A photograph of various bookbinding tools and materials is positioned behind the central text. It includes a wooden mallet, a yellow block, a black pen, a brown leather book cover, a blue book cover, and several spools of thread in different colors (red, green, blue, yellow).

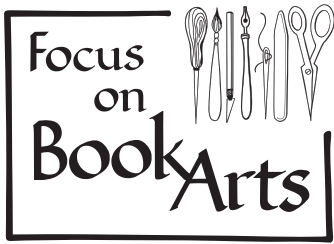
Focus On Book Arts 2026

CONFERENCE CATALOG

Western Oregon University • Monmouth, OR
Wednesday to Sunday, June 24–28, 2026

2026 Theme: re:book
re:visit • re:imagine • re:engage
www.focusonbookarts.org

Welcome



re:book

re:visit • re:imagine • re:engage

2026 Conference
June 24-28, 2026
Western Oregon
University
Monmouth, OR

Registration is
ONLINE ONLY
Opens March 28, 2026

Dear Book Arts Enthusiast,

Welcome! Our 16th 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.

Online registration for the conference will begin on Saturday, March 28, 2026, at 8:00AM Pacific Time. We are excited to be returning once again to the campus of Western Oregon University in Monmouth, Oregon.

The check-in desk at the conference opens at 3:00PM on Tuesday, June 23, 2026, with a welcome reception at 7:00PM. 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 "re:book." At FOBA 2026, let's celebrate all the opportunities a book arts conference creates to re:visit our roots, re:imagine our practice, and re:engage as a community.

You will find detailed information inside this catalog on workshops, housing, meals, 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.

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 be found on our website:

<https://focusonbookarts.org/foba-2026-catalog/>

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

Your FOBA 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: volunteers@focusonbookarts.org.

Board Members:

Kristi GalbraithBoard President & Facilities
Selene FisherBoard Secretary & Registration
Desiree Dolecki..... Conference Director
Elisa Mueller Board Treasurer
Naomi VelasquezSocial Media
Christy TurnerGraphics
Cindy Luxhoj.....Development Director
Jeri OswaldVolunteers Director
Sharon Orella Workshops
Kyleen GreeneBoard Member at Large
Julie FilatoffWebsite
Tammy Andrade..... Events & Activities



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

Conference Schedule

On-site Check-in	Tuesday Wednesday-Sunday	3:00PM–6:00PM 8:00AM–9:00AM
Workshops	Wednesday-Sunday	9:00AM–Noon & 1:30PM–4:30PM
Meals Served	Breakfast Lunch Dinner	7:30AM–8:30AM Noon–1:00PM 5:30PM–6:30PM
Evening Activities	See pages 43–47	See the Website for details and times

** Times are subject to change*



Workshop attendees at the 2024 FOBA Conference

Open to the Public

Faculty/Staff Exhibit

Exhibit of book and paper art created by the faculty and staff of the 2026 Focus on Book Arts Conference. In honor of Patty Grass, an exhibit of her work will also be on display in the same room.

Exhibit will be on display:
June 23 – June 27, 2026

Artists' Fair

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

Artists' Fair will be open:
June 25 and 26, 2026 (5:00PM–6:30PM)

Trade Show

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

Trade Show will be open:
June 24 – June 27, 2026, (11:00AM–7:00PM)

Instructor and Class Index

Pietro Accardi

- Paper, Fabric, and Metallics Marbling
- Intro to Paper Marbling
- Advanced Paper Marbling, More Patterns, and Metallics

Rhiannon Alpers

- Boxmaking Fundamentals
- Miniature Specimen Enclosure
- Layer by Layer: Stacked Boxes with Magnetic Closure

Celeste Chalasani

- Embroidery On Paper

Kit Davey

- Pop-Up Tunnel Book
- Button Collection Book

Kristen Doty

- Watercolor Explorations

Robin Feinman

- Principles of Art and Design: A Reference Album

Selene Fisher

- Playful Patterns in a Leporello Portfolio
- Whimsical Little Houses All in a Row
- Ekphrastic Postcards in a Blizzard (Book)

Judilee Fitzhugh

- Contact Print Portfolio

Erin Fletcher

- Variations on Single Signature Bindings
- Envelope Binding

Brenda Gallagher

- Wood Burned Cover Flat-Back Case Binding
- Mini Pencil Sketchbook
- Decorating with a Heat Foil Pen

Helen Hiebert

- Fundamentals of Paper Weaving
- Paper Weaving Explorations with Reverse Piano Hinge Album

Raluca Iancu

- Japanese Stab Binding
- Japanese Scroll Books

Genevieve Kaplan

- Altered Pages and Blackout Poems: Working with Text
- Altered Texts: Obscuring to Reveal
- Creative Writing For Book Artists

Roberta Lavadour

- Handmade Books in the Classroom
- Link Stitch/Ethiopian Board Attachment
- Winging It: Post Consumer Free-Form Journal

Susan Lowdermilk

- Tunnel Books: Travel, Perspective, and the Artist's Voice

Abigail Merickel

- Decorative Block Design
- Solarplate Etching and Monotype

Casey Newman

- Indigo Dyeing Fabric
- Indigo Dyeing Paper
- Botanical Inks

Rosemary Rae

- Zhen Xian Bao Hardcover Sampler
- Collage Boot Camp
- Festival Flag Book

Shawn Sheehy

- Paper Engineering Boot Camp
- A Trio Of No-Glue Structures

Anne Sobotta

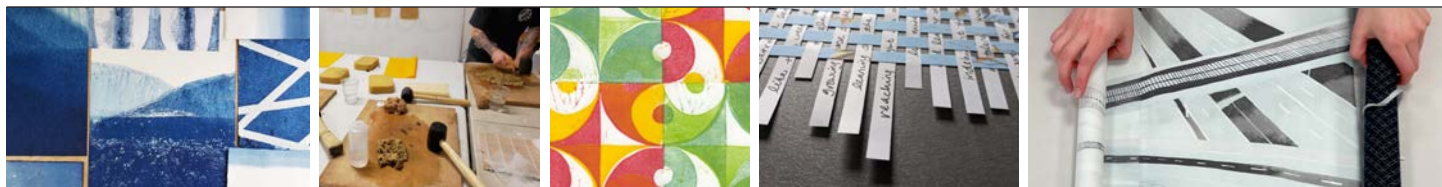
- Curiously Organized – Conversations with Design and Flow
- Curious Visions – Illuminating Hidden Inspirations

Kris Stewart

- Creating Longstitch Leather Journals

Jenn Woodward

- Explorations in Hand Papermaking



Left to right: Casey Newman, Indigo Dyeing; Hand Papermaking, Jenn Woodward; Abigail Merickel, Decorative Block Design; Genevieve Kaplan, Creative Writing; Raluca Iancu, Japanese Scroll Books

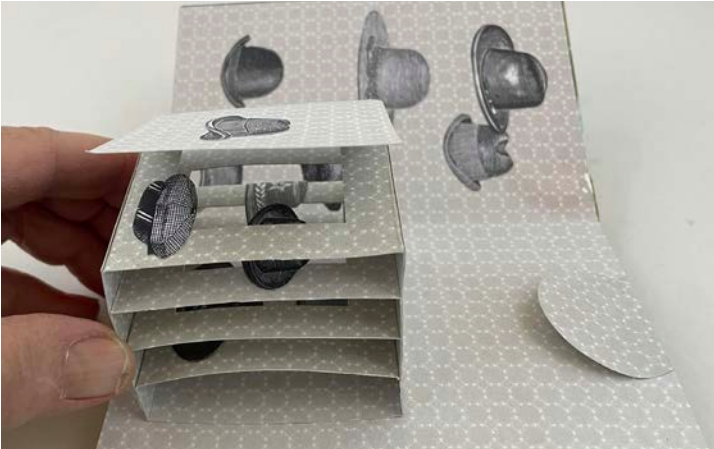
Cover Image: Kris Stewart, Creating Longstitch Leather Journals

2026 FOBA Workshop Schedule

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

3 Day Workshops			2 Day Workshops		1 Day Workshops
Instructor	Wednesday	Thursday	Friday	Saturday	Sunday
Pietro Accardi	Paper, Fabric And Metallics Marbling			Intro to Paper Marbling	Advanced Paper Marbling, More Patterns, and Metallics
Rhiannon Alpers	Boxmaking Fundamentals		Miniature Specimen Enclosure	Layer By Layer: Stacked Boxes With Magnetic Closure	
Celeste Chalasani				Embroidery On Paper	
Kit Davey	Pop Up Tunnel Book	Button Collection Book			
Kristen Doty				Watercolor Explorations	
Robin Feinman			Principles of Art and Design: A Reference Album		
Selene Fisher		Playful Patterns in a Leporello Portfolio		Whimsical Little Houses All in a Row	Ekphrastic Postcards in a Blizzard (Book)
Judilee Fitzhugh	Contact Print Portfolio				
Erin Fletcher	Variations On Single Signature Bindings		Envelope Binding		
Brenda Gallagher	Wood Burned Cover Flat-Back Case Binding		Mini Pencil Sketchbook	Decorating With The Heat Foil Pen	
Helen Hiebert	Fundamentals of Paper Weaving	Paper Weaving Explorations with Reverse Piano Hinge Album			
Raluca Iancu	Japanese Stab Binding	Japanese Scroll Books			
Genevieve Kaplan			Altered Pages and Blackout Poems: Working with Text	Altered Texts: Obscuring to Reveal	Creative Writing For Book Artists
Roberta Lavadour	Handmade Books in The Classroom	Link Stitch/Ethiopian Board Attachment		Winging It: Post Consumer Free-Form Journal	
Susan Lowdermilk	Tunnel Books: Travel, Perspective & The Artist's Voice				
Abigail Merickel	Decorative Block Design	Solarplate Etching and Monotype			
Casey Newman			Indigo Dyeing Fabric	Indigo Dyeing Paper	Botanical Inks
Rosemary Rae	Zhen Xian Bao Hardcover Sampler		Collage Boot Camp	Festival Flag Book	
Shawn Sheehy			Paper Engineering Boot Camp		A Trio Of No-Glue Structures
Anne Sobbota	Curiously Organized - Conversations with Design and Flow	Curious Visions - Illuminating Hidden Inspirations			
Kris Stewart				Creating Longstitch Leather Journals	
Jenn Woodward			Explorations in Hand Papermaking		

Pop-Up Tunnel Book



Date	Wednesday, June 24, 2026
Cost	\$175 per day x 1 day + \$10 Material Fee
Price	\$185 * Prices do not include housing & meals

Instructor	Kit Davey
Skill Level	Intermediate
Length of Workshop	1 day

Workshop Description:

When the tab is lifted and the door is opened, the reader is treated to a multi-layered tunnel adorned with floating objects. Kit will guide students through making the tunnel frames, installing the floating images, and attaching the flattened tunnel to a backing page. Students will end up with an unusual, interactive, four-tunnel book, invented by Kit and shared with her students.

Prerequisites (participants should know how to):

- Determine paper grain and match the grain of different components of a book
- Fold paper using a bonefolder and assemble signatures
- Glue up paper or cloth to cover binder's board
- Previously completed an accordion book or tunnel book

Materials/equipment to be provided by students:

- Pencil
- Scissors
- Metal-edged ruler
- PVA or other wet glue
- Brushes
- Jar for water
- Rags
- Cutting mat
- X-Acto knife and blades
- Bonefolder
- 4 to 7 small images per tunnel (20 to 35 total), between ¾" and 1½". Students will attach these to the frames of the tunnel to create depth, or students can cut out images that the instructor provides

- Tweezers
- Double-sided tape

Optional:

- Portable paper cutter
- 5 to 8 sheets of double-sided 8½" x 11" paper, 45 to 75 lbs., that students might like to use for their pages in case they don't like the instructor's papers

Materials/equipment to be provided by instructor:

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

- Double-sided decorative paper
- Mat board
- Circular paper punch (1½" diameter)
- Templates
- Extra X-Acto blades
- Small images to float in the tunnel (these will not be pre-cut; students will cut them out)
- Paper cutter

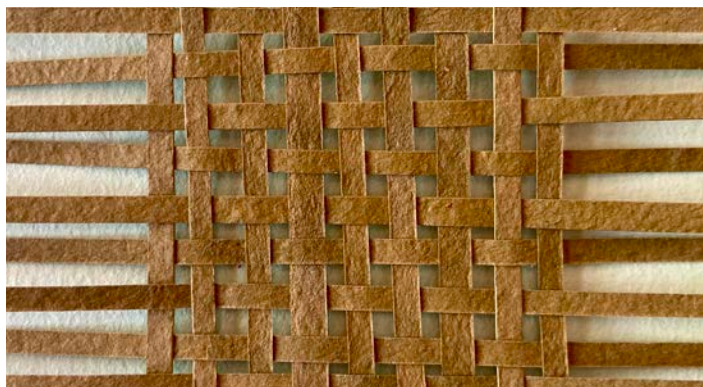
Instructor Biography:

Kit Davey is a Redwood City, CA-based artist specializing in book art. Her work pushes the boundaries of "bookness" by using unusual materials and non-standard structures. Her mission is to "spread delight across the planet." She does so by teaching more than 60 different book structures through the magic of Zoom, and by making a book a day which she shares on Instagram (@daveykit).

WEDNESDAY

24

Fundamentals of Paper Weaving



Date	Wednesday, June 24, 2026
Cost	\$175 per day x 1 day + \$25 Material Fee
Price	\$200 * Prices do not include housing & meals

Instructor	Helen Hiebert
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

Learn the basics of paper weaving while creating a woven-paper notecard and a cylindrical lantern with a woven hinge. Learn what papers are best for weaving, how to use a paper loom, how to weave with or without a weaving tool, and how to cut windows in your weavings to reveal and illuminate between the layers. Students will incorporate unique papers and imagery as they weave paper strips and shapes in a variety of ways.

This one-day workshop can be taken independently, or combined with the two-day to make a more intensive three-day workshop.

Materials/equipment to be provided by students:

- Pencil and eraser
- Metal ruler, 12" to 18", for cutting
- Scissors
- Cutting mat, approximately 12" x 18"
- Craft knife with extra blades
- Glue brush, approximately ¼", for detail work; and/or a favorite glue applicator
- Other favorite tools that students might want to use (bonefolder, awl, sewing supplies, etc.)
- Brown paper grocery bag to collect paper scraps

Optional:

- [Circle cutter](#) or a compass for drawing circles
- [Paper trimmer](#) for cutting strips of paper
- Rotary cutter
- Tweezers
- [Scoring board](#)
- Plastic gridded ruler

Paper:

- Most of the weavings will be letter size and smaller. Helen will provide plenty of paper in a range of sizes, but students are welcome to bring their personal papers. Thin, stiff-ish papers weave best. Papers that are too thick are not flexible enough in some situations, and papers that are too thin tear easily and are difficult to weave. Found papers can be great in weavings: magazine pages, maps, book pages, photographs, old letters (to preserve the original, make a photocopy), catalogs, postcards, wrapping paper, greeting cards, etc.

Materials/equipment to be provided by instructor:

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

- Specialty paper kit from Washi Arts, including a weaving tool
- Templates
- Glue and double-sided tape

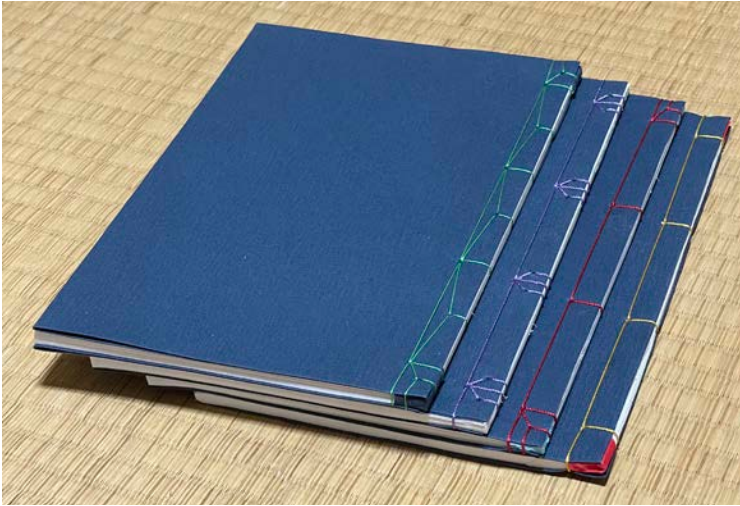
Instructor Biography:

Helen Hiebert is a Colorado artist who constructs installations, sculptures, films, artist's books, and works in paper using handmade paper as her primary medium. She teaches, lectures, and exhibits her work internationally and online, and is the author of several how-to books about papermaking and papercrafts; her latest book is *Weaving With Paper*. Helen has an extensive network of paper colleagues around the world and her interest in how things are made (from paper) keeps her up to date on current paper trends, which she writes about in her weekly blog called *The Sunday Paper*. She interviews papermakers and paper artists on her podcast *Paper Talk*, and she holds an annual paper retreat and papermaking master classes in her Red Cliff studio.

