Wells Book Arts Summer Institute
The Wells Book Arts Center has been in operation since 1993 as a program of Wells College in Aurora, NY. The tremendous resources for letterpress printing and hand bookbinding have made Wells both a destination for the cognoscenti of the book arts world, and a pleasant surprise for those happen upon us. Every summer this beautiful Center, situated on the shores of Cayuga Lake in central New York State, transforms into the Wells Book Arts Summer Institute.

The Summer Institute features multiple week-long workshops where participants can study with any one of a number of practitioners specialized in book arts and related fields. In this—our 12th year—we present two weeks, each with five courses to choose from. Each week is filled with intensive hands-on instruction and practice, but there is also time to relax and enjoy the spectacular lake sunsets and bucolic surrounding area. Often, participants will work on their projects late into the evening taking advantage of the 24 hour access that the institute provides.

Once again, we present several new classes that have never been offered previously. 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

For more information on the Wells College Book Arts Center, The Wells Book Arts Summer Institute, 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 logo by Julian Waters • www.waterslettering.com
Booklet printed by Keller Bros. & Miller, Buffalo, NY
Introduction to Typecasting and Monotype Composition
Michael & Winifred 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.
In this week-long intensive, students will learn the fundamentals of blind tooling and gold tooling on leather focusing on straight lines and using BS glaire to affix the gold, as well as hand tooling with foil. Line-work is one of the most important, fundamental, and versatile decorative techniques used on tooled bindings, and is used in both traditional and contemporary designs. Students will also have time to explore the use of curved lines and decorative tools. A final plaquette will be completed using the techniques covered. This is an introduction for beginners as well as a step forward for those who would like to build on their existing knowledge.

Students will have the opportunity to work with Wells Book Arts Center’s extensive brass tool collection in the Jane Webster Pearce '32 Bindery.

Samuel Feinstein trained formally at the North Bennet Street School program under Jeff Altepeter and Martha Kearsley. Since graduating in 2012 he has been in private practice specializing in fine bindings, luxury clamshell boxes, new bindings in period style, and gold finishing for other binders.
During this workshop, participants will be introduced to the letter families and proportional relationships between letter groupings in the Chancery Cursive (Italic) alphabet. Beginning with pencil and progressing to the use of broad edged steel nibs and penholders, participants will complete a cohesive, contemporary, and flowing exemplar consisting of lowercase and uppercase letters, numerals, punctuation, and swash alternatives during the week. Information will be provided to analyze the hallmark characteristics of an alphabet in order to learn more hands in the future. The class will experiment with brushes and other tools to create larger proportionate Italic letterforms for a collaborative class project. Each participant will create a series of related compositions using ink and gouache as final deliverables. Designed for those with no prior calligraphic or lettering experience, this workshop will be fun and relaxed...perfect for a summer break by the lake!

Lorrie Frear teaches Graphic Design and Calligraphy as an Associate Professor in the School of Design at Rochester Institute of Technology. Lorrie is fascinated with just about everything related to letterform design and typography, and she shares this passion readily with her students. Lorrie has conducted lettering and calligraphy lectures and workshops for several universities and organizations, including the Hamilton Wood Type and Printing Museum and the Western New York Book Arts Center. Lorrie’s objective is to make letters and words come to life, and to infuse in students a life-long passion for and appreciation of letterforms.
Jesse Marsolais is the proprietor of Marsolais Press & Lettercarving in Millbury, Massachusetts. After graduating with a BA in Creative Writing from Naropa University, with a Minor in letterpress printing, Jesse returned home to the Boston area to work in publishing before getting a job as a pressman for a commercial letterpress company. From there he began what became a six-year apprenticeship at Firefly Press, Boston, which included formal training in all aspects of hot-metal typography. Towards the end of this apprenticeship, Jesse began another in lettercarving, spending a grant-funded six weeks with Nicholas Benson at The John Stevens Shop in Newport, RI. Since establishing his own business at the end of 2012, Jesse has rendered typographic and inscriptional services for a wide range of private and institutional clientele.
This class will focus on the basic mechanics of letterpress printing and on core elements of typographic design as they apply to edition printing on Vandercook presses. Beginning with hand-set metal type, and including wood type, ornaments, vintage printing blocks, and student-cut linoleum blocks, participants will produce at least two pieces of their own design: a multi-color typographic print, and a broadside that combines words and images. Additional projects can be completed as time permits. Students will learn the essential press adjustments and settings for obtaining high quality Vandercook results! This hands-on course is designed for those without prior letterpress experience and is also suitable for experienced printers who would like to hone their skills.

