

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

# **Focus On Book Arts 2024**

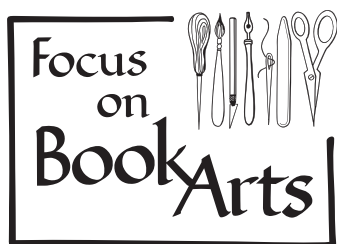
## CONFERENCE CATALOG

Western Oregon University • Monmouth, OR

**Wednesday to Sunday, June 26—30, 2024**

2024 Theme: Interaction

# Welcome



INTERACTION • 2024

2024 Conference  
June 26–30, 2024  
Western Oregon  
University  
Monmouth, OR

Registration is  
**ONLINE ONLY**  
Opens March 4, 2024

## Dear Book Arts Enthusiast,

Welcome! Our 15th 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 range of class lengths let you tailor an experience just for you.

Registration for the conference will begin on Monday, March 4, 2024. All registration will be online. We are excited to be holding the 2024 conference at our new location, the campus of Western Oregon University in Monmouth, Oregon.

The check-in desk at the conference opens at 1pm on Tuesday, June 25, 2024, with a welcome reception at 7PM. The rest of the week is filled with exciting workshops with both new and returning favorite instructors and evening activities to keep you busy. Many of our events and activities will be created around the theme "Interaction." At FOBA 2024, let's celebrate all the opportunities for interaction that a book arts conference embodies.

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 Artists' Fair, the Trade Show, the Faculty/Staff Exhibit, and more.

This year the conference catalog is only available 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:

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

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

Your Conference Committee

## FOBA Board and Conference Team

We invite you to join our all-volunteer team. No experience is required. For more information, ask at the Check-in desk on site or email: [volunteer@focusonbookarts.org](mailto:volunteer@focusonbookarts.org).

Jean Wyatt.....Conference Director  
and Board President

Fran McReynolds.....Workshop Chair  
and Board Secretary

Heather Doyle-Maier.....Board Treasurer

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Brea Black.....Social Media



Please follow us on Facebook or  
Instagram to connect with fellow  
participants. Feel free to tag us  
**@focusonbookarts**  
in your posts!

## Conference Schedule

<b>On-site Check-in</b>	Tuesday Wednesday–Sunday	1:00PM–7:00PM 8:00AM–9:00AM
<b>Workshops</b>	Wednesday–Sunday	9:00AM–Noon & 1:30PM–4:30PM
<b>Meals Served</b>	Breakfast Lunch Dinner	7:30AM–8:30AM Noon–1:00PM 5:30PM–6:30PM
<b>Evening Activities</b>	See pages 43–47	See <a href="#">the Website</a> for details and times

*\* Times are subject to change*



*Workshop attendees at the 2019 FOBA Conference*

## Open to the Public

### Faculty–Staff Exhibit

Exhibit of book and paper art created by the faculty and staff of the 2024 Focus on Book Arts Conference. Located at Western Oregon University.

**Exhibit will be on display:**  
**June 25 – June 30, 2024**

### Artists' Fair

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

**Artists' Fair will be open:**  
**June 27 and 28, 2024 (evenings)**

### Trade Show

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

**Trade Show will be open:**  
**June 25 – June 30, 2024**

## Instructor and Class Index

### Pietro Accardi

- Intensive Marbling on Paper and Fabric
- Secretary Box

### Hope Amico

- Collage Techniques for Altered Books

### Ginger Burrell

- Four Seasons in a Spiral Tunnel Book
- Creativity, Collage and Coptic Stitch

### Mary–Ellen Campbell

- Sun and Earth
- Artbound—Binding Techniques for Single Sheets

### Robert Choe–Henderson

- Hanji: Hand and Vat

### Kristen Doty

- Drawing & Lettering Sketchbook

### Hayley Ferber

- Intro to Artist Books

### Erin Fletcher

- Exploring Embroidery on Paper

### Brenda Gallagher

- Design with Scraps to Make a Hard Cover Long Stitch Journal
- Beaded Miniature Books

### Helen Shafer Garcia

- Watermedia Approaches for Book Structures
- Woven Stitch Collagraph Book

### Laurel Herbeck

- Coptic Cross Stitch Journal

### Margo Klass

- Woodland Journal
- The Unfolding Box Book

### Ann Kronenberg

- Intelligent Design: Creating Your Own Book Structures
- Interlocked—Woven Paper in Book Arts—Structure and Ornament

### Roberta Lavadour

- Funky Foldy: Fun Structures for the Studio or Classroom
- Variations on the Sewn Board Binding

### Elline Lipkin

- Writing in the Blanks

### Sarah Matthews

- Block Printed Flag Books: a Creative Fusion

### Abigail Merickel

- Solar Plate Etching and Monotype Workshop

### Yoshi Nakagawa

- Nengajo Linocut Paper Quilt Exchange
- Native Plant Transfer Printmaking

### Casey Newman

- Indigo Dyeing Fabric and Paper
- Botanical Printing and Creating a Nature-Inspired Book

### Shawn Sheehy

- A Satisfaction of Movables
- Movable Magic: the Animating Binding

### Elsi Vassdal Ellis

- Reimagining the Humble Rubbing
- Stick Binding
- Moving Steps Binding
- Panel Book with Box



*Left to right: Hayley Ferber: Intro to Artist Books; Margo Klass: The Unfolding Box Book; Elsi Vassdal Ellis: Moving Steps Binding; Sarah Matthews: Block Printed Flag Books: a Creative Fusion; Mary–Ellen Campbell: Sun and Earth*



# FOBA Workshop Schedule 2024

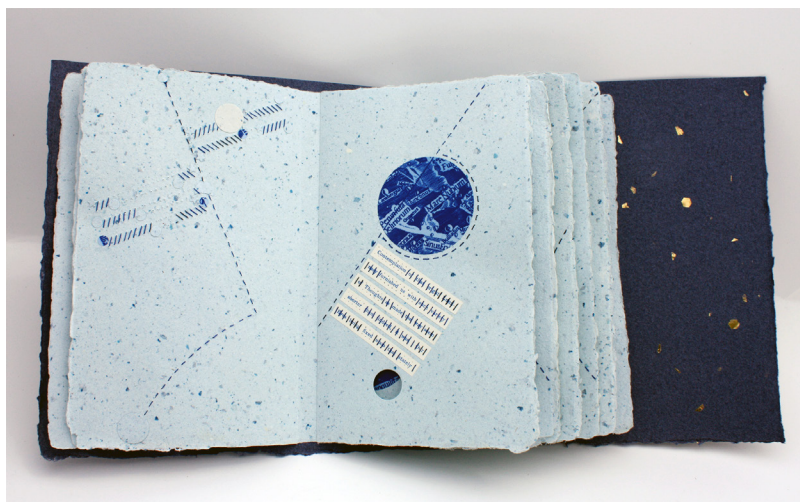
Below you will find a chart of all the classes—click on the class title to see the full description. You can sign up for and take one workshop per day. If a class you want overlaps with another class you want, YOU CANNOT TAKE BOTH.

3 Day Workshops	2 Day Workshops	1 Day Workshops
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Instructor	Wednesday	Thursday	Friday	Saturday	Sunday
Pietro Accardi	Intensive Marbling on Paper and Fabric			Secretary Box	
Hope Amico					Collage Techniques for Altered Books
Ginger Burrell	Four Seasons in a Spiral Tunnel Book			Creativity, Collage and Coptic Stitch	
Mary-Ellen Campbell	Sun and Earth			Artbound—Binding Techniques for Single Sheets	
Robert Choe-Henderson			Hanji: Hand and Vat		
Kristen Doty	Drawing and Lettering Sketchbook				
Hayley Ferber	Introduction to Artist Books				
Erin Fletcher	Exploring Embroidery on Paper				
Brenda Gallagher	Design with Scraps to Make a Hard Cover Long Stitch Journal			Beaded Miniature Books	
Helen Shafer Garcia	Watermedia Approaches for Book Structures			Woven Stitch Collagraph Book	
Laurel Herbeck				Coptic Cross Stitch Journal	
Margo Klass	The Unfolding Box Book		Woodland Journal		
Ann Kronenberg	Interlocked—Woven Paper in Book Arts—Structure and Ornament			Intelligent Design: Creating Your Own Book Structures	
Roberta Lavadour	Variations on the Sewn Board Binding			Funky Foldy: Fun Structures for the Studio or Classroom	
Elline Lipkin					Writing in the Blanks
Sarah Matthews			Block Printed Flag Books		
Abigail Merickel					Solar Plate Etching and Monotype
Yoshi Nakagawa	Nengajo Linocut Paper Quilt Exchange		Native Plant Transfer Printmaking		
Casey Newman			Indigo Dyeing Fabric and Paper	Botanical Printing and Creating a Nature-Inspired Book	
Shawn Sheehy			A Satisfaction of Movables	Movable Magic: the Animating Binding	
Elsi Vassdal Ellis	Moving Steps Binding	Stick Binding	Panel Book with Box	Reimagining the Humble Rubbing	



# Moving Steps Binding



<b>Date</b>	Wednesday, June 26, 2024
<b>Cost</b>	\$175 per day x 1 day + \$35 Material Fee
<b>Price</b>	<b>\$210</b> * Prices do not include housing & meals

<b>Instructor</b>	Elsi Vassdal Ellis
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	1 day

## Workshop Description:

This adhesive structure introduces a simple movement to the text block that is activated when the book is opened with the pages forming stepped fore edges that can be used for indexing or to build an image. Individual folios with a center panel serving as the glue seam are attached to the inside cover. The width of this glue seam determines the width of the fore edge steps. One advantage of this structure is that there is no image or content loss on the interior two-page spreads. We will examine this structure in both soft (text and cover weight papers) and hard cover forms.

## Materials/equipment to be provided by students:

- Metal ruler
- Cutting mat
- Snap-off blade knife/X-Acto knife
- Scissors
- Masking tape
- Pencil
- Bone/Teflon folder
- Scoring bone folder
- .5 inch double-coated tape
- PVA
- Glue brush
- Triangle or small T-square

## Materials/equipment to be provided by instructor:

(\$35 Material fee included in the class price)

- All papers for books (*text blocks, covers*)
- Binder's board
- Bookcloth
- Instructions and supply resources

## Instructor Biography:

Elsi Vassdal Ellis is an alchemist and storyteller. She taught design production and book arts at Western Washington University for 40 years. Her narratives are distilled from current affairs, common experiences, memories, and materials to emerge in book form. As EVE Press she has produced 175 editions (offset, letterpress, inkjet, printmaking) and 145 unique books since 1983 in a well-equipped studio. Her work is permanently housed in over 150 collections including the National Museum of Women in the Arts, Sackner Archive of Concrete and Visual Poetry, Yale University Library, and The Wiener Library for the Study of Holocaust and Genocide.

Instagram: [@vassdalellis](https://www.instagram.com/vassdalellis)

WEDNESDAY

26

# Mary–Ellen Campbell

## Sun and Earth



<b>Dates</b>	Wednesday–Thursday, June 26–27, 2024
<b>Cost</b>	\$175 per day x 2 days + \$25 Material Fee
<b>Price</b>	<b>\$375</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Mary–Ellen Campbell
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	2 days

### Workshop Description:

Create cyanotypes; those lovely indigo images made from nature or from film negatives on rusted and tea stained papers resulting in unique pages. Day 1, participants will be learning techniques as well as compiling notes on our experiments. On day 2 participants will finish up the cyanotypes and create simple books from our experiments and notes. This is not particularly a binding course but a page manipulation class. The books created will serve as technique sample books.

### Materials/equipment to be provided by students:

- Assorted papers (under 9 x 12 inch): watercolor and printmaking papers (such as Rives BFK 140lb or 300lb watercolor paper); other papers to experiment with
- Objects to expose (*laces, feathers, leaves, etc.*)
- Pencil for note taking
- Glass or rigid plastic to cover largest size paper (*slightly over 9 x 12 inch*)
- Board to compose on (rigid surface to hold paper i.e., mat, corrugated board, etc.) Same size as glass.
- Bone folder
- Scissors
- Utility blade or other cutting tool
- Cutting surface
- Felt-tip pen to write on plastic
- Negatives on film—can be printed on inkjet printer or at Staples

### Materials/equipment to be provided by instructor:

(\$25 Material fee included in the class price)

- Text and cover paper
- Thread
- Needles
- Spare bone folders
- Brushes
- Assorted papers good for soaking
- Cyanotype and rusting chemicals
- Trays
- Handouts

### Instructor Biography:

Mary–Ellen Campbell, holding advanced art degrees from Michigan State University and Pratt Institute, NY, is professor emerita of art after teaching 34 years. She taught book arts workshops abroad and across the United States at San Francisco Center for the Book, Mendocino Art Center, CA, Sitka, OR and other art centers. More than 16 solo and 85 group shows have included her mixed media art books. Her 12 art residencies, where she made numerous books about place, include New Zealand, Australia, Finland, Costa Rica, Turkey, Kenya and various states.

Web page:

[www.facebook.com/groups/115895091763730](https://www.facebook.com/groups/115895091763730)

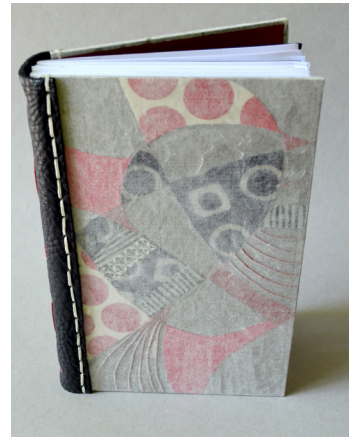
WEDNESDAY

26

THURSDAY

27

## Design with Scraps to Make a Hard Cover Long Stitch Journal



**Dates** Wednesday–Thursday, June 26–27, 2024

**Cost** \$175 per day x 2 days + \$15 Material Fee

**Price** \$365 \* Prices do not include housing & meals

**Instructor** Brenda Gallagher

**Skill Level** Intermediate

**Length of Workshop** 2 days

### Workshop Description:

The class will be a combination design and bookbinding class. The first day students focus on design. We will study a collection of design examples and sketch thumbnails bringing final designs up to full size. Final designs will be created using scraps of decorative paper adhered to Japanese paper.

After designs are complete, we will coat the back side with a polycrylic glaze to protect the fragile paper and prepare it for covering. The second day we will construct the book; covering the bookboard covers with our designed papers and choosing design elements such as colored pastedowns and fly sheets to coordinate with designs. Holes will be drilled in boards and leather. Paper for the pages of the books will be folded into signatures and punched according to the sewing plan. Bookblocks will then be sewn directly into leather spines. Finally, cover boards will be attached to leather spines.

### Materials/equipment to be provided by students:

- Pencil
- Ruler
- Designers curves or design templates
- Sketch paper
- Bone folder
- Awl
- Small triangle
- Scissors and X-Acto knife
- Glue brush
- Any scraps of decorative paper
- Leather or binders thread

### Materials/equipment to be provided by instructor:

*(\$15 Material fee included in the class price)*

- Leather for spines
- Bookboard for covers
- Japanese paper for cover paper
- Polycrylic sealant
- Paper for pages
- Colored paper for flysheets
- Glue
- Waxed linen thread
- Ribbons for bookmarks

### Prerequisite Experience/Skills Needed For This Class

- Thread a needle and wax the thread
- Determine paper grain & match the grain of different components of a book
- Fold paper using a bone folder and assemble signatures
- Complete a simple sewn text block for a Codex book
- Sew a kettle stitch
- Glue up paper or cloth to cover binder's board
- Use a Dremel tool

### Instructor Biography:

Brenda Gallagher is a graphic designer, book artist, and design fine bookbinder. She is an enthusiastic teacher of letterpress and bookbinding for students of all ages. Brenda is also a graduate of the American Academy of Bookbinding in Telluride where she earned a diploma of design fine binding.