WEDNESDAY

24

Japanese Stab Binding



Date	Wednesday, June 24, 2026
Cost	\$175 per day x 1 day + \$35 Material Fee
Price	\$210 * Prices do not include housing & meals

Instructor	Raluca Iancu
Skill Level	All Levels
Length of Workshop	1 day

Workshop Description:

This workshop will cover up to four basic bindings: Yotsume Toji (Four-Hole Binding), Kikko Toji (Tortoise Shell), Asa-no-ha Toji (Hemp Leaf), and Koki Toji (Noble Binding). During this one-day workshop, students will learn how to create traditional Japanese stab-bound books from beginning to finish, using traditional Japanese materials. The instructor will bring materials from Japan for this workshop (paper and covers).

Students will learn how to: determine grain direction for paper, fold signatures for Japanese stab-bound books, wax thread, bind different stab-binding patterns, and assemble all the elements together into a series of Japanese stab-bound books. We will explore different options for the covers (wrap-around, single, double, etc.). Students will leave this workshop with up to four blank books, each book featuring a different binding and cover style.

Materials/equipment to be provided by students:

- Bonefolder
- Awl
- Pencil
- X-Acto or Olfa knife
- Metal ruler (12" or 18")
- Glue brush (½" flat)
- Cutting mat (minimum 12" x 18")
- Original art (optional)

Materials/equipment to be provided by instructor:

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

- Paper
- Glue
- Glue brushes
- Linen thread
- Wax
- Needles

Instructor Biography:

Raluca Iancu is currently an Associate Professor in Art & Visual Culture—Printmaking at Iowa State University (ISU). She earned her MFA from the University of Tennessee, Knoxville, and her BFA from the Nova Scotia College of Art and Design University, Canada. Recent awards include a 2025 Art Project grant from the Iowa Art Council, a 2024 Bridging the Gap Interdisciplinary Grant (ISU), and a 2024 Polster Teaching Award from the College of Design (ISU). Her work investigates disaster, memory, and vulnerability through different media, ranging from printmaking to performance, edible art, and printed objects.

WEDNESDAY

24

Handmade Books in The Classroom



Date	Wednesday, June 24, 2026
Cost	\$175 per day x 1 day + \$5 Material Fee
Price	\$180 * Prices do not include housing & meals

Instructor	Roberta Lavadour
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

Teaching artists draw on a skill set that is distinctly different from day-to-day studio work. In this fast-paced session, we will look at tips and tricks for choosing grade-appropriate projects, preparing materials, and working with large groups of students who bring different learning styles to the classroom.

Book arts can help students engage deeply and creatively with a wide range of curricula, and contracting with schools and organizations that serve kids can provide an important revenue stream for working artists. Bringing your A game to the classroom can make a better experience for all.

Materials/equipment to be provided by students:

- Cutting mat
- Pen
- Paper for taking notes

Materials/equipment to be provided by instructor:

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

- All other needed materials

Instructor Biography:

Roberta Lavadour's work is fueled by a rampant curiosity, exploring diverse themes inspired by everything from yard sale finds to her tangled family history. She has been exhibiting artist's books for more than 25 years and has been recognized as an Oregon Arts Fellow by the Oregon Arts Commission. She has been a featured presenter at notable national book arts venues, including the Guild of Book Workers Standards of Excellence seminar, Paper and Book Intensive, and Focus on Book Arts. She has contributed to many publications that showcase book arts and has innovated structures that are recognized in the field.

WEDNESDAY

24

Decorative Block Design



Date Wednesday, June 24, 2026

Cost \$175 per day x 1 day + \$45 Material Fee

Price \$220 * Prices do not include housing & meals

Instructor Abigail Merickel

Skill Level Advanced

Length of Workshop 1 day

Workshop Description:

Learn about the seven simple design motifs found on all decorative arts in various world cultures. Students will use a pen and paper in a guided drawing exercise that will help them experiment freely with these motifs to create their own decorative design, which will be made into a block-print stamp.

The elements of design—line, texture, and positive and negative space—will be included in the final design for students' own 2" x 3" block print stamp (or two, time allowing). Students will carve and print their own block in a variety of colored inks and papers.

By experimenting with interesting printing techniques and exchanging blocks, participants will leave with a multitude of beautiful, hand-printed decorative papers for book arts projects.

Materials/equipment to be provided by students:

- World culture design motif ideas
- Pencil
- Scissors
- Apron
- Uniball pen

Materials/equipment to be provided by instructor:

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

- Plexiglass plates for inking
- Safety-Kut or Gomuban blocks (2 per student)
- Carving tools
- Brayers
- Bench hooks
- Soy-based Akua printing inks
- Tracing paper
- Variety of papers
- Instructional handout

Instructor Biography:

Abigail Merickel lives in Oregon and Oaxaca, Mexico. She studied art and languages in Seville, Spain; Venice, Italy; and London, England, acquiring a BA in Spanish and English (University of Colorado–Boulder, 1981), a BFA in Painting (Accademia di Belli Arti-Venezia, 1989), and an MA in Teaching (George Fox University, Oregon, 2006). As a printmaker she experiments with monotype, collagraph, relief, intaglio, and lithography. Her creative process relies on the intuitive, informed by her senses and experiences. Working from memory and emotion, she captures her yearning, full of nostalgia, reverie, and—not least of all—joy. Her work is exhibited nationally and internationally.

WEDNESDAY

24

Curiously Organized – Conversations with Design and Flow



Date	Wednesday, June 24, 2026
Cost	\$175 per day x 1 day + \$35 Material Fee
Price	\$210 * Prices do not include housing & meals

Instructor	Anne Sabbota
Skill Level	All Levels
Length of Workshop	1 day

Workshop Description:

Emphasizing design and flow, this workshop is focused on book structure as a process to facilitate awareness of how artist's marks, on paper and textiles, reflect their unique voice when shared. Through choices of arrangement (marks, color, cuts, folds, and embellishments) creativity becomes curiosity organized and each element carefully placed works to achieve impact and spark communication.

Materials used in a variety of quick exercises include: washout, sketch, and colored pencils, line pens, stitching, and various adornments. A multifold Tri-book will be created and materials generated during prompts and exercises may become source materials to add to pages of the book, or its cover.

Although time will likely not permit, students will be given information and canvas supplies that may be used to construct an envelope.

Materials/equipment to be provided by students:

- X-Acto knife
- Metal ruler
- Cutting mat
- Scissors
- Bonefolder
- Scraps of favorite papers/fabrics/lace/ribbon, etc.

Materials/equipment to be provided by instructor:

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

- All papers, board for covers, glue, mark making tools/types of pencils, thread, canvas, needles will be supplied
- A few supplies will be available for loan that are listed on the Student supply list

Instructor Biography:

Anne Sabbota enjoys teaching journaling and book arts to students seeking exploration of the creative process and working to discover their own unique artistic voices. Anne has a BA in art education and an MA in art history. She taught a variety of visual arts classes for more than 30 years. Her workshops include materials exploration, project creation, creative prompts, and gently facilitated group discussion. Her students have ranged from elementary to university level and professional artists, in both public school and private studio settings. Anne currently works in glass at her own studio on the Southern Oregon Coast.

WEDNESDAY

24

Boxmaking Fundamentals



Dates	Wednesday–Thursday, June 24–25, 2026
Cost	\$175 per day x 2 days + \$30 Material Fee
Price	\$380 * Prices do not include housing & meals

Instructor	Rhiannon Alpers
Skill Level	All Levels
Length of Workshop	2 days

Workshop Description:

Boxes can be both elegant and deeply personal—beautiful containers for books, sculptures, or collections. But for many book artists, boxmaking can feel intimidating. This two-day workshop is designed to demystify the process and build confidence through hands-on practice with one of the most essential forms: the clamshell box.

With all materials and component pieces pre-cut, students can focus on mastering the assembly and craft of the structure. Each participant will build and cover a clamshell box using a combination of bookcloth and decorative paper, learning techniques they can carry into future projects.

We will cover the key formulas for designing custom boxes at home, how to modify patterns for different needs, and which materials and adhesives work best. Time will be set aside to explore alternative structures and creative adaptations—so bring your sketches and questions!

Basic bookbinding experience is strongly recommended, including comfort with measuring, cutting, and gluing. This foundation will allow students to fully engage with the creative aspects of the process.

Materials/equipment to be provided by students:

- Cutting mat (12" x 18" or larger)
- Apron and washcloth for cleaning hands
- Ruler 6" or longer
- X-Acto, snap blade, or scalpel knife
- Extra blades
- Bone or teflon folder
- Awl
- Dividers (please inquire with instructor directly if you do not have a pair already)

- Small and regular-sized scissors
- Microspatula
- Mechanical pencil

Materials/equipment to be provided by instructor:

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

- Pre-cut book board
- Extra book board for adjustments /alterations
- Bookcloth
- Decorative paper
- Templates for covering materials and book board pieces
- Binding handouts
- Small brushes and foam rollers
- Wax paper
- PVA and other adhesives
- Waste paper for gluing
- Glue pots for each person
- Small weights
- Extra tools for students
- 3" custom plexi-triangle for each student
- Custom book board templates

Instructor Biography:

Rhiannon Alpers is a papermaker, letterpress printer, and book artist based in Portland, Oregon. She holds both a BA and an MFA in Book and Paper Arts. She has exhibited nationally and internationally. Her work is held in the collections of the Library of Congress, the University of Denver, Yale University, Stanford University, and others. Her limited-edition and one-of-a-kind artist books are published under the Gazelle and Goat Press imprint. More information about her work is available at rhiannonalpers.com.

WEDNESDAY

24

THURSDAY

25

Contact Print Portfolio



Date	Wednesday–Thursday, June 24–25, 2026
Cost	\$175 per day x 2 days + \$35 Material Fee
Price	\$385 * Prices do not include housing & meals

Instructor	Judilee Fitzhugh
Skill Level	All Levels
Length of Workshop	2 days

Workshop Description:

This workshop will begin by using the contact method (also called eco-printing or botanical printing) of transferring natural plant pigment material to paper appropriate for book binding. Students will prepare contact-printed papers dyed with real leaves to create a custom portfolio to hold precious papers.

We will print a variety of papers to include in the portfolio. Students are welcome to bring their own papers to use for accents and sampling purposes.

No previous bookbinding experience is required. One day will consist of dyeing and one day we will work on portfolio construction.

Skills learned:

Bookbinding: measure, cut, glue; portfolio construction, binding with paper and bookcloth, inserting fabric ties (closures).

Dyeing: using natural leaves to print on paper, augmenting the process with additional dye blankets.

Materials/equipment to be provided by students:

- Note-taking materials
- Bonefolder
- Paper scissors or X-Acto knife
- Sharp pencil
- Rubber (household) gloves for handling hot materials
- Any plant material students are interested in sampling

- **Optional:** Decorative paper for inside the portfolio (we will make some in class, but students have the option of bringing personal papers to use)

Materials/equipment to be provided by instructor:

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

- Book board for covers
- Papers to use for contact printing
- PVA glue and brushes
- Bookcloth for spine
- Twill tape or ribbon for ties
- Waxed paper or other waste paper
- Additional scissors
- Chisels
- Marking tools
- Wrapping materials and clamps for dye processes
- Natural dyes and auxiliaries
- Flannel

Instructor Biography:

Judilee Fitzhugh is a textile artisan who specializes in natural plant dyes and couture sewing. A tour of duty in Japan with the U.S. Navy led to a profound Japanese influence and a lifelong affection for indigo textiles. Her finely crafted work combines hand-dyed and printed fabrics with vintage textiles in finely crafted garments, home textiles, and artworks.

www.judileefitzhugh.com

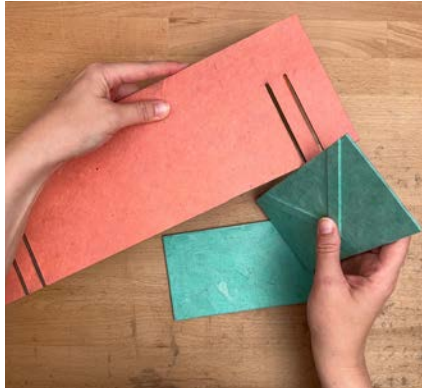
WEDNESDAY

24

THURSDAY

25

Variations On Single Signature Bindings



Dates	Wednesday–Thursday, June 24–25, 2026
Cost	\$175 per day x 2 days + \$55 Material Fee
Price	\$405 * Prices do not include housing & meals

Instructor	Erin Fletcher
Skill Level	All Levels
Length of Workshop	2 days

Workshop Description:

Books come in all shapes and sizes. Some may span only a single signature, while others become a thick tome. In this workshop, we'll explore the former as we create a multitude of models with both soft and hard covers.

To help us punch all of the signatures for our models, students will begin this workshop by making a collapsible punching cradle out of binder's board covered in Lokta paper. Then students will make a series of simple softcover pamphlets using a variety of sewing patterns before moving on to hardcover structures. All of these structures allow the book to lay flat and are perfect for artist's books, chapbooks, presentation pamphlets, or short stories.

Materials/equipment to be provided by students:

- Bonefolder
- Craft knife
- Cutting mat
- Decorative paper (1or 2 full sheets)
- Glue brushes, various sizes
- Japanese Screw Punch with 3mm or 3.5mm bit
- Needles (no. 18 sharps)
- Pencil
- Pin vise or awl
- PVA
- Ruler with metric measurements
- Scissors
- Thread (18/3 dyed unwaxed linen)
- Triangle (45°/90°/45°)

Optional:

- Beeswax
- Teflon folder

Materials/equipment to be provided by instructor:

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

- Mohawk text blocks
- Binder's board 80 pt.
- Lokta
- Punching cradle
- Canson cover paper
- St. Armand
- Triangle stub
- Museum board 20 pt.
- Bookcloth
- Eska board (cover boards)
- Handout

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 USA and abroad. Her work is in the collections at the Grolier Club, the Boston Athenaeum, the University of California Los Angeles, and in several private collections. 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 USA.

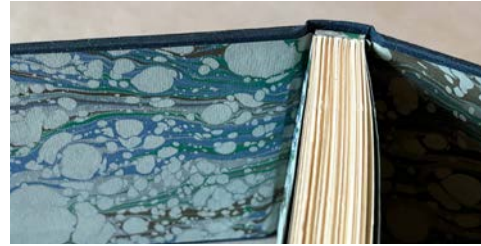
WEDNESDAY

24

THURSDAY

25

Wood-Burned Cover Flat-Back Case Binding



Date	Wednesday–Thursday, June 24–25, 2026	Instructor	Brenda Gallager
Cost	\$175 per day x 2 days + \$35 Material Fee	Skill Level	Intermediate
Price	\$385 * Prices do not include housing & meals	Length of Workshop	2 days

Workshop Description:

We will begin with discussing design and how to plan the space for the cover's wood panel. Designs will be transferred to pieces of wood veneer in cherry, oak, or maple. Then we will move on to woodburning the veneer to create our cover images. Students will practice how to make designs with the heated tool and learn tips for working over wood grain and best techniques. Color can be added by painting the finished woodburned design with wood dyes. Students will receive several pieces of wood veneer to work on, choosing the best finished design to be the cover of the book.

On the second day, students will fold signatures, sew a link-stitch multi-signature binding, then add decorative endsheets, handmade wrapped-paper endbands, and mull. We will adhere the final wood veneer panel to the front cover board and create a case to fit the book. We will case in the book and dry under weight.

Prerequisites (participants should know how to):

- Thread a needle and wax the thread
- Determine paper grain and match the grain of different components of a book
- Fold paper using a bonefolder and assemble signatures
- Sew a kettle stitch
- Glue up paper or cloth to cover binder's board
- Make a simple sewn text block for codex book

Materials/equipment to be provided by students:

- A bookbinder's tool kit:
- Bonefolder
- Teflon bonefolder
- Pencil
- Scissors
- [Awl](#)
- 12" ruler
- Beeswax cake

- X-Acto or Olfa knife
- Cutting mat
- White pencil eraser
- Crepe eraser
- Small paintbrushes for applying dye to wood
- [Small triangle, large triangle](#)

Optional:

- [Standing square](#)
- Small weight

Materials/equipment to be provided by instructor:

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

- Paper
- Thread
- Cardstock
- Needle
- Tracing paper
- Wood veneer
- Book boards
- PVA
- Glue brushes
- Bookcloth
- Wood dyes
- Mull
- Japanese paper for spine consolidation
- Wood finish
- Decorative flysheet paper
- Cord for making endbands
- Woodburning tools
- Spacer bars
- Foam pieces for punching
- Blue tape
- Graphite sticks for transferring
- Mylar pieces
- Wide glue brushes
- Sandpaper
- Paint trays

Instructor Biography:

Brenda Gallager 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 a graduate of the American Academy of Bookbinding in Telluride where she earned a diploma of design fine binding.

