

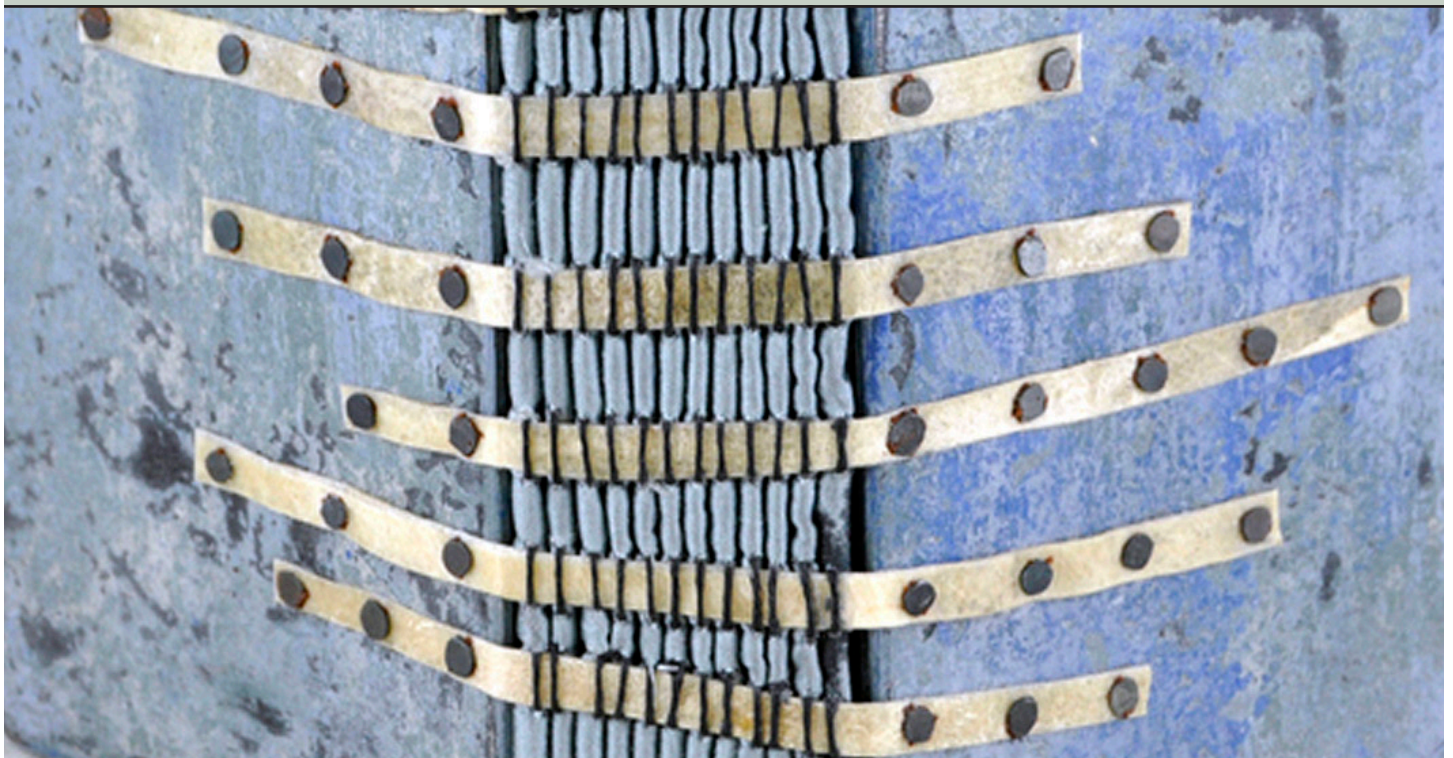
**JUNE
26-30**

PACIFIC UNIVERSITY
FOREST GROVE, OR

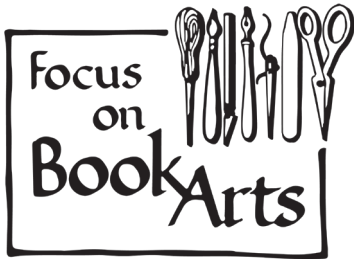
2019

FOCUS ON
**BOOK
ARTS**

2019 CONFERENCE CATALOG



WELCOME



2019 Conference
June 26 – 30, 2019
Pacific University
Forest Grove, OR

Registration is
ONLINE ONLY
Opens March 4, 2019

Dear Book Arts Enthusiast,

Our 14th Focus on Book Arts conference offers five full days of workshops that appeal to beginning as well as advanced book artists. You can come for just one workshop or for the entire conference; a variety of class lengths lets you tailor your own experience.

Registration for the conference will begin on Monday, March 4, 2019. All registration will be online.

The registration desk at the conference opens at noon on Tuesday, June 25, 2019, with a reception beginning at 7:00 p.m. The rest of the week is filled with exciting workshops with both new and returning favorite instructors, and evening activities to keep you busy.

You will find detailed workshop 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 new Artists' Fair, the vendor Trade Show, the Faculty/Staff Exhibit and more.

This year the conference catalog is available only online. You can peruse it online or print parts that are of interest to you. All the information, class descriptions and materials lists can also be found on our website:

focusonbookarts.org

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

Your Conference Committee

FOBA Board and Conference Team

You are invited to join our all-volunteer team. No experience is required. For more information, ask at the Registration desk on site or email: registration@focusonbookarts.org.

Amy Pfeiger..... Board President

Sue Collard.....Board Treasurer

Patty Grass Workshops Chair, Board Secretary

Jean Wyatt Conference Coordinator, Registrar,
Website Administration, Board Member

Fran McReynolds.....Communications Chair,
Board Member

Karin Sandwick Volunteer Coordinator,
Fellowship, Board Member

Jeanne Levy.....Facilities Chair, Board Member

Jackie Wygant..... Faculty-Staff Exhibit,
Artists' Fair and Raffle Chairs,
Board Member

Christine Trexel.....Trade Show Chair, Board Member

Denny Nkemontoh.....Board Member at Large,
Registration and Communications Teams

Kelcey BeardsleyBoard Member at Large,
Conference Events Team

Laura Russell.....Publicity

Selene FisherEvening Activities

Elissa CampbellChallenge Book

CONFERENCE SCHEDULE

On-site Registration	Tuesday Wed-Sun	Noon-7PM 8AM-9AM
Workshops	Wed-Sun	9AM-Noon 1:30PM-4:30PM
Meals	Breakfast Lunch Dinner	8AM-9AM Noon-1PM 5:30PM-6:30PM
Evening Activities	Tues- Saturday	See website for details and times

OPEN TO THE PUBLIC



ARTISTS' FAIR

THURS 6/27
4:30PM-7:30PM

FRI 6/28
4:30PM-7:30PM

Fine crafts from the hands of book artists, including books, broadsides, paper, and cards.



TRADE SHOW

FRI 6/28
11:30AM-7:00PM

SAT 6/29
8:00AM-5:00PM

Vendors selling bookbinding supplies, tools, artwork, books, and other art-related items.



FACULTY-STAFF EXHIBIT

MAY 2 to
JUNE 29
2019

Exhibit of book and paper art created by the faculty and staff of the 2019 Focus on Book Arts. Located in the Pacific University Library.



ON-SITE SUPPLY STORE

Colophon
Books Arts
Supply

Tuesday - 12:30PM to 7:00PM
Wed, Thurs - 8:00AM to 7:00PM
Fri - 11:30AM to 7:00PM
Sat - 8:00AM to 5:00 PM

INSTRUCTOR INDEX

Pietro Accardi

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Marbling on Fabric
Marbling: Studio Class
Form and Function: The Hatch-Top Box
The Articulated Binding

Rhiannon Alpers

Book and Box of Curiosities
Distressed Wooden Boards

Angela Batchelor

Collagraph: Beyond the Print

Susan M. Callan

Book Arts: The Creativity Factor

Elissa Campbell

Find Closure

Rebecca Chamlee

Impressions of Nature: The Art of Nature Printing

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Kakishibu: Dyeing & Waterproofing Washi

Stephanie Newman and Sukha Worob

Fast Max: A Letterpress Maxim Accordion Book

Steph Rue

Paper Bojagi
East Asian Binding Sampler

Marilyn Stablein

Pop Up Explosion Books & Structures

Bonnie Stahlecker

Slate Accordions
The Modern Slip Book

Sandy Tilcock

Edition Binding: How It All Stacks UP

Naomi S. Velasquez

Natural Plant Dyes
Fiberlicious Tape Bound Book
Re-purposed Coptic Book

Jackie Wygant

Hand Decorated Papers To Dye For

FOBA WORKSHOP SCHEDULE 2019

Below you will find a chart of all the classes. One-day classes have a pink background, two-day classes have a blue background, and three-day classes have a yellow 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.

WEDNESDAY June 26	THURSDAY June 27	FRIDAY June 28	SATURDAY June 29	SUNDAY June 30
Rhiannon Alpers Book and Box of Curiosities			Rhiannon Alpers Distressed Wooden Boards	
Karen Hanmer The Simplified Binding			Karen Hanmer The Ethiopian Binding	
Steph Rue East Asian Binding Sampler			Steph Rue Paper Bojagi	
Bonnie Stahlecker Slate Accordions			Bonnie Stahlecker The Modern Slip Book	
Margo Klass Woven Spine Bindings			Angela Batchelor Collagraph: Beyond the Print	
Sandy Tilcock Edition Binding—How It All Stacks UP			Patricia Edmonds The Extravagant Exposed Spine Binding	
Sam Ellenport Traditional Leather Binding			Sam Ellenport One Hour Clamshell	Sam Ellenport Basic Cloth Repair
Leighanna Light The Construction of an Art Book		Marilyn Stablein Pop Up Explosion Books	Leighanna Light Surface Design on Metal & Paper	
Rebecca Chamlee Impressions of Nature: The Art of Nature Printing		Naomi S. Velasquez Natural Plant Dyes	Naomi S. Velasquez Re-purposed Coptic	Naomi S. Velasquez Fiberlicious Tape Bound
Linda Marshall Create Master Paper Reference	Linda Marshall Konnyaku: Transforming paper	Linda Marshall Dyeing/Waterproofing Washi	Jackie Wygant Hand Decorated Papers to Dye For!	
Pietro Accardi Western Paper Marbling	Pietro Accardi Marbling on Fabric	Pietro Accardi Marbling: Studio Class	Pietro Accardi The Hatch-Top Box	Pietro Accardi The Articulated Binding
Kristen Doty Drawing for Everyone		Susan M. Callan The Creativity Factor	Elissa Campbell Find Closure	
Stephanie Newman and Sukha Worob Fast Max: A Letterpress Maxim Accordion Book				

LINDA MARSHALL

Washi Intensive: Create A Master Paper Reference

WED

Instructor: Linda Marshall

Skill Level: All Levels

Materials Fee: \$30.00

Length of workshop: 1 day

Date: Wednesday, June 26, 2019

Workshop Description:

Spend an entire day learning about washi, its 1400 year history, and the extraordinary range and types of papers. During this hands on, in-depth workshop you'll learn about the various fibers, why and where they are grown, and how the fiber is prepared that makes a difference in the paper. We'll look at handmade papers of kozo, gampi, and mitsumata. Some of the papers use Japanese fiber and others imported fiber; we'll spend time understanding the difference in feel and performance. We'll look at machine made papers, sized papers, dyed papers, backed papers, and paper with inclusions. We'll learn how to identify paper by feel, and get to know washi by its fiber content and production method rather than by name (as the names can be misleading). Since most good paper has to be ordered online these days, we'll examine a range of paper weights to better understand what to expect when you order a new paper for a project. After a lunch break, we'll look at decorated papers — chiyogami / yuzen, katazome-shi (stencil printed papers) and discuss their historical and contemporary uses. Testing will include coating the papers for protection as well as adhesive basics (jin shofu wheat starch paste / rice paste / funori, konnyaku). We'll create laminated papers to be used for covers and light boxes. Over the course of the day we'll undertake mark-making as media testing on the papers so you'll leave with a great studio reference. Toward the end of the day we'll create a simple stab bound book of all of the test/sample pages, using traditional Japanese tools and thread. This workshop will include a fabulous range of Japanese papers which you'll test on, and will include a written description of the source of the paper, the fiber, its uses and properties which will be bound into your sampler. You'll be inspired to use these beautiful papers in every aspect of your artwork



Materials/equipment to be supplied by students:

- ☐ favorite media to use for testing – acrylics, pastels, pencil, crayon, inks, watercolor, markers
- ☐ cutting mat
- ☐ cutting knife
- ☐ steel ruler
- ☐ folding tool
- ☐ pencil
- ☐ post it notes
- ☐ note paper

Optional:

Students are welcome to bring Japanese papers they have in their own "stash" to work with and identify

Materials/equipment to be provided by instructor:

- Japanese paper samples and descriptions
- examples for inspiration
- adhesives / starch pastes
- Japanese binding cord
- Japanese awls
- landscape cloth

Instructor Bio:

Linda Marshall is the owner of Washi Arts. She is a creative designer with a background in corporate and non-profit communications, design, strategy, and marketing. Her lifelong interest in the design arts comes from an artist mother and an engineer father, as well as a creative education in interior architecture and brand design. Linda has been an avid admirer of printers, book artists, printmakers, artists and creative thinkers. She started Washi Arts four years ago as a retail partner of the Japanese Paper Place in Toronto, Canada. Inspired by the long history of papermaking in Japan and a process perfected over hundreds of years, the washi she carries has been carefully made to use in inspired and creative ways. Web site: washiarts.com

PIETRO ACCARDI

Introduction to Western Paper Marbling

WED

Instructor: Pietro Accardi

Skill Level: All Levels

Materials Fee: \$30.00

Length of workshop: 1 day

Date: Wednesday, June 26, 2019

Workshop Description:

