

TELLURIDE CAMPUS

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 trails in easily accessed 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.

Given the right circumstances — great space, instructors, great comrades and fellow students — one can discover new directions for their art, and I certainly did.



SELECTIVE ADMISSION POLICY

Classes are limited to ten participants, and each student must apply to the Academy for acceptance into a class. Students are required to submit a resume and written statement about why they would like to attend the Academy. The application process is rolling admission and students are encouraged to apply early to ensure their participation in the class.



A SCHOOL OF EXCELLENCE

Founded in 1993 by Tini Miura, Einen Miura and Daniel Tucker, the American Academy of Bookbinding is an internationally recognized, 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.

My week at AAB was a total immersion experience. Nothing compares with being surrounded by people who all care passionately about books and bookbinding.

WELCOME TO AAB

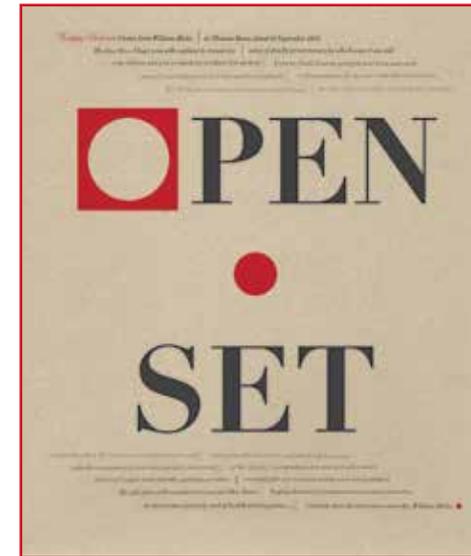
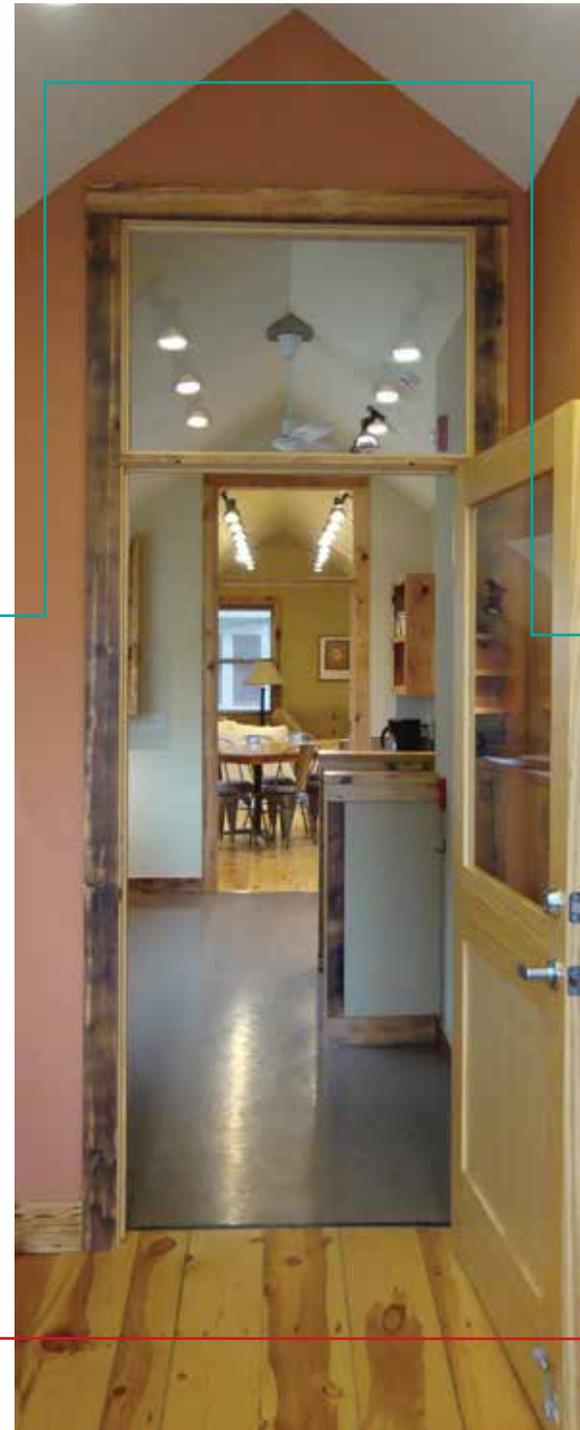
We are thrilled to bring you another year of classes aimed at inspiring excellence in bookbinding. The theme for our 2019 catalog is "Choose Your Path." Each and every one of our students has made AAB a part of their lives because they have chosen a path that led to bookbinding. Or perhaps, the path chose them... Either way, they have heeded the call and are looking to AAB for their next step. And perhaps your path, however circuitous, has you considering your first class at AAB. Each year, we marvel at the diversity of applicants to our program. We have science fiction writers who wish to bind their own work, rare print collectors who hope to conserve their valuable works of art, auto mechanics who aspire to luxury bindings in the style of Sangorski and Sutcliffe. Artists and poets, librarians and scientists, college students and retirees. There's no wrong way to get here! We hope that the year ahead offers you ample opportunities for creative self-expression, professional development, and good old-fashioned tinkering at the bench. No matter which path you're on, or how far along the path you may be at this point in time, we at AAB are here to support you in your endeavors!