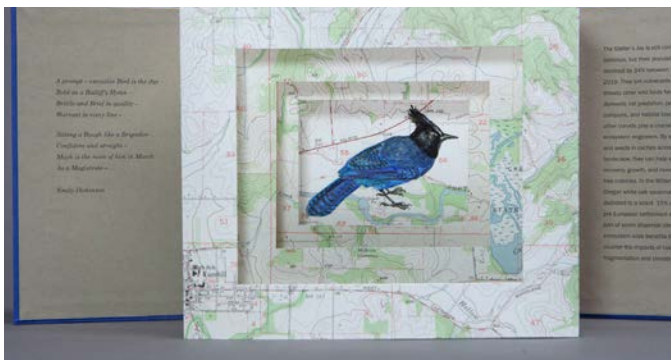
WEDNESDAY

24

THURSDAY

25

Tunnel Books: Travel, Perspective, and the Artist's Voice



Dates	Wednesday–Thursday, June 24–25, 2026
Cost	\$175 per day x 2 days + \$30 Material Fee
Price	\$380 * Prices do not include housing & meals

Instructor	Susan Lowdermilk
Skill Level	All Levels
Length of Workshop	2 days

Workshop Description:

In this immersive workshop, participants will explore the sculptural and narrative potential of tunnel books: dimensional, layered book forms that create visual depth and storytelling through space. Each participant will create two books: a sample tunnel book to learn the mechanics of the structure, followed by a fully developed tunnel book incorporating photographic and/or photocopied imagery. Text will be self-authored, emerging from a guided writing exercise centered on themes of travel and perspective—interpreted broadly to include physical journeys, emotional landscapes, or shifts in viewpoint. Lettering will be applied using rubber stamps or hand lettering, allowing for a personal, tactile typographic approach. The final book will be finished with a hard cover featuring an inset image.

Throughout the workshop, we will examine the essential integration of form, materials, and content, with attention to design principles, typographic layout, and creative problem-solving. Inspiration will be drawn from examples of artist's books from the instructor's personal collection, which will be shared and discussed to spark ideas and expand possibilities.

Materials/equipment to be provided by students:

- Mechanical pencil
- Eraser
- Notebook/sketchbook
- Glue stick
- Metal ruler with cork backing
- Right angle triangle (plastic or metal)
- X-Acto knife with extra blades
- Self-healing cutting mat

- Colored pencils and/or colored markers
- Bonefolder (or dull butter knife)
- Photographs, magazines, decorated papers, and other visual ephemera

Materials/equipment to be provided by instructor:

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

- Colored paper and cardstock
- Photographs
- Magazines
- Decorated papers and other visual ephemera
- Bookcloth
- Book board
- Rubber stamp alphabets and stamp pads of various colors
- Stencil materials
- PVA glue and glue brushes
- Handouts outlining processes, resources, studio tips, etc.

Instructor Biography:

Susan Lowdermilk is a visual artist specializing in artist books that merge traditional printmaking with sculptural paper engineering. Through pop-ups and interactive structures, she explores themes of climate change, wildfire, and our evolving relationship with nature. A retired professor from Lane Community College, she continues to create and exhibit nationally. Her work is held in more than 70 public collections and represented by galleries across the USA. Lowdermilk holds an MFA in Printmaking from the University of Oregon. Her practice blends craft and innovation, inviting reflection and wonder through tactile storytelling.

WEDNESDAY

24

THURSDAY

25

Zhen Xian Bao Hardcover Sampler



Date	Wednesday–Thursday, June 24–25, 2026
Cost	\$175 per day x 2 days + \$30 Material Fee
Price	\$380 * Prices do not include housing & meals

Instructor	Rosemary Rae
Skill Level	Beginner
Length of Workshop	2 days

Workshop Description:

Explore folding trays, collapsible boxes, a masu box, and small booklet assembly with this Zhen Xian Bao hardcover sampler project. This is a great way to mix and match papers and play with an adaptive and fun book structure.

The hardcover book houses all students' folded explorations and when completed could be used as a travel case for pencils, paper, collages, postage stamps, photos, or other small art or craft supplies.

Day 1: Overview of project and inspiration, build book structure, begin folding trays and boxes.

Day 2: Continue to fold; final assembly and embellishment of book; share work.

Materials/equipment to be provided by students:

- Five or six large sheets of decorative paper to cut and use for covers of the book and various boxes and trays (Rosemary will send links prior to the workshop on where students can purchase paper)
- Book board for covers
- Bookcloth

Materials/equipment to be provided by instructor:

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

- Awl and X-Acto knife
- Scissors
- My collection of decorative papers
- PVA and brush
- Thread and needles
- Ribbon
- Scrap images, decorative elements, images to decorate interiors of booklets and/or boxes

Instructor Biography:

Rosemary Rae is a creative director/designer, artist, and design educator living in San Diego, California. A graduate of Moore College of Art & Design and Vermont College of Fine Arts, she currently works as a graphic designer. In addition to designing her unique line of letterpress greeting cards, she also creates collages and artist books that have been featured in many juried exhibitions.

WEDNESDAY

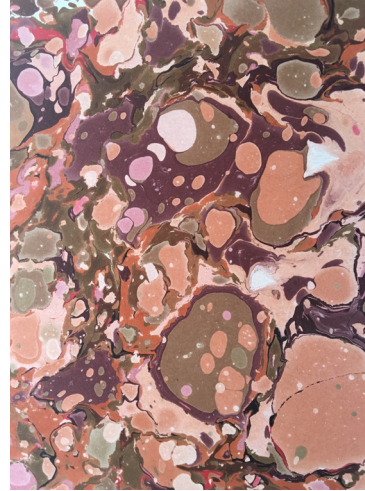
24

THURSDAY

25

Pietro Accardi

Paper, Fabric, and Metallics Marbling



Dates Wednesday–Friday, June 24–26, 2026

Cost \$175 per day x 3 days + \$84 Material Fee

Price \$609 * Prices do not include housing & meals

Instructor Pietro Accardi

Skill Level All Levels

Length of Workshop 3 days

Workshop Description:

During these three days, students will learn and practice all the basics of paper and fabric marbling. They will learn how to prepare metallic paint and create beautiful overmarbled paper/fabrics.

The first day we will talk about all the materials and preparation needed to successfully marble on paper. Students will learn the most famous historical marbling patterns and will have ample time to practice. Each person will have their own marbling tray and 12–15 sheets of primed paper on which to express their creativity.

The second day will be dedicated to talk about how to marble on fabric. We will also discuss more complex marbling patterns and talk about applying ideas of color theory in marbling. Each student will marble 12 sheets of two types of cotton.

The third day will be dedicated to incorporating the metallic paint into the marbling patterns and to demonstrating some simple ways to produce complex overmarbled papers. Both paper and fabric will be used during this last day.

Materials/equipment to be provided by instructor:

(\$84 Material fee included in the class price)

- Primed paper
- Primed fabric
- Carrageenan
- Drying racks
- Trays for marbling

Instructor Biography:

Pietro is native to the northwestern Italian city of Turin where his father Gaetano founded and operated a commercial printing press. His youth spent in the press led him to paper marbling, restoration, and bookbinding. After coming to the USA he started teaching paper and fabric marbling at the San Francisco Center for the Book and at the Nevada Museum of Arts in Reno. Together with his wife Vanessa he founded Accardi Book Arts: a book arts studio and bindery in Gardnerville, Nevada to follow his passion of marbling fabric/paper and to preserve the tradition of handmade books and boxes.

Materials/equipment to be provided by students:

- Apron
- Comfortable shoes

WEDNESDAY

24

THURSDAY

25

FRIDAY

26

Button Collection Book



Date	Thursday, June 25, 2026
Cost	\$175 per day x 1 day + \$10 Material Fee
Price	\$185 * Prices do not include housing & meals

Instructor	Kit Davey
Skill Level	Intermediate
Length of Workshop	1 day

Workshop Description:

In this workshop, participants will combine their favorite buttons with coordinating papers to make a colorful, one-of-a-kind, five-page book. We will use foam core for the pages and cut niches into them. We'll then cover the pages with our favorite papers (which coordinate with the style and color of our buttons). Then we'll stitch our buttons onto a backing and install them into the niches. To protect the stitching holes we'll use metal eyelets. Kit will teach the slip knot stitch so students can bind their pages together. Students will end up with a five-page book of buttons, preserved and displayed in a fun and unusual way.

Prerequisites (participants should know how to):

- Students should know how to thread a needle and wax thread
- Glue up paper or cloth to cover binder's board
- Careful X-Acto knife cutting
- Students should be comfortable learning a new non-needle stitched binding

Materials/equipment to be provided by students:

- Scissors
- Pencil
- X-Acto knife and extra blades
- Metal-edged ruler
- Cutting mat
- PVA or other wet glue
- Rag
- Water container

- Glue brushes
- Sewing needle
- Thread to attach buttons to paper backing
- Tweezers
- Bonefolder
- 10 to 20 buttons (1 to 5 buttons per page)
- Awl
- 40" waxed linen thread
- 5 sheets 8½" x 11" colorful paper, 30 to 50 lbs. weight, that color coordinate with your buttons

Materials/equipment to be provided by instructor:

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

- E6000 glue
- Foam core
- Metal eyelets
- Heavy-duty leather punch
- Small variety of papers
- Waxed linen thread in case students forgot theirs

Instructor Biography:

Kit Davey is a Redwood City, CA-based artist specializing in book art. Her work pushes the boundaries of "bookness" by using unusual materials and non-standard structures. Her mission is to "spread delight across the planet." She does so by teaching more than 60 different book structures through the magic of Zoom, and by making a book a day which she shares on Instagram (@daveykit).

THURSDAY

25

Playful Patterns in a Leporello Portfolio



Date	Thursday, June 25, 2026
Cost	\$175 per day x 1 day + \$25 Material Fee
Price	\$200 * Prices do not include housing & meals

Instructor	Selene Fisher
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

This class is all about creating colorful patterned paper that can be used in other mixed-media projects.

We'll start off making a leporello case to store smaller papers. This folder combines origami and bookbinding techniques to create a simple and effective structure.

Then we will swing into color and pattern, using acrylic paint, gel plates, Play-Doh (seriously), foam stamps, stencils, different papers, and lots of textures! This is a chance to play with different methods of creating colorful papers for use in other projects.

Students will leave with a collection of papers housed in their case, Play-Doh for future fun, and any stencils or stamps they create in class.

Materials/equipment to be provided by students:

- Knife
- Biggest cutting mat students have
- Pencil
- Eraser
- Scissors
- Bonefolder
- Glue stick or PVA
- Brush
- Metal ruler at least 24" long
- Scraper or old room key card
- Water spray bottle
- Two pieces of approximately 9" x 12" decorative (and foldable) cover paper
- Alcohol-free baby wipes
- An assortment of 3-10 acrylic paints in colors the student likes, plus one dark (black or Paynes gray), one gold or bronze, and titanium white or titanium buff white
- Acrylic gel medium and brush

If students have any of the following, bring them:

- Gelli plate(s)
- Brayer(s)
- Palette paper or silicone mat or deli paper
- Acrylic paint pens
- Small scraps of book board between 1" and 6"
- 48" metal ruler
- 6" x 24" quilting ruler
- Folding jig

Materials/equipment to be provided by instructor:

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

- Foam sheets
- Cardboard
- Play-Doh and roller
- Texture tools
- Various papers
- Stencil paper gel plates and accoutrements
- Mat board and masking paper
- Makeup sponges
- Masking tape
- Baby oil

Instructor Biography:

Over the years, Selene has dabbled in different art genres, but when she discovered book arts, she knew she'd found her home. She loves "messing around" with paper and the book form (not that an artist book necessarily needs to employ either). Selene delights in alternative book forms, bright colors, and poetry. She enjoys using images to create stories and finding surprises around the corner. She prints with letterpress, rubber stamps, and gelli plates, and likes art to be fun. She also tunes up typewriters.

THURSDAY

25

Solarplate Etching and Monotype



Date Thursday, June 25, 2026

Cost \$175 per day x 1 day + \$50 Material Fee

Price \$225 * Prices do not include housing & meals

Instructor Abigail Merickel

Skill Level Beginner

Length of Workshop 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, while 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
- Scissors

Materials/equipment to be provided by instructor:

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

- Antique letterpress
- Plexiglass plates for inking
- Akua soy-based inks
- Brayers
- Solar plates (1 per student)
- Monotype plexi plates (1 per student)
- Selection of printmaking and decorative papers
- Handout

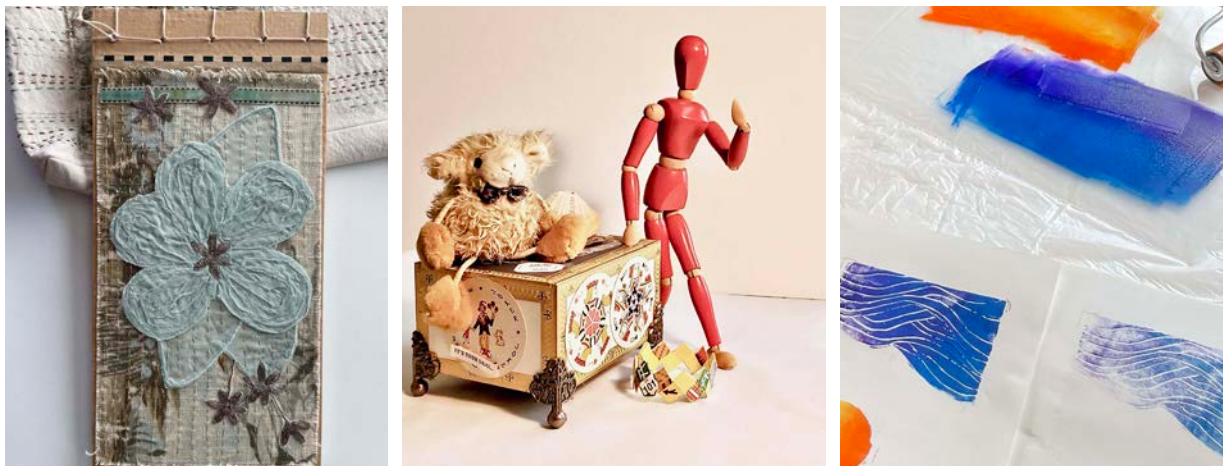
Instructor Biography:

Abigail Merickel lives in Oregon and Oaxaca, Mexico. She studied art and languages in Seville, Spain; Venice, Italy; and London, England, acquiring a BA in Spanish and English (University of Colorado–Boulder, 1981), a BFA in Painting (Accademia di Belli Arti-Venezia, 1989), and an MA in Teaching (George Fox University, Oregon, 2006). As a printmaker she experiments with monotype, collagraph, relief, intaglio, and lithography. Her creative process relies on the intuitive, informed by her senses and experiences. Working from memory and emotion, she captures her yearning, full of nostalgia, reverie, and—not least of all—joy. Her work is exhibited nationally and internationally.

THURSDAY

25

Curious Visions— Illuminating Hidden Inspirations



Date	Thursday, June 25, 2026
Cost	\$175 per day x 1 day + \$35 Material Fee
Price	\$210 * Prices do not include housing & meals

Instructor	Anne Sabbota
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

Activities in this workshop include a range of techniques designed to engage the imagination through color and discovery of hidden imagery.

Mediums used range from watercolor to alcohol, and acrylic inks on different paper surfaces, including unique eco-prints and Yupo papers.

Developing an awareness of the dynamic between curiosity and the creative process will be emphasized throughout as students create source materials/pages and craft a simple multi-signature hinged journal. Adding intriguing extensions and pop ups will also be taught.

Materials/equipment to be provided by students:

- Metal ruler
- Cutting mat
- X-Acto knife
- Scissors
- Bonefolder
- Awl or punch (if available)
- Scraps of favorite papers/lace/ribbon/fabrics if desired to add to cover
- Decorative button or bead for closure
- Small round soft paint brushes suitable for watercolor
- Pencil

Materials/equipment to be provided by instructor:

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

- Watercolors
- Inks
- Papers (including eco-print and Yupo)
- Thread
- Needles
- Punches
- Hinge paper
- Board and paper for covers
- Glue
- Water containers
- Paper towels
- A few loaner tools to share

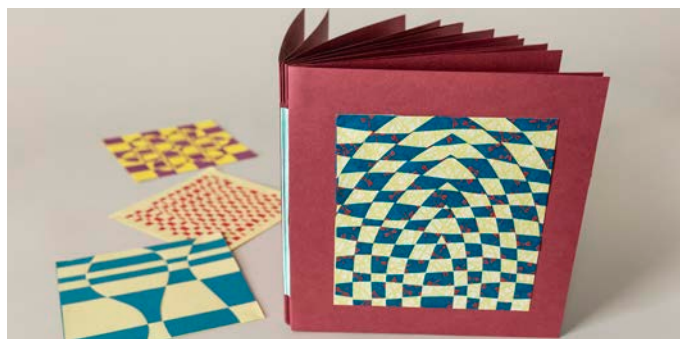
Instructor Biography:

Anne Sabbota enjoys teaching journaling and book arts to students seeking exploration of the creative process and working to discover their own unique artistic voices. Anne has a BA in art education and an MA in art history. She taught a variety of visual arts classes for more than 30 years. Her workshops include materials exploration, project creation, creative prompts, and gently facilitated group discussion. Her students have ranged from elementary to university level and professional artists, in both public school and private studio settings. Anne currently works in glass at her own studio on the Southern Oregon Coast.

