

**NATURE PRINTING SOCIETY
2019 WORKSHOP**

OIMB
CHARLESTON OREGON

SEPTEMBER 8-14



Photo by Harry Wohlsein

The Nature Printing Society welcomes you to the 2019 workshop at Oregon Institute of Marine Biology in the beautiful coastal fishing town of Charleston, Oregon.

Whether you're a plant printer, a fish printer, or just love being immersed in natural beauty, this year's retreat has a lot of wonderful things in store for you. On the following pages you will find all the information you need to select your class for each day. **You need to designate a first and second choice**, as our classes fill very quickly. Also, indicate which class you most want to take during the entire workshop - every effort will be made to ensure that you get into that class, though some classes do end up with waiting lists.

This year we are offering 6 classes daily. Each day, there are fish printing and plant printing classes as well as classes to stretch you creatively and take your printing to the next level. Please also note that there is a change to our Open Printing Room policy that you need to read about at the end of this catalog.

Classes are assigned on a first come first served basis. Forms will be logged in as they are received by postmark no earlier than May 1, with a deadline for receipt of JUNE 1.

Please do not mail forms before May 1. Forms received with a postmark earlier than MAY 1, 2019 will be RETURNED. Mail your form to:

BEE SHAY 61 OLD SOUTH ROAD #259 NANTUCKET, MA 02554

Forms may be posted using USPS **OR** you may scan and email your completed form on May 1 or after. PLEASE EMAIL TO: **BEE.SHAY@HOTMAIL.COM**

Receipt of your class selection form will be acknowledged, and you will be notified of your class schedule with your invoice #2 in the July mailing. You will be given contact information for your instructors at that time.

This catalog is also available in full color down loadable version on our NPS website: www.natureprintingsociety.org

Workshop Co-Organizers

Sharron Huffman slhuffman@mac.com and
Andrew Jensen one4fishprints@att.net

Local Host

Nora Terwilliger nterwill@uoregon.edu

NPS Treasurer

Christine Holden cholden941@verizon.net

Web Master

Michael Reimer michaelreimer@juno.com

Class Schedule

MONDAY

PRINTING PLANTS AND INSECTS (DAY 1)
BIG FISH
INDIRECT FISH PRINTING ON SILK
PAPER MAKING WITH INCLUSIONS & PAPER CASTING
DIRECT PRINTING WITH OCTOPUSES
NATURE IN WATER AND COLOR

TUESDAY

PRINTING PLANTS AND INSECTS (DAY 2)
FISH PRINTING WITH OIL-BASED INKS
INDIRECT GYOTAKU WITH TWO COLORS
PRINTING POLYCHAETES: CELEBRATING THE FORM AND FUNCTIONS
OF MARINE WORMS
SEAWEEDS: PRESS. PRINT. COLLAGE.
TREE RINGS & OTHER ADVENTURES

THURSDAY

OPEN PRINTING
RAINBOW STUDY: MIXING COLOR FOR A RANGE OF REALISM
SUMINAGASHI & BACKGROUNDS
MAGNIFICENT SEVEN: PRINTING THE SEVEN KEYSTONE SPECIES
OF OREGON
BOTANICAL BRACELET (DAY 1)
WHITE LINE PRINTING

FRIDAY

OPEN PRINTING
TRADITIONAL GYOTAKU WITH SUMI
INDIRECT GYOTAKU
HOMAGE TO COLLAGE WITH FROTTAGE
BOTANICAL BRACELET (DAY 2)
BE A BOX BUILDER

MONDAY

PRINTING PLANTS & INSECTS (2 DAYS)

Vickie Schumacer



This class is for beginning to advanced students. Plants and butterflies will be printed onto a heavy paper, then hand colored using acrylic washes. You will create compositions reminiscent of old botanical prints and paintings.

STUDENTS SHOULD BRING:

Decent brushes: Flat 3/4", flat 1/2" and a small detail brush

Your own set of watercolor pencils

Butterflies or dragonflies that you have collected



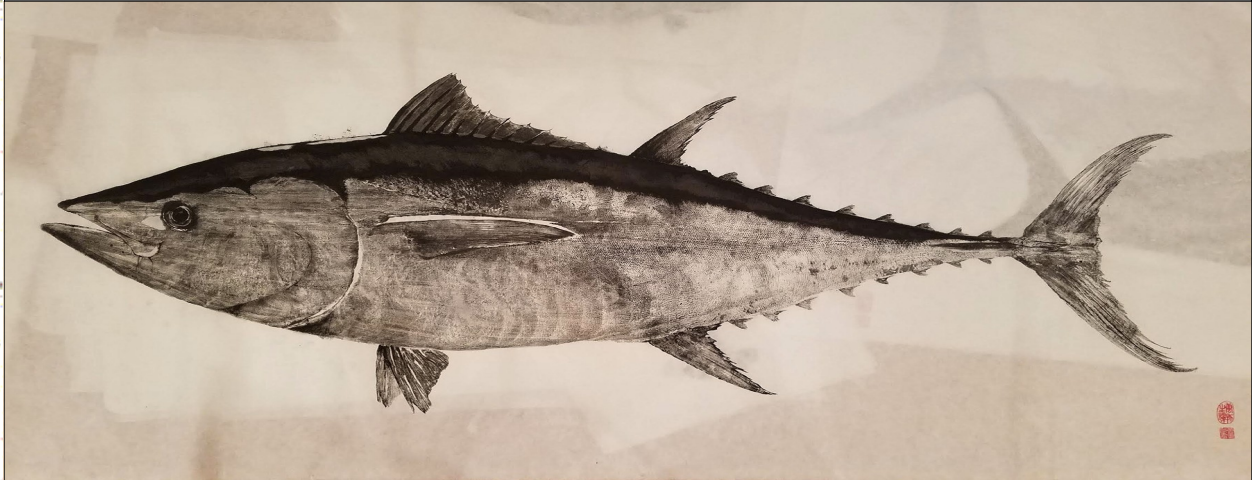
Vickie Schumacher

has been nature printing since she learned the craft in 1991 at the NPS workshop in Pennsylvania. She has received several awards for her work in printing plants and insects on paper. Vickie has a BS in Art Education from the University of South Dakota, She lives in Sioux Falls, South Dakota with her husband, Miles.

