The book arts are alive and well in select communities across the United States and around the world. The Artists and Craftspeople who work in paper, ink, metal, and leather often practice their craft in private studios and quite often in blissful solitude. They also tend to be very open to teach their skills to others in order to carry on traditional crafts that have been passed along over centuries. Upstate New York is fortunate to have several pockets of activity in the various book arts. In the center of New York State lies Wells Book Arts Center. Most of the year, the Book Arts Center is at the service of Wells College as one of the programs of distinction where students can take classes and even major or minor in the book arts. Every Summer the Wells campus transforms into the Wells Book Arts Summer Institute.

The Wells Book Arts Summer Institute features multiple week-long workshops where participants can study with any one of a number of practitioners in specialized book arts related fields. This year we present two weeks each with five courses to choose from.

While each week is filled with intensive hands-on instruction and practice, there is also time to relax and enjoy the spectacular sunsets over Cayuga Lake or swim or take things at your own pace. Of course there are people who want to work on their projects late into the evening and can do so.

On the heels of the success of last year’s Summer Institute, we present several brand new classes that have never been offered in our eleven years of hosting the Institute. We hope you can join us for what some call “Summer camp for adults.”

We are especially grateful for generous support given to the Summer Institute by Wells College and The Gladys Krieble Delmas Foundation as well as our sponsors and scholarship auction donors.

The following pages present courses you can take and details on how to register. If you have any questions, please visit our website at www.wellsbookartscenter.org or contact me directly at 315-364-3420 or at rkegler@wells.edu

Richard Kegler
SUMMER INSTITUTE DIRECTOR
Introduction to Typecasting and Monotype Composition
Michael Bixler

This course offers the unique opportunity to learn typecasting at one of the last remaining hot metal Monotype shops in North America. Students will use the Monotype keyboard, composition caster and the Monotype Supercaster to cast and take home 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 to see specimens of the many Monotype faces available, or call Michael at 315-685-5181 to discuss questions. Students will live at Wells and commute to & from Skaneateles in Wells vans. Limited to five students; no experience in casting required, but letterpress printing experience preferred.

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, NY, 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.
This course will focus on making paste paper but will also explore techniques such as plaster paper, suminagashi and orizomegami. Paste paper is one of the oldest forms of painting and designing the surface of paper using a pigmented paste. It was used for book covers and endpapers. Though some of the ingredients have changed, paste paper offers endless possibilities for creating individualized papers through mark making and patterning. While learning the process of making paste paper, students will experiment with color and design. Plaster paper is a method of painting paper to create a textured surface while suminagashi and orizomegami use inks to create designs. Students will create a compendium of papers and a portfolio to house them. We will discuss applications and uses for our fabulous papers.

Diane Bond is a Roycroft Renaissance Master Artisan in book arts. Her experiences as a graphic designer, apprentice bookbinder and art educator along with training with several well known book artists have given her the skills and abilities to create finely crafted functional books as well as artist books. Her work appears in *500 Handmade Books, Volumes 1 & 2* by Lark Publications. Her work is in the collection of the University of Rochester, the Sidney Berger Paper Collection in Boston, Millington Lockwood Business Interiors in Buffalo, and is part of the Al-Mutanabbi Street Project. She has taught book arts workshops across Western NY and is currently an art teacher in the Orchard Park Central School District.
Wood Engraving was originally developed to illustrate books. Although today the craft of fine-line engraving has largely faded away, it is an art form well worth learning. Wood engraving utilizes special carving tools employed to the end-grain of hard woods resulting in amazingly detailed images that compliment letterpress work. You will learn techniques for carving blocks, creating and transferring imagery, and printing edition prints. You will gain confidence as you practice basic techniques such as tonal development, texture, straight lines, and curves. You will then develop drawings, transfer to the block, engrave, and print. Final images will be proofed and printed on a press. No prior printing experience required, but some drawing ability helpful. Experience with wood-carving, linoleum carving, and intaglio etching a plus. Students will leave with multiple prints and enough skills to work independently.