THURSDAY

25

Paper Weaving Explorations with Reverse Piano Hinge Album



Dates	Thursday-Friday, June 25-26, 2026
Cost	\$175 per day x 2 days + \$75 Material Fee
Price	\$425 * Prices do not include housing & meals

Instructor	Helen Hiebert
Skill Level	All Levels
Length of Workshop	2 days

Workshop Description:

Come explore elegant weaving structures and beautiful papers that can be integrated into the stories of your life. Incorporate unique papers and imagery as you weave paper strips and shapes in a variety of ways. Cut windows into your weavings to reveal and illuminate between the layers. Learn to create a reverse piano hinge album to house a sampling of your weavings. This workshop can follow the one-day workshop or be taken independently.

Materials/equipment to be provided by students:

- Pencil and eraser
- Metal ruler, 12" to 18", for cutting
- Scissors
- Cutting mat, approximately 12" x 18"
- Craft knife with extra blades
- Glue brush, approximately ¼", for detail work; and/or a favorite glue applicator
- Other favorite tools that students might want to use (bonefolder, awl, sewing supplies, etc.)
- Brown paper grocery bag to collect paper scraps

Optional:

- [Circle cutter](#) or a compass for drawing circles
- [Paper trimmer](#) for cutting strips of paper
- Rotary cutter
- Tweezers
- [Scoring board](#)
- Plastic gridded ruler
- Paper:
- Most of the weavings will be letter size and smaller. Helen will provide plenty of paper in a range of

sizes, but students are welcome to bring their personal papers. Thin, stiff-ish papers weave best. Papers that are too thick are not flexible enough in some situations, and papers that are too thin tear easily and are difficult to weave. Found papers can be great in weavings: magazine pages, maps, book pages, photographs, old letters (to preserve the original, make a photocopy), catalogs, postcards, wrapping paper, greeting cards, etc.

Materials/equipment to be provided by instructor:

(\$75 Material fee included in the class price)

- Specialty paper kit from Washi Arts, including a weaving tool
- Templates
- Cardstock papers and Tyvek for Reverse Piano Hinge album
- Acrylic paints and foam brushes for staining Tyvek
- Glue and double-sided tape

Instructor Biography:

Helen Hiebert is a Colorado artist who constructs installations, sculptures, films, artist's books, and works in paper using handmade paper as her primary medium. She teaches, lectures, and exhibits her work internationally and online, and is the author of several how-to books about papermaking and papercrafts; her latest book is *Weaving With Paper*. Helen has an extensive network of paper colleagues around the world and her interest in how things are made (from paper) keeps her up to date on current paper trends, which she writes about in her weekly blog called *The Sunday Paper*. She interviews papermakers and paper artists on her podcast *Paper Talk*, and she holds an annual paper retreat and papermaking master classes in her Red Cliff studio.

THURSDAY

25

FRIDAY

26

Japanese Scroll Books



Dates	Thursday–Friday, June 25–26, 2026
Cost	\$175 per day x 2 days + \$110 Material Fee
Price	\$460 * Prices do not include housing & meals

Instructor	Raluca Iancu
Skill Level	All Levels
Length of Workshop	2 days

Workshop Description:

Students will learn the Japanese Urauchi technique, which enables them to back any cloth with paper for making the scroll book covers.

Day 1 will focus on making the bookcloth, preparing the artwork or blank paper sheets for assembly, and starting to carve the wood rods.

Day 2 will focus on finishing the covers, finishing the wood rods, and assembling the books.

Materials/equipment to be provided by students:

- X-Acto knife
- Bonefolder
- Awl
- Pencil
- Ruler (12" or 18")
- Glue brush (½" flat)
- Cutting mat (minimum 12" x 18")
- Original art (optional)

Materials/equipment to be provided by instructor:

(\$110 Material fee included in the class price)

- Paper
- Wood dowels
- Glue
- Glue brushes
- Bookcloth
- Clasps
- Cords
- Carving knives
- Craft irons
- Plexi for the Urauchi technique

Instructor Biography:

Raluca Iancu is currently an Associate Professor in Art & Visual Culture—Printmaking at Iowa State University (ISU). She earned her MFA from the University of Tennessee, Knoxville, and her BFA from the Nova Scotia College of Art and Design University, Canada. Recent awards include a 2025 Art Project grant from the Iowa Art Council, a 2024 Bridging the Gap Interdisciplinary Grant (ISU), and a 2024 Polster Teaching Award from the College of Design (ISU). Her work investigates disaster, memory, and vulnerability through different media, ranging from printmaking to performance, edible art, and printed objects.

THURSDAY

25

FRIDAY

26

Link Stitch/Ethiopian Board Attachment



Dates	Thursday–Friday, June 25–26, 2026
Cost	\$175 per day x 2 days + \$15 Material Fee
Price	\$365 * Prices do not include housing & meals

Instructor	Roberta Lavadour
Skill Level	Intermediate
Length of Workshop	2 days

Workshop Description:

If you're a fan of what's commonly referred to as a Coptic binding, but don't like the way covers tend to drift, this type of board attachment is a game changer. Historically used for wooden boards, the technique will be adapted to readily available binder board, then we'll experiment with different design options. The finished book is both beautiful and structurally sound.

No experience necessary but comfort using hand tools and attention to detail are a plus.

Prerequisites (participants should know how to):

- Overcome a small learning curve
- Comfort using hand tools

Materials/equipment to be provided by students:

- Cutting mat
- Bonefolder
- Teflon folder
- Metal ruler
- Scissors
- Brick wrapped in paper and tape or other book weight (may be supplied by FOBA)
- Pen/paper for note-taking
- Alternative cover paper if desired

Materials/equipment to be provided by instructor:

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

- All materials to complete project, including needles, thread, boards, and paper

Instructor Biography:

Roberta Lavadour's work is fueled by a rampant curiosity, exploring diverse themes inspired by everything from yard sale finds to her tangled family history. She has been exhibiting artist's books for more than 25 years and has been recognized as an Oregon Arts Fellow by the Oregon Arts Commission. She has been a featured presenter at notable national book arts venues, including the Guild of Book Workers Standards of Excellence seminar, Paper and Book Intensive, and Focus on Book Arts. She has contributed to many publications that showcase book arts and has innovated structures that are recognized in the field.

THURSDAY

25

FRIDAY

26

Miniature Specimen Enclosure



Date	Friday, June 26, 2026	Instructor	Rhiannon Alpers
Cost	\$175 per day x 1 day + \$19 Material Fee	Skill Level	All Levels
Price	\$194 * Prices do not include housing & meals	Length of Workshop	1 day

Workshop Description:

In this one-day beginner's workshop, students will create a miniature hardcover book (3" x 4½" x ½") designed to house a personal assemblage of natural curiosities. Using found objects, historic illustrations, altered book parts, and natural artifacts, participants will build a narrative through collage and layered materials.

We will cover basic bookbinding skills, collage techniques, and creative ways to incorporate text and collection cards. We will explore how this structure can be adapted to different scales and incorporate a wide range of found or handmade materials.

Materials/equipment to be provided by students:

- Cutting mat (12" x 18" or larger)
- Apron and washcloth for cleaning hands
- Ruler 6" or longer
- X-Acto, snap blade, or scalpel knife
- Extra blades
- Bone or teflon folder
- Awl
- Dividers (please inquire directly if you do not have a pair already)
- Small and regular-sized scissors
- Microspatula
- Mechanical pencil
- Tweezers with a point
- **Optional:** small pieces of bookcloth and decorative paper 6" x 6", collage materials
- **Optional:** specimens: small objects, plants, and ephemera less than ½" depth and 2½" height or which can be altered (each student will receive a detailed list of plants).

Materials/equipment to be provided by instructor:

(\$19 Material fee included in the class price)

- Book board (pre-cut and extra)
- Bookcloth
- Specimen frame components
- Decorative paper
- Specimen cards
- Templates for envelopes
- Copyright-free imagery for collage
- Collage papers and materials
- Natural specimens
- Miniature glass bottles in 3 shapes
- Small brush
- Wax and other adhesives
- Waste paper for gluing
- Glue pots for each person
- Small weights for pressing
- Handouts with Process / Binding / Vocabulary

Instructor Biography:

Rhiannon Alpers is a papermaker, letterpress printer, and book artist based in Portland, Oregon. She holds both a BA and an MFA in Book and Paper Arts. She has exhibited nationally and internationally. Her work is held in the collections of the Library of Congress, the University of Denver, Yale University, Stanford University, and others. Her limited-edition and one-of-a-kind artist books are published under the Gazelle and Goat Press imprint. More information about her work is available at rhiannonalpers.com.

FRIDAY
26

Mini Pencil Sketchbook



Date Friday, June 26, 2026

Cost \$175 per day x 1 day + \$20 Material Fee

Price \$195 * Prices do not include housing & meals

Instructor Brenda Gallager

Skill Level Beginner

Length of Workshop 1 day

Workshop Description:

Bind your very own miniature sketchbook with leather covers. This little gem holds your mini colored pencils and fits in your pocket!

To begin, students will use a Japanese screw punch to make designs in suede leather to create a pattern that will expose the colored pencils. A cardstock spine will be adhered to the leather, then the suede will be folded and sewn to make channels for the mini pencils. The sewing pattern will be punched out of the leather and spine with the screw punch in preparation for sewing the text block.

Next we will fold signatures of sketchbook paper, punch them, and sew them into the suede spine. Ties to close the book can be fashioned out of waxed linen thread or ribbons.

Materials/equipment to be provided by students:

- Bookbinder's toolkit:
- Bonefolder
- Pencil
- Ruler
- Scissors
- Cutting mat
- Awl

Optional:

- [Japanese screw punch with multiple bits](#) (Brenda will bring several punches that students can share if you don't want to purchase one)

Materials/equipment to be provided by instructor:

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

- Suede leather
- Rainbow pencil set
- Needles
- Waxed linen thread
- Glue
- Glue brush
- Sketchbook
- Paper for pages
- Cardstock for spine pieces
- Japanese screw punch
- Tools to share
- Ribbons for optional ties

Instructor Biography:

Brenda Gallager 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 a graduate of the American Academy of Bookbinding in Telluride where she earned a diploma of design fine binding.

FRIDAY

26

Genevieve Kaplan

Altered Pages and Blackout Poems: Working with Text



Date	Friday, June 26, 2026
Cost	\$175 per day x 1 day + \$5 Material Fee
Price	\$180 * Prices do not include housing & meals

Instructor	Genevieve Kaplan
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

In this hands-on creative workshop, we will find our inspiration by excavating texts already written. Using pages torn from discarded books as our starting point, we will explore various physical and intellectual approaches to altering pages. From strike-through to pattern-making, black-out to collage, we'll cover up, obscure, and reveal existing language to forge new ways of creating, experiencing, and reading. In this class, we will view and consider exciting examples of altered books and erasure poetry, getting inspiration from published works while we try our own hands at the techniques shown.

The emphasis of this course will be on learning techniques to alter pages of texts to expose new messages, stories, poems, or ideas. Participants will explore the following methods: strike-through, doodle, drawing or painting, pattern-making, collage, stitching, and obscuring vs. revealing.

Our experiments will allow us to create a number of single-page samples to take home and inspire future work.

Materials/equipment to be provided by students:

- Metal ruler
- X-Acto knife or cutting blade
- Cutting mat
- Pencil (preferably mechanical)
- Ballpoint gel pen (recommended: Pentel EnerGel metal tip .7mm, black)
- Embroidery or other needle
- Embroidery or other thread, 2 colors

- PVA or glue stick
- Brush (for PVA, if using)
- Markmaking tools like crayons, markers, colored pencils, stamps, or acrylic paints (whatever students typically enjoy using)

Optional:

- Tweezers
- Scissors or snips
- Hole punch (any size, shape)
- Miscellaneous collage supplies (i.e., photos, sequins, patterned paper, other paper bits, etc.)

Materials/equipment to be provided by instructor:

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

- Examples and step-by-step instructions
- Pre-cut and torn pages from books
- Markmaking tools for shared use
- Additional paper, bits, and collage supplies

Instructor Biography:

Genevieve Kaplan (she/her) is the author of two full-length collections of poetry and numerous shorter chapbooks, including a series of erasures. Her poems and writings have been published widely. She teaches university and community workshops on creative writing, poetry, and bookmaking. Her book art, created with an emphasis on found and recycled materials, is made from easily accessible materials. Her finished works take many forms including small "pocket" books, site-specific installations, and poetry "broad-sides." Genevieve lives in southern California.

FRIDAY

26

Indigo Dyeing Fabric



Date	Friday, June 26, 2026
Cost	\$175 per day x 1 day + \$25 Material Fee
Price	\$200 * Prices do not include housing & meals

Instructor	Casey Newman
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

In this workshop we will create and use an indigo dye vat, unlocking the mysteries of this blue pigment that has been used throughout the world for centuries. Students will learn the basics of Shibori dyeing, a Japanese technique of folding and binding fabric to create beautiful patterns with indigo dye. There are infinite ways to manipulate fabric to create unique designs.

Casey will provide everything necessary to try out numerous techniques. Several pieces of cotton fabric, as well as a cotton bandana, will be provided, along with all dye materials and pattern-making supplies. Students are welcome to bring additional fabric from home to dye. Fabric needs to be natural fibers (cotton, linen, wool, silk, hemp, rayon) and small/medium sized items will fit best in our dye vat. Bring nothing larger than a t-shirt or pillowcase, please.

Students will end the day with fabric with beautiful blue and white designs to use in future projects such as bookbinding, sewing, home decor, and more!

Materials/equipment to be provided by students:

- Wear clothes that can get a little messy or bring an apron
- Waterproof gloves, like dishwashing gloves or similar

Optional:

- Bonefolder
- Ruler
- Small cutting mat
- Fabric: needs to be natural fibers (cotton, linen, wool, silk, hemp) and small/medium sized items that will best fit in our dye vat (i.e., T-shirt, pillowcase, dish towel, 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
- Cotton bandana

Instructor Biography:

Casey Newman is a naturalist and an artist who incorporates nature into her work, creating a unique way to connect with the beauty of nature. She is a botanical printer and natural dye artist, printing leaves onto fabric and paper using only the natural pigments found within each leaf. Casey grows and gathers natural materials to make dyes for fabric, botanical inks, watercolors, and other art supplies. 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, Oregon.

FRIDAY

26

Collage Boot Camp



Date	Friday, June 26, 2026
Cost	\$175 per day x 1 day + \$30 Material Fee
Price	\$205 * Prices do not include housing & meals

Instructor	Rosemary Rae
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

In this Collage Boot Camp we will dive into the hands-on creation of mixed-media collages, integrating text using a variety of ephemera, papers, acrylic paint, and other markmaking tools. Discover your artistic voice and learn about color theory and how to create strong compositions. For the first three hours, students will create a series of preliminary collages via exercises to explore basic collage principles, value, line, texture, shape, and negative space through ripping, cutting, layering, adding paint, and playing with color. Rosemary will review supplies, methods for gluing, and techniques for creating interesting compositions. We'll discuss adding found type to create messages and stories within collage compositions.

In the remaining three hours, Rosemary will guide students through the process of creating a fun, easy-to-make structure to house all of your collages—a simple, pamphlet-stitched, soft cover book. There will be time to share ideas and discuss each other's work.

Materials/equipment to be provided by students:

- Several sheets of high-quality paper measuring 11" x 15" (Recommend: Strathmore Watercolor, 140 lb. sheets)
- Collage material (image- and text-based ephemera; kit available)
- Acrylic paint
- Tools for markmaking (brushes, sponges, markers, pencils, etc.)
- Acrylic matte medium
- Self-healing mat and X-Acto knife (for cutting small images and paper)

- Scissors
- Bonefolder
- Awl
- Scrap paper (to cover work surface when gluing)
- Discarded cardboard cereal or snack box not measuring smaller than 5" w x 8" h x 2" d

Optional:

- Paper punches
- Paint markers, colored pencils, crayons, buttons, vinyl lettering, ink, stamp pads—anything you enjoy using to add color and decoration to your work

Materials/equipment to be provided by instructor:

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

- Additional miscellaneous collage materials and papers
- Acrylic paints, crayons, rubber stamps
- Hot glue gun
- Decorative papers to use as inside book cover liners

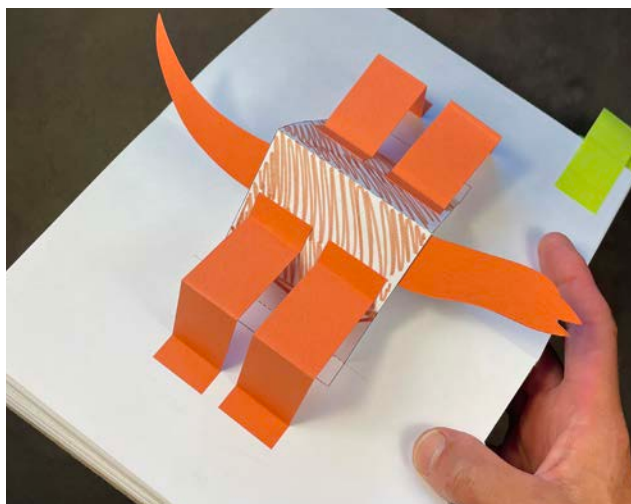
Instructor Biography:

Rosemary Rae is a creative director/designer, artist, and design educator living in San Diego, California. A graduate of Moore College of Art & Design and Vermont College of Fine Arts, she currently works as a graphic designer. In addition to designing her unique line of letterpress greeting cards, she also creates collages and artist books that have been featured in many juried exhibitions.