MONDAY

BIG FISH

Dwight Hwang and Duncan Berry



Large fish can be very difficult to print. They present many unique problems that often result in print images that look cracked, doubled and/or proportionately incorrect. This class is for intermediate and advanced printers with a good amount of stamina, as it's not only difficult technically, but can be physically exhausting as well. Students will be working in groups of 3 or more, so bring your smiles and your patience!

We will be offering a rare chance to print some of the larger species found in the Pacific Ocean along America's Western coast-line.

We will be offering two options for inking these large fish: Dwight will be sharing his expertise in Sumi inks and Duncan will be employing Gamblin oil based inks. Both will be sharing their experiences in printing fish with larger and challenging girths

STUDENTS SHOULD BRING:

NPS Tool Kit

Fine spray mister

Inking Brush (Dwight likes to use a round make-up brush as it's soft and carries a lot of liquid), but any large brush is fine.

Smaller brushes to be used for brushing in eyes if you so desire.

Water Color Pencils for eyes



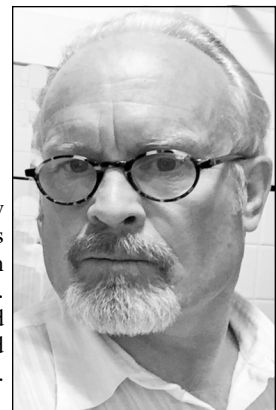
Dwight Hwang

has been creating traditional gyotaku since 2009 during his years in Japan. Focused on the traditional side of gyotaku, Dwight restricts himself by only allowing the usage of the original two materials: Sumi and Washi.

Duncan Berry

has loved fish since he was a wee lad and spends most of his time celebrating them through his company Fishpeople, and in working on conserving targeted species in the Marine Reserve.

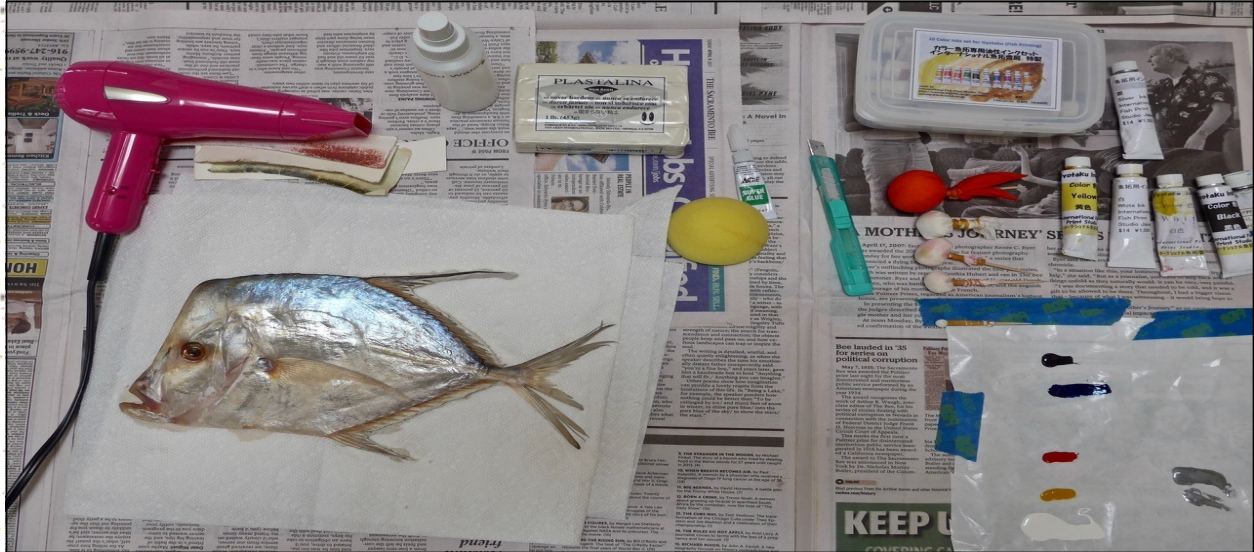
Printing large "Tyee" salmon and torpedo-like Albacore Tuna have taught him how to smile and try it again...



MONDAY

INDIRECT FISH PRINTING ON SILK

Chris Dewees



This one-day workshop is suitable for all level of fish printers. Concise introduction to techniques and materials will familiarize beginners with indirect methods. Differences in materials and techniques between direct and indirect printing approaches will be discussed. The morning will emphasize using black and white inks to focus on gaining skill in basic techniques. Then we will move on to use of color. By the end of a fun fish-filled day, participants can expect to create one or more prints they'd be proud to display and will go home with skills to continue and further develop their indirect printing skills.

STUDENTS SHOULD BRING:

Sense of humor, patience, and eagerness to learn
Tube, newsprint pad or portfolio to store & transport prints after class
Small brushes for painting eyeballs
NPS Tool Kit



Christopher M. Dewees

has been printing fish since 1968. He is a “co-flounder” of the NPS. He uses both direct and indirect methods.

Chris has two published books: *The Printer's Catch* (1984) and *A Life Among Fishes: The Art of Gyotaku* (2017). At this rate his third book will be published in 2050. He is Marine Fisheries Specialist Emeritus at the University of California, Davis.

MONDAY

PAPER MAKING WITH INCLUSIONS & PAPER CASTING

Marilyn Hornor



Basic paper making will be taught. A variety of fibers will be used including abaca, kozo, gampi, mushrooms, and cotton. Many of the papers will be good for printing...make paper on the first day and use your paper in projects the rest of the week! An opportunity to make cast paper from molds will also be available.

