Since 1993, Telluride, Colorado has been home to the American Academy of Bookbinding. The historic Old Stone Building in downtown Telluride houses the bookbinding studio. Built in 1909 and constructed of native stone and indigenous red limestone mortar, the building was first used as a livery stable and assay office, and then by old Step-and-a-Half Adams, the local undertaker, for his trade. The building experienced many business incarnations over the decades. Completely gutted and remodeled in 2009 and 2010, the beautifully renovated facility consists of a well lit, 1,400 square foot bookbinding studio and a comfortable student lounge, where books are available for further study, and students may relax before and after class. Students have access to the building 24 hours a day.

Telluride is a spectacular backdrop for this intensive program. In addition to being a designated national historic district and Colorado creative arts district, the town is surrounded by 13,000-foot peaks . . . the sheer force of their beauty and solitude instill a level of peace that welcomes creativity. Out of class, students can hike in wilderness areas, or amble along the San Miguel River. With cool nights and warm days, nothing beats the Colorado Rocky Mountains as a perfect setting for the American Academy of Bookbinding.

Founded in 1993 by Tini Miura, Einen Miura and Daniel Tucker, the American Academy of Bookbinding is an internationally known degree-oriented bookbinding school that offers book enthusiasts of all levels the opportunity to initiate and improve their skills in a generous and supportive learning environment. A program of the Ah Haa School for the Arts, the Academy conducts intensive courses in the fine art of leather binding, book restoration, repair, preservation practices and related subjects. The goal of the Academy is to provide a level of excellence in bookbinding education and, for those interested, graduate professional-level binders who have the knowledge and skills to produce the highest quality work and the ability to pass on those skills to the next generation. The Academy is unique in the United States in its ability to offer comprehensive diploma granting programs in the study of bookbinding and book preservation, taught by some of the most experienced and highly regarded book artists and conservators in the world.

There are many introductory classes offered and students may attend some classes with little or no experience. Some students pursue their studies further and enter a program that culminates with a diploma in either the Fine Leather Binding Program or the Integrated Studies Program. Some students pursue both tracks of the curriculum. Your training and practice at the American Academy of Bookbinding will provide you with a level of skill and understanding that ensures quality and confidence in your work and career.

Taking a workshop at AAB in Telluride combines the best in bookbinding education with a memorable Rocky Mountain experience.

I learned, not just techniques from my instructors, but truly best practices that result in a quality piece of art. It gives me confidence to know that I am emulating masters who take pride in fine craftsmanship.

A SCHOOL OF EXCELLENCE
Welcome to the 2018 Catalog for the American Academy of Bookbinding. For those who are familiar with our school, you will see many new and exciting opportunities in this year’s offerings. From Peter Geraty’s new Tooling class focused on run-up production style tooling, to a Master Class with Argentinian Fine Binder, Sol Rébora, we think that even the most experienced bookbinders will find something in these pages that they simply can’t miss out on.

For those who are just discovering AAB: we hope that it’s all new and exciting to you! We also hope that you will be able to attend a class and become a member of the AAB community, for they are one and the same. Those who come here to study tend to fall in love with the entire experience and forge lifelong connections with their fellow bookbinders. And those who are new to the craft will be pleased to find that we now offer two levels for our Introduction to Bookbinding class in order to meet students exactly where they are in their experience and education.

Finally, we would be remiss if we didn’t take a moment to highlight the growth of our staff in the past year. Deb Stevens has been managing the administration of the Academy almost single-handedly since 2011. There is more work than any one person can reasonably accomplish, particularly as we strive to develop new programs and initiatives like the Open Set competition/exhibition and classes for local community members of all ages in collaboration with the Ah Haa School for the Arts, our parent organization. With that in mind, Katy Baum was hired in May 2017 as the incoming Managing Director, allowing Deb to focus her efforts on marketing and assisting in program development. Katy, a devoted student who comes to us from Michigan with a strong background in both bookbinding and administration, has transitioned smoothly and completely proven herself to be just the right fit for the school. She looks forward to being at the helm well into AAB’s promising future of growth. It’s an exciting transition that we expect will lead to increased opportunities for all of our students.

From all the team here at AAB, we look forward to seeing you in 2018!

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PETER GERATY
DIRECTOR - INTEGRATED STUDIES

PETER GERATY began bookbinding in 1975 at Unicorn Press in Greensboro, North Carolina, where he worked as a printer, typesetter and binder for several years. He moved to Boston in 1977 and continued working as a binder at various places including; library binding at the New England Bookbinding Company, conservation at the Museum of Comparative Zoology at Harvard University and over four years at Harcourt Bindery ending his time there as shop manager. In 1984 he began working as an independent binder and in 1985 moved to Easthampton, MA. As owner of Praxis Bindery, he has focused on conservation, fine binding and binding of editions and presentation materials for publishers and artists. Peter is intrigued by the challenge of combining design, structure, and materials to present text or art. The name he chose for his bindery, Praxis, encompasses his ongoing philosophy to continually hone one’s craftsmanship and pursue deeper knowledge.

PROTECTIVE BOX MAKING
APRIL 30 - MAY 4 | PETER GERATY | $800

Protective and decorative boxes are used to house treasured bindings and are a staple of fine bookbinding and book conservation. In this class, students will learn to construct the basic clamshell box. This will be followed up by discussion and/or demonstration of several other types of boxes, which may include four-flap folders, telescoping boxes and rounded spine boxes. The Introduction to Bookbinding II follows Protective Box Making on the AAB calendar — when taken together, the student will find the two courses are well paired. The books made in Intro II offer a great subject for box making practice at home. Precision and accuracy will be learned and stressed as they are keys which enable the creation of sturdy and elegant custom made boxes. Though the focus of the class is primarily to create protective boxes for books, the skills learned will carry over into box making for many different purposes.