With this in mind, we have added additional classes to allow greater depth of knowledge and advancement of skill. Due to the exceptional popularity of our Introduction to Bookbinding classes, this year we're offering two sessions of Level 1 and Level 2 to help meet the demand. For students who are new to bookbinding, AAB is a phenomenal place to start and there are now multiple sessions throughout the year to fit your schedule. Similarly, our Paper Conservation students requested additional advanced study with Renate Mesmer, so we are offering two weeks of Paper Conservation this August.

Fine binders take note: the submission deadline for our triennial OPEN • SET bookbinding competition is September 1st, 2019. If you haven't yet registered, please do so by May 1st, 2019. The competition is open to all bookbinders around the world. Entering your work for consideration by a jury is a momentous leap toward the path of professional bookbinding. If you've never taken this step before, NOW is the time. Try something new, push outside your comfort zone and see if the path before you unfolds in any unexpected directions. The judges, whom we'll host at AAB in the fall, will look with true reverence at every single entry, as each binding represents a unique moment in one's journey as a bookbinder.

As always, we look forward to seeing you. Please don't hesitate to call or email with any questions, or to simply discuss your plans.

Best wishes until then! — The Staff at AAB



WHAT IS OPEN • SET?

The OPEN • SET competition and exhibition is a triennial event in the United States, featuring finely crafted design bookbindings. Sponsored by the American Academy of Bookbinding, it is designed to encourage both new binders and professionals, and is open to binders around the world. OPEN • SET 2020 offers prizes and acknowledgement in two categories: participants may choose to bind a book of their choice in the Open Category, or bind a book that the competition provides in the Set Category. Entries are limited to one book per category, per binder.

Binders from all levels and cultures are invited to participate, as OPEN • SET is not limited to citizens of the United States nor to students or affiliates of AAB. All entries will be reviewed by a blind jury of three professional binders. The three members for the jury are Monique Lallier, Mark Esser, and Patricia Owen.

2020 EXHIBITION VENUES!

New York City - The Grolier Club
San Francisco - The American Bookbinders Museum
Salt Lake City - Marriot Library, University of Utah
Austin - Austin Public Library

ABOUT THE SET BOOK

The Set Book for the competition is *Happy Abstract, a letter from William Blake*, a commissioned work designed and printed by Russell Maret, a highly recognized artist and letterpress printer from New York.