STUDENTS SHOULD BRING:

NPS Tool Kit

OPTIONAL: dried flat items for inclusions and/or molds for casting

Marilyn Hornor is a retired school teacher who fell in love with paper while living in Japan many years ago. After she retired from teaching she has been experimenting with making paper in her outside studio during the summer. She has taught paper making in several venues including mushroom camp in northern California and is always a favorite at our NPS workshops! One can never have enough handmade paper.



MONDAY

DIRECT PRINTING WITH OCTOPUSES

Lori Loftus



This is a basic direct printing class, suitable for beginners and experienced printers. Each printer will have their own small octopus; there may be some larger specimens as well. Learn how to prepare and print these incredible animals and experience the challenges of capturing the suction cups in a print. All necessary materials will be provided, including: Ink, foam brushes, and an assortment of paper and fabric.

STUDENTS SHOULD BRING:

NPS Tool Kit

Optional items: Any special paper or fabric from your personal stash, including clothing to print on.



Lori Loftus

is a mixed media artist, living in Saluda, NC. She loves to explore all the possibilities of the art of printing from nature. A member of NPS since 2006 and NPS Secretary since 2011, she has taught many classes for the NPS workshops including: Gytaku Indirect and Direct Methods, Printing with an Etching Press, Gel Plate, Foilography, Seaweed and Eco Dyeing.

MONDAY

NATURE IN WATER AND COLOR

Janie Moltrup

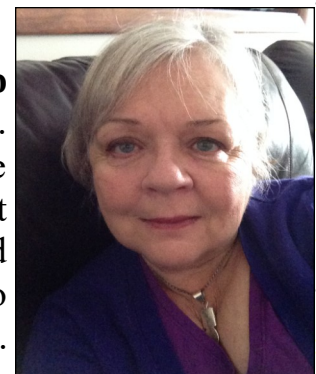


In this class we will use watercolor pigments to create colorful backgrounds on 140 or 300 lb watercolor paper, then press leaves into the wet paint to create free flowing patterns. We will find hidden designs or “surprises” and use watercolor techniques to complete our creations. The possibilities in the patterns of the leaves are endless, and we’ll let our imaginations run wild.

STUDENTS SHOULD BRING:

Dried pressed botanical material with good vein definition
Small container for water

Janie Moltrup is a professional photographer by day and painter by night. Anyone who attended Wildacres last year will tell you that the prints and paintings coming out of this class were just spectacular. Janie has a gift for sharing her knowledge and received rave reviews with this fresh new approach to working with leaves.



TUESDAY

FISH PRINTING WITH OIL-BASED INKS

Michael Reimer and Matthew Monahan



This class is designed for all skill levels and will be applicable to students who have never printed a fish before as well as students with fish printing experience. We will cover how to select and prepare a fish for printing, how to prepare printing

materials, the actual printing, and basics of painting eyes. In the interest of going green, we'll be switching away from using foam boards as cradles for the fish. As long as you have the basic supplies, you will not need to bring anything else. Students will leave the class with at least 6 to 10 fish prints and will have the chance to print more than one species of fish. With two instructors, we will be able to accommodate beginners as well as challenge experienced printers. This is a DIRECT Printing methods class.

STUDENTS SHOULD BRING:

NPS Tool Kit

Apron

Water Mister



Michael and Matt will be teaching as a team. This dynamic and energetic duo will inform and inspire you as you spend the day exploring direct printing methods with oil based inks.

Both Michael and Matt are board members and both teach both in their personal lives as well as at NPS workshops.

These young men are loving fathers and husbands as well as accomplished fish printers. Matt is from Tennessee, and Michael is from Pennsylvania and a die hard Phillies fan.

OPTIONAL ITEMS TO BRING: Your own tampos, your own palette, small mister for alcohol and a snap off style razor knife

TUESDAY

INDIRECT GYOTAKU - TWO COLORS

Nate Staples



The class will introduce participants to indirect fish printing using a single color or two colors on silk fabric. This is 100% hands on experience.

Topics covered will include: Fish prep for indirect printing, creating masks for fins, eyes and body contours, tools and techniques for applying ink, creating dimension and depth using a single color or 2 colors, managing “happy accidents”, and detailing techniques for eyes, fins, and simple scale patterns.

This class has been specifically designed to breakdown and simplify indirect printing, allowing participants to focus on method and technique, without getting overwhelmed by the many nuances of this style. If you are an experienced printmaker and want to expand your knowledge and skill in a supportive and fun environment this is the class for you! Although this is an introductory class participants should have some previous fish printing experience. Knowledge of and previous experience handling and preparing fish for printing is strongly recommended. With guidance and support from the instructor participants must be able to quickly and properly prepare fish for printing. Prepared fish will require time to dry before actual printing can begin.

The goal is for participants to leave class with a finished, ready to mount indirect fish print.

STUDENTS SHOULD BRING:

NPS Tool Kit

Pack of Index Cards

Nate Staples

a native of northern New England, Nate's work is grounded in the tradition of gyotaku and draws upon traditional and experimental subjects and printmaking techniques. Nate is interested in building upon and stretching the bounds of classical gyotaku to include other natural and manmade objects as well as mediums. His passion and enthusiasm is refreshingly contagious. He believes the studio experience should be expansive, fun, and energizing.



TUESDAY

PRINTING POLYCHAETES:

Celebrating the Form and Function of Marine Worms

Nora Terwilliger



We'll try to capture the graceful beauty of these marine polychaetes named after Greek goddesses such as Nereis, Nephtys, and Amphitrite by first observing their lithe bodies swimming in the OIMB seawater table. Then we'll print several species of preserved local worms, both marine polychaetes and terrestrial oligochaetes (earthworms), plus other seasonally available soft-bodied marine animals. We will be direct printing with water based ink on Asian paper and fabric, and glorifying the iridescent colors of the worms with colored pencils and powders.