Web page: [www.brendagallagher.com](http://www.brendagallagher.com)

WEDNESDAY

26

THURSDAY

27



## The Unfolding Box Book



<b>Date</b>	Wednesday–Thursday, June 26–27, 2024
<b>Cost</b>	\$175 per day x 2 days + \$35 Material Fee
<b>Price</b>	<b>\$385</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Margo Klass
<b>Skill Level</b>	Intermediate
<b>Length of Workshop</b>	2 days

### Workshop Description:

This 3-dimensional book structure requires the artist to imagine how the book will be experienced in the hands of its viewer – from unlatching the cover, to opening the box by unfolding the hinged panels outward in all directions, and discovering at its center the object in a recessed compartment. Each step requires the viewer's active participation. Although this structure invites the book to be purely visual, text can be added to any of its components.

In this workshop we will create an Unfolding Box Book, as pictured. We'll learn how to measure and cut all its parts with precision, use book cloth to cover and hinge together the 4 sets of triple-fold panels around the central recessed compartment, and imbed a magnetic closure in its cover. Participants will personalize their books by providing an object to be featured in the central chamber and papers to mount on the surrounding panels.

### Materials/equipment to be provided by students:

- Cutting mat (*minimum size 18 x 24 inches*)
- Set of 9 inch steel graduated measuring rules (*available here: <https://volcanoarts.com/product/measuring-rules-set/>*)
- Rulers – see-through plastic type used by quilters: ideal set would include two 2 x 18 inch, (EZ Quilting brand); 3.5 x 12.5 inch (Omnigrip); 5.5 x 16 inch (Omnigrip); or a similar variety
- Teflon bone folder

- Scoring tool
- X-Acto knife (*with extra blades*)
- Heavy duty knife such as a Sheffield knife (*with extra blades*)
- Tweezers
- Fine line pencil
- Scissors
- Glue brushes (*stiff bristle, 3/4 and 1 inch round or flat*)
- PVA glue (*at least 3/4 c.*)
- Glass jars with lids for water and glue in 2 strengths (full strength and mixed with methyl cellulose)
- Glue sheets
- Small triangle or square (2-4 inch), plastic or metal
- Optional: 2-3 bar clamps (*Irwin or Jorgensen are common brand names; length 6-8 inch*)
- Small weights
- Corner tool
- Personal light

...continued on the following page

WEDNESDAY

26

THURSDAY

27

## The Unfolding Box Book CONTINUED



...continued from the previous page:

### Required materials:

- Object(s) for central chamber: ideally your object fits nicely into a 1.5 inch square (or smaller) opening. It could be a bit wider than it is high. Thickness: at most .5 inch.
- Decorative papers to mount on the surrounding panels: This could be a mix of colors, patterns, and/or text. The small panels on either side of the center are 1.5 x 2 inches; the larger panels at the top and bottom are 1.25 x 4.25 inches (*these measurements are for the panels themselves; mounting papers will be a bit smaller depending on your margins*).

### Materials/equipment to be provided by instructor:

(\$35 Material fee included in the class price)

- Various boards (some of them pre-cut) to construct the central box, side panels, covers, and spines of the structure
- Book cloth - a variety of colors
- Disk magnets for closures
- Methyl cellulose (*to adjust PVA*)
- Clamping boards
- Spacers and spacing boards
- Edge-covering papers (*around central chamber*)
- Detailed diagrams for measuring, cutting, assembling, etc.
- Epoxy
- Tools to share: clamps, rulers; circle template, sanding blocks, etc.

### Prerequisite Skills:

- Determine paper grain & match the grain of different components of a book
- Glue up paper or cloth to cover binder's board
- Measure materials (boards, papers, book cloth) with precision

### Participants Should Have Previously Completed:

- Hard-sided box and lid

### Instructor Biography:

Margo Klass is a mixed media artist whose work includes constructions and artist books. In both, natural and found objects are springboards for content, often narrative but always symbolic of meaning beyond what the objects suggest. Aesthetically she draws from her study of medieval art and travel in Japan. She has received awards from the Rasmuson Foundation and Alaska State Council on the Arts. In 2015 she received the Governor's Individual Artist Award. Her work is in the Alaska State Museum, Anchorage Museum, University of Alaska Museum of the North, Pratt Museum, and other public and private collections.

Web page: [margoklass.com](http://margoklass.com)

WEDNESDAY

26

THURSDAY

27

# Variations on the Sewn Board Binding



<b>Date</b>	Wednesday–Thursday, June 26–27, 2024
<b>Cost</b>	\$175 per day x 2 days + \$25 Material Fee
<b>Price</b>	<b>\$375</b> * Prices do not include housing & meals

<b>Instructor</b>	Roberta Lavadour
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	2 days

## Workshop Description:

The Sewn Board Binding is one of the most versatile and user friendly structures in the book arts field, both for binders and the book's end users. In this class students will learn the basics of the binding, then explore ways to embellish or subvert the structural elements to create something reflective of their artistic vision.

## Materials/equipment to be provided by students:

Basic bench set:

- Bone folder
- Teflon folder
- Metal ruler
- Glue brush
- Cutting mat (*small to mid-size*)
- Utility knife
- Punching awl or pin vise
- 2 straight darning/bookbinding needles

## Materials/equipment to be provided by instructor:

(\$25 Material fee included in the class price)

- All materials to complete project
- Basic bench set materials for loan

## Instructor Biography:

Roberta Lavadour lives and works in rural eastern Oregon and has been exhibiting artist's books and design bindings for more than 25 years. Her work is fueled by a rampant curiosity and inspired by everything from estate sale finds to her tangled family history. Like many book artists, she's well-versed in papermaking and printmaking as well as a wide swath of bookbinding techniques. She's always looking for ways to push established book structures in new directions and has introduced several innovative designs to the book arts field.

Web page: [robertalavadour.com](http://robertalavadour.com)

WEDNESDAY

26

THURSDAY

27



## Nengajo Linocut Paper Quilt Exchange



<b>Date</b>	Wednesday–Thursday, June 26–27, 2024
<b>Cost</b>	\$175 per day x 2 days + \$25 Material Fee
<b>Price</b>	<b>\$375</b> * Prices do not include housing & meals

<b>Instructor</b>	Yoshi Nakagawa
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	2 days

### Workshop Description:

Nengajo is a traditional custom in Japan, making and sending New Year's postcards to friends and family, with best wishes and images of the Chinese zodiac animal of the coming year. Learn relief printmaking techniques with linoleum blocks and hand sewing with Japanese washi paper & thread. Each participant will hand print one zodiac animal to keep and more to share with classmates so that you leave with a beautiful paper quilt featuring a variety of animals. Also learn how to print the linocuts with an etching press on postcards from Japan. After this workshop, book artists can use these skills in making their books by hand printing, etching press, or letterpress.

### Materials/equipment to be provided by students:

- X-Acto knife
- Watercolors (*gouache, gansai, calligraphy ink colors, or any water-based colors*)
- Black Sharpie
- Pencil and eraser
- Ruler
- Scissors
- Sewing thread (*any color, not white*)
- Sewing needle
- Latex or nitrile gloves

### Optional materials/equipment to be provided by students:

- Face mask & apron

### Optional, if you'd like to invest in your own woodcut/linocut carving tools:

- Mikisyo Power Grip 1.5mm, v-gouge, triangular —\$7.90 at Amazon.
- Mikisyo Power Grip 1.5mm, u-gouge, round —\$7.78 at Amazon.
- Namisei 3mm, u gouge, round —\$14.60 at [imcclains.com](http://imcclains.com).
- Namisei 6mm, u-gouge, round —\$16.05 at [imcclains.com](http://imcclains.com).

### Materials/equipment to be provided by instructor:

(\$25 Material fee included in the class price)

- Unmounted linoleum 6 x 4 inch (*1 per participant*)
- Metal spoons for printing (*1 per participant*)
- X-Acto knives (*4 spares*)
- Speedball linocutter sets (*12 sets to loan*)
- One sheet of 25 x 37 inch washi paper per participant: I will pre-cut to 12-5x7 inch sheets
- One card stock postcard from Japan per participant
- Newsprint/newspaper
- Tracing paper
- Letter sized copier paper (*1 packet*)
- Black oil-based ink
- Ink spatulas
- Five brayers
- One wooden spoon & 3 barens for printing
- Extra watercolors

...continued on the following page

WEDNESDAY

26

THURSDAY

27

## Yoshi Nakagawa

# Nengajo Linocut Paper Quilt Exchange CONTINUED



**Date** Wednesday–Thursday, June 26–27, 2024

**Cost** \$175 per day x 2 days + \$25 Material Fee

**Price** \$375 \* Prices do not include housing & meals

**Instructor** Yoshi Nakagawa

**Skill Level** All Levels

**Length of Workshop** 2 days

...continued from the previous page:

- Soft paint brushes for watercolor (1 per participant)
- Cups for water
- Palettes for watercolor
- Black Sharpies (5 spares)
- Extra pencils and erasers
- Rulers (4 spares)
- Scissors (4 spares)
- Extra sewing thread
- Extra sewing needles
- Nori glue
- Baby powder
- Extra latex or nitrile gloves
- Rubbing alcohol for degreasing brayers
- Simple Green for degreasing
- Vegetable oil for cleaning ink
- Paper towels/rags

### Instructor Biography:

Yoshi Nakagawa is a visual artist based in Tacoma, WA, specializing in printmaking for over 24 years. Raised in Portland, OR, she pulled her first print at the University of Puget Sound and continued her craft in Seattle and Oaxaca, Mexico. Her artwork is influenced by patterns of the natural world and Japanese textiles, along with experiences living in Oaxaca and Japan. She has exhibited and taught workshops in the US, Mexico, Canada, Japan, South Africa, and Honduras.

Web page: [yoshinakagawa.com](http://yoshinakagawa.com)

WEDNESDAY

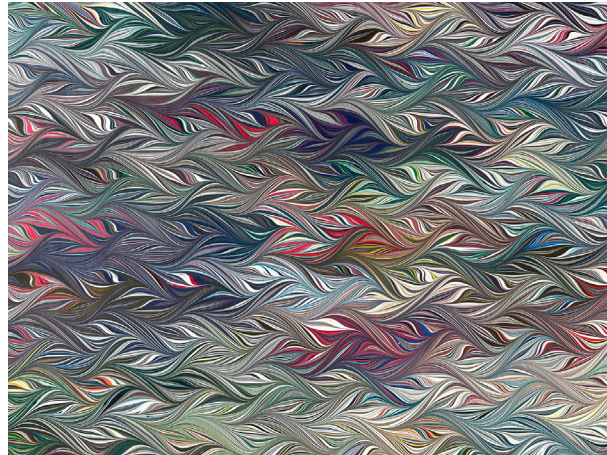
26

THURSDAY

27



# Intensive Marbling on Paper and Fabric



<b>Date</b>	Wednesday–Friday, June 26–28, 2024
<b>Cost</b>	\$175 per day x 3 days + \$70 Material Fee
<b>Price</b>	<b>\$595</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Pietro Accardi
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	3 days

## Workshop Description:

This workshop will teach you all that you need to know about marbling on paper and fabric (silk and cotton). Also we'll talk about working with metallic paint (on paper) and how to create your own book cloth. We'll discuss color theory and explore simple (and effective) ways to use the color wheel to create beautiful combinations of colors. The last day students will create their own marbled scarves. The goal is to marble 20–30 sheets of paper and 10 fabrics plus two silk scarves (15 x 60 inch).

## Materials/equipment to be provided by students:

- Apron and comfortable shoes

## Materials/equipment to be provided by instructor:

*(\$70 Material fee included in the class price)*

- Carrageenan
- Trays for marbling
- Primed paper
- All the paraphernalia needed for marbling on fabric and paper

## Instructor Biography:

Pietro is native to the northwestern Italian city of Turin where his father Gaetano founded and operated the printing press “Tipografia Accardi.” His youth spent in the press lead him to paper marbling, restoration, and bookbinding. Pietro established “La Legatoria del Sole,” an artisanal bookbindery in Turin. It served Turin’s Municipal Archives and public and university libraries. After coming to the U.S. he started teaching at the San Francisco Center for the Book. Together with his wife Vanessa he has founded Accardi Book Arts: a book arts studio and bindery in Gardnerville, NV, to preserve the tradition of handmade books.

Web page: [www.accardibookarts.com](http://www.accardibookarts.com)

WEDNESDAY

26

THURSDAY

27

FRIDAY

28



## Four Seasons in a Spiral Tunnel Book



<b>Dates</b>	Wednesday–Friday, June 26–28, 2024	<b>Instructor</b>	Ginger Burrell
<b>Cost</b>	\$175 per day x 3 days + \$45 Material Fee	<b>Skill Level</b>	All Levels
<b>Price</b>	<b>\$570</b> <small>* Prices do not include housing &amp; meals</small>	<b>Length of Workshop</b>	3 days

### Workshop Description:

Why have one tunnel in your artist's book when you can have four? Learn to make a complex spiral structure that holds four tunnel books. It looks difficult but I'll teach you step-by-step how to create this beautiful book! We'll talk about how to adapt the structure to your own ideas, and even more tunnels, so you can make it again at home.

We'll collage each tunnel book to represent one of the four seasons and then combine them to make this stunning roll-out book. Display as a single surface or display in a square format. We'll talk about titles, colophons, and writing a poem for your book. You'll leave class with a finished Spiral Tunnel Book.

### Materials/equipment to be provided by students:

- Assorted 4 seasons themed paper (*instructor will provide specifics to students prior to the class*)
- Bone folder
- Waxed paper
- Scrap paper for gluing
- Pencil
- Scissors
- Self-healing cutting mat at least 18 inches wide
- Craft-knife with fresh blades
- 1 inch circle punch
- 1/2 inch or 5/8 inch circle punch
- 2 small 1 lb. weights (*such as flat glass gems in a bag*)
- 24–36 inch ruler
- 1 inch wide steel ruler (12 inch) or quilting ruler
- Baby wipes
- Paper towels,
- Brayer (*any kind*)

### Materials/equipment to be provided by instructor:

(\$45 Material fee included in the class price)

- Step-by-step written instructions with photos
- Book cloth
- Pre-cut Davey Board
- Cardstock for the tunnel structures
- Dowels
- Wheat paste glue sticks
- PVA glue
- Glue brushes
- Glue bowls
- Double-sided tape
- 2 boards' width spacer
- Awls
- Waxed linen
- Metal findings
- Extra tools to share

### Instructor Biography:

Ginger Burrell loves making art and supporting other artists in their creative endeavors. Ginger's primary medium is artists' books. She has been making artists' books for 17 years and teaching art for 15. Her work includes photography, collage, monotype, and composite imagery and explores a range of topics from the personal, to the political, to the surreal. She has exhibited nationally and internationally and her books are widely held in museums and private and public collections.