A portion of the 79 books exhibited in 2017 at the San Francisco Center for the Book. For more information and to register, please visit the AAB website. ▼



AWARDS

OPEN

First place \$3000
Second Place \$2000
Third Place \$1000

SET

First place \$3000
Second Place \$2000
Third Place \$1000

HIGHLY COMMENDABLE

Multiple Highly Commendable recognition prizes of \$100 are awarded to bindings that exhibit an extraordinary implementation of a particular feature of the binding such as headbands, onlays, inlays, design, use of unusual materials, unusual structure, tooling, etc. We appreciate Harmatan and J Hewit for their generous sponsorship of these commendable awards.



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.



TELLURIDE INSTRUCTORS

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 LALLIER



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.

Monique has most recently prepared a retrospective exhibition and biography of her life-long bookbinding career that opens in November 2018 in Greensboro, North Carolina.

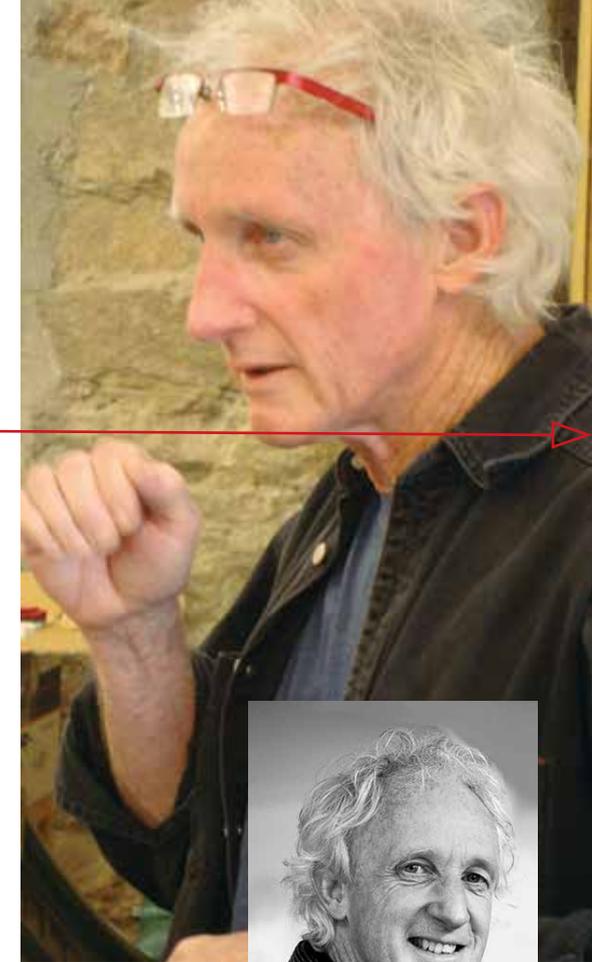


DON GLAISTER

DIRECTOR, FINE BINDING

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 near Seattle on Vashon Island, Washington. 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 Aufschneider 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.



SPRING COURSES

INTRODUCTION TO BOOKBINDING, LEVEL I

APRIL 29 - MAY 3 | LANG INGALLS



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 multi-signature sewing and 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.

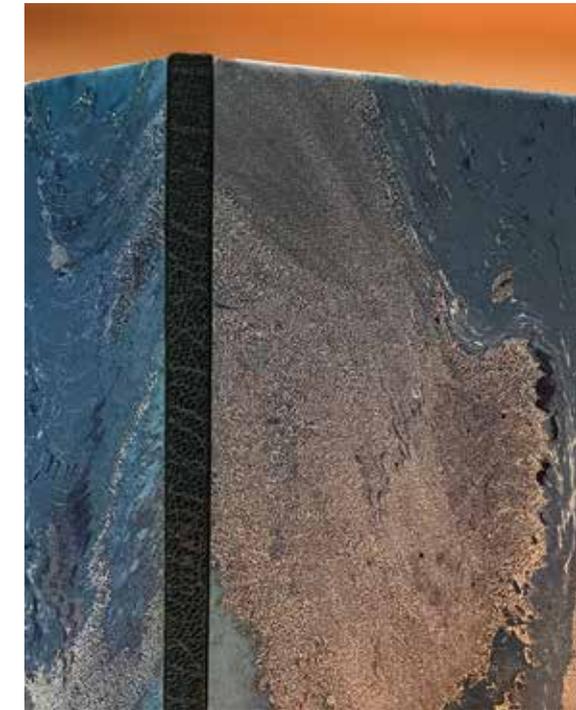
I'm not sure I ever expected bookbinding to become more than an intriguing afterthought in my mind, but through my time at the American Academy of Bookbinding, I found a taste of what I want to do for the rest of my life.



