



NEWPORT PAPER & BOOK ARTS FESTIVAL XXVI CELEBRATING PAPER AND BOOK ARTS

April 13, 14 & 15, 2023

Sponsored by



Venues in Newport and the Surrounding Area

SEVEN INSTRUCTORS - ELEVEN WORKSHOPS

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

CONNIE STRICKS, Book and Paper Artist, Fairbanks, AK

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

RANDI PARKHURST, Book, Box and Mixed Media Artist, Olympia, WA

SHAWN SHEEHY, Book Artist, Chicago, IL

coastarts.org/npbaf

FESTIVAL INFORMATION

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

In addition to **registration fees**, each workshop has a **materials fee**. These are listed in the workshop descriptions.

Two-Day Workshops There are five 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 1:00- 4:30pm. You may not enter your classroom until 8:50am.

Registration will open at Saturday, January 28 at 9am.

How to Register Registration is online via Google Form only. The time and date stamp will determine your place in the registration queue. The link and further instructions will be emailed to you and posted on our website on January 25.

Register Early Historically most registrations happens on the first day. You are encouraged to include second and third choices. If you do not get into your first choice and have not included second and/or third choices, you will not be registered for those days(s). The last day to register or change workshops is April 3, 2023.

Waiting Lists A waiting list is kept for each workshop equal to the maximum number of students for that workshop. If someone cancels, that spot will be offered to the first person on the waiting list.

Registration Confirmation Within three days of completing your registration you will receive an email from OCCA with the subject line: **You received a new invoice**. The invoice will list the workshops you are registered in, registration fees, materials fees and lunch choices.

Payment is due within 48 hours of receiving your invoice. There will be a link in your invoice to the Square Payment Portal. Square accepts all major credit and debit cards. If payment is not received within 48 hours of your invoice arriving, your registration will be forfeited. If you prefer to pay by check, email Sara at ssiggelkow@coastarts.org for instructions.

Refund Policy If you cannot attend a workshop for which you have registered, let us know immediately. We will gladly refund your registration minus a \$45 fee. There will be no refunds after March 11, 2023.

Festival Credits A few of you still have a festival credit. You will receive an email on January 25th with the amount of your credit and it will be applied to your invoice.

The Oregon Coast Council for the Arts reserves the right to cancel workshops(s).

QUESTIONS Contact Sara Siggelkow at ssiggelkow@coastarts.org or 541-574-3364

Attendee Check-In Each attendee must pick up their festival welcome packet **before** their first workshop. The welcome packet will have workshop locations in addition to other important information.

Welcome packets will be available during the following times at the Newport Visual Arts, 777 Beach Drive, Newport, OR 97365.

- Wednesday April 12 - 2-6pm
- Thursday April 13 - 7-8:30am and 3-4pm
- Friday April 14 - 7:30-8:30am and 4-6pm
- Saturday April 15 - 7:30-8:30am

You must check in during one of these times.

NEWPORT PAPER & BOOK ARTS FESTIVAL INSTRUCTORS' SHOW

March 4 through April 15, 2023

Newport Visual Art Center Upstairs Gallery

Gallery open Tuesday through Saturday, noon to 4 pm

Opening Reception - Saturday March 4, 1-3pm

Closing Reception - Saturday April 15, 5:30-6:30pm

EVENING ACTIVITIES

Thursday April 13 — 5-6:30pm Newport Performing Arts Center (777 W Olive St)

Artist Talk - Politics, Extravagant Medium: The Pop-Up Books of Shawn Sheehy
Shawn Sheehy creates artist books and other paper engineered ephemera with an ecological bent. He dedicates his artistic practice to raising awareness of environmental issues and contemplating the cultural impacts of human/wild relationships. He uses paper-engineered structures to communicate those ideas because of their inherent potential to capture viewer attention and deliver messaging. In this presentation Sheehy will talk about his work; about balancing artist books, trade publishing, workshop instruction and directing a nonprofit; and about the alluring and enduring power of pop-up books.

Friday April 14 — at the Newport Visual Arts Center (777 NW Beach St)

4:30-5:30pm Show and Tell, Mix & Mingle

5-6:30pm 2023 Newport Paper & Book Arts Festival Instructors' Show Closing Reception

FRIENDS OF THE FESTIVAL

The Oregon Coast Council for the Arts has formed the Friends of the Festival patron group. Join the Friends of the Festival and support the project's growth and sustainability - including scholarships. If you are not currently a Friend of the Festival you can join during registration.

Become a Friend of the Festival - Annual membership

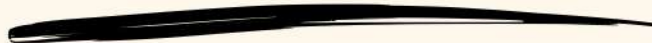
\$25 level - Thank you for becoming a Friend of the Festival.

\$50 level - Friends of the Festival enjoy a 5% discount on festival registration fees.

\$100 level - Friends of the Festival enjoy a 5% discount on festival registration fees and a 10% discount on any artwork purchased during the festival (excluding \$25 for the 25th items).

\$250 level - Friends of the Festival enjoy a 10% discount on festival registration fees, a 10% discount on any artwork purchased during the festival (excluding \$25 for the 25th items) and recognition on the festival website and brochure.

\$500 - Friends of the Festival enjoy a 15% discount on festival registration fees, a 10% discount on any artwork purchased during the festival (excluding \$25 for the 25th items) and recognition on the festival website and brochure.