Web page: [www.gingerburrell.com](http://www.gingerburrell.com)

WEDNESDAY

26

THURSDAY

27

FRIDAY

28

# Drawing and Lettering Sketchbook



<b>Dates</b>	Wednesday–Friday, July 26–28, 2024
<b>Cost</b>	\$175 per day x 3 days + \$37 Material Fee
<b>Price</b>	<b>\$562</b> * Prices do not include housing & meals

<b>Instructor</b>	Kristen Doty
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	3 days

## Workshop Description:

Learn to draw! Build confidence or brush up on your skills through drawing and lettering exercises. Learn how to create drawings and add unique drawn letters. These techniques can be used later to enhance your own blank books. We will practice line quality, textures, and how to see and draw objects and various letterforms. Light effects and shading techniques will be studied to give the illusion of form. Most of the work will be done in graphite, but watercolor may be used to enhance the drawings. The exercises will be sewn together using a simple Japanese binding, adding unique and functional pocket covers. The finished sketchbook will be a reference of class work and have room for further practice.

## Materials/equipment to be provided by students:

- One pad of Strathmore Drawing Paper, Series 400 Medium surface, size 14 x 17 inches (*please do not substitute size*)
- Graphite drawing pencils: HB, 2B, 4B (*any quality brand – a favorite is Staedtler Mars Lumograph*). Bring other pencil grades if already owned e.g., 2H, 3B, 6B, etc.
- Woodless graphite pencils: HB, 2B
- Pencil sharpener (*handheld or battery operated*)
- Pentel Clic Eraser or equivalent (soft white, retractable, pen-sized) and/or a Staedtler Mars Plastic white rectangular eraser

- Ruler – minimum 12 inch or 35cm (*a ruler with cm/mm markings will be very helpful, but not absolutely necessary*)
- X-Acto knife or snap-away knife
- Round watercolor brush, medium size (e.g., #6–#8) or 1/2 inch flat
- Small water container

## Optional Materials/equipment to be provided by students (bring only if already have):

- Bone folder
- Other graphite drawing pencils on hand or want to try
- Mechanical pencil with graphite lead
- Paper stumps and/or tortillons
- Artist's quality colored pencils and/or water soluble colored pencils
- Pigma Micron markers
- Eraser shield,
- Cutting mat (*11 x 17 or 17 x 23 inches*)
- Desk lamp and extension cord (*only if driving or easily packed--portable swing arm or goose neck – prefer incandescent or halogen light bulb, if available*)

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WEDNESDAY

26

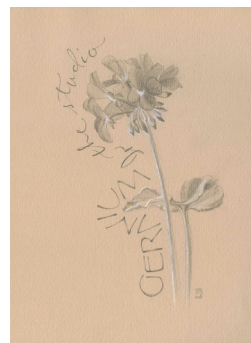
THURSDAY

27

FRIDAY

28

# Drawing and Lettering Sketchbook CONTINUED



<b>Dates</b>	Wednesday-Friday, July 26-28, 2024
<b>Cost</b>	\$175 per day x 3 days + \$37 Material Fee
<b>Price</b>	<b>\$562</b> * Prices do not include housing & meals

<b>Instructor</b>	Kristen Doty
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	3 days

...continued from the previous page:

## Materials/equipment to be provided by instructor:

(\$37 Material fee included in the class price)

- Paper and board for covers
- Some colored and special papers
- Linen thread and needles
- Specialty pencils
- Watercolor dot card
- Handouts
- Fresh flower and fruit models

## Instructor Biography:

Kristen Doty has a passion for drawing, painting, and calligraphy, and delights in using a variety of media. She is inspired by beauty and detail seen everywhere around us. Her works have been included in juried exhibitions and published in art magazines and books, as well as prints, posters, greeting cards, logos, and book titles. She enjoys sharing her passion by teaching workshops and at conferences across the USA and abroad.

Web page: <https://kristendoty.com>

WEDNESDAY

**26**

THURSDAY

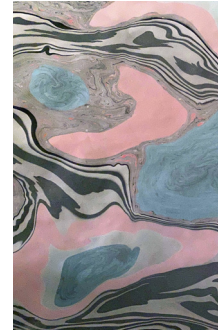
**27**

FRIDAY

**28**



# Introduction to Artist Books



<b>Dates</b>	Wednesday–Friday, July 26–28, 2024	<b>Instructor</b>	Hayley Ferber
<b>Cost</b>	\$175 per day x 3 days + \$60 Material Fee	<b>Skill Level</b>	Beginner
<b>Price</b>	<b>\$585</b> * Prices do not include housing & meals	<b>Length of Workshop</b>	3 days

## Workshop Description:

Introduction to Artist Books explores a variety of methods and materials that will be used to create a series of artist books. Over the course of 3 days, students will learn and practice different bookbinding structures, the art of Suminagashi paper marbling, and basic block printing techniques. At the end of the workshop students will have created a library of artist books, structure models, and decorated papers to take home for further creation.

## Materials/equipment to be provided by students:

- Decorative paper
- Favorite drawing or painting supplies (*colored pencils, markers, etc.*)
- Scissors
- Glue
- X-Acto/Olfa knives
- Linoleum cutter kit

## Materials/equipment to be provided by instructor:

(\$60 Material fee included in the class price)

- Awls
- Bone folders
- Watercolor paper
- Copy paper
- Binding needles
- Waxed thread
- Canson watercolor paper
- Bokuundo marbling ink
- Pink rubber carving blocks
- Ink pads

## Instructor Biography:

Hayley Ferber is an artist, educator, and curator living in Brooklyn, New York. She explores nautical and maritime themes through artist books and printmaking. Hayley has exhibited her work at the Kalamazoo Book Art Center, Equity Gallery, Chashama, Pelham Art Center, Wickford Art Association, San Francisco Center for the Book, 92NY, and Aqua Art Miami. With over 15 years of teaching experience, Hayley has taught workshops at the Swiss Institute, Lower Manhattan Cultural Council, Brooklyn Public Library, and Gallery North. She received her MAT in Art & Design Education from RISD and BS in Studio Art from NYU.

Web page: [www.hayleyferber.com](http://www.hayleyferber.com)

WEDNESDAY

26

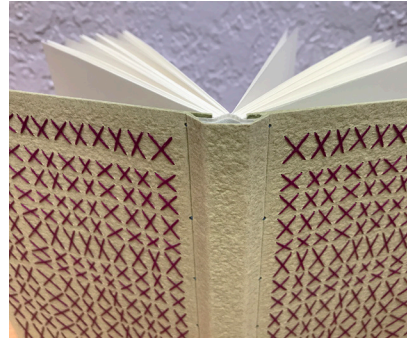
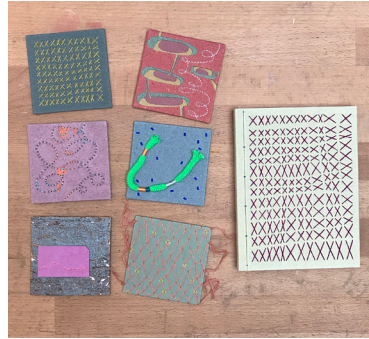
THURSDAY

27

FRIDAY

28

# Exploring Embroidery on Paper



<b>Dates</b>	Wednesday–Friday, July 26–28, 2024	<b>Instructor</b>	Erin Fletcher
<b>Cost</b>	\$175 per day x 3 days + \$60 Material Fee	<b>Skill Level</b>	All Levels
<b>Price</b>	<b>\$585</b> <small>* Prices do not include housing &amp; meals</small>	<b>Length of Workshop</b>	3 days

## Workshop Description:

Embroidering the surface of paper creates an alluringly tactile effect that can enhance any design. During the first half of the workshop, students will experiment with a range of surface design techniques including embroidery by making a series of small panel plaquettes. In the second half of the workshop, students will put these skills to practical use by crafting a decorative Tue-Mouche binding. Developed by Ben Elbel, this binding is constructed with layers of handmade paper, making it the perfect structure for embellishing with techniques taught in this workshop. The Tue-Mouche is a simple yet elegant binding. It is lightweight with slightly flexible covers and the pop-away spine allows the book to open nearly flat. This binding is easily achievable at any skill level.

## Materials/equipment to be provided by students:

Students should bring supplies that they enjoy working with for surface design. This could include, but is not limited to:

- Acrylic paint and colored pencils
- Beads and sequins
- DMC cotton stranded floss (*students are also welcome to bring other embroidery flosses along with cords, buttons, trim, and other haberdashery*)
- Mark-making tools
- Scraps of material: paper (solid and decorative), leather (pared to different thicknesses), fabric, etc. – scraps don't need to be larger than 4 x 4 inches
- Range of cutting tools (*craft knife, scalpel, X-Acto, etc.*)
- Embroidery scissors or snips
- Japanese Screw Punch (*1.0mm and 1.5mm bit sizes required*)

- Needles: Embroidery (range between 1-10, make sure the eye is not wider than the needle shaft) and Bookbinding (preferably No. 18)
- Pencil and eraser
- Pin Vise (recommend Starrett – size B)
- Ruler (with metric)
- Scissors
- Tracing Paper

## Materials/equipment to be provided by instructor:

(\$60 Material fee included in the class price)

- Acrylic paint and colored pencils
- Beads and sequins
- Beeswax
- DMC embroidery thread (*and other random notions*)
- Double-sided tape
- Hammer
- Finishing tools and foils
- Scalpel and blades
- Stove
- Thread: 18/3 dyed and 40/3 undyed
- Tracing paper
- Wax paper

## Instructor Biography:

Erin Fletcher is the owner of Herringbone Bindery, where she crafts one-of-a-kind fine bindings and small editions for various clients and institutions. Her work is regularly exhibited throughout the US and abroad. Her work is collected by The Grolier Club, Boston Athenaeum, and UCLA along with several private collectors. She first discovered a love for bookbinding while studying at The School of the Art Institute of Chicago. This experience brought her to study bookbinding at the North Bennet Street School in Boston where she graduated in 2012. She regularly teaches book arts workshops online and at venues throughout the US.

Web page: [www.herringbonebindery.com](http://www.herringbonebindery.com)

WEDNESDAY

26

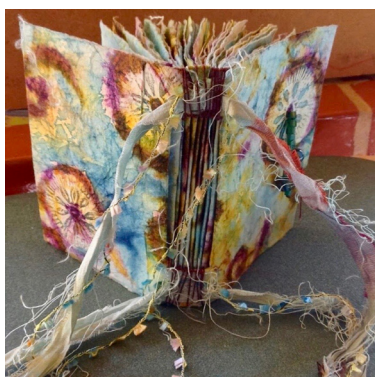
THURSDAY

27

FRIDAY

28

# Watermedia Approaches for Book Structures



<b>Dates</b>	Wednesday–Friday, June 26–28, 2024
<b>Cost</b>	\$175 per day x 3 days + \$20 Material Fee
<b>Price</b>	<b>\$545</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Helen Shafer Garcia
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	3 days

## Workshop Description:

This workshop will focus on 2 extraordinary multiple signature book structures. Work with the principles of watermedia surface design in the form of watermedia monotypes, dropped-in watercolor techniques, acrylic ink line symbolism, and collage imagery for development of context in book structures. Focus will be on watercolor monotypes along with surface textures and pattern integration on Masa papers. The monotypes will reflect the concept with additional collage elements and text symbolism. The wooden covers will be designed with wood grain prompts using color pencils and ink.

The first book will consist of a wood cover structure and multiple monotype image signatures with an exposed stitch binding. The second multiple signature open spine end band book will focus on masa paper techniques with a pattern emphasis.

## Materials/equipment to be provided by students:

- Water container *not produce color intensity.*
- 1+ round watercolor brushes: #12, #10 or #8½ inch OR 1 inch flat acrylic brush and 1 inch round acrylic brush
- Transparent watercolors: pan or personal palette – tube watercolors set in a palette. *Avoid round opaque palettes, they will*
- #2b pencil
- Bookbinding needles
- Awl
- Scissors
- Cutters (*retractable blade disposable kind*)
- Cutting mat
- Metal ruler with cork backing

- Bone folder
- Color pencils
- Cheap ballpoint pen
- Acrylic matte medium or soft gel matte medium

## Materials/equipment to be provided by instructor:

(\$20 Material fee included in the class price)

- Papers
- Waxed linen thread
- Canvas
- Acrylics
- Acrylic inks
- Wood
- Book covers

## Instructor Biography:

Helen Shafer Garcia is a painter, mixed media, book arts, ceramics artist, and award winning illustrator. Helen's watercolor illustrations have graced the cover of brochures, garden articles, and advertisements of numerous international resorts and magazines for more than 35 years. Helen holds a BA degree in Fine Arts with an emphasis in illustration and ceramics. She is a signature member of San Diego Watercolor Society and teaches watercolor, book arts, and mixed media workshops internationally and across the US. International locations include New Zealand, France, Mexico, and Canada.

Web page:

<https://agavelatte.blogspot.com/>  
<https://www.helenshafergarcia.com/>

WEDNESDAY

26

THURSDAY

27

FRIDAY

28



## Interlocked—Woven Paper in Book Arts— Structure and Ornament



<b>Date</b>	Wednesday–Friday, June 26–28, 2024
<b>Cost</b>	\$175 per day x 3 days + \$60 Material Fee
<b>Price</b>	<b>\$585</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Ann Kronenberg
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	3 days

### Workshop Description:

We will explore the structural properties of woven and interlocked paper through the construction of 3 to 4 non-adhesive binding structures including a multi-signature structure sewn on paper straps woven into a slotted paper cover, Carmencho Arregui's and Hedi Kyle's "crossed structure" bindings, and Claire VanVliet/Elizabeth Steiner interlocking structures.

Paper weaving will also be explored as an ornamental process through the creation of papers woven from strips of colored and decorative papers. Choosing papers, methods of cutting strips, varying strip width, shaped weavings, various ways to create warps, different weaves, and incorporating woven papers into bookworks will be explored.

### Materials/equipment to be provided by students:

- Decorative papers (student decorated or purchased)---  
*Small sheets, strips, large scraps. Double-sided papers are particularly useful.*
- Bone folder
- Awl/pin tool
- X-Acto knife or scalpel & blades
- Scissors
- Self-healing cutting surface
- Steel ruler
- Triangle
- Gluestick
- PVA
- Glue cup
- Glue brushes
- Pencil
- Colored pencils
- Eraser
- Small supply of newspaper or other scrap paper to facilitate gluing
- Notebook and pen to take notes

### Optional Materials:

- Portable paper cutter/trimmer

### Materials/equipment to be provided by instructor:

(\$60 Material fee included in the class price)

- Canson MiTeintes papers and cardstock in assorted colors
- Text weight and cover weight papers for the books
- Colored thread
- Bookbinding thread
- Needles
- Xeroxed instructional materials including patterns, diagrams, instructions, and bibliography
- Reference books
- Samples

### Instructor Biography:

Ann Kronenberg is an artist and writer who creates bookworks, sculptural objects, installations, works on paper, handmade paperworks, wearables, performance, and combinations of these forms. She writes memoir, essays, and texts for her bookworks.

She has exhibited her art at venues in New York City and nationally. She studied art and art history extensively, and has an M.F.A. from Hunter College, CUNY. Her undergraduate major was biological sciences (A.B., Cornell University), and she taught science and worked in laboratories for many years. Her science background informs her subject matter and analytical approach to art.