INTRODUCTION TO BOOKBINDING II
MAY 7 - 11 | PETER GERATY | $800

Students who have taken previous bookbinding classes will find an opportunity in this course to further develop their skills and to deepen their knowledge of the materials and techniques used in bookbinding. Starting with a review of the simple case binding, students will learn to make a rounded spine, sew endbands, incorporate design options such as embossed boards, and learn efficient methods for taking a book apart or making multiples. For those who are ready, the paring of leather and creating a quarter-leather binding is an option. This course will also focus on providing solutions to individual problems or areas that students specifically want to explore. It is highly recommended that students complete this introductory level prior to participation in the Fundamentals of Fine Leather Binding course.

Our Introduction to Bookbinding class, offered each of the past three years, has been highly successful and become very popular. With this success, we feel the time has come to divide the class into two levels in order to better meet the individual needs of students who have taken a bookbinding class before and those students who have not. Lang Ingalls, a professional bookbinder and experienced instructor, has assisted Peter Geraty in every Introduction to Bookbinding class these past three years and we welcome her as an inspiring instructor for those just starting on their bookbinding path. See pages 14-15.

Peter is a true inspiration. He is very knowledgeable, patient and above all, is willing to share all the knowledge he himself has acquired through the years. It was satisfying to walk away ‘with my creation’.
Don Glaister is the Director of the Fine Binding Program at the American Academy of Bookbinding. Don is a book artist who lives and works on Vashon Island, Washington, near Seattle. He began his bookbinding career after taking degrees in painting and sculpture from San Jose State College in California, and studying binding privately with Barbara Hiller in San Francisco and Pierre Aufschnieder and Roger Arnoult in Paris. His professional career in design bookbinding, spanning more than thirty years, has centered on the exploration, development and use of unexpected binding materials, visual humor and spontaneous visual expression, while working within the classical framework of the European binding form. Beginning in 2002, Don’s work expanded to include the design and production of editions of artist’s books that include painting, sculpture and poetry that Don has made. Don has taught binding and design privately and as Professor of Book Arts at the University of Alabama. Don’s work appears in major private, public and national collections throughout North America and Europe.

**FUNDAMENTALS / INTERMEDIATE FINE LEATHER BINDING**

**MAY 14 - 25 | DON GLAISTER | $1500**

This is an entry-level leather binding class for the Fine Binding and Integrated Studies Programs as well as an intermediate class for continuing Fine Binding students. In this class, students will learn and develop an understanding of traditional bookbinding techniques, beginning with a laced-on, leather covered board structure. The class will introduce and further acquaint students with techniques needed in future fine binding and specialty courses at the Academy. Students will become familiar with hand sewing using a sewing frame, rounding and backing, limited edge decoration, weaving headbands, as well as leather paring and applying leather to their books.

The focus of the class will be on learning and reinforcing sound bookbinding techniques with special emphasis on working with leather. All students will complete at least one full leather book in the course. Some more experienced students may be introduced to simple design techniques such as embossing and other surface treatments if time allows.

No fine binding experience is needed for beginning students. Those new to AAB who wish to take the class as an intermediate student must first send samples of their work for evaluation. This course and may be repeated as needed or desired.

The luxurious look, feel and smell of fine leather book bindings have been valued and enjoyed by connoisseurs and scholars for hundreds of years. Leather bindings were objects of prestige and signs of wealth which contained and decorated the literary, scientific and artistic expressions of civilization. In our own time of gigabytes and the cloud, the rich quality of modern bindings and bookbinding have taken on new significance.

To be sure, modern fine bindings provide a link to the past, but just as importantly, they can be expressions of the present and even the future. Handmade of real materials by modern people, these bindings can be custom designed and made with the aesthetics and sensitivity of modern life. The art and craft of bookbinding has evolved nicely into the 21st century and enjoys a vital life at AAB.

Don’s patience and genuine skill in explaining technique made it possible to absorb a LOT of information... he showed me that books can be a blank canvas, with endless creative possibilities.
There are areas of bookbinding study that require years, even decades of study and practice. Thankfully, there are also techniques that can be learned relatively quickly and can be performed successfully right away. This class covers three such techniques that are essential to the education of a well-rounded bookbinder.

Montage Sur Onglets is a French term that literally means mounting on tabs. Pages are glued or sewn to flexible paper structures that provide hinges. It is a technique that makes it possible to flexibly bind a book whose pages are in the form of folded signatures but are too stiff to open otherwise; are cut in single sheets of paper or other materials; or need to be removed at a later time without ruining the binding. Students will be shown and will explore variations of this technique to fit many applications. This is a very versatile technique that can be used in deluxe fine binding, edition binding and conservation binding as well.

Sometimes bookbinders are requested to bind books that are not appropriate for a full leather, fine binding treatment. This can be either for reasons of time, budget or the very nature of the text. The second project of the week’s class will help to fill that niche. Students will make elegant, reinforced paper bindings for their texts from the montage sur onglet portion of the class or other books of their choosing. They will be guided through the process step by step and will be shown various valuable techniques and tricks associated with binding, especially in paper. This binding structure is relatively simple, quick and very elegant. It is highly adaptable to a variety of binding situations.