Sara Sauers has been printing on Vandercook presses for over twenty years. She teaches letterpress printing and book design at the University of Iowa Center for the Book and is a freelance book designer for the University of Iowa Press. From her letterpress shop in Iowa City she publishes literary fine press books under the Catstep Press imprint and operates Bun Fight Press for selected job printing.
As we are aware, most whom enjoy “making”—letterpress, printmaking, book binding, paper making—do not necessarily also enjoy the extra rigors of what it takes to make a livelihood from it. This class will provide language and methodology for managing client-based projects, exercises, and plenty of discussion about marketing, sales, rudimentary business practices, advertising and promotional strategies in the for profit market. Students will walk away with a some real-world tools they can use for promoting their art, and a feeling for what it takes to make a small business thrive creating products in the book arts.

Nancy Sharon Collins is the country’s leading engraved stationery expert working in her eponymous New Orleans company, Nancy Sharon Collins, Stationer LLC. She authored The Complete Engraver and writes for PRINT and HOW magazines about engraving, design, and commercial printing. She appears in popular media such as Departures, Town & Country, Martha Stewart Wedding, Veranda, The New York Times, and NPR. Collins holds a BFA and MFA in design and taught graphic design for over a decade. Prior to that, she owned a graphic design studio in NYC with clients that included Clinique, Williams Sonoma, Metropolitan Opera, and Museum of Modern Art.
In traditional typography, punchcutting is the craft of cutting letters. This intensive hands-on workshop will introduce the students to type design and digital font making. During the week, participants will experiment with the structural elements of letters, and learn the fundamentals of sketching an alphabet. Participants will then use FontLab Studio to learn digitization, digital drawing, proofing, spacing, kerning, and ultimately generate a working digital font. FontLab Studio is the industry standard in font creation and editing font solutions. Prerequisites: Basic working knowledge of software applications for Bezier curves editing is suggested, but no skills are required regarding calligraphy or type design.
Stone Lithography
Jennifer Scheuer

This workshop will introduce stone lithography, a process of printing drawings and images off of limestone popularized in the 18th and 19th century. The lithographic stone is well known for reproducing autographic marks, washes and tonal ranges with ease. Participants will learn to grain, draw, print, and alter the image on the stone. The workshop will introduce the potential of different drawing materials (lithographic pencils, tusche, tablets, and rubbing crayons) and techniques for deletion.

Jennifer Scheuer is an artist and collaborative printer invested in lithography and the history of print. She received her M.F.A. in Studio Art with a focus in printmaking from the University of Tennessee, Knoxville; and the Graduate Student Fellowship from the Southern Graphics Conference during her graduate studies. In 2010 she devoted a year to the practice of lithography while attending the Tamarind Institute’s Printer Training program. Scheuer has worked and studied with many artists devoted to lithography and she has an interest in learning the complexity of print processes. He recent work utilizes lithography, photogravure, book arts and papermaking.
Technology of the Broadside
April Sheridan

The term broadside once referred to one-sided printed sheets with news or political statements, but it is now used almost exclusively for printed poems. With this transformation, the object went from a very public to a private piece of paper. This class will explore the technologies of making broadsides. Printing poetry can be a great way to discover new readings of favorite works or to delve into your own writing. Students will create a unique print edition dedicated to one piece of writing. They will make the paper themselves, hand set type, and print it on a Vandercook press. They will also examine the public space of the material forms of language by displaying their work in and around the campus.

April Sheridan is a letterpress printer who is particularly interested in the the broadside: its artistic and experimental possibilities and its historic place in American culture. She has printed over one hundred and fifty broadsides and for ten years managed the letterpress printing, papermaking, and bookbinding studios at the Center for Book and Paper Arts at Columbia College Chicago. She has spoken at the Hamilton Wood Type and Printing Museum Wayzgoose/Educators Conference, the Letterpress: Forward Thinking Conference at St. Bride Library in London, and at the & Now Conference at CalArts. She currently serves on the board of the WasteShed and the Journal of Artists’ Books (JAB).
Hybrid Structures for Hybrid Voices
Barb Tetenbaum

In this part artist-book-ideation / part artist-book-structure-exploration class we will examine the opportunities that page design, material selection and book structure offers to the presentation and navigation of different textual and visual ‘voices’. A variety of non-traditional book structures and component parts will be taught that encourage the ideas of this class: such as split-page structures, ‘magic wallet’, use of page tabs and pockets. We will also explore the use of varied materials and page sizes. In addition to learning book structures, we will use ideation techniques to best take advantage of the structures we are learning. The goal of the class is for each student to come away with working “dummies” for further refinement at home, and one finished project created from available materials and technologies.