FRIDAY

26

Paper Engineering Boot Camp



Dates	Friday-Saturday, June 26-27, 2026
Cost	\$175 per day x 2 days + \$45 Material Fee
Price	\$395 * Prices do not include housing & meals

Instructor	Shawn Sheehy
Skill Level	Beginner
Length of Workshop	2 days

Workshop Description:

A student may have an idea for a pop-up artist book. The student even has a theme...maybe a story line, maybe illustrations and text? Is that student ready to take the first step toward bringing dimension and movement to their ideas?

In Paper Engineering Boot Camp, students will build a handful of foundational paper-engineering structures—some pop-ups, some movables—that will serve as physical warm-ups and creative building blocks. Following that, students will receive a series of problem-solving prompts that will help them apply their specific idea to the foundational structures. If a student doesn't have a specific idea but would simply like to play with pop-ups, they will find the experience to be useful and engaging. This workshop will involve creative expression, experimentation, open-ended time for problem solving, and PLAY. We will consider a range of approaches, some favoring math/geometry and others favoring intuition. Let's invent!

Materials/equipment to be provided by students:

- Bonefolder
- Steel ruler
- X-Acto knife/blades
- Self-healing mat
- Scissors
- Pencil
- Awl
- Microspatula
- Tweezers

Optional:

- Screw punch
- Other punches of various sizes and shapes
- Dry markmaking tools: colored pencils, markers, pastels
- Alternative materials: decorative papers, fabric, stickers, etc.

Materials/equipment to be provided by instructor:

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

- 80 lb. cardstock in various colors
- Alternative materials for experimentation, like decorative papers and image books
- Roll of ¼" 3M 415 double-sided tape
- PVA

Instructor Biography:

Shawn Sheehy has been teaching book arts courses and workshops since 2001. His broadsides and artist book editions have been collected by such institutions as Stanford University, Carnegie Mellon University, the University of Chicago, the Library of Congress, the University of California–Los Angeles, and Harvard University. Sheehy's trade pop-up books *Welcome to the Neighborhood* and *Beyond the Sixth Extinction* (both mass-market versions of previous artist books) were published by Candlewick and have won numerous awards. Sheehy served as director of the Movable Book Society from 2018 to 2023. Aside from degrees in education and design, he holds an MFA in Book Arts from Columbia College Chicago.

FRIDAY
26

SATURDAY
27

Principles of Art and Design—a Reference Album



Dates Friday-Saturday, June 26-27, 2026

Cost \$175 per day x 2 days + \$75 Material Fee

Price \$425 * Prices do not include housing & meals

Instructor Robin Feinman

Skill Level All Levels

Length of Workshop 2 days

Workshop Description:

Over the course of two days, we will construct an accordion fold album and create examples of seven Principles of Art and Design to be housed in the album. We will make a mini-composition to illustrate each of seven design principles using variety of media: watercolor, colored pencil, pen and ink, and collage. These compositions will become the inserts in the pages. Translucent vellum overlays will be provided to accompany each example, with definitions and vocabulary.

The Principles of Art and Design are a set of concepts that seek to describe composition in artwork. Every artwork can be discussed in terms of these principles. Because these concepts are abstract, having examples, both for personal use and as a teaching tool, help artists analyze their own work and achieve their artistic goals.

This class is geared toward art teachers, but can be useful and adaptable for studio artists and teachers in other disciplines. No prior experience is necessary, and the structure requires no sewing. Folding and cutting/gluing experience is welcome.

Materials/equipment to be provided by students:

- Cutting mat
- Knife with extra blades
- Bonefolder
- Paintbrush
- PVA
- Weights (brick, etc.), if possible
- Any content desired (must fit within the structure size)

Materials/equipment to be provided by instructor:

(\$75 Material fee included in the class price)

- Cardstock for interior pages and concertina
- Double-sided tape
- Cover paper and endpapers
- Book board for front and back cover
- Materials to create content
- Mylar overlays
- Handouts

Instructor Biography:

Robin Feinman is an artist and teacher in Fairbanks, Alaska. She has taught art at all levels from kindergarten to college for decades, and works in a wide variety of media. Her interest in book arts has grown from humble experimentation at home, to workshops with the Northwoods Book Arts Guild in Fairbanks, the Newport Book and Paper Arts Festival, and FOBA. She is an active member of the Northwoods Book Arts Guild, where she both participates and teaches in workshops and shows, and serves on the Advisory Council. This will be her first time teaching at FOBA. Instagram: @robinfeiny

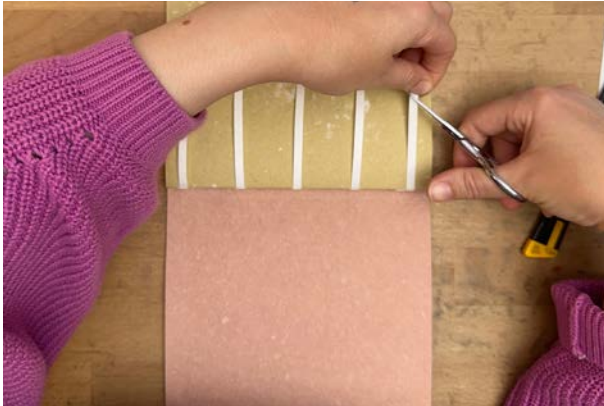
FRIDAY

26

SATURDAY

27

Envelope Binding



Dates	Friday-Sunday, June 26-28, 2026
Cost	\$175 per day x 3 days + \$85 Material Fee
Price	\$610 * Prices do not include housing & meals

Instructor	Erin Fletcher
Skill Level	All Levels
Length of Workshop	3 days

Workshop Description:

Finding inspiration in a 15th century limp vellum binding where the cover was constructed like a wallet, Belgian binder Clara Gevaert slowly began to develop her Envelope Binding structure. This simple yet rather elegant structure requires very little adhesive and each cover is folded out of a single sheet of handmade paper into a self-locking "envelope." The book opens relatively flat and is suitable for lightweight text blocks.

In this workshop, students will create three variations of the Envelope Binding structure. The first two will utilize handmade paper for the covers while showing solutions for binding a thin versus a thick text block. For the third model, students will explore Clara's layering technique using dyed Tengucho and undyed Kozo tissues to create a more translucent and dynamic cover.

Materials/equipment to be provided by students:

- Acrylic fluid paint
- Blue tape
- Bonefolder
- Craft knife
- Cutting mats, large and medium size
- Dividers
- Glue brush, small
- Wide paste brush (about 8")
- Needle – No. 25 sharps
- Pencil
- Pin vise or awl
- PVA
- Scissors

- Rulers of different lengths with metric measurements (12"/300mm and 20"/500mm)
- Scalpel (with #23 or #25 blade)
- Triangle (with 90° angle)

Optional:

- More beeswax
- Punching cradle
- Teflon folder

Materials/equipment to be provided by instructor:

(\$85 Material fee included in the class price)

- Acrylic paint
- Beeswax
- Brushes for dyeing tissue
- Thread (40/3 undyed)
- Paste

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 USA and abroad. Her work is in the collections at the Grolier Club, the Boston Athenaeum, the University of California Los Angeles, and in several private collections. 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 USA.

FRIDAY

26

SATURDAY

27

SUNDAY

28

Jenn Woodward (assistant Gary Hanson)

Explorations in Hand Papermaking



Dates Friday-Sunday, June 26-28, 2026

Cost \$175 per day x 3 days + \$15 Material Fee

Price \$540 * Prices do not include housing & meals

Instructor Jenn Woodward

Skill Level Intermediate

Length of Workshop 3 days

Workshop Description:

Day One: Pulp Painting Explorations. Students will explore how to make pigmented paper pulp to create a full palette of colors, and how to use those wet fibers as a kind of paint. Students will learn the process for making both smooth and textured paper pulp, plus techniques for markmaking, creating shapes of color, building layered images, and retaining negative space within a composition. Students will create several wet pulp painting pieces that they will take away from the workshop to dry at home.

Day Two: Exploring Local Plants for Papermaking. This workshop will introduce students to the wild and cultivated plants that can be used to make strong, beautiful paper of varied hues and textures. Students will learn how to harvest plants and process them via cutting and cooking the plants down into raw fibers, ready for the next stage of pulping. The class will then dive into processing fibers with kitchen blenders and by hand with mallets, making pulp. We will finish out the day making the pulp into sheets of paper, learning pressing and drying techniques that students can duplicate on their own after the workshop. Students will leave the class with a sampler of damp papers that can be used for a variety of purposes including postcards, drawing, painting, collage, bookmaking, or an as-is piece of art.

Day Three: Eastern Papermaking Explorations. In this workshop we will use imported bark fibers like kozo and gampi to create strong and translucent papers using techniques originating in East Asia. We will begin with a conversation about the history of craft practices using bark fibers to learn more about the origins of hand papermaking. We will then process raw bark fibers, cooking them and hand pulping them with mallets. We will use Japanese sugetas to make paper that students will take home to dry. All workshops will be hands-on, exploring process via

communal activities and individual explorations of materiality.

Materials/equipment to be provided by students:

- Towel so students can transport stack of wet papers home
- Paper and pen/pencil for note taking
- Apron (if desired, to protect clothes from pulp)

Materials/equipment to be provided by instructor:

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

- Pigments
- Cotton half stuff fiber
- Kozo and gampi bark fiber
- Additives (retention aid, sizing, formation aid)
- Moulds/deckles
- Sugetas (cloths and felts for couching)
- Tabletop press buckets
- Sponges
- Plastic cups and containers
- Blenders
- Mallets
- Stencils/cookie cutters
- Inclusions (thread and yarn)
- Stainless steel pots
- Strainers
- Electric hot plates

Instructor Biography:

Jenn Woodward is a visual artist, educator, and non-profit fundraiser living in Oregon City, Oregon. She makes drawings and installations, working extensively with handmade paper. She is interested in the intersection of plant, animal, and human lives and how we can be better neighbors to one another. Over the past 19 years living in Oregon she has taught, exhibited, and lectured at locations throughout the state. For the past 13 years she has collaborated with her husband as the co-owner of the hand papermaking studio, Pulp & Deckle.

FRIDAY

26

SATURDAY

27

SUNDAY

28

Intro to Paper Marbling



Date	Saturday, June 27, 2026	Instructor	Pietro Accardi
Cost	\$175 per day x 1 day + \$35 Material Fee	Skill Level	Beginner
Price	\$210 * Prices do not include housing & meals	Length of Workshop	1 day

Workshop Description:

Marbled paper came to Europe from the East around 1600 and embellished the fine work of hand bookbinders. The edges of precious books were decorated with this technique.

In this introductory class, students will gain a basic understanding of the history, techniques, tools, and styles of Western marbling. We will talk about the color wheel and color theory to guide students' creativity. Pietro will demonstrate how to execute the most classic patterns and how to create simple harmonic color combinations.

Students will have ample time for experimentation and will make at least 15 unique marbled papers.

Materials/equipment to be provided by students:

- Apron
- Comfortable shoes

Materials/equipment to be provided by instructor:

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

- Primed paper
- Primed fabric
- Carrageenan
- Drying racks
- Trays for marbling

Instructor Biography:

Pietro is native to the northwestern Italian city of Turin where his father Gaetano founded and operated a commercial printing press. His youth spent in the press led him to paper marbling, restoration, and bookbinding. After coming to the USA he started teaching paper and fabric marbling at the San Francisco Center for the Book and at the Nevada Museum of Arts in Reno. Together with his wife Vanessa he founded Accardi Book Arts: a book arts studio and bindery in Gardnerville, Nevada to follow his passion of marbling fabric/paper and to preserve the tradition of handmade books and boxes.

SATURDAY

27

Whimsical Little Houses All in a Row



Date Saturday, June 27, 2026

Cost \$175 per day x 1 day + \$25 Material Fee

Price \$200 * Prices do not include housing & meals

Instructor Selene Fisher

Skill Level Beginner

Length of Workshop 1 day

Workshop Description:

Are you charmed by the repeating shapes you see in lines of hillside houses? Are you intrigued by urban sketching? We'll explore new neighborhoods by constructing our own little wonky row houses bound into a quirky accordion book.

The class will begin by building a model using different sewn edge binding styles (baseball stitch and wire-edge) and assorted house figures.

Once this is mastered, the rest of the class will be spent building the streets of each student's choice using die cuts, rubber stamps, paint and ink, and colorful papers.

Each student will end up with one or more row house accordions.

Materials/equipment to be provided by students:

- Knife
- Cutting mat
- Ruler
- Pencil
- Eraser
- Scissors
- Bonefolder
- PVA and brush
- Awl
- Binding needles
- Scraper or old room key card
- Markmaking tools of student's choice (e.g., stencils, stamps, inkpads, paint, pens, etc.)

- Acrylic gel medium and brush
- Fineline black pen (like Pigma Micron)

If students have these (useful, but not required):

- Wire cutters (diagonals)
- Jewelry-sized duck-billed or needle-nose pliers
- Japanese hole punch, or 1/16" or 1/8" hole punch
- Colorful collage paper (gelli prints, napkins, decorative tissue, etc.)

Materials/equipment to be provided by instructor:

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

- Mat board pieces
- Watercolor paper
- Edge wire and cutters
- Hole punches
- Binding thread and needles
- Colorful collage paper (gelli prints, napkins, decorative tissue, etc.)

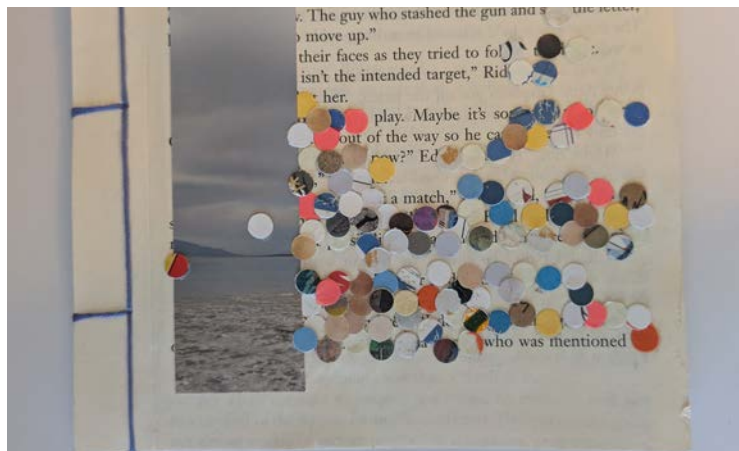
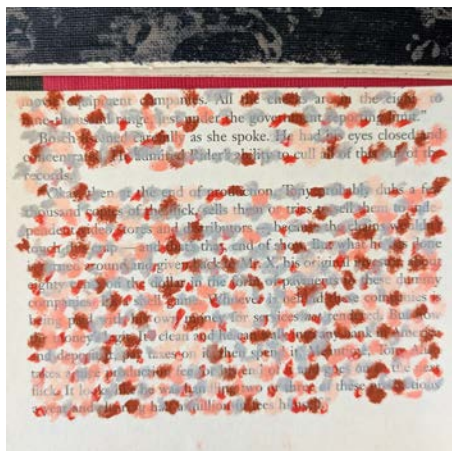
Instructor Biography:

Over the years, Selene has dabbled in different art genres, but when she discovered book arts, she knew she'd found her home. She loves "messing around" with paper and the book form (not that an artist book necessarily needs to employ either). Selene delights in alternative book forms, bright colors, and poetry. She enjoys using images to create stories and finding surprises around the corner. She prints with letterpress, rubber stamps, and gelli plates, and likes art to be fun. She also tunes up typewriters.

SATURDAY

27

Altered Texts: Obscuring to Reveal



Date	Saturday, June 27, 2026
Cost	\$175 per day x 1 day + \$5 Material Fee
Price	\$180 * Prices do not include housing & meals

Instructor	Genevieve Kaplan
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

In this one-day workshop, perfect for all levels, students will follow a step-by-step process to create their own small book of engaging visual-literary erasure.

Beginning with a provided source text (selected by the instructor), we will begin by briefly considering language, themes, and questions that may be useful to inspire our visual work. We will then review published examples of literary and visual altered texts for inspiration, and brainstorm and experiment with methods of creating resonance across letters, words, phrases, colors, and images. Then, we will turn to our own pre-cut pages to plan, enact, and complete our own altered text pamphlet. Each student will plan and produce a single, cohesive, six- to eight-page page altered book, bound with a simple sewn binding.