WEDNESDAY

26

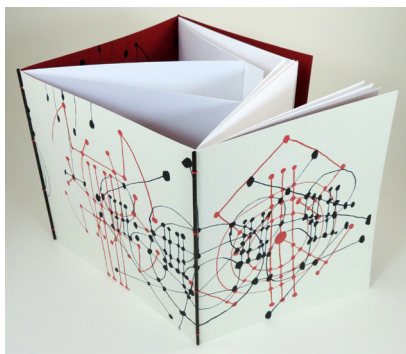
THURSDAY

27

FRIDAY

28

# Stick Binding



<b>Date</b>	Thursday, June 27, 2024
<b>Cost</b>	\$175 per day x 1 day + \$25 Material Fee
<b>Price</b>	<b>\$200</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Elsi Vassdal Ellis
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	1 day

## Workshop Description:

Have you wondered what to do with that orphaned chopstick or a paintbrush that has seen better days? Are you looking for a technique to offer additional aesthetic variations to a pamphlet binding or even a medieval long stitch structure? This workshop combines the basic Coptic sewing technique with an external spine element. Because the stick/rod does not function as a hinge, it can be tapered, organic, or not perfectly round. Participants will explore a minimum of three variations on the stick technique as well as discuss optimum sizes and materials for this structure.

## Materials/equipment to be provided by students:

- Metal ruler
- Cutting mat
- Snap-off blade knife or X-Acto knife
- Scissors
- Pencil
- Bone/Teflon folder
- Scoring bone folder
- Awl
- Punching cradle – options include Talas TTS066002, Etsy 3-D printed punching cradle, or make your own
- Sewing needles
- Glue stick or PVA and brush
- Optional: personal sticks (*chop sticks, rods, found stems*), paints for staining sticks, decorative paper for end sheets and/or covers

## Materials/equipment to be provided by instructor:

(\$25 Material fee included in the class price)

- All papers for books (*text blocks, end papers, decorative covers*)
- Sticks/dowels/chopsticks
- Thread
- Instructions and supply resources

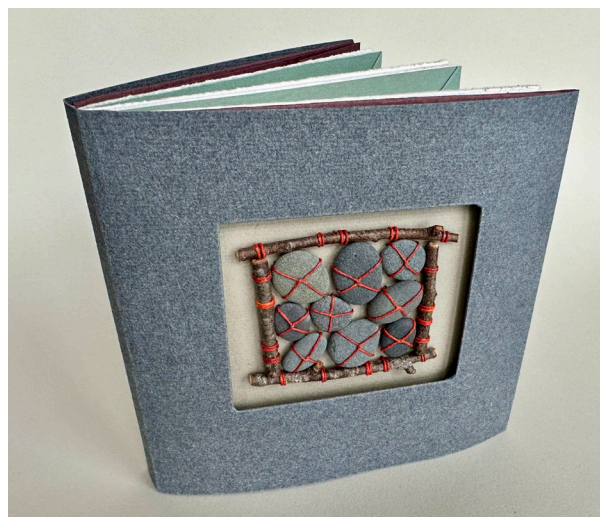
## Instructor Biography:

Elsi Vassdal Ellis is an alchemist and storyteller. She taught design production and book arts at Western Washington University for 40 years. Her narratives are distilled from current affairs, common experiences, memories, and materials to emerge in book form. As EVE Press she has produced 175 editions (offset, letterpress, inkjet, printmaking) and 145 unique books since 1983 in a well-equipped studio. Her work is permanently housed in over 150 collections including the National Museum of Women in the Arts, Sackner Archive of Concrete and Visual Poetry, Yale University Library, and The Wiener Library for the Study of Holocaust and Genocide.

Instagram: [@vassdalellis](https://www.instagram.com/vassdalellis)

THURSDAY  
**27**

# Woodland Journal



<b>Date</b>	Friday, June 28, 2024
<b>Cost</b>	\$175 per day x 1 day + \$30 Material Fee
<b>Price</b>	<b>\$205</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Margo Klass
<b>Skill Level</b>	Beginner
<b>Length of Workshop</b>	1 day

## Workshop Description:

The woodland journal is rugged enough to take on walks in the woods and suitably elegant enough for coffee table display. Its cover features a framed composition of stones and twigs sewn onto a panel using Japanese-inspired techniques. Inside there are two sections which include endpapers with flaps, pockets, and blank pages for sketching, writing, and mounting photos. This wrap-around structure is completely non-adhesive and is easily adapted to different sizes and a variety of book making projects.

## Materials/equipment to be provided by students:

- Cutting mat (minimum size 18 x 24 inch)
- Rulers - see-through plastic type used by quilters: the ideal set would include two 2 x 18 inch, (EZ Quilting brand); 3.5 x 12.5 inch (Omnigrip); 5.5 x 16 inch (Omnigrip); or a similar assortment
- Teflon bone folder
- Scoring tool
- Awl
- X-Acto knife (with extra blades)
- Tweezers
- Fine line pencil and eraser
- Small scissors
- Glue brush (1/2 - 3/4 inch round)
- Small needle-nose pliers

## Optional materials/equipment to be provided by students:

- Small weights
- 9-inch steel graduated measuring rules (<https://volcanoarts.com/product/measuring-rules-set/>)

## Materials/equipment to be provided by instructor:

(\$30 Material fee included in the class price)

- Various papers: Rives BFK, Khadi, Ingres charcoal paper, Canson
- Board
- Card stock
- Book cloth
- Waxed linen thread
- Needles
- Sand paper
- Piercing boards
- Epoxy
- PVA
- Saws
- Tape
- Stones and twigs
- Handouts, templates

## Instructor Biography:

Margo Klass is a mixed media artist whose work includes constructions and artist books. In both, natural and found objects are springboards for content, often narrative but always symbolic of meaning beyond what the objects suggest. Aesthetically she draws from her study of medieval art and travel in Japan. She has received awards from the Rasmuson Foundation and Alaska State Council on the Arts. In 2015 she received the Governor's Individual Artist Award. Her work is in the Alaska State Museum, Anchorage Museum, University of Alaska Museum of the North, Pratt Museum, and other public and private collections.

Web page: [margoklass.com](http://margoklass.com)

FRIDAY

28



# Native Plant Transfer Printmaking



<b>Date</b>	Friday, June 28, 2024	<b>Instructor</b>	Yoshi Nakagawa
<b>Cost</b>	\$175 per day x 1 day + \$25 Material Fee	<b>Skill Level</b>	All Levels
<b>Price</b>	\$200 <small>* Prices do not include housing &amp; meals</small>	<b>Length of Workshop</b>	1 day

## Workshop Description:

Get in touch with the land & printmaking! We'll start by gathering Northwest native plant cuttings around campus. We'll then roll black oil-based ink on the cuttings with a brayer and hand print on Japanese washi paper with a spoon. Next, watercoloring, signing, and writing the common and botanical names for plant identification. Learn to hand sew your prints together as a paper quilt. Also learn how to print the plant cuttings with an etching press on 100% cotton paper. After learning these plant transfer techniques, book artists can use these skills in making their books by hand printing or etching press. Be a naturalist & printmaker with no experience necessary!

## Materials/equipment to be provided by students:

- Watercolors (*gouache, gansai, calligraphy ink colors, or any water-based colors*)
- Pencil
- Scissors
- Ruler
- Sewing thread (*any color, not white*)
- Sewing needle
- Latex or nitrile gloves
- Face mask & apron (*optional*)

## Materials/equipment to be provided by instructor:

(\$25 Material fee included in the class price)

- 6 sheets of 6 x 9.5 inch washi paper per participant
- One 7.5 x 11 inch 100% cotton paper per participant
- Newsprint/newspaper
- Letter sized copier paper (*1 packet*)
- Various PNW native plant cuttings in case there aren't many on campus
- Black oil-based ink

- Ink spatulas
- 7 brayers
- Spoons for hand printing (*1 per participant*)
- Extra watercolors
- Soft paint brushes for watercolor (*1 per participant*)
- Cups for water, palettes for watercolor
- Extra pencils
- Scissors (*4 spares*)
- Rulers (*4 spares*)
- Extra sewing thread
- Extra sewing needles
- Extra latex or nitrile gloves
- Rubbing alcohol for degreasing brayers
- Simple Green for degreasing
- Vegetable oil for cleaning ink
- Paper towels/rags
- Pruning shears

## Instructor Biography:

Yoshi Nakagawa is a visual artist and gardener based in Tacoma, WA, specializing in printmaking for over 24 years. Raised in Portland, OR, she pulled her first print at the University of Puget Sound and continued her craft in Seattle and Oaxaca, Mexico. Her artwork is influenced by patterns of the natural world and Japanese textiles, along with experiences living in Oaxaca and Japan. She has exhibited and taught workshops in the US, Mexico, Canada, Japan, South Africa, and Honduras.

Web page: [yoshinakagawa.com](http://yoshinakagawa.com)

FRIDAY  
28

# Indigo Dyeing Fabric and Paper



<b>Date</b>	Friday, June 28, 2024
<b>Cost</b>	\$175 per day x 1 day + \$25 Material Fee
<b>Price</b>	<b>\$200</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Casey Newman
<b>Skill Level</b>	Beginner
<b>Length of Workshop</b>	1 day

## Workshop Description:

In this workshop we will create and use an indigo dye vat and learn to create beautiful patterns by folding and binding fabric. There are infinite ways to manipulate fabric to create unique designs and everything necessary to try out numerous techniques will be provided. Dip dyeing produces stunning ombre designs with indigo dye, and you will also have the opportunity to dye paper of various types and sizes. Several pieces of cotton fabric as well as a variety of paper to dye is included. You may bring additional items to dye. You will end the day with fabric and paper with beautiful blue and white designs to use in future projects, such as bookbinding, sewing, home decor, card-making, and more!

## Optional materials/equipment to be provided by students:

- Bone folder
- Ruler
- Small cutting mat
- Additional paper to dip-dye
- Additional fabric to dye. Fabric needs to be natural fibers (cotton, linen, wool, silk, hemp) and small/medium sized items will fit best in our dye vat. (T-shirt, pillowcase, dishtowel, small pieces of fabric yardage, etc.) There will be plenty of dye so don't be shy about bringing extra things to dye!

## Materials/equipment to be provided by instructor:

(\$25 Material fee included in the class price)

- Indigo dye
- Shibori tools and equipment,
- Cotton fabric
- High quality printmaking and mixed media paper

## Instructor Biography:

Casey Newman is a naturalist and artist who incorporates nature into her work, creating a unique way to connect with the beauty of nature. She prints leaves onto fabric and paper using only the natural pigments found within each leaf. Prints show the unique details of the plant and tell a story of season and place. Casey also grows and gathers natural materials to make dyes for fabric. Her work is centered around northwest native plants and she is inspired by living and working at Cedar Dell Forest Farm on the outskirts of Portland, OR.

Web page: [cedardelldesigns.com](http://cedardelldesigns.com)

FRIDAY  
**28**

## A Satisfaction of Movables



<b>Date</b>	Friday, June 28, 2024
<b>Cost</b>	\$175 per day x 1 day + \$15 Material Fee
<b>Price</b>	<b>\$190</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Shawn Sheehy
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	1 day

### Workshop Description:

Think back to the last time you picked up a movable card. You moved the mechanism back and forth, soothed and satisfied by the movement. You wished there was a collective noun for movable cards. Well, there is! Join paper engineer Shawn Sheehy in building A SATISFACTION of movable mechanisms that demonstrate a wide range of movement possibilities. All you need is a simple set of hand tools and an interest in engaging with paper mechanics. And to dial up the satisfaction quotient, you'll bind your collection into a tidy sample book. All skill levels welcome. (Would you like to explore further applications for these structures? Take the "Movable Magic" workshop as well!) See the structure in motion: <https://youtu.be/ecvn8m9SCo0>

### Materials/equipment to be provided by students:

- X-Acto knife with extra blades
- Bone folder
- Awl
- Binding needle
- Microspatula
- Tweezers
- Scissors
- Ruler
- Cutting mat
- Pencil
- Japanese screw punch (*optional*)

### Materials/equipment to be provided by instructor:

(\$15 Material fee included in the class price)

Per person:

- 12 Sheets white cardstock
- 6 Sheets of color 8.5 X 11 inch 80 lb cover stock
- 1 Sheet 10 3/4 x 6 1/4 inch 140 lb cover stock
- 24 inch 18/3 unwaxed linen thread (*or other heavy thread*)
- Glue cup w/ lid
- 13 page printed patterns

Per group:

- 8oz PVA
- One roll low-tack painter's tape
- Two rolls 1/4 inch 415 tape

### Instructor Biography:

Shawn Sheehy has been teaching in the book arts since 2001. His broadsides and artist book editions have been collected by such prestigious institutions as Stanford, Carnegie Mellon, University of Chicago, Library of Congress, UCLA, and Harvard. Sheehy's trade pop-up book *Welcome to the Neighborhood* (a mass-market version of his artist book) was released in 2015, winning numerous awards. The mass-market version of his artist book *Beyond the Sixth Extinction* was released through Candlewick in October 2018. He holds an MFA in the Book Arts from Columbia College Chicago.

Web page: [shawnsheehy.com](http://shawnsheehy.com)

FRIDAY

28



## Panel Book with Box



<b>Date</b>	Friday, June 28, 2024
<b>Cost</b>	\$175 per day x 1 day + \$25 Material Fee
<b>Price</b>	<b>\$200</b> * Prices do not include housing & meals

<b>Instructor</b>	Elsi Vassdal Ellis
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	1 day

### Workshop Description:

The workshop will explore the panel book structure composed of double boards glued to book cloth hinges to form stacked double-sided panels that sit on a small, lidded box to house small objects. Workshop participants will learn how to assemble the structure without access to a nipping press. Various approaches to covering the boards will be demonstrated as well as using a small die-cutting machine to create inlays for board coverings.

### Materials/equipment to be provided by students:

- Metal ruler
- Cutting mat
- Snap-off blade knife/X-Acto knife
- Scissors
- Bone/teflon folder
- Glue stick
- PVA and glue brush
- Medium size binder clips (30)
- 4 inch bar clamps (2)

### Optional materials/equipment to be provided by students:

- Personal collection of text-weight decorative papers

### Materials/equipment to be provided by instructor:

(\$25 Material fee included in the class price)

- A variety of text-weight decorative paper
- Davey board squares (3.5 x 3.5 inch) and box walls
- Various starch coated/filled and/or aqueous latex filled poly/cotton book cloth; (i.e., Kennett/Buckram/Dover)
- Cuttlebug die-cutting machine with various dies
- Instructions and supply resources
- Extra binder clips and 4 inch bar clamps

### Instructor Biography:

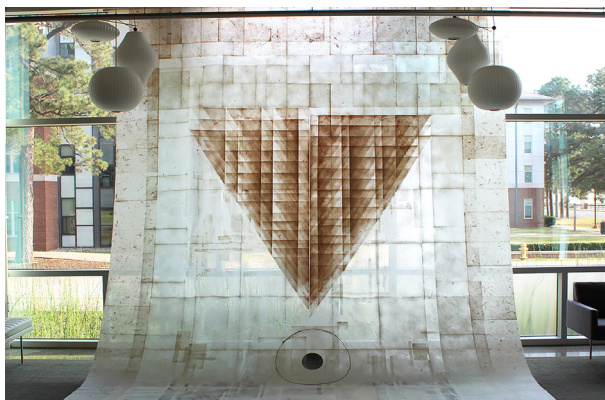
Elsi Vassdal Ellis is an alchemist, storyteller and taught design production and book arts at Western Washington University for 40 years. Her narratives are distilled from current affairs, common experiences, memories and materials to emerge in book form. As EVE Press she has produced 175 editions (offset, letterpress, inkjet, printmaking) and 145 unique books since 1983 in a well-equipped studio. Her work is permanently housed in over 150 collections including the National Museum of Women in the Arts, Sackner Archive of Concrete and Visual Poetry, Yale University Library, and The Wiener Library for the Study of Holocaust and Genocide.