Cheri Aldrich and friends are organizing the **\$25 FOR THE FUTURE** project to help support the Friends of the Festival. They are asking for donations of paper-related art pieces that will be displayed on the wall in a grid pattern. Pieces should be no larger than 8" x 10" (smaller is fine) and not deeper than about an inch. Items will be tucked into see-through pockets. These donated pieces will be sold for \$25, with the entire amount going to Friends of the Festival. Art will be displayed at the Newport Visual Arts Center, March 4-April 15. This will be an "Off the Wall" show, allowing people to take the art home with them that day. Items are needed by February 26 for the show opening, and by March 26 for inclusion in the month of April. If you are interested in participating in the \$25 for 25th Project, or would like more information, please indicate this on your registration form.

CATERED BOX LUNCHES

Catered boxed lunches are available each day.
Lunches will be delivered to your workshop site before noon.
Cost: \$15.00 each, including a gratuity for the delivery driver.
Select your lunches on the registration form.

THURSDAY - JC Market Deli - Lunches include a bag of chips and a cookie.

1 Veggie Sandwich—Lettuce, tomato, avocado, cucumber, green peppers and cream cheese on whole wheat bread. Pickle on the side.

#2 Turkey Sandwich—Turkey, cheddar cheese, lettuce, tomato, mayonnaise on sourdough bread. Pickle on the side.

#3 Ham Sandwich—Ham, swiss cheese, lettuce, tomato, Dijon mustard, on wheat bread. Pickle on the side.

Gluten free bread available.

FRIDAY AND SATURDAY — Café Stephanie's - lunches include a bag of chips and a cookie.

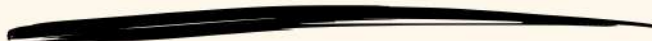
#5 Chicken Caesar Salad —Romaine lettuce, grated parmesan cheese, house made Caesar dressing, croutons and chicken breast.

#6 Veggie Sandwich — Avocado, pickled red onion, Roma tomatoes, cucumbers, lettuce, provolone cheese, herbed cream cheese and Dijon mayonnaise on whole wheat. Pickle on the side.

#7 Gobbler Sandwich — House roasted turkey, provolone cheese, cranberry cream cheese, lettuce, Roma tomatoes and Dijon mustard on sourdough. Served with a pickle and chips. Pickle on the side.

#8 Moo Sandwich - House roasted beef, cheddar cheese, pickled red onion, lettuce, Roma tomatoes, Dijon mustard and mild horseradish (on the side) on sourdough. Pickle on the side.

#8B Salad - House roasted beef, cheddar cheese, pickled red onion, lettuce Roma tomatoes, Romaine lettuce with ranch or house balsamic vinaigrette on the side.



SCHOLARSHIPS The Friends of the Festival group, the \$25 for 25 program (now the \$25 for the Future) and the raffle last year are allowing us two one day workshop scholarships in exchange for two days volunteering. If you or someone you know would like to learn more, contact Sara at ssiggelkow@coastarts.org.

Thursday, April 13	Friday, April 14	Saturday, April 15
Dressing in Red: Madder Bookcloth for Books, Boxes & Portfolios Iris Sullivan Daire Day 1	Dressing in Red: Madder Bookcloth for Books, Boxes & Portfolios Iris Sullivan Daire Day 2	Plant Ink Alchemy Iris Sullivan Daire
Unfolding Gallery Book Margo Klass Day 1	Unfolding Gallery Book Margo Klass Day 2	Reversing Accordion Connie Stricks
Japanese Portfolio Box Moe Snyder Day 1	Japanese Portfolio Box Moe Snyder Day 2	Gary Frost's Sewn Boards Binding Moe Snyder
Long Stitch Over Tapes Book and Box Slip Case Randi Parkhurst Day 1	Long Stitch Over Tapes Book and Box Slip Case Randi Parkhurst Day 2	Paper Embellishment - Leather and Bark Textures Workshop Randi Parkhurst
Animated Pop-Ups Shawn Sheehy Day 1	Animated Pop-Ups Shawn Sheehy Day 2	Paper Engineering for the Pop-Up Curious Shawn Sheehy
Introduction to Paper Marbling Pietro Accardi	Advanced and Metallic Paper Marbling Pietro Accardi	Hatch Top Box Pietro Accardi

SPECIAL THANK YOU TO

The Newport Paper & Book Arts Festival Advisory Committee
Sara Siggelkow, Cheri Aldrich, Fanny Drews, Margo Klass, Margaret Paz-Partlow,
Moe Snyder, and Sandi Williams



VOLUNTEERS have always had an important role in the festival—helping with everything from room set-up, classroom assistants, evening events and more. If you are interested in volunteering or learning more about volunteer opportunities please indicate this on your registration form. We will send out a list of opportunities and descriptions, in February. Thank you in advance.