Steven Lee-Davis is a Roycroft Artisan creating limited edition prints. He works in the medium of wood engraving and prints on a Vandercook proof-press or an Albion hand-press. After receiving a Masters of Education at Massachusetts College of Art, he continued his education with an apprenticeship to Barry Moser. It was in Moser’s studio that he learned the craft of wood-engraving. Steven Lee-Davis primarily works on commission creating wood-engraving illustrations. He also teaches workshops and has work in several galleries.
Creating a successful artists’ book demands an understanding of the physical elements of the book format in relation to formal visual structures. This workshop will engage participants in holistic approaches that move image-making ideas into innovative bookbinding structures. The week will strive to integrate content, materials, binding techniques and the action of turning pages in time and space into complete and independent works of art. Variations on traditional forms will range from simple pamphlet bindings utilizing unusual folds and inventive sewings to multiple section bindings and concertina structures. Each element of the book will be examined through hands-on experimentation and observation utilizing participants’ choice of images and tools for mark making. 

*Participants are encouraged to bring projects in progress and/or elements for “book experiments.”*

Scott McCarney is an artist, designer, and educator based in Rochester, New York. He received formal design training at Virginia Commonwealth University in the 1970s, and earned an advanced degree in photography from the University at Buffalo/Visual Studies Workshop (Rochester, NY) in the 1980s. His works can be found in the collections of The Museum of Modern Art, NY; Victoria & Albert Museum, London; and Yale University Art Gallery. His work is shown internationally as well as close to home. His teaching and lecturing extends to Australia, New Zealand, Korea, Mexico, and South America. He currently teaches in the College of Imaging Arts and Science at Rochester Institute of Technology.
Join us in exploring new (and old) techniques in letterpress printing. We will be covering the basics, but also digging deep into some fun alternative image-making using antique type and Vandercook printing presses from the Wells College pressroom. We will focus primarily on Pressure Printing, a non-traditional letterpress technique that creates unique and spontaneous images. Together we will master this process while implementing skills in typography, pattern making and designing for the letterpress. By the end of the week you will have a stack of your incredible prints and some brand new letterpress skills to show off to your friends at home.

Brad Vetter is a designer, artist, educator and letterpress printer. After studying graphic design at Western Kentucky University, Brad spent eight years honing his craft at the legendary Hatch Show Print in Nashville, TN, one of the oldest letterpress print shops in the country. Brad left Hatch in 2012 to start his own letterpress and design studio. Bouncing between 18th and 21st century technology and techniques, he continues to hand print rock-and-roll posters while also adding more digital design to his repertoire. Brad frequently lectures and hosts workshops throughout the US as well as teaching college-level design classes. His print work has been shown in such notable venues as the San Francisco MoMA, Massachusetts Museum of Contemporary Art, Columbia College Center for Book and Paper, and the Danish Museum of Media.
The basic structure of a fine leather binding has changed little over the past 300 years. The text block is sewn onto supports, the spine carefully shaped, and the boards laced on. The book is covered in leather that has been precision-pared for protection, flexibility, and a sumptuous presentation. Students will build a solid foundation in fundamental binding and leather-working skills including sewing, rounding, backing, paring, and covering and will also develop the connoisseurship required to evaluate their own work for continued independent study. The course is also a valuable refresher for more advanced students who would like feedback on their technique. Students will complete one leather binding with sewn endbands, and experiment with tooling and multiple onlay techniques. Additional luxury features will be discussed, along with the evolution of the craft from Medieval to contemporary methods.

