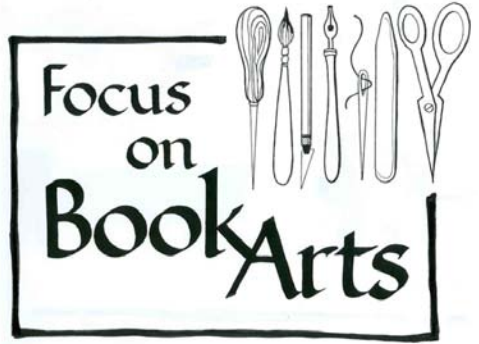




Focus  
on  
BookArts

1928 21st Avenue  
Forest Grove OR 97116



Focus  
on  
BookArts

## The 2015 Conference

June 24 - 28, 2015

Pacific University  
Forest Grove, OR

## Welcome

Dear Book Arts Enthusiast,

The 12th biennial Focus On Book Arts Conference offers five full days of workshops that appeal to beginning as well as advanced book artists. Each class description outlines the skill level criteria, so you are able to easily determine which classes suit you best. You can come for just one workshop or for the entire conference; a range of class lengths let you tailor an experience just for you.

We have new offerings and popular repeats in both our faculty and workshops. You will find detailed information inside this catalog, as well as information on housing and other conference activities. Many other events are held in conjunction with the conference, and you will want to check out The Artist's Shop, the Vendor Show, The Faculty/Staff Exhibit and more.

We are fortunate this year to have two presentations by well known book artists: Shu-Ju Wang is our Keynote speaker, and Hedi Kyle is meeting with us for an informal address. We are quite excited that they are sharing their experiences, their work, and their wisdom; conference participants can attend both!

The 2015 conference also introduces a restructuring of our traditional scholarship offering to a work/study program that allows direct involvement in the conference experience to the recipients of funding. We have named it the Colleen Cavin Fund in honor of a great artist and friend who was such an integral part of the book arts community and this conference.

Enjoy selecting your workshops, and we look forward to seeing you in June!

Your Conference Committee

## Conference Schedule

### On-site

Registration: Tuesday 12:00 noon–7:00 pm  
Wed–Sun 8:00 am–9:00 am

Workshops: Wed–Sun 9:00 am–12:00 noon  
1:30 pm–4:30 pm

Meals: Breakfast 8:00 am–9:00 am  
Lunch 12:00 noon–1:00 pm  
Dinner 5:30 pm–6:30 pm

Evening activities begin at 7:00 pm

## Events Open to the Public

Please see the catalog or website for details.

### Artists' Shop

Tuesday, June 23 • 7 pm to 9 pm  
Wednesday-Friday, June 24-26 • 8 am to 7 pm  
Saturday, June 27 • 8 am to 6 pm

### Trade Show

Friday, June 26 • 7pm to 9 pm  
Saturday, June 27 • 8 am to 7 pm

### Keynote Lecture

Shu-Ju Wang  
Wednesday, June 24

### Faculty/Staff Show

23 Sandy Gallery • May 1-29  
Pacific University Library • May 31 -June 28

### On-site Supply Store

Colophon Book Arts



## Financial and Registration

## Welcome

MasterCard. You do not need to have a PayPal account to pay with your credit card via PayPal.

You will receive an acknowledgement of your registration soon after submitting your registration. You will receive confirmation and materials lists via email within two weeks. While most registrations are confirmed within a few days, please allow two weeks for processing.

Registrations are accepted on a first-come first-served basis. No confirmations will be sent out before March 6, 2015.

### Cost Summary

Class fees are determined by the number of days of classes you are attending:

1 day of classes	\$125
2 days of classes	\$225
3 days of classes	\$325
4 days of classes	\$400
5 days of classes	\$450

The materials fee associated with each class is listed in the class description.

Room and Board	\$325
Additional night	\$ 65

### Refunds and Cancellations

Cancellations Received before	
April 15, 2015	full refund, \$25 fee
April 15, 2015 to May 15, 2015	50% of total costs
After May 15, 2015	no refund

If you have any questions about registration, e-mail Leslie Waygren at

[focusonbookarts@yahoo.com](mailto:focusonbookarts@yahoo.com).



All the following information, class descriptions in greater detail, and **extensive materials lists** can be found on our web page:

[www.focusonbookarts.org](http://www.focusonbookarts.org).

Registration is ON-LINE ONLY  
and opens **March 1, 2015**

## Conference Committee

We would like to invite you to join our all volunteer team. No experience required. For more information ask at the Registration desk on site or e-mail:

[conferenceinfo@focusonbookarts.org](mailto:conferenceinfo@focusonbookarts.org).

Director	Peg Falconer Weber
Registration	Leslie Waygren
Registration	Karin Sandwick
Treasurer	Laura Mitchell
Workshop Coordinator	Katy Bayless
Faculty/Staff Exhibit	Marilyn Worrrix
Work Studt Program	Jackie Wygant
Trade Show & Welcome Bag	Pam Horne
Trade Show & Welcome Bag	Susan Fichter
The Artists' Shop	Emma Weber
Graphic Design	Patricia Grass
Cover Paper Design	Jackie Wygant
Facility	Laurie Weiss

Wednesday

June 24

Financial and Registration

## Tiny Glass and Copper Journal

*Thomas Ashman*

Do good things really come in small packages? This tiny little glass and copper journal is jam packed with charm and will be a tiny treasure once filled with

your photos, writing, and/or art. Students fabricate "from scratch" a 4" x 3" glass and copper journal. Vintage transparencies look gorgeous with the metal but the images on the covers are entirely up to you; just bring two photo transparency images, 2" x 3".



I will give you a few other design choices you might like. Students will attach the copper and baroque swirled glass covers with delightfully rusted hardware. A few of the things you will be learning are: glass cutting, alteration of metal with torch and patina, cold connecting with various hardware, shop safety, simple metal fabrication, wire wrapping, and plenty more cool tips and tricks for a mixed media book artist!

**Workshop Length:** 1 day

**Skill Level:** All Levels

**Material Fee:** \$35.00 Please see the we page for a complete explanation of what the materials fee covers.

**Material List:** Please see the web page for a complete list of the required materials.

- Best Western University Inn 503-992-8888
- Best Value Inn 503-357-9000
- The Grand Lodge 503-992-9533

### Meals

There is a fully operating cafeteria on the campus serving three meals a day. If you are staying in the dorm, your meals are part of the housing package. If you are not staying in the dorm, you can purchase breakfast or lunch in the Bistro on-site on a day-to-day basis. You cannot purchase individual meals in the cafeteria but you may bring a lunch from home and eat in the cafeteria.