3-PIECE COVER WITH LEATHER SPINE

MAY 6 - 10 | MONIQUE LALLIER

The Separate Boards Structure offers versatility and elegance for those who are just getting started with leather, or for those who would like to add a structure to their repertoire that is less time-consuming than a traditional leather binding. Students will begin by sewing a multi-section book, rounding, and then lining the spine. From there, students will begin paring leather for the spine of their book. Students who have never pared leather before will be thrilled with this opportunity to start with a relatively small investment of time and materials. Because the spine is made separately from the cover boards, the structure offers tremendous flexibility as well as the possibility of titling on a stamping machine when available. The “separate” boards can be covered with a variety of materials that complement or contrast the spine — decorative paper, cloth, leather or a combination — the possibilities are endless!



NEW ORIENTAL BINDING

MAY 13 - 17 | MONIQUE LALLIER

If you haven't yet learned the New Oriental Binding, this is an opportunity you won't want to miss. During the first two days of the workshop, students will create beautiful, decorated papers that may be used for the bindings they will make in the second part of the workshop. During the last three days of the workshop, Monique will guide students through the process of making elegant New



Oriental Bindings, a technique that is very popular in Europe. The beauty of the New Oriental binding is that the pages open flat and no glue touches the sections of the book. The technique is linked to the well-known Japanese stab binding, but without the visible sewing. The difference is the preparation of the text block as each section is sewn separately. The covers are also created individually and attached to the text block at the end of the process. The technique works better on thinner books but text blocks can be as thick as one inch. For the bindings, students may use the beautiful papers they made in class, or may use a combination of materials including leather and cloth. This is a wonderful opportunity to study a lovely and useful structure with one of the finest binders in the country.



FUNDAMENTALS / INTERMEDIATE FINE LEATHER BINDING

JUNE 3 - 14 | DON GLAISTER

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, 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.



GOLD TOOLING

JUNE 17 - 21 | DON GLAISTER

Perfectly executing gold tooling on the surface of leather bindings has been a goal (often elusive) of bookmakers for centuries. Done successfully, gold tooling is magic. Done unsuccessfully, gold tooling... isn't. This five-day class will introduce students to fundamental techniques and practices that will enable them to successfully transform drawn designs on paper to sparkling gold designs on leather. Students will learn to prepare drawings, cut and handle gold leaf, and do blind and gold tooling. While work in class will be on designs with straight lines, the techniques learned will be applicable to designs with curved lines as well. No tooling experience is necessary to enroll in this class, though some experience with leather bookbinding is desirable.



SUMMER COURSES

I rediscovered creativity, beauty, and art and their importance in our lives. It really inspired me to be more creative and to aspire to create beautiful things.



INTRODUCTION TO BOOKBINDING, LEVEL 2

JULY 8 - 12 | PETER GERATY

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.

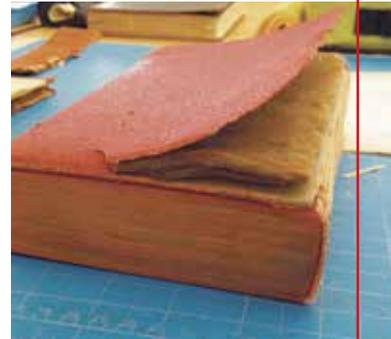
BINDING TREATMENT, CLOTH AND PAPER JULY 15 - 19 | PETER GERATY

This course introduces basic methods of cloth and paper book restoration and conservation as well as the reasons for performing, or not performing, conservation treatments. The class members will work together to determine the best treatment options for their own books, which they bring to class, while also considering the ethics of performing those treatments. They will learn to repair damaged cloth and paper bindings, rebuild the book's structure, dye and color materials to affect sympathetic repairs and enhance the book's usability. Students will learn the theory and practice of using appropriate materials to achieve stability and strength in their bindings. Japanese paper, linen and various adhesives will be explored and used as students progress through the class. Students will complete a minimum of two binding treatments by the week's end.