Barbara Tetenbaum is a visual artist interested in the act of reading. She works in a variety of media including artist books, prints, installation art and animation. She founded her artist book imprint, Triangular Press, in 1979. She exhibits nationally and abroad; her work can be found in many private and public collections. She holds a BS (Fine Art) from the University of Wisconsin-Madison and an MFA from the School of the Art Institute of Chicago. She is currently Professor and Dept. Head of Book + Print at Oregon College of Art and Craft.

“Glimpse” Collaborative book by Julie Chen and Barb Tetenbaum, 2011
Photo credit: Sibila Savage
SCHEDULE
Plan to arrive on campus Sunday afternoon between 4 and 6 pm, and to leave the following Saturday morning by 10 am. Classes begin Monday morning & continue through Friday afternoon, six hours per day, from 9 am to noon, and from 1:30 to 4:30 pm. Participants may continue to work on their projects after dinner and will have 24-hour access to the facilities.

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 linen and 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 full breakfast will be served Saturday morning.

AIRPORT & TRAIN SHUTTLE
There is an optional shuttle service ($60 R/T) to pick up participants at Syracuse Hancock airport and Syracuse Transportation Center on Sunday afternoon; the van will drop participants off in Syracuse the following Saturday late morning (shuttle times for pick up and drop-off will be scheduled to optimally accommodate all travel schedules). 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 Wells College website: http://www.wells.edu/about/map-directions.aspx

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.
TUITION & FEES
Tuition is $1000 per week. Participants may only register for one class per week-long session. Course supplies & materials are included in the tuition cost. Participants may purchase additional supplies, such as fine paper, from our stock room for their projects. A $100 non-refundable deposit is due at the time of registration. The registration form on the back page provides a detailed fee list.

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 March 15 2017. Applications are available on our website www.wells.edu/bkarts/info.htm and are due by March 15 2017.

INTERNSHIPS
The Institute offers five internships to college and graduate students in the book arts. Interns will be enrolled in one course each week and act as T.A. for the instructor. Applications are available on our website www.wells.edu/bkarts/info.htm and are due by March 15 2017.

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.

REGISTRATION
Please register online, or fill out the attached registration form and mail it with the nonrefundable deposit of $100 no later than 15 June 2015.

We encourage early registration as space is limited! The Bixler class is limited to five participants; all other classes are limited to eight.

All remaining tuition and any fees are due by 15 June 2017.

REFUND POLICY
Registration may be canceled until 15 June to receive a refund minus the $100 deposit. There will be no refunds after 15 June. 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 • Application for Summer 2017

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 • 9 – 15 JULY
- Bixler - Monotype Casting
- Feinstein - Hand Gold Tooling
- Frear - Italic Calligraphy
- Marsolais - Lettercarving in Stone
- Sauers - Letterpress Fundamentals

SESSION II • 16 – 22 JULY
- Collins - Book Arts Entrepreneurship
- Grieshaber - Digital Type Making
- Scheuer - Stone Lithography
- Sheridan - Technology of the Broadside
- Tetenbaum - Hybrid Structures

Scholarship Applicant?  o yes
Internship Applicant?  o yes

FEES: $100 NON-REFUNDABLE DEPOSIT REQUIRED FOR ANY BOOKING.
- Full Package • tuition, all meals, private room ........... $1,600 per week
- Full Package • tuition, all meals, shared room ........... $1,500 per week
- Tuition only .................................................. $1,000 per week
- Airport shuttle service ........................................ $60 round trip

TOTAL

PAYMENT METHOD
- Check
- Credit card  o VISA  o MASTERCARD
- Discover  o 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

ADDRESS __________________________________________

CITY STATE ZIP ______________________________________

Scholarship Applicant?  o yes
Internship Applicant?  o yes

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