Pacific University is situated in the heart of downtown Forest Grove. Many small restaurants are located within walking distance for breakfast, lunch and dinner.

### Class Selections

Every effort will be made to place you in the workshops you have requested. However, space in all workshops is limited and some will fill quickly. You may list a second choice, but if no second choice is given and we cannot accommodate your first choice, we will refund the cost of that particular workshop to you.

### Registration

This year you can register on line at [www.focusonbookarts.org](http://www.focusonbookarts.org). Registration opens at noon on March 1, 2015. There is no mail-in registration.

The online directions will tell you how to complete the form, submit it to FOBA, and pay online via PayPal, using your PayPal account, Visa or

**Housing**

Housing and meals must be purchased as a package for \$325/person, which includes room and meals for five days and nights beginning Tuesday dinner through Sunday lunch. Children cannot be accommodated.

Housing will again be in Vandervelden Court, a series of small apartments of four single rooms with two shared baths and a common area each. There is also a small kitchenette (stove and refrigerator) in each unit in case you wish to store some soda or juice or make tea or instant coffee. However, minimal cooking and eating utensils are supplied; you should plan to bring your own if desired. These apartments are non-smoking facilities.

When you register please indicate if you will need a first floor room and/or cannot use stairs. If you wish to share the apartment with someone specific, please note that on the registration form; otherwise, rooms will be randomly assigned.

If you need to stay over Sunday night, there is an additional charge of \$65. This includes Sunday dinner and Monday breakfast.

While we will be in apartments instead of the dorms, there are still some limitations. Bedding is provided, but not much more. You may want to bring some amenities such as a clock, a radio, a desk lamp, hangers, and ear plugs if you have trouble sleeping. You might also want to bring your own wash cloth and towel; although provided, they are very basic.

**Off Campus Housing**

There are many places to stay in the Portland, Beaverton, Hillsboro area from which you can drive to Forest Grove in about one half hour. However Forest Grove does have several places to stay including:

**Sharpening and Maintenance of Tools for Book Arts**

***Jim Croft***

People do great work without knowing much about sharpening, but knowing how to sharpen and how to shape specialty knives gives you one more ability to overcome the abrasive nature of paper, leather, and paperboard. The blade that can shave any wood for many hours without sharpening will be lucky to last one minute on binder's board. I cut binder's board with a utility knife, trimmed book edges with many styles of blades

and cut into book boards of all ages. All of the above require more time spent sharpening than actual working time, which gives



one a lot of practice and therefore "long term" maintenance comes quickly. We will be using sandpaper for sharpening, but water stones will be discussed as interest demands. Sharpening is "simple" but easier said than done. Three words: 1. Establish 2. Angle 3. Polish.

**Workshop Length:** 1 day

**Skill Level:** All Levels

**Materials Fee:** \$5.00

**Materials List:** Tools that you would like to sharpen, even kitchen knives.

Wednesday

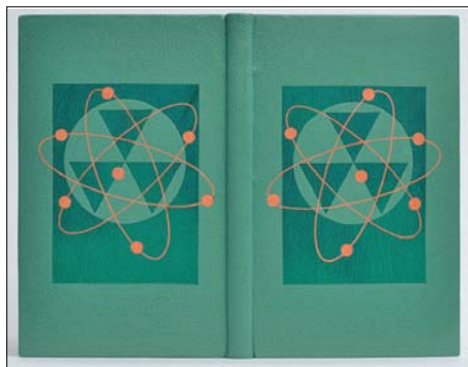
June 24

Work /Study Information

## Introduction to Inlays and Onlays for Leather Bindings

**Karen Hammer**

This one-day workshop will provide an introduction to both traditional and more contemporary inlay and onlay techniques for leather bindings. Students will experiment with flat, sculpted, feathered and back-pared onlays, inlaid lines and several additional inlay techniques. Students' completed set of plaquettes together with a detailed handout covering all the techniques presented will be a valuable reference for future projects.



**Workshop Length:** 1 day

**Skill Level:** Intermediate **Please see the web page for a detailed explanation of what skills an intermediate student is expected to have.**

**Materials Fee:** \$50.00 Please see the we page for a complete explanation of what the materials fee covers.

**Materials List:** Please see the web page for a complete list of the **required** materials.

June 24 through Sunday, June 28. The days available to take classes are Wednesday, June 24 through Sunday, June 28. Applicants should have first and second choices for each of their two days of classes, since many of our classes fill up very quickly.

The Work/Study application can be found online at the FOBA website. The deadline for applications is March 1, 2015, and a decision will be made by April 1, 2015. Applications can be emailed or snail mailed but must be received by midnight March 1, 2015. If you have questions please get in touch with the Work/Study chairperson:

Jackie Wygant  
[williw@com](mailto:williw@com)  
6835 S.W. 33rd Place  
Portland , OR, 97219.

## Colleen Cavin Fundraising Raffle

We are looking for all kinds of Book Arts related items to be donated for our raffle. Raffle items are exhibited during the conference with the donor's name. You can buy raffle tickets at the registration desk or the Artist's Shop. They cost \$1 per ticket. You put your tickets in the box corresponding to the item you would like to win. Throughout the conference raffle tickets are drawn and winners announced. If you would like to donate an item you can mail it in advance of the conference to arrive by June 15, 2015 or bring it with you to the conference. Questions or donations go to Work/Study Raffle chairperson:

Jackie Wygant  
[williw@com](mailto:williw@com)  
or mail items to  
6835 S.W. 33rd Place  
Portland, OR, 97219



## Colleen Cavin Work/Study Program

We have a new educational opportunity for deserving applicants instead of our old scholarship program. This year we will be choosing two people with a background or serious interest in Book Arts to participate in our Work/Study Program. The persons chosen will work for three full days at the conference in exchange for two days of classes at no charge and five nights of lodging on campus.