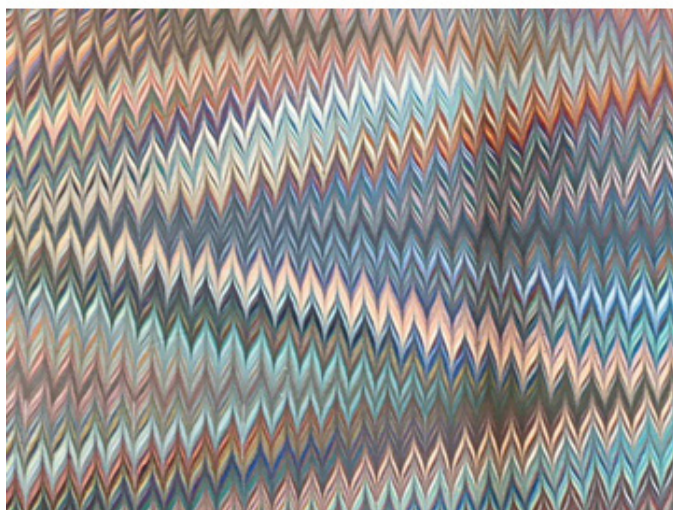
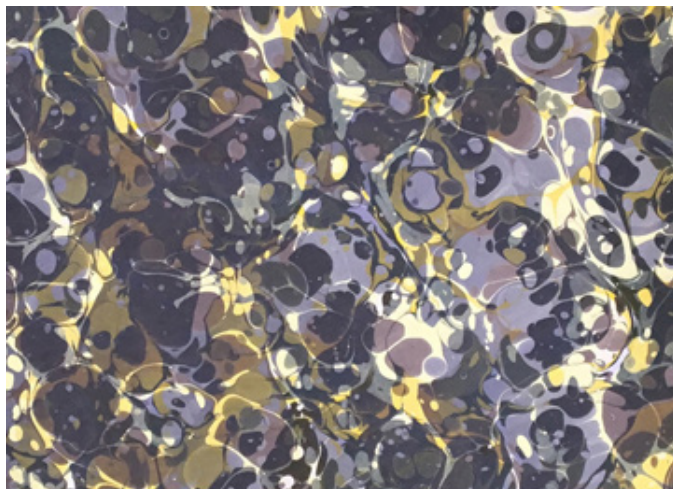
This introduction to the art of marbling will provide students with an understanding of the history, styles, tools and techniques of classical European marbling. Morning discussion will cover all the foundational elements of marbling practice, including acquisition and proper use of the supplies including carrageenan, primer, paints, trays, rakes, combs, etc. During the discussion students will also be engaged in the preparatory mixing of the water medium in their own tray. Pietro will then demonstrate to the class how marbling is done. With helpful instruction on handling paints on the water medium, dealing with known and unknown variables, he will show how to create classical and basic marbling patterns (as well as spontaneous designs) using a diverse array of rakes and combs. After a break for lunch, students will have ample time for their own practice and experimentation with personal guidance from Pietro and his wife Vanessa. Students will have their own trays, set of paints, rakes, combs and as much primed paper as they need. Students usually leave with 15-20 of their own original marbled pieces. All materials will be provided. Bring an apron. Please note that paper marbling is a wet process and papers made at the workshop may not be dry at the end of the day.

Materials/equipment to be supplied by students:

- ☐ apron
- ☐ gloves

Materials/equipment to be provided by instructor:

All materials provided



Instructor Bio:

Pietro Accardi is a native to the northwestern Italian city of Turin where his father Gaetano founded and operated "Tipografia Accardi." In 1950s Italy, it was a state-of-the-art printing press. His youth spent in the press led him to paper marbling, restoration and bookbinding. Pietro moved on from his father's press to establish "La Legatoria del Sole," an artisanal and production-oriented bookbindery in Turin. It served Turin's Municipal Archives, public and university libraries. He is now an instructor at the San Francisco Center for the Book and other West Coast venues. Together with his wife Vanessa he has founded Accardi Book Arts, a book arts studio and bindery. Web site: accardibookarts.com

REBECCA CHAMLEE

Impressions of Nature: The Art of Nature Printing

WED

THURS

Instructor: Rebecca Chamlee

Skill Level: All Levels

Materials Fee: \$50.00

Length of workshop: 2 days

Date: Wednesday, Thursday June 26 & 27 , 2019

Workshop Description:

Directly printing forms found in the natural world has been used for centuries by scientists, naturalists, and artists to preserve the ephemeral beauty of nature. This 2-day workshop explores a variety of processes to create prints on paper with fresh and pressed plant materials provided by the instructor, collected during walks, or brought by students from home. Students will learn traditional Japanese nature printing of fresh specimens on washi papers and other hand printing techniques, monoprinting with plant materials and steamed contact eco-prints. The results will be used to create a sample book with plenty left over for students' personal projects.

Materials/equipment to be supplied by students:

- ☐ bone folder
- ☐ book binding needle
- ☐ X-acto knife and #11 blades
- ☐ soft brayers, 2" and 4"
- ☐ tweezers
- ☐ small cutting mat
- ☐ small awl

Materials/equipment to be provided by instructor:

- mono printing plates
- ink
- electric turkey roaster
- paper
- string
- dye stuff and mordant
- freezer paper
- vinegar
- barrens
- daubers
- pvc pipe
- thread
- buttons
- newsprint



Instructor Bio:

Rebecca Chamlee is a book artist, printer, writer, and bookbinder who has published innovatively designed, letterpress printed, limited-edition fine press, and artist's books under the imprint of Pie In The Sky Press since 1986. Her work is in prominent special and private collections throughout the U.S. and has been exhibited widely. As a self-taught naturalist, Rebecca's artist's books examine the intersection of her artistic and scientific interests by collecting and cataloging the natural world. Rebecca is an associate professor at Otis College of Art and Design where she teaches bookbinding, letterpress printing, and artist's book classes and heads the Book Arts minor program. She also holds workshops at her studio and book arts centers throughout the country. Web site: pieintheskypress.com

KRISTEN DOTY

Drawing for Everyone – Especially Those Who Think They Can't Draw

WED

THURS

Instructor: Kristen Doty

Skill Level: All Levels

Materials Fee: \$20.00

Length of workshop: 2 days

Date: Wednesday, Thursday June 26 & 27 , 2019

Workshop Description:

You can draw! It's just a matter of developing the right set of skills. If you've always wanted to learn how to draw, add illustrations to your books, improve your paintings, simply conquer your fear of drawing – or all of the above, this class is for you! Through demonstrations and exercises, you will gain confidence in your drawing ability and improve your skills of perception at the same time! We will focus on learning to see, and getting that down on paper in different ways for a variety of effects from gestural sketching to more realistic illustration. We will NOT be drawing portraits or anything scary like that.

Materials/equipment to be supplied by students:

- ☐ sketchbook – spiral bound, 11" x 14", paper with a little tooth is nice
- ☐ graphite drawing pencils – HB, 2B, 4B, bring others if you have them – 2H, 6B, etc. brand really doesn't matter, Staedtler Mars Lumograph are nice
- ☐ woodless graphite pencils – HB, 2B, great woodless brands are Pentalic Graphite or Koh-I-Noor Progresso
- ☐ pencil sharpener – hand held or battery operated
- ☐ Pentel Click Eraser – soft white, retractable
- ☐ Staedtler Mars Plastic white rectangular eraser
- ☐ X-acto knife
- ☐ ruler – 12" (30.48cm) in length – Any ruler will do, but my favorite all-purpose rulers are those 2" wide C-Thru clear plastic rulers. They have red marks every 1/8", a centering measure, and some have a bevel on one edge for inking.
- ☐ sharpie permanent marker – regular tip is perfect
- ☐ desk lamp and extension cord – extremely helpful portable swing arm or goose neck – prefer incandescent or halogen lightbulb, NOT fluorescent or "Ott" light



Optional:

- ☐ colored pencils – artist quality, Prismacolor is a good brand, set of 12 or more
- ☐ Pigma Micron marker – any size 01, 02, etc.
- ☐ eraser shield

Materials/equipment to be provided by instructor:

- fresh fruit/vegetable and flower and vase models
- drawing kit – plexiglass, mats, marker
- charcoal pencil
- some paper
- handouts

Instructor Bio:

Kristen Doty has a passion for drawing, painting, and calligraphy. Her works have been in juried exhibitions and her paintings, illustrations and lettering have been published in a variety of ways. She enjoys sharing her passion by teaching at conferences and workshops across the U.S. and abroad.

The Construction of an Art Book

WED

THURS

Instructor: Leighanna Light
Skill Level: All Levels
Materials Fee: \$40.00
Length of workshop: 2 days

Date: Wednesday, Thursday
June 26 & 27, 2019

Workshop Description:

In this workshop, you will learn how to transform remnants of canvas and metal into this sweet little art book. This project is appropriate for everyone. Whether you are just starting out or an accomplished artist, it can be as simple or as complex as you'd like. The actual construction of the book is very simple and requires no sewing or math skills. The book measures approximately 5" x 5", but will most likely be larger after adding tabs, pockets, and found objects. In addition to learning how to construct this book, you will learn how to create yummy surfaces with texture & depth, how to integrate your images with paint and design, and how to add tabs, pockets, and mini books. You will also learn alternative methods for connecting found objects without using glue. Use this book to document your travels, or any other relevant event in your life. It will be treasured for years to come.

Materials/equipment to be supplied by students:

- ☐ white gesso – at least 6 oz., Utrecht Artists' Acrylic Gesso, white, medium bodied. This is a thick gesso; you will need this thicker gesso to achieve texture. [It is available here.](#)
- ☐ PVA glue
- ☐ Crafters Pick glue–You will need both glues. One is for gluing paper/pages together, one is for adhering metal to the cover
- ☐ two 6" x 6" thin metal pieces for the covers, thin copper or brass (26-28 gauge), You can find metal at ACE Hardware. Please choose this size-.010 x 6" x 12"
- ☐ or you can use cut up vintage metal tins, the flatter and thinner your metal is, the easier it will be to work with.
- ☐ 3-4 brushes, 1" each – to apply gesso and glue

- ☐ 1 detail brush
- ☐ a variety of small and medium found objects – think metal springs, tabs, bingo pieces, brass stencils, rusty stuff, chain, buttons, sign letters, the possibilities are endless!
- ☐ small brads – available at craft stores
- ☐ a variety of ephemera – paper and small images that are meaningful to you.
- ☐ several small rags
- ☐ a cup for paint water

Optional:

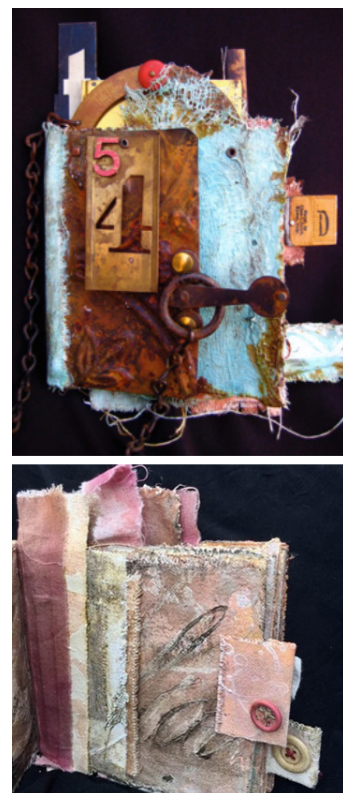
- ☐ craft heat gun
- ☐ Crop-a-dile hole punch
- ☐ stamps or stencils with a bold design – script, patterns, or hand carved stamps all work well
- ☐ hammer
- ☐ Adirondack Dye Re-inkers – NOT ALCOHOL INK – 2 or 3 bottles of your favorite colors. These have been discontinued, but you might be able to find them by doing a Google search. If you cannot find them you can substitute 2 or 3 small bottles of acrylic paint.

Materials/equipment to be provided by instructor:

See FOBA web site for complete list

Instructor Bio:

Leighanna Light is a passionate art instructor, thing-maker, bookmaker, and figurative assemblage artist. Her background is in fine arts and photography, and she has been teaching art workshops for the past 18 years. Leighanna is represented by galleries and museums across the country and her work has been published in numerous books and magazines. "I love to create, to hunt for things to create with and to share my creativity with others. It's what I live for, it's my oxygen." Leighanna grew up in a small town in upstate New York and has spent most of the past 20 years in New Mexico. She currently resides in Taos, New Mexico, with her best friends Thomas, Ruby and Lily. leighannalight.com



RHIANNON ALPERS

Book and Box of Curiosities

WED

THURS

FRI

Instructor: Rhiannon Alpers

Skill Level: All Levels

Materials Fee: \$42.00

Length of workshop: 3 days

Date: Wednesday, Thursday, Friday,
June 26, 27 and 28, 2019

Workshop Description:

This 3-day intensive course focuses on showcasing a visual collection of natural curiosities and is truly a one of a kind. We will concentrate on small treasures as decoration in a two-piece set: a unique hardcover book with an inset decorative panel and a matchbox drawer for it to live in. Using an assemblage of historic illustrations, found objects, and natural artifacts we will create a visual decoration on the book cover and the box top. Students will build and cover a matchbox drawer structure to house their book with a compartment for found and collected pieces to accompany their book. The top of the matchbox has an inset panel for creative decoration or sculptural elements to be added. Created as a multiple signature hand-sewn hardcover book, this structure allows for content to be added after the fact or collaged in with mark making techniques and transfers. The sewing structure is a traditional link stitch and the hard cover has an inset panel for a decorative sculptural panel of curiosities to be added. During the class there will be a slideshow of contemporary work which can give students ideas and inspiration about how to take this book to the next level in their artist book practice.

Materials/equipment to be supplied by students:

- ☐ ruler
- ☐ snap-blade knife
- ☐ scissors
- ☐ pencil
- ☐ 2-3 small brushes for glue and hand coloring
- ☐ awl
- ☐ small triangle
- ☐ bone folder

Optional Tools:

- ☐ divider
- ☐ Japanese hole punch



- ☐ X-acto saw
- ☐ tweezers
- ☐ image transfer copies made on a toner copier
- ☐ small natural objects
- ☐ decorated papers
- ☐ colored pencils
- ☐ watercolor

Materials/equipment to be provided by instructor:

- 14 x 20 book press
- a small cutter
- a small copier
- all bookboard
- papers for book and box—text blocks, end sheets, decorative papers, handmade papers
- bookcloth for book and box
- image transfer copies and supplies
- basswood
- stencils, stencil brushes, and pigments
- natural objects for student use
- small enclosures for student curiosities
- watercolors
- colored pencils
- thread
- needles
- super/mull

Prerequisite experience/skills needed for this class:

How to thread a needle and wax the thread

Instructor Bio:

Rhiannon Alpers is a papermaker, letterpress printer, and book artist. She has a MFA and a BA in Book Arts and papermaking. She has taught workshops and college courses nationally in the realm of book art and design. Rhiannon now runs Gazelle and Goat Paperie, a letterpress, papermaking, and bookbinding shop located in the Mission district of San Francisco.