Most handmade books require protection from damage due to accidents, environmental factors and normal wear. The third project of the class will be to fill that requirement as students will build a custom fitted, archival clamshell box to fit the paper binding previously made in class. The box will be made of binders’ board and book cloth, and will be lined with protective felt. The clamshell box is often used not only for book protection, but portfolio presentation and housing collections of small objects and documents. It too is a very adaptable structure that helps to greatly broaden the scope of the binder’s expertise.

This class is open to those interested in bookmaking and binding, though some experience with binding materials, tools and processes will be helpful.

The Classical Decorative Techniques and Inventive Decorative Techniques classes are offered consecutively and it is highly suggested they be taken in order. If that is not possible however, the two classes may be taken separately in different years with Classical Decorative Techniques as a prerequisite for Inventive Decorative Techniques.

CLASSICAL DECORATIVE TECHNIQUES
JUNE 4 - 8 | MONIQUE LALLIER | $800

This class will familiarize students with many of the decorative techniques that we associate with design bindings, both historic and modern. Students will focus on a number of techniques with emphasis on inlay and onlay. Each student will work on one or two leather-covered panels, following a progressive series of exercises that become more complicated and introduce a new element of challenge with each step. Using a variety of materials such as wood, metal, different kinds of leather and small objects, students will learn new ways to approach traditional inlays and onlays.

Students will also learn about board preparation, leather paring and shaping, various adhesives and their uses, as well as the precision practices that are necessary in the successful execution of these techniques. The finished plaquettes provide the student with an excellent reference to these techniques for future study.

The objective is to lead the student to a technical understanding that will serve to stimulate creativity and encourage a high level of finesse. This course does not include gold tooing and titling, which are offered as separate comprehensive AAB classes.

INVENTIVE DECORATIVE TECHNIQUES
JUNE 11 - 15 | MONIQUE LALLIER | $800

This one-week course is an exploration of decorative techniques not typically associated with leather bookbinding. Students will use the rich array of materials and techniques learned in the Classical Decorative Techniques class, and expand on them as the foundation and springboard for improvising applications unique to their ideas as contemporary design bookbinders. With Monique’s guidance, students will explore design, combine, alter and develop their own versions of traditional decorative techniques and invent new ones. Students will also learn to use such simple and effective techniques as leather sanding, leather painting, craquel, lacunose, and feathered onlay.

The experience gained in this class will result in the student’s ability to adapt and grow as a design binder, creating exciting and innovative bindings for a wide variety of texts.
MONIQUE LALLIER

MONIQUE LALLIER was the Fine Binding Director of AAB from 2005-2009. An internationally recognized bookbinder and book artist, Monique began her studies in the 1960s in Montreal at Cotnoir Cappone School of Fashion and L’art de la Reliure bookbinding school with Simone B. Roy. She continued studies in Paris with Roger Arnoult, at Centro del bel Libro in Ascona with Edwin Heim and in Solothurn, Switzerland with Hugo Peller. Monique’s work may be found in the collections of McGill University, Montreal; St. Joseph Oratory in Montreal for the Pope Jean-Paul II; Louisiana State University; University of North Carolina; as well as many private collections in the U.S., Canada, Europe and Japan. In addition, Monique served as chair of the Standards of Excellence for the Guild of BookWorkers for twelve years. Monique teaches privately and practices her craft full-time from her studio in Summerfield, North Carolina. She continues to participate in international exhibitions and recently won the Silver Prize at the Designer Bookbinders competition in the United Kingdom.

COURSES IN SUMMERFIELD

Join Monique in her home studio this summer in Summerfield! Space is limited to four students per class. Intermediate/Advanced students may choose to work on their course requirements for the diploma and will be given first priority until March 1.

SUMMERFIELD: CREATING A PANEL COVER STRUCTURE
JUNE 25 - 29 | MONIQUE LALLIER | $800

Monique Lallier developed and created her first panel binding in 1986 on L’Écorce et le Vent, now in the special collection at the Morgan Library in New York City. This style of binding has since become an example of one of the many innovative approaches to binding that Monique is known for. AAB is pleased to offer this unprecedented opportunity to learn the unique panel cover structure from the one who originated it.

The panel cover binding structure offers an opportunity to introduce a sense of surprise and an architectural element to the traditional codex form. The leather covered panel is attached and opens toward the fore edge to reveal an environment of surprising materials, techniques and design of the maker’s imagination.

Working within the technical requirements of the binding structure, students will arrive with a simple design they have created beforehand. Initially, for the purpose of learning and with Monique’s guidance, the design will be implemented on a plaquette. If time allows, students may wish to duplicate their design using different material choices to reinforce their understanding of the structure.

The focus of the class will be to learn the techniques and structural differences in creating an aesthetic, operable panel for the cover of a binding.

The Intermediate Fine Leather Binding class or comparable experience is required for these courses. Students should understand traditional bookbinding techniques to maximize their learning experience.

SUMMERFIELD: EXPLORING DOUBLURES
JULY 2 - 6 | MONIQUE LALLIER | $800

Create unique and stunning doublures to jazz up your bindings. This one-week course will cover a variety of techniques to craft stunning doublures for your bindings. Monique will explore various methods to prepare the boards for doublures including: edge to edge leather, sunken suede, silk and moiré, doublures decorated with onlays, inlays or tooling. Monique will also explore non-traditional materials to use for doublures such as metal or wood veneers.

Students will make a series of plaquettes to learn the techniques that can then be used for future project reference. They may also bring a book prepared to Monique’s specifications if they would like to apply doublures to the book.