The work part will consist of the person being assistant to our Day Manager. Duties will include but not be limited to some of the following:

- walking the campus to visit classes in progress and take photos
- delivering equipment or materials to various locations on campus
- manning the registration area to welcome and direct conference attendees
- greeter, hostess, set up, clean up of evening activities
- assisting with set up and maintenance of the Work/Study fundraising raffle
- giving short breaks to our staff in the Artist's Shop and Trade Show vendors
- donation of a handmade item to the Work/Study fundraising raffle

We are hoping to involve these two people in the wonderful community of artists that come together for our conference in addition to giving them an opportunity for high level instruction and exposure to some of the national names in Book Arts. We are looking for applicants with energy and ideas to contribute to our conference and also to inspire us with what they are doing in the book arts.

The days available for helping are: Tuesday, June 23, the day before the conference begins, and Wednesday,

## Suminagashi Style Paper Marbling

### Jackie Wygant

Learn the basics of this beautiful surface design technique using Boku Undo marbling inks. You will have your own tank and use several different types of paper and other materials. Practice meditative brush techniques for applying the color to the "size".

Explore methods for manipulating the colors including stirring, fanning, blowing,

and cutting. In the afternoon we will move on to more advanced skills including multiple brushes per hand, double loading brushes, friskets, and over marbling. Each student will leave the class with multiple sheets of beautifully decorated paper for use in book arts, collage, card making, etc.



**Workshop Length:** 1 day

**Skill Level:** All Levels

**Materials Fee:** \$22.00 Includes twenty sheets of paper per student and marbling inks.

**Materials List:** Two matching #10 round brushes that come to a good point (natural hair brushes work best); apron; gloves if desired; you may bring more paper if desired. Most kinds of paper that can be wet will work. Bring a portfolio or a couple of pieces of cardboard to transport papers flat.

Wed • Thur

June 24, 25

Hospitality Night

## The Amazing Dremel

### Jill Timm

In this creation transforming class you will learn how to use the magic tool every artist should have, the Dremel tool. You will drill, cut, carve, etch, shape, polish, and grind non-traditional book making materials such as glass, plastic, metal, wood, clay, and more. You will be able to make books out of just about anything! After this class your material options will be limitless. You will try your hand at working with different material and using different bits for different purposes and effects. As you play with different materials you will be making pages for your sample book for later reference.



**Workshop Length:** 2 days

**Skill Level:** All Levels

**Materials Fee:** \$50.00

Includes a wood case containing 228 various rotary bits for the Dremel tool; all pre-cut materials for class (glass, mirror, tile, wood, metals, polymer, Plexiglas, etc.); materials needed to compile completed pieces into a book--pages, cover, spine, binding device, and miscellaneous supplies and tools to sample and use.

**Materials List:** A Dremel tool is required plus other materials. **Please see the web page for a very detailed list of the required materials and specifications for the Dremel tool you will need.**

This event is held on Saturday night. It is time to share what you have done in your workshops and what you are doing in your own work. It's an opportunity to meet others who have come to the conference but may have not been in your classes. Along with your work samples, bring things to trade--mementos, pins, cards, books, etc; set up email exchanges, start a mail art group, share your activities in book arts organizations in your area. Please, no selling at this event.

## Faculty=Staff Show

The Faculty-Staff show will be held at 23 Sandy Gallery located at 623 Northeast 23rd Avenue, Portland, OR. There will be an opening artist's reception May 1, 2015 at 6:00pm. The show will remain at 23 Sandy Gallery through May 29th.

**Gallery Hours: Thursday, Friday and Saturday  
12 noon to 6 pm**

**Call ahead to check gallery hours at 503-927-4409.**

The show will move to the library on the Pacific University campus in Forest Grove on May 31st and remain open through the conference.

**Library Hours: Monday-Friday, 8 am to 8 pm  
Saturday 10 am to 6 pm  
Sunday 12 noon to 6 pm.**

**Call ahead to check library hours 503-352-1400.**

## On=Site Supply Store

Colophon Book Arts Supply will have a vendor station open all conference days. Colophon carries an extensive range of bookbinding and paper marbling supplies. Please visit the website at

[www.colophonbookarts.com](http://www.colophonbookarts.com)

or contact the proprietor, Nancy Morains at

[nancy@colophonbookarts.com](mailto:nancy@colophonbookarts.com)

with questions or supply requests.



## The Artists' Shop

Wed•Thur•Fri June 24, 25, 26

The Artists' Shop features fine crafts from the hands of fellow book artists. The Shop is open to the public during the conference and is located in the beautiful Cawein Gallery in the heart of Pacific University's campus. This is a unique opportunity to sell and purchase hand made books, broadsides, cards, and other book-related work from professional artists and students of the arts. Please see the web page for the Artist Shop Agreement form. For questions about placing your art or fine craft in the Artists' Shop, please contact:

Emma Weber  
[emma.falconpress@gmail.com](mailto:emma.falconpress@gmail.com)

**Artists' Shop Hours**  
Tuesday, June 23 • 7 pm to 9 pm  
Wednesday-Friday, June 24-26 • 8 am to 7 pm  
Saturday, June 27 • 8 am to 6 pm

## The Trade Show

The Trade Show is an opportunity for you to sell artwork, supplies, or books, handmade and self-published or commercially published. The Trade Show will be open Friday evening and Saturday, with a reception for conference attendees Friday evening. There is a \$50 charge for each 3' x 6' skirted table. You may set up for Friday night only, Saturday only, or both days for no additional fee. Please see the web page for the Trade Show Agreement form. For questions about the Trade Show please contact:

Pamela Horne  
[pam.bwp@gmail.com](mailto:pam.bwp@gmail.com)

**The Trade Show Hours**  
Friday, June 26 • 7pm to 9 pm  
Saturday, June 27 • 8 am to 7 pm

## An Intimate Atlas

*Jill Berry*

Humans have been making maps for thousands of years: it is an urge some can't resist. Maps guide us, record our journeys, and tell our personal stories while enchanting us with their colors, décor, and textures. In this class we will make maps of our lives. We will talk about how to illustrate our current and past journeys with delicious inks, paints, pens, and



pencils. These maps of the imagination can record our journeys of the past, future, backyards, hopes, dreams, and mythological places. Making maps of your life leads to new and wonderful art techniques and on a voyage of self-discovery. We will make varied maps and a book to contain them, and discuss the historical and contemporary treatments of maps and mapmaking.

**Workshop Length:** 3 days

**Skill Level:** All Levels but some painting or drawing experience helpful, no prerequisite book skills needed, we will learn folding and there is no stitching.