Web site: rhiannonalpers.com

The Simplified Binding

WED

THURS

FRI

Instructor: Karen Hanmer**Skill Level: Advanced****Materials Fee: \$80.00****Length of workshop: 3 days****Date: Wednesday, Thursday, Friday,****June 26, 27 and 28, 2019****Workshop Description:**

The Simplified Binding has an elegant, streamlined look. Our workshop model will feature a spine of thinned leather, rolled leather endbands, and boards that are attached to the text block after being covered with decorative paper. Leather hinges finish the interior. In this three-day workshop you will become more comfortable working with leather and explore which features of a binding are necessary for function and protection of the text block, and the additional refinements that can transform a book into an elegant showpiece. Students will reinforce their skills in marking up and sewing on supports, preparing boards, rounding, lining the spine for support vs. aesthetics, and paring leather.

Materials/equipment to be supplied by students:

- ☐ please bring a Scharfix paring machine if at all possible. You will not be required to share it with the class.
- ☐ bone or teflon folder
- ☐ straightedge that can be cut against – this can be the ruler
- ☐ X-acto, scalpel, or Olfa knife and a few extra blades
- ☐ 9" x 12" cutting mat
- ☐ awl
- ☐ scissors
- ☐ beeswax for sewing
- ☐ freshly-sharpened leather-paring knife
- ☐ strop and honing compound to hone paring knife edge
- ☐ 10 double-edged razor blades– the same as used for shaving
- ☐ small and large glue brushes
- ☐ sanding block and sandpaper – #120 and #240
- ☐ PVA glue & small container with lid for PVA
- ☐ small container for paste
- ☐ waste paper
- ☐ weights (paper-covered brick provided by FOBA)
- ☐ sponge and a dish for water
- ☐ old washcloth/dishcloth to keep book and workspace clean



- ☐ square with base – found at Talas #TTB041001, or some device to keep text block square
- ☐ backing hammer
- ☐ signature punching jig – instructions to make one here: <http://www.philobiblon.com/bonefolder/vol1no1contents.htm>
- ☐ sewing frame – a collapsible sewing frame can be made from 2 bar clamps and a dowel or metal rod that fits through the hole at the end of the bar; an example of the clamp is shown here. http://www.karenhanmer.com/teaching/bar_clamp.jpg
- ☐ finishing press – a collapsible travel model is available here – ask for 9" between the screws <http://chestercreekpress.com/tools/tools.html>
- ☐ backing hammer
- ☐ a small piece of non-skid shelf lining
- ☐ pencil and paper for notes

Optional:

- ☐ microspatula – found at Talas #TTB002001 or similar
- ☐ dividers – found at Talas # TTB033004 or similar
- ☐ dust mask for sanding

Materials/equipment to be provided by instructor:

See FOBA web site for complete list

Prerequisite experience/skills needed for this class:

See FOBA web site for complete list

Instructor Bio:

Karen Hanmer's artist-made books are physical manifestations of personal essays intertwining history, culture, politics, science, and technology. She utilizes both traditional and contemporary book structures, and the work is often playful in content or format. Hanmer's work is included in collections ranging from Tate Britain and the Library of Congress to Yale University and Graceland. She has served on the editorial board of The Bonefolder, as Exhibitions Chair for the Guild of Book Workers, and as frequent exhibition curator and juror. She offers workshops and private instruction focusing on a solid foundation in basic binding skills. Web site: karenhanmer.com

East Asian Binding Sampler

WED

THURS

FRI

Instructor: Steph Rue
Skill Level: Intermediate, Advanced
Materials Fee: \$30.00
Length of workshop: 3 days

Date: Wednesday, Thursday, Friday,
 June 26, 27 and 28, 2019

Workshop Description:

In this 3-day workshop, students will create a set of five binding models using various methods of East Asian side stitch binding. We will begin the class by binding folded sheets together with paper cords to create an inner binding. We will then prepare the covers by applying various East Asian surface decoration techniques including waxing and burnishing onto carved woodblocks. Students will then create binding models using different traditional sewing methods. Students will make sewing templates with the different sewing methods to use for future books. The binding models will be housed in a wraparound case, which students will also construct in the workshop. Students will learn about the tools and materials required for traditional East Asian binding and will leave with five completed book models in a wraparound case, sewing templates, and punching jigs, as well as several handouts to reference for future work.

Materials/equipment to be supplied by students:

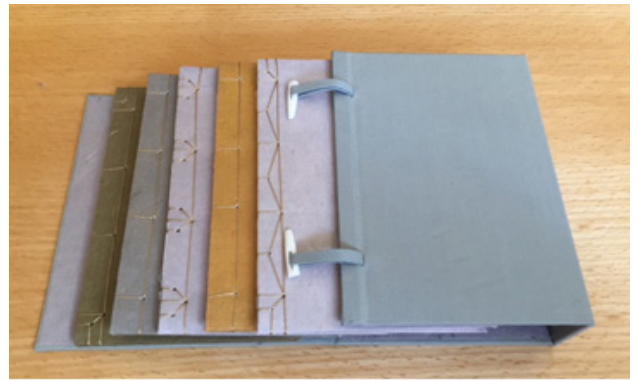
- ☐ hammer
- ☐ cutting mat
- ☐ X-acto knife
- ☐ straight edge
- ☐ bone folder
- ☐ awl
- ☐ scissors
- ☐ divider
- ☐ weights (paper-covered brick provided by FOBA)

Materials/equipment to be provided by instructor:

See FOBA web site for complete list

Prerequisite experience/skills needed for this class:

- How to thread a needle and wax the thread
- How to fold paper using a bone folder and assemble signatures



- How to determine paper grain & match the grain of different book components
- How to glue up paper or cloth to cover binder's board

Has made, independent of a class:

- Simple sewn text block for codex book
- Box making experience is preferred but not necessary

Instructor Bio:

Steph Rue is an artist working primarily with handmade paper and books as her medium. She is a 2015-2016 recipient of a Fulbright Arts Research Grant to South Korea, where she studied traditional Korean bookbinding, papermaking and printing. She has a BA from Stanford University and an MFA from the University of Iowa Center for the Book. Her artist books and paper works have been exhibited both nationally and internationally. You can see Steph's work on her website. Web site: stephrue.com

Slate Accordions

WED

THURS

FRI

Instructor: Bonnie Stahlecker

Skill Level: All Levels

Materials Fee: \$35.00

Length of workshop: 3 days

**Date: Wednesday, Thursday, Friday,
June 26, 27 and 28, 2019**

Workshop Description:

The slate accordion is based on the construction of school writing tablets, fashioned of slate tiles and lashed together in pairs. This method of binding produced a very flexible hinge, allowing children to fold the slates forward or backward. In this workshop, the books will be constructed of two to four panels of binder's board with collages on the front side and paste paper on the backside. In keeping with the original format, the panels will have framed edges and curved corners. Participants will first create two to four collages using various techniques, including stencils. The collages can be individual units or act as one interrupted entity. On the second day, the participants will create the paste papers for the opposite side, using colors and patterns to match the collage elements. On the last day, the holes will be drilled so the panels can be bound together with waxed thread and flexible stitching. Participants will learn collage and stencil techniques, how to do paste papers, a nifty way to cover curved corners, and the unique stitching pattern to make one slate accordion. The book is 8.5" in height and 24" long when displayed. This class might include some homework.

Materials/equipment to be supplied by students:

- ☐ 2 glue brushes – approximately 1" and .5"
- ☐ Telfon folder – a folding bone will do if it has a square end)
- ☐ X-acto knife and new blades
- ☐ utility knife and new blade
- ☐ cutting mat
- ☐ metal ruler – 12"
- ☐ metal triangle – small, with a 90 degree corner
- ☐ scissors – a small good one; I like the 4-inch Gingher brand found at Joann Fabrics
- ☐ apron
- ☐ collage materials like old maps, old ledgers, old



book pages, magazine pages, printed proofs, calligraphy doodles, origami paper, etc.

- ☐ your favorite mark making tools – calligraphy pens, ruling pens, micro pens, color pencils, etc.
- ☐ stencils – one or more of your choice
- ☐ acrylic paints – 5-8 of your favorite colors, small tubes
- ☐ paint brushes – 2-3 medium ones and one tiny one
- ☐ weights (paper-covered brick provided by FOBA)
- ☐ waste paper – newsprint, 18" x 24" - 15 sheets
- ☐ PVA — at least 4 oz.
- ☐ blotters — 7" x 9", at least 16 sheets
- ☐ look at collage work done by others to get some ideas. The collages can be individual units, like portraits, or act as one interrupted entity, such as a landscape.

Optional:

- ☐ reading glasses
- ☐ apron

Materials/equipment to be provided by instructor:

See FOBA web site for complete list

Instructor Bio:

Bonnie Stahlecker started making books in graduate school and has continued to make books, book-like objects, and sculptures ever since. She was involved with the early Paper and Book Intensives where she worked with internationally known bookbinders and papermakers. Over the years, she has taken private bookbinding lessons and undertaken research on historical book models. Stahlecker has conducted over 100 professional workshops since 1987. Her work is in numerous public and private collections and has been exhibited in international and national exhibitions. She holds a BFA from the University of South Dakota and a MFA from the University of Wisconsin-Madison. Web site: bonnie-stahlecker.com

Woven Spine Bindings

WED

THURS

FRI

**Instructor: Margo Klass****Skill Level: Intermediate****Materials Fee: \$35.00****Length of workshop: 3 days****Date: Wednesday, Thursday, Friday,
June 26, 27 and 28, 2019****Workshop Description:**

These chunky books are more sculptural objects than functional books, although they can be both. The binding accommodates any number of sections, each of which is sewn separately and then woven together. Covers will be personalized using embroidery, stamps, and stencils – alone or in combination. The spine provides a background for further embellishment possibilities, including braids, beads, and knotting. In this workshop you will create two encased books, each with a distinct personality determined by your choices of papers, palette, and embellishments.

Materials/equipment to be supplied by students:

- ☐ cutting mat – minimum size 18 x 24"
- ☐ X-acto knife with extra blades
- ☐ quilter's rulers – see-through, 2 x 18" is ideal
- ☐ bone folder
- ☐ awl
- ☐ tweezers
- ☐ small needle-nose pliers
- ☐ weights (paper-covered brick provided by FOBA)
- ☐ pencil
- ☐ eraser
- ☐ scissors

Optional:

- ☐ graduated metal edges
- ☐ beads
- ☐ personal papers
- ☐ personal work light
- ☐ personal stamps

Materials/equipment to be provided by instructor:

- stencil material
- stencil brushes
- rubber stamps and inks
- beads and bead gatherers and holders

- various papers for book pages and covers – Canson, Shin Inbe, Strathmore, Khadi rag, etc.
- waxed linen
- embroidery floss
- needles
- piercing boards
- jigs
- templates and other handouts

Prerequisite experience/skills needed for this class:

- How to thread a needle and wax the thread
- How to fold paper using a bone folder and assemble signatures
- How to tie a weaver's knot
- How to determine paper grain & match the grain of different book components

Has made, independent of a class:

Simple sewn text block for codex book

Instructor Bio:

Margo Klass is a mixed media artist whose work includes sculptural box constructions and artist books. She exhibits her work widely in solo and group shows in Alaska and beyond and is represented in the collections of Alaskan museums, national parks, and in private collections. She is recipient of grants from the Rasmuson Foundation and Alaska State Council for the Arts and the 2015 Governor's Individual Artist Award. She maintains studios and teaches bookmaking workshops in Alaska and Maine. Web site: margoklass.com

SANDY TILCOCK

Edition Binding: How It All Stacks UP

WED

THURS

FRI

Instructor: Sandy Tilcock

Skill Level: Intermediate, Advanced

Materials Fee: \$75.00

Length of workshop: 3 days

**Date: Wednesday, Thursday, Friday,
June 26, 27 and 28, 2019**

Workshop Description:

Daunted by the task of binding an edition of books you have designed and printed? This workshop is for you! Learn techniques, templates, tips and tricks to help you maintain accuracy and consistency in binding an edition — more importantly, to maintain your sanity in the process. Take pleasure in seeing the stacks grow. The workshop consists of two phases: Phase 1. The instructor will come with a small book edition, printed but unbound. Each workshop participant will be given 3-5 copies to bind, setting up the materials, templates, jigs, for the work to be done. The finished copies will be numbered & signed (if appropriate) and the participant will retain the copies they bind. Phase 2. Each participant is asked to bring a project of their own which they would like to bind as an edition. This may be an unbound book (5 to 10 copies) or materials for a particular binding style, again anticipating 5-10 copies. At the start each person will learn to write a sequence of steps, not unlike assembly instructions for IKEA furniture. They will then organize materials and develop jigs and templates for the binding. All class members are encouraged to offer feedback and participate in brainstorming, promoting insight into solutions for a variety of challenges.

Materials/equipment to be supplied by students:

- ☐ all materials relevant to their personal project – unbound book, 5 to 10 copies, or materials for a particular binding style, again 5-10 copies, materials for the covers, boards, endpapers, threads, etc. Due to time constraints we will not be able to work with leather
- ☐ X-acto knife or similar
- ☐ thread
- ☐ scissors
- ☐ straight edge
- ☐ cutting mat
- ☐ bone folder
- ☐ standard binding tools



Materials/ equipment to be provided by instructor:

- all materials necessary for the group edition binding
- materials and equipment to be used for making templates
- jigs for participants' personal projects

Prerequisite experience/skills needed for this class:

- How to thread a needle and wax the thread
- How to fold paper using a bone folder and assemble signatures
- How to tie a weaver's knot
- How to sew a kettle stitch
- How to determine paper grain & match the grain of different book components
- How to glue up paper, cloth to cover binder's board
- How to prepare book for drying

Has made, independent of a class:

- Simple sewn text block for codex book
- Book sewn on tapes or cords

Instructor Bio:

Sandy Tilcock has been involved with traditional book arts for over 30 years. Her deepening interest in the craft of hand bookbinding led her to enroll at the University of Alabama's Book Arts Institute, where she completed a Master of Fine Arts in 1987. While at U of A, she developed a keen interest in printing and typography and studied letterpress printing with the institute director, Richard-Gabriel Rummonds. She launched lone goose press (Eugene, Oregon) in 1989 specializing in edition binding, boxmaking and literary fine press. From 1999-2006 Sandy served as director of Knight Library Press at the University of Oregon. Web site: lonegoosepress.com

Traditional Leather Binding

WED

THURS

FRI

Instructor: Sam Ellenport

Skill Level: Intermediate, Advanced, and Master

Materials Fee: \$125.00

Length of workshop: 3 days

**Date: Wednesday, Thursday, Friday,
June 26, 27 and 28, 2019**

Workshop Description:

During the 3-day workshop, students will learn to work with leather and will produce leather bindings using traditional methods and materials. Students will measure, cut, pare, and cover a number of books in a variety of binding styles. Historical differences in binding techniques will be discussed. Students will learn to prepare books for leather binding. They will produce $\frac{1}{4}$, $\frac{3}{4}$, as well as full leather bindings. While books will be provided, students are encouraged to bring their own. These should be small and already sewn. Students may bring their own leather, though materials will be provided. At the workshop's end, students will have several books bound in leather but not decorated.