Instagram: [@vassdalellis](https://www.instagram.com/vassdalellis)

FRIDAY  
**28**

## Robert Choe-Henderson

### Hanji: Hand and Vat



<b>Dates</b>	Friday-Sunday, June 28-30, 2024
<b>Cost</b>	\$175 per day x 3 days + \$55 Material Fee
<b>Price</b>	<b>\$580</b> * Prices do not include housing & meals

<b>Instructor</b>	Robert Choe-Henderson
<b>Skill Level</b>	Beginner
<b>Length of Workshop</b>	3 days

#### Workshop Description:

Hanji: Hand and Vat is an immersive Korean papermaking workshop designed to introduce hanji (Korean handmade paper), its history, production, and versatility. Learn two papermaking techniques: webal tteugi (single-scoop method; indigenous to Korea) and ssangbal tteugi, (twin method; commonly known in the western world as nagashizuki). In addition to hanji, we will learn the incredible contributions Korea has made within the global histories of Book Arts.

From dried paper mulberry bark, we will prep, cook, clean, and beat the fiber all by hand. The prepared fiber is then taken to the vats, dispersed in water, and formed into one-ply and two-ply sheets of beautiful hanji.

Students will leave with a variety of papers (approximately 10 sheets) made during the workshop and techniques to continue their practice at home.

Open to all skill levels. \*Come prepared to work as a team to physically engage in the labor processes of fiber preparation; and mental strength to encourage each other.

#### Optional materials/equipment to be provided by students:

- Ear plugs or noise cancelling headphones
- Long waterproof apron
- Waterproof shoes/boots

#### Materials/equipment to be provided by instructor:

(\$55 Material fee included in the class price)

- Student hanji vats (one measuring 50in x 50in; three measuring 24in x 36in)
- Bal (bamboo screens for webal-tteugi and ssangbal-tteugi)
- Balteul (wooden deckles for above techniques)
- Wooden dowels
- Brushes
- Polyfilament
- Horse hair brushes

#### Instructor Biography:

Robert Choe-Henderson is a gay Korean American artist and educator from Orlando, Florida. Inspired by the many book arts techniques of East Asia, Robert promotes and teaches traditional Korean papermaking as part of a small handful of hanji instructors in the United States. He holds a BFA in Studio Arts from Western Carolina University, and a MFA in Book Arts from the University of Iowa Center for the Book. Robert is a development committee member within the Korean American Artist Collective (KAAC), the Spring 2023 Artist-in-Residence for the University of Arkansas Fort Smith, and most recently the recipient of an emergency exhibition grant from the Foundation of Contemporary Arts.

Web page: [www.hendersonpaperandbook.com](http://www.hendersonpaperandbook.com)

FRIDAY

28

SATURDAY

29

SUNDAY

30

# Block Printed Flag Books



**Dates** Friday-Sunday, June 28-30, 2024

**Cost** \$175 per day x 3 days+ \$50 Material Fee

**Price** \$575 \* Prices do not include housing & meals

**Instructor** Sarah Matthews

**Skill Level** All Levels

**Length of Workshop** 3 days

## Workshop Description:

Join us for an immersive three days, discovering the captivating fusion of block printing and bookbinding. This creative journey empowers you to craft sculptural books that uniquely tell your story. Experience the meditative process of carving unique blocks, bringing your vision to life. Explore inking techniques, creating beautiful prints with professional precision. Discover the flag book structure, crafting your personalized masterpiece with colors and patterns. Add delightful embellishments to reflect your creativity. Bring your curiosity and artistic spirit! Unleash your creativity and create something special!

## Materials/equipment to be provided by students:

- Apron
- Bone folder
- 12 inch ruler
- 9 x 12 inch cutting mat
- Utility knife or X-Acto knife
- Scissors
- Power Grip carving tools or Speedball linocut tools

## Materials/equipment to be provided by instructor:

(\$50 Material fee included in the class price)

- Paper
- Bookboard
- Block printing ink
- UHU glue sticks
- Lino carving tools
- Linoblocks for carving

## Instructor Biography:

Sarah Matthews is a skilled printmaker and book artist with a background in art and business. She holds an MA in Art & the Book and an MBA with a Marketing Concentration. Her works have been exhibited internationally and are part of prestigious collections at institutions such as Yale's Beinecke Rare Book and Manuscript Library. Mrs. Matthews is a dedicated educator, teaching at the Maryland Institute College of Art (MICA) and various art centers.

Web page: [iamsarahmatthews.com](http://iamsarahmatthews.com)

FRIDAY

28

SATURDAY

29

SUNDAY

30



## Creativity, Collage, and Coptic Stitch



<b>Dates</b>	Saturday, June 29, 2024
<b>Cost</b>	\$175 per day x 1 day + \$20 Material Fee
<b>Price</b>	<b>\$195</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Ginger Burrell
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	1 day

### Workshop Description:

Never lose an idea again! Make two single-needle Coptic stitch books in this class to keep your ideas at hand for your next creative session. The first, an idea journal, will have a torn collage cover and large pages for you to keep your ideas, techniques, and notes. The second book, a small purse-sized journal features a pieced collage cover and rounded corners. This little journal is the perfect size to jot down ideas, tape sample papers and threads, and keep important "aha" moments where you can find them again.

We'll also do creativity exercises in class and talk about how to translate those ideas into finished artwork.

You'll leave class with two finished collage covered journals with single needle Coptic stitch bindings and blank pages ready for your inspiration.

### Materials/equipment to be provided by students:

- Assortment of magazines, catalogs and discarded illustrated or photography books for collaging
- Ruler and/or quilt ruler
- Bone folder
- Scissors
- Self-healing cutting mat at least 18 inches wide
- Craft knife with fresh blades
- Pencil
- Your favorite writing pen
- Awl
- Eraser

### Materials/equipment to be provided by instructor:

(\$20 Material fee included in the class price)

- Step-by-step written instructions with photos
- Pre-cut Davey board
- Drawing paper for the book block
- Cardstock for templates
- Waxed linen
- Crop-o-diles
- Punching cradles
- Straight needles
- Curved needles
- PVA glue and creativity exercises handout

### Instructor Biography:

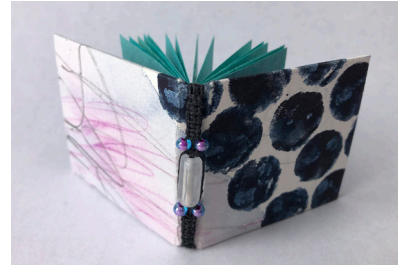
Ginger Burrell loves making art and supporting other artists in their creative endeavors. Ginger's primary medium is artists' books. She has been making artists' books for 17 years and teaching art for 15. Her work includes photography, collage, monotype and composite imagery and explores a range of topics from the personal, to the political, to the surreal. She has exhibited nationally and internationally, and her books are widely held in museums, private, and public collections.

Web page: [www.gingerburrell.com](http://www.gingerburrell.com)

SATURDAY

29

## Beaded Miniature Books



**Dates** Saturday June 29, 2024

**Cost** \$175 per day x 1 day + \$10 Material Fee

**Price** \$185 \* Prices do not include housing & meals

**Instructor** Brenda Gallagher

**Skill Level** Beginner

**Length of Workshop** 1 day

### Workshop Description:

Students will make several miniature books with beaded spines. We will cut small pages and fold into signatures. Then a miniature case will be created by covering small boards with decorative paper and book cloth spines. Students will then make several beaded books. We will learn simple macrame using waxed linen thread adding beads in a variety of designs. Book pages will then be tied in with macrame weavings. Optionally, students can add a ribbon for hanging the book like an ornament.

### Materials/equipment to be provided by students:

- Beads of a variety of sizes (*instructor will bring a selection, too*)
- Scissors or X-Acto knife
- Glue brush
- Bone folder
- Scraps of decorative paper or bookcloth you might wish to use (*optional*)

### Materials/equipment to be provided by instructor:

*(\$10 Material fee included in the class price)*

- Bookboards cut to size
- Paper for book pages
- Glue
- Thread for binding and sewing books
- Needles
- Waxed linen thread for macrame
- Beads
- Book cloth
- Decorative paper

### Instructor Biography:

Brenda Gallagher is a graphic designer, book artist, and design fine bookbinder. She is an enthusiastic teacher of letterpress and bookbinding for students of all ages. Brenda is also a graduate of the American Academy of Bookbinding in Telluride, CO where she earned a diploma of design fine binding.

Web page: [www.brendagallagher.com](http://www.brendagallagher.com)

SATURDAY  
**29**



# Woven Stitch Collagraph Book



<b>Dates</b>	Saturday, June 29, 2024
<b>Cost</b>	\$175 per day x 1 day + \$15 Material Fee
<b>Price</b>	<b>\$190</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Helen Shafer Garcia
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	1 day

## Workshop Description:

We will focus on a unique combination of Collagraph (a form of collage) printmaking, relief block prints, and book structures. Produce printing plates with collage shapes and hot glue to create free flowing designs. Experiment with textures with this unpredictable, intuitive method. The plate designs are very versatile and durable for continued print runs, providing enough prints for two or more books.

Design and carve images with little effort on soft rubber material to create relief block prints. These printed designs will build detail and bold marks on thin papers and cloth that will be adhered to areas in the text block and enhanced with mixed media.

Construct multi-signature book structures with open spine woven stitches, creating a color variation effect on the spine. Adornments will be added with embroidery stitches. The content will include multiple image repeats from the collagraph process. These will be manipulated with watermedia and color pencils to individualize the pages.

## Materials/equipment to be provided by students:

- 3 to 4 sheets printmaking paper- Rives BFK 22 x 30 inch white 250 gsm, Canson Edition, or other brands that have internal sizing and are recommended for printmaking.
- 1 or more round watercolor brushes: #12, #10, or #14
- 1/2 inch wide or larger acrylic brush
- Acrylic matte medium
- Watercolors: professional grade pan or personal palette (tube watercolors set in a palette); my full palette is on my blog for color reference
- 12-inch or larger metal ruler with cork backing
- 2 book-binding needles - size 18, blunt or sharp

- Water container
- Hair dryer or heat gun (*can be shared*)
- Bone folder
- Book arts awl
- Strips of printed fabric -approx. 15 inches long x 1.4 to 1.5 inches wide- these will be used to decorate the covers
- Prismacolor Premier, Faber-Castell Polychromos, or Derwent Coloursoft pencils - at least 18 colors

## Materials/equipment to be provided by instructor:

(\$15 Material fee included in the class price)

- Golden Open acrylic paint
- Glue
- Printing plates
- Linen threads
- Embroidery threads
- Milagros charms
- Masa paper and retro fabrics to print on

## Instructor Biography:

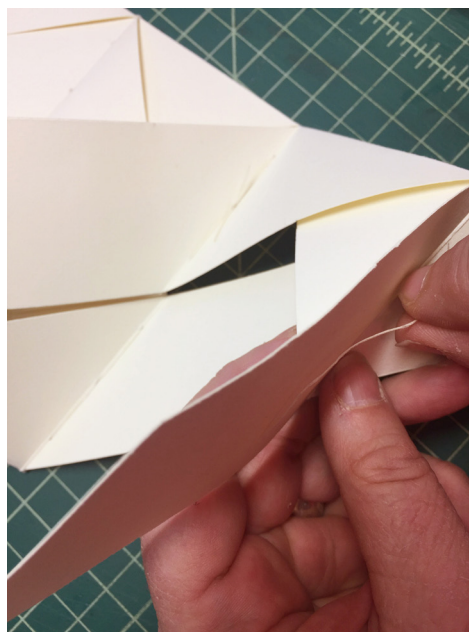
Helen Shafer Garcia is a painter, mixed media, book arts, ceramics artist, and award winning illustrator. Helen's watercolor illustrations have graced the cover of brochures, garden articles, and advertisements of numerous international resorts and magazines for more than 35 years. Her works and articles have been published in *Southwest Art*, *Cloth, Paper, Scissors*, *San Diego Home and Garden Lifestyles*, and *Studios* magazines. Helen holds a BA degree in Fine Arts with an emphasis in illustration and ceramics. She is a signature member of San Diego Watercolor Society and teaches watercolor, book arts, and mixed media workshops internationally and across the US.

Web page: <https://agavelatte.blogspot.com/>  
<https://www.helenshafergarcia.com/>

SATURDAY  
29



## Funky Foldy: Fun Structures for the Studio or Classroom



<b>Date</b>	Saturday, June 29, 2024
<b>Cost</b>	\$175 per day x 1 day + \$20 Material Fee
<b>Price</b>	<b>\$195</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Roberta Lavadour
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	1 day

### Workshop Description:

We'll explore at least 10 deceptively simple book arts projects, many of which begin with one sheet of paper transformed into multi-faceted structures, that can become the basis for artist's books or engaging classroom content. We'll approach each project with an eye on how to lead others through the steps, helping participants fine tune their teaching approach. Students will leave class with a portfolio of structural models and the reference materials and skills to repeat the projects in the studio or classroom. While no experience is required, students should be comfortable working at a moderate pace.

### Materials/equipment to be provided by students:

- Bone folder
- Scissors
- Utility knife
- Metal ruler
- Cutting mat
- Notebook and writing implement for taking notes

### Materials/equipment to be provided by instructor:

(\$20 Material fee included in the class price)

- All materials to complete the projects and reference materials

### Instructor Biography:

Roberta Lavadour lives and works in rural eastern Oregon and has been exhibiting artist's books and design bindings for more than 25 years. Her work is fueled by a rampant curiosity and inspired by everything from estate sale finds to her tangled family history. Like many book artists, she's well-versed in papermaking and printmaking as well as a wide swath of bookbinding techniques. She's always looking for ways to push established book structures in new directions and has introduced several innovative designs to the book arts field.

Web page: [robertalavadour.com](http://robertalavadour.com)

SATURDAY

29

## Secretary Box



<b>Date</b>	Saturday–Sunday, June 29–30, 2024
<b>Cost</b>	\$175 per day x 2 days + \$45 Material Fee
<b>Price</b>	<b>\$395</b> * Prices do not include housing & meals

<b>Instructor</b>	Pietro Accardi
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	2 days

### Workshop Description:

The secretary box features one large bottom drawer, two recessed diagonal drawers, and three niches within a hatch top opening. The box is entirely covered with marbled fabric, dimensions: 10 inches wide, 7 inches deep, and 6 inches tall. Students will acquire a wide variety of skills that can be applied to bookbinding, box making, and other fine handcrafts. Pietro will provide a wide variety of unique marbled fabric to choose for your box (this is always the most difficult part of the class). In this two day class you'll climb the mountain step by step with Pietro and you will complete a unique decorative box that will beautify a precious spot in your house.