**Material Fee:** \$25 fee Includes kit for book and maps; Paints, papers and inks; stencils; Twinkling H2Os

**Materials List:** Please see the web page for the complete list of required materials.

Wed•Thur•Fri June 24, 25, 26

An Evening with Hedi Kyle

## Gelatin Monoprints: Backgrounds for Collaged Content

*Patricia Grass*

Gelatin forms a perfect base for monoprints. We will explore how to make your own gelatin base and look at commercial alternatives. We will make a small plate to take home. Then, using larger plates, we will spend the day using a variety of tools and water based inks to make monoprint backgrounds. Next we will print our content on tissue. This tissue will be adhered to the monoprints to make the pages of our book. The monoprint shows through the tissue. We will use our completed pages to make a drum leaf book. Each student will go home with a 6-10 page book and many monoprint backgrounds for further collage work.



## Four Decades under the Spell of the Book

*Hedi Kyle*

This talk begins in the early 1970's when extraordinary developments concerning the book and its future life took place. Today, craft people and artists are turning to the book, recognizing its role as a carrier, a container, unique as an object of unsurpassed function. Hedi Kyle will share her experience and participation in the movement to rediscover the book, recalling early experimental stages in book conservation, paper making and book art.



Hedi's work focuses on the book as a three dimensional object, still holding traces of historical predecessors. She is drawn to unusual forms to free the book of its traditional purpose and explore new ways of reading and viewing. The book as a mechanical object of extraordinary diversity never loses its fascination and inspires her to an ongoing quest for form and function.

*This event is for workshop participants ONLY and is followed by a reception with Hedi. Thanks to our partners who helped us make this event possible: 23 Sandy Gallery and Oregon College of Art and Craft. Visit their web pages for information about other events with Hedi Kyle.*

**Workshop Length:** 3 days

**Skill Level:** All Levels.

**Materials Fee:** \$40.00 Please see the we page for a complete explanation of what the materials fee covers.

**Materials List:** Please see the web page for required materials and suggestions about content.

Keynote Lecture

Wed•Thur•Fri June 24, 25, 26

## Creating Artist's Books

*Shu-Ju Wang*

Shu-Ju Wang will discuss her methods for creating artist's books by working alone or in a collaboration, by planning or through serendipity. She will show examples of her work, including her collaborations with artists and non-artists, and she will detail her process of creating layered narratives that result in content that invites viewers back again and again.



Her work often focuses on the profound and sometimes catastrophic transformations of our lives. Using multiple voices and points of views, she addresses issues such as immigration, the environment, health, aging and dementia. Shu-Ju has exhibited nationally and internationally and her artist's books and paintings are in many private and public collections, including Yale University, Rhode Island School of Design, Pratt Institute, and University of Washington.

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## Color Woodcut Printmaking

*Pam Horne*

The connection between woodcut printmaking and the book arts dates to the 15th century. Explore this historic relationship through a hands-on experience of designing, cutting, and printing woodblocks. Utilizing a combination of Japanese carving technique and Western printing methods we will prepare wood blocks, cut imagery, and print three colors reductively with oil-based inks on Japanese paper. We will print the blocks on a small etching press. Hand printing methods and stenciling will be discussed and experienced. The workshop will conclude with making a folded book structure to house the prints.



**Workshop Length:** 3 days

**Skill Level:** All Levels

**Materials Fee:** \$35.00 Includes woodblocks, ink, and paper

**Materials List:** Woodblock carving tools: knife, chisel, and u-gouge; apron; pencil; X-Acto knife; 9" x 12" newsprint pad; baby wipes; two soft cotton rags; three or four simple images or patterns; we will be printing on 5" x 7" paper with no border. **Please see the web page for specific instructions about the carving tools you will need.**

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Wed•Thur•Fri June 24, 25, 26

Our Faculty

## Edelpappband: The Fine Paper Binding

*Andrew Huot*

The Millimeter Binding or Edelpappband is German in origin and makes a simple, elegant binding. With thin boards, edges of leather and decorated papers for the covers, it creates graceful detail on thin printed or blank books. The book is sewn, glued, and boards are attached to the text block. Then the edges or corners are reinforced with leather before final covering in paper. Students will complete one binding during the class.



**Jackie Wygant** is a professional teacher and has spent 30 years sharing her enthusiasm for creating everything from decorated papers, books and boxes, to tie-dyed fabric, batik lanterns and paper jewelry.

## Evening Speakers

**Hedi Kyle** retired as Head of Conservation at the American Philosophical Society in Philadelphia in 2003. She continued to teach book arts at the University of the Arts, also in Philadelphia until 2013, when she retired and moved to the Catskills, NY. Over the past 30 years she has given workshops at numerous locations in the United States, Canada and Europe. Her one-of-a-kind book constructions are in private and public collections. Her work has been shown in several one person exhibitions and frequently in group shows. She has given lectures and written essays, published in several books, magazines, and newsletters. Hedi Kyle is an honorary member of the Guild of Book Workers (GBW) and a co-founder of the Paper and Book Intensive (PBI).

**Shu-Ju Wang** was born and raised in Taiwan, settled in Portland, Oregon after stays in Saudi Arabia, California, and New Jersey. Trained as an engineer, she left the high tech industry in 2000 to become a full time studio artist working in painting, artist's books and installations. Her work often focuses on the profound and sometimes catastrophic transformations of our lives. Using multiple voices and points of views, she addresses issues such as immigration, the environment, as well as health, aging and dementia.

**Workshop Length:** 3 days

**Skill Level:** Intermediate Please see the web page for a detailed explanation of what skills an intermediate student is expected to have.

**Materials Fee:** \$30.00

Includes: Text paper, binders board, 10 pt. board, cambric cloth, thread, PVA, cover paper, leather

**Materials List:** Bone folder, bookbinding awl, bookbinding needles, X-Acto or Olfa knife, pencil, scissors, glue brush, glue and water containers, a variety of thin decorated papers; 18" ruler; self-healing cutting mat.

## Our Faculty

Wed•Thur•Fri June 24, 25, 26

**Carol Pallesen** has been teaching calligraphy and related book arts classes for almost 40 years. She loves to share her knowledge and believes that teaching is the most important thing she does. Her studio, the Silent Hand Scriptorium, is the site of her Reno, Nevada business where she works on commissions and her artist books. Carol conducts workshops around the world, and has taught at 24 international calligraphy conferences.