Karen Hanmer’s artist-made books are physical manifestations of personal essays intertwining history, culture, politics, technology and arid wit. Her work is included in collections ranging from The Getty Museum and the Library of Congress to Yale University and Graceland. Hanmer is a leader in the book arts community, having served on the editorial board of *The Bonefolder*, as Exhibitions Chair for the Guild of Book Workers, and as frequent exhibition curator and juror. She offers workshops and private instruction focusing on a solid foundation in basic binding skills.
Understanding the Typographical Punch
Stan Nelson

In traditional typography, punchcutting is the craft of cutting letter punches in steel from which matrices were made in copper for type founding in the letterpress era. The cutting of letter punches was a highly skilled craft requiring much patience and practice. Often the designer of the type would not be personally involved in the cutting of punches.

Knowing through doing, students will file and engrave a design in steel using the same techniques employed by Garamond, Caslon, and Bodoni. In so doing they will come to understand the physical, three-dimensional reality of letterforms and experience the immediacy of this fundamental process. After cutting a punch you will never see letters the same way again.

Raymond Stanley Nelson (Stan to his friends) has been cutting punches and casting type by hand for over 45 years. He is a Museum Specialist Emeritus after 31 years working in the National Museum of American History’s Graphic Arts Collection. Stan is a printing historian, artist, and an active letterpress printer. He is proprietor of the Atelier Press & Letterfoundry in Charles Town, West Virginia.
Wet Collodion Tintypes
France Scully Osterman

This is a five-day beginning tintype workshop that includes to make wet-plate collodion tintypes with a large format camera and an enlarger. Camera work will focus on portraiture and still life, while the enlarger can be used to make tintypes from slides or botanicals (up to 4" x 5"). Participants will receive individual instruction in setting up and lighting their subjects and using the enlarger. They will be guided through all steps in the collodion process from pouring collodion, sensitizing, exposing, developing, fixing to varnishing. Tinting and burnishing will also be demonstrated and the students can choose to include these techniques. Each participant will receive a copy of the Scully & Osterman basic collodion manual, which includes all formulas, instructions, and sources of supply.

France Scully Osterman is an artist, writer, teacher and guest scholar at George Eastman Museum. She has received glowing reviews of her “Sleep” exhibit in Art in America, Paris Photo Magazine and the Village Voice. Osterman is recognized for her extensive knowledge of early photographic processes including wet and dry-plate collodion, photogenic drawing, cyanotype, albumen and salt print methods. She teaches and gives talks at international and US universities, museums and art schools and in the Scully & Osterman skylight studio in Rochester. Her work has been featured in Photography’s Antiquarian Avant-Garde, The New Wave in Old Process Photography by Lyle Rexer, Coming into Focus by John Barnier, The Book of Alternative Photographic Processes by Christopher James, Le Vocabulaire Technique de la Photographie by Anne Cartier-Bresson, and Photographic Possibilities, by Robert Hirsch.
East Meets West Papermaking
Peter Sowiski

The class will engage in a comparison of Eastern (Asian) and Western (European) traditions in sheet forming as a cue toward individual, custom production. We’ll meet somewhere in the middle to investigate different fiber types, preparation, sizing, color, and texture with an eye toward additional possibilities of shape, dimensional, and pulp painted statements in the medium. I’ll show a range of methods, tools and equipment, with all thinking back as we look forward to optimize particular qualities of our papers in resolved statements. The goal: master what we utilize to realize our vision in the paper, take away new capabilities, and forge new relationships with our own and others’ works. We’ll “Get it on paper!”

