



NEWPORT PAPER & BOOK ARTS FESTIVAL XXV
CELEBRATING PAPER AND BOOK ARTS
25th ANNIVERSARY!

April 21, 22, 23 & 24, 2022

SPONSORED BY OREGON COAST COUNCIL FOR THE ARTS

Venues in Newport and Toledo, Oregon

TWELVE INSTRUCTORS – TWENTY TWO WORKSHOPS

Surface Design • Collage • Book Arts • Mixed Media • Paper Manipulation • Box Arts

ARLENE WARNER, *Collage and Book Artist, Medford, OR*

CONNIE STRICKS, *Book and Paper Artist, Fairbanks, AK*

DOLORES GUFFEY, *Book Artist, Cutten, CA*

DONNA GEPHART, *Book and Paper Artist, Eureka, CA*

GLEND A GOODRICH (GG), *Mixed Media Artist, Salem, OR*

IRIS SULLIVAN DAIRE, *Fiber Artist and Natural Colorist, Astoria, OR*

MARGO KLASS, *Book, Box and Mixed Media Artist, Fairbanks, AK*

MOE SNYDER, *Book and Box Artist, Seal Rock, OR*

PIETRO ACCARDI, *Book and Marbling Artist, Gardnerville, NV*

SANDY VREM, *Book and Paper Artist, Arcata, CA*

SUSAN JONES, *Paper Artist and Basket Maker, Seal Rock, OR*

WENDY SCHWARTZ, *Book and Mixed Media Artist, Newport, OR*

VACCINATION AND MASK REQUIREMENTS

The safety and well-being of our patrons, artists, volunteers, and staff has been, and always will be, a top priority of the Oregon Coast Council for the Arts. Given the increase in COVID-19 cases and illness in the state of Oregon, and in keeping with new industry norms and best practices, the Newport Paper & Book Arts Festival will require proof of full vaccination for entry to all workshops. All participants, staff, artists and volunteers will need to provide this information as a condition of participation. Mask wearing is also required for all individuals.

This requirement extends until further notice and is subject to review and change according to federal, state, and city recommendations and guidelines.

FULLY VACCINATED: Means that the festival is at least 14 days after your final vaccine dose.

FACE MASKS: Required for all, while inside in the workshop venues, galleries, and evening activities, except while actively eating or drinking in designated areas only. A properly worn mask completely covers the nose and mouth, is secured to the head, and fits snugly against the sides of the face. Gaiters, bandanas, face shields, or masks with an exhalation valve are not acceptable. Compliant masks will be available should you need one.

WHAT FORMS OF VACCINATION PROOF ARE ACCEPTED?

A CDC Vaccination Record Card (physical or a photo) showing a completed vaccination series. Name and birthday must match your valid photo ID.

OTHER PRECAUTIONS TAKEN BY THE FESTIVAL FOR INCREASED SAFETY:

- Class size has been adjusted to a maximum of 12.
- Materials lists have been adjusted to decrease sharing when feasible.
- Rooms will be wiped down between workshops.
- There will not be catered lunches - We suggest a brown bag lunch or we will provide a list of places you can order and pick up lunch before the workshop begins or during the lunch break.
- Evening activities will be adjusted for safety. The schedule will be announced closer to the Festival.

LATEST INFORMATION:

We will continue to follow state mandates and CDC guidelines. The most up-to-date information will be listed here: coastarts.org/Newport-paper-book-arts-festival/vaccination-mask-safety-protocols or by emailing Sara as ssiggelkow@coastarts.org

We have missed you and are thrilled to welcome you back to Newport and to Celebrate the 25th Newport Paper & Book Arts Festival with you. We look forward creating art and unforgettable memories with you.

WORKSHOP REGISTRATION FEES are based on the number of days you take workshops. The more days you take workshops, the less it costs per day.

One Day – \$140 total

Two Days – \$230 total

Three Days – \$295 total

Four Days – \$360 total

In addition to **registration fees**, each workshop has a **materials fee**.

These are listed in the workshop descriptions.

TWO-DAY WORKSHOPS There are four two-day workshops being offered. These count as two days in registration fees. The materials fee covers both days.

WORKSHOP HOURS All workshops meet from 9:00am to noon and 1:30- 4:30pm. You ***may not*** enter your classroom until 8:50am.

COMPLETE REGISTRATION information and instructions will be emailed to you on January 27th

REGISTRATION will open at 9am Saturday January 29th

Thursday, April 21	Friday, April 22	Saturday, April 23	Sunday, April 24
Stitching Pattern & Texture Margo Klass Day 1	Stitching Pattern & Texture Margo Klass Day 2	Five Sides to Every Story Moe Snyder Day 1	Five Sides to Every Story Moe Snyder Day 2
The Fine Art of Collage Arlene Warner Day 1	The Fine Art of Collage Arlene Warner Day 2	Indigo Dyed Bookcloth & Endpapers Iris Sullivan Daire Day 1	Indigo Dyed Bookcloth & Endpapers Iris Sullivan Daire Day 2
Vegetable Papyrus Susan Jones	Gel Plate Exploration: The Joy of Mono Printing Wendy Schwartz	Vegetable Papyrus Susan Jones	Soy Wax Batik on Paper Dolores Guffey
It's All About the Stitching: Coptic Binding Moe Snyder	Natural Pigment Paste Paper Iris Sullivan Daire	The Panorama Book: Endless Possibilities Connie Sticks	The Pocket Book: Endless Possibilities Connie Sticks
The Triangle Book Connie Sticks	Cut It! Fold It! Glue It! Sew It! Introduction to Book Arts Skills Donna Gephart	Colorful Surface Designs with Options Sandy Vrem	Japanese Screen Structure Margo Klass
	Articulated Binding Pietro Accardi LIVE VIRTUAL	Gypsy Journals Arlene Warner	Mosaic Collage with Silhouette and Image Transfer Glenda Goodrich 'GG'

Thursday & Friday April 21 & 22 – Two-Day Workshop

STITCHING PATTERN & TEXTURE

Margo Klass

Materials Fee: \$25

Skill Level: Intermediate

Class Limit: 12



This workshop begins with constructing a concertina of sturdy St. Armand's rag paper. Collaged images will be added to the structure using a variety of Japanese and vintage papers. Finally, discrete areas of hand-stitched texture and pattern will be added to punctuate space, embellish forms, and create movement across the 6-paneled structure. The completed concertina will be cased in boards, include an inset cover plate, and be covered in book cloth to create the finished book.