Students should have previous experience in bookbinding. This class is a prerequisite for Binding Treatment, Leather.



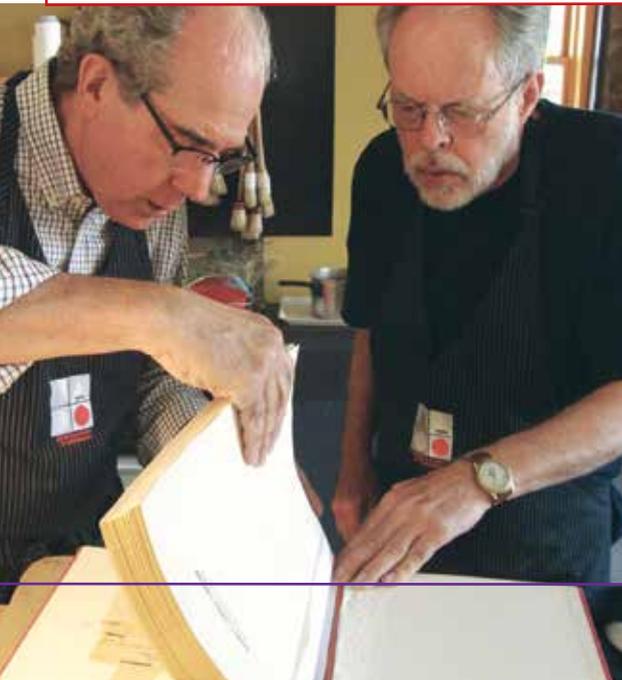
I really started seeing the book as a very complex communicational device, with specific construction requirements.



BINDING TREATMENT, LEATHER JULY 22 - 26 | PETER GERATY

A next step, this class is devoted to the restoration of leather bindings. Students will evaluate and make appropriate decisions for treatment including rebacking, corner repair, rebuilding of endsections and minor paper repair. The course emphasizes the stabilization of the binding structure and sympathetic repair to bring the book to a useable state. Leather as a binding material (as opposed to paper or cloth) offers unique challenges to the restorer. Leather books are usually structurally different from cased-in paper or cloth bindings as well, which necessitates a clear understanding of both material and technique to produce good results. Students will also learn to successfully assess a binding's problems and choose solutions based on observation and accepted preservation practices.

Binding Treatment, Cloth and Paper is a prerequisite for this advanced course.



PAPER CONSERVATION, LEVEL 1 AUGUST 12 - 16 | RENATE MESMER

This course will focus on the repair of losses and tears on different types of papers, as well as guarding a textblock which has been pulled apart for rebinding. Participants will learn when and how to apply the various repair methods including understanding the behavior of the repair papers and adhesives used. In addition, participants will learn how to make their own cast pulp repair paper with simple equipment and the making of solvent-set repair tissue. This workshop will also address the pros and cons of humidification, and the importance of suitable flattening and drying.

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 a Diploma Program should bring 3 textblocks in need of treatment and sewing, preferably not more than one inch thick and 12 inches tall. The textblocks should show tattered edges, tears and losses and 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.

PAPER CONSERVATION, LEVEL 2 AUGUST 19 - 23 | RENATE MESMER

This second level is designed to provide continuing paper conservation students with an opportunity to expand and deepen their knowledge through practical application, working with projects of the student's choice. Main focus points are reviewing existing knowledge, humidification methods, washing techniques and advanced flattening and drying techniques. Participants will learn more advanced repair techniques, basic lining methods, the importance of sizing as well as the toning of repair papers.