Thursday & Friday April 13 & 14 - Two-Day Workshop

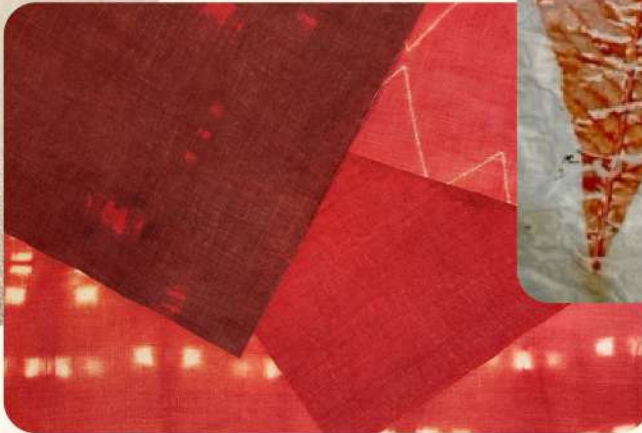
***Dressing in Red:
Madder Bookcloth for Books, Boxes & Portfolios***

Skill Level: All Levels Welcome

Class Limit: 12

Materials Fee: \$85

IRIS SULLIVAN DAIRE



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. Sullivan Daire 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 BFA in fiber arts from University of Oregon and has been teaching for over 20 years.



Dressing in Red:

Madder Bookcloth for Books, Boxes & Portfolios

Madder Root has been part of bookbinding for longer than the printing press. This ancient dye has been used for thousands of years for textiles and to create pigments used for painting and ink. In this workshop participants will learn the special requirements for dyeing with this plant, and ways to include it in their art practice.

Day One: We will dye linen and cotton/hemp cloth suitable for bookcloth. A few options for patterning the cloth using simple resist dyeing techniques will be presented for students to try.

Day Two: We will back our red cloth with paper and explore ways to make the most out of the left-over dye bath - by creating pigment and using it for enhanced botanical prints. Each student will end up with three pieces of book cloth, dyed linen thread and several botanical printed papers.

Materials Provided by Instructor: Clamps, cloth prepared for dyeing (linen and cotton/hemp), comprehensive packet with all instructions, dried leaves for printing, drying racks, dye pots, hot plates, ironing boards and irons, Madder root and all necessary adjuncts for dyeing, paper for backing cloth and for printing on, paste and brushes, pasting boards, rinse buckets, sewing machine (1), tongs

Materials Provided by Student: Apron, bone folder, gloves (surgical style), note taking supplies, rags or roll of paper towels

Optional: Additional papers to print (watercolor, cotton bond, etc.), galvanized steel flashing shingles (two - 8" x 12"), Nori Paste (small jar), paste brush, sewing machine (if it is easy and you live locally -no obligation to share machine with other students)

Thursday & Friday April 13 & 14 - Two-Day Workshop

Unfolding Gallery Book

Skill Level: Intermediate/Advanced

Class Limit: 12

Materials Fee: \$30

MARGO KLASS



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

Unfolding Gallery Book

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

In this workshop we will construct a model, as pictured. We will learn how to measure and cut all its parts, use book cloth to hinge together the four sets of triple-folded panels around the central recessed compartment, and imbed a magnetic closure in its cover. Participants will personalize their models by providing an object to be featured in the central well and papers to mount on the surrounding panels.

Materials Provided by Instructor: Book board (some precut), book cloth, display board, epoxy glue, Kozo papers (basic), magnetic closures, methyl cellulose

Materials Provided by Student: Bone folder (Teflon preferred), cutting matt (18" x 24" minimum), cutting tools and blades (Xacto plus a heavy duty knife, such as a Sheffield knife) glue brushes (round, stiff bristle such as .25" and .75" in diameter), graduated measuring edges (such as <https://volcanoarts.com/product/measuring-rules-set/>), papers – light to medium weight for mounting on top of horizontal and vertical panels (decorative, plain, text, found papers etc.) pencil and eraser, PVA glue (at least ½ cup), rulers (quilting type – several, various sizes such as 2" x 18", 3.5" x 8", 5.5" x 14"), scissors, scoring tool, small object for center of book (maximum size: 1.5"H x 1.5"W x .5"D), small right angle, tweezers, water jar, weights (brick size or smaller – small clamp would work)

Optional: Corner tool, personal light, sanding block

Thursday & Friday April 13 & 14 - Two-Day Workshop

Japanese Portfolio Box

Skill Level: All Levels Welcome

Class Limit: 12

Materials Fee: \$25

MOE SNYDER



Japanese Portfolio Box

Over two days, learn to make a beautiful Japanese portfolio box with traditional bone clasp-and-loop closure. We will add natural elements for further interest and embellishment, using various attachment techniques. An assortment of attachments will be provided: please bring along your own favorites if desired, such as small wooden pieces, shells, etc. We will learn fine finishing details to make the inside as elegant as the outside. An assortment of book cloths will be provided for covering. As time allows, we'll stitch a Japanese stab-bound book to fit inside. Some box-making experience is helpful, but not required.

Materials Provided by Instructor: Beeswax, bone clasps, book board, book cloth, chisels for class to share, covered bricks for weights, glue sheets, infill paper, natural elements (assorted sticks, shells and stones), needles, PVA glue, text blocks, covers and thread for stab-bound books

Materials Provided by Student: Bone and/or Teflon folder, cotton rags (2-3), cutting mat (18" or larger), cutting tool and blades (Olfa or Xacto), glue brushes (.5" round and .5" flat), mechanical pencil and eraser, ruler (12" or longer), small container with lid for glue, t-square or triangle (6" or larger)

Optional: 3" metal triangle (highly recommended), natural materials for decoration, small weights

Moe Snyder is an accomplished book, box and drawing artist with a BFA in Book Arts from Oregon Collage of Art and Craft in Portland. Her work and teaching are focused on our connections to the natural world, the joy of find craft and the richness to be found in mindfully connection the two. Snyder lives and explores from her home in Seal Rock, Oregon.