Materials Provided by Instructor: Book boards (pre-cut), book cloth, collage papers (Japanese kozo, lokta, vintage papers, etc.), concertina supports, embroidery threads, Hollytex, MacTac, matte medium, tools (awl, spacer, mesh screen)

Materials Provided by Student: Bone folder, cutting mat (minimum size 18" x 24"), eraser, glass water jar, glue brush (stiff bristle, flat or round, 3/4"- 1"), glue sheets (scrap paper to use as protection when gluing), matte medium brush (soft bristle, flat, 3/4"-1" wide), pencil, PVA bookmaker's glue (e.g., Lineco available on Amazon), scissors, scoring bone, see-through quilting rulers (assorted lengths and widths if available), small needle-nose pliers, small triangle (or 2"-3" square quilting ruler), small weights (bag weights, metal bars, rocks - to hold collage papers in place), tweezers, X-Acto Knife and blades

Optional: Heavy weights (covered bricks, boards and clamp or other heavy weights- to press book), graduated measuring rules (<https://volcanoarts.com/product/measuring-rules-set/>), personal work light

Thursday & Friday April 21 & 22 – Two-Day Workshop

THE FINE ART OF COLLAGE

Arlene Warner

Materials Fee: \$40

Skill Level: All

Class Limit: 12



Learn how to create unique and expressive abstract works using collage. Handmade painted collage papers, repurposed scraps and various ephemera are layered and combined with acrylic paint and mark-making to produce textured and intuitive art pieces. On the first day, create painted papers using a variety of fun and simple techniques, including monoprinting with a Gelli Arts plate. On the second day, your papers become the foundation of your collages as you add other paper elements and use acrylic paint to fill spaces and create backgrounds. You assemble several collage pieces concurrently. Greeting cards with small collages are made as time allows.



Materials Provided by Instructor: 5" square Gelli Arts printing plate (yours to keep), big box of scraps including paper scraps, postage stamps, pieces of art papers and other eclectic printed items, drawing paper and deli paper for creating hand-painted sheets to be used in final collages, fluid acrylic paints in a variety of colors, individual containers of matte medium, 90-lb fine-art printmaking paper, various materials to use for creating patterns and textures

Materials Provided by Student: Soft rubber brayer (2"), paint brushes (two inexpensive acrylic 1" or wider), palette knife, paper palette pad or stack of waxed paper, pencils, scissors, black pens/markers (waterproof Pitt pens work best), water container (large yogurt size)

Optional: Paper scraps (pages from old books, journals, postage stamps, printed tissue paper or napkins - anything that speaks to your visual aesthetic), rubber stamps and other small items to create textures and patterns



VEGETABLE PAPYRUS

Susan Jones

Materials Fee: \$30

Skill Level: All

Class Limit: 12

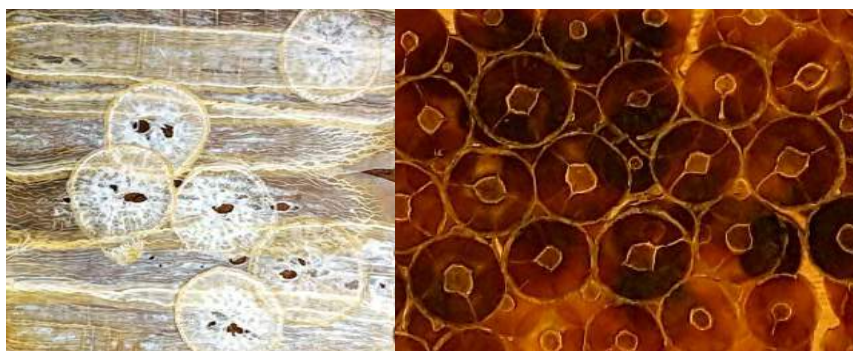
Explore light, texture and patterns with this introduction to the ancient techniques of making papyrus. Fruit and vegetables are sliced, cooked and laminated together to form translucent sheets. You are encouraged to play with your food and discover the complex beauty and natural wonder of common/uncommon fruits and vegetables. Book making examples as well as preservation and display possibilities, prints and frames will be discussed. Students will be responsible for attending to their press 2-3 times a day, tapering off as the papyrus dries.



Materials Provided by Instructor: boards, bowls, clothesline and pins, colanders, compost bucket, concrete blocks, cooking pots, cotton squares, cutting boards, fruits and vegetables, hand towels, hot plate, knives, masking tape, microwaves, newspaper, paper towels, peelers, press, pens, samples, slicing mandolins, small fan, spatulas, spiralizer

Materials Provided by Students: apron, flipping spatula, 2 potholders, Pyrex type dish (2 qt, 8" x 8" or 11" x 17"), serrated knife (7"-10"), (extra supplies will be available for those not able to travel with equipment, please email Susan ahead of time, so she knows what to bring)

Optional: plant press, slicing mandolin, special fruit and vegetables you would like to try (tomatoes, cabbage family vegetables and bananas are not recommended)



Thursday April 21 – One-Day Workshop

IT'S ALL ABOUT THE STITCHING: COPTIC BINDING

Moe Snyder

Materials Fee: \$20

Skill Level: Intermediate

Class Limit: 12



Learn to stitch this beautiful and functional historic binding with book board covers. Decorative papers are provided for the covers and for additional sheets to wrap each section of the book, along with sketch-ready text block papers. Use the single needle technique. Curved needles provided, along with many colors of linen thread to choose from. This structure opens flat, great for sketchbooks, journals and more. If time allows, sew a pocket-size version, plus create insets for cover labels or embellishments.