### Materials/equipment to be provided by students:

- X-Acto knife
- Cutting mat
- Apron
- Glue brush
- Metal ruler
- Scissors for cutting fabric
- Some weights

### Materials/equipment to be provided by instructor:

(\$45 Material fee included in the class price)

- Glue
- Binders board
- Marbled paper
- Decorative inner liners

### Instructor Biography:

Pietro is native to the northwestern Italian city of Turin where his father Gaetano founded and operated the printing press "Tipografia Accardi." His youth spent in the press lead him to paper marbling, restoration and bookbinding. Pietro established "La Legatoria del Sole," an artisanal bookbindery in Turin. It served Turin's Municipal Archives, public, and university libraries. After coming to the U.S. he started teaching at the San Francisco Center for the Book. Together with his wife Vanessa he has founded Accardi Book Arts: a book arts studio and bindery in Gardnerville, NV to preserve the tradition of handmade books.

Web page: [www.accardibookarts.com](http://www.accardibookarts.com)

SATURDAY

29

SUNDAY

30

## Artbound—Binding Techniques for Single Sheets



<b>Dates</b>	Saturday-Sunday, June 29-30, 2024
<b>Cost</b>	\$175 per day x 2 days + \$25 Material Fee
<b>Price</b>	<b>\$375</b> * Prices do not include housing & meals

<b>Instructor</b>	Mary-Ellen Campbell
<b>Skill Level</b>	Beginner, Intermediate
<b>Length of Workshop</b>	2 days

### Workshop Description:

If you've ever wanted to bind prints, digital photos, or paintings that are on single sheets, we will learn both non-adhesive, folded bindings and sewn bindings. We'll create a simple album following Hedi Kyle's crown and Claire Van Vliet's slash bindings based on concertina folds, which allow pages to be added and removed.

On the second day we'll explore 2 sewn bindings: single page coptic and figure 8 stitch used to create sculptural or hanging books that can incorporate heavyweight pages. You'll learn to incorporate materials such as board, wood, metals, and foam as single pages. Students can choose to bring pre-made artwork for binding or bind blank pages to be filled in or replaced later. 5 sample books will be completed.

### Materials/equipment to be provided by students:

- Pencils
- Bone folder
- Cutting tools-scissors, utility blade
- Card-weight paper for patterns
- Metal ruler
- Pages with personal artwork to bind (*if desired*)
- Favorite decorative papers for covers

### Materials/equipment to be provided by instructor:

(\$25 Material fee included in the class price)

- Foam
- Tyvek

- Acrylics
- Sponges
- Book board
- Cutting surfaces
- Text paper
- Book board for covers
- Thread, needle
- Piercer and bone folder if student doesn't bring their own
- Screws
- PVA, glue brushes, containers
- Assorted decorative papers
- Handouts

### Instructor Biography:

Mary-Ellen Campbell, holding advanced art degrees from Michigan State U and Pratt Institute, NY, is Professor Emerita of art with 34 years of teaching. She taught book arts workshops abroad and across the United States at San Francisco Center for the Book, Mendocino Art Center, CA, Sitka, OR and other art centers. She has had more than 16 solo and 85 group shows including her mixed media art and books. Her 12 art residencies where she made numerous books about place include New Zealand, Australia, Finland, Costa Rica, Turkey, Kenya, and various states.

Web page:

[www.facebook.com/groups/115895091763730](https://www.facebook.com/groups/115895091763730)

SATURDAY

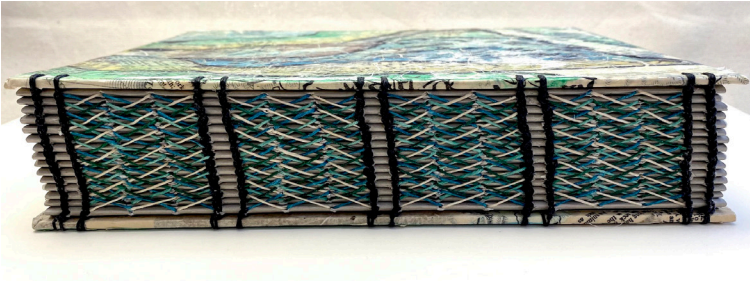
29

SUNDAY

30



# Coptic Cross Stitch Journal



<b>Dates</b>	Saturday-Sunday, June 29-30, 2024
<b>Cost</b>	\$175 per day x 2 days + \$35 Material Fee
<b>Price</b>	<b>\$385</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Laurel Herbeck
<b>Skill Level</b>	Intermediate
<b>Length of Workshop</b>	2 days

## Workshop Description:

This journal combines Coptic stitch and Cross-stitch in an elegant and stunning binding. The Coptic stitch is a two-needle across the spine sewing, while the Cross stitch is sewn along the binding simultaneously as the Coptic stitches progress to form a complex stitched binding. For this two day class the instructor will provide the pre-cut book board, an assortment of decorative papers (washi or marbled papers) for the cover linings, choices of backcloth for the covers, a choice of waxed linen and embroidery thread colors, text weight paper (pre-cut) for the text block, and Bugra paper for section guards and cover linings.

The first day students will fold and punch paper, cover book board, select thread and begin the Coptic stitch in the first three sections. The second day will be spent learning the cross-stitch and completing the spine sewing. In addition, pockets may be added to compensate for the spine thickness. If time allows we will add the pockets in class, If not students will leave with paper and pocket patterns to complete at a later date.

## Materials/equipment to be provided by students:

- Sewing needles
- PVA glue
- 2 inch wide ruler
- Metal rules (*optional*)
- Awl and foam core to punch on
- Pencils
- Scoring tool and teflon or bone folder
- Cutting mat
- Mini clamps (4)
- Plywood blocks - 6 inch x 8 inch or larger (2)
- Wax paper
- Scrap paper for gluing

## Materials/equipment to be provided by instructor:

(\$35 Material fee included in the class price)

- Dremel tool
- Precut Arches paper
- Decorative papers
- Bugra paper
- Waxed linen thread
- Embroidery thread

## Prerequisite Experience/Skills Needed For This Class:

- Thread a needle and wax the thread
- Determine cloth and paper grain & match the grain of different components of a book
- Fold paper using a bone folder and assemble signatures
- Tie a weaver's knot
- Sew a kettle stitch
- Glue up paper or cloth to cover binder's board
- Use a Dremel tool

## Participants Should Have Previously Completed:

- Simple sewn text block for codex book
- Coptic stitch book

## Instructor Biography:

Laurel Roos Herbeck is a retired secondary art teacher. She has extensive experience in drawing, painting, printing, collage, mixed media, weaving and stitching, and has been making art books since 2009. She is a founding member of the Northwoods Book Arts Guild and current Vice-President of the Board. She is a long time member and former weaving instructor for the Fairbanks Weaver's and Spinner's Guild and former president of the Alaska Art Education Association. Laurel has resided in Fairbanks, Alaska since 1976 where she continues to teach workshops, develop curriculum, and practice fiber and book arts.

SATURDAY

29

SUNDAY

30

# Intelligent Design: Creating Your Own Book Structures



<b>Date</b>	Saturday–Sunday, June 29–30, 2024
<b>Cost</b>	\$175 per day x 2 days + \$20 Material Fee
<b>Price</b>	<b>\$370</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Ann Kronenberg
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	2 days

## Workshop Description:

How do those super-creative individuals that come up with new book structures do it? This workshop will help you understand the thought process.

We will examine—through demonstration, discussion, and construction—the evolution of “families” of book structures. Evolution of structures will be seen as driven by variation, combination, adaptation, and solution of problems. We will apply these processes, evolving our own families of structures derived from simple structures provided by the instructor.

At the end of this workshop you will have a collection of book structure models and the conceptual tools needed to engineer your own.

## Materials/equipment to be provided by students:

- Bone folder
- X-Acto knife or scalpel & blades
- Scissors
- Self-healing cutting surface
- Steel ruler
- Triangle
- Gluestick
- Transparent tape
- Pencil
- Eraser
- Simple collage materials OR rubber stamps and stamp pad
- Small supply of newspaper or other scrap paper to facilitate gluing
- Notebook and pen to take notes

## Materials/equipment to be provided by instructor:

(\$20 Material fee included in the class price)

- Paper for samples including colored copier paper and colored cardstock
- Needles and thread
- Wooden skewers
- Xeroxed instructional materials including patterns, diagrams, instructions, and bibliography
- Sample structures

## Instructor Biography:

Ann Kronenberg is an artist and writer, who creates bookworks, sculptural objects, installations, works on paper, handmade paperworks, wearables, performance, and combinations of these forms. She writes memoirs, essays, and texts for her bookworks.

She has exhibited her art at venues in New York City and nationally. She studied art and art history extensively, and has an M.F.A. from Hunter College, CUNY. Her undergraduate major was biological sciences (A.B., Cornell University), and she taught science and worked in laboratories for many years. Her science background informs her subject matter and analytical approach to art.

SATURDAY

29

SUNDAY

30

# Botanical Printing and Creating a Nature-Inspired Book



<b>Date</b>	Saturday-Sunday, June 29-30, 2024
<b>Cost</b>	\$175 per day x 2 days + \$45 Material Fee
<b>Price</b>	<b>\$395</b> <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Casey Newman
<b>Skill Level</b>	Beginner
<b>Length of Workshop</b>	2 days

## Workshop Description:

Botanical printing is an art form that uses the natural pigments in leaves to make beautiful, one-of-a-kind designs on fabric or paper. In this two day workshop you will explore different types of paper and mordants and learn to add color with natural dyes. You will also get to dip your toes into printing on fabric to create a soft cover for the book you will make on day two. On day two you will learn to embellish your prints with colored pencil, watercolor and ink. You will also create a fabric-bound book incorporating simple hand stitching on the fabric cover and a mix of your botanical prints and blank paper for the interior pages.

## Materials/equipment to be provided by students:

- Pencil
- Pigma micron pens, or similar, in a few sizes
- Bone folder
- X-Acto knife
- Ruler
- Small cutting mat
- Small awl
- Bookbinding needle

## Optional materials/equipment to be provided by students:

- Watercolors
- Colored pencils (*some will be available to borrow*),
- Assorted embroidery floss (*natural color will be provided*)

- 6-8 pieces of paper for the interior of your book (*if you wish to incorporate blank pages along with printed papers*)

## Materials/equipment to be provided by instructor:

*(\$45 Material fee included in the class price)*

- A variety of paper and silk and/or wool fabric prepared for printing
- Leaves
- Natural dyes
- Mordants and modifiers to shift colors of natural dyes
- Steamers and all equipment needed to press and heat papers
- Spray bottles
- Sewing thread and needles

## Instructor Biography:

Casey Newman is a naturalist and artist who incorporates nature into her work, creating a unique way to connect with the beauty of nature. She prints leaves onto fabric and paper using only the natural pigments found within each leaf. Prints show the unique details of the plant and tell a story of season and place. Casey also grows and gathers natural materials to make dyes for fabric. Her work is centered around northwest native plants and she is inspired by living and working at Cedar Dell Forest Farm on the outskirts of Portland, OR.

Web page: [cedardelldesigns.com](http://cedardelldesigns.com)

SATURDAY

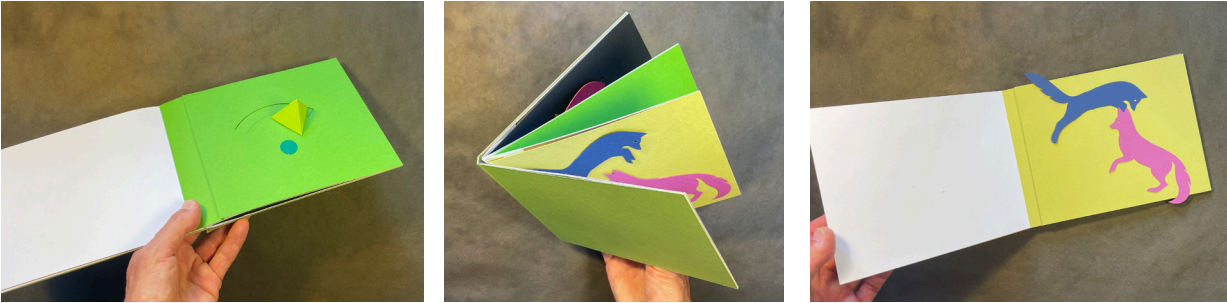
29

SUNDAY

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## Movable Magic: the Animating Binding



<b>Date</b>	Saturday–Sunday, June 29–30, 2024	<b>Instructor</b>	Shawn Sheehy
<b>Cost</b>	\$175 per day x 2 days + \$25 Material Fee	<b>Skill Level</b>	All Levels
<b>Price</b>	<b>\$375</b> <small>* Prices do not include housing &amp; meals</small>	<b>Length of Workshop</b>	2 days

### Workshop Description:

In the 1960's, Bronx-based Child Guidance Books published a series that exploits a unique mechanical approach to animation: a self-pulling mechanism—integrated into the binding—that causes figures to dance on the page without apparent means. Wouldn't you like to add this animation strategy to your book artist toolbox? Join paper engineer Shawn Sheehy in building this five-spread workshop model, featuring various applications of this dynamic and versatile mechanism. Lift volumes, create lateral and rotational movement, and more! All you'll need is a simple set of hand tools and an interest in engaging with paper mechanics. All skill levels welcome. (You'll be especially well-prepared if you take the "Satisfaction of Movables" first.) See the structure in motion: <https://youtu.be/SJUc8Nmpd0A>

### Materials/equipment to be provided by students:

- X-Acto knife with extra blades
- Bone folder
- Awl
- Binding needle
- Microspatula
- Tweezers
- Scissors
- Ruler
- Cutting mat
- Pencil
- Japanese screw punch (optional)

### Materials/equipment to be provided by instructor:

(\$25 Material fee included in the class price)

Per student:

- 10 sheets white cardstock
- 20 sheets color cardstock
- 6 X 5.625 inch thin Davey board (recycling)
- 12 inch (18/3) linen thread
- 6 X 16 inch medium Davey board (1/16 inch)
- 6 X 16 inch 140 lb cover
- 6 X 1.5 inch Tyvek spine liner
- Glue cup w/ lid
- 16 page printed patterns

Per group:

- 8oz PVA
- One roll low-tack painter's tape
- Three rolls 1/4 inch 415 tape

### Instructor Biography:

Shawn Sheehy has been teaching in the book arts since 2001. His broadsides and artist book editions have been collected by such prestigious institutions as Stanford, Carnegie Mellon, University of Chicago, Library of Congress, UCLA, and Harvard. Sheehy's trade pop-up book *Welcome to the Neighborhood* (a mass-market version of his artist book) was released in 2015, winning numerous awards. The mass-market version of his artist book *Beyond the Sixth Extinction* was released through Candlewick in October 2018. He holds an MFA in the Book Arts from Columbia College Chicago.

Web page: [shawnsheehy.com](http://shawnsheehy.com)

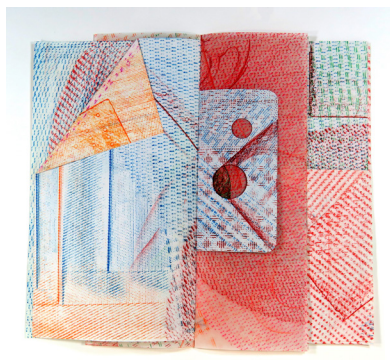
SATURDAY

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SUNDAY

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## Reimagining the Humble Rubbing



<b>Date</b>	Saturday–Sunday, June 29–30, 2024
<b>Cost</b>	\$175 per day x 2 days + \$35 Material Fee
<b>Price</b>	<b>\$385</b> * Prices do not include housing & meals

<b>Instructor</b>	Elsi Vassdal Ellis
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	2 days

### Workshop Description:

This workshop will explore a variety of options for rubbings to create art for artist's books, collage art, and cyanotypes. On the first day we will embark on a journey of exploration, experimentation, and discovery, as we apply different rubbing media and surfaces onto a variety of papers and substrates. Several types of surfaces will be explored as well as a variety of tools and materials. On the second day we will briefly explore cyanotype applications as well as binding options. Participants will construct a simple portfolio to house their rubbings and select rubbings to bind into a structure of their choice.