Thursday & Friday April 13 & 14 - Two-Day Workshop

Long Stitch Over Tapes Book and Box Slip Case

Skill Level: All Levels Welcome

Class Limit: 12

Materials Fee: \$20

RANDI PARKHURST



Long Stitch Over Tapes Book and Box Slip Case

This book structure makes the most of stitching and color. Create a Long Stitch over tapes bound book and then construct a sturdy box slip case with colorful interiors to house your book. Use Randi's signature hand painted papers that resemble leather or tree bark. The texture allows precision wrapping and fitting of corners and edges. The stitching is exposed on an accordion spine and is both strong and beautiful. Colorful book cloth tapes add an additional dimension to the spine. (Randi is teaching a Saturday class in making the textured papers)

Materials Provided by Instructor: Book cloth, mat board, papers

Materials Provided by Student: Bone folder, bookbinding awl, cutting mat (8" x 10" or larger), cutting tool and blades (Xacto or snap-off), glue brush or preferred glue applicator (.5" glue brush or small bottle) linen bookbinding thread (wax or unwaxed), needle (#18 or bookbinding), PVA glue (minimum ½ cup), pencil and eraser, punching cradle or paperback book, ruler (12"), scissors



Randi Parkhurst is a paper, book and box artist living in the forest on the Olympic Peninsula in Western Washington. Her work reflects the colors, textures and natural beauty of the Pacific Northwest. Her piece, *Tansu Gothic* is a red castle complete with tall spires, working drawers and doors, over 300 pieces of hardware and a miniature surprise hidden inside, telling the tale of a fire in Japan in 1657. Like all her work, it is made with her own handpainted, printed and dyed papers. Parkhurst's work is featured in *1000 Artists' Books*, *500 Handmade Books Vol. 2*, *American Craft Council Magazine*, *Colossal Online Magazine* and *Artists and Makers Magazine*. She teaches book arts, box making, paper surface techniques and botanical printing. Randi has taught at Penland School of Craft, San Francisco Center for the Book, , FOBA and Newport Paper & Book Arts Festival.

Thursday & Friday April 13 & 14 - Two-Day Workshop

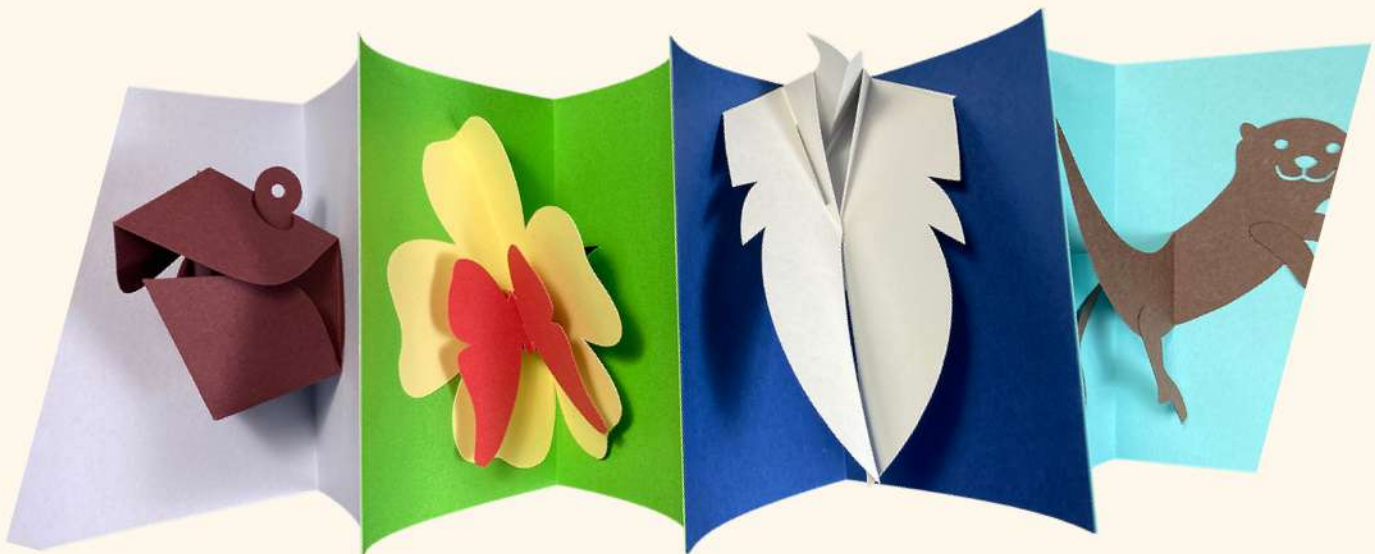
Animated Pop-Ups

Skill Level: All Levels Welcome

Class Limit: 16

Materials Fee: \$30

SHAWN SHEEHY



Animated Pop-Ups

Pop-ups are dimensional and come to life when a page is turned. Moveables are flat and come to life when a tab is pulled. Both strategies alone can animate a page; combining the two can make the animation even more exciting. In this workshop you will assemble and explore a variety of applied foundational structures for paper engineering. (Applied: Use a flapping structure to pop-up a flying bird) You will bind the collected structures into a simple case. All skill levels are encouraged.