Taking a workshop with Monique is always a special experience. To have the benefit of her incredible knowledge, her problem-solving skills, and her creativity make for a unique learning experience.
LANGINGALLS began studying fine bookbinding years ago, taking private instruction with Eleanore Ramsey (San Francisco). Deep interest drove her to seek further instruction at Centro del bel Libro (Ascona), where she studied with Edwin Heim. While there, Lang met Cathy Adelman, a graduate of AAB, who suggested the Academy; Lang enrolled.

Lang graduated from the American Academy of Bookbinding in 2007 with a degree in Fine Binding. She studied under both Tini Muira and Monique Lallier. She has also studied with many other teachers at AAB — notably Don Glaister, Hélène Jolis, Don Etherington and Gabrielle Fox — to further hone her skills. More recently, Lang has explored new structures and approaches to design and techniques through her studies with Ana Ruiz Larrea in Paris. She presently works out of her atelier in Crested Butte, making fine bindings year-round and assists Monique Lallier and Peter Geraty as needed in their classes at AAB.

In 2016, Lang was invited to join the board of the Aahaa School of the Arts, the parent organization of the American Academy of Bookbinding. She also sits on the board of the Guild of BookWorkers, acting as Newsletter Editor for the national publication of the Guild and is the exhibition coordinator for AAB’s OPEN SET competition/exhibition. These efforts are an extension of her interest in bringing a larger audience to the binding field. Lang is a member of several international binding groups (ARA Canada, ARA France, ARA Belgique, Society of Bookbinders, Designer Bookbinders, Miniature Book Society) and celebrates with the members of these groups the stimulating and textural aspects of creating a fine binding — with discussion of technique and terminology, and with laughter. Her work shows in the states and abroad regularly, and is found in public and private collections in the US.

Our Introduction to Bookbinding class, offered each of the past three years, has become very popular. With this expression of interest, we feel the time has come to divide the class into two levels in order to better meet the individual needs of students who have taken a bookbinding class before and those students who have not. Lang Ingalls, a professional bookbinder and experienced instructor, has assisted Peter Geraty in every Introduction to Bookbinding class these past three years and we welcome her as a supportive and inspiring instructor for those just starting on their bookbinding path.

INTRODUCTION TO BOOKBINDING I
JUNE 25 – 29 | LANG INGALLS | $800

If you have never taken a bookbinding class before, this is the class for you. This is a one-week class devoted to the fundamental building blocks of bookbinding; it is an introduction to the binding of books into cloth and paper covers.

Starting at the very beginning, students will learn about paper grain, cutting and folding, making and sewing the signature and producing a pamphlet binding. From there they will expand to learning different sewing structures for multi-signature books, exploring various ways to highlight the beauty of exposed sewing as well as preparing a simple case binding. Introduction to the essential tools of the trade will be covered. Students will learn techniques, tricks and habits that will prepare them to progress to the next level or to practice and explore on their own at home. The marvels of paper, the details of sewing, the characteristics of an attractive book cover and more are taught in this class.

To have Lang there sharing her positive perspective and being the recipient of her generous instruction doubled the quality of an already incredible experience.
COLEEN CURRY

COLEEN CURRY bound her first book in 2003 with Tini Muira; the experience was a game changer. She became a student of Monique Lallier at the American Academy of Bookbinding and graduated in 2009 with a Diploma in Fine Binding. Notably she has studied with Eleanore Ramsey, Dominic Riley, Luigi Catiglioni, and Hélène Jolis. Coleen assists Don Glaister teaching fine binding at AAB and has been teaching in Colorado and California since 2014. She is past President of the Hand Bookbinders of California and a Board member of the San Francisco Center for the Book. She exhibits internationally, won several awards, and her work is held in private and public collections. Coleen’s aim is to craft technically evocative bindings that provide a visual, sensual, and tactile experience. Coleen is Canadian and lives in Muir Beach, California where she crafts design binding, and in her free time, rock climbs.

THE ELEGANT ‘TUE-MOUCHE’ BINDING
JULY 2 - 6 | COLEEN CURRY | $800

The ‘Tue-Mouche’ binding provides an excellent stress-free opening and protection for the text. The structure allows for a myriad of decorative opportunities: color choice in both paper and thread; sewing variations to create subtle but effective design features; loop or clasp closures; and embossing and decorative hole punches in one layer of the cover.

Students will make two bindings during this one-week course. The first will be of a heavy paper called Zaansch Board, made exclusively at a working windmill in Holland since the 16th century. The second binding will be made of limp vellum.

What I love about Coleen is her ability to embrace invention and run with it. To learn new structures and techniques from her is such a joy.
SOL RÉBORA first began bookbinding in Buenos Aires in 1996. In 1999, she studied with Betsy Palmer Eldridge in Toronto and Deborah Evetts in New York City, where her studies focused on bookbinding and conservation. In 2000, Sol began specializing in Design Bookbinding through classes with Monique Lallier (North Carolina), with Edwin Heim and Jean-Luc Honegger (Centro del Bel Libro, Ascona), and with Pascal Theron (Paris) for finishing techniques. In 2005, Sol was awarded the Bridwell Library’s “Visiting Artist’s Fellowship”, a one-month scholarship that enabled her to study the designs of 15th century books held in the Library’s extensive collection, as well as to make a design bookbinding for their contemporary collection.