Materials/equipment to be supplied by students:

- ☐ bone folder
- ☐ scissors
- ☐ straight edge
- ☐ box-cutting knife
- ☐ paste brush
- ☐ a sheet of decorative paper
- ☐ skiving knife if possible
- ☐ waste paper
- ☐ PVA glue
- ☐ weights (paper-covered brick provided by FOBA)
- ☐ plastic containers for paste and water
- ☐ paper towels
- ☐ small books for covering — should be sewn with broken or damaged covers



Materials/equipment to be provided by instructor:

- books for covering with leather
- sponges
- paste
- handouts
- leather
- binders' board
- chip board
- lining materials including headbands
- band sticks
- paring stones
- sharpening stones
- Scharffix machines
- endsheet stock
- wax paper
- shirt knives

Prerequisite experience/skills needed for this class:

- How to glue up paper or cloth to cover binder's board
- Students should be familiar with paste and paste brushes, and preferably should know how a book is put together. Any experience with cloth binding would be acceptable for skill level.

Instructor Bio:

Sam Ellenport was trained as an historian before joining The Harcourt Bindery in 1970 as a bookbinding apprentice. He bought the business and ran it for over 45 years, mostly spent on the bench. Sam has written and lectured about bookbinding, and has taught binding since 1974. In 1986 his program grew into the bookbinding program at the North Bennet Street School, a trade school in Boston. Sam has been active in many bookbinding organizations including the Guild of Book Workers, which presented him with a coveted and rare Lifetime Achievement Award in 2014. A popular teacher, Sam has been at FOBA twice before.

STEPHANIE NEWMAN & SUKHA WOROB

Fast Max: A Letterpress Maxim Accordion Book n 3 days

WED

THURS

FRI



Instructor: Stephanie Newman and Sukha Worob

Skill Level: Beginner, Intermediate

Materials Fee: \$40.00

Length of workshop: 3 days

**Date: Wednesday, Thursday, Friday,
June 26, 27 and 28, 2019**

Workshop Description:

Letterpress print and bind a single, rich, individual 6-page accordion book in just 3 days. Each participant is asked to select a maxim, folk saying, or proverb before coming to the class as the subject of his or her book. Using this saying takes away the pressure to write innovative copy and connects to both history and culture. It allows participants to focus on creativity and originality in the way they express their saying visually. They will seek associations with their saying using the available type and images as text and illustration. Large wood type, medium type, and small text-sized metal type, as well as a wide variety of vintage image cuts will be available to print. Each individual will decide how to divide up the words, whether or not to present the saying in its entirety on any one page, spread it throughout the six pages, or follow some other method, repeat words, build up layers, use visual rhythm, etc. In its reliance on found objects, in this case "found" letterforms and imagery available in the workshop, the project challenges participants to force-fit connections. Often printing is used to create multiples that are exactly alike. In this workshop, letterpress printing will be the medium used to create one-of-a-kind artists' books.

In the workshop, there will be several ways to print background color. The background will add atmosphere and visual cohesiveness to the pages. Image and text will be included with three additional overprinted ink colors per book. Pages will be printed individually or in pairs and attached into a longer sheet using acid free glue sticks. The main covers will be assembled without adhesive using the tension of folded paper. Additional printed elements may be added to the covers and pages using glue sticks. The final result will be a single, fine art, letterpress-printed, hand bound book for each participant.

Materials/equipment to be supplied by students:

- ☐ text for copy: several possibilities of a maxim, saying, or proverb found prior to class
- ☐ acid free glue stick
- ☐ cork backed metal ruler
- ☐ scrap paper for use in gluing: a pad of newsprint will work well, or old office paper
- ☐ nail brush
- ☐ bar of Lava soap
- ☐ roll of masking tape
- ☐ roll of "invisible" tape
- ☐ sketchbook
- ☐ pencils
- ☐ X-acto knife handle for #11 blades

Materials/equipment to be provided by instructor:

See FOBA web site for complete list

Instructor Bios:

Sukha Worob grew up in a small community in the high desert landscape of Prescott, Arizona. Worob obtained his BFA in printmaking from Northern Arizona University in 2006, MFA in printmaking from Montana State University in 2011, and M.Ed in Curriculum and Instruction from Montana State University in 2015. Worob's work explores contemporary approaches to the printmaking multiple through works on paper as well as installation and interactive works.

Stephanie Newman's MFA is from University of Wisconsin-Madison. She has taught graphic design and letterpress for over 30 years at Montana State University. She has won the prestigious Cox Award for Creativity in the Classroom. Twice she has been Artist in Residence at Hamilton Wood Type and Printing Museum. Faux Pas Press, her fine press studio, has lately been designing and printing visual interpretations of literary quotes. Two years ago she was runner up for the Women's Studio Workshop Artist's Book Residency Grant. Last year she opened Quoin Community Print Studio in Bozeman, Montana, to make letterpress and book binding experience and classes accessible to the community. Facebook: Quoin/Bozeman

LINDA MARSHALL

Paper Voodoo: Transforming Japanese Paper with Konnyaku

THURS

Instructor: Linda Marshall

Skill Level: All Levels

Materials Fee: \$25.00

Length of workshop: 1 day

Date: Thursday, June 27, 2019

Workshop Description:

Konnyaku is the powdered root of a perennial plant in Japan known by any of several names, including voodoo lily, snake palm, elephant yam, and devil's tongue. In this workshop we'll be using konnyaku to strengthen and soften Japanese washi/paper for use as cloth, collage, sculpture, and interesting book forms. We'll also be exploring the potential to add pattern and texture to papers using various formation tools in conjunction with konnyaku. This is about using traditional techniques for modern artwork. Part 1: The workshop will start off with a brief overview of Japanese paper (what makes it different from Western paper and various types of washi) and many examples of items made using washi + konnyaku for inspiration. Part 2: Learn how to prepare and use konnyaku to make momigami (kneaded) paper. During the workshop we'll create an impressive range of treated paper with textures and pattern set by the starch, and learn how to use konnyaku as sizing for various media, and as a light adhesive for collage. Participants will leave with a good range of samples for reference and inspiration. The day will ensure all are comfortable with preparing and applying konnyaku to different papers, and troubleshoot studio issues preparing konnyaku. Part 3: Mid-afternoon we'll use papers we've treated to make a book based on a Hedi Kyle structure. This simple elegant book form employs the unique qualities of momigami crinkled paper. This is a single section sewn into a soft cover with rolled edges.

Materials/equipment to be supplied by students:

- ☐ cutting knife
- ☐ cutting board
- ☐ steel ruler
- ☐ medium width soft bristle brushes
- ☐ folding tool
- ☐ scissors
- ☐ awl, sponges



Optional:

- ☐ rubber gloves
- ☐ apron
- ☐ plastic bag for any papers that are damp

Materials/equipment to be provided by instructor:

- A wonderful range of Japanese washi to experiment and explore with to create different textures/effects. Kyoseishi, momigami, mingei, unryu, handmade kozo, handmade iron-oxide mitsumata, chiyogami, katazome-shi, shoji paper, and other special and hard-to-source papers.
- Konnyaku for use in class and a recipe size container to take home.
- Tools for creating texture in paper
- Lots of samples and examples for inspiration

Instructor Bio:

Linda Marshall is the owner of Washi Arts. She is a creative designer with a background in corporate and non-profit communications, design, strategy, and marketing. Her lifelong interest in the design arts comes from an artist mother and an engineer father, as well as a creative education in interior architecture and brand design. Linda has been an avid admirer of printers, book artists, printmakers, artists and creative thinkers. She started Washi Arts four years ago as a retail partner of the Japanese Paper Place in Toronto, Canada. Inspired by the long history of papermaking in Japan and a process perfected over hundreds of years, the washi she carries has been carefully made to use in inspired and creative ways. Web site: washiarts.com

PIETRO ACCARDI

Marbling on Fabric

THURS

Instructor: Pietro Accardi

Skill Level: All Levels

Materials Fee: \$35.00

Length of workshop: 1 day

Date: Thursday, June 27, 2019

Workshop Description:

This workshop is for new students and for those who have prior marbling experience or have taken the introductory class. The skills learned in Paper Marbling will be applied to Marbling on Fabric, while familiarizing students with new materials. We will discuss techniques and tips needed to successfully marble on fabric, choosing the best fabric for marbling, and how to prepare it for the dyeing process. New, more complex patterns will be demonstrated and attention will be given to important nuances in the practice. The main focus will be marbling on fabric to create bookcloth, but techniques for other textile uses will also be discussed. During the afternoon of guided and personal practice, students will create their own stack of 12-15 marbled fabric pieces. Paper will also be provided for those who wish to practice. Pietro's wife Vanessa will also be available for guidance. All materials will be provided. Bring an apron. Please note that paper marbling is a wet process and pieces made at the workshop may not be dry at the end of class.

Materials/equipment to be supplied by students:

- ☐ apron
- ☐ gloves

Materials/equipment to be provided by instructor:

All materials provided



Instructor Bio:

Pietro Accardi is a native to the northwestern Italian city of Turin where his father Gaetano founded and operated "Tipografia Accardi." In 1950s Italy, it was a state-of-the-art printing press. His youth spent in the press led him to paper marbling, restoration and bookbinding. Pietro moved on from his father's press to establish "La Legatoria del Sole," an artisanal and production-oriented bookbindery in Turin. It served Turin's Municipal Archives, public and university libraries. He is now an instructor at the San Francisco Center for the Book and other West Coast venues. Together with his wife Vanessa he has founded Accardi Book Arts, a book arts studio and bindery. Web site: accardibookarts.com

MARILYN STABLEIN

Pop Up Explosion Books & Structures

FRI

Instructor: Marilyn Stablein

Skill Level: All Levels

Materials Fee: \$20.00

Length of workshop: 1 day

Date: Friday, June 28, 2019

Workshop Description:

Pop-up book pages appear to leap or pop out of a book as viewers unfold, open, and turn them. Three-dimensional sculptural books never fail to surprise and amaze viewers and are fun to make and add to your art portfolio. Students will learn three fun versions of pop-up books and a bonus pop-up structure. They will use a combination of origami folds, accordion book folds, and decorative hand-cut edge work to apply to layered, nested and pop-out structures. Students will make three finished variations of the Explosion Book that are unique artist books. Book #1 is a Nested Collapsing Explosion Book, which has eight interactive fold-out pages with optional decorative cut edges. Paper band closure. Book #2 is a Pop-Up Explosion Book with two facing folded pop-ups enclosed in a wrap-around accordion cover. Paper band closure. Book #3 is a Grand Exploding 3-D Pop-out Book in a self-contained box with a lid. Four to eight mini-pockets for inserts or art will be attached to four or more of the eight walls. This is a unique design inspired by a Victorian sewing box. There will be time to add decorative elements so bring any paste papers, collage scraps, clippings, photos, personal memorabilia, favorite quotes, excerpts from travel or nature journals, diaries, letters and decorative papers you may have as well as art scraps and paper samples from other workshops. The skills you learn will be useful in many other creative projects such as making amazing greeting cards and add exciting elements to artist journal pages. You can also leave the books blank for future projects or to give as gifts.

Materials/equipment to be supplied by students:

- ☐ ruler
- ☐ pencil
- ☐ eraser
- ☐ glue stick
- ☐ PVA liquid glue with a spout

- ☐ scissors
- ☐ bone folder
- ☐ notebook
- ☐ paper towels

Optional:

- ☐ stickers
- ☐ decorative, shiny, glittery papers
- ☐ rubber stamps
- ☐ craft knife and cutting board useful but not necessary

Materials/ equipment to be provided by instructor:

- paper for 3 books
- some embellishments
- collage papers
- antique map and book pages
- an array of paper ephemera and imagery
- decorative rubber stamps
- some ink pads and markers will be available to share

Prerequisite experience/skills needed for this class:

How to fold paper using a bone folder and assemble signatures

Instructor Bio:

Marilyn Stablein is a mixed media book artist, collagist, and graphic artist. Her handmade books are featured in Lark's 1000 Artist Books and 500 Artist Books; Guild of Book Workers journal and Bound and Lettered Magazine. She studied book arts with Hedi Kyle, Daniel Essig, Suzanne Moore and others. Her artist books are in Special Collection libraries, private collections and in public galleries like the Minnesota Center for the Book. A monograph Bind, Alter, Fold: Artist Books features thirty-eight of her original books. She taught at the Newport Book & Paper Festival, Portland Art & Soul and other venues. Web site: marilynstablein.com



Natural Plant Dyes



Instructor: Naomi S. Velasquez

Skill Level: Beginner

Materials Fee: \$18.00

Length of workshop: 1 day

Date: Friday, June 28, 2019

Workshop Description:

Explore natural plant dyes and sustainable color processes through explorations on fiber and paper. Use natural plant dyes and food by-products such as yellow onion skins, turmeric, cochineal and madder to create vibrant natural hues. Alter paper and fabric using simple clamp resists and create samples. In the afternoon, you will be able to transform your natural plant dye samples into a Japanese stab bound book.