Projects may consist of books, maps, prints, drawings and other two-dimensional paper objects. Projects should be achievable within the scope of the student's current working knowledge and experience and the time allotted. Selected projects may include some challenging elements for individual student growth but care should be taken to avoid complex tasks and techniques that are too advanced for the student's level. Tape removal will not be addressed in this class. Students will be expected to prepare pre-treatment reports along with before photos prior to class. Working with the instructor, treatment options will be discussed and determinations for treatment will be made. Lectures may include advanced paper chemistry, material studies, damage analysis, decision methodology, as well as the pros and cons of different treatments. Participants will need to have completed the Basics in Conservation course or equivalent experience.



FALL COURSES

TITLING, TWO WAYS

SEPTEMBER 23 - 27 | DON GLAISTER

Historically, bindings had titles, almost without exception. They were very often rendered in gold leaf on the spine. In the middle of the 20th century however, designers of fine bindings began to consider the appearance of titles as optional, and that trend still continues. The change from obligatory titling to optional titling has resulted in two seemingly opposing viewpoints: that titling doesn't matter and there is no reason to learn it; and titling really matters because if it is chosen to be part of a given design, it had better be done with the same degree of skill as other tooling and decorative techniques used in that design.

You may not be surprised to know, this class strongly promotes the second viewpoint and provides instruction in two methods of titling to ensure mastery: handle letters (individual brass letters mounted in wood handles) and loose brass type arranged in a hand-held type holder (composteur).

This one-week course will lay out the simple yet precise techniques necessary to achieve elegant gold titling. Students will work on titling blocks covered with leather and will spend time using handle letters and type held in composteurs. Through personal guided instruction, this class will build a strong practical foundation in titling, including body form mechanics, tool heat and pressure, blind tooling, the handling of gold leaf and finally, titling in gold. Significant emphasis will also be made on learning to make titling adjustments and correcting errors that will inevitably occur. Once this foundation is built, the rest is practice. Class size is limited to eight.



INTRODUCTION TO BOOKBINDING, LEVEL 1

NOVEMBER 4 - 8 | LANG INGALLS

If you have never taken a bookbinding class before, this is the course for you. The week is 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 multi-signature sewing and 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.

INTRODUCTION TO BOOKBINDING, LEVEL 2

NOVEMBER 11 - 15 | PETER GERATY

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.



AAB truly challenged me to dig deeper, be more accurate, and explore.

STAMPING & TOOL MAINTENANCE

NOVEMBER 18 - 22 | PETER GERATY

This course is an amalgamation of two very disparate, yet highly necessary, skills for the book worker. It begins with three days of demonstration and practice in the use of stamping, foils, leaf, blind stamping, jigs, over-stamping, multiple colors and more in the decoration of bindings.

Shifting gears, the students are then guided through two days detailing the appropriate maintenance and sharpening of tools. Students learn to adjust board cutters, presses and guillotines, and how to sharpen their knives and shape their own tools allowing more confidence in taking care of their equipment.

INTERMEDIATE / ADVANCED FINE LEATHER BINDING

SEPTEMBER 30 - OCTOBER 11 | DON GLAISTER

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.



INTERMEDIATE / ADVANCED FINE BINDING

JULY 15 - 26 | MONIQUE LALLIER

This two-week class is designed to help students with varying levels of experience in fine binding to refine and review their techniques or develop more advanced and sophisticated ones. 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 treatments, 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. Due to space limitations, students who have previously taken classes in Summerfield will be given first first priority in registration.

SUMMERFIELD CAMPUS

Since 2010, Monique Lallier and Don Etherington have opened their personal studio for AAB classes. The Lallier Etherington studio is a beautiful, comfortable and fully equipped facility. The studio is located in Summerfield, North Carolina, a suburb of Greensboro. Greensboro is home to the University of North Carolina at Greensboro, as well as Etherington Conservation Services in nearby Browns Summit, the company Don founded in 1987. Courses in Summerfield provides students the opportunity to study in an alternative home environment that may be closer to home. Class size in Summerfield is limited to four students. Pre-existing students are given priority until March 1. Tuition assistance is not available for the Summerfield campus.

