Conservation Enclosures with CBTV Live

Chapter 1 - Chapter 1
Conservation Enclosures
^(digital music) - Hi everybody, it's Faith from Creativebug coming at you live like we do every Tuesday and Thursday at 4:00 P.M. and I recently filmed a book art class that I'm so excited about. I have some book art stuff on the site already, but this one is Innovative Structures. It's out in May and one thing, when I make books that I come across often is what to do with them afterwards, aside from of course, show them to everyone for praise and accolades, but mainly I end up wrapping them up and tossing them in a bin under my bed or in a closet and recently I realized that that is not the way to treat my art or your art, and so I learned this structure called a phase box. It's a conservation structure that's used in libraries across the country and it's used for things that they don't necessarily want to put the work into conserving or really protecting it, but they want it to be easily accessible, and yet not molting pieces of leather onto the bookshelves. So you know, I usually like to save the great reveal until the end, but because I'm feeling nice and generous (laughing) today, I'm gonna show you ahead of time what a phase box looks like. This is a phase box made for, I did a 30 day book art challenge and so instead of putting this on my shelf or putting it in a Ziploc bag, that's where it lived. How ignoble! (laughing) It certainly deserves something nicer than a Ziploc bag, and now it can live in this and it can go on my shelf that way. And don't forget, we are live, so if you have any questions, please don't hesitate to ask, especially if they're questions about my new class and how great it's gonna be because the answer is Sophie, you're gonna love it! So I'm going to be using this book. It is from the class. Here's like, the sneakiest peak of it. Oh, and I (mumbles). - By the way, you have a fan club. Yeah, you officially have a fan club. I have to read these comments 'cause they're so awesome. (laughing) Anne says, "Okay, seriously Faith, give me your hair and." (gasping) - Anne says give me your hair. It's the humidity! It's very robust today. Thanks for the compliment, Anne. - [Ali] Cathleen says, "Hi Faith, "love watching you create." - Hi Cathleen, thank you so much. I love creating in front of you. It's the blessed! - And Phil says, "And so excited for a new book art tutorial." - Phil is excited for the new book art tutorial. You should be, Phil. You're gonna actually love this one, I am positive. I know your work well enough to know you're gonna love it. So here's what structure is. I won't show you too much of what's inside, and we are going to need card stock or a heavy, watercolor paper. You can use something like a Cave Paper, but you need to be able to distinguish the grain because we're only going to be folding with the grain. And of course, here is a scrap to find the grain. You give it the bounce test. There's a couple different versions. One involves licking, which I wouldn't recommend 'cause a paper cut on your tongue is gross and painful. And then another one, using your fingernail, but once again, very risky. Paper cut's a real job hazard. So I'm folding it in half and bouncing it and I'm feeling the pressure on my hands and this does not give me a lot of pressure, and this gives me a lot of pressure. It doesn't want to fold this way. It does want to fold this way, so this means my grain is running this way. I'm going to deface this paper so you can see what I mean. On one of my first classes, she said if you could fold it, think of these like arms going around a tree. You're hugging a tree! And then the grain is going up and down. For whatever reason, that's the one thing that stuck with me and it made a lot of sense. So we're cutting two pieces. One is going to be our vertical piece and one is going to be our horizontal piece, and this grain will be running perpendicular. So this grain runs like this, this grain runs like this. So it's not perpendicular if we (laughing) line it up like this. We're also gonna

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need a scrap of paper to measure your book. Now of course, you can measure it using measurements and numbers, but I find that I get a lot more exact if I actually just use the book itself. So I'm lining this up and I'm making a mark. This is the width of my book. And now I'm going to measure the spine. Now you can see with this book, the spine is thicker than the four edge. We're just gonna stick with the spine measurement and I'm laying it down. I'm butting it right up to that mark I already made and I'm pinching it slightly and I'm making a mark on this side, and this is my spine. You can do one more measurement if you'd like for the height while we're here measuring. Is that how you spell height? That looks crazy to me! - [Ali] E-I-G-H-T-H. - [Faith] Am I missing an H? - [Ali] H-G-I-G-H-T. - [Faith] Thank you very much (laughing). Bookbinding. I feel like this is not my strong suit. Making books is. So once I have these measurements down, that tells me how I'm going to cut these panels. We'll do our horizontal one first. You want it to be two spines and three widths. So remember, we're folding it like this, right? So here's the width of the cover, the width of the spine. The width of the cover, the width of the spine, width of the cover. So we have that here and I'm gonna mark that out because that's where we're gonna be folding. We're folding in here and here. We're folding here and here, and I've cut this so that it's just a little bit over the edge. We're gonna trim that off after the fact. You'll see when we get to it. So now that we've made these marks, I'm going to go ahead and fold on the marks. Now one of my favorite secret bookbinding tools is actually a quilting ruler and I'd been binding books for about four years before I realized that a quilting ruler was the perfect tool. If you haven't tried it and you're a book person, use it, it makes so much sense because you get to see that the book is exactly lined up. So I'm lining up the bottom of this paper with one of my inch mark lines and I'm lining this up with my mark and I'm scoring it. So I'm using my Teflon folder. You can use a mechanical pencil with the tip all the way down and actually, I'm going to, I'm gonna mark this. I wouldn't do this normally, but I'm marking it so you can visualize what exactly is happening here. So now that I've scored it, I'm pressing it up against this edge, and this is gonna help me make a fold. - While you fold, first question here. Susan is wondering hey, have you done any bullet journaling? - Susan wants to know, have I don't any bullet journaling? I tried, Susan. I hate to let you down by admitting I tried and failed, but I do have, one of my classes on the site is a planner class and we do include pages for bullet journaling if you wanted to make your own bullet journal, so that's my backwards way of saying I've made bullet journals. (laughing) I'm not very good at bullet journaling. Okay, so we're gonna continue to go down and fold exactly like we've been doing and we're continuing to line up the bottom. We just want to make it nice and square because if your folds are a little bit off, it's gonna be hard to get everything to line up the way it should. So I'm folding it, and then I'm folding the page down, scoring it again, and then I have one of the last folds. Also, if you have experience making conservation enclosures, please tell me, tell me your thoughts on the matter. - All right, next question is from Maya, and Maya wants to know what type of paper do you recommend for phase boxes? - Maya wants to know what type of paper do I recommend for phase boxes? Certainly, a card stock. This is a watercolor paper. It's the thickest I could find and this is, it's not the best because it picks up marks really easily, but a card stock, something with like, an oak tag or a manila folder would work really well. That is, it will be able to hold up to a lot of use. Okay, so now you can see we folded it all up. We're gonna put our book in here to test to see that it fits and look at that, it does. It fits perfectly. That's exactly what we want it to be. I wouldn't err on the side of too large. That has not worked out for me. Try to make it as exact as possible. - [Ali] Okay, next question comes from Phil. Phil wants to know, could you use a decorative wallpaper to make a phase box or would laminating a thinner, decorative paper to card stock work better? - Phil wants to know, could you use a wallpaper to do this? That's