Sol participates regularly in many international exhibitions and competitions, and has notably won the following prizes: Society of Bookbinders ‘Case Binding Category’ First Prize (2005), Society of Bookbinders ‘Institute of Bookbinders & Allied Trades’ Award for Craftsmanship (2007), Society of Bookbinders ‘International Competition’ Award for Forwarding (2009), Design Bookbinders’ ‘International Competition’ Silver Award (2013 & 2017), the American Academy of Bookbinding’s own OPEN SET Competition ‘Set Category’ First Prize, as well as ‘Open Category’ Distinction for Endband Work. Her work may be found in many public and private collections around the world.

Sol currently works in her private studio, Estudio Rébora, in Buenos Aires. She has been teaching private and regular group classes since 2008, and occasionally organizes visiting instructors for specialized knowledge and techniques. The latest of these was a class with Kathy Abbott, who taught “The Tomorrow’s Past Concept”. Sol has been a Guest Instructor in Mexico City, Guatemala City, San Francisco, and London.

The American Academy is always pleased to bring special guest artists to our studio who offer new, uniquely challenging approaches and insights to serious and experienced professional level bookbinders. This year we are proud to host Sol Rébora from Argentina. Sol’s innovative techniques and artful aesthetic will inspire all who participate in this master class opportunity.

**MASTER CLASS**

**JULY 16 - 27 | SOL RÉBORA | $1800**

This two-week master class with Sol Rebora is inspired by two very different facets of her personality: her interest in conservation techniques that prolong the life of art objects (specifically books), and her passion for elegant design and craftsmanship in bookbinding.

Students will first learn Sol’s method of binding construction using her “reversible stub” structure. With this technique she sews books in such a way that a book’s signatures can be removed, repaired and re-assembled without damage to the binding. Students will utilize this technical element and many others, as they are guided through the development of a full leather binding.

Next, there will be discussion and consideration of techniques, materials and design options as students explore Rebora’s fine binding methods. Specifically, the class will investigate and make bindings that incorporate some of her prize-winning techniques such as leather incision (with Japanese paper underneath) piecing leather and layering of materials. Students will explore these techniques and be guided in choosing the ones that best achieve their desired result. The end product of this class will be an inventive and elegant binding that will remain healthy for many, many years to come.
RENEATE MESMER

RENEATE MESMER is the Head of Conservation at the Folger Shakespeare Library. She also held the position of Assistant Head of Conservation between 2004 and 2011. Renate started working as a bookbinder at the age of sixteen and earned a Masters in Bookbinding from the Chamber of Crafts of Palatinate in Germany. Before moving to the United States, she directed the Book and Paper Conservation Program at the Centro del bel Libro in Ascona, Switzerland. As Head of Conservation at the Speyer’s State Archives in Germany she was awarded a grant to study conservation abroad. Her internships took her to the Metropolitan Museum of Art in New York, the Library of Congress, the Folger Shakespeare Library, and the Fine Arts Museum of San Francisco. Renate has enjoyed teaching a great variety of workshops in book and paper conservation for the Guild of BookWorkers Regional Chapters, North Bennett Street School, AIC in the U.S. as well as other organizations in Australia, Canada and Switzerland for many years. She has presented at American Institute for Conservation of Historic and Artistic Works (AIC), Guild of BookWorkers, and Society of Bookbinders. Her position as president of the International Association of Book and Paper Conservators (IADA) keeps her current on the field of conservation at an international level.

Without a doubt, Renate Mesmer exceeds my expectations of what conservation is all about. Her instruction is professional and thorough and, she makes this serious business fun!

BASICS IN PAPER CONSERVATION
AUGUST 13 - 17 | RENATE MESMER | $800

Participants will learn various repair techniques for tears and losses, humidification, basic washing and deacidification of paper. Morning lectures will cover history of paper making, basic paper chemistry, material studies as well as damage analysis and condition reports. The goal of this course is to apply as much of the theory in hands-on treatments as possible and give ample time for practice. Students who are interested in the Diploma Program should bring 3 textblocks in need of treatment and sewing, preferably not more than one inch thick and 12 inches tall. If possible, the textblocks should have been printed before 1850. No prior conservation experience is necessary to attend this class. Students should have some basic working knowledge of bookbinding to maximize their learning experience in this class.
SIALIA RIEKE was born in Santa Fe to artists Gail and Zachariah Rieke and has been immersed in art and the book arts her entire life. She began to write and illustrate books at an early age and went on to win a full tuition scholarship to Sarah Lawrence College by submitting one of these books as her entrance essay. She studied writing and illustration for three years on the New York campus and for one year at the campus in Florence, Italy. Returning to Santa Fe after graduating with a BA, Sialia continued her education with workshops on letterpress at the San Francisco Center for the Book and on bookbinding with various binders. Sialia began to self-publish under the imprint Carpe Noctum Press in 2003. In 2006 she found her home at the American Academy of Bookbinding studying with her mentor Monique Lallier, and other superlative instructors. In 2015 she became the ninth person to graduate from the fine binding program at AAB. Sialia’s work can be found in private book collections and special collections libraries around the country. Sialia has been a teacher’s assistant for Gail Rieke’s workshops at Penland, Haystack School of Mountain Crafts, and AAB. She has taught book arts at Santa Fe Community College and Santa Fe University of Art and Design. A balance of tradition and innovation mark her design bindings and she motivates her students to both technical excellence and experimentation.

“Cuir-ciselé” means carved or cut leather. Used in medieval bindings for its immediacy, cuir-ciselé was revived by the Art Nouveau binders for a spontaneous and expressive line. In this simple process a blade is used to emulate the fluidity of a pen in motion. With experience and finesse these cut lines create a drawing, abstract or realistic, on the surface of the leather. Unlike a drawing on paper, cuir-ciselé delivers the visceral punch of being three-dimensional. The dynamic motion of incising the line leaves its mark of authenticity on the finished book.