Materials Provided by Instructor: Book board, decorative and text block papers, curved steel needles, assorted threads, beeswax, PVA adhesive and containers, covered bricks for weights, instruction sheets, paper cutter

Materials Provided by Student: Cutting mat (18" or larger), ruler (12"-18"), Olfa or X-Acto knife and blades, scissors, mechanical pencil, bone and/or Teflon folder, glue brushes (1" round ½" flat), glue sheets (scrap paper to use as protection when gluing), small rags, needle awl

Optional: metal triangle (3"), thimble, personal light. Decorative paper: for text blocks 20-60-pound paper, measuring 10" x 16", for cover papers 9" wide at least, and 11" high (to accommodate turn-ins, covers will be 8" x 10"). Papers will need to be "grain short", that is the grain will need to run along the 10" (11") side for foldability.

Thursday April 21 – One-Day Workshop

THE TRIANGLE BOOK

Connie Stricks

Materials Fee: \$25

Skill Level: Beginner-Intermediate

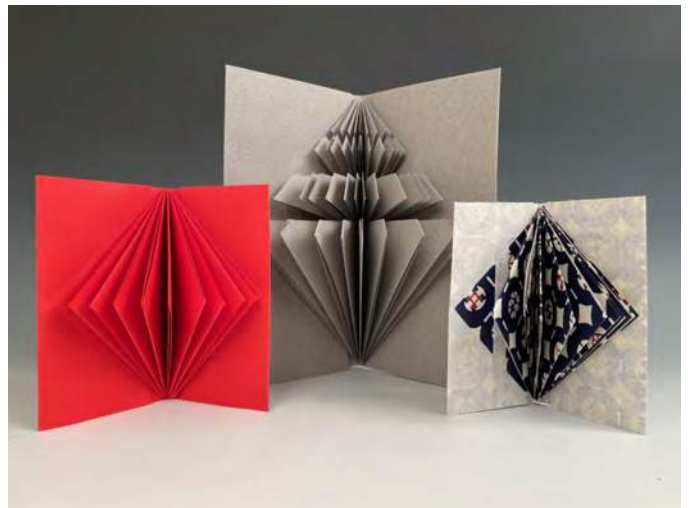
Class Limit: 10



Folded triangles are fundamental not only to origami structures but to several books made by carefully cutting and folding a single sheet of paper. In this workshop, we explore three structures utilizing with this fold: the Triangular Book, a version created by Hedi Kyle using a single sheet of paper, a variation on her book using hard covers, and a sculptural book of your personal design using this fold.

Materials Provided by Instructor: Board, double-stick tape, embellishing materials, Mac Tac, needle paper, PVA glue, waxed linen thread

Materials Provided by Student: Bone and/or Teflon folder, bone scorer, cutting mat (18" x 24" preferred), eraser, glue sheets (scrap paper to use as protection when gluing), mechanical pencil, needle awl, Olfa or X-Acto knife and blades, rulers (2 or 3 - 18" x 24" long and 2-3" inches wide – plastic quilting rulers preferred but metal will work), scissors, favorite punches, embellished papers (painted, collaged, decorative)



Friday, April 22 — One-Day Workshop

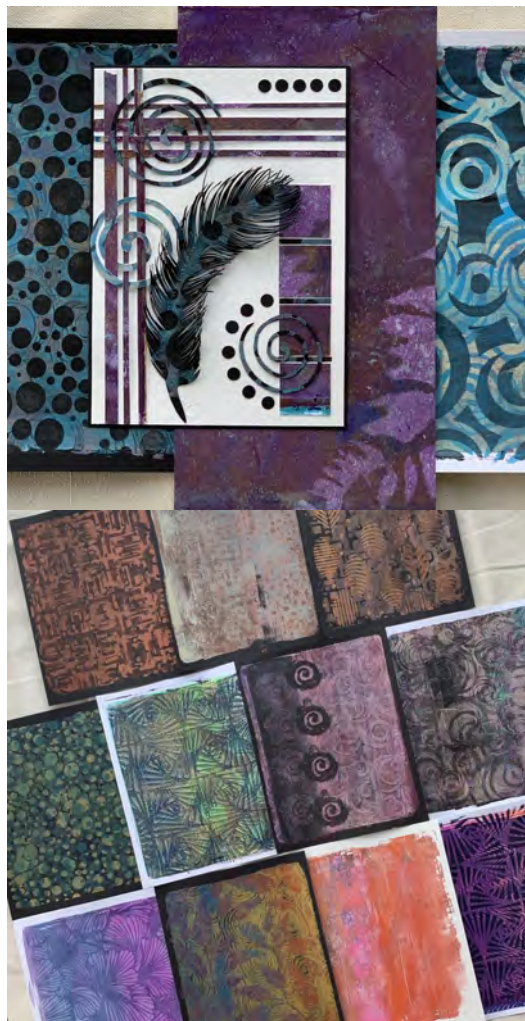
GEL PLATE EXPLORATION: THE JOY OF MONO PRINTING

Wendy Schwartz

Materials Fee: \$20

Skill Level: All

Class Limit: 12



Come explore the world of mono printing using the gel plate. Begin with the basics of applying paint to create backgrounds, followed by utilizing stencils for masking, removing paint for subtle patterns with stamps and other texturing tools, mark making for custom patterns. Learn to clear/clean the plates, which often produces fun prints. Next focus on layering, using the techniques learned, to create groups of papers that will all work together for future collage and art projects. Finish the day by creating a piece of artwork that can be turned into a card, used on a book cover or framed.