STUDENTS SHOULD BRING:

NPS Tool Kit

1-2 fine brushes for painting polychaete parts or fish eyes

Favorite watercolor pencils (optional)



Nora Terwilliger

grew up on the Connecticut shore and has lived on the Oregon coast since 1970, so she has been happily poking around in the intertidal for years. She especially enjoys sharing her delight in the form and function of everything oceanic through learning and teaching gytaku and other forms of nature printing.

TUESDAY

SEAWEEEDS: PRESS. PRINT. COLLAGE.
Lori Loftus



Learn different techniques to incorporate seaweeds into your nature prints as well as the identification of these life oxygen producing marine algae. Several methods will be presented including: how to press and dry seaweeds, printing directly on paper and fabric, and collaging seaweeds on to your nature prints. You may choose to bring some unfinished gytaku prints to enliven with seaweed. Wet and dried seaweeds will be provided along with basic supplies.

**STUDENTS SHOULD BRING:
NPS Tool Kit**

**Optional items: unfinished fish prints (to add seaweed prints),
favorite papers or fabrics.**

Lori Loftus
is a mixed media artist who loves to collect, press, and print seaweed ever since she took Heather Fortner's class "Seaweed Pressing" in 2006 at her first NPS workshop. Lori is the NPS Secretary, is a long time NPS instructor and has hosted many workshops.

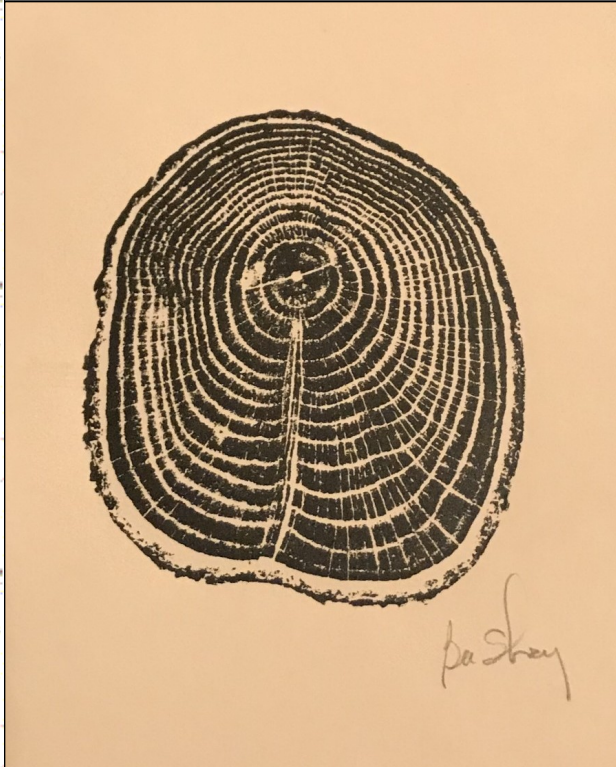
She lives in Saluda, North Carolina.



TUESDAY

TREE RINGS & OTHER ADVENTURES

Bee Shay



In this workshop we will be covering the basics of preparing your wood slabs and then printing using direct methods on paper and fabric. We will follow the techniques of member Amy Pollicino in capturing the hard growth (also known as tree rings). We will be working with a variety of inks on a variety of surfaces. We will experiment a bit using the slabs on Gel plates and even get the brayers out for a little fun. As an added attraction, we will create a simple hand bound book to display your prints.

Come prepared to play, learn and explore.

STUDENTS SHOULD BRING:

NPS Tool Kit

Pad of newsprint for transporting prints home

ANY papers, fabrics (or T-shirts) that you would like to print on!

Chocolate for the instructor



Bee Shay

has been teaching art to children and adults since 1976. A long standing member of NPS, she has served on the board, taught and hosted workshops. You can usually find her in a classroom either covered in ink or children, and often both at the same time. A lover of the botanical world, she most often works with plants but has been known to dabble with wood, lichen, snake sheds, snakes, lizards and bats when presented with the opportunity and even the occasional fish.

THURSDAY

OPEN PRINTING ROOM

This year the open printing room concept is taking a new approach. On two of the four class days, we will be offering one of the large wet labs for people to print on their own should they choose to do so rather than take instruction in a class. **The difference is you will have to sign up just as though it was a class on those two days.** There are 15 seats available for open printing on each of the two days, Thursday and Friday. When scheduling seats for Friday, preference will be given to those who didn't print in there on Thursday.

On the day off all of the wet labs will be available for open printing. We will reserve two for fish and two for plants. You do NOT have to sign up for this. You will have to be out of these four labs by 6 pm to allow the Thursday instructors time to set up for the next morning.

Beginning Tuesday evening, the Dining Hall Lab will also be available for open printing in the evenings.

If you are printing in an Open Printing Room you must follow the rules and be considerate of those around you and those who come after you.

- **Leave the space cleaner than you found it.**
- **Remove all of your trash, prints and printing materials appropriately when you leave, NOT hours later or the next morning.**
- **Be considerate of those around you and your noise level.**
- **Printers are responsible for their own materials and print subjects during any Open Printing**

There is a space on the class selection sheet to choose Open Printing as a "class" on Thursday and Friday. You will not be able to use the room on Thursday and Friday during the day unless you have been placed in the room as your class choice.

THURSDAY

RAINBOW STUDY:

mixing color for a range of realism

Matthew Monahan



In this class for intermediate and advanced printers, we'll focus on mixing colors to achieve the realism of a rainbow trout. Don't be fooled: the color scheme of rainbows in the wild is much broader than the ones you see on marketing labels! After examining and discussing a series of rainbow trout photographs, we'll begin with single prints, and students will eventually move on to multiples by exchanging fish and palettes with other printers. Students should expect to leave class with many keeper prints to take home and finish.