This class will explore cuir-ciselé and other techniques that have been used in conjunction to enhance the effect: molding, cold-punching, dying and painting. We will use specialized leather working tools to depress and raise a low relief and to punch patterns into the background. Students will experiment with water based and alcohol based dyes, inks, and acrylic paint. We will do some drawing exercises to develop a “vocabulary of line” so that the lines ultimately incised onto the leather will speak in harmony with what is being depicted. These exercises will help those new to drawing, as well as those with some experience, to move their hands with confidence and clarity. There will also be plenty of practice cutting with the blade. With Sialia’s guidance, more experienced binders may wish to challenge themselves to inlay a panel of cuir-ciselé into a maquette or binding. No previous binding experience is required, but good hand skills and focused attention are necessary for maneuvering the blade.
GABRIELLE FOX

GABRIELLE FOX is a bookbinder based in Cincinnati, Ohio. She is a contemporary fine art binder and book conservator intrigued with miniature bookbinding of both new and old books. Her continuing research into the history of miniature binding structures has become a long term project since being awarded an Everett Helm Fellowship from the Lilly Library in Bloomington, Indiana.

Gabrielle received a diploma in Bookbinding from Guildford Technical College, Surrey, England after completing a BA in English Literature and Writing at the University of Cincinnati. In the 1980’s she taught throughout England and worked from her studio in Sussex before returning to Ohio in 1990.

She travels to teach and care for collections and her work is represented in many public and private libraries. Gabrielle’s bindings explore structure, are full of color and invite examination.


Miniature binding reflects the history of full scale binding and like any miniature object is at first sight a smaller version of its larger and lifesized counterpart. The skill of the crafts person is in making that object function as well as the larger version without it being obvious that the artist has made adjustments in structure and design to achieve this goal.

35 Miniature Books in Designer Bookbindings published in 1987 by Anne & David Bromer gave view to a secret world of what had historically been single commissions here and there. It was full of smaller versions of the most outstanding artist binder’s work from North America & Europe. In 1991 Petits Formats Reliés exhibited 218 little books that displayed the talent for working in reduced size. Handboekbind wedstrijd voor het miniatuurboek was the first Dutch bookbinding competition for the miniature book. In each of these exhibitions alternative structures were shown by many binders, but most of these books were scaled down versions of larger books.

Mel Kavin’s commissioned collection You Can Judge a Book by its Cover: 33 Miniature Designer Bookbindings was a later exhibition which showed a wide range of work. The Neale M. Albert Collection of Miniature Designer Bindings was exhibited at both the John Rylands Library and the Grolier Club where it is now permanently exhibited. Most recently, Neale & Margaret Albert’s collection of Shakespeare related miniature artist bindings, exhibited at the Yale Center for British Art can still be viewed in The Poet of Them All catalog published by Yale University Press.

We are looking forward to the Dutch Handbookbinding Foundation’s international Miniature Bookbinding Competition’s exhibition and catalog at the Meermanno Museum in the Hague, Netherlands this autumn in which several AAB students have entered a binding. All of these exhibitions highlighted both the traditional and non-traditional bindings made by binders who were often reluctant to work in miniature because it is not possible to reduce the scale and size of many of the materials.

Gabrielle perfectly upholds the standard of teaching I have come to expect from AAB. No where else can you learn this professional level of miniature binding from a master.
FINE LEATHER BOX MAKING
OCTOBER 1 - 5 | DON GLAISTER | $800

Sometimes deluxe, finely bound books have leather boxes made for them. But there are many more uses for leather boxes than to house special books. Portfolios of prints or photographs, manuscripts, valuable ephemera or books that should not be rebound all can be collected and housed in leather presentation boxes. This offers elegant protection, a possibility for interesting design solutions, as well as an opportunity for binders to work with objects otherwise not available to them.

In this class, we will make a rounded spine, leather clamshell style box to house a book or other objects of the students’ choosing. Students will be taught how to measure and cut materials accurately, how to prepare and apply leather to their boxes, and if time permits, explore simple decorative techniques applied to the outside of their boxes. Some experience in leather bookbinding is required for this course.

INTERMEDIATE | ADVANCED FINE LEATHER BINDING
SEPTEMBER 17 - 28 | DON GLAISTER | $1500

This two-week class is designed to help students with varying levels of experience in fine binding to refine and review their techniques, develop more advanced and sophisticated ones and even invent new techniques. Emphasis will also be placed on binding design and design execution. Some of the more advanced techniques that may be explored are: elaborate woven headbands, edge gilding, gold, blind and painted tooling, inlays and onlays of leather or other materials. Students will work independently on their particular projects, with close monitoring and guidance from the instructor. They will be encouraged to explore various design concepts and decorative techniques, depending upon their level of experience and expertise.

The class may be used as a review of the binding process or to concentrate on a few, or even one specific technique. The AAB Fundamentals / Intermediate Binding class, or equivalent, is a prerequisite for this class and it may be repeated as needed.

PARCHMENT OVER BOARDS
NOVEMBER 5 - 9 | PETER GERATY | $800

Parchment has a mystique and a mind of its own. The mystique we admire, the mind we must work with! The hygroscopic nature of this wonderful material allows it to expand and contract as the environment changes, but the strength and durability of parchment make it an ideal material for bookbinding. Its successful use is a valuable addition to your skill set.

During this workshop you will learn how to create a parchment binding over boards, which will accentuate the beauty of parchment and compensate for its tendency to wander. You will learn to construct a historical 16th century style binding in parchment over boards that is usually done as a “quick” binding. Following that we will make a modern update that is worked more methodically and is a good basis for fine binding.