Materials Provided by Instructor: Acrylic paint, brayers, bubble wrap, combs, feathers, glue, hand sanitizer for cleaning gel plate, leaves, masks, paint brushes, paper (cardstock, text weight, handmade, deli sheets, watercolor), paper cutters, paper towels, rulers, sponges, stamps, stencils, tape, texturing tools

Materials Provided by Student: Pencil, scissors, 8" x 10" GEL Press or Gelli Arts plate,

<https://gelpress.com/product/10802/> or

<https://www.gelliarts.com/collections/products/products/8-x-10-gel-printing-plate>

Optional: Apron, gloves



Friday, April 22 – One-Day Workshop

NATURAL PIGMENT PASTE PAPER

Iris Sullivan Daire

Materials Fee: \$45

Skill Level: All

Class Limit: 12



The colors of the earth are vast—deep indigo blues, ochre yellows, walnut browns, madder reds. Explore ways to include a full spectrum of nature’s colors into your work. Paste papers have a long history of use for book covers and are a true delight to create. Try a variety of papers, patterning them using hands and simple tools. Making lake pigments from plants and paste making will be demonstrated. You will make several decorative sheets, which can be used for many projects including books.



Materials Provided by Instructor: Variety of papers, a wide selection of mark making tools and pastes colored with; ochres, earth pigments, natural indigo, and plant based lake pigments

Materials Provided by Student: Apron, large cellulose sponges (2), a way to transport wet papers (large portfolio and waxed paper)

Optional: Favorite papers, pattern making tools



Friday, April 22 – One-Day Workshop

CUT IT! FOLD IT! GLUE IT! SEW IT! INTRODUCTION TO BOOK ARTS SKILLS

Donna Gephart

Materials Fee: \$10

Skill Level: Beginner

Class Limit: 12



This workshop is a true introduction to the world of handmade books. Learn the vocabulary and all about paper, its qualities and how to accurately measure, cut and fold it. PVA and other adhesives will be introduced along with proper gluing techniques and covering book boards. Make and use a jig for placement of holes for sewing, and learn how to handle waxed linen thread and how to sew simple bindings. Use your new knowledge to make four books: a *Concertina Folded Book* with hard cover, an *Australian Piano Hinge* folded and glued book as developed by Alisa Golden, a little *3-hole Pamphlet Stitch* memo book and a *Japanese Stab Binding* booklet.

Materials Provided by Instructor: All paper for practice and projects, foam core for piercing platforms, glue, glue brushes, glue containers, needles, T-pins for piercing, waxed linen thread, waxed paper and paper for gluing, weights for drying glued pieces

Materials Provided by Student: (See picture) bone folder, eraser, paper towels, old washcloths or baby wipes, pencil, ruler (cork backed 18"-24"), self-healing cutting mat (13" x 19" or larger), small sharp scissors, water container, X-Acto knife (or similar) and blades

Optional: Bookbinder's awl



Friday, April 22 – One-Day Workshop —This is a **LIVE VIRTUAL WORKSHOP**

ARTICULATED BINDING

Pietro Accardi

Skill Level: All

Class Limit: 12

Materials Fee: \$45

Materials Shipping: \$12



Learn this rare binding technique to create an articulated blank journal that can beautifully withstand the ravages of time. This binding is inspired by Italy's 1970's solution to broken Yellow Pages bindings in public phone booths. The 360-degree flexible binding offers many advantages because it bends and does not break! Plus, it is a visual and tactile delight, employing strips of articulated hard board covered with Pietro's marbled fabric.

Materials Provided by Instructor: binding materials, glue, marbled bookcloth

Materials Provided by Student: apron, baby wipes, cutting mat (medium sized), glue brush (2" or preferred size), ruler (12"-18"), X-Acto knife and blades



This workshop will be **live streamed** and designed for you to work along with the instructor. Your materials fee has two parts: the materials themselves plus the cost to ship them in a USPS flat rate box. The box will arrive before the workshop. There is also a student supply list of materials and tools you will need to gather before the workshop. If you are attending the festival and taking this workshop you will need a computer or tablet and internet to participate. Workshop is limited to 12 people to ensure individual interaction between the students and instructor. The lecture will be recorded and you will have access to watch it as many times as you like until July 1, 2022.

FIVE SIDES TO EVERY STORY

Moe Snyder

Skill Level: All

Materials Fee: \$25

Class Limit: 12

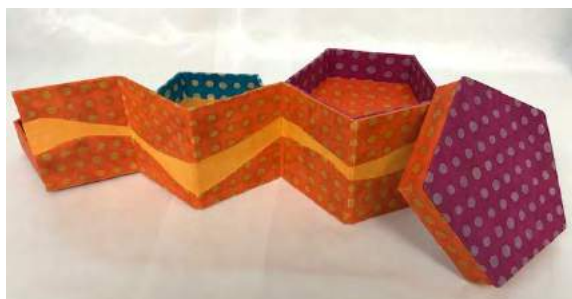


How many sides are there to the story you want to tell? How many layers? Is it about color? Pattern? History? The seasons? Does it need a reliquary? Over two days build a five-sided box that opens outward, revealing three five-sided trays in descending layers, ideal for framing a narrative. Learn fine finishing details, inlays, attachment techniques and more. Leave with at least one completed box. Assorted book cloths and decorative papers will be provided. You are encouraged to bring some of your own as well (purchased or self-created) to make the project personal to you. Tell a story!