### Materials/equipment to be provided by students:

- Colored pencils (*any brand will work for this workshop; a basic set of 12 is more than adequate*)
- Pencil sharpener
- Crayons (*Crayola is just fine*)
- Metal ruler
- Cutting mat
- Awl
- Snap-off blade knife/X-Acto knife
- Scissors
- Bone/Teflon folder
- Scoring bone folder
- Sewing needles
- Glue stick

### Optional materials to be provided by students:

- Personal collection of various light-weight papers such as origami and tracing papers

### Materials/equipment to be provided by instructor:

(\$35 Material fee included in the class price)

- A variety of text and light-weight papers and non-paper substrates for rubbings, including tea bag papers
- Cover weight paper for portfolio/book
- Precoated cyanotype paper
- Objects for rubbings
- Chopsticks/dowels
- Thread
- Cuttlebug die cutting machine with various dies
- Instructions and supply resources
- Participants may experiment with the instructor's various rubbing media

### Instructor Biography:

Elsi Vassdal Ellis is an alchemist and storyteller. She taught design production and book arts at Western Washington University for 40 years. Her narratives are distilled from current affairs, common experiences, memories, and materials to emerge in book form. As EVE Press she has produced 175 editions (offset, letterpress, inkjet, printmaking) and 145 unique books since 1983 in a well-equipped studio. Her work is permanently housed in over 150 collections including the National Museum of Women in the Arts, Sackner Archive of Concrete and Visual Poetry, Yale University Library, and The Wiener Library for the Study of Holocaust and Genocide.

Instagram: [@vassdalellis](https://www.instagram.com/vassdalellis)

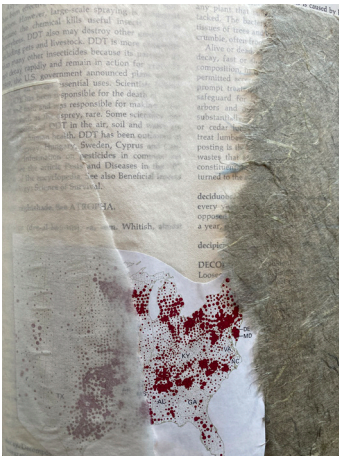
SATURDAY

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SUNDAY

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## Collage Techniques for Altered Books



<b>Dates</b>	Sunday, June 30, 2024
<b>Cost</b>	\$175 per day x 1 day + \$20 Material Fee
<b>Price</b>	\$195 <small>* Prices do not include housing &amp; meals</small>
<b>Instructor</b>	Hope Amico
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	1 day

### Workshop Description:

Altering books allows us to begin with a canvas of ideas which we may combine, remove, or change to create a new work. Using collage techniques, including strategic removal to create windows, the addition of colors and patterned paper to build new backgrounds, and three dimensional processes for texture, students will be able to explore juxtaposition, layers, and reveal new compositions in the structure. Starting with a book of images, participants will witness numerous demos, leaving plenty of time to experiment with new skills. Expect to go home with an altered book to use as reference for methods to incorporate into your own work.

### Materials/equipment to be provided by students:

- Scissors
- Cutting mat
- X-Acto knife (*some will be provided by instructor*)
- Papers for collage: handmade, patterned, marbled, etc. (*some will be provided by instructor*)

### Materials/equipment to be provided by instructor:

(*\$20 Material fee included in the class price*)

- Books for students
- Cutting mats
- X-Acto knife
- Tissue paper
- Glue sticks
- Scissors
- Additional collage materials
- Matte medium
- Brushes

### Instructor Biography:

Hope Amico is a visual artist, writer, and educator who believes we can all benefit from creative practice. Hope says: Through classes, collage, and the Keep Writing postcard project, I encourage collaboration, communication, and interaction. I love hosting collage meet-ups, teach classes to encourage creativity, and continue the monthly interactive postcard subscription I started in 2008. Currently I teach letterpress at the IPRC in Portland and a variety of classes online with SFCB and MCBA.

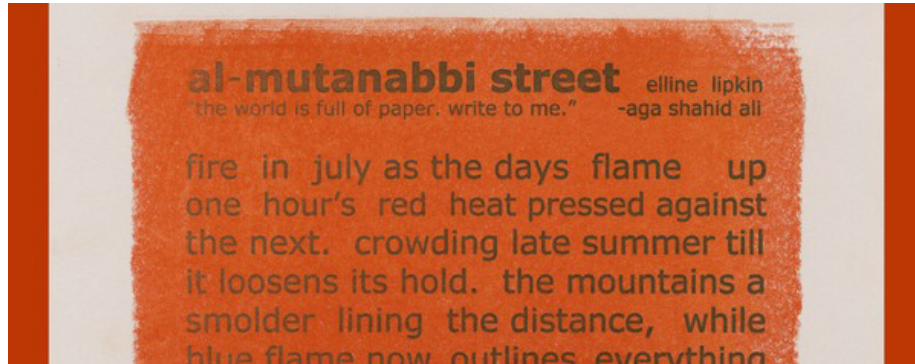
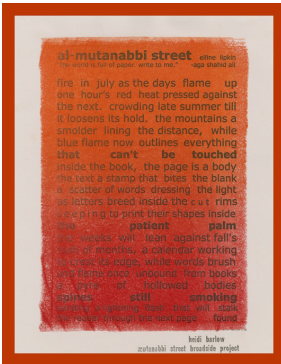
Web page: [www.hopeamico.com](http://www.hopeamico.com)

SUNDAY

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## Writing in the Blanks



<b>Date</b>	Sunday, June 30, 2024
<b>Cost</b>	\$175 per day x 1 day + \$5 Material Fee
<b>Price</b>	\$180 <small>* Prices do not include housing &amp; meals</small>

<b>Instructor</b>	Elline Lipkin
<b>Skill Level</b>	All Levels
<b>Length of Workshop</b>	1 day

### Workshop Description:

This class is for anyone who has wondered what to put inside their beautiful, yet blank, book and who wants to jumpstart their writing. Through generative writing exercises, students will be exposed to poetic forms such as the monostich, haiku, haibun, burning haibun, erasure, "six-word memoir," abecedary, and the lune. There will be time for freewriting, revision, and sharing.

We will consider parallels between the poem and the artist's book and look at how white space functions as an 'active blank' in which emotion can resonate; how stanza breaks serve as a container, just as a book page or section might; how font, point size, and physical arrangement can impact meaning; and how "VisPo" (visual poetry) interconnects these genres.

While exploring how text can intermarry with form, augment intention, and add dimension to the artists' book, we will also see how writing can prompt a new book arts project.

### Materials/equipment to be provided by students:

- Pens and paper

### Optional Materials:

- Students are welcome to bring their own books or mock-ups of their projects to work with.

### Materials/equipment to be provided by instructor:

(\$5 Material fee included in the class price)

- I will provide handouts with examples of different types of poems—both examples of a certain form and step by step instructions about how to follow this form. I will also show images of various artists' books as we consider how text functions within them. I always like to give students a take away list of writing prompts to use in the future and offer the possibility of keeping in touch—either with myself to encourage a later check in to show the development of their project or with the group, if the group is amenable.

### Instructor Biography:

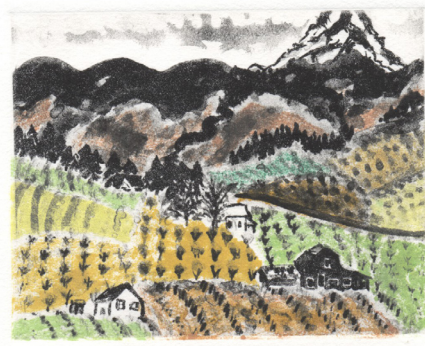
Elline Lipkin is a poet, nonfiction writer, and academic. Her first book, *The Errant Thread* was chosen by Evan Roland for the Kore Press First Book Award. Her second, *Girls' Studies*, was published by Seal Press. Her poetry has been published in contemporary journals and she has been in residence at Yaddo, Virginia Center for the Creative Arts, the Dorland Mountain Arts Colony, and Yefe Nof. She served as Writer in Residence at Paper and Book Intensive (PBI). She teaches creative writing workshops and from 2016–2018 was the Poet Laureate of Altadena and edited the *Altadena Poetry Review*.

Web page: [www.EllineLipkin.com](http://www.EllineLipkin.com)

SUNDAY

30

# Solar Plate Etching and Monotype



<b>Date</b>	Sunday, June 30, 2024	<b>Instructor</b>	Abigail Merickel
<b>Cost</b>	\$175 per day x 1 day + \$35 Material Fee	<b>Skill Level</b>	Beginner
<b>Price</b>	\$210 <small>* Prices do not include housing &amp; meals</small>	<b>Length of Workshop</b>	1 day

## Workshop Description:

Solar plate etching is a form of intaglio in which a photosensitive polymer plate is used. A drawing on trace film is placed on the plate which is exposed to light and developed in water. Ink is rubbed into the etched lines and printed onto paper. With monotype, colored inks are applied by brush and brayer on a plexiglass plate. Students will experiment freely with both techniques singly and in combination to achieve interesting hand-pulled prints. Students will create a line and tonal drawing, etch the drawing onto the solar plate, and print an edition on an antique press experimenting with the addition of colored inks (monotype) and decorative papers (chine colle).

## Materials/equipment to be provided by students:

- Apron
- Sharpies
- Drawings
- Uniball pens
- Small paint brushes

## Materials/equipment to be provided by instructor:

(\$35 Material fee included in the class price)

- Akua soy-based printing inks
- Sumi or India ink
- Lithograph crayons
- Mylar
- Transparent acetate
- Solar plate exposure unit
- Antique printing press
- Aquatint screen
- Vats
- Printmaking paper
- Decorative papers for chine colle
- Plexiglass plates for monotype
- Solar plates

## Instructor Biography:

Abigail Merickel lives in Oregon and Oaxaca, Mexico. As a printmaker, she experiments with the following techniques: monotype, collagraph, relief, intaglio and lithograph. She has a degree in Painting from the Academy of Fine Arts in Venice, Italy and a Masters in Teaching from George Fox University, Newburg, Oregon. She conceived of, curated, and received an Oregon Cultural Trust grant for her project: Consciousness: Contemporary Printmaking in Oaxaca at the Rufino Tamayo Studio, three exhibitions and art catalog (2020-2021). She has worked as a teaching artist in public schools in Oregon for more than twenty-five years.

Web page: [www.abigailmerickel.com](http://www.abigailmerickel.com)

SUNDAY

30

# Conference Happenings

The website will contain the most up-to-date information about the conference happenings and registration information. [focusonbookarts.org](https://focusonbookarts.org)

## 2024 Conference Theme: *Interaction*

Books invite interaction from their viewer – at the simplest level, readers turn pages. They may also open a box top, pull a tab, spin a wheel, or move their heads or bodies to fully experience an artist's book. Yet, even while book arts are meant to communicate and interact with a viewer, the creating artist often works in isolation. At FOBA we gather to interact with new people, fresh ideas, and contemporary book structures during in-person workshops, learning different uses and techniques as we engage with hands-on materials and personal instruction. A residential conference like FOBA offers opportunities for inspiring interaction in a way that is not possible in online workshops. Opportunities for connection abound at workshops, lectures, in residence halls, at meals, around campus, and while meeting and shopping with artists, peers, and experts in the trade. At FOBA 2024, let's celebrate all the opportunities for interaction that a book arts conference embodies.



## On-Site Supplies

**Green Heron Book Arts** from Forest Grove, OR will be providing supplies for preorder and for sale on-site during the conference. Visit their website at <https://www.greenheronbookarts.com/> or call 503-357-7263 for preorder information.

## The Trade Show

Come browse from the professionals! This year we're expanding the trade show to have a cadre of book arts-related suppliers present all five days of the conference. Located in the same building as many of the workshops, you'll be able to pick up supplies you may have forgotten, discover treasures you didn't know you needed, find that elusive tool you've been looking for, or supplement your stash with something special.

Questions? Contact Selene at  
**Selene Fisher**  
[activities@focusonbookarts.org](mailto:activities@focusonbookarts.org)

June 25–30	Tuesday–Sunday	Hours TBD
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## Artists' Fair

The Artists' Fair will be open on Thursday and Friday evenings, and it is an opportunity for book artists to personally sell their fine crafts.

For conference attendees the Artists' Fair 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 everything for sale must fit on a 6' x 3' table. Setup and takedown times will be minimal. Each book artist must be present at their 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 until May 15, 2024. Visit our website to sign up for the Artists' Fair. 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:

**Jean Wyatt**  
[conferenceinfo@focusonbookarts.org](mailto:conferenceinfo@focusonbookarts.org)

## Artists' Fair Hours:

June 27–28	Thursday–Friday	5:00PM–6:30PM
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# Conference Happenings

## Faculty–Staff Exhibit

June 25 – June 29, 2024

The Faculty–Staff Exhibit is a great chance to see some works of art by your FOBA Conference workshop instructors and conference staff. It will be located on the first floor of the Richard Woodcock Education Center, just follow the signs once you enter the lobby. This exhibit will also be open to the public during the course of the conference. Exact hours will be posted on the website, but we plan to open the exhibit as check-in begins the afternoon of June 25th.

The closing reception for the exhibit and conference will be on Saturday, June 29, 2024.

If you have questions, please contact:

**Kristi Galbraith**

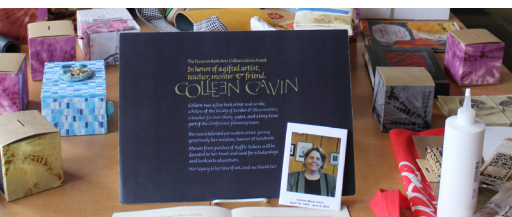
[facilities@focusonbookarts.org](mailto:facilities@focusonbookarts.org)

### Faculty–Staff Exhibit:

June 25–29	Tuesday–Saturday	Hours TBD
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## Colleen Cavin Fellowship

Supporting the community of book artists is key to the mission of FOBA. One way we do this is through the Colleen Cavin Fellowship.



The fellowship was created in honor of Colleen Cavin. Colleen was a fine book artist and scribe, a Fellow of the Society of Scribes & Illuminators, a teacher for over thirty years,

and a long-time member of the Conference planning team. She was a talented yet modest artist, giving generously of her wisdom, humor, and kindness.

The Colleen Cavin Fellowship program allows selected participants to attend the conference in exchange for volunteering during the conference. Through this program our fellows have many opportunities to work with leaders in the book art communities, as well as the prestige of being a FOBA Fellow.

Welcome **Kyleen Greene**, **Britney Lyn Patterson**, and **Jamila Rufaro** as the 2024 Colleen Cavin Fellowship recipients. You will see these fellows volunteering during the conference and attending classes.

FOBA has an ongoing commitment to support a broad range of book artists and to increase the depth, breadth, and quality of book arts.