Materials/equipment to be supplied by students:

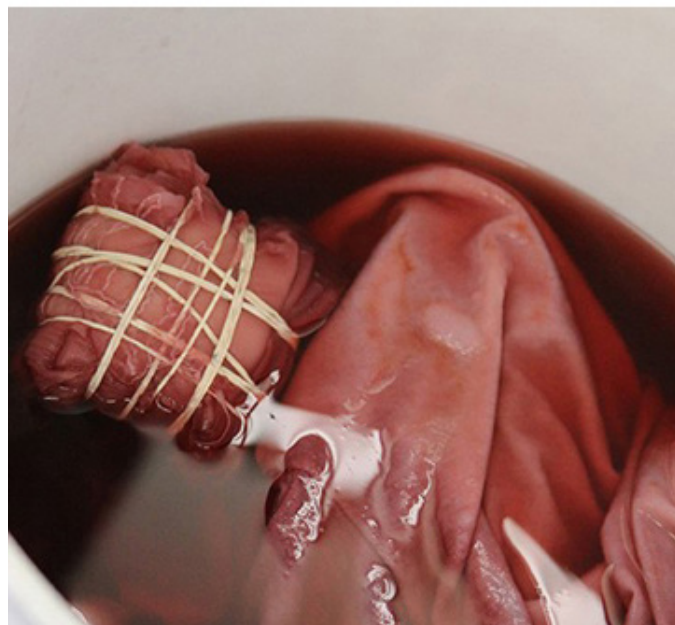
- ☐ gloves
- ☐ X-acto or knife of choice
- ☐ self-healing cutting mat
- ☐ metal ruler
- ☐ pencil
- ☐ scissors

Optional:

- ☐ apron

Materials/equipment to be provided by instructor:

- natural plant dyes
- paper and fabric for book interiors
- mordants
- pots
- burners
- strainers
- sample cups
- needles
- rubber bands
- thread to dye and bind book
- template material
- clamps
- marbles
- wax
- awls
- standing dremel and bits



Instructor Bio:

Naomi S. Velasquez is an award-winning contemporary textile and book artist. Her artwork is consistently shown internationally and nationally and in diverse venues ranging from galleries to public works installations. Naomi holds an MFA from the University of North Texas in Studio Art, Fibers. Her work was included in Quilt National 2011, and received the "Most Innovative Use of the Medium Award." Naomi is an Associate Professor and Chair of the Department of Art at Idaho State University in Pocatello, Idaho. She is the coordinator for the Fiber Media and Papermaking areas. Her work is held in numerous private and public collections. Web site: killerbeedesigns.com

LINDA MARSHALL

Kakishibu: Dyeing and Waterproofing Washi with Persimmon Tannin

FRI

Instructor: Linda Marshall

Skill Level: All Levels

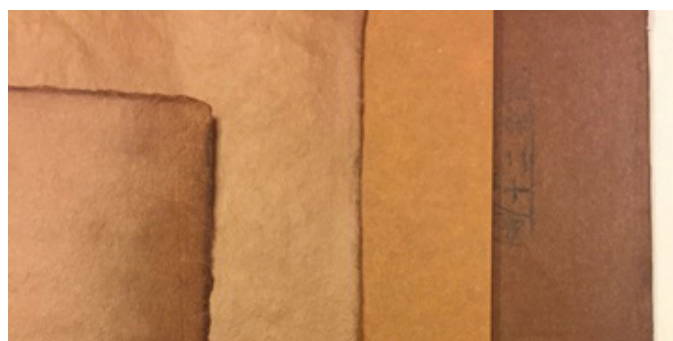
Materials Fee: \$25.00

Length of workshop: 1 day

Date: Friday, June 28, 2019

Workshop Description:

Kakishibu, tannin processed from the juice of unripe persimmon fruit (kaki = persimmon, shibu = tannin), is a traditional natural material that has been used for many years in Japan. One of its applications is to dye paper. Paper treated with kakishibu is strengthened, repels insects and is water resistant. Dyed paper traditionally had three main uses: as label paper for price tags on dry goods and cloth which was to be dyed, as stencil paper, and, when also treated with oil, as a waterproof paper for making umbrellas. In this workshop, we will be working with kakishibu that is a granular persimmon dye. We'll learn how to prepare it using different recipes. Part One: We'll look at the traditional Japanese uses of washi and kakishibu and discuss how to use those techniques in contemporary ways. This segment will look at the papers that were traditionally used, as well as how papers were prepared for katazome-stencils, garments such as fireman's jackets, paper-makers' jackets, as well as uses in wood craftsmanship. We'll discuss what currently available materials are best suited to kakishibu application as well as how to use this unique material in artist books, prints, bookbinding, and other artistic projects. Part Two: We'll discuss various preparation techniques and how to apply kakishibu to washi. We'll create samples on a range of Japanese papers for future personal studio reference. Kakishibu develops/cures/darkens over time. We'll look at examples and make reference sheets that each participant will leave with to watch develop over time. Part Three: This segment of the workshop will be spent learning alternative applications, patterning ideas, and traditional and modern dye techniques. We'll look at traditional examples from Japan to inspire new ideas. Toward the end of the afternoon, we'll create a simple reference book of recipes, samples and techniques. Each student will leave with great reference samples, as well as a small container of kakishibu and washi/papers for experimenting after the workshop.



Materials/equipment to be supplied by students:

- ☐ soft brushes for applying kakishibu (these will get stained permanently with kakishibu)
- ☐ plastic bag for damp papers
- ☐ apron
- ☐ gloves

Materials/equipment to be provided by instructor:

- samples of kakishibui – persimmon treated washi
- kakishibu for use in class and a recipe-sized container to take home
- washi for testing
- examples for inspiration

Instructor Bio:

Linda Marshall is the owner of Washi Arts. She is a creative designer with a background in corporate and non-profit communications, design, strategy, and marketing. Her lifelong interest in the design arts comes from an artist mother and an engineer father, as well as a creative education in interior architecture and brand design. Linda has been an avid admirer of printers, book artists, printmakers, artists, and creative thinkers. She started Washi Arts four years ago as a retail partner of the Japanese Paper Place in Toronto, Canada. Inspired by the long history of papermaking in Japan and a process perfected over hundreds of years, the washi she carries has been carefully made to use in inspired and creative ways. Web site: washiarts.com

PIETRO ACCARDI

Marbling: Studio Class



Instructor: Pietro Accardi

Skill Level: Intermediate

Materials Fee: \$35.00

Length of workshop: 1 day

Date: Friday, June 28, 2019

Workshop Description:

For experienced marblers or those who have taken *Introduction to Paper Marbling*. This class will provide students with all they need to immerse themselves in a full day of marbling. With no lecture period, the day can be fully dedicated to practicing more complex and difficult patterns such as the Moiré, Spanish Wave, and Double Cables, or exploring the limitless possibilities in spontaneous design, combining color, or wherever the imagination might lead. Pietro will provide metallic paints and a diverse array of different colored and textured papers with which to experiment. Students are also free to bring any materials they might wish to play with. This is a full day of marbling to deepen our practice and knowledge. Though students will be set free to marble at will, Pietro and his wife Vanessa will be available at all times for consultation and help with the practice. All materials will be provided. Bring an apron. Please note that paper marbling is a wet process and papers made at the workshop may not be dry at the end of class.

Materials/equipment to be supplied by students:

- ☐ apron
- ☐ gloves

Materials/equipment to be provided by instructor:

All materials provided

Prerequisite experience/skills needed for this class:

For experienced marblers or those who have taken *Introduction to Paper Marbling*



Instructor Bio:

Pietro Accardi is a native to the northwestern Italian city of Turin where his father Gaetano founded and operated "Tipografia Accardi." In 1950s Italy, it was a state-of-the-art printing press. His youth spent in the press led him to paper marbling, restoration and bookbinding. Pietro moved on from his father's press to establish "La Legatoria del Sole," an artisanal and production-oriented bookbindery in Turin. It served Turin's Municipal Archives, public and university libraries. He is now an instructor at the San Francisco Center for the Book and other West Coast venues. Together with his wife Vanessa he has founded Accardi Book Arts, a book arts studio and bindery. Web site: accardibookarts.com

Book Arts: The Creativity Factor



Instructor: Susan M. Callan

Skill Level: All Levels

Materials Fee: \$10.00

Length of workshop: 1 day

Date: Friday, June 28, 2019

Workshop Description:

Book Arts: The Creativity Factor is a one-day intensive that focuses on those aspects of creativity that apply to all book artists. The emphasis throughout the day will be on increasing self-awareness to optimize each person's unique creative style. There will be:

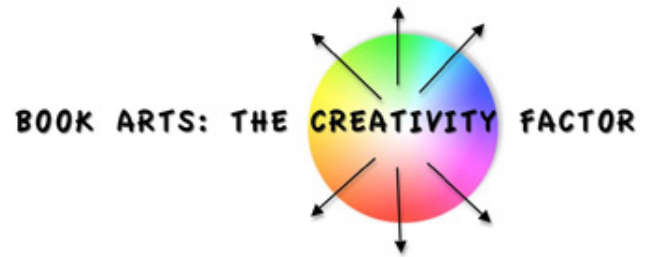
- clever exercises for self-discovery
- idea & resource-packed mini lectures, with follow-up, small-group discussions
- two book-making sessions, a Leporello and one-sheet books, that will playfully incorporate learned creativity skills/concepts
- several opportunities to swap personal expressions of creativity – to learn from each other.

Materials/equipment to be supplied by students:

- ☐ pen
- ☐ pencil
- ☐ scissors
- ☐ artist's eraser
- ☐ fresh glue-stick
- ☐ bone folder
- ☐ cork-backed metal ruler
- ☐ notebook
- ☐ medium-sized cutting mat
- ☐ X-acto knife or retractable-blade cutter
- ☐ paper trash-bag
- ☐ student's favorite embellishments
- ☐ colored pencils and/or markers
- ☐ curiosity and humor

Materials/equipment to be provided by instructor:

- all materials provided
- written instructions
- resource handouts
- extra tools



Prerequisites for this class:

Enthusiasm, curiosity, open mind, and a true desire to optimize your own creativity.

Instructor Bio:

Susan M. Callan has been a (mostly self-taught) Book Arts devotee since the early 1990s. In the mid 2000s, she was invited to join a 12-artist team, each teaching their own discipline (Book Arts) under the auspices of The Creativity Center. In that center's 5-year run, she discovered the genuine joy of sharing her Book Arts knowledge and skills with enthusiastic students. She's been teaching (and, of course, learning) Book Arts and Creativity ever since. She's currently a regular instructor at several Bainbridge Island organizations, including the Bainbridge Island Museum of Art, BARN (Bainbridge Island Artisan Resource Network), and others, both public and private.

The One Hour Clamshell Box

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Instructor: Sam Ellenport

Skill Level: All Levels

Materials Fee: \$40.00

Length of workshop: 1 day

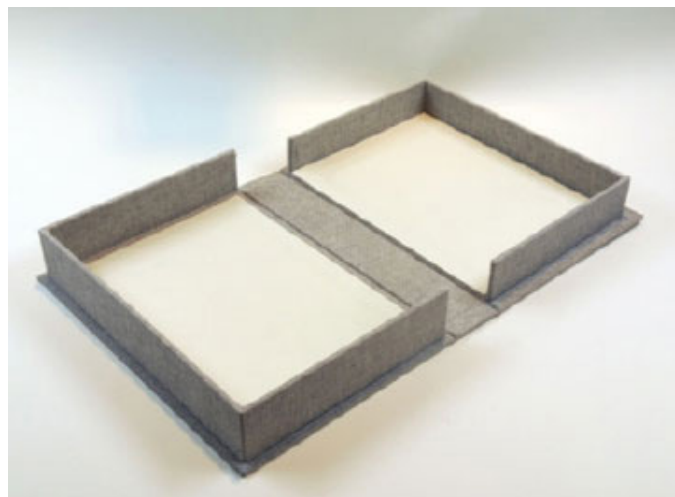
Date: Saturday, June 29, 2019

Workshop Description:

Clamshell or fall-back boxes have an enormous range of uses in bookbinding, and are extremely popular. The variety of ways to construct such boxes is huge; indeed, the Library of Congress manual is well over 100 pages long, and there are many videos on YouTube. Unfortunately some are of questionable quality. Most of these techniques take a long time, which often makes such boxes unfeasible from a financial standpoint. From past experience, I have streamlined the process so that these boxes can be made with an hour of labor. From measuring to construction, students will learn the shortcuts and efficiencies which make such boxes practical to create. At the end of the session, students will have at least one completed box and several in various stages of completion to be used as references. Students are encouraged to bring small books or objects to measure for their own boxes.

Materials/equipment to be supplied by students:

- ☐ bone folder
- ☐ scissors
- ☐ a straight-edge
- ☐ box-cutting knife
- ☐ self-healing mat for cutting
- ☐ paste brush
- ☐ a sheet of decorative paper
- ☐ PVA glue
- ☐ waste paper
- ☐ weights (paper-covered brick provided by FOBA)
- ☐ plastic containers for paste, water, and glue
- ☐ paper towels



Materials/equipment to be provided by instructor:

- paste
- handouts
- cloth
- binders' board
- chip board
- lining papers
- wax paper
- case folders

Instructor Bio:

Sam Ellenport was trained as an historian before joining The Harcourt Bindery in 1970 as a bookbinding apprentice. He bought the business and ran it for over 45 years, mostly spent on the bench. Sam has written and lectured about bookbinding, and has taught binding since 1974. In 1986 his program grew into the bookbinding program at the North Bennet Street School, a trade school in Boston. Sam has been active in many bookbinding organizations including the Guild of Book Workers, which presented him with a coveted and rare Lifetime Achievement Award in 2014. A popular teacher, Sam has been at FOBA twice before.

Re-purposed Coptic Book



Instructor: Naomi S. Velasquez

Skill Level: Beginner

Materials Fee: \$20.00

Length of workshop: 1 day

Date: Saturday, June 29, 2019

Workshop Description:

Dive into the world of creating your own unique re-purposed books! Learn the technical skills involved in altering found codex book forms to create a unique new sketchbook or journal. The class will cover basic bookmaking techniques, as well as the single needle coptic stitch, with opportunities for more time for experienced students to create books.