Materials Provided by Instructor: Book cloth, book board, decorative papers, PVA adhesive and containers, covered bricks for weights, instruction sheets, paper cutter

Materials Provided by Student: Cutting mat (18" x 24" or larger), ruler (12"-18"), Olfa or X-Acto knife and blades, mechanical pencil, bone and/or Teflon folder, glue brushes (1" round ½" flat), small rags, glue sheets (scrap paper to use as protection when gluing), triangle (6" or larger), small weights (3-4), scissors

Optional: Metal triangle (3"), decorative papers (purchased or self-created, not heavier than 60#), book cloth (if you have favorites), items to include in your box (nothing too heavy, the trays are glued to the walls and are not meant to support a lot of weight), personal light



Saturday & Sunday April 23 & 24 – Two-Day Workshop

INDIGO DYED BOOKCLOTH & ENDPAPERS

Iris Sullivan Daire

Materials Fee: \$85

Skill Level: Intermediate-Advanced

Class Limit: 12



Indigo - the colors of sky and sea captured onto cloth. Ancient, filled with mystery, beauty, and wonder, this plant- derived blue inspires passion! Day one will focus on using a natural indigo vat to create plain and patterned fabrics to transform into book cloth. Patterns are informed by the traditional Japanese itajime style of fold and clamp dyeing. You make two 24" x 36" pieces. On day two mount the paper backing onto you indigo-dyed cloths and explore itajime on paper appropriate for use in book interiors.

Materials Provided by Instructor: Drying racks, glue brushes, glue, indigo vats, irons with boards, mulberry paper for backing cloth, papers for dyeing, prepared fabrics (cotton and cotton/hemp), variety of clamps for patterning

Materials Provided by Student: Apron, bone folder, scissors, roll of wax paper

Optional: Additional kozo or washi paper for dyeing



VEGETABLE PAPYRUS

Susan Jones

Materials Fee: \$30

Skill Level: All

Class Limit: 12

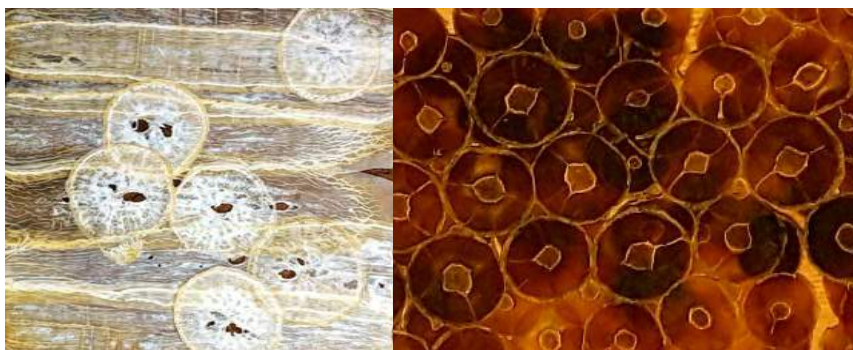
Explore light, texture and patterns with this introduction to the ancient techniques of making papyrus. Fruit and vegetables are sliced, cooked and laminated together to form translucent sheets. You are encouraged to play with your food and discover the complex beauty and natural wonder of common/uncommon fruits and vegetables. Book making examples as well as preservation and display possibilities, prints and frames will be discussed. Students will be responsible for attending to their press 2-3 times a day, tapering off as the papyrus dries.



Materials Provided by Instructor: boards, bowls, clothesline and pins, colanders, compost bucket, concrete blocks, cooking pots, cotton squares, cutting boards, fruits and vegetables, hand towels, hot plate, knives, masking tape, microwaves, newspaper, paper towels, peelers, press, pens, samples, slicing mandolins, small fan, spatulas, spiralizer

Materials Provided by Students: apron, flipping spatula, 2 potholders, Pyrex type dish (2 qt, 8" x 8" or 11" x 17"), serrated knife (7"-10"), (extra supplies will be available for those not able to travel with equipment, please email Susan ahead of time, so she knows what to bring)

Optional: plant press, slicing mandolin, special fruit and vegetables you would like to try (tomatoes, cabbage family vegetables and bananas are not recommended)



Saturday, April 23 – One-Day Workshop

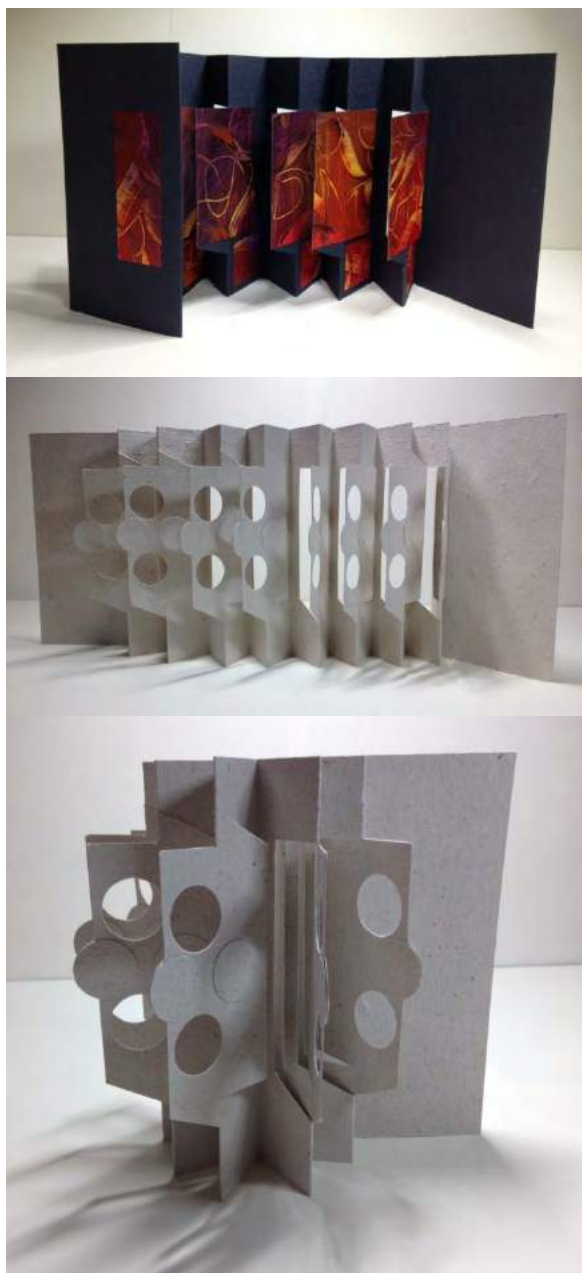
THE PANORAMA BOOK: ENDLESS POSSIBILITIES