SUMMERFIELD STUDY OPPORTUNITIES



INDEPENDENT STUDY WITH DON ETHERINGTON

Designed for those students who have studied with Don over the years and wish to review certain techniques or work on a particular project of their choosing with him. Students may attend for one or two weeks at a time. Projects can include Restoration of Cloth and Leather, Re-backing, Forwarding and Covering, or Finishing (Tooling and Titling).

Sessions are \$1000 per week and scheduled by request. For more information please contact the academy: (970) 728-8649 or aab@ahhaa.org

DON ETHERINGTON Nationally and internationally recognized for innovative design and implementation of state-of-the-art conservation procedures, including phased preservation programs for libraries and institutions, Don continues to share his knowledge. After extensive training in England, he established a four-year program in bookbinding and design at Southampton College of Art and conducted workshops and seminars for colleges, universities and the Guild of Book Workers. Past President of the Etherington Conservation Center in Greensboro, N.C., Don also holds the position of Fellow in both the American Institute for Conservation and the International Institute for Conservation. Other professional affiliations include the Guild of Book Workers (Past chairman, Standards Committee); Accredited Fellow, Institute of Paper Conservation in England; and member of the American Library Association.

PLEASE JOIN US!

YOUR GIFT IS LIKE THE SPINE OF A BOOK — BRINGING A COMMUNITY TOGETHER & BUILDING STRENGTH

This class was so much more than I had ever imagined that it would be. Great to be back at AAB!!!

The instructor did a great job of outlining exactly what we needed to do, explaining it, then reinforcing the goals at the end of every demo. Having both the instructor and the assistant walking around to make sure everyone was up to speed and on the same page was also a great reminder to either get myself together and complete the task or take the time to make sure with them that I was fully grasping the process.

Incredibly valuable, being able to learn from a Master in the Art!

I was pleased, given this was an "Introduction" to the world of bookbinding, that I was able to find validation in my pursuit of the craft. I suppose my "ah haa" moment was being provided the proper learning and instruction to make me realize on a level of surety that this, binding, is something I want to and look forward to being a part of my life.

THIS PLACE IS A PALACE OF HOPES AND DREAMS — IT'S PERFECT. The staff was great in helping with any problems I had (inside or outside class) and providing guidance on where to find things in the studio or around town. The studio itself is a binder's dream and I never want to leave.

AAB served me with more than I can express. They provided upon my arrival a welcoming smile that never faded, and an experience that I won't soon forget. The clean, well-lit studio and marvelous hands-on instruction more than satisfied my appetite for learning and growth.

The small class size (we had 8 students) and access to lots of direct, hands-on attention provided by two experts — fantastic!

I searched, upon taking an interest in bookbinding, school and school, website and website, but I kept returning to AAB. The establishment itself is such a valuable resource for me to have found, one that is pleasantly affordable and within reach. This is a valuable opportunity to get hands on advice from an instructor with well-rehearsed skills, capable of gently informing me of my mistakes and steering me in the proper direction.

YES! I want to contribute to AAB and support its students and programs. My gift of _____ is enclosed.

- APPRENTICE \$50 to \$99
- JOURNEYMAN \$100 - \$199
- PROTÉGÉ \$200 - \$349
- MENTOR \$349 - \$499
- MASTER \$500 - \$999
- CIRCLE OF FRIENDS - \$1000 UP

NAME: _____

MAILING ADDRESS: _____

EMAIL: _____

Please contact the Academy to discuss our Circle of Friends Giving Campaign or to make a contribution with a credit card. Gifts may also be made online at: bookbindingacademy.org/support/

MEMBERSHIP PROGRAM

In 2009 we created a membership program for book enthusiasts to support the Academy with a financial contribution. In the almost 10 years since, we were able to award well over \$100,000 in 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, please 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!