STUDENTS SHOULD BRING:

Baby wipe that contain lanolin
Fine misting water bottle
Three metal palette knives
Two or three small paint brushes



Matt Monahan

is a high school teacher, husband, and father of five. He loves fishing, spending time with his family and being an active member of the NPS. Matt is currently serving on the NPS board.

Chairman's Note: and he's one great bartender!

THURSDAY

SUMINAGASHI AND BACKGROUNDS

Nate Staples



Suminagashi, literally translated as “floating ink”, is an art form dating back to the 12th century in Japan. Originally practiced by applying black or indigo ink to the surface of water and then capturing the swirls and flows of ink on paper. In the 15th and 17th centuries the art form emerged in the Middle East as well as Europe,

where artists began to add sizing (thickening agents) to the water in order to support heavier inks and to allow for greater control of the design process.

This class will focus on using various techniques to create marbled designs suitable for backgrounds as well as stand-alone art pieces.

This class is 100% hands-on.

Students Should Bring:

Two (2) All Purpose SW3 (size 3) Yasutomo Bamboo Sumi Brushes

Large beach-style towel

NPS Tool Kit

Nate Staples is a native of northern New England, and his work is grounded in the tradition of gyotaku. He draws upon traditional and experimental subjects and printmaking techniques. Nate is interested in building upon and stretching the bounds of classical gyotaku to include other natural and manmade objects as well as mediums. His passion and enthusiasm is refreshingly contagious. He believes the studio experience should be expansive, fun, and energizing.



THURSDAY

MAGNIFICENT SEVEN:
Printing the Seven Keystone Species of Oregon
Duncan Berry



Kelp Greenling
Chinook Salmon
Ling Cod
Quill Back Rockfish
Halibut
Dungeness Crab
Kelp

Ever wanted to know more about that beautiful but mysterious fish or shell-fish you are printing? This workshop will offer the opportunity to print 7 of the keystone species found in the Marine Reserves that dot Oregon's coastline, while learning little known facts about where they live, what they eat, how old they are and current efforts to conserve these stocks for future generations.

STUDENTS SHOULD BRING:
NPS Tool Kit



Duncan Berry

has loved fish since he was a wee lad and spends most of his time celebrating them through his company Fishpeople, and in working on conserving targeted species in the Marine Reserve.

Printing large "Tyee" salmon and torpedo-like Albacore Tuna have taught him how to smile and try it again...

THURSDAY

BOTANICAL BRACELET (2 DAY) Jenna Bullock



Want to do PMC at home but don't have a kiln? In this two-day class, students will learn to use precious metal clay (PMC) and nature printing techniques to create a sterling silver charm bracelet. Beginners and advanced students alike, are welcome to explore this medium as we learn the proper handling of the clay, printing into the clay, creating molds to cast the clay, basic jewelry construction with chain and findings, and most importantly, hand/torch firing. Which means this process can be replicated in your home without the purchase of a kiln!

STUDENTS SHOULD BRING:

NPS Tool Kit

two pairs of pliers, flat or round

dried and pressed botanicals (should fit in 1" x 1" area)

Jenna Bullock

is a second generation self taught artist whose love to create was nurtured from a very young age and has been present throughout the various courses of her life. Her formal education in the natural sciences is reflected in all of her work and drives her curiosity to discover more about the specimens she uses in her pieces. She lives on a small island in Coastal Massachusetts with her husband and young daughter. They spend their free time exploring the island's secret pathways, which is when Jenna gathers the most inspiration for creating her jewelry.



THURSDAY

WHITE LINE PRINTING

Sue Fierston



White line woodcuts, also called Provincetown prints, are an interesting hybrid between monoprints and Japanese style watercolor woodcuts.

A nature print or line drawing is incised on a single wood block with a knife or gouge which become white lines when printed.

Each area between the lines is hand colored with watercolor or gouache and printed with a baren or wooden spoon until the print is complete.

Although the block can be used over and over again, every print will be unique because of the variations in paint application.

STUDENTS SHOULD BRING:

Water color set

One water color brush sizes 4 or 6

One flat 1/2" water color brush

Large wooden or metal spoon

NPS Tool Kit



Sue Fierston

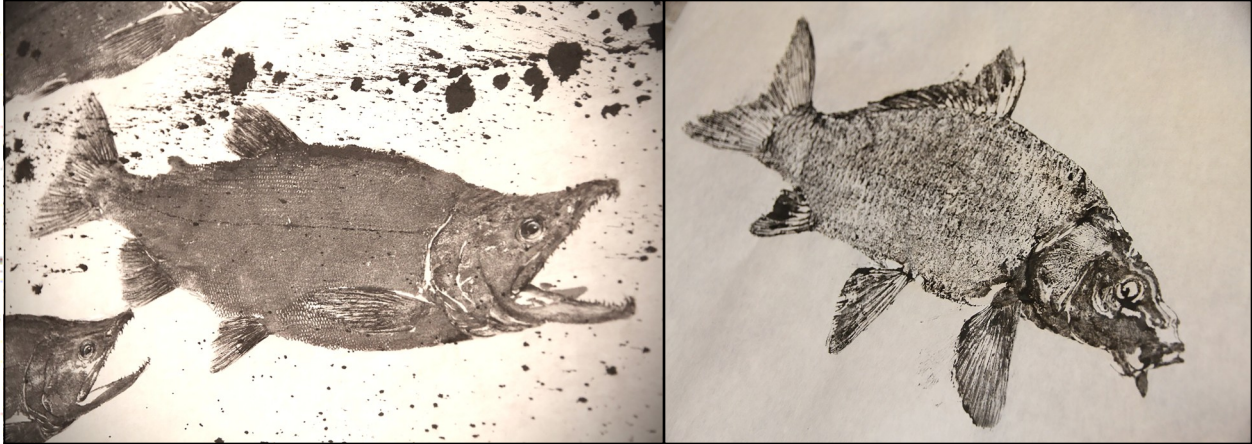
is a printer, painter, teacher, and writer living just outside of Washington, D.C. in the Chesapeake Bay watershed.