Throughout the workshop we will discuss the nature of parchment, how it is made and look at examples of parchment bindings. There is an expectation of intermediate skills in bookbinding to take this workshop.

THE “OTHER” TOOLING TECHNIQUE
NOVEMBER 12 - 16 | PETER GERATY | $800

Required for the Integrated Studies diploma but available for all interested students, the type of tooling taught in this class allows the finisher to hand-tool books in the least amount of time possible. This technique is often used for application on fine leather edition work and requires minimal preparation and transfer of the design on the spine and cover, mostly relying on the binder’s hands and eyes for accurate tool placement. It is also a method of tooling that is applicable to one-of-a-kind leather bindings that are not budgeted for a more labor intensive treatment.

In this comprehensive one-week class, students will be led through the steps involved in producing shiny, bright, brilliant and clear tooling on leather books, and will be given specific guidance in the development of hand-eye skills necessary for success. They will learn correct sizing, gold handling, and tool heat and pressure. Probably as important as learning these proper procedures, students will be exposed to an assortment of tricks, short cuts and problem solving techniques that Peter has developed, learned and adapted over his long career. Historical examples will also be presented for reference and models to follow in class.
Diploma programs

The American Academy of Bookbinding currently offers Diploma programs for both Fine Binding and Integrated Studies. Students can apply for the Diploma program of their choice after having attended a minimum of two classes at AAB, including the Fundamentals of Leather Binding. Students enrolled in these diploma programs are required to complete a certain number of bindings through a combination of Practical Course Work at the Academy, Elective Course Work and Independent Study. The student will then choose a Diploma Project. Experts in the field will then jury the Diploma Project and successful candidates will graduate with an official diploma from the Academy.

Since students will enter a program with varying levels of experience, each will have different diploma requirements. At the end of the student’s first course at the Academy and each course thereafter, the instructor or director will meet with the student to discuss his/her level and what is necessary to fulfill the requirements for the diploma of their concentration. As students are required to attend only a few weeks of classes a year at the Academy, the average length of time needed to complete all diploma requirements is four to six years.

For more information please contact the Academy or visit bookbindingacademy.org to view the Diploma Application and the Diploma Guidelines specific to either the Fine Binding or Integrated Studies programs.

We are stewards of this wonderful art form and traditional craft.

MEMBERSHIP

In 2009 we created a membership program for book enthusiasts to support the Academy with a financial contribution. Donations go directly toward financial assistance to students. In the 8 years since, we were able to award over $100,000 in tuition and housing assistance to participating students. Thanks to generous donors, which include many past students, faculty, graduates and friends of the Academy, we will continue this fantastic program every year. To become a friend of AAB, contact us at 970.728.8649 or email aab@ahhaa.org. Your support makes it possible for many to attend who otherwise would not be able to and it is greatly appreciated!

Special thanks to our students who have decided to support AAB through their membership! The Academy is fortunate to be able to provide financial assistance to students, particularly younger individuals and those from other countries for whom coming to AAB creates a financial burden. Amounts awarded are $600 tuition for a one-week class and $1000 tuition for a two-week class.

AWARD CRITERIA

• Availability of funds per fiscal year
• Interest in bookbinding and/or book preservation
• Demonstrated financial need

The recipient may apply funds to a single class, or multiple classes in succession. Funds may also be distributed for course work throughout the year they are granted but must be used in the calendar year they are awarded.

OPEN SCHOLARSHIPS

Through the generosity of donors, the AAB is fortunate to be able to provide scholarship opportunities to students in 2018. These scholarships are awarded to both new students and students who have attended AAB before. Successful applicants represent a broad range of students, particularly younger individuals and those from other countries for whom coming to AAB creates a financial burden. Amounts awarded are $600 tuition for a one-week class and $1000 tuition for a two-week class.

TUITION ASSISTANCE

The American Academy of Bookbinding offers tuition assistance for all AAB classes in Telluride. AAB has limited funds available to students who demonstrate financial need and an interest in education. This program is separate from the Fine Binding Scholarship Fund, and a different application process must be completed.

Applicants may apply for tuition assistance for one class, either a one-week or two-week class. Maximum allocations to qualified applicants for tuition assistance will be either $400 for a one-week class or $700 for a two-week class. The amount of assistance offered will be determined by the number of qualified applicants and the availability of funds.

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• Interest in bookbinding and/or book preservation
• Availability of funds per fiscal year

THE AAB FINE BINDING SCHOLARSHIP

To learn and develop skill in the field of fine bookbinding is a challenging pursuit for the serious student, requiring years of study and hours of dedicated hands-on work. The American Academy Fine Binding Scholarship was created by Barry & Mysie Acomb in 2013 to assist one individual per year who has shown initiative and is committed to the long-term development of their skills with the goal to reach a professional level and contribute to the larger bookbinding community. The scholarship is based on merit and is intended to create an opportunity for a student to attend AAB courses in Telluride who may need financial assistance in accomplishing their goal.

The Fine Binding Scholarship is a $3000 award to be applied toward tuition and housing fees at the American Academy of Bookbinding in Telluride. The award is flexible in that the recipient has the ability to apply funds solely towards tuition, or alternatively, tuition with a limited component for housing. In addition, the successful candidate will receive a $300 allowance for materials purchased at AAB.