Materials/equipment to be supplied by students:

- ☐ students should seek out used books with interesting hard covers that they want to turn into a journal or sketchbook. Either sewn or glued books are OK as long as they have hard covers. Bring the whole book, not just the covers, as you will be shown a particular way to remove the covers. I will bring some extra books with me just in case!
- ☐ bone folder
- ☐ metal ruler
- ☐ glue brush
- ☐ small glass or plastic container with lid for glue
- ☐ X-acto or knife of choice
- ☐ self-healing cutting mat
- ☐ decorative paper for end sheets
- ☐ decorative paper to cover corners of existing book
- ☐ pencil
- ☐ coordinating binding thread – waxed or unwaxed

Optional:

- ☐ decorative paper for covering edges of signatures

Materials/equipment to be provided by instructor:

- PVA
- standing dremel and bits
- glue books
- awls
- curved needles
- waxed paper
- cradles



- rubber bands
- template material
- copies of handouts
- thread
- wax for thread
- blank paper for book interiors

Instructor Bio:

Naomi S. Velasquez is an award winning contemporary textile and book artist. Her artwork is consistently shown internationally and nationally and in diverse venues ranging from galleries to public works installations. Naomi holds an MFA from the University of North Texas in Studio Art, Fibers. Her work was included in Quilt National 2011, and received the "Most Innovative Use of the Medium Award." Naomi is an Associate Professor and Chair of the Department of Art at Idaho State University in Pocatello, Idaho. She is the coordinator for the Fiber Media and Papermaking areas. Her work is held in numerous private and public collections. Web site: killerbeedesigns.com

PIETRO ACCARDI

Form and Function: The Hatch-Top Box

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Instructor: Pietro Accardi

Skill Level: All Levels

Materials Fee: \$30.00

Length of workshop: 1 day

Date: Saturday, June 29, 2019

Workshop Description:

Handmade boxes are not only lovely, they are also quite useful and can be used to store a range of objects, not just books. Using hardboard or masonite and marbled fabric, the instructor will walk students through the basics of creating decorative boxes. Expanding on these primary box building skills, students will learn about more complex functions by adding a hatch-top and bottom drawer. This particular structure also features rounded corners giving a pleasing twist to the standard pointed corner. Everyone will leave with a multi-purpose box that is ready to use with its rounded corners, top compartment under the hatch lid, and fabric covering.

Materials/equipment to be supplied by students:

- ☐ cutting mat
- ☐ X-acto knife
- ☐ bone folder
- ☐ scissors
- ☐ big glue brush
- ☐ weights (paper-covered brick provided by FOBA)

Materials/equipment to be provided by instructor:

All materials provided

Prerequisite experience/skills needed for this class:

How to glue up paper or cloth to cover binder's board



Instructor Bio:

Pietro Accardi is a native to the northwestern Italian city of Turin where his father Gaetano founded and operated "Tipografia Accardi." In 1950s Italy, it was a state-of-the-art printing press. His youth spent in the press led him to paper marbling, restoration and bookbinding. Pietro moved on from his father's press to establish "La Legatoria del Sole," an artisanal and production-oriented bookbindery in Turin. It served Turin's Municipal Archives, public and university libraries. He is now an instructor at the San Francisco Center for the Book and other West Coast venues. Together with his wife Vanessa he has founded Accardi Book Arts, a book arts studio and bindery. Web site: accardibookarts.com

RHIANNON ALPERS

Distressed Wooden Boards



Instructor: Rhiannon Alpers

Skill Level: Beginner and Intermediate

Materials Fee: \$28.00

Length of workshop: 2 days

Date: Saturday, Sunday, June 29 & 30, 2019

Workshop Description:

This unique invented structure sewn over leather straps combines both the structural and the decorative using unconventional materials. Layers, color and depth play a key role in the unique painted board covers, and the sewing supports are referential to historical bindings with an artistic variation. In this two-day workshop students will explore the possibilities of combining hand-painted wooden boards, non-adhesive binding, closures and sewing supports to create one of a kind bindings of their own. The structure has many applications which can give students ideas and inspiration about how to take this book to the next level in their artist book practice.

Materials/equipment to be supplied by students:

- ☐ mechanical pencil
- ☐ notebook for taking notes
- ☐ scissors
- ☐ X-acto or snap blade knife
- ☐ awl
- ☐ bone folder
- ☐ 45 degree triangle – 3"-6" size
- ☐ 12" metal ruler

Materials/equipment to be provided by instructor:

- blow dryers and heat guns
- containers
- sanding blocks
- sandpaper (multi-grit kit for each student)
- disposable sanding masks
- piercing troughs
- needles
- waxed linen thread
- laminated wooden boards
- several colors of milk paint
- wax sealants
- paper–decorative endsheet and text block paper
- sewing support materials (leather, suede)
- closure materials (bone, found objects and



- traditional closures)
- adhesives and alternate adhesives
- disposable bristle brushes 1" in width
- cotton rags

Instructor Bio:

Rhiannon Alpers is a papermaker, letterpress printer and book artist. She has a MFA and a BA in Book Arts and papermaking. She has taught workshops and college courses nationally in the realm of book art and design. Rhiannon now runs Gazelle and Goat Paperie, a letterpress, papermaking, and bookbinding shop located in the Mission District of San Francisco. Web site: rhiannonalpers.com

KAREN HANMER

The Ethiopian Binding



Instructor: Karen Hanmer

Skill Level: Intermediate

Materials Fee: \$80.00

Length of workshop: 2 days

Date: Saturday, Sunday, June 29 & 30, 2019

Workshop Description:

The Ethiopian binding structure may have emerged as early as the fourth century and was in use for hundreds of years. The wooden boards are sewn through multiple holes onto the text block as if they were the first and last signatures. This pattern is one of the elements that differentiates an Ethiopian binding from other text blocks sewn with a series of chain stitches across the spine. Historically, the text blocks were made of vellum. Students will make a leather-covered Ethiopian binding with a braided leather headband sewn on after covering. We will begin by folding and punching signatures, and drilling holes into wood boards. If time permits, simple tooling will enhance the finished binding.

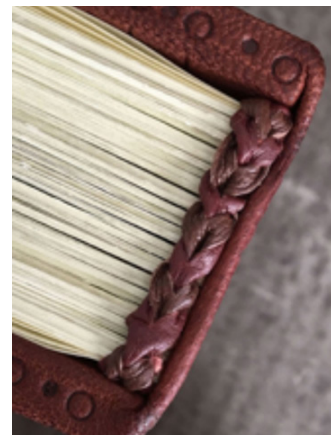
Materials/equipment to be supplied by students:

FOR BINDING AND COVERING:

- ☐ bone and Teflon folders in a variety of sizes, one coming to a fine, tapered point
- ☐ scissors
- ☐ awl
- ☐ Ace bandage
- ☐ small cutting mat, 9" x 12" is adequate
- ☐ X-acto knife/scalpel/Olfa with several extra blades
- ☐ 12" ruler
- ☐ large and small brushes for paste and PVA
- ☐ beeswax for sewing
- ☐ 45/45/90 degree triangle
- ☐ waste paper
- ☐ PVA glue
- ☐ pencil and paper
- ☐ weights (paper-covered brick provided by FOBA)
- ☐ plastic containers for paste
- ☐ old washcloth/dishcloth
- ☐ sponge and a dish for water
- ☐ signature punching cradle – instructions to make one here: <http://www.philobiblon.com/bonefolder/vol1no1contents.htm>

FOR WOOD AND LEATHER WORKING:

- ☐ Dremel or hand drill like Fiskars #85167097J
- ☐ 1/16" drill bit – Please note: to use small drill bits in a Dremel you may also need the #4486 MulitPro Keyless Chuck; it can be ordered here. www.dremel.com/en_US/products/-/show-product/accessories/4486-dremel-chuck
- ☐ scrap of wood or stack of scrap board to drill into, about 1" thick and 4" x 6"
- ☐ 6" x 4" square of non-skid shelf lining
- ☐ small C-clamp or quick-grip clamp
- ☐ micro spatula – found at Talas #TTB002001 or similar
- ☐ square with base – found at Talas #TTB041001, or some device to keep text block square
- ☐ dividers – found at Talas #TTB033004 or similar
- ☐ small chisel – 3/16" (4 or 5 mm) is ideal; a beautiful micro chisel from Shanna Leino available through her website or Talas.



Optional:

See FOBA web site for complete list

Materials/equipment to be provided by instructor:

See FOBA web site for complete list

Prerequisite experience/skills needed for this class:

See FOBA web site for complete list

Instructor Bio:

Karen Hanmer's artist-made books are physical manifestations of personal essays intertwining history, culture, politics, science, and technology. She utilizes both traditional and contemporary book structures, and the work is often playful in content or format. Hanmer's work is included in collections ranging from Tate Britain and the Library of Congress to Yale University and Graceland. She has served on the editorial board of The Bonefolder, as exhibitions chair for the Guild of Book Workers, and as a frequent exhibition curator and juror. She offers workshops and private instruction focusing on a solid foundation in basic binding skills. Web site: karenhanmer.com

STEPH RUE

Paper Bojagi



Instructor: Steph Rue
Skill Level: All Levels
Materials Fee: \$15.00
Length of workshop: 2 days

Date: Saturday, Sunday, June 29 & 30, 2019

Workshop Description:

Ever wonder what to do with your small paper scraps that you just can't throw away? In this class we will learn how to piece together paper scraps to create a patchwork of art. We will base our method and design on traditional Korean wrapping cloths called "bojagi." Patchwork bojagi was a traditional type of folk art using discarded cloth scraps. In this two-day class, students will learn how to prepare paste for adhering paper scraps together, how to use an iron to quickly adhere and dry pieces together, along with how to finish their artwork with a traditional border. Hanji (Korean handmade paper) scraps will be provided for students to make at least one finished bojagi. We will discuss basic Korean design aesthetics as well as how to adapt paper bojagi to use for book arts. Students are welcome to bring their own paper scraps for experimentation.

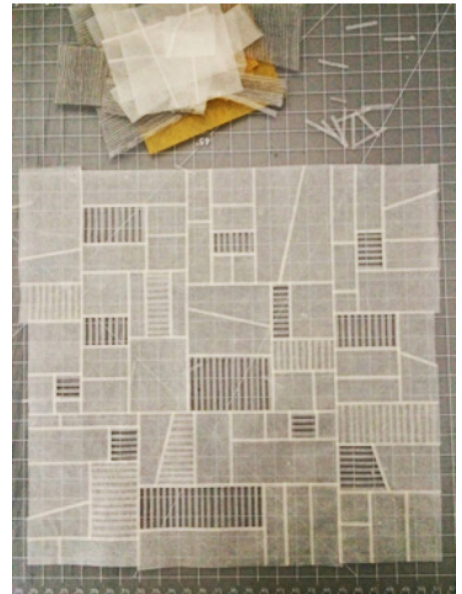
Materials/equipment to be supplied by students:

- ☐ iron
- ☐ bone folder
- ☐ 36" ruler
- ☐ X-acto knife
- ☐ awl
- ☐ scissors
- ☐ small square ruler
- ☐ cutting mat with gridlines
- ☐ assorted thin paper scraps (Asian paper preferred)

Materials/equipment to be provided by instructor:

- paper
- paste
- paste containers
- brushes
- interfacing
- small ironing boards
- graph paper
- colored pencils

- wax paper
- mister
- glue stick
- newsprint
- class models
- reference books



Instructor Bio:

Steph Rue is an artist working primarily with handmade paper and books as her medium. She is a 2015-2016 recipient of a Fulbright Arts Research Grant to South Korea, where she studied traditional Korean bookbinding, papermaking and printing. She has a BA from Stanford University and an MFA from the University of Iowa Center for the Book. Her artist books and paper works have been exhibited both nationally and internationally. You can see Steph's work on her website. Web site: stephrue.com

The Modern Slip Book



Instructor: Bonnie Stahlecker

Skill Level: All Levels

Materials Fee: \$30.00

Length of workshop: 2 days

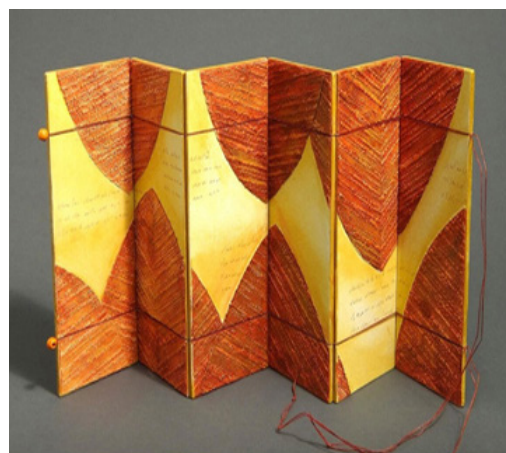
Date: Saturday, Sunday, June 29 & 30, 2019

Workshop Description:

This class will explore the format of slip books inspired by the ancient Chinese books that were made from narrow slips of bamboo tied together with string. In these modern books, the slips will be wider and made from binder's board. This will provide ample surfaces to carry textured and painted imagery. Participants will first create sample boards to investigate painting techniques and different methods of creating textures using embossed papers and molding gels. Using that research, they will create the layered designs for both sides of their book before linking together the six panels. A custom painted paper carrying case will be constructed to protect and house the book. The finished book is 7" high by 15" wide when displayed. Participants will make one book during the two-day workshop, learn a boatload of painting and texture crafting techniques, and leave with a resource list for all materials and unusual tools used. This class might include some homework.

Materials/equipment to be supplied by students:

- ☐ 2 glue brushes – medium and small size
- ☐ folding bone and/or Teflon folder
- ☐ X-acto knife and new blades
- ☐ cutting mat
- ☐ metal ruler – 12"
- ☐ metal triangle – small, 45-degree
- ☐ pencil
- ☐ scissors
- ☐ PVA – at least 4 oz.
- ☐ 3-4 paint brushes – flats and rounds
- ☐ acrylic paints – 5-8 favorite colors, small tubes
- ☐ favorite mark making tools such as calligraphy pens, ruling pens, micro pens, etc.
- ☐ rags
- ☐ apron
- ☐ any reference material that would help with your image making



- ☐ weights (paper-covered brick provided by FOBA)
- ☐ waste paper – newsprint, 9" x 12", 15+ sheets

Optional

- ☐ reading glasses
- ☐ dust mask – for when sanding binder's board edges
- ☐ collage materials — thin only

Materials/equipment to be provided by instructor:

See FOBA web site for complete list

Instructor Bio:

Bonnie Stahlecker started making books in graduate school and has continued to make books, book-like objects, and sculptures ever since. She was involved with the early Paper and Book Intensives where she worked with internationally known bookbinders and papermakers. Over the years, she has taken private bookbinding lessons and undertaken research on historical book models. Stahlecker has conducted over 100 professional workshops since 1987. Her work is in numerous public and private collections and has been exhibited in international and national exhibitions. She holds a BFA from the University of South Dakota and a MFA from the University of Wisconsin-Madison. Web site: bonnie-stahlecker.com

ANGELA BATCHELOR

Collagraph: Beyond the Print



Instructor: Angela Batchelor

Skill Level: Beginner and Intermediate

Materials Fee: \$30.00

Length of workshop: 2 days

Date: Saturday, Sunday, June 29 & 30, 2019

Workshop Description:

Collagraph is a low-tech printmaking process that uses a collaged plate. In this class, we will skip inking the plate and utilize a blind embossed print as the basis to construct an accordion book. The textures from the plate provides interest and subtlety that invites intimacy and curiosity. This is a great way to get past the hurdle of blank pages!