Connie Stricks

Materials Fee: \$25

Skill Level: Beginner-Intermediate

Class Limit: 10



In expanding her notion of the book, one of the folding structures Hedi Kyle created was a sculptural form she calls *The Panorama Book*. This book, which she views as a “portable gallery,” is actually a freestanding accordion that has broad, flat panels on which to create a visual gallery. Light and shadow are important factors of this structure because the panels, which semi-rotate on their axis, also create open spaces. You make a model to learn how the panels and hinges work, and then create a final book containing your personal embellished “panoramic gallery.”

Materials Provided by Instructor: Double-stick tape, embellishing materials, Mac Tac, needles, paper, piercing block, punches, PVA glue, waxed linen thread

Materials Provided by Student: Bone and/or Teflon folder, bone score, book-binding awl, cutting mat (preferably 18” x 24”), eraser, glue sheets (scrap paper to use as protection when gluing), glue stick (Elmer’s Extra Strength, UHU, or wheat paste stick), pencil, rulers (2 or 3 - 18” x 24” long and 2 -3” inches wide – plastic quilting rulers preferred but metal will work), scissors

Optional: Graduated steel edges, weights (covered brick or heavy book), favorite punches, embellished papers (painted, collaged, decorative)

Saturday, April 23 – One-Day Workshop

COLORFUL SURFACE DESIGNS WITH OPTIONS

Sandy Vrem

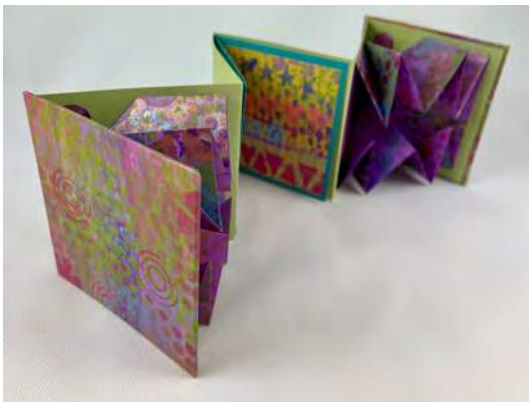
Materials Fee: \$10

Skill Level: All

Class Limit: 12



Create colorful surface designs on a variety of papers using layers of stamping with acrylic paint. Make stamps from household items like bubble wrap, shelf liner, foam shapes, and Styrofoam trays. These make very effective stamps for printing surface designs with your own personal images. Finished papers can be used to decorate small books, cards, bookmarks, tags, or to cover small blocks of wood! Learn about color theory, appropriate paper for different surface design projects, types of stamps and their care and several book structures that can be used to display decorated papers. Review basic techniques and vocabulary for a beginning bookmaker.



Materials Provided by Instructor: Acrylic paints, blank cards, bookmarks, tags, wooden blocks, cut paper for a book, foam brushes, household items for stamping, material for stamp making (foam shapes, food trays, masking tape), pallets, papers for decorating (text weight, cardstock, deli and more), pens, punches, stamps, needles, thread, wooden blocks

Materials Provided by Student: Apron, bone folder, craft knife and blades, cutting mat, gloves, glue stick, old toothbrush, ruler, scissors, tweezers, water container



Saturday, April 23 – One-Day Workshop

GYPSY JOURNALS

Arlene Warner

Materials Fee: \$20

Skill Level: All

Class Limit: 12



Create unique handbound journals with collaged and painted covers. The inner pages combine blank acid-free sheets with assorted printed pages for a fun, personalized book. In the morning, make covers using a wide assortment of interesting scraps and acrylic paint using a variety of fun and simple techniques. In the afternoon, after facing the inside of the cover, the real fun begins. Gather the inside pages using blank acid-free drawing paper as well as random pages from old graph paper, vintage pamphlets, colored papers and more, to add a few fun surprises throughout the book. A handbound spine and various design touches finish your journal.

Materials Provided by Instructor: Big box of scraps (including painted paper, postage stamps, pieces of art papers and other eclectic printed items), cloth for the spine, drawing paper and other papers for interior journal pages, fluid acrylic paints in a variety of colors, heavy needles and thread, heavy-weight paper for covers, individual containers of matte medium, saddle-stitch stapler, various materials to create patterns and textures

Materials Provided by Student: Awl (small), metal straight edge, X-Acto or utility knife and blades, bone folder, paint brushes (2 inexpensive acrylic 1" or wider including one for the matte medium), palette knife, paper palette pad or stack of waxed paper, pencils, scissors, soft rubber brayer (2"), black pens/markers (waterproof Pitt pens work best), water containers (2 large yogurt size)

Optional: Beads and beading thread, double-page spreads from old books, large sheets of printed paper, sheet music, vintage booklets that can be disassembled, old journals, paper scraps, postage stamps, printed papers (anything that speaks to your visual aesthetic), rubber stamps and other small items to create textures and patterns

Sunday, April 24 – One-Day Workshop

SOY WAX BATIK ON PAPER

Dolores Guffey

Materials Fee: \$10

Skill Level: All

Class Limit: 12



Using a batik tool called a tjanting, draw designs with hot soy wax and then use colorful inks to paint the areas confined within the wax lines. This wax-resist technique allows complete creative freedom. After the wax and inks dry, the paper is ironed to remove the wax and leave a creative print. Spend the morning creating the papers. In the afternoon use the papers to create simple projects such as note cards, bookmarks, a pamphlet booklet and other book-art related items as time permits.