As a visiting artist, she works with classroom teachers to bring art into schools and with hospitals, including the Lombardi Cancer Center in Washington, D.C., to bring arts to their patients and staff.

She will be teaching fish and leaf printing on paper and cloth at the Smithsonian in the spring of 2019 and, in June 2019, will be an artist-in-residence at Yosemite National Park, teaching their first nature printing class.

FRIDAY

TRADITIONAL GYOTAKU WITH SUMI Dwight Hwang



Gyotaku was originally done with sumi, which is calligraphy ink made from compressed pine soot ground with water, and washi which simply translates as ‘Japanese paper’. We’ll be restricting ourselves to only using what was used centuries before to have a better understanding of how this folk art originated.

Students will be working in pairs, so bring your smiles and your patience!

STUDENTS SHOULD BRING:

Main Inking Brush (I like to use a round make-up brush as it’s soft and carries a lot of liquid), but any brush is fine.

Smaller brushes to be used for brushing in eyes if you so desire.

Towel that you don’t mind getting extremely stained or throwing away (at least two feet long to lay fish on).

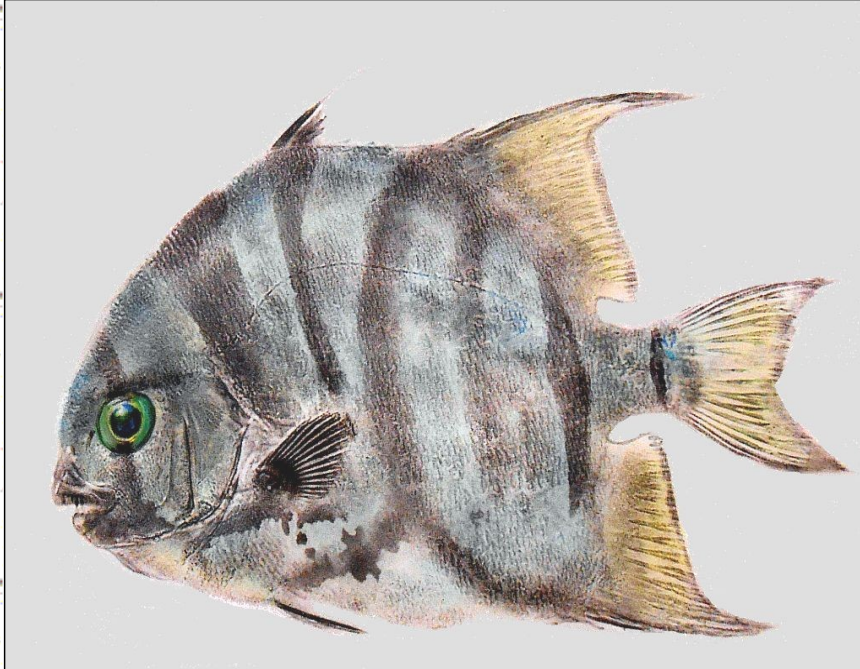
Dwight Hwang has been creating traditional gyotaku since 2009 during his years in Japan. Focused on the traditional side of gyotaku, Dwight restricts himself by only allowing the usage of the original two materials: Sumi and Washi.



FRIDAY

INDIRECT GYOTAKU

Bill Voigt



The class is designed for beginning to intermediate fish printers, with emphasis on the proper techniques for preparing the fish, applying ink, and accenting the scales.

Indirect printing allows a great degree of control over placement and intensity of the layers of color, while the fish itself does the heavy lifting of scale and texture details. Other fundamentals will include how to remove blood stains and what to do when you color

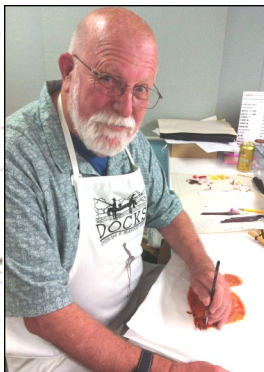
outside the lines. We will be working with oil-based inks on your choice of silk or polyester fabric. Once the fabric is fixed to the fish, the ink will be applied in layers, beginning with lighter colors, and progressing to darker colors for small details. Some intermediate techniques will be included such as light-colored markings over dark backgrounds, and using stencils to create irregular patterns. The eye will be painted with a brush to complete the print. Expect to complete at least one print. If time allows, there will be a demonstration of wet-mounting a silk print on decorative washi.

STUDENTS SHOULD BRING:

NPS Tool Kit

Utility Knife

3.00 Liner Brush for painting eyes



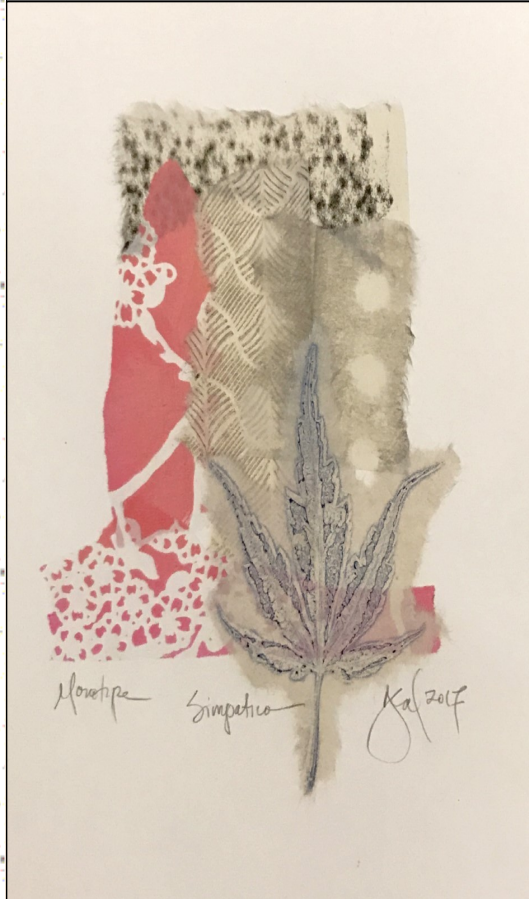
Bill Voigt

began printing fish at the 2008 NPS workshop in Santa Barbara. In 2010, he took his first indirect class from Mineo Yamamoto, and was immediately attracted to the high level of control over the colors and patterns of the subject. Enjoying the diversity of fish; each species is different and requires a different approach...this technique never gets boring.