Materials Provided by Instructor: Papers, PVA glue and cups, pattern set

Materials Provided by Student: Bone folder, cutting mat (12" x 18"), cutting tool and blades (Xacto), pencil and eraser, ruler (12"), scissors

Optional: glue brush (.25"), glue sheets, micro spatula, screw punch, tweezers



Shawn Sheehy has been teaching book arts courses and workshops since 2001. His broadsides and artist book editions have been collected by such prestigious institutions as Sandford, Carnegie Mellon, University of Chicago, Library of Congress, UCLA and Harvard. His pop-ups have been featured twice in both *Hand Papermaking* magazine and *Vintage* magazine. Sheehy's pop-up book *Welcome to the Neighborhood* was published in 2015 and his pop-up book *Beyond the Sixth Extinction* was published in October 2018: both through Candlewick, and both winning numerous awards. He holds an MFA in the Book Arts from the Columba College Chicago. Visit him at shawnsheehy.com

Thursday April 13 - One-Day Workshop

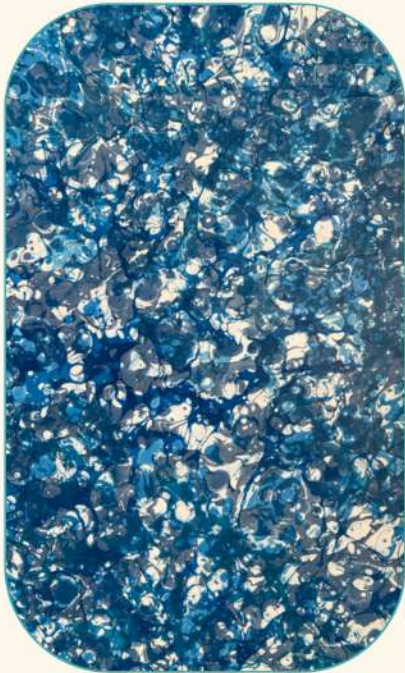
Introduction to Paper Marbling

Skill Level: All Levels Welcome

Class Limit: 12

Materials Fee: \$35

PIETRO ACCARDI



Introduction to Paper Marbling

Introduction to the art of marbling will provide students with an understanding of the history, styles, tools and techniques of classical European Marbling. The morning discussion will cover all the foundational elements of marbling practice: acquisition and proper use of the supplies, including carrageenan, primer, paints, trays, rakes, combs, etc. During the discussion each student will also be engaged in the preparatory mixing of the water medium in their own tray. Pietro will then demonstrate to the class how marbling is executed. With helpful instruction on handling paints on the water medium, dealing with known and unknown variables; he will show how to create classical and basic marbling patterns (as well as spontaneous designs) using a diverse array of rakes and combs. Students will have ample time for their own practice and experimentation with personal guidance from Pietro. Each student will have their own tray, set of paints, rakes, combs and papers. Students usually leave with 15 sheets of their own original marbled pieces.

Materials Provided by Instructor: Combs, drying racks, paints, pre-primed papers, rakes, trays with carrageenan water bath

Materials Provided by Student: Apron, comfortable shoes, way to transport papers home

Pietro Accardi is native to the Italian city of Turin, where he established "La Legatoria del Sole", a modern bookbindery steeped in the ancient traditions of paper marbling, restoration and bookbinding. After lengthy service to Turin's Municipal Archives, Main Public Library and University Libraries he is now enjoying his second life as a well-loved book arts teacher at the Center of the Book in San Francisco. Effort and synchronicity in life allowed him to rebuild the bookbindery where he teaches private classes, makes marbled paper and fabric and restores books. He is currently restoring elderly books for the University of Nevada's Library of Special Collections. His teaching style is generous and kind with an endearing Italian accent.



Friday April 14 - One-Day Workshop

Advanced and Metallic Paper Marbling

Skill Level: Intermediate

Class Limit: 12

Materials Fee: \$35

PIETRO ACCARDI



Advanced and Metallic Paper Marbling

Students will build upon their marbling skills with the introduction of new techniques like overmarbling - where one pattern is superimposed on an existing pattern. More complex patterns will also be demonstrated. With the instructor's guidance students can work on classic patterns with an eye for nuances in color harmony and pattern refinement. Introduction to the world of metallic paint will add excitement to the class. As metallics are seldom used in marbling due to their weight being a factor in floating on the water bath. Pietro will assist in troubleshooting the common mistakes made when marbling, as well as dealing with the many known and unknown variables that affect this art form.