**Paulann Petersen**, Oregon's sixth Poet Laureate, has six full-length books of poetry, most recently *Understory* from Lost Horse Press. She was a Stegner Fellow at Stanford University, and received the 2006 Holbrook Award from Oregon Literary Arts. In 2013 she received Willamette Writers' Distinguished Northwest Writer Award.

**Barbara Tetenbaum** is a visual artist who works in a variety of media including artist books, prints, installation art and, more recently, animation. She founded her artist book imprint, Triangular Press, in 1979. She is currently Professor and Department Head of Book Arts at Oregon College of Art & Craft in Portland, Oregon. She exhibits nationally and abroad and her work can be found in many public collections. She holds a BS, Fine Arts, from the University of Wisconsin-Madison, and an MFA, Printmaking, from the School of the Art Institute of Chicago. She can be reached at [btetenbaum@yahoo.com](mailto:btetenbaum@yahoo.com)

**Jill Timm** is an award winning, full time book artist focusing on small editions of hand crafted books, often using interesting structures and non-typical materials (this is where the Dremel helps) to convey the essence of the place or subject. Her *Mystical Places Press* has work in many corporate, university, public and private collections worldwide. She is the publisher of *Artist Book News*, [artisticbooknews.com](http://artisticbooknews.com). Her book web site is [mysticalplaces.com](http://mysticalplaces.com). Her e-mail is [jtimm@aol.com](mailto:jtimm@aol.com).

## A Contemporary Book of Hours

### *Carol Pallesen*

Historical books of hours are personal collections of prayers and devotions which were made to be read and contemplated at various times of the day. They have been described as “the late medieval best-seller” (Dr. L. Delaisse). In this class we will decorate and paint paper to be bound into a Middle Ages style book. We will also discuss medieval page lay-out and book production. Our contemporary books of hours are made to contain words closest to our hearts: memories from childhood, travel experiences, most delicious recipes, treasured quotes, any or all of these . . . and more!



**Workshop Length:** 3 days

**Skill Level:** All Levels

**Materials Fee:** \$45.00 Includes three sheets of Arches Text Wove paper, paint (casein), leather cut to size (book cover 8" x 16" and leather strap \_" by 35"), linen thread, and notes for steps to complete the Contemporary Book of Hours.

**Materials List:** Please see the web page for a complete list of the **required** materials and suggestions about content for your book.

Thursday

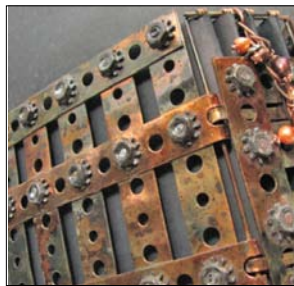
June 25

Our Faculty

## Surface Design on Metal Book Covers

**Thomas Ashman**

Metals are some of the most enduring and beautiful elements available to book binders and mixed media artists. They add structure, texture, color, and no small amount of pure gravitas to almost any type of art project. In this course, students will



receive an overview of several different types of metal and ways to include them in book covers. Students will learn many ways to alter the surface of metals. While making two 6" x 8" metal book covers, students embark on an exploration of several processes including torching, chemical and natural patina and rust, painting, stamping, engraving, creating texture, as well as grinding, cutting, bending, drilling, punching, and attaching of copper, brass, tin and more! Instructor will have all sorts of cool tools for you to try out as well.

**Workshop Length:** 1 day

**Skill Level:** All Levels

**Materials Fee:** \$25.00 Please see the web page for a complete explanation of what the materials fee covers.

**Materials List:** Please see the web page for a complete list of the required materials.

**Patricia Grass** has taught bookbinding for thirty years and has authored a book, *How to Make a Book Even If You Think You Can't*. Her work can be seen in 1000 Artists' Books. She operates a book arts supply store, *The Accidental Bookmaker*, and teaches from her studio. Her e-mail is [bookkits@aol.com](mailto:bookkits@aol.com)

**Karen Hanmer's** artist books and design bindings intertwine cultural and personal memory, and are often playful in structure or content. Her work is included in collections ranging from The Getty Museum and the Library of Congress to Yale University and Graceland. Her web site is [www.karenhamner.com](http://www.karenhamner.com)

**Pam Horne** is a printmaker and book artist working under her imprint Bluewater Press. She holds a BFA from the Rhode Island School of Design and an MFA from the University of Nebraska-Lincoln. Along with teaching university courses in printmaking, book arts and graphic design, Pam has enjoyed exploring these disciplines as a visiting artist in K-8 schools. Pam lives and works in Portland, Oregon.

**Andrew Huot** operates Big River Bindery in Davenport, Iowa, and teaches bookbinding courses for the University of Illinois. Previously, he was the conservator at Illinois State University and has worked at research libraries across the country. He exhibits his work widely and it is held in collections across the US. You can view his artwork at [www.andrewhuot.com](http://www.andrewhuot.com). He can be contacted at [andrewhuot@gmail.com](mailto:andrewhuot@gmail.com).

**Susan Longerot** is a graduate of Cal State University Long Beach. She holds degrees in Art, Education and Cultural Anthropology. She has a love for book structures and surface design. She has shared this love with students across the United States for over 25 years. Susan currently lives in Newport Beach, California where she shares studio space with her husband. She can be contacted at [oohsandoz@aol.com](mailto:oohsandoz@aol.com)



## Our Faculty

**Thomas Ashman** is a mixed media artist, bookbinder, composer, and teacher living and working in Taos, New Mexico. Drawing inspiration from his education in literature and experience in construction, Thomas developed his unique, all-metal, "no-sew" technique to facilitate the use of unusual materials such as glass, sheet metal, and hardware for binding and covering quality handmade art journals. Thomas's work has appeared in books, magazines, juried exhibitions and galleries, and received several awards. Thomas teaches all over the country at local studios and organized retreats. In addition to always attempting new and varied applications of his binding, Thomas is exploring doll making and struggling to write a book and shoot video workshops. His web site is [www.blacksheepartist.com](http://www.blacksheepartist.com)

**Jill Berry** is a mixed-media artist who makes books, maps, paintings and other story-telling structures. She works in mixed-media with a bent towards classical art and teaches painting, lettering, journaling, map making and various other mixed media classes worldwide. She has written two books: *Personal Geographies: Explorations in Mixed-Media Mapmaking and Map Art Lab*. Her web site is [www.jillberrydesign.com](http://www.jillberrydesign.com)

**Jim Croft** has been working since 1970 on trying to rediscover the quality, durability of old book structures and materials that have endured many hundreds of years. He continues on his quest to build the whole book from raw materials. Content is a secondary priority for him.