For those who may undertake a larger altered-book project in the future, the instructor will offer tips and methods for choosing source texts.

Materials/equipment to be provided by students:

- Required:
- Metal ruler
- X-Acto knife or other cutting blade
- Cutting mat
- Bonefolder
- Bookbinding or other needle
- Bookbinding thread or embroidery thread
- Pencil (preferably mechanical)
- PVA or glue stick
- Glue brush (for PVA, if using)

- Awl
- Markmaking tools like crayons, markers, pens, colored pencils, stamps, or acrylic paints, needle and thread (whatever students typically enjoy using)

Optional:

- Tweezers
- Scissors or snips
- Hole punch (any size, shape)
- Miscellaneous collage supplies (i.e., photos, sequins, patterned paper bits, ribbon, etc.)

Materials/equipment to be provided by instructor:

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

- Handout with examples and step-by-step instructions
- Pre-cut pages
- Markmaking tools to borrow
- Additional paper, bits, and collage supplies

Instructor Biography:

Genevieve Kaplan (she/her) is the author of two full-length collections of poetry and numerous shorter chapbooks, including a series of erasures. Her poems and writings have been published widely. She teaches university and community workshops on creative writing, poetry, and bookmaking. Her book art, created with an emphasis on found and recycled materials, is made from easily accessible materials. Her finished works take many forms including small "pocket" books, site-specific installations, and poetry "broad-sides." Genevieve lives in southern California.

Indigo Dyeing Paper



Date	Saturday, June 27, 2026
Cost	\$175 per day x 1 day + \$25 Material Fee
Price	\$200 * Prices do not include housing & meals

Instructor	Casey Newman
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

In this workshop students will create and use an indigo dye vat to dye paper beautiful shades of blue. Students will learn how to create an indigo dye vat and see what depth of shade can be created through dip-dyeing paper. This technique can create both solid and layered/ombre designs. Students will learn ways to fold and bend paper to create different designs and will be able to try numerous techniques.

In the afternoon we'll explore some unconventional ways to use the liquid from the indigo vat to paint and write on paper, as well as try out more conventional natural indigo paint. Some paper of various types and sizes will be provided. Please also bring favorite papers to dye and paint on. Paper needs to be suitable for wet media, including—but not limited to—watercolor, printmaking, and washi paper.

At the end of this fun day, students will go home with a stack of beautiful hand-dyed paper to use in future projects.

Materials/equipment to be provided by students:

- Wear clothes that can get a little messy or bring an apron
- Waterproof gloves, like dishwashing gloves or similar
- Paper to dip dye and/or paint; five or more pieces in various sizes (students can dye/paint as much paper as time allows)

Optional:

- Craft and/or watercolor paint brushes

Materials/equipment to be provided by instructor:

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

- Indigo dye
- Pattern-making supplies
- Assorted paper
- Indigo paint and/or ink

Instructor Biography:

Casey Newman is a naturalist and an artist who incorporates nature into her work, creating a unique way to connect with the beauty of nature. She is a botanical printer and natural dye artist, printing leaves onto fabric and paper using only the natural pigments found within each leaf. Casey grows and gathers natural materials to make dyes for fabric, botanical inks, watercolors, and other art supplies. 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, Oregon.

SATURDAY

27

Festival Flag Book



Date Saturday, June 27, 2026

Cost \$175 per day x 1 day + \$25 Material Fee

Price \$200 * Prices do not include housing & meals

Instructor Rosemary Rae

Skill Level Intermediate

Length of Workshop 1 day

Workshop Description:

Gather found type, numerals, tickets and random images! This book is an easy and fun flag book structure mounted between two hard covers. Paint the covers or cover with decorative paper. Use found typography to create a paper festival and add a bit of collage, stars, and miscellaneous ephemera and create a dynamic structure full of type and image.

Materials/equipment to be provided by students:

- 2 sheets of book board (measures approximately 6¾" x 6¾")
- 2 sheets of cover-weight paper to paint or decorative paper for endpapers (measures approximately 6¾" x 6¾")
- Decorative paper for accordion folded hinge (approximately 14" x 6.5"; cover weight)
- 20 flaps of paper for flags (cover weight), 5¼" x 1¼"
- Self-healing mat (small) and X-Acto knife
- Scissors (optional)
- Bonefolder
- Miscellaneous collage material

Materials/equipment to be provided by instructor:

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

- 2 sheets of cover-weight paper to paint (11" x 8.5" sheets of paper will be cut down to size; cover paper measures approximately 8" x 8")
- Acrylic paint in various colors, brushes
- X-Acto knife and metal ruler/straight edge
- Double-stick tape
- PVA glue
- Scrap paper (to cover work surface when painting)
- Scrap or decorative embellishments, rubber stamps
- Phrases or words cut out of posters, magazines, books
- Star paper punch
- Included in a .pdf that Rosemary will send to students before the workshop: two sheets of text/clip art to print, cut out, and use. Please print on cover weight paper.

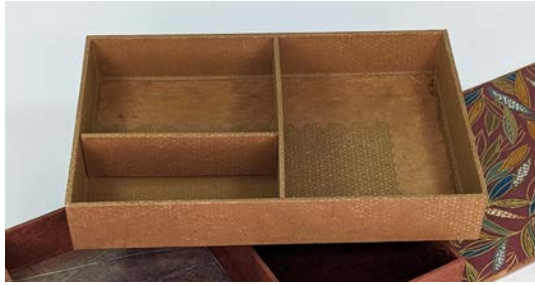
Instructor Biography:

Rosemary Rae is a creative director/designer, artist, and design educator living in San Diego, CA. A graduate of Moore College of Art & Design and Vermont College of Fine Arts, she currently works as a graphic designer. In addition to designing her unique line of letterpressed greeting cards, she also creates collages and artist books, which have been featured in many juried exhibitions.

SATURDAY

27

Layer By Layer: Stacked Boxes With Magnetic Closure



Dates	Saturday–Sunday, June 27–28, 2026
Cost	\$175 per day x 2 days + \$35 Material Fee
Price	\$385 * Prices do not include housing & meals

Instructor	Rhiannon Alpers
Skill Level	Intermediate
Length of Workshop	2 days

Workshop Description:

This two-day workshop is designed for intermediate boxmakers looking to deepen their skills and explore creative possibilities in structure and design. We will construct a multi-tiered interlocking tray system housed within a wrapped enclosure featuring a hidden magnetic closure, utilizing pre-cut components to streamline the build process.

Participants will tailor their boxes with customized dividers and design choices that reflect their own themes and color palettes. Students will use a combination of paper and bookcloth, allowing for a highly personalized finish.

With a foundation in gluing, measuring, and tray construction, students will focus on refining techniques and making design decisions that elevate their finished piece—resulting in a beautifully crafted and uniquely expressive box.

Prerequisites (participants should know how to):

Determine paper grain and match the grain of different components of a book; have completed a hard-sided box and lid

Materials/equipment to be provided by students:

- Cutting mat (12" x 18" or larger)
- Apron and washcloth for cleaning hands
- Ruler 6" or longer
- X-Acto, snap blade, or scalpel knife
- Extra blades
- Bone or teflon folder
- Awl
- Dividers (please inquire directly if you do not have a pair already)
- Small and regular-sized scissors
- Microspatula
- Mechanical pencil

Materials/equipment to be provided by instructor:

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

- Pre-cut book board for 2–3 trays and dividers for each participant
- Pre-cut book board for wrapper
- Templates for all components and covering materials (bookcloth and paper)
- Magnetic wrapper enclosure: pre-cut book board components and magnet components
- Multiple covered bricks/weights
- Wax paper
- 3" plexi-triangle for each student
- Waste paper/gluing paper
- Plastic glue pot containers for each person
- Glue rollers (tray and roller/foam)
- Rare earth magnets
- Extra student tools
- PVA, pre-made paste, and specimen adhesives
- Sanding blocks and sandpaper
- Instruction handouts for boxmaking process and vocabulary
- Decorative paper and bookcloth box trays and wrappers; students can bring additional
- Small weights for drying

Instructor Biography:

Rhiannon Alpers is a papermaker, letterpress printer, and book artist based in Portland, Oregon. She holds both a BA and an MFA in Book and Paper Arts. She has exhibited nationally and internationally. Her work is held in the collections of the Library of Congress, the University of Denver, Yale University, Stanford University, and others. Her limited-edition and one-of-a-kind artist books are published under the Gazelle and Goat Press imprint. More information about her work is available at rhiannonalpers.com.

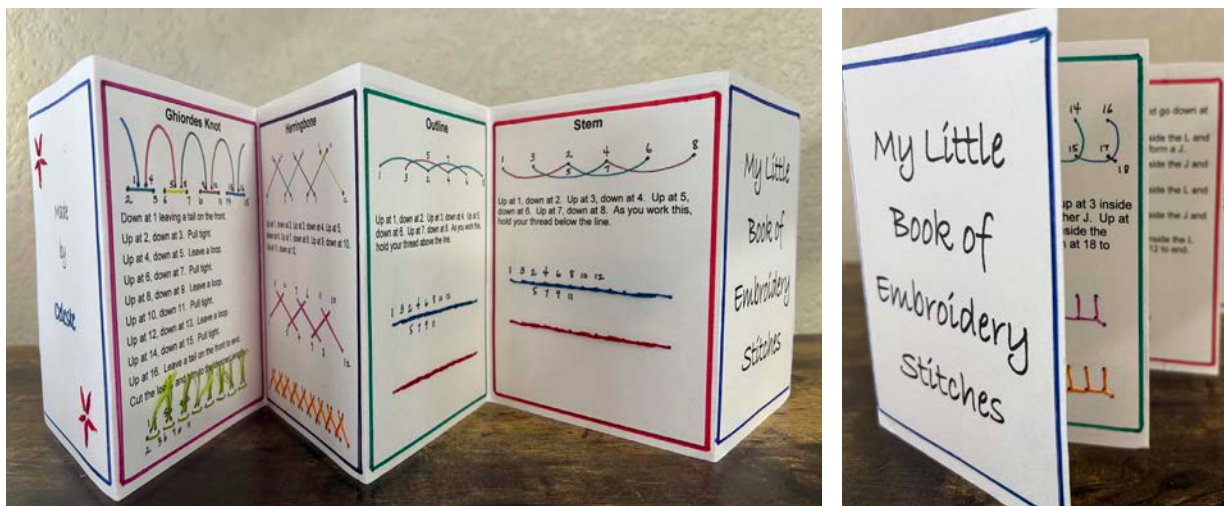
SATURDAY

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SUNDAY

28

Embroidery On Paper



Dates	Saturday–Sunday, June 27–28, 2026
Cost	\$175 per day x 2 days + \$10 Material Fee
Price	\$360 * Prices do not include housing & meals

Instructor	Celeste Chalasani
Skill Level	Beginner
Length of Workshop	2 days

Workshop Description:

Students will learn the basics of embroidering on paper as they work 10 embroidery stitches. Celeste will walk students through the stitches and share examples of how she has used them in her book art practice. At the end of class, students will assemble their embroidered pages to make their own “Little Book of Embroidery Stitches,” which can serve as a reference tool for years to come. Left-handed instructions available upon request.

Finished Product: an accordion book measuring 5½” x 25½”.

Day 1 Morning: Introduction and Project Materials. Cut individual pages, Back Stitch, Outline Stitch, Stem Stitch

Day 1 Afternoon: Herringbone Stitch, Blanket Stitch, Fly Stitch, Feather Stitch

Day 2 Morning: Welcome & Review. Chain Stitch, French Knot, Ghiordes Knot

Day 2 Afternoon: Lazy Daisy Flowers, Lettering Basics, Whipping, creating the accordion book

Materials/equipment to be provided by students:

- Foam or rubber pad
- Cardstock or Mi-Teintes paper or similar measuring a minimum of 5½” x 25½”
- Bonefolder
- Craft cutting board
- X-Acto knife

- Metal ruler or straight edge
- Acid-free tape
- Acid-free glue stick or double-sided tape
- Scissors for cutting thread
- Markers in various colors (optional)
- Magnification and good lighting is recommended

Materials/equipment to be provided by instructor:

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

- Kits that include printed cardstock
- Five skeins of stranded cotton thread
- Pricking tool
- Embroidery needle
- Written instructions

Instructor Biography:

Celeste Chalasani is an artist specializing in Stumpwork embroidery, a type of needlework that produces a three-dimensional effect. She teaches in-person and virtually for the Embroiderers’ Guild of America (EGA), the National Academy of Needle Arts (NAN), and other organizations. She is a graduate of NAN’s Teachers’ Certification program and completed their Teach Cum Laude program combining Stumpwork and Book Arts. Her piece “Tidal Treasures” was accessioned into the NAN Permanent Collection at the Gregg Museum of Art & Design at North Carolina State University. Celeste is a member of the North Redwoods Book Arts Guild and San Diego Book Arts.

Watercolor Explorations



Dates	Saturday–Sunday, June 27–28, 2026
Cost	\$175 per day x 2 days + \$50 Material Fee
Price	\$400 * Prices do not include housing & meals

Instructor	Kristen Doty
Skill Level	All Levels
Length of Workshop	2 days

Workshop Description:

Explore watercolor techniques and experiment with different papers/surfaces that will spark creativity and improve watercolor skills. We will delve into color theory and color mixing using a double split primary palette, also learning how to avoid “mud.” Techniques will be added together for illustration and painterly or abstract effects. Students’ exercises will be bound together in a unique but simple no-sew book for future reference.

Materials/equipment to be provided by students:

- Round watercolor brushes (assorted sizes: small, medium, large— i.e. #3, 6, & 10)
- Flat watercolor brush ½”
- 2B graphite pencil and eraser (Pentel Click eraser is Kristen’s favorite)
- Old synthetic round brush (small to medium size)
- Small bar of soap (motel soap is perfect)
- ½” and ¾” masking tape (plain or white artist’s tape; colored painter’s tape is okay)
- Board for support; at least 12” x 16”—gatorboard (preferred), plywood, masonite, etc.
- Water container(s)
- Paper towels
- Pigma Micron felt tip pen, black, 01 or 03
- X-Acto knife or snap-off knife
- Small cutting mat

Optional:

- Bonefolder (extremely helpful)
- .25” masking or artist’s tape
- HB and 4B graphite pencil, woodless or wood cased
- 1” flat watercolor or 2” hake brush and any other favorite watercolor brushes

- Small empty spray bottle (for water)
- Blow dryer and extension cord (classroom will determine usage)
- All papers needed will be provided; however, if students are fast workers, bring additional half or full sheet (22” x 30”) of 100% cotton watercolor
- Paper (90 lb. or 140 lb.) and your preference of surface: Arches Textwove, Cold Press, Soft Press, or Hot Press)

Materials/equipment to be provided by instructor:

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

- Ample portions of six artist-quality watercolors, plus additional samples
- Take-home palettes
- Gouache
- Liquid masking
- Assortment of pre-cut 100% cotton watercolor papers and several alternative professional surfaces Pre-cut book covers and flyleaf papers
- Handouts
- Acrylic ink
- Other miscellaneous items

Instructor Biography:

Kristen Doty has a passion for drawing, painting, and calligraphy, and she delights in using a variety of media. Her works have been included in juried exhibitions, won awards, and been published in art magazines and books, prints, greeting cards, logos, and book titles. She enjoys sharing her passion by teaching and has been on the faculty of two FOBA conferences, many international and regional conferences, and has taught workshops across the USA and abroad.

SATURDAY

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Decorating With The Heat Foil Pen



Dates	Saturday-Sunday, June 27-28, 2026
Cost	\$175 per day x 2 days + \$ 60 Material Fee
Price	\$410 * Prices do not include housing & meals

Instructor	Brenda Gallager
Skill Level	Intermediate
Length of Workshop	2 days

Workshop Description:

Create beautiful designs for your books with the heat foil pen. Each student will receive a brand-new heated foil pen with multiple nibs that they can take home at the end of class. Brenda will provide a rainbow of foil options for students to use in class. Students will also be invited to cut a length of each color to take home for future projects.

On day one, we'll begin experimenting with the heated pen tool to learn which technique yields the best results. We'll experiment on different materials: paper, bookcloth, and leather. We'll practice lettering, drawing shapes and designs, and layering multiple colors and patterns. Once students are confident with the heated pen tool, we'll plan our final design for the finished book. In the afternoon we'll make tracing-paper templates of our final designs and create these in foil on the bookcloth for our finished book.

On day two we'll fold text-weight paper into signatures for our book. We'll sew a multi-signature link-stitch text block, tip on colorful endsheet pages, consolidate the spine, add machined end band material, then make a flat-back case with our foil-decorated bookcloth. Finished text blocks will then be cased in to the decorative foil-embellished case. If time allows, additional designs can be added to the books after casing in.