Peter Sowiski received a BA in 1971 in Studio Art from Oberlin College, and an MFA in 1974 in Printmaking from Ohio State University. He is primarily known as a pulp painter, with work in numerous collections in America. Over the last forty years he has shown in over 195 exhibitions, held over 80 workshop, lecture and visiting artist posts locally to internationally. Peter is an Emeritus Professor of Fine Arts at Buffalo State College, where he taught from 1974 – 2007, did stints as Chair of Fine Arts, of Design, and received the President’s Award for Excellence in Service to the College. He investigated papermaking in Korea, China and Vietnam, and was President of The Friends of Dard Hunter, Inc., an international organization of hand papermakers. He has worked at Abaca Press as chief screen printer since its inception in 1994. Since retiring, he continues working for Abaca Press, and messing up his studio in Buffalo.
Students will focus on typesetting and printing techniques that move beyond straight lines and right angles to set type that curves, angles and bounces. We’ll begin by exploring historic methods for handset composition including circular and angle quads. Because these tools have become increasingly difficult to find, we’ll adapt materials from art supply and hardware stores for manipulating type and creating dynamic lock ups on both platen and cylinder presses. We will also experiment with Daredevil Furniture, designed and lasercut for type composition. While our focus is daredevil typesetting, we’ll cover innovative approaches to ink, paper, and production too. Students will create a collaborative book and a set of editioned prints to exchange. This workshop is appropriate for those with some letterpress printing experience who want to expand their approach to typesetting and printing. 

Jessica Spring started setting type on a phototypesetting machine in 1982 as an undergraduate English major, beginning a lifelong interest in typography. She learned to set real metal type in 1989 and has been a letterpress printer ever since, most recently inventing Daredevil Furniture to help other printers set type in circles, curves and angles. Her work at Springtide Press—artist books, broadsides and ephemera—is included in collections around the world. She collaborates on the Dead Feminists broadside series with illustrator Chandler O’Leary. Spring has an MFA from Columbia College and teaches letterpress printing and book arts.
We are very pleased to have support for the Summer Institute from these entities who actively promote the Book Arts.

American Printing History Association

Upstate NY Chapter — WWW.PRINTINGHISTORY.ORG

Atlantic Papers
WWW.ATLANTICPAPERS.COM

Michael Bixler • Press & Letterfoundry
WWW.MWBIXLER.COM

The Gladys Kriebel Delmas Foundation
WWW.DELMAS.ORG

Siegel “leather merchants since 1917”
WWW.SIEGELEATHER.COM

Upstate New York Spring Wayzgoose 2016

Genesee Center for the Arts & Education is hosting the 2nd Annual Upstate New York Wayzgoose on Saturday June 4, 2016 from noon to 5pm. It is a celebration of printing and the book arts featuring hands-on workshops, demonstrations, vendor fair, tours, food & libations! Free admission.

HTTPS://WWW.ROCHESTERARTS.ORG/EVENTS

The American Typecasting Fellowship (ATF) Biennial Conference 2016

The 2016 American Typecasting Fellowship Conference will be hosted by Wells Book Arts Center and The Bixler Press & Letterfoundry and held in Central New York State. Since 1978, this biennial conference has brought together people from around the world who are interested in metal type casting. Programming will be held August 11–14, 2016.

HTTPS://WWW.FACEBOOK.COM/ATYPEF
**Schedule**
Plan to arrive on campus Sunday afternoon between 4 and 6 pm, and to leave the following Saturday morning by 10 am. Classes will begin Monday morning & continue through Friday afternoon, six hours per day, from 9 am to noon, and from 1:30 to 4:30 pm. Most participants continue to work on their projects after dinner and will have 24-hour access to the facilities.

**Tuition & 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. The registration form on the back page shows the complete list of fees.

**Accommodations**
We hope that participants will take advantage of on-campus accommodations in order to benefit from studio time and interaction with fellow Institute participants and faculty. Private rooms with a shared bath are available for $300 for six nights. The cost includes all linens. All rooms have wireless internet access. Off-campus lodging options include bed & breakfasts and major hotel chains, 20–40 minutes from campus. Please check our site, wellsbookartscenter.org/summer-institute, for suggestions.

**Meals**
Participants are encouraged to take their meals on campus to enjoy the fellowship of a communal meal. This is not mandatory and we realize that some participants may have meal restrictions that require foregoing this option. We will have a delicious vegetarian choice at every meal. We pause for refreshments mid-morning and mid-afternoon. Everyone is invited to dinner Sunday and Friday nights. A continental breakfast will be served Saturday morning.