FRIDAY

HOMAGE TO COLLAGE WITH FROTTAGE

Amy Nack



Combine Chine collé nature printing and frottage (think rubbings) to create luscious layered prints. We will stroll the grounds, brayer in hand to employ the frottage technique on site using akua inks and delicate Japanese papers. Back in the studio, we will continue to create nature prints and combine our frottage imagery to produce a complex collage documenting your visit to OIMB. This is a terrific way to revive old prints and printing plates in a fresh way. All level of print experience is welcome.

STUDENTS SHOULD BRING:

NPS Tool Kit

Old prints you might want to cut up

Amy Nack is a printmaker and founder of Wingtip Press, Boise Idaho's first and only community printmaking studio/workshop. In addition to teaching and directing workshops, she is a Teaching Artist for the Idaho Commission on the Arts and Idaho Parents Unlimited, a Kennedy Center VSA affiliate serving families of children with disabilities. She discovered Nature Printing in 2015 and has never been the same.



FRIDAY

BE A BOX BUILDER

Patricia Grass



Be a Box Builder
Why? Because everyone need a special place. This box has a stand up lid that has a space to display a print you have made. The box holds a collection of prints or it can be compartmentalized to hold smaller items. All the mat board pieces used to make the box are pre-cut so you will have time to concentrate on making the box. Eco printed fabric will be used for covering the box and will be provided by the instructor.

STUDENTS SHOULD BRING:

Cutting mat at least 12" x 18" but 18" x 24 is better

Rolling cutter for fabric

12" metal ruler or a quilters ruler 6" x 12"

Fabric scissors

Students can bring their own fabric if they wish. 1 yard of medium weight

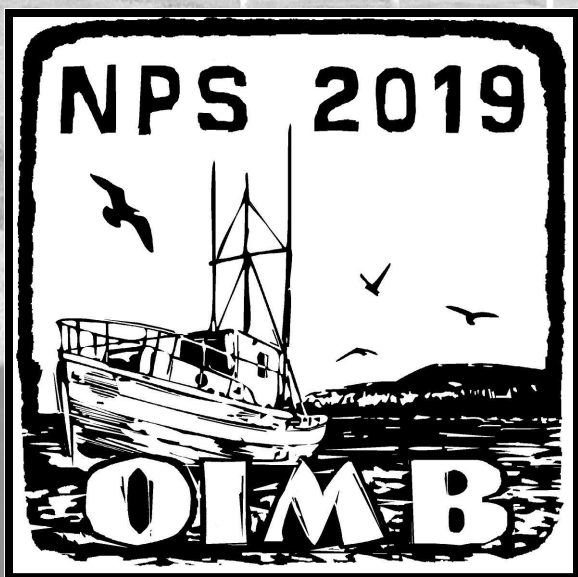
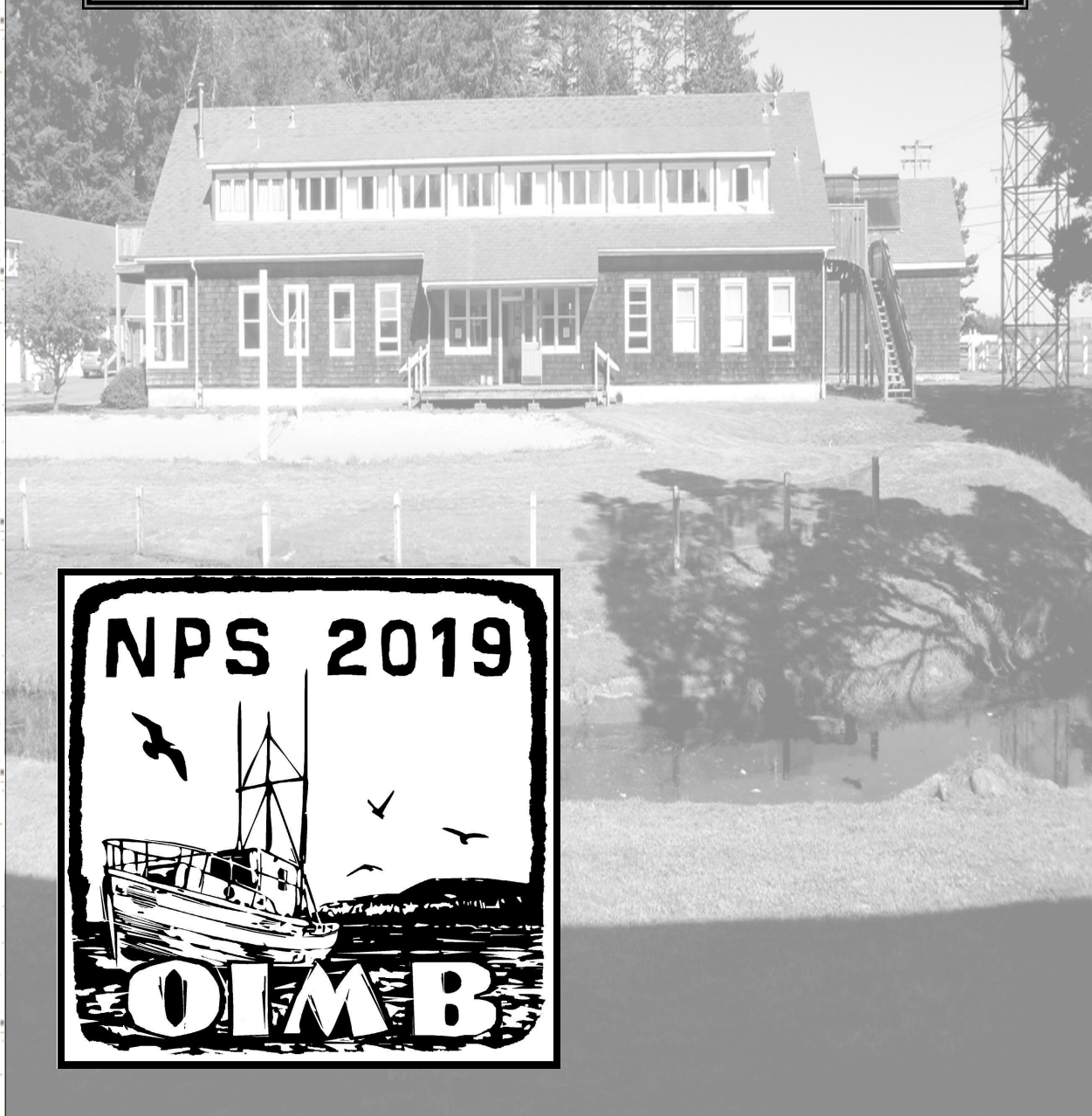