Prerequisites (participants should know how to):

- Thread a needle and wax the thread
- Determine paper grain and match the grain of different components of a book
- Fold paper using a bonefolder and assemble signatures
- Sew a kettle stitch
- Glue up paper or cloth to cover binder's board
- Simple sewn text block for codex book

Materials/equipment to be provided by students:

- Bonefolder
- Pencil
- Ruler
- Scissors
- Cutting mat
- Awl

Optional:

- [Japanese screw punch with multiple bits](#)
(Brenda will bring several punches that students can share if you don't want to purchase one)

Materials/equipment to be provided by instructor:

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

- [Brand-new heated pen tool](#) for each student use to create designs in class and to take home after the class
- Foils in a rainbow of colors
- Foam core strips for punching
- Glue
- Glue brushes
- Japanese paper for spine consolidation
- Mull
- Colored flysheet paper
- Thread
- Machined end band material
- Sketching paper for paper signatures of final book
- Bookcloth
- Book board
- Spine card
- Blue tape
- Mylar pieces
- Tracing paper
- Scrap paper

Instructor Biography:

Brenda Gallager 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 a graduate of the American Academy of Bookbinding in Telluride where she earned a diploma of design fine binding.

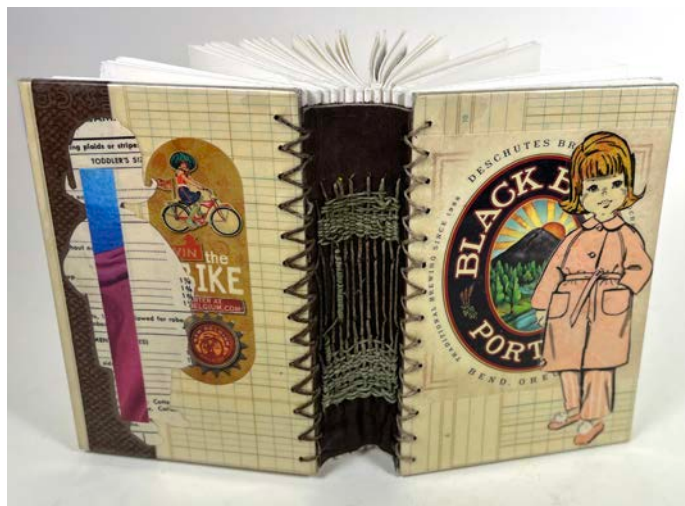
SATURDAY

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Winging It: Post Consumer Freeform Journal



Dates	Saturday–Sunday, June 27–28, 2026
Cost	\$175 per day x 2 days + \$7.50 Material Fee
Price	\$357.50 * Prices do not include housing & meals

Instructor	Roberta Lavadour
Skill Level	Beginner
Length of Workshop	2 days

Workshop Description:

Sometimes you just need a book to toss into your bag to have available for notes. Sometimes you want to give someone a cool gift that they don't think is too precious to actually use.

This simple, sturdy structure fits the occasion and has a wide range of options for personalizing and stitching outside the lines. It's a perfect vehicle for bringing together those fun bits of ephemera you've been saving and for loosening up a tad between addressing more formal structures.

Materials/equipment to be provided by students:

- Cutting mat
- Bonefolder
- Teflon folder
- Metal ruler
- Scissors
- Personal collage papers and ephemera
- Tools for note-taking

Materials/equipment to be provided by instructor:

(\$7.50 Material fee included in the class price)

- All materials to complete project

Instructor Biography:

Roberta Lavadour's work is fueled by a rampant curiosity, exploring diverse themes inspired by everything from yard sale finds to her tangled family history. She has been exhibiting artist's books for more than 25 years and has been recognized as an Oregon Arts Fellow by the Oregon Arts Commission. She has been a featured presenter at notable national book arts venues, including the Guild of Book Workers Standards of Excellence seminar, Paper and Book Intensive, and Focus on Book Arts. She has contributed to many publications that showcase book arts and has innovated structures that are recognized in the field.

SATURDAY

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Creating Longstitch Leather Journals



Dates	Saturday-Sunday, June 27-28, 2026
Cost	\$175 per day x 2 days + \$45 Material Fee
Price	\$395 * Prices do not include housing & meals

Instructor	Kris Stewart
Skill Level	Beginner
Length of Workshop	2 days

Workshop Description:

Students will learn to craft their own longstitch leather journals by hand. They will choose from a variety of precut leather from the instructor's collection to create two beautiful longstitch journals, each highlighting different skills and techniques.

We will explore the unique properties of both leather and paper, discovering how they work together. Students will learn how to fold and trim signatures with precision, and how to add end sheets. We will cover essential stitching patterns, and students will learn how to create their own templates for more intricate designs. Students will also have the opportunity to try out a variety of closures to personalize their journals, including leather straps, snaps, and buttons.

Students will leave with two journals, a scratch awl for leather, and handouts with templates.

Materials/equipment to be provided by students:

- Cutting mat 12" x 18" or larger
- Rotary trimmer with fresh blades
- Small Olfa knife or X-Acto with fresh blades
- Small glue brush
- Bonefolder
- Bookbinders awl
- Non-slip 12" ruler with metal edge

Helpful but optional:

- Centering ruler
- Quilting square 6"
- Japanese screw punch with 3mm tip

Optional:

- Any objects students would like to try out for closures: flat buttons, flat rings, no-fray ribbon (we'll see what works)

Materials/equipment to be provided by instructor:

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

- Leather paper
- Decorative paper
- Sewing needles
- Thread tape snaps
- Rivets
- Rings
- Buttons
- PVA
- Scratch awls (for students to keep)
- Specialty leather tools
- Practice supplies

Instructor Biography:

Kris Stewart has been crafting books since 1998, starting with hardcover photo albums, then moving to leather journals, sketchbooks, and artist's books. She teaches workshops in her home studio and is an Artist Member of Combine Art Collective in downtown Walla Walla, Washington.

SATURDAY

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28

Advanced Paper Marbling: More Patterns, and Metallics



Date	Sunday, June 28, 2026	Instructor	Pietro Accardi
Cost	\$175 per day x 1 day + \$45 Material Fee	Skill Level	Advanced
Price	\$220 * Prices do not include housing & meals	Length of Workshop	1 day

Workshop Description:

This class is designed to provide students with a space to explore more of the marbling universe. Further complex patterns will be demonstrated.

Pietro will share simple ideas on how to use the color wheel to create harmonic color patterns. He will skip the introductory talk about paper marbling and start with an advanced demonstration.

Students will learn how to make and use metallic paint.

Students will execute some overmarbled paper, which are papers “printed” two times, creating complex visual patterns.

Prerequisites (participants should know how to):

Prior marbling experience

Materials/equipment to be provided by students:

- Apron
- Comfortable shoes

Materials/equipment to be provided by instructor:

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

- Primed paper
- Primed fabric
- Carrageenan
- Drying racks
- Trays for marbling

Instructor Biography:

Pietro is native to the northwestern Italian city of Turin where his father Gaetano founded and operated a commercial printing press. His youth spent in the press led him to paper marbling, restoration, and bookbinding. After coming to the USA he started teaching paper and fabric marbling at the San Francisco Center for the Book and at the Nevada Museum of Arts in Reno. Together with his wife Vanessa he founded Accardi Book Arts: a book arts studio and bindery in Gardnerville, Nevada to follow his passion of marbling fabric/paper and to preserve the tradition of handmade books and boxes.

Ekphrastic Postcards in a Blizzard (Book)



Date	Sunday, June 28, 2026
Cost	\$175 per day x 1 day + \$25 Material Fee
Price	\$200 * Prices do not include housing & meals

Instructor	Selene Fisher
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

This class combines mixed-media collage, creative writing, an origami-inspired case, and a collaborative interchange with classmates.

We will start off collaging a set of postcards that will be addressed and exchanged randomly. We will compose a short poem or paragraph inspired by the image on the front of the card (ekphrasis) and "deliver" the cards to our classmates.

To house our card collection, we'll fold and cover Hedi Kyle's "blizzard" book. Each student will leave with a blizzard book filled with unique art. No cold weather required.

Materials/equipment to be provided by students:

- Knife
- Cutting mat
- Ruler
- Pencil
- Eraser
- Scissors
- Bonefolder
- Glue stick or PVA and brush
- Scraper or old room key card
- Markmaking tools of student's choice (e.g., stencils, stamps, inkpads, paint, pens, etc.)
- Acrylic gel medium and brush
- Preferred writing implement (e.g., ballpoint, gel pen, calligraphic, or micron pen)

If you have these (useful, but not required):

- Acrylic pens (like Posca) in black and white, bullet or fine tip
- Colorful collage paper (gelli prints, napkins, decorative tissue, etc.)
- Quilting ruler 6" x 24"
- Folding jig

Materials/equipment to be provided by instructor:

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

- Postcards
- Paper for blizzard form and cover
- Makeup sponges
- Stencils
- Colorful collage paper (gelli prints, napkins, decorative tissue, etc.)
- The class will have the use of typewriters, alphabet stamps, die-cut letters, and lots of magazines and books for image harvesting

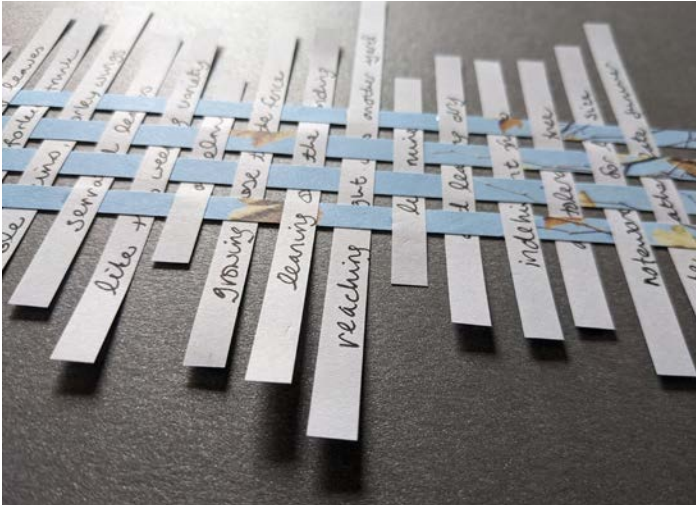
Instructor Biography:

Over the years, Selene has dabbled in different art genres, but when she discovered book arts, she knew she'd found her home. She loves "messing around" with paper and the book form (not that an artist book necessarily needs to employ either). Selene delights in alternative book forms, bright colors, and poetry. She enjoys using images to create stories and finding surprises around the corner. She prints with letterpress, rubber stamps, and gelli plates, and likes art to be fun. She also tunes up typewriters.

SUNDAY

28

Creative Writing For Book Artists



Date	Sunday, June 28, 2026
Cost	\$175 per day x 1 day + \$5 Material Fee
Price	\$180 * Prices do not include housing & meals

Instructor	Genevieve Kaplan
Skill Level	All Levels
Length of Workshop	1 day

Workshop Description:

During this generative writing workshop, we will brainstorm ideas, experiment with language, and tap into students' linguistic creativity. We will consider contemporary examples of short literary works (poetry and short prose), and examine these texts from a writer's (rather than just a reader's) point of view.

We will pay special attention to elements of craft—what these authors do, and how they do it—and use our observations to guide us in making our own creative authorial choices. Over the course of the day, we will each draft at least three different texts for use in future book projects.

Note: This is a writing class, so we will not be making books, but I am creating this class with book artists in mind. We will generate texts with an eye toward using them in book projects, and some of the writing samples we discuss as models will incorporate visual, tactile, or interactive elements.

Materials/equipment to be provided by students:

- Notebook, pen/pencil, and/or laptop (for in-class writing)

Materials/equipment to be provided by instructor:

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

- Handout with examples, instructions, and inspiration
- Paper to explore simple book forms and twists (as time allows)

Instructor Biography:

Genevieve Kaplan (she/her) is the author of two full-length collections of poetry and numerous shorter chapbooks, including a series of erasures. Her poems and writings have been published widely. She teaches university and community workshops on creative writing, poetry, and bookmaking. Her book art, created with an emphasis on found and recycled materials, is made from easily accessible materials. Her finished works take many forms including small "pocket" books, site-specific installations, and poetry "broadside." Genevieve lives in southern California.

SUNDAY

28

Botanical Inks



Date	Sunday, June 28, 2026
Cost	\$175 per day x 1 day + \$20 Material Fee
Price	\$195 * Prices do not include housing & meals

Instructor	Casey Newman
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

Making one's own natural ink not only yields beautiful and interesting colors with which to create, but provides a deep connection to the natural world. It's also just really fun!

In this workshop, students will learn to extract color from a variety of natural materials, many that are easy to find in the garden or even the kitchen. Students will learn which materials can be added to modify colors so they can create several colors from each dye source.

Once our inks are made, the day will be filled with exploration and play as students try our various forms of markmaking, including writing, painting, and unconventional methods as well.

Students will have the opportunity to create a folded booklet with their own ink designs and they will leave with a variety of decorated papers and any leftover botanical ink to use in future projects.

Materials/equipment to be provided by students:

- Variety of favorite papers, any type or size (paper will be provided, but natural inks sometimes behave differently on different papers so it's fun to have a variety with which to play)
- Assortment of small paintbrushes (nothing fancy, because inks can stain brushes; an inexpensive variety pack from a craft store is fine)
- Calligraphy dip pen (ideally with several nibs) if students would like to write with inks

Optional:

- 12 to 15 glass bottles with lids (1 oz. or 2 oz. size) if students would like secure containers to take home extra ink (lidded plastic containers will be supplied but they are not suitable for packing in luggage, especially if traveling by air)
- An apron; some inks will stain

Materials/equipment to be provided by instructor:

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

- Natural materials to use in ink-making
- Heating element and cooking supplies
- Substances to modify ink colors to increase color palette
- Variety of papers to use for markmaking, writing, and/or drawing
- Assorted brushes, droppers, and other items for markmaking and drawing
- Small plastic containers to hold inks for each student to work from

Instructor Biography:

Casey Newman is a naturalist and an artist who incorporates nature into her work, creating a unique way to connect with the beauty of nature. She is a botanical printer and natural dye artist, printing leaves onto fabric and paper using only the natural pigments found within each leaf. Casey grows and gathers natural materials to make dyes for fabric, botanical inks, watercolors, and other art supplies. 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, Oregon.

A Trio Of No-Glue Structures



Date	Sunday, June 28, 2026
Cost	\$175 per day x 1 day + \$ 95 Material Fee
Price	\$270 * Prices do not include housing & meals

Instructor	Shawn Sheehy
Skill Level	Beginner
Length of Workshop	1 day

Workshop Description:

A bonefolder, a microspatula, and tweezers. Those three tools—and a little time—are all students will need to assemble this deceptively simple trio of no-glue, no-thread books. But despite their simplicity, these structures are elegant, flexible, and altogether ready for further play and experimentation.

Outfitted with a kit of pre-cut pieces, students will crease folds and lock tabs until you've built a slipcase accordion book, a tablock codex, and a 7-spread pop-up book. There will also be discussion on the process and considerations of developing novel structures, supported by physical examples.

All levels are welcome and beginners are especially encouraged. Templates will be available for further exploration.

Materials/equipment to be provided by students:

- Bonefolder
- Microspatula
- Tweezers

Optional:

- Self-healing mat
- X-Acto knife

Materials/equipment to be provided by instructor:

(\$95 Material fee included in the class price)

- Kit of pre-cut materials for assembling three books, cut from stock ranging from 80 lb. cover to 140 lb. cover

Instructor Biography:

Shawn Sheehy has been teaching book arts courses and workshops since 2001. His broadsides and artist book editions have been collected by such institutions as Stanford University, Carnegie Mellon University, the University of Chicago, the Library of Congress, the University of California–Los Angeles, and Harvard University. Sheehy's trade pop-up books *Welcome to the Neighborhood* and *Beyond the Sixth Extinction* (both mass-market versions of previous artist books) were published by Candlewick and have won numerous awards. Sheehy served as director of the Movable Book Society from 2018 to 2023. Aside from degrees in education and design, he holds an MFA in Book Arts from Columbia College Chicago.

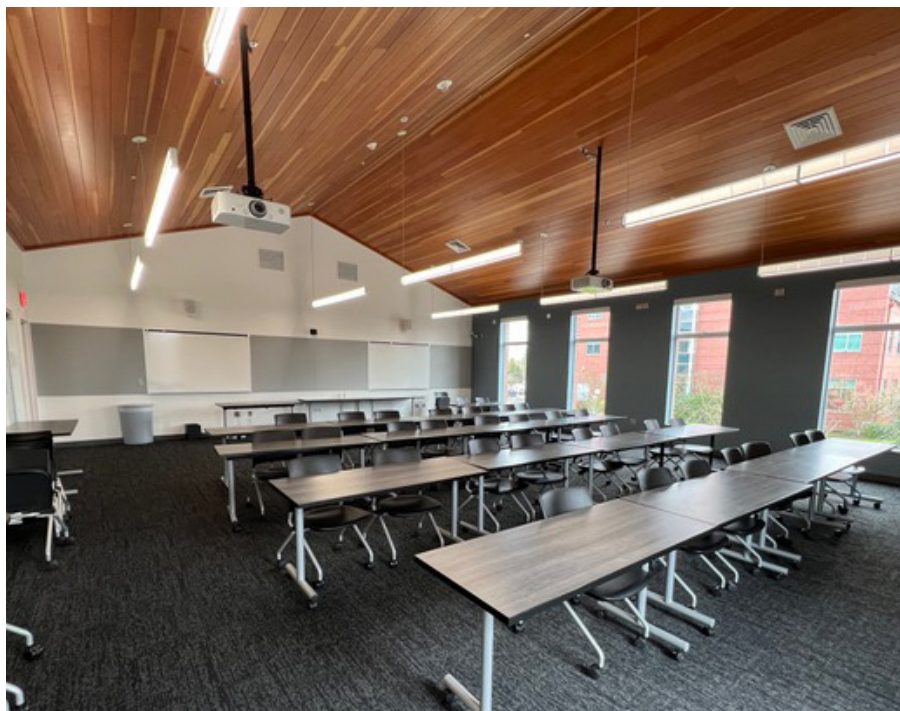
SUNDAY

28

Open Studio Sessions

This year we're offering something new at FOBA: the opportunity to work on your own projects during scheduled open studio sessions.

