, calligraphy, sketches, etc. We will review basic lettering, type history & classification, and learn computer drawing skills & techniques, including bézier curve point placement and manipulation within FontLab. Starting with limited characters, we'll work on forms, consistent weights & spacing, kerning, alternates, ligatures and other refinements as we fill out the character set to generate Open Type fonts for word processing and page layout programs. We will work individually but engage in group discussions as our projects progress. Students continuing from Julian's Blackletter calligraphy class the previous week have the option of using their Blackletter to start their font designs. Experience with drawn or written lettering, calligraphy, typography, basic computer operations, and graphics programs is recommended.

An award-winning lettering designer for more than 30 years, Julian Waters studied calligraphy and type history with legendary type designer Hermann Zapf. From childhood he also learned immeasurably from his parents, calligrapher Sheila and book-binder/conservator Peter Waters. He lectures and teaches in North America, Europe and Asia; has designed for the us Postal Service and National Geographic; consulted for the Vietnam Memorial in Washington DC, the Women's Memorial in Arlington VA and the Visitors' Center at Monticello. His typeface designs include the award-winning Adobe Waters Titling and ThJefferson, a proprietary design for Monticello.

## SCHEDULE

Plan to arrive on campus Sunday afternoon between 4:00 and 6:00. We'll have introductions and dinner at 7 PM. Classes run Monday through Friday, 9 AM to noon and 1:30 to 4:30 or 5:00 PM. Departure is the following Saturday morning by 10 AM.

## TUITION AND FEES

Tuition for one week is \$1000. Participants may register for one class only per week. Please consult the sections below on accommodations, meals, airport shuttles and course supplies. The registration form on the next page shows the complete list of fees.

## ACCOMMODATIONS

On-campus dormitory accommodations are in private air-conditioned rooms with a shared bath at \$300 for the six nights. The cost includes all linens and internet access via ethernet cable. Off-campus lodging options include bed and breakfasts and major hotel chains 20–40 minutes from campus. Please check our website, [www.wells.edu/bookarts](http://www.wells.edu/bookarts), for suggestions.

## ACCESSIBILITY

We regret to say that the Book Arts Center is not currently handicapped accessible, although the dormitory is. Please contact us if you think this would prevent your participation.

## MEALS

Participants are encouraged to eat on campus to enjoy the fellowship of communal meals. Three options are available: breakfast, lunch and dinner; lunch only; or eating off-campus. We will have a delicious vegetarian choice at every meal. A continental breakfast will be served Saturday morning before departure.

## SCHOLARSHIPS

We offer need-based scholarships to participants and recent graduates. Applicants should send a letter of interest and two letters of support to the Director by 15 March 2012.

## INTERNSHIPS

The Institute offers four internships to college and graduate participants in the book arts. Although these are non-paying internships, each intern will be enrolled in one course and TA in one other. Applications are available on our website ([www.wells.edu/bookarts](http://www.wells.edu/bookarts)) and are due by 15 March 2012.

## COURSE SUPPLIES AND MATERIALS FEES

Instructors will provide a list of required and recommended tools and supplies. Participants will be responsible for purchasing their own supplies. The Book Arts Center has many supplies for sale, so ask us about what you might need. Materials fees will range from \$25 to \$100 depending on the course.

## AIRPORT SHUTTLE

There will be a one-time pick-up and drop-off at Syracuse's Hancock International Airport for \$60. A Wells van will pick up participants at Hancock airport at 3:30 PM on Sunday afternoon; the van will drop participants off at the airport by 10 AM the following Saturday morning. Call us to reserve your van seat! The drive from Aurora to Hancock Airport is approximately one hour and fifteen minutes; remember to allow at least an hour to get checked in and through airport security.

## DEADLINES

We encourage early registration since our courses are limited to 8–12 participants. The \$100 non-refundable deposit is due with the completed registration form on the next page. The remaining tuition and any fees are due by 25 June 2012.

## REFUND POLICY

You may cancel your registration until 15 June and receive a refund minus the non-refundable \$100 deposit. After that date, there will be no refunds. Should we need to cancel a course for any reason, you will be notified and offered another class or a full refund. We cannot be responsible for non-refundable airline tickets.

# Wells Book Arts Summer Institute • Registration Form for Summer 2012

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_

STATE AND ZIP \_\_\_\_\_

E-MAIL \_\_\_\_\_

CELL PHONE \_\_\_\_\_

HOME PHONE \_\_\_\_\_

*Please mark the class you want to take. You may take only one per session.*

SESSION I: 8 – 14 JULY

Sarah Bryant  Carol Barton  Ron Gordon  Sharon Zeugin

SESSION II: 15 – 21 JULY

Steve Miller  Daniel Kelm  Julian Waters (*Blackletter*)

SESSION III: 22 – 28 JULY

Katie Baldwin  Michael Bixler  Julian Waters (*Typeface Design*)

Are you a . . .  Scholarship Applicant?  Internship Applicant?

*If you have any questions, or concerns, please feel free to contact us at:*

Fax 315-364-3488 • Office 315-364-3420 • [bookartscenter@wells.edu](mailto:bookartscenter@wells.edu)  
[www.wells.edu/bookarts](http://www.wells.edu/bookarts) • or see the Wells Book Arts Center on Facebook

*Please send your deposit and completed registration form to:*

Wells Book Arts Summer Institute  
170 Main Street  
Aurora, New York 13026

## FEES

- Package • *tuition, all meals, accommodations* . . . \$1600 per week
- Tuition • \$100 deposit, \$900 balance . . . . . \$1000 per week
- Meal plan 1 • *all meals* . . . . . \$300 per week
- Meal plan 2 • *lunch only* . . . . . \$100 per week
- On-campus accommodations . . . . . \$300 per week
- Airport shuttle service . . . . . \$60 round trip
- Class materials fee • *if applicable* . . . . . \$25–\$100 per class

*Please remember that the \$100 deposit is non-refundable.*

TOTAL \_\_\_\_\_

## PAYMENT METHOD

- Check . . . . . AMOUNT ENCLOSED \_\_\_\_\_
- Credit card . . . . .  VISA  MASTERCARD  
 DISCOVER  AMERICAN EXPRESS

AMOUNT TO BE CHARGED \_\_\_\_\_

CARD NUMBER \_\_\_\_\_

EXPIRATION DATE & SECURITY CODE ON BACK \_\_\_\_\_

PRINT NAME OF CARDHOLDER \_\_\_\_\_

CARDHOLDER SIGNATURE \_\_\_\_\_

Billing address, if different from registration address, above left

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_



Wells Book Arts Center  
170 Main Street  
Aurora, New York 13026

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