Patricia Grass

has taught book arts for over 35 years. She has shown her artists books in various shows across the country, and has her work in both public and private collections. She has authored a book, *How To Make A Book Even If You Think You Can't*, and currently operates a book arts supply store, the Accidental Book Maker, and teaches from her studio in Forest Grove, Oregon.

WE LOOK FORWARD TO
GATHERING TOGETHER FOR THIS WORKSHOP
SEE YOU SOON!!

IF YOU HAVE ANY QUESTIONS ABOUT THIS CATALOG
PLEASE EMAIL
BEE SHAY:
BEE.SHAY@HOTMAIL.COM



A REFRESHER ON CLASSROOM ETIQUETTE

There are a few dos and don'ts when it comes to our workshops. Please read this carefully.

YOU MAY NOT SWITCH CLASSES ONCE WE ARE AT OIMB. It does not matter if you have the permission of the "new" instructor. The original instructor you have signed up for has planned for you, spent money to ensure you have the promised materials, and invested their time and energy in planning.

PICK UP AFTER YOURSELF. Your instructor is not here to pick up after you. We expect that you will all clean your own work spaces AND aid the instructor in cleaning the room in general so that you may ALL leave at the same time. Please help your instructors move their materials, tools and anything else they need to remove from the room at the end of the day so that the room is ready for the next day's instructor to set up.

BE PROMPT BUT NOT TOO PROMPT. Do not arrive more than 10 minutes before class starts unless specifically invited or you are the facilitator. Instructors have a lot to do to get ready for you and they need that time to focus on the tasks at hand. PLEASE be conscious of your instructor's time and needs.

PLEASE BE CONSIDERATE. Please do not offer advice, contradict or voice opinions about how something is being taught. You have chosen to learn from this particular instructor and even if you have used this method a thousand times before there is always something to be learned in how someone else does something.

PLEASE! PLEASE! PLEASE! FOLLOW THE RECYCLING GUIDELINES AT OIMB.

We are striving to shape our work practices to be as green as possible so do what you can, where you can, the best you can. We all have one thing for sure in common....our love of nature, so lets work hard to set the example of working and printing with an awareness of our impact to the world around us.

AN IMPORTANT MESSAGE

(PAY ATTENTION: THERE WILL BE A QUIZ)

WE EXPECT THAT EVERY PRINTER WILL COME PREPARED WITH THEIR NPS TOOL KIT

We have created this list that includes the tools that are most used in our nature printing classes. While you will not need everything for every class, it is a good idea to have these tools and supplies available. Also, if you want to do printing on your own on the day off or in the evenings, please bring your personal printing supplies **INCLUDING** ink and paper. NPS does **NOT** provide inks or paper for open printing.

There will also be specific supplies requested by your instructor and listed on the class description page. Please check those pages and make sure you have packed everything you need. For those of you who are flying make sure to put appropriate items in your checked bags to ensure TSA does not remove them from your carry on luggage.

Our instructors do their best to provide the majority of supplies for each class **BUT** they **ALL** depend on you to bring your own NPS TOOL KIT!

NPS TOOL KIT

- **ONE OR TWO SOFT BRAYERS**
- **PALETTE KNIFE**
- **TWEEZERS**
- **APRON**
- **SCISSORS**
- **FAVORITE MASKING TAPE OR BLUE PAINTERS TAPE**
- **RETRACTABLE RAZOR KNIFE OR X-ACTO KNIFE**
- **PENCIL**
- **FINE POINT BLACK SHARPIE**
- **PAD OF NEWSPRINT OR MAILING TUBE (FOR TRANSPORTING PRINTS)**
- **BOX OF BABY WIPES (OR ECO FRIENDLY VERSION - A DAMP WASHCLOTH IN RECYCLED SEALABLE CONTAINER)**
- **ANY PERSONAL FAVORITE TOOLS YOU CAN'T LIVE WITHOUT!**
- **SMALL 2-3" SPRAY BOTTLE (MISTER)**
- **YOUR SMILE AND AN OPEN HEART**



Photo by Harry Wohlsein

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<https://oimb.uoregon.edu/>

The Charleston Marine Life Center

<http://www.charlestonmarinelifecenter.com/>

Washed Ashore Project, Bandon OR

<http://washedashore.org/home-base-bandon-oregon/>