For more details about future fellowship opportunities, visit:

<https://focusonbookarts.org/get-involved/fellowship/>

## Fundraising Raffle and Silent Auction

FOBA will hold a Raffle and Silent Auction at the 2024 conference. Proceeds will support the Colleen Cavin Fellowship program as well as support the running of FOBA's biennial conference. Raffle tickets will be available from volunteer sellers every day of the conference.

Contributions for the raffle will be on display during the conference and drawings for winners will take place each day. You can participate in the Raffle and Silent Auction by donating items before the conference and/or bidding on them during the in-person conference.



Raffle and auction items can be contributed by friends, participants, supporters, and instructors. From light to heavy, small to big, we welcome items of many varieties.

Examples of donated items may include book or paper related tools, books, art papers, works of art, ephemera/extras from your studio, or even unique book arts experiences, such as a tour of a private collection or guest stay at participants' studio/homes. One-of-a-kind offerings like these can be a hit with bidders, and whatever your imagination deems suitable, someone will treasure. A big part of any collecting is giving! Please consider donating to the auction.

Your donation of raffle and auction items is tax deductible. If possible, please notify us in advance of your donation so we can prepare to display your item(s). Donation items for the Raffle and Silent Auction may be brought with you to FOBA or shipped by 6/15/24. Contact Naomi Velasquez, at [socialmedia@focusonbookarts.org](mailto:socialmedia@focusonbookarts.org) for shipping information.

### Raffles: Held Daily

### Silent Auction:

June 29	Saturday	7:00PM
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For pre-notification or other questions, please contact:

**Selene Fisher**

[activities@focusonbookarts.org](mailto:activities@focusonbookarts.org) –or–

**Naomi Velasquez**

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

# Conference Happenings

## Welcome Reception

The Welcome Reception is held on Tuesday night before workshops begin on Wednesday morning. It is a time to hear more about the events and activities that will take place during the conference. More importantly, it is a chance to get to know some of your fellow conference attendees. Meet new people, catch up with previous conference attendees, welcome first-time attendees, and participate in a fun creative activity.

### Welcome Reception:

June 25	Tuesday	7:00PM
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## Limelight Moments

Here's an opportunity for your moment in the limelight: bring a piece of artwork that you want to share with your peers, and what better group of peers than your fellow participants at a book arts conference? Present a finished work of which you are particularly proud and tell us about it. Talk about recent work in a new mode or medium. Present an incomplete project that has reached an impasse. Tell us how you achieved a recent commission or brought an idea from conception to fruition. Describe how collaboration affected a recent project. Reveal the hidden message or compartment in your latest composition. Plan on talking about your work for about five minutes and come see and hear what other people are excited about.

Questions? Please contact:

**Selene Fisher**  
[activities@focusonbookarts.org](mailto:activities@focusonbookarts.org)

### Limelight Moments:

June 26	Wednesday	7:00PM
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Sarah Maker, @inkandawl

## Keynote Speaker

Our featured speaker for the conference is Sarah Maker who describes book art as "when an artist gives you something and says, 'This is a book,' and you let that inform the way you interact with it." She writes,

*"I love distilling books to their elemental forms and augmenting my stories with structure, scale, materials, and interaction. How big or little should the work be to emphasize the concept? What materials should be a part of this story? How do I want people to interact with the work? How should it be presented and/or housed that makes the "reader" a participant in the story?"*

Sarah's work is inspired by the world and issues around her. Community plays a significant part in her artistic process and informs the books she makes and the risks she takes. She started the #AreYouBookEnough challenge on Instagram to educate the world about the book arts and foster meaningful bonds between book artists. Sarah started her shared studio space, Editions because, she says, "I know what it's like to want to create work that embodies your soul and not have the tools to do it."

Join us for a presentation you won't want to miss as Sarah talks to us about her motivations and enthusiasms.

Questions? Please contact:

**Selene Fisher**  
[activities@focusonbookarts.org](mailto:activities@focusonbookarts.org)

### Keynote Speaker:

June 28	Friday	7:00PM
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# Conference Happenings

## Hospitality Night

Hospitality Night is a time to share what you have done in your workshops, to share what you are doing in your own work, to meet others who are attending the conference, and share your book arts activities. Please note that there is no selling at this event.

### Hospitality Night:

June 29	Saturday	6:30PM
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## Flash Exhibit

We will be holding a flash exhibit on Saturday evening during Hospitality Night. Be sure to bring what you've created during the conference to share, fill out your entry form, and you'll immediately be entered into a drawing for one of the evening's prizes!

### Flash Exhibit:

June 29	Saturday	6:30PM
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## Challenge Book: Interaction

You are invited to explore the theme of "Interaction" in book or box form for this year's Challenge Book exhibit. Some questions to get your imagination rolling: What are interactions of interest between people, animals, or nature? What personal interaction have you experienced that left an impression? What are different ways to physically interact with a structure, like hinges or drawers? What materials or features can you use to invite touch or interaction?



These are only suggestions. You may interpret the theme however you wish, subject to the following conditions. The submitted work shall:

- have means of viewer interaction aside from opening and closing the cover, such as pockets, foldouts, pop-ups, textures, materials, etc.
- depict interaction(s), such as play, physical displays of affection, conflict, etc, through exposition or illustration.
- have been completed no more than about three years preceding the conference.
- be created by an active participant (student, instructor, staff, trade representative) at the conference.

To participate in the exhibit during the conference, bring your work to the Check-in Desk when you arrive

and complete an entry form. Challenge Books will be displayed anonymously and artists revealed at Hospitality Night. Conference participants will judge the entries and, in addition to the approbation of your peers, you could win a prize! Though optional, kudos will be awarded to those permitting exhibit goers to physically interact with your artwork (carefully).

Questions? Please contact:

**Selene Fisher**  
[activities@focusonbookarts.org](mailto:activities@focusonbookarts.org)

## BOOK-MINGLE

How many times have you gone to a book arts exhibit and wondered, "What's on the next page?" or "Why did the creator decide to do that?" Come to the Book-Mingle and satisfy your curiosity. Instructors and staff will be on hand to turn the pages (or let you do it yourself) and answer your questions during this informal gathering at the faculty/staff exhibit. During Book-Mingle you can find out more about those books that caught your eye, meet instructors from other classes, and discover techniques or structures you might want to try in your own artwork. Come on out to mingle among the makers!



Questions? Please contact:

**Selene Fisher**  
[activities@focusonbookarts.org](mailto:activities@focusonbookarts.org)

### Book-Mingle:

June 27	Thursday	7:00PM
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## BiblioBingo

Part treasure hunt, part trivia quest, part bingo daubing, this game will put you in pursuit of information and people. Everyone will receive game sheets in their welcome bag and there will be prizes for finishing a row or column (or all!) of the spaces. You'll complete a square by finding a specific person (like someone from Arizona or instructor whose name begins with D) or item (like an artist's book with a blue cover or a tool made of wood) or vendor (like someone selling something purple or who traveled from out of state) or fill in a little-known fact. You'll have the entire conference to find answers and we'll examine your completed game sheets at Hospitality Night. Take the opportunity to learn more about the other conference participants, interact with the activities and exhibits, and maybe even win a prize!

Questions? Please contact:

**Selene Fisher**  
[activities@focusonbookarts.org](mailto:activities@focusonbookarts.org)



# Conference Happenings

## Snag-a-Bag Swap

For FOBA 2024, we'd like to have some fun with our conference carry-all bag. We will be holding a snag-a-bag swap and sale.



Grab one of those bags from your conference tote collection and up-cycle it! You can repurpose one you already have by marbling, painting, dyeing, printing, collaging, embroidering or generally embellishing the bag into a new, one-of-a-kind collector's item. Bring it to the 2024 conference to swap it for a different one, then locate the new owner of your bag and start a new friendship.

Bag options: Feel free to use conference reusable bags, reusable plastic or fabric grocery bags or fabric tote bags.

Volunteers will also embellish some donated bags in time for the 2024 conference—see the examples pictured above! These will be available to swap or purchase (for attendees that don't want to bring an embellished bag to trade). If you would like to purchase an embellished bag, your \$20 donation will support the Colleen Cavin Fellowship program. The snag-a-bag swap and sale is optional for conference attendees, and there is no requirement to participate. All FOBA conference attendees will receive a conference welcome bag.

Questions? Please contact:

**Naomi Velasquez**  
[socialmedia@focusonbookarts.org](mailto:socialmedia@focusonbookarts.org)

## First Timers Club

New to FOBA? You're not alone! Join the First Timers Club and you can learn what to expect at the conference, make new friends, and get your questions answered. The First Timers Club will hold a series of drop-in virtual FOBA information sessions in March, April, and May, and meet up in person at the FOBA conference in June.



Questions? Please contact:

**Vieve Kaplan**  
[editor@focusonbookarts.org](mailto:editor@focusonbookarts.org)

## Photo Booth

Artist books can be difficult to photograph, especially when they involve many pages or moving parts. To help with this tricky task, we will be offering a photo booth set up for participants to document their artwork, along with handouts containing detailed instructions on the best ways to photograph your artwork and artist books in particular.

## Merchandise

Show your support for FOBA! For the 2024 conference, we have t-shirts, aprons, and tote bags for sale at: <https://bluefoxprints.com/FOBA/>.

A portion of the proceeds benefit FOBA. The **deadline to order is May 15**, and you can pick your order up at the conference at check-in, or have it shipped to you by USPS in late May.



**Get your FOBA 2024 Merchandise before the conference! Scan the QR code or visit:**  
<https://bluefoxprints.com/FOBA/>





## Registration

This year, you can register online at:

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

Registration opens at 8AM (PST) on Monday, March 4, 2024. There is no mail-in registration. Registration will close at the end of the day May 31, 2024.

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

Registration is 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 waitlist for the class.

If you have any questions about registration, please contact

**Lisa Harkins**

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

## Class and Materials Fees

**Class fees** are determined by the number of days of each workshop. **The cost per day of a workshop is \$175, plus materials fee.** Each workshop description lists the total cost broken down as cost per day times number of days plus materials fee.

Be sure to also check the class description for the list of required materials to bring with you.

## Housing/Meal Package Pricing

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

**Housing** ..... **\$225**  
(5-night package, Tuesday night through Saturday night)  
*No single night with exception of extra night*  
*Linen not included; linen rental: \$10*

**All Meals** ..... **\$175**  
(Tuesday dinner through Sunday lunch)  
*No single meal option*

**Lunch Only Package** ..... **\$65**  
(Wednesday through Sunday)  
*No single lunch option*

**Additional Night (Sunday)** ..... **\$80**  
*Includes dinner Sunday and breakfast Monday*  
*For those needing to stay over after the conference*

**Linen Rental** ..... **\$10**  
*Includes pillow, blankets, two flat XL twin sheets, towel, and washcloth*

## On-Campus Housing

Housing will be in Ackerman Hall's dorm rooms with shared and private bathrooms in the hallway. **Each room includes a small refrigerator and microwave oven**, in case you wish to store some soda or juice or make tea or instant coffee. However, **no cooking and eating utensils are supplied**; you should plan to bring your own if desired. These rooms are non-smoking facilities. The cost of the five night housing package is \$225. **Individual nights cannot be purchased.**

Minors under 18 cannot be accommodated.

The dorm has elevators at both ends of the building, but is not air conditioned.

If you wish to share your dorm room with someone specific (maximum 2 people per dorm room), please note that on the registration form; otherwise, all rooms will be assigned as single occupancy.

**If you need to stay over Sunday night, there is an additional charge of \$80.00.** This includes Sunday dinner and Monday breakfast.

**Bed linens and towels can be added for a one-time charge of \$10 per person.** This optional linen package includes: pillow, blankets, two flat XL twin size sheets, towel, and washcloth. In addition to bedding, you may want to also bring some amenities such as a clock, a small fan, a desk lamp, hangers, and ear plugs if you have trouble sleeping.

## Off-Campus Housing

There are many places to stay in the Salem area, from which you can drive to Monmouth in about one half-hour. Monmouth & Independence also have several places to stay, including:

- **The College Inn**  
503-838-4438  
<https://www.hotelcollegeinn.com/>
- **MaMere's Guest House**  
503-917-8745  
<https://mameresguesthouse.com/>
- **The Independence Hotel**  
503-837-0200  
<https://theindependencehotel.com/>

Scan the QR code or visit  
[focusonbookarts.org/foba2024/](http://focusonbookarts.org/foba2024/)  
for the latest information on  
housing, dining, and travel to/  
from the conference.



# Registration & Financial Info • Housing & Meals

## Meals

There is a fully-operating cafeteria on the campus serving three meals a day. As separate packages you can purchase all the meals or just lunches.

Whether you are staying on-campus or off, you can purchase the lunch only 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 meal package is \$65.**

Additionally, if you are staying on-campus or off, you can purchase the full meal package. This full meal package will allow you to eat breakfast, lunch and dinner in the cafeteria from Tuesday dinner through Sunday lunch. **The cost of the full meal package is \$175.**

Individual meals in the cafeteria cannot be purchased. There are two coffee shops on campus, one inside Werner University Center (Cafe Allegro) and one located within the Hamersly Library (The Press) where you can pick up a quick bite or beverage. Note that hours are subject to change during the summer: for the most up-to-date hours and menus please visit <https://wou.edu/dining/campus-coffee/>.

Western Oregon University is situated in the heart of downtown Monmouth. Restaurants are located within walking distance for breakfast, lunch, and dinner.

## REFUNDS/CANCELLATIONS

Cancellation	Refund
On or before April 15, 2024	Full Refund Less \$50 Booking Fee
April 16, 2024 to May 15, 2024	50% of Total Costs Less \$50 Booking Fee
May 16, 2024 and after	No Refund

If you have any registration questions, please contact:

**Lisa Harkins**  
[registration@focusonbookarts.org](mailto:registration@focusonbookarts.org)



## Parking

All Staff and Attendees may park for free during the conference in Lot H, located in the center of the campus (see map below). The address for the lot is: 354 Monmouth Ave. N, Monmouth, OR 97361.

## Campus Map

To give you a sense of the WOU campus, here are the buildings and areas that will be utilized during FOBA 2024. For more comprehensive campus maps, visit <https://wou.edu/resources/campus-map/>.





## Support FOBA



Putting on a successful conference every two years is a complex endeavor, and it is a labor of love for our many volunteers. We aim to keep costs affordable for participants while also compensating instructors fairly. Your tax-deductible donation will support FOBA's educational mission for the 2024 conference, while helping us build up seed money necessary for the future. You can make a donation:

[focusonbookarts.org/get-involved/supportfoba/](https://focusonbookarts.org/get-involved/supportfoba/)

Of course, there are other ways to support Focus on Book Arts. 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:  
[volunteer@focusonbookarts.org](mailto:volunteer@focusonbookarts.org)

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Focus on Book Arts is a conference of book and paper arts in Monmouth, Oregon. We present workshops taught by renowned, professional instructors in the fields of bookbinding, printing, decorative papers, paper making, book art, and more.

The conference attracts over 200 book and paper artists from around the world. We offer five days of workshops, along with a Trade Show, Artists' Fair, Faculty-Staff Exhibition, and several evening events. With the option for on-campus housing, FOBA is an excellent opportunity for community, networking, and learning new skills.

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Focus on Book Arts is a group of book artists dedicated to making educational experiences available. We are a 501(c)3 non-profit with an all-volunteer staff. Please see our website for more information.

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