Materials Provided by Instructor: Combs, drying racks, metallic and acrylic paints, previously marbled paper for use in overmarbling, primed paper and fabric, rakes, trays with carrageenan water bath

Materials Provided by Student: Apron, comfortable shoes, way to transport papers home

Pietro Accardi is native to the Italian city of Turin, where he established "La Legatoria del Sole", a modern bookbindery steeped in the ancient traditions of paper marbling, restoration and bookbinding. After lengthy service to Turin's Municipal Archives, Main Public Library and University Libraries he is now enjoying his second life as a well-loved book arts teacher at the Center of the Book in San Francisco. Effort and synchronicity in life allowed him to rebuild the bookbindery where he teaches private classes, makes marbled paper and fabric and restores books. He is currently restoring elderly books for the University of Nevada's Library of Special Collections. His teaching style is generous and kind with an endearing Italian accent.



Saturday, April 15 - One-Day Workshop

Plant Ink Alchemy

Skill Level: All Levels Welcome

Class Limit: 12

Materials Fee: \$50

IRIS SULLIVAN DAIRE



Plant Ink Alchemy

Enjoy a colorful exploration in the realms of mark making. In this workshop we will learn the essential of making ink three ways. Use madder root to make red, indigo pigment for blue, a local tree for brown, and traditional combination of iron with oak galls for black. By understanding what ink is, and how to render plants into ink, a magical world of color possibilities opens up for our art or writing practice. Writing or drawing with plant-based inks connects us to the land in very real and tangible ways.

Learn about the functions of additives to ink, how to convert raw materials to pigment and leave class with four 1 oz bottles of water-based inks made in class. These inks can be used with dip pens, paint brushes or with thickening for printing.

Materials Provided by Instructor: Bottles and labels for inks, brushes and paper for testing inks, clove essential oil, dye pots, hot plates, ink additives, raw material for inks, syringes

Materials Provided by Student: Apron, indelible pen, gloves (surgical or similar), jar with lid (8 oz), note taking supplies, small rags or roll of paper towels

Optional: Favorite dip pen and/or brushes, favorite essential oil for preserving ink

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. Sullivan Daire 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 BFA in fiber arts from University of Oregon and has been teaching for over 20 years.



Saturday, April 15 - One-Day Workshop

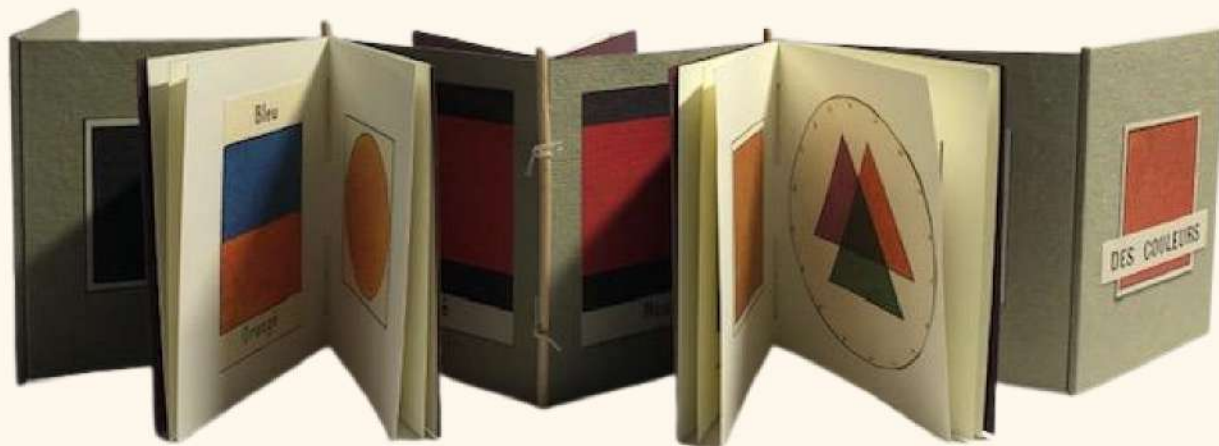
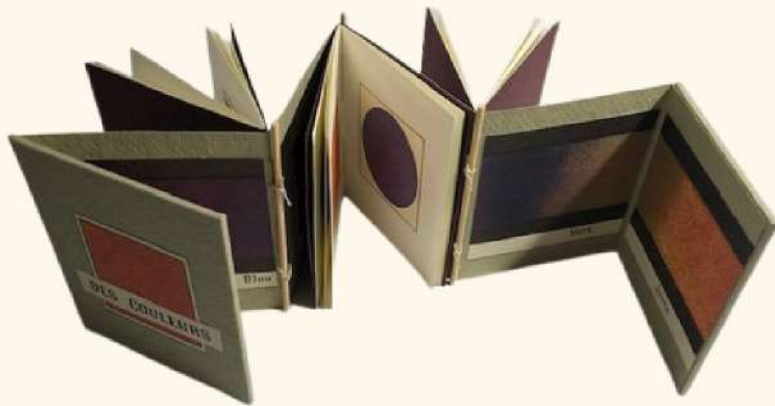
Reversing Accordion

Skill Level: All Levels Welcome

Class Limit: 10

Materials Fee: \$25

CONNIE STRICKS



Reversing Accordion

The simple pamphlet stitch and accordion fold are two of the most fundamental and versatile components of paper book structures. We will explore and combine them to make two hard cover accordion fold books with attached inner folios. Embellish the folios and structure as you choose and attach birch twigs or wooden dowels as their spines. The structure can be quite elaborate, even sculptural, and displayed from either front or back. Though embellishing materials will be provided, you are free to bring some of your own. This is a good time to use those small special pieces of paper you may have painted, or natural materials such as bark, pressed leaves and flowers.