AWARD CRITERIA

• Funds must be used for course work at AAB and AAB housing in Telluride only.
• The recipient may apply funds to a single class, or multiple classes in succession. Funds may also be distributed for course work throughout the year they are granted but must be used in the calendar year they are awarded.
• Greater than 65 percent of the funds must be applied towards tuition.
• Fine Binding students may apply. Diploma aspirant preferred, but not required.
• The applicant must be a pre-existing or current student in Telluride.
• Funds are not transferable to another year or to another student.
• Only one recipient will be chosen per year.
• A recipient may apply and be awarded the scholarship in subsequent years.

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For your convenience, AAB is able to receive all applications online, including those for scholarships and tuition assistance. A completed course registration and personal statement is required for all applicants. Please visit our website at www.bookbindingacademy.org to complete any online application or download our printable applications to send by mail. Applicants are encouraged to call the office 970.728.8649 if they have any questions or concerns prior to applying.

GENERAL APPLICATION PROCEDURE
We require the application process as a means of ensuring that you register for a class appropriate to your experience and skill and for AAB staff to learn more about you. Students are accepted into the academy through rolling admission - the sooner you apply, the better chance you will have securing a place.

ACCEPTANCE
Applicants will be notified of their acceptance within two weeks of the Academy receiving the completed information. Upon acceptance to the academy, students will receive a confirmation letter or email and arrangements will be made to pay a deposit online or to send a check within two weeks. A student handbook, and a tool and materials list will be available as the class time approaches. In the event the number of applications exceeds the number of spaces in the class, AAB may institute a secondary selection process and students will be notified of their selection 45 days prior to the class time. The deposit will be refunded in full should this process eliminate a student’s ability to participate in the class and the student would be added to a waiting list in order of their original application.

OPEN SCHOLARSHIP APPLICATION PROCEDURE
Applicants must submit the below by February 15, 2018. Decisions will be made by March 1, 2018 and students will be required to complete an acceptance form and donor thank you letter before funds can be released.
• Personal statement concerning interest in bookbinding or related field.
• Statement of financial need.
• Photos, if available, of recent work. This may or may not be related to bookbinding, but rather another endeavour, interest or pursuit.
• Course for which they wish to receive funds. Amounts awarded are $1000 for a two-week class and $600 for a one-week class.

THE AAB FINE BINDING SCHOLARSHIP APPLICATION PROCEDURE
Applicants must submit the below by February 15, 2018. Decisions will be made by March 1, 2018 and students will be required to complete an acceptance form and donor thank you letter before funds can be released.
• One-page written statement and/or a 10 minute video about your interest and experience in fine binding, why you feel you deserve the award and a statement addressing your long-term goals.
• Five photos of three different recent bindings.

TUITION ASSISTANCE APPLICATION PROCEDURE
In an effort to make the process as equitable as possible, all tuition assistance applicants are required to submit the below a minimum of 60 days prior to the course for which assistance is needed. All applicants will be notified within two weeks of the receipt of the application. All decisions will be final.
• Tuition Assistance Form.
• Copy of most recent tax return (first two pages only). Please send in the mail.

PAYMENT & CANCELLATION POLICY
In the 45 days prior to the workshop, all payments must be completed for tuition and housing and are non-refundable. Failure to make final payments may result in your space being filled by another applicant unless other arrangements are made in advance. We accept personal checks, money orders, and all major credit cards including Visa, MasterCard and American Express. Please make checks and money orders payable to the American Academy of Bookbinding, call the academy with payment information or visit http://bookbindingacademy.org/registration-payment/ to securely submit payment online. For cancellations prior to 45 days, payment is refunded in full, minus a $100 administration fee. A $100 fee is also applied for class transfers.

ARRIVAL
Many of the courses offered at AAB begin with a Sunday evening gathering to meet the other students and the instructor, become familiar with the studio and spend some time preparing textblocks to put in the presses for the night if needed. Students in these courses should plan to arrive the Saturday before or early on Sunday. It is also advised to come a day early to become accustomed to the altitude if traveling from a lower elevation.

TELLURIDE HOUSING
In Telluride, students can choose to make their own housing arrangements or have the Academy assist them. In arranged housing, students stay in condominiums and houses within walking distance of the AAB studio, shops, galleries and hiking trails. Students stay in private rooms in a shared house or condo, or can stay in a private condo/hotel at a higher rate. Usually students are paired in two and three-bedroom accommodations; occasionally a student will need to stay in a one-bedroom unit. The Academy is dedicated to finding accommodations for students as economically as possible, so please let us know your situation and we will try to find a creative housing solution. Seasonal camping (mid-May through mid-October) is available within walking distance of the Academy studio, and there are several National Forest campgrounds within 10 miles of Telluride. If you are making your own housing arrangements, please call the Academy for a list of preferred accommodations.

SCHEDULE INFORMATION
Classes are generally held from 9 AM to 5 PM with an hour break for lunch. The time is divided between presentation of the information, demonstration, and hands-on work. Students have 24-hour access to the studio throughout the duration of the course and are often found working late, coming back in the evening or coming in early and on weekends for two-week classes. Though this is not expected or required, most students find they wish to make the most of their time at AAB and are encouraged to approach their learning experience in a serious and focused manner.

In addition to class time, AAB often schedules time for instructor and student presentations throughout the week. The instructor presentation usually occurs on Tuesday evenings and the student show and tell activities are generally after lunch one or two days during the course of a week. Students find participation a valuable part of the learning experience.
The American Academy of Bookbinding is an internationally recognized degree-oriented bookbinding and book conservation school that offers book enthusiasts of all levels the opportunity to initiate and improve their skills in a generous and supportive learning environment.