**Heather Fortner** has been passionate about the art of fish printing since 1976. She studied with master printers from the US and Japan and has instructed gyotaku workshops since 1985. Her work has been displayed and published in the US, Canada, Europe, and Japan. Her web site is [www.Heatherfortner.com](http://www.Heatherfortner.com)

## Thursday

## June 25

### Carving Book Edges

**Jim Croft**

It would seem that someone must have thought of carving book edges, but it is rarely, if ever, practiced historically. Carving edges is a natural fit for Altered Books without all the dust. Gary Frost suggests the use of edge work as a new area of expression. Gauffering (stamping) and filed edges, and, of course, gilded and colored edges have been employed in the past. Perhaps



it is time to introduce carved edges to the mix. There are other ways to sculpt book edges but we will be focusing on the classic edge embellishment set-up using the heavy pressure of the lying press. This was standard procedure for edge trimming and embellishments mentioned above. It is amazing how dense and abrasive a book edge under pressure can be.

**Prerequisite class: You MUST register for Sharpening and Maintenance of Tools for Book Arts on Wednesday, June 24th.**

**Workshop Length:** 1 day

**Skill Level:** All Levels

**Materials Fee:** \$5.00

**Materials List:** Please see the web page for a complete list of the required materials and suggestions for carving tools.

Thursday

June 25

Sunday

June 28

## Multi-Layer Paste Papers

*Jackie Wygant*

Using brightly colored methylcellulose paste, we will explore advanced techniques for making vibrant and deeply patterned papers for book arts and other projects. We will experiment with pattern intersection and overlay, moiré, windowpane techniques and more. All papers will be worked with at least two layers of paste with drying in between layers. This class is especially for those who have already tried making basic paste papers and want to take it to the next level.



**Workshop Length:** 1 day

**Skill Level:** Beginner/Intermediate

**Materials Fee:** \$26.00

Includes paper and paste and mark making tools

**Materials List:** Apron, recommend wearing old clothes, gloves if desired, portfolio or large cardboard for carrying papers home flat; after the first day the papers can be rolled.

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## Your Art, Your Words A Writing Workshop Dedicated to Creating Book Content

*Paulann Petersen*

Is a book without words only half a book? Create what will raise your book art to a new level. Join Paulann Petersen, Oregon Poet Laureate Emeritus, in a daylong workshop devoted to creating compelling text to grace your book art. With an emphasis on striking imagery, Paulann will lead you through innovative writing exercises (springboards) that will give you rich, evocative literary content for your books. Paulann's goal is to have you leave the workshop with text, poetry or prose, that is uniquely yours and thus uniquely suited to both augment and elevate your book art.

**Please see the web page for an expanded description of this class.**



**Workshop length:** 1 day

**Skill Level:** No previous writing experience necessary. Beginners and veterans equally welcome.

**Materials Fee:** none

**Materials List:** Paper and writing instrument for brainstorming.

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*Sunday*

*June 28*

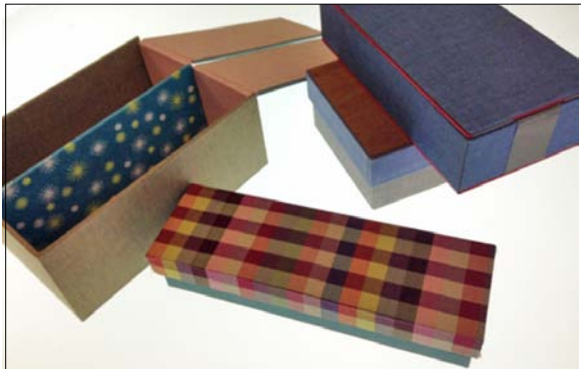
*Thur = Sun*

*June 24 = 28*

## **Beginning Box Making**

***Barb Tetenbaum***

Boxes offer the beginning bookbinder a wonderful opportunity to get comfortable with glue and basic construction of objects while creating instantly useable objects. We will create at least two 4-walled boxes using two styles of lids and the possibility of adding dividing walls. Instruction also covers an overview of materials and tools, development of good hand skills, as well as a survey of interesting boxes from the instructor's collection.



**Workshop Length:** 1 day

**Skill Level:** Beginner

**Materials Fee:** \$18.00

**Materials List:** Steel-edged ruler; self-healing mat; Olfa knife or X-Acto knife with extra blades; mechanical pencil, 7mm or 5mm; white eraser; glue brush (1/2" round), triangle, 45°/45°/90°; bone folder, 6" with pointed end; sharp scissors, I prefer 6" hair cutting style--they tend to work best.

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## **Medieval on the Go: The Girdle Book**

***Karen Hanmer***

The girdle book is a medieval binding featuring a long extension of leather that could be attached to a traveler's belt. The leather extension terminates in a decorative knot. In this workshop, students will construct a girdle book on the foundation of a typical Medieval binding: text block sewn on double raised supports; wooden boards shaped all around with special attention given to the inside spine edge to match the text block's natural shoulder, then laced on and pegged; sewn headbands; covered in vividly colored leather; strap and pin closure, simple bosses at the corners.

This is a fast paced workshop for students who already have some experience with traditional binding.



**Workshop Length:** 4 days

**Skill Level:** Advanced **Please see the web page for a detailed explanation of what skills an advanced student is expected to have.**

**Materials Fee:** \$65.00 **Please see the web page for a complete explanation of what the materials fee covers.**

**Materials List:** **Please see the web page for a complete list of the required materials.**

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Friday

June 26

Sunday

June 28

## Glass Journal

*Thomas Ashman*

This little book is a beautiful union of form and function. Copper, wire, paper, and glass come elegantly together in this charming little book that is sure to become a treasured keepsake, especially once it is filled with your art, photos, and/or writing. Students will construct a metal binding with 4" square beveled glass covers. Fill with some nice watercolor paper, and it is perfect for writing, art journaling, scrapbooking, whatever! Students fabricate the glass and metal book completely "from scratch" and embellish with chain, beads, charms, and pretty vintage photo images. Two transparencies of vintage photos are included in the kit, but students are invited to bring a more personalized image for the covers. Just print out any two photos you like on transparency film at 4 1/4" square, color, sepia, or b/w, but do not trim them to size yet. See the web page for more details.