Materials Provided by Instructor: Binders board, papers, double sided adhesive sheet, glue sticks, needles, piercing block, PVA glue, waxed linen thread, twigs and dowels

Materials Provided by Student: Awl, bone or Teflon folder, bone scorer, cutting mat (18" x 24" with grid), cutting tool and blades (utility or Xacto), glue brush (3/4"), glue sheets, pencil and eraser, scissors, weight (heavy book or covered brick), rulers (one 1" x 12" and two 2" x 18" - plastic quilting rulers preferred)

Optional: Steel rules, embellished papers (painted, decorative), pressed leaves/flowers, thin pieces of bark



Connie Stricks has worked with paper in various ways for over 20 years and has been making book structures since being introduced to them by Margo Klass in 2009. She has given workshops at The Folk School and Northwoods Book Arts Guild in Fairbanks, and the Newport Paper and Book Arts Festival in Oregon. Stricks' work has been in group and two-person shows within Alaska and outside the state.

Saturday, April 15 - One-Day Workshop

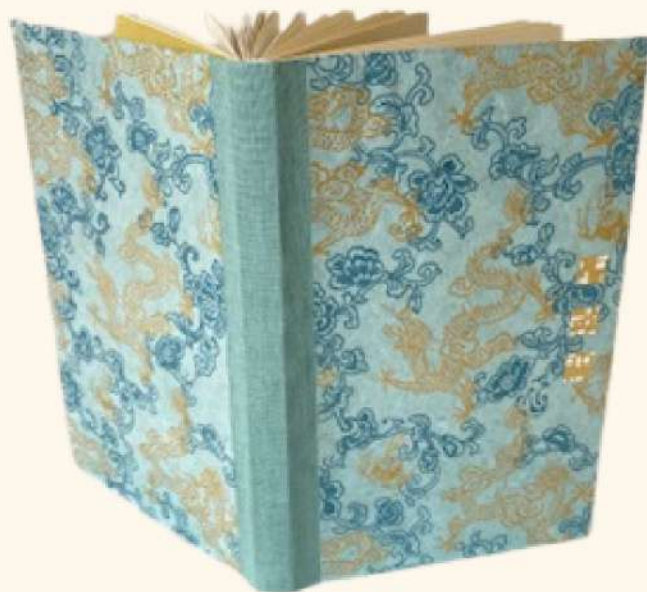
Gary Frost's Sewn Boards Binding

Skill Level: All Levels Welcome

Class Limit: 12

Materials Fee: \$15

MOE SNYDER



Gary Frost's Sewn Boards Binding

Learn to make Gary Frost's versatile sewn boards binding, a great structure for journals or sketchbooks. The book opens flat, and requires minimal adhesive and simple materials to construct. For this class, book cloth will be provided for the spine covering and assorted papers for the book covers. You are encouraged to bring along favorite paper of your own, if you wish, such as paste papers, prints etc. Have any travels planned? This binding is a perfect light-weight travel journal. As time allows, we'll explore alternative covering methods as well.

Materials Provided by Instructor: Assorted decorative papers for covers and endsheets, beeswax, book cloth, cover cardstock, covered bricks for weights, Japanese paper for spine liners, glue sheets, needles, paper cutter, PVA glue, text block paper, thread

Materials Provided by Student: Bone and/or Teflon folder, cotton rags (2 or 3), cutting mat (18" or larger), cutting tool and blades (Olfa or Xacto), glue brush (1/2" round or flat), mechanical pencil and eraser, needle awl, ruler (12" or larger), scissors, small container with lid for glue

Optional: Favorite papers (lightweight enough to fold easily, large enough to cover approximately a 9" x 11" area grain short (grain should run parallel to the book spine), right-angle triangle (6" or larger), small weights

Moe Snyder is an accomplished book, box and drawing artist with a BFA in Book Arts from Oregon Collage of Art and Craft in Portland. Her work and teaching are focused on our connections to the natural world, the joy of find craft and the richness to be found in mindfully connection the two. Snyder lives and explores from her home in Seal Rock, Oregon.



Saturday, April 15 - One-Day Workshop

Paper Embellishment - Leather and Bark Textures

Skill Level: All Levels Welcome

Class Limit: 15

Materials Fee: \$40

RANDI PARKHURST



Paper Embellishment – Leather and Bark Textures

In this one-day workshop we will embellish paper to create luscious texture, rich color and the look of leather, bark and stone. You will learn to make your own expensive-looking papers with affordable supplies and an easy to learn method. The texture of these papers allows you to coax it into corners and around the edges of books and boxes like a dream. Randi uses these papers in all her work to cover boxes, books and other structures.