Materials Provided by Instructor: Brushes, colored acrylic inks, iron, paper cutter, soy wax, specialty paper, supplies for making cards and other book arts related items, tjanting tools

Materials Provided by Student: Apron, fine black sharpie, new glue stick, scissors



Sunday, April 24 – One-Day Workshop

THE POCKET BOOK: ENDLESS POSSIBILITIES

Connie Stricks

Materials Fee: \$25

Skill Level: Beginner-Intermediate

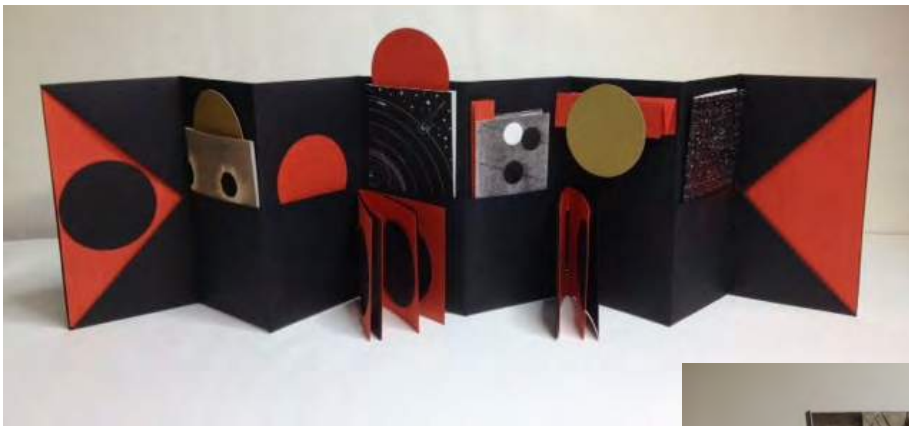
Class Limit: 10

For Hedi Kyle, the simple accordion fold became a catalyst to create wonderful, folded-book structures, and her mastery of it opened endless possibilities for all of us. You make two of her folded structures: *Pocket Book with Separate Cover* and a *Pocket Accordion Variation*. The pockets are used to display or store items of your choice. Although these structures are not difficult, measuring, folding and proportions are important, and the techniques learned can be adapted to other structures. What makes your final pocket book special is how you embellish it - and those possibilities are endless.

Materials Provided by Instructor: Double-stick tape, embellishing materials, Mac Tac, needles, paper, piercing block, punches, PVA glue, waxed linen thread

Materials Provided by Student: Bone and/or Teflon folder, bone score, book-binding awl, cutting mat (preferably 18" x 24"), eraser, glue sheets (scrap paper to use as protection when gluing), glue stick (Elmer's Extra Strength, UHU, or wheat paste stick), pencil, rulers (2 or 3 18" x 24" long and 2-3" inches wide – plastic quilting rulers preferred but metal will work), scissors

Optional: Graduated steel edges, weights (covered brick or heavy book), favorite punches, embellished papers (painted, collaged, decorative)



Sunday, April 24 — One-Day Workshop

JAPANESE SCREEN STRUCTURE

Margo Klass

Skill Level: All

Materials Fee: \$25

Class Limit: 12



The Japanese screen structure is sturdy; it can be scaled up or down, and folds flat for storage. It can be variously configured to three, five or more panels and can be constructed to accommodate both 2- and 3-dimensional content. Best of all, it displays beautifully. In this workshop we discuss the creative uses of this structure and its variations, and then construct a basic five-panel screen using pre-cut boards and Japanese papers as we learn the mechanics of hinging and covering the panels. End the workshop with an exploration of variations of the basic screen by making quick models as references for future work.

Materials Provided by Instructor: Screen panels (pre-cut), Japanese kozo papers for coverings, tools and supplies to share
Materials Provided by Student: Bonefolder (Teflon preferred), cutting mat (minimum size 18" x 24"), eraser, glass water jar, glue brush (stiff bristle, flat or round, 3/4- 1") matte medium brush (soft bristle, flat, 3/4-1" wide), pencil, PVA bookmaker's glue (e.g., Lineco available on Amazon), scissors, scoring bone, see-through quilting rulers (assorted lengths and widths if available), small triangle (or 2-3" square quilting ruler), small scissors, small weights (bag weights, metal bars, rocks - to hold collage papers in place), tweezers, X-Acto Knife and blade

Optional: Heavy weights (covered bricks, boards and clamp or other heavy weights - to press book), graduated measuring rules (<https://volcanoarts.com/product/measuring-rules-set/>), personal work light

Sunday, April 24 – One-Day Workshop

MOSAIC COLLAGE WITH SILHOUETTE AND IMAGE TRANSFER

Glenda Goodrich 'GG'

Materials Fee: \$25

Skill Level: All

Class Limit: 12



All skill levels can experience success in this joyful exploration of mosaic collage design and image transfer. Students use colored art tissue, acrylic paint and stenciling to create a gallery-wrapped canvas piece in the shape and color-combinations of their choice. A variety of nature silhouette images are provided to choose as a focal point.