## Making Bone Tools and Objects Using Only Hand Tools

*Jim Croft*

Students will discover the nature of elk and deer bone to form tools that they design as they shape them. Awls can be made from assorted salvaged wood using the same tools that one uses to shape bones. In fact, the most difficult woods are easily worked compared to bone. At the end of the day a student will have seen and used the hewing hatchet, scrapers, rasps and files, saws, drills, and knives to shape and sculpt tools and objects. Care and maintenance of all the above will be discussed as well as the art of polishing.



**Workshop Length:** 1 day

**Skill Level:** All Levels

**Material Fee:** \$30.00 Please see the web page for a complete explanation of what the materials fee covers.

**Material List:** Please see the web page for a complete list of the **required** materials.

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**Workshop length:** 1 day

**Skill Level:** All levels

**Materials Fee:** \$15.00

**Materials List:** Light work gloves; tools to show or work with; found bone or antler to evaluate.

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Saturday • Sunday June 27, 28

Friday

June 26

## Tiny Writing

*Carol Pallesen*

Make your letters small, smaller, smallest as we work with tools conducive to do tiny writing: microns, crowquills, and sharpened edged pens. Spend fun-filled days learning three alphabets: Monoline Italic, Clothesline Caps, and Willow-by-Hand, and investigating the demands that tiny writing places on these tools. The delightful results will be used in several miniature book creations and cards.



**Workshop Length:** 2 days

**Skill level:** All Levels

**Materials Fee:** \$14.00

**Materials List:** Please see the web page for a complete list of the **required** materials.

## Surface Design: Line, Color, Gesture

*Susan Longerot*

These beautiful papers are addicting. All skill levels will experience success. They can be used in large format as framed abstract art, in smaller pieces in book construction or even smaller pieces for cards, collage or ATCs. The papers will be created with sumi ink and watercolor on Arches Text Wove paper. Color theory and color combining will be discussed along with basic elements of design.



**Workshop Length:** 1 day

**Skill Level:** All levels

**Materials Fee:** \$2.00

**Materials List:** Full sheet of Arches Text Wove paper; watercolor set but **not** a tiny travel set; small palette or small container for mixing paint; #12 round watercolor brush or any brush close to that size; water container; spray bottle for water; apron, roll of paper towels, medium size or old terry towel; and plastic work surface such as a trash bag, dollar store shower curtain, piece of plastic, or plastic table cloth.

*Friday*

*June 26*

*Saturday • Sunday June 27, 28*

## **Hidden Post Binding/Instant Book Cloth/ Padded Covers**

***Jill Timm***

You will gain three key skills plus learn many bookbinding tips in this fun class: You will learn how to make a Hidden Post Binding; discover the quick, dry way to make book cloth from most any fabric; and learn how to make your covers plush and soft. We will start with a small practice book that will be your instruction/reference book for future projects, and it will allow you to practice some basic skills without fear of messing up. Then we will create a customized book that holds 12" x 12" pages with a padded fabric cover, bound with a hidden post binding, a great binding that allows you to easily add or remove, or rearrange pages at any time. You will learn in easy steps professional book making skills while making your own custom book. You will learn tricks and tips to gluing, how to tuck clean corners, how to pad the cover, and cut out a window of any shape for photo or title, plus many more little tricks of bookbinding.



## **Stitching Library**

***Susan Longerot***

In this class, we will produce eight books in a slipcover. Six of them will be single signatures and two of them will be two signatures. Each book will be stitched in a different decorative stitch meant to decorate the spine of the book, including some that are beaded. Instructions for each stitch will be sewn into the respective book. The covers of the books will be decorated with your artwork. All eight of the books will be housed in a slipcover made in class.



**Workshop Length:** 1 day

**Skill Level:** Beginner and Intermediate

**Materials Fee:** \$27.00 Includes all the materials for your practice book.

**Materials List:** Please see the web page for a complete list of the **required** materials.

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**Workshop Length:** 2 days

**Skill Level:** Intermediate Please see the web page for a detailed explanation of what skills an intermediate student is expected to have.

**Materials Fee:** \$12.00

**Materials List:** Please see the web page for a complete list of the **required** materials.

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*Saturday • Sunday June 27, 28*

## Flush Edges/Opens Wide: Sewn Board and Drum Leaf Bindings

*Andrew Huot*

This course will cover the Sewn Board and Drum Leaf Bindings, contemporary book structures that are influenced by historic bindings. The Sewn Board Binding uses thread and glue to bind the pages and the Drum Leaf Binding uses adhesive alone. Each book has flush edges and opens flat, which is ideal for sketchbooks, journals, or artists' books. We will also discuss a variety of paper choices and edge decorating techniques so you can personalize your books.



**Workshop Length:** 2 days

**Skill Level:** Intermediate **Please see the web page for a detailed explanation of what skills an intermediate student is expected to have.**

**Materials Fee:** \$20.00 Includes text paper, cover paper, 10 pt. board, cover weight card, binders board, Japanese tissue, book cloth, thread, PVA, cover paper

**Material List:** Bone folder, bookbinding awl, bookbinding needles, X-Acto or Olfa knife, pencil, scissors, glue brush, glue and water containers, 18" ruler; self-healing cutting mat. Optional: A variety of decorated papers for end sheets and covers.

*Saturday June 27*

## Gyotaku: The Art of the Fishprint

*Heather Fortner*

Gyotaku or fish rubbing is a Japanese art form in which ink is applied to the body of a fish, and paper is pressed onto the fish to receive the ink. The resulting images show the features and shape of a fish with remarkable detail. In this one-day workshop students learn the steps to capture the features, textures, color, and energy of a fish with oil based ink on Asian "rice" paper. Students can expect to finish the day with four to six completed prints, single fish or small schools. These prints, when dry, are suitable for binding in a journal. The workshop is a 6 hour introduction to fish printing, consisting of 1.5 hours of introduction and demonstration followed by 4.5 hours of practice for the students. Students will receive detailed handouts.