Materials Provided by Instructor: All materials will be provided including acrylic paint, foam core, palette paper, papers, roller brushes, water containers

Materials Provided by Student: Wear clothing and shoes you do not mind getting paint on, way to take papers home

Optional: Apron



Randi Parkhurst is a paper, book and box artist living in the forest on the Olympic Peninsula in Western Washington. Her work reflects the colors, textures and natural beauty of the Pacific Northwest. Her piece, *Tansu Gothic* is a red castle complete with tall spires, working drawers and doors, over 300 pieces of hardware and a miniature surprise hidden inside, telling the tale of a fire in Japan in 1657. Like all her work, it is made with her own handpainted, printed and dyed papers. Parkhurst's work is featured in *1000 Artists' Books*, *500 Handmade Books Vol. 2*, *American Craft Council Magazine*, *Colossal Online Magazine* and *Artists and Makers Magazine*. She teaches book arts, box making, paper surface techniques and botanical printing. Randi has taught at Penland School of Craft, San Francisco Center for the Book, , FOBA and Newport Paper & Book Arts Festival.

Saturday, April 15 - One-Day Workshop

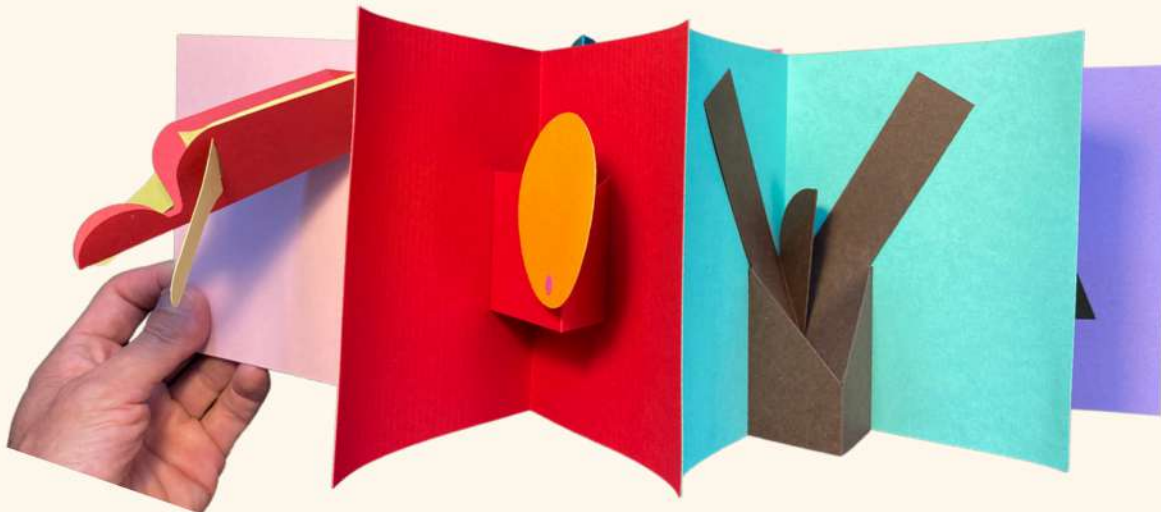
Paper Engineering for the Pop-Up Curious

Skill Level: All Levels Welcome

Class Limit: 16

Materials Fee: \$15

SHAWN SHEEHY



Paper Engineering for the Pop-Up Curious

Nearly all pop-ups are built from just two simple fundamental structures: v-folds and parallel folds. Learning how and when to use those two structures – and to see the broad range of what they can do – can open the door to a lifetime of exploration. In this workshop, you will learn the fundamentals of pop-ups by building a set of models with a simple set of tools and materials. Ultimately, you will bind your folios together into a book of samples. All skill levels are encouraged.

Materials Provided by Instructor: Coverstock, PVA glue and cups, papers, pattern set

Materials Provided by Student: Bone folder, cutting mat (12" x 18"), cutting tool and blades (Xacto), pencil and eraser, ruler (12"), scissors

Optional: Glue brush (.25"), glue sheets, micro spatula, tweezers



Shawn Sheehy has been teaching book arts courses and workshops since 2001. His broadsides and artist book editions have been collected by such prestigious institutions as Sandford, Carnegie Mellon, University of Chicago, Library of Congress, UCLA and Harvard. His pop-ups have been featured twice in both *Hand Papermaking* magazine and *Vintage* magazine. Sheehy's pop-up book *Welcome to the Neighborhood* was published in 2015 and his pop-up book *Beyond the Sixth Extinction* was published in October 2018: both through Candlewick, and both winning numerous awards. He holds an MFA in the Book Arts from the Columba College Chicago. Visit him at shawnsheehy.com

Saturday April 15 - One-Day Workshop

Hatch Top Box

Skill Level: All Levels Welcome

Class Limit: 12

Materials Fee: \$40

PIETRO ACCARDI



Hatch Top Box

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

Materials Provided by Instructor: Box pieces, marbled fabric, paper template, PVA glue

Materials Provided by Student: Cutting mat (18" x 24"), cutting tool and blades (Xacto), glue brush (2"-3"), glue sheets, ruler (metal 18" or longer)

Pietro Accardi is native to the Italian city of Turin, where he established "La Legatoria del Sole", a modern bookbindery steeped in the ancient traditions of paper marbling, restoration and bookbinding. After lengthy service to Turin's Municipal Archives, Main Public Library and University Libraries he is now enjoying his second life as a well-loved book arts teacher at the Center of the Book in San Francisco. Efforts and synchronicity in life allowed him to rebuild the bookbindery where he teaches private classes, makes marbled paper and fabric and restores books. He is currently restoring elderly books for the University of Nevada's Library of Special Collections. His teaching style is generous and kind with an endearing Italian accent.