Materials Provided by Instructor: Acrylic paints, collage paper, images, pencils, rulers, scissors, stencils, wood panel substrate

Materials Provided by Student: Apron



INSTRUCTOR BIOS



Arlene Warner is a professional graphic designer and has been working as a fine artist in the Rogue Valley since 2013. In addition to her mixed media pieces, she creates hand-made books, journals and specialty cards. Arlene's work has been exhibited in various galleries throughout Oregon and across the United States. You can view her work at arlenewarner.com

Connie Stricks studied art history and upon moving to Fairbanks, AK, began taking courses in metalsmithing and bookbinding at the University of Alaska, Fairbanks, Newport Paper & Book Arts Festival and Focus on Book Arts. She has been working with paper in various ways for over 25 years and has been actively involved in book arts since 2015. She has given workshops at the Folk School of Fairbanks, the Northwoods Arts Guild and Newport Paper & Book Arts Festival. Her work as appeared in group and two-person shows in Alaska, Oregon and Colorado.



Dolores Guffey has been involved with book arts since 1995 and has taught numerous workshops for the Newport Paper & Book Arts Festival, Focus on Book Arts Conferences, North Redwood Book Arts Guild (NORBAG) and other guilds in California, Oregon and Pennsylvania. She is a founding and avid member of NORBAG. One of her books is included in 'Thread Loves Paper' by Emily Marks.

Donna Gephart lives in Eureka, CA, in Humboldt County, home to redwood trees, the Pacific Ocean and many beautiful rivers. She graduated from Humboldt State University (HSU) with a degree in Spanish. Later in life, Donna earned a teaching credential and taught first grade. After retiring from HSU as the program coordinator for extended education, she began looking for artistic outlets. Donna discovered book arts and joined the Northern California Book Arts Guild (NORBAG). She has taken and taught workshops at NORBAG, San Francisco Center for the Book and Newport Paper & Book Arts Festival since 2016.





Glenda Goodrich (“GG”) is a mixed media artist, art doula and trained SoulCollage® facilitator. GG learned mixed media through a one-on-one mentoring relationship with a professional artist, educational workshops and by experimentation. She enjoys helping others find their journey toward wholeness through creativity. Her students describe her teaching style as welcoming, open, warm and supportive. Through her teaching and guidance, people find simple and joyful ways to awaken creativity and find passion in life. She has taught mixed media collage classes at the Currents Gallery, The Art Department Supply Store, Breitenbush Hot Springs, Chemeketa Community College, Keizer Art Association, Mt. Pisgah Arboretum, the Newport Paper & Book Arts Festival, Runaway Art & Craft Studio and in her home studio in Salem. www.glendagoodrich.com



Iris Sullivan Daire is an artist and naturalist dyer who uses site-specific pigments and dyes to add new layers of meaning to the narrative of her work. She relishes using science, metaphor and story to bring the materials to life while teaching. Iris lives with her family next to the Columbia River in Astoria, Oregon. She grows traditional dye plants and has been quietly mapping the hidden colors contained within the native and invasive plants of the North Oregon Coast. She holds a bachelor of arts in fiber arts from the University of Oregon and has been teaching for over 20 years.

Margo Klass creates artist books and box constructions. In both, found objects are a springboard for content. Aesthetically she draws from her study of medieval art and travel in Japan. She has received awards from the Rasmuson Foundation and Alaska State Council on the Arts, and was the 2015 recipient of the Alaska Governor’s Individual Artist Award. www.margoklass.com



Moe Snyder is an accomplished book, box and drawing artist with a bachelor of fine arts in book arts from Oregon College of Art and Craft in Portland. Her work and her teaching focus on connection to the natural world, the joy of fine craft, and the richness to be found in mindfully connecting the two. She recently completed a printmaking residency at In Cahoots Residency in Petaluma, California. She lives and explores from her home in Seal Rock, OR.



Pietro Accardi owned the Bookbindery in Turin (Italy) for 12 years. He worked for Turin's Main Library, Municipal Archives and University Libraries, restoring and binding documents and books. He also runs his own paper-marbling and decorative box-making business. In 2012, he relocated near Lake Tahoe with his wife and cats. Since 2015 Pietro has been teaching workshops at the San Francisco Center for the Book and at the Reno Nevada Museum of Art. Pietro and his wife, Vanessa, currently offer private workshops at their newly built studio.

Sandy Vrem moved to Arcata, CA, in 1980 and has enjoyed that part of the world with all its beauty ever since. She was a mathematics instructor for 38 years, she joined the North Redwood Book Arts Guild (NORBAG) in 2003 and it opened a new world to her. She loves color, texture and the many structures and bindings that exist. Sandy has taught classes for NORBAG and Osher Lifelong Learning Institute (OLLI) at Humboldt State University.



Susan Jones purchased her first loom at a garage sale in 1983, influencing her art in unexpected ways. With a background in loom weaving to guide her discovery of three-dimensional shapes and forms, she studied with many West Coast weavers, basket makers and paper artists. Exploring the forest and beaches became her daily quest, as she learned to sustainably harvest plants for her baskets. Challenging herself to use every bit of what was gathered, the plant scraps were cooked and pulverized into paper pulp as she enthusiastically discovered the paper arts. Finding satisfaction using discarded and otherwise overlooked materials, she eventually found herself collecting food from the garden to make vegetable papyrus, laminating fruits and vegetables into sheets, exploring translucence, texture and patterns. Susan has been an instructor for Sitka Center for Art & Ecology, Oregon Book Arts Guild, Columbia Basin Basketry Guild, OSU Craft Center, Bay Area Basketry Guild and Newport Paper & Book Arts Festival.



Wendy Schwartz recently retired and relocated to Newport, Oregon after owning Stampadoodle, a Paper Crafting and Art store, in Bellingham, WA for 29 years. She has a master's degree in education from San Diego University. Wendy has over 30 years of experience teaching a variety of art and craft classes, including, book binding, mono printing, mixed medium and collage, paper making, stamp carving and card making. Helping students to explore and expand their creativity has been Wendy's greatest joy.