**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. 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. Please ask if you may require other logistical assistance.

**Driving Directions**
Complete directions and maps are available at the college website: http://www.wells.edu/about/map-directions.aspx

**Course Supplies & Materials Fees**
Course supplies are included in the tuition cost. There are no additional costs unless you wish to purchase supplies to keep or fine papers from our stock room for your projects.
ACCESSIBILITY
We regret to say that the Book Arts Center is not currently ADA handicapped accessible, although the dormitory is. Please contact us if you think this would prevent your participation.

FRIDAY EVENING
We will have a ‘show & tell’ pop-up gallery exhibition open to the general public on Friday evening.

DEADLINES
We encourage early registration since our studio courses are limited to eight participants. The $100 non-refundable deposit is due with the completed registration form on the back page. The remaining tuition and any fees are due by 15 June 2016.

REFUND POLICY
You may cancel your registration until 15 June and receive a refund minus the $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.

ACADEMIC CREDIT
The Summer Institute is at present unable to grant academic credit from Wells College. College students interested in credit may apply to their home institution to use Institute courses as the basis for an independent study. The Institute Director will be happy to help with required paperwork and forms.

SCHOLARSHIPS
We offer need-based scholarships to students and recent graduates. Those interested should send a letter of application and two letters of support to the Summer Institute Director by 15 April 2016.

INTERNSHIPS
The Institute offers five internships to college and graduate students in the book arts. Although these are non-paying internships, each intern will be enrolled in one course each week and act as TA for the instructor. Applications are available on our website www.wells.edu/bkarts/info.htm and are due by 15 April 2016.

REGISTRATION
Please register online or fill out the attached registration form and mail it with a nonrefundable deposit of $100. Michael Bixler’s class is limited to five participants; all other classes are limited to eight.

Early registration is encouraged. The remainder of tuition and fees is due by 15 June 2016.
Please register online or send your deposit and registration form to:
Wells Book Arts Summer Institute
170 Main Street
Aurora, New York 13026
Phone 315.364.3420
www.wellsbookartscenter.org

For more information on the Wells College Book Arts Center, The Wells Book Arts Summer Institute, The Spring Wayzgoose, and Wells College Press, please visit our online sites and follow and “like” our social media portals:

facebook.com/wellsbookartscenter
twitter.com/WellsBookArts
pinterest.com/WellsBookArts
instagram.com/wells_book_arts

Summer Institute logotype by Julian Waters • www.waterslettering.com
Booklet printed by Keller Bros. & Miller, Buffalo, NY
**Fees:** $100 non-refundable deposit required for any booking.
- Full Package: tuition, all meals, accommodations .......... $1500 per week
- Tuition only .............................................. $1000 per week
- Meal plan: all meals ..................................... $1000 per week
- Accommodations .......................................... $300 per week
- Airport shuttle service ................................... $60 round trip

10% overall discount for multiple week registration

**Payment Method**
- Check
- Credit card
  - Visa
  - Mastercard
  - Discover
  - American Express

Amount to be charged  

Card number  

Expiration date and security code on back  

Print name of cardholder  

Cardholder signature  

Billing address, if different from registration address, above left

**Wells Book Arts Summer Institute • Application for Summer 2016**

**Name**

**Address**

**City**

**State & Zip**

**Email**

**Phone**

Please indicate which class you want to take. You may take only one class per session.

**Session I • 17 – 23 July**
- Bixler - Monotype Casting
- Bond - Decorative Papers
- Lee-Davis - Wood Engraving
- McCarney - Artists' Books
- Vetter - Pressure Printing

**Session II • 24 – 30 July**
- Hanmer - Leather Bindings
- Nelson - Punch Cutting
- Osterman - Historic Photographic Processes
- Spring - Daredevil Letterpress
- Sowiski - Papermaking

Scholarship Applicant?  ○ yes

Internship Applicant?  ○ yes