Day 1: Students will be introduced to the collagraph print process and its history. Each student will construct a 10"x16" plate using a variety of readily available textured materials.

Day 2: Students will print their collagraph plates producing sheets of blind embossment. The prints will be cut down to create an accordion book with hard covers made from the collagraph plates. At the end, we will discuss ways to enhance the blind embossment with cut outs, color media, hand stitching, paper piercing, and beads to create a unique book.

Materials/equipment to be supplied by students:

- ☐ bone folder
- ☐ small cutting mat
- ☐ glue stick (UHU preferred)
- ☐ scissors
- ☐ X-acto knife
- ☐ sewing needles
- ☐ needle tool or small awl
- ☐ thread (linen or 10# hemp cord)
- ☐ pencil
- ☐ eraser
- ☐ ruler
- ☐ brush for gluing
- ☐ weights (paper-covered brick provided by FOBA)
- ☐ small container of PVA glue
- ☐ roll of paper towels



Materials/equipment to be provided by instructor:

- acrylic gloss medium
- foam brushes
- mat board
- printmaking paper
- wax paper
- materials for collagraph plate construction
- newsprint

Prerequisite experience/skills needed for this class:

- How to thread a needle and wax the thread
- How to fold paper using a bone folder and assemble signatures
- How to determine paper grain & match the grain of different book components

Instructor Bio:

Angela Batchelor currently lives in Twin Falls, Idaho with her husband and two sons. She serves on the faculty at the College of Southern Idaho where she teaches courses in Painting, Drawing, Design, Book Arts, Printmaking and Art History. Angela previously taught art for 8 years at Portland Community College. She has an MFA from Boise State University. Web site: angelakatonabatchelor.weebly.com

JACKIE WYGANT

Hand Decorated Papers to Dye For

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Instructor: Jackie Wygant

Skill Level: All Levels

Materials Fee: \$45.00

Length of workshop: 2 days

Date: Saturday, Sunday, June 29 & 30, 2019

Workshop Description:

We will learn many interesting techniques involving dyes and paper including: ice dye, fold 'n dye, tie dye, shibori, scrunch dye, discharge dying, sun dry dye, contact texture dye, gravity ombre, bubble print with dye, and more. We will use many different weights and types of paper to ensure you will have a huge selection of your own hand dyed papers for any project you can think of: cards, books, collage etc. The second afternoon will involve piggybacking techniques for even more effects!

Materials/equipment to be supplied by students:

- ☐ cheap particle mask (used for only one technique)
- ☐ gloves
- ☐ apron
- ☐ old clothes – we are using permanent dyes here!

Materials/equipment to be provided by instructor:

- at least 30 sheets of paper per student
- complete color sets of several types of dyes
- tubs
- brushes
- other tools and equipment for decorating papers
- drying racks
- detailed hand out



Instructor Bio:

Jackie Wygant has been making art her whole life. A marbling class in the 80s has led to book arts with paper decoration as a recurring theme. She also makes Artist's Books. Her teaching/coaching career has given her a love of sharing what she knows with others. Now that sharing is channeled into the joy and wonder of helping others make ART STUFF!

LEIGHANNA LIGHT

Surface Design on Metal and Paper for Bookmaking and Beyond



Instructor: Leighanna Light
Skill Level: All Levels
Materials Fee: \$40.00
Length of workshop: 2 days

Date: Saturday, Sunday, June 29 & 30, 2019

Workshop Description:

Ahh, two days to explore surface design & bookmaking! Get ready to play, laugh, learn, and have a blast in this informative, messy workshop. You will learn how to alter paper and metal and we will make a sweet chunky book using only watercolor paper, canvas, metal, and embellishments. On day one, you will learn how to create gorgeous surfaces that will be used as the pages for your book. We will experiment with stencils, stamps & inexpensive household found objects to create yummy textures. I will introduce you to resists, glazes, gesso & ink to create depth, contrast, and stunning color combinations. You will learn how to make magic out of imperfections, and how to make room for more happy accidents. In the afternoon I will teach you my absolute favorite techniques for creating interesting surfaces on metal, including metal transfers and leaf printing, which will later be used as the covers for your book. These are tried and true techniques that I use on most of my art work, whether it be assemblage, book design or figurative sculpture. On day two, we will tie it all together to create a beautiful 5" x 7" book. I will teach you how to bind this book as well as how to work with metal – distressing, punching, altering, and cold connecting. You will leave with a beautiful book to fill with your cherished memories, photographs and writings, along with all information that you need to create more. You will also have enough pages and metal to complete two other books at a later time.

Materials/equipment to be supplied by students:

- ☐ watercolor paper – 3 or 4 large sheets (22" x 30"). Please bring whole sheets to class, do not cut or tear; 90 or 140 lb. cold press
- ☐ white gesso – Utrecht Artists' Acrylic Gesso, white, medium bodied, 16 oz. Please bring a full jar. This is a very thick gesso that works well for this project. If you have another brand of gesso that is thick, the consistency of yogurt, feel free to bring it.

- ☐ chalk paint or acrylic paint – not chalkboard paint – Chalk paint is available at most craft stores or Dick Blick. I prefer the Americana Decor brand, but any will work
- ☐ PVA glue
- ☐ a bookbinder's awl
- ☐ bone folder
- ☐ 12" metal ruler
- ☐ pencil and eraser
- ☐ paint brushes – two or three 1"- 2" brushes
- ☐ plastic container for water
- ☐ baby wipes
- ☐ apron
- ☐ a few rags
- ☐ metal for the covers – 3 pieces, 4" x 6" or larger of brass, copper and tin, thin enough to cut with tin snips which I will have in class. Metal absolutely must meet these specific metals or the process will not work. No aluminum please. Thin brass or sheet metal is available at ACE Hardware. Tin – <http://www.acehardware.com/product/index.jsp?productId=3693093> Brass – <http://www.acehardware.com/product/index.jsp?productId=106613126> Copper – <http://www.acehardware.com/product/index.jsp?productId=20974156>
- ☐ K & S measures metal by thickness not gauge and it is listed in the product description before the size. A good thickness is .010. The thickness isn't super important; you'll need to be able to be cut with scissors.



Optional: See FOBA web site for complete list

Materials/equipment to be provided by instructor:

See FOBA web site for complete list

Instructor Bio:

Leighanna Light is a passionate art instructor, thing-maker, bookmaker, and figurative assemblage artist. Her background is in fine arts and photography, and she has been teaching art workshops for the past 18 years. Leighanna is represented by galleries and museums across the country and her work has been published in numerous books and magazines. "I love to create, to hunt for things to create with and to share my creativity with others. It's what I live for, it's my oxygen." Leighanna grew up in a small town in upstate New York and has spent most of the past 20 years in New Mexico. She currently resides in Taos, NM, with her best friends Thomas, Ruby and Lily. Web site: leighannalight.com

PATRICIA EDMONDS

The Extravagant Exposed Spine Binding



Instructor: Patricia Edmonds

Skill Level: Advanced

Materials Fee: \$40.00

Length of workshop: 2 days

Date: Saturday, Sunday, June 29 & 30, 2019

Workshop Description:

With most case bound books, the beauty of the internal stitching is covered with a closed spine. This book, sewn over embossed leather straps, allows the beauty of the French link stitch to become a featured decorative element. The leather straps are woven into the cover boards to highlight the embossed design.

Materials/equipment to be supplied by students:

- ☐ heavy duty snap off kraft knife with new blade
- ☐ bone folder
- ☐ 2 weights (paper-covered bricks provided by FOBA)
- ☐ T-square
- ☐ awl
- ☐ cutting mat – 18" X 24"
- ☐ ruler
- ☐ pencil
- ☐ glue stick
- ☐ PVA glue

Materials/equipment to be provided by instructor:

- each student will work from a pre-prepared kit.
- all supplies for the structure are provided.

Prerequisite experience/skills needed for this class:

- How to thread a needle and wax the thread
- How to fold paper using a bone folder and assemble signatures
- How to tie a weaver's knot
- How to sew a kettle stitch
- How to determine paper grain & match the grain of different book components
- How to glue up paper or cloth to cover binder's board
- How to prepare book for drying
- Has hand strength to cut and thread leather tapes through book boards.
- It is imperative that students have experience with multi-signature binding and can work quickly and independently.



Has made, independent of a class:

- Simple sewn text block for codex book
- Book sewn on tapes or cords
- Leather bound book

Instructor Bio:

Patricia Edmonds has been involved in bookbinding and calligraphy for over twenty years. She has taught calligraphy to students from middle school through adults and Book Arts, including binding, papermaking, and paper decoration at conferences throughout the Northwest. In her other life she is a midwife devoted to teaching this craft around the U.S. and even other countries such as Australia.

ELISSA R. CAMPBELL

Find Closure

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Instructor: Elissa R. Campbell

Skill Level: Intermediate

Materials Fee: \$65.00

Length of workshop: 2 days

Date: Saturday, Sunday, June 29 & 30, 2019

Workshop Description:

Need that finishing touch for your journal? I've got you covered!

Consider this workshop the equivalent of a Closure Dressy Bessy. First, you'll complete a set of two soft cover, leather books each with a different variation of the long stitch binding. Then comes the fun part – you'll experiment with a variety of ways to secure those books. You'll explore ways to use buttons, leather straps, sticks, and metal hardware to create up to 5 closures per book as time allows. Bring your own embellishments (buttons, ribbons, etc.) that you'd like to use for closures – there will be time for discussion and problem-solving as a group. You'll leave this workshop with two books measuring 9.5" x 6.5", along with a detailed handout and resource list for all materials used.

Materials/equipment to be supplied by students:

- ☐ X-acto knife and extra blades
- ☐ 24" metal ruler
- ☐ cutting mat
- ☐ pencil
- ☐ bone folder
- ☐ awl
- ☐ scissors
- ☐ a minimum of two sewing needles
- ☐ Japanese screw punch (or equivalent) with assorted bits (1.0 – 5.0)
- ☐ small glue brush (0.5" – 1")
- ☐ glue stick
- ☐ 2" x 12" gridded ruler – a quilting ruler would work
- ☐ weights (paper-covered brick provided by FOBA)
- ☐ small metal triangle



Materials/equipment to be provided by instructor:

- leather
- paper
- thread
- all materials for closures
- scrap paper
- PVA glue

Prerequisite experience/skills needed for this class:

- How to thread a needle and wax the thread
- How to fold paper using a bone folder and assemble signatures
- How to tie a weaver's knot

Instructor Bio:

Elissa Campbell has been making books the past 20 years and sells her work professionally under the business name of Blue Roof Designs. She's a big believer in the power of using books for self expression. Her training in art therapy drives her to create objects that allow people to tell their stories. Elissa has been teaching bookbinding workshops for over eight years. She is a member of the Vermont Arts Council's Teaching Artist Roster, which grants schools funding for residences. She is currently acting as co-chair of the Book Arts Guild of Vermont and board president of the Vermont Crafts Council.

Basic Cloth Repair



Instructor: Sam Ellenport

Skill Level: Intermediate

Materials Fee: \$40.00

Length of workshop: 1 day

Date: Sunday, June 30, 2019

Workshop Description:

This one-day workshop will introduce students to the basic techniques of repairing cloth books of lesser to middling value, books which do not always warrant the use of techniques that meet the higher standards of the American Institute of Conservation. However, almost all techniques shown will be reversible and will use non-acidic materials. Areas covered in the class will include repairing split joints, detached covers, relining and strengthening spines, reinforcing text blocks, and reusing original covers. Simple solutions for broken sewing, detached pages and split signatures will also be discussed, as will corner damage to covers. The idea of the workshop is to make broken books usable in a pragmatic and efficient way. Students are encouraged to bring in several books with varying problems for either hands-on treatment or discussion.

Materials/equipment to be supplied by students:

- ☐ bone folder
- ☐ straight edge
- ☐ scissors
- ☐ box-cutter knife
- ☐ paste brush (also a small brush will be useful)
- ☐ waste paper
- ☐ PVA adhesive
- ☐ weights (paper-covered brick provided by FOBA)
- ☐ plastic containers for paste
- ☐ paper towels
- ☐ small books for repair — covers loose or off, endleaves and joints broken, corners damaged

Optional

- ☐ self-healing mat
- ☐ micro-spatula

Materials/equipment to be provided by instructor:

- paste
- various handouts

- binders' board
- chip board
- lining material and endleaf stock
- headbands
- wax paper
- bull dog clips
- shirt-knives
- cloth

Prerequisite experience/skills needed for this class:

- How to thread a needle and wax the thread
- How to fold paper using a bone folder and assemble signatures
- How to determine paper grain & match the grain of different book components
- How to glue up paper or cloth to cover binder's board
- Students should have experience, even if minor, in using a paste brush and bone folder, but no special skills are involved

Instructor Bio:

Sam Ellenport was trained as an historian before joining The Harcourt Bindery in 1970 as a bookbinding apprentice. He bought the business and ran it for over 45 years, mostly spent on the bench. Sam has written and lectured about bookbinding, and has taught binding since 1974. In 1986 his program grew into the bookbinding program at the North Bennet Street School, a trade school in Boston. Sam has been active in many bookbinding organizations including the Guild of Book Workers, which presented him with a coveted and rare Lifetime Achievement Award in 2014. A popular teacher, Sam has been at FOBA twice before.



NAOMI S. VELASQUEZ

Fiberlicious Tape Bound Book

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Instructor: Naomi S. Velasquez

Skill Level: Beginner

Materials Fee: \$20.00

Length of workshop: 1 day

Date: Sunday, June 30, 2019

Workshop Description:

Create a unique textile artists' book, journal or sketchbook. The class will focus on using fiber materials and a tape binding technique with a wide range of uses and implications. Special emphasis will be placed on special methods and ideas for using textiles to create unique handmade books. Investigate how to use found quilts and textiles from thrift and antique stores and incorporate them into your book.