YOUR GIFT WILL HELP FUND:

- Scholarships and tuition assistance for all levels
- Expansion of resources for our reference library
- Instructor and teaching assistant travel & fees
- Special workshops at GBW Standards
- Added class sessions in the winter
- Studio equipment and supplies
- Artist-in-residence program
- Open studio time & space
- Work/study opportunities
- Studio rent & maintenance
- Administration & marketing
- Ambassador & Mentor program
- Open Set International Competition & Exhibition

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 four 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. To date, AAB has graduated 17 talented individuals from our diploma programs.

GRADUATES / CANDIDATES*

Cathy Adelman		2003	FB
Jeffrey Altepeter		2003	FB
Cynthia Bélanger		2003	FB
Mark Kirchner		2003	FB
Sabina Nies		2005	FB
Lang Ingalls		2007	FB
Brenda Parsons		2008	C
Coleen Curry		2009	FB
Sophia Bogle		2009	C
Ruth M. Strach		2009	C
Karen Hanmer		2014	FB
Sialia Rieke		2015	FB
Malina Belcheva		2015	C
Susan Peacock		2016	C
Emily Bell		2017	C
Susan Hulme		2017	FB
Sharon Fickeissen		2018	C*

For more information, questions or applications regarding any of our programs, please contact the Academy at aab@ahhaa.org or visit bookbindingacademy.org.

INTERNSHIP PROGRAM

The American Academy of Bookbinding is pleased to offer a new Internship program for the summer and fall of 2019. In exchange for 20-30 hours of work per week, interns will receive free accommodation, free tuition for one class, and the opportunity to immerse themselves in the studio environment at AAB. Interns will provide assistance to the Managing Director, AAB Instructors, Teaching Assistants, and 5-10 students on a daily basis. Tasks and hours required will vary daily and be dependent on class schedules.

Responsibilities

- Marketing & Social Media: taking photos, posting updates, writing for newsletter
- Student Services: greeting students upon arrival, taking them to housing, driving to grocery store, answering questions, etc
- Studio Maintenance: cleaning, organizing, tracking inventory

Requirements

- Previous experience with bookbinding and/or book arts
- Enthusiasm for helping others
- Excellent communication skills
- Ability to work independently
- Experience tracking multiple projects
- Weekend availability
- Interns must have a car

Experience preferred in Fine Binding and/or Book & Paper Conservation or Restoration.

Two internship opportunities:

Summer Internship: May 27-August 30 (14 weeks)
Applications due Feb. 1, notification by March 1

Fall Internship: September 16-November 25 (10 weeks)
Applications due May 1, notifications by June 1

All applicants must complete and submit the online Application Form, Resume, and Cover Letter

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 & Myssie 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.

OPEN SCHOLARSHIPS

Through the generosity of donors, AAB is fortunate to be able to provide scholarship opportunities to students in 2019. 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 \$750 for a two-week class. The amount of assistance offered will be determined by the number of qualified applicants and the availability of funds..

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. 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.

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 1, 2019. Decisions will be made by March 1, 2019 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 could be related to bookbinding, or 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 1, 2019. Decisions will be made by March 1, 2019 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 course, 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 \$150 administration fee. A \$100 fee is applied for class transfers. No refunds will be issued for student cancellations within 45 days of the class. If AAB is forced to cancel a class for any reason, students will receive full refunds or the opportunity to transfer their funds to an alternative class.

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

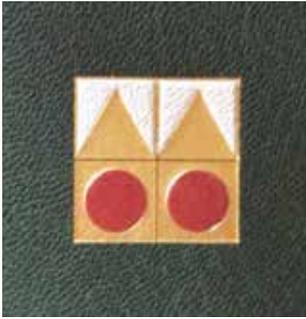
In Telluride, students can choose to make their own housing arrangements or have the Academy assist them. In arranged housing, students stay in condominiums and houses within walking distance of the AAB studio, shops, galleries and hiking trails. Students stay in private rooms in a shared house or condo, 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 this exchange a valuable part of the learning experience.

We look forward to assisting you along your path at the American Academy of Bookbinding!



AMERICAN ACADEMY
OF BOOKBINDING

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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.