These studio sessions will be located in the Richard Woodcock Education Center, Room 201 – a beautiful room with vaulted ceilings and lots of natural light – with convenient access to our conference hub that includes FOBA's info desk, the raffle and auction tables, the faculty staff exhibit, the challenge book displays, and the trade show.



Half-Day Hosted Studio Session, with Helen Hiebert

Date	Saturday, June 27, 9am-12pm
Cost	\$55, No Material Fee
• bring your own project to work on • limited to 10 participants	

Have you ever wanted half a day during the conference to work at your own pace, relax and embellish your previous days workshop creations? Or wanted some low-stress time to get input from an instructor (or your peers) on a project you're working on? Join this half day Hosted Studio Session for just \$55, and enjoy a dedicated space to work alongside other like-minded attendees at your leisure. Then, spend the other half of the day exploring Monmouth, take the trolley to Independence to visit the shops and galleries, visit one of the local wineries, or join the non-hosted open studio session after lunch.

For this session with Helen Hiebert, you will be able to sign up via email for a 15-20 min private consultation. Exact time will be assigned by Helen after she receives the final participant list (maximum of 10 people in this session). Your host may bring out examples of their work you can look at, reference books to flip through, or might be working on one of their own projects alongside you. Think of this as a library style workspace, with quiet conversations allowed.

Half-Day Open Studio Session (non-hosted)

Dates	Friday, June 26, 9am-12pm Friday, June 26, 1:30pm-4:30pm Saturday, June 27, 1:30pm-4:30pm
Cost	FREE
• bring your own project to work on	

Need a break from the buzz of workshops but not from creating? Spend part of your day in a free Open Studio Session – a relaxed, inspiring space designed for you to work at your own pace, add finishing touches to your latest project, or simply recharge your creative spirit.

Each session offers a dedicated studio environment where you can experiment freely, chat quietly with fellow makers, and seek feedback or inspiration from your peers. It's the perfect blend of focus and community. Friday morning, Friday afternoon and Saturday afternoon sessions are pop-in style, no registration required.

After your studio time, use the rest of the day to explore Monmouth, hop on the trolley to Independence for local shops and galleries, or unwind with a visit to a nearby winery.

Conference Happenings

The website will contain the most up-to-date information about the conference happenings and registration information. focusonbookarts.org

2026 Conference Theme: *re:book*

re:visit | re:imagine | re:engage

We encourage you to re:visit, re:imagine, and re:engage with the idea of books in the ever-evolving world of the book arts. We invite you to re:flect on the importance of books, both as physical objects and as vessels for stories, knowledge, and connection. We ask you to re:cognize how books are sustainable, re:newable, enduring and re:cyclable!

On-Site Supplies

JOHN NEAL BOOKS



John Neal Bookseller has been supplying book artists, calligraphers, and lettering artists with quality tools and materials since 1981. Based in Nashville, Tennessee, we carry a carefully curated selection of bookbinding supplies, fine art papers, bone folders, threads, inks, gilding materials, and more. We're proud to be the on-site vendor for the 2026 Focus on Book Arts Conference, stocked with the supplies you'll need for your workshops along with a selection of books and tools to explore. We're also accepting pre-orders for on-site pickup: visit <https://www.johnnealbooks.com/FOBA2026> or browse our full catalog at www.JohnNealBooks.com and have your order waiting for you when you arrive!

The Trade Show

Come browse from the professionals! This year we're curating a Trade Show that highlights specialty, handmade, and niche vendors to complement our on-site supplier, who will be offering basic book arts materials. The Trade Show, which runs Wednesday through Saturday, will be located in the same building as many of the workshops. You'll be able to 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:

Cindy Luxhoj
development@focusonbookarts.org

Trade Show:

June 24-27	Wednesday-Saturday	11:00AM-7:00PM
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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 handmade 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 on the FOBA website until May 15, 2026. 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. To sell your items during the Artists' Fair, you must be a participant of FOBA as either an attendee, instructor, staff or tradeshow vendor.

For questions, please contact:

Jean Wyatt
artistsfair@focusonbookarts.org

Artists' Fair Hours:

June 25-26	Thursday-Friday	5:00PM-6:30PM
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Conference Happenings

Faculty–Staff Exhibit

The Faculty–Staff Exhibit is a great chance to see some works of art by your FOBA Conference workshop instructors and conference staff. 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 23.

The closing reception for the exhibit and conference will be on Saturday, June 27, 2026.

If you have questions, please contact:

Tammy Andrade
events@focusonbookarts.org

Challenge Book Exhibit

The FOBA Challenge Book Exhibit is open to participants! For more information on participating, please see page 53.

Remembering Patty Grass Exhibit

Patty Grass planted the roots of the PNW book arts community. For almost four decades, she taught, shared, and created access to tools, supplies, and community, including the inception of the Focus on Book Arts Conference. Patty passed away in July 2025, and her specialty shop, Green Heron Book Arts, closed in January 2026. **An exhibit showcasing Patty's work over the years will be on display in the same room as the Faculty/Staff Exhibit, and will be open to the public.**

All three exhibits will be open throughout the conference:

June 23–27	Tuesday–Saturday	8:00AM - 8:30PM
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Colleen Cavin Fellowship and Internship Program

Supporting the community of book artists is key to the mission of FOBA. One way we do this is through the Colleen Cavin Fellowship. In 2026 we are able to introduce Internships to the program. While Fellows support managing the conference, Interns will support a specific Instructor and their workshop(s).

The selection process is currently underway. Watch our website and socials for their introduction.

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

For more details about future fellowship and internship opportunities, visit: <https://focusonbookarts.org/get-involved/fellowship/>

Fundraising Raffle and Silent Auction

FOBA will hold a Raffle and Silent Auction at the 2026 conference. Proceeds will support the Colleen Cavin Fellowship and Internship program and contribute to 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 a 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 June 1, 2026.** Contact Tammy Andrade at events@focusonbookarts.org for shipping information.

Raffles: Held Daily

Silent Auction:

June 27	Saturday	7:00PM
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For pre-notification or other questions, please contact:

Tammy Andrade
events@focusonbookarts.org –or–

Desiree Dolecki
director@focusonbookarts.org



Conference Happenings

Welcome Reception



The Welcome Reception will be 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. Wine, hors d'oeuvres, desserts and refreshments will be served.

Welcome Reception:

June 23	Tuesday	7:00PM–9:00PM
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Peer Show & Share



Here's an opportunity to show your work to small group: 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. 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:

Tammy Andrade
events@focusonbookarts.org

Peer Show & Share:

June 24	Wednesday	7:00PM–9:00PM
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Keynote Speaker



Jennie Hinchcliff, [@redletterdayzine](https://www.instagram.com/redletterdayzine)

Our featured speaker for the conference is Jennie Hinchcliff, an artist, curator, and educator whose work explores the connective power of paper, print, and the post. As Director of Exhibitions and Artist Programs at the San Francisco Center for the Book, she is dedicated to creating meaningful opportunities for dialogue between artists, curators, and the communities they serve.

She writes,

"This presentation seeks to inspire deeper engagement and a continued evolution of book arts that is boldly experimental and grounded in authentic connection. Through an exploration of practical, community-centered tenets for both making and exhibiting artists' books, audience members will be invited to reflect on their own roles as artists, curators, and cultural stewards within the wider book arts community."

Join us for a presentation you won't want to miss as Jennie talks to us about what it means to make and exhibit bookworks with authenticity, curiosity, and care—and how artists and curators alike can sustain a practice grounded in experimentation and community.

Questions? Please contact:

Tammy Andrade
events@focusonbookarts.org

Keynote Speaker:

June 26	Friday	7:00PM–9:00PM
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Conference Happenings

Conference Showcase & Social

Join us for the Conference Showcase & Social, the final evening of FOBA 2026! This lively closing-night gathering is your chance to share what you have created in workshops, connect with fellow attendees, and spark future book art collaborations. Explore the final night of the Raffle and browse the Silent Auction. Final bids will be accepted until 8:00PM.

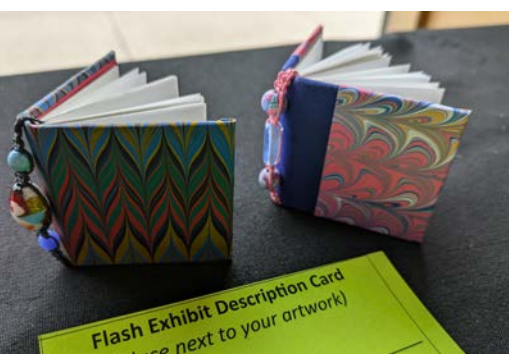
We will also announce the Challenge Book Award winners and feature a Flash Exhibit showcasing artwork created during the conference. Bring a piece you made and you'll be entered into a drawing for one of the evening's prizes!

Wine, hor d'oeuvres, desserts and refreshments will be served throughout the event as we celebrate an inspiring week together.

Conference Showcase & Social:

June 27	Saturday	6:30PM-9:00PM
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Flash Exhibit



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

Flash Exhibit:

June 27	Saturday	6:30PM-9:00PM
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Challenge Book: re:book

As we meet to re:engage with our book arts community, let's re:start the conversations we have through our artist's books by taking part in the FOBA 2026 Challenge Book event. Show us how you re:book as you...

- re:visit a work and/or unfinished object
- re:engage with a favorite structure to expand it in a new and playful way
- re:imagine a book to seamlessly marry content to structure
- re:configure a book originally meant for another purpose so that it becomes a new work of art
- re:cycle materials to create a sustainable book
- re:combine techniques or forms to re:invigorate traditional book structures
- re:think the nature of a book

You may interpret the theme however you wish, just keep in mind the following conditions:

- The submission should have been completed no more than three years preceding the conference.
- It must be created by a 2026 conference participant (student, instructor, staff, or trade representative).
- Participants may enter up to two books. A series may count as a single entry.



To participate in the Challenge Book exhibit, please complete the [online participation form](#) and bring your book(s) to the check-in desk when you arrive, where you will complete an entry form. At that time, Challenge Book participants will receive two complimentary raffle tickets for each entry!

Conference participants and a chosen judge will vote on the entries without knowing who made them. The Challenge Books' creators' names will not be posted in the exhibit but revealed during the Conference Showcase & Social on Saturday night. In addition to the approbation of your peers, you could also win an award and prize or increase your chance of winning a raffle prize!

We can't wait to see how you choose to re:book.

Questions? Please contact:

Denise Stephenson

challengebook@focusonbookarts.org

Conference Happenings

Faculty/Staff Exhibit Open Book Event



How many times have you visited to a book arts exhibit and wanted to open the book in front of you, or at least see someone flip through the pages? Join us for this evening event at the Faculty/

Staff Exhibit, 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 this Open Book Event 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 out to meet the makers and see the inside of their books!

Questions? Please contact:

Tammy Andrade

events@focusonbookarts.org

Faculty/Staff Exhibit Open Book Event:

June 25	Thursday	7:00PM–9:00PM
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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:

Genevieve Kaplan

First-Timers@focusonbookarts.org

Photo Booth

Artist's 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 2026 conference, we have t-shirts and aprons 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 2026 Merchandise before the conference! Scan the QR code or visit:

<https://bluefoxprints.com/FOBA/>





Registration

Registration opens at 8:00AM (Pacific Time) on Saturday, March 28, 2026. You will register online at <https://focusonbookarts.org/registration-instructions-2026>. There is no mail-in registration. Registration will close at the end of the day on Sunday, May 31, 2026.

Before registration opens, review the course catalog and select the classes you want to take. Identify second choice classes in case your first choice is filled by the time you register. Check the class length and days the workshop meets. **You may not take overlapping classes.** Choices have to be made!

Online you will select your classes, complete the form, submit it to FOBA, and pay online using your credit card. You will also have the opportunity to register for on-campus housing and meals. If you create an account on the registration site, you can register for classes first and come back later and sign up for housing or meals (before June 1, 2026).

Registration is processed in real time on a first-come, first-served basis. If a class is full, you will have the option of signing up on a waitlist for the class. After registering you will receive an information packet describing where to check-in once you arrive on the WOU campus in June.

If you have any questions about registration, please contact

Selene Fisher

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

On-Campus Housing

Housing will be in Arbor Park Apartments on the north side of the campus. **Each apartment includes four private bedrooms, two shared bathrooms, and a shared kitchen, living room, and hall closet.** The kitchen includes a **full-sized refrigerator/freezer, stove/oven, and microwave oven**, in case you wish to bring/store food and beverages, or to make your own meals. However, **no cooking and eating utensils are supplied**; you should plan to bring your own if desired. These rooms are non-smoking facilities.

Bed linens and towels are automatically included in the room rentals. This linen package includes: a pillow, blankets, two flat XL twin size sheets, a towel, and a washcloth. You are still welcome to bring your own bedding, and you may want to bring some amenities such as a clock, a small fan, a desk lamp, hangers, and earplugs if you have trouble sleeping.

The apartment buildings have elevators and laundry facilities on each floor, but none of the spaces are air conditioned.

If you wish to share your apartment with someone specific (maximum 4 people per apartment), please note that on the registration form; otherwise, all rooms will be assigned randomly. Minors under 18 cannot be accommodated. All bedrooms are single occupancy only, per WOU rules—so if you have a partner or spouse that will join you for any portion of the conference, you will need to add a second bedroom reservation to your registration. Please be sure to note that in your own registration, and in the registration for your partner, and we will make sure you are in the same apartment. If you have any other housing needs or dietary restrictions, please let us know when booking. We will try our best to accommodate all requests, though we can't guarantee everything will be available.

Scan the QR code or visit focusonbookarts.org/foba2026/ for the latest information on housing, dining, and travel to/from the conference.



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 and 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/>

Catered Meals

This year we are offering catered meal packages during the conference instead of using the cafeteria. All meals will be served in the Summit Room of Werner University Center, and will only be available to conference attendees who pre-purchase one of the packages. As separate packages you can purchase: all the meals for five days; just the weekend; or just lunches. Purchasing a meal package is not required. You may stay in the on-campus apartments with no meal option (bring your own food or eat off campus all meals).

Whether you are staying on-campus or off, you can purchase the lunch-only package which will allow you to have lunch Wednesday through Sunday. This can be handy if you are staying off-campus and would prefer not to go into town for lunch each day.

Alternatively, 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 with the other participants in the Summit Room from Tuesday dinner through Sunday lunch. If you are only attending for the weekend, we are also now offering a 2-day meal package that covers dinner Friday night through lunch on Sunday.

Individual meals 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. Various restaurants are located within walking distance for breakfast, lunch, and dinner.

Housing/Meal Package Pricing

Housing and meals are being offered in separate packages, as follows:

Housing **\$300**
(5-night package, Tuesday night through Saturday night)
No single night with exception of extra night

Weekend Only Housing **\$120**
(2-night package, Friday and Saturday night)
No single night with exception of extra night

All Meals **\$300**
(Tuesday dinner through Sunday lunch)
No single meal option

Lunch Only Package **\$100**
(Wednesday through Sunday)
No single lunch option

Weekend Only Meals **\$120**
(2-night package, Friday dinner through Sunday lunch)

Extra Night (Sunday) **\$100**
(Includes additional Sunday night in room, dinner Sunday and breakfast Monday)
For those needing to stay over after the conference



REFUNDS/CANCELLATIONS

If you have any registration questions, please contact:

Selene Fisher

registration@focusonbookarts.org

Cancellation	Refund
On or before April 15, 2026	Full Refund Less \$50 Booking Fee
April 16, 2026 to May 15, 2026	50% of Total Paid Less \$50 Booking Fee
On or after May 16, 2026	No Refund
May 31, 2026	Registration Closes

Parking

All Staff and Attendees may park for free during the conference in any parking lot on campus as long as you have the parking permit you receive at check-in displayed on the dashboard of your vehicle.

Campus Map

To give you a sense of the WOU campus, here are the buildings and areas that will be utilized during FOBA 2026. 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 2026 conference, while helping us build up seed money necessary for the future. You can make a donation:

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:
volunteers@focusonbookarts.org

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.

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