**Workshop Length:** 1 day

**Skill Level:** Beginner

**Materials Fee:** \$20.00 Includes all the fish, oil based paint, and other supplies

**Materials List:** one box of baby wipes, apron or suitable clothing (oil based ink), one roll paper towels. Optional: favorite small fish if you have one, fine 00-1 watercolor brush

Saturday

June 27

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## Material Exploration in Basic Bookbinding

*Barb Tetenbaum*

Choice of bookbinding materials such as text paper, book board, thread and adhesives can greatly affect the final look and feel of books. Materials themselves can be altered to take on a new character. We will explore a wide variety of materials as we construct two to three basic book models: the pamphlet binding, the accordion book, and a simple multi-section binding. Students will have time to create a number of books using and experimenting with the materials provided. Instruction covers simple binding, use of basic tools, development of good hand skills, as well as a survey of interesting bindings from the instructor's collection.



**Workshop Length:** 1 day

**Skill Level:** Beginner

**Materials Fee:** \$15.00

**Materials List:** Steel-edged ruler, self-healing mat, Olfa knife or X-Acto knife with extra blades, white eraser, mechanical pencil (7mm or 5mm), glue brush (1/2" round), triangle (45°/45°/90°), bone folder (6" with one pointed end), sharp scissors (I prefer 6" hair cutting style, they tend to work best), two glue sticks.

## Palm Leaf Book and Box

*Patricia Grass*

There are many types of palm leaf books; different leaves were used in different countries; different texts were written ranging from medical text in India to Buddhist text in Sri Lanka to the Koran in Java. Some of the books have one hole in the center or sometimes toward one end while others have two holes. Covers were usually of wood and often were quite elaborate, carved and jeweled. Other countries made variations such as folding paper instead of using unavailable palm leaves. The book we will make pays tribute to the palm leaf tradition but uses modern materials.

We will use Batik paper, supplied by instructor, to cover the wooden book covers and the box. Our pages will be paper with your choice of plain paper or paper printed with a Buddhist text. We will also make a box, to house your book.



**Workshop Length:** 2 days

**Skill Level:** All levels **Materials Fee:** \$35.00 Please see the web page for a complete explanation of what the materials fee covers.

**Materials List:** Cutting mat; snap off blade knife; metal ruler and/or quilter's ruler, pencil.

Saturday • Sunday June 27, 28

## Deconstructed Landscape Treasure Book

*Jill Berry*

There are many colorful stories about the earth's invention, and in this class we will add to that mythology. We will create rivers, ponds, lakes, streams, and other bodies of water on our own invented landscapes, adding flora, fauna, and evidence of human life. Using lots of layering and texturing techniques, flowers, pastures, and birds may appear. After painting our personal territory, we will deconstruct it and bind the results into a case bound structure, with a shadow box built in to store some treasures from the journey. The treasures can be paper constructions, jewelry, any repurposed thing that will fit with the subject and the space. There are numerous technical skills taught to include: Covering boards, gluing secrets, making a case binding, box making and learning to fit diverse elements into a book structure.



**Workshop Length:** 2 days

**Skill Level:** All Levels Some painting or drawing experience helpful, building a hardbound book experience helpful

**Materials Fee:** \$25.00 Includes kit for book and box; paints, papers, and inks

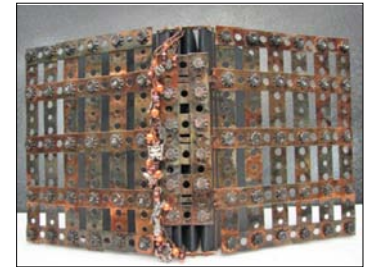
**Materials List:** Please see the web page for a complete list of the **required** materials.

Saturday • Sunday June 27, 28

## Copper and Hardware Journal

*Thomas Ashman*

This impressive all-metal journal is reminiscent of old time erector sets, and is as durable as it looks. This book will be around for years, and treasured for generations after it is filled with



original artwork, photos, and/or writing. Students will manufacture a 6"x 8"x 2" all-metal journal from copper-clad "plumber's tape" using a newly redesigned "double-wide" version of my original wire binding. Dozens of holes alternate with rusty hardware for a magnificent effect. The cover and spine of this book are completely fabricated by students "from scratch" and leave just enough negative space to showcase some seriously fancy paperwork! Add some chain and a few beads and charms, or bring some old rusty metal found objects or the like to attach to the covers to make this book uniquely your own. Techniques include cutting, torching, altering metal with chemical patinas, and a fun painting technique that will make your finished book really pop!

**Workshop Length:** 2 days

**Skill Level:** All Levels

**Material Fee:** \$40.00 Please see the web page for a complete explanation of what the materials fee covers.

**Material List:** Please see the web page for a complete list of the **required** materials.



# Workshop Schedule

Below you will find a chart of all the classes. One day classes have a yellow background, two-day classes have a green background, three-day classes have an orange background, and four-day classes have a pink background. If the blocks with a class you want overlap another class block you want

**YOU CANNOT DO IT.**

The blocks with the classes you want cannot overlap.

<b>2015 FOBA Workshop Schedule</b>				
<b>Wednesday, June 24</b>	<b>Thursday, June 25</b>	<b>Friday, June 26</b>	<b>Saturday, June 27</b>	<b>Sunday, June 28</b>
Tiny Glass and Copper Journal • Ashman	Surface Design on Metal... • Ashman	Glass Journal Thomas Ashman	Copper and Hardware Journal • Ashman	
An Intimate Atlas • Jill Berry			Deconstructed Landscape Treasure Book • Berry	
Sharpening & Maintenance of Tools • Croft	Carving Book Edges • Croft	Hidden Post Binding Instant Book... • Timm	Gyotaku: The Art of the Fishprint • Fortner	Making Bone Tools and Objects Using... • Croft
Gelatin Monoprints: Backgrounds for Collaged Content • Patricia Grass			Palm Leaf Book and Box • Patricia Grass	
Introduction to Inlays & Onlays... • Hanmer	Medieval on the Go: The Girdle Book • Karen Hanmer			
Color Woodcut Printmaking • Pam Horne			Material Exploration in Basic... • Tetenbaum	Beginning Box Making Barb Tetenbaum
Edelpappband: The Fine Paper Binding • Andrew Huot			Flush Edges/Opens Wide: Sewn Board and Drum Leaf Bindings • Andrew Huot	
The Amazing Dremel • Jill Timm		Surface Design: Line, Color... • Longerot	Stitching Library • Susan Longerot	
A Contemporary Book of Hours • Carol Pallesen			Tiny Writing • Carol Pallesen	
Suminagashi Paper Marbling • Wygant	Multi-Layer Paste Papers • Wygant			Your Art, Your Words Paulann Petersen