Materials/equipment to be supplied by students:

- ☐ bone folder
- ☐ X-acto or knife of choice
- ☐ self-healing cutting mat
- ☐ metal ruler
- ☐ co-ordinating binding thread – waxed or un-waxed
- ☐ pencil
- ☐ scissors
- ☐ fabric for the cover – You can bring a couple of pieces of cotton fabric and we can turn this into a cover! You can also use found quilts, pieces of cloth with embroidery, felt, old quilt tops, etc.
- ☐ ribbon or trim – You'll need about 18" of ribbon or trim for the tapes, ½" – ¾" wide is a good width for this book

Optional:

- ☐ coordinating decorative thread for embroidery of the edges of the covers

Materials/equipment to be provided by instructor:

- iron and ironing board
- awls
- Peltex interfacing for covers
- wax
- fusible web interfacing
- binder's needle
- templates



- rubber bands
- cradles
- waxed paper
- batting
- pressing cloth
- sewing thread
- rotary cutters and blades
- rotary templates
- iron-on interfacing
- blank paper for book interiors

Instructor Bio:

Naomi S. Velasquez is an award winning contemporary textile and book artist. Her artwork is consistently shown internationally and nationally and in diverse venues ranging from galleries to public works installations. Naomi holds an MFA from the University of North Texas in Studio Art, Fibers. Her work was included in Quilt National 2011, and received the "Most Innovative Use of the Medium Award." Naomi is an Associate Professor and Chair of the Department of Art at Idaho State University in Pocatello, Idaho. She is the coordinator for the Fiber Media and Papermaking areas. Her work is held in numerous private and public collections. Web site: killerbeedesigns.com

PIETRO ACCARDI

The Articulated Binding

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Instructor: Pietro Accardi

Skill Level: All Levels

Materials Fee: \$25.00

Length of workshop: 1 day

Date: Sunday, June 30, 2019

Workshop Description:

An Indestructible Cover: Inspired by Italy's 1970s solution to ruptured Yellow Pages in public phone booths. This 360 degree flexible binding offers many advantages: because it bends, it will not break! It is also a visual and tactile delight. Employing strips of articulated boards and marbled fabric, Pietro will instruct students in the art of this rare binding technique. Students will create a large and a small articulated blank journal that can beautifully withstand the ravages of time.

Materials/equipment to be supplied by students:

- ☐ cutting mat
- ☐ X-acto knife
- ☐ bone folder
- ☐ scissors
- ☐ big glue brush
- ☐ weights (paper-covered brick provided by FOBA)
- ☐ scrap paper

Materials/equipment to be provided by instructor:

All materials provided



Instructor Bio:

Pietro Accardi is a native to the northwestern Italian city of Turin where his father Gaetano founded and operated "Tipografia Accardi." In 1950s Italy, it was a state-of-the-art printing press. His youth spent in the press led him to paper marbling, restoration and bookbinding. Pietro moved on from his father's press to establish "La Legatoria del Sole," an artisanal and production-oriented bookbinding in Turin. It served Turin's Municipal Archives, public and university libraries. He is now an instructor at the San Francisco Center for the Book and other West Coast venues. Together with his wife Vanessa he has founded Accardi Book Arts, a book arts studio and bindery. Web site: accardibookarts.com

CONFERENCE HAPPENINGS

ARTISTS' FAIR

The Artists' Fair is replacing the Artists' Shop from past conferences. The Artists' Fair will be open to the public on Thursday and Friday evenings, and is an opportunity for book artists to personally sell their fine crafts.

For conference attendees and the public, this is a unique opportunity to purchase hand-made books, cards, hand-decorated papers, and other book related work from professional artists and students of the arts.

Book artists can sign up for a table at the Artists' Fair to display and sell their hand-made book-related work to the public and other attendees of the conference. Please note that space is limited and, therefore, everything for sale must fit on a 6' x 3' table. Setup and takedown times will be minimal. The book artist must be present at the table to sell their hand-crafted work and will handle all their own sales.

If you are interested in selling your hand-crafted items during the Artists' Fair, you can sign up for a table during registration. Additionally, table signup will also be available separate from workshop registration until May 1, 2019. There is a \$25 charge for each 6' x 3' table, payable online through the website. You may set up for Thursday night only, Friday night only, or both for no additional fee.

For questions, please contact:

Jackie Wygant
williwy@aol.com



FAIR HOURS

June 27 | Thursday | 4:30PM to 7:30PM

June 28 | Friday | 4:30PM to 7:30PM

TRADE SHOW

The Trade Show is open to the public and has vendors selling supplies and materials for book artists.

Trade Show tables are available at a cost of \$50 per each 6' x 3' table. Vendors can participate in either or both days for the same cost. Set up is Friday morning prior to opening of the trade show at 11:30AM. Trade Show hours are Friday from 11:30AM to 7:00PM and Saturday 8:00AM to 5:00PM.

If you are interested in being a Trade Show vendor or have questions, please contact:

Christine Trexel
tradeshow-welcomebag@focusonbookarts.org



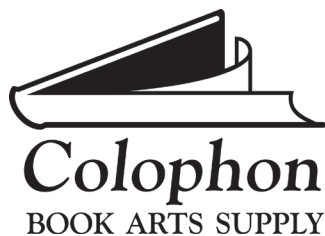
TRADE SHOW HOURS

June 28 | Friday | 11:30AM-7:00PM

June 29 | Saturday | 8:00AM-5:00PM

COLOPHON ON-SITE STORE

Colophon Book Arts Supply is again our on-site vendor, open Tuesday through Saturday. Colophon carries an extensive range of bookbinding and paper marbling supplies. They will have many of the items from the workshop materials lists, including PVA. Chances are they will have that forgotten item, but are also a great place to check out new tools and supplies. Please visit their website at:



colophonbookarts.com



COLOPHON HOURS

June 25 | Tuesday | 12:30PM to 7:00PM

June 26-27 | Wed-Thur | 8:00AM to 7:00PM

June 28 | Friday | 11:30AM to 7:00PM

June 29 | Saturday | 8:00AM to 5:00PM

FACULTY-STAFF EXHIBIT

The Faculty-Staff Exhibit is a great chance to see some works of art by your FOBA Conference workshop instructors and conference staff. This exhibit opens at the library on the Pacific University campus in Forest Grove on May 2, 2019. It will remain on campus through the conference and can be seen during regular library hours.

The closing reception for the exhibit and conference will be on Saturday, June 29, 2019.

The Pacific University Library is located at 2043 College Way in Forest Grove, OR.

COLLEEN CAVIN FELLOWSHIP

We are looking for applicants with energy and ideas to contribute to our conference. Our successful candidate(s) will be immersed in the wonderful community of artists that come together for our conference, be exposed to some of the national names in Book Arts, and be provided with an opportunity for high level instruction. In addition, some of the mysteries of how a conference is put on and the work involved in making it successful will be revealed with hands-on clarity.

The work will consist of assisting our Day Manager in activities such as the following:

- Assist the Workshop Coordinator with classroom setup and delivery of instructor materials
- Walk the campus to visit classes in progress and take photos
- Deliver equipment or materials to various locations on campus
- Welcome and direct conference attendees in the registration area
- Greet, host, and coordinate setup and clean-up of evening activities (with others)
- Assist with set up and maintenance of the Colleen Cavin Fellowship fundraising activities
- Give short breaks to our staff and Trade Show vendors

In addition, in the spirit of giving to the future:

- Donate a handmade item to the Fellowship fundraising raffle.

The person(s) chosen will work for three full days at the conference in exchange for two days of classes and five nights of lodging and meals on campus at no charge. Class materials and fees are the responsibility of the recipient.

The applicant should be available to work Tuesday, June 25, the day before the conference begins. The other days will be during the conference which ends on Sunday, June 30.

Classes are offered Wednesday through Sunday, June 26-30. Applicants should have first and second choices for each of their two days of classes since many of our classes fill up quickly. Additionally, in order to balance our needs with applicant's desires, a second or third choice would be negotiated, if necessary.

Applications are due on February 7, and decisions will be sent out in mid-February. The application can be found on the Focus on Book Arts website. If you have questions, please contact:

Karin Sandwick, volunteer@focusonbookarts.org

FUNDRAISING RAFFLE

This raffle raises funds to support the Colleen Cavin Fellowship program, which allows selected participants to attend the conference in exchange for volunteering during the conference.

The raffle of book arts items is held during the conference. Contributions will be exhibited during the conference with the donor's name on the item until the drawing occurs. Raffle tickets will be \$1 each and drawings will take place during the evening events throughout the conference.

FOBA is now a 501(c)(3) and your donation of a raffle item is tax deductible. If you would like to donate to the raffle, please bring your item(s) with you. We would appreciate it if you would notify us in advance so we can prepare to display your items. For pre-notification and other queries or information, please contact:

Jackie Wygant
williwy@aol.com

HOSPITALITY NIGHT

This event is held on Saturday night. It is a time to share what you have done in your workshops and what you are doing in your own work, a time to meet others who are attending the conference, and a time to exchange mementos, pins, cards, etc., set up email exchanges, and share your book arts activities. However, there is no selling at this event.

CHALLENGE BOOK

In honor of Focus on Book Arts Fourteenth Conference, we are counteracting the Chinese notion that 14 is an unlucky number by celebrating our good fortune with a fourteen-themed book arts challenge.

The list below contains fourteen themes, objects, colors, etc., that somehow relate to the number fourteen. Your mission is to take at least 5 (1 + 4, get it?) concepts from the list and incorporate them into a book arts piece. You may interpret your choices any way you see fit.

Bring your completed book to the registration desk when you arrive on campus and it will be displayed with others. Entries will be judged by the conference attendees and a "Best of Show" prize will be awarded. We look forward to seeing your work!

- Citizenship
- Fingers
- Forgetfulness
- Fortnight
- Gold
- Ivory
- Jewelry
- Saint Valentine
- Silicon
- Sonnet
- Stone
- Temperance
- Transformation
- Vermont

REGISTRATION & FINANCIAL INFO

REGISTRATION

This year you can register on line at our web site: focusonbookarts.org. Registration opens at 8:00AM on Monday, March 4, 2019. There is no mail-in registration.

The online directions will tell you how to complete the form, submit it to FOBA, and pay online, using your credit card.

Registrations are processed in real time on a first-come first-served basis. If a class is full, you have the option of signing up on a wait list for the class.

If you have any registration questions,
please contact Jean Wyatt
registration@focusonbookarts.org

COST SUMMARY

Class Fees

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

DAYS	1	2	3	4	5
PRICE	\$150	\$300	\$425	\$550	\$625

Materials Fees

The Materials Fee associated with each class is listed with the class description. Be sure to also check the online class description for the list of required materials to bring with you.

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. If the workshop you would like is full, you can be placed on the wait list and will be notified if a cancellation occurs.

REFUNDS/CANCELLATIONS

CANCELLATION	REFUND
BEFORE APRIL 15, 2019	FULL REFUND \$25 FEE
APRIL 16 TO MAY 15, 2019	REFUND 50% OF TOTAL PAID
MAY 16, 2019 AND AFTER	NO REFUND

If you have any registration questions,
please contact Jean Wyatt
registration@focusonbookarts.org

OFF-CAMPUS HOUSING

There are many places to stay in Portland, Beaverton, Hillsboro that are within a half hour drive of Forest Grove. Forest Grove has several places nearby including:

- Best Western University Inn 855-516-1090
- Best Value Inn 855-516-1090
- The Grand Lodge 503-992-9533

HOUSING & MEALS

This year we are offering housing and meals as separate packages, as follows:

HOUSING ONLY	
5 Nights - Tuesday through Saturday	\$225
FULL MEALS	
5 Days - Tuesday dinner through Sunday lunch	\$175
LUNCH ONLY	
5 Days - Wednesday through Sunday	\$65

An additional night of housing (Sunday) includes Sunday dinner and Monday breakfast: \$70

HOUSING

We are going to be in different on-campus housing this year, and are very pleased to say that it is a newer building with elevators and air conditioning. Our 501(c)(3) designation makes this housing possible. We are very excited to be able to offer this housing choice. Housing will again be 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. Children cannot be accommodated.

Even though this housing has an elevator, please indicate if you will need a first floor room and/or cannot use stairs when you register. 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 \$70.00. This includes Sunday dinner and Monday breakfast.

While we will be in a newer residence hall this year, it will still not be luxurious housing. Basic bedding is provided, but not much more. You may want to bring some amenities such as a clock, a radio, a desk lamp, hangers, or a favorite blanket, as well as 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.

MEALS

There is a fully-operating cafeteria on the campus serving three meals a day. This year we are able to offer everyone a choice of meal packages, either three meals daily or lunch only.

Whether you are staying on-campus or off, you can purchase a **lunch package** which will allow you to have lunch in the cafeteria Wednesday through Sunday. This can be especially handy if you are staying off-campus and would prefer not to go into town for lunch each day. The cost of the lunch only package is \$65.

If you prefer to have your meals provided, you can purchase the **full meal package**. This full meal package will allow you to have each breakfast, lunch and dinner in the cafeteria from Tuesday dinner through Sunday lunch. Though highly recommended for those staying on campus, this option is available to everyone independent of housing choice. The cost of the full meal package is \$175.

If you do not purchase one of the meal packages, you can purchase breakfast or lunch in the Bistro on-site on a day-to-day basis. Options may be more limited on the weekend. 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.



SUPPORT FOBA

Putting on a successful conference every two years is a complex endeavor, and a labor of love for our many volunteers. We aim to keep costs affordable for participants, while compensating instructors fairly. Your tax-deductible donation will support FOBA's educational mission for the 2019 conference, while helping us build up seed money necessary for the future. You can make a donation at: focusonbookarts.org/support.

Of course, there are other ways to support Focus on Book Arts as well. We are an all-volunteer organization, with a board and conference committee that work throughout the year to prepare for the conference. If you are interested in helping with FOBA planning and preparation, we would love to hear from you. We are also always in need of volunteers during the conference itself. If you are interested in volunteering, please contact us at volunteer@focusonbookarts.org

focusonbookarts.org
1928 21st Avenue
Forest Grove,