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a great idea, it's a very interesting idea. I don't know how grain would work out with that. If you were using, I would suggest if you wanted to use decorative paper to laminate it, like you said, to heavier paper, though you wouldn't have to go as heavy if you were putting two pieces of paper together. - Or you could do temporary wallpaper. - Or you could do temporary wallpaper, oh, that's an idea. - It's just a big sticker. - Yeah. - [Ali] So you could just stick it onto card stock. - Use temporary paper on a card stock. Thank you Phil, for your ideas. Thank you for your collaborative energy. You know, with our vertical one, we could go as much as three times the size, but a lot of papers don't come that large and as long as you have about an inch overlap in the middle, you should be just fine. So I am going to mark again, my head and my tail and then we're gonna add in the spine measurement. And we're gonna fold this in the exactly same way. Thank you so much for your questions. Another thing you can do if you don't have a quilting ruler is use your cutting mat to make sure your lines are nice and even. So I'm lining this up with an inch mark and lining the bottom up with another inch mark, and then when I use my ruler, I'll line up my ruler with the cutting mat. It's really important to be as precise as possible. That's something that really attracted me to bookbinding. Prior to that, I was a professional knitter and knitting is really easy to fudge things because it uses fabric, so I really liked how unforgiving bookbinding is. Continuing to work my way down. Or also, you don't have to do be this fiddly if you don't want to. I just find it produces the most consistent result, but you're welcome to eyeball it and fold it from there. Oh, even just saying that out loud gives me the creeps. Don't eyeball it! (laughing) Use your rulers and mats. It's much safer for everybody. But I definitely was really reluctant to doing that at first. My least favorite thing was working with an X-Acto knife and not scissors, and my second least favorite thing was being very precise, but now it's my favorite thing. See, 'cause I scored that, I can fold it without propping it up. So now we nestle everything together to make sure it all fits before our final step and we're going to be folding. Ah, this is so good. I'm gonna do it. So if we measured everything precisely, it should work out. One thing you might have trouble with if this, this needs to be cut a shade slimmer. Sometimes this measurement isn't big enough to accommodate it, so if you line it down here and it bulges out a little bit at the bottom. So I'm lining it up here and when I go to line up, it doesn't perfectly go up, so let's trim that down. Let's make life a little bit easier for ourselves. The more you trim down, the more risk you have of exposing your corners and you don't want nude corners, but we're just gonna trim off a smidge, which I think is the mathematical term for like, a 32nd of an inch. It's kind of like in cooking when you have a pinch or a tad, this is a smidge. And it is thicker paper, so you may have to run your knife over it a few times. Okay, we're gonna test again, put together at 90 degrees. I think, no, I'm gonna cut a little more off. - Okay, I have a question. - Ali has a question. - [Ali] My question is how do you keep the ruler from sliding while actually pressing down and cut? Because when I do that, it always slides. - Ali wants to now how I'm keeping it so still. Can you tell that I'm trembling? Yeah, because (laughing) that is a substantial amount of pressure and really diversified across all of your fingers. So you know in yoga when they tell you lean into all 10, well, fingers and toes, really press down on all of them and that should give you a precise cut, but it does take practice and sometimes you have to get your body over it, which is not easy to do in a chair. Okay, we've cut this, it's where it needs to be, and we have one final step before we can tuck it in. We're just making our flap. You can also see this bows out a little bit if I make this at a perfect right angle, it pops up. So I'm gonna cut off a little bit of each edge. And once you make one conservation enclosure, you're gonna want to cover everything, all of your precious books in these because it's a very satisfying. So now, we're cutting down from our open edge an inch-and-a-half, an inch-and-a-half and we're making a mark. So if I use my quilting ruler. It's another thing that really

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handy with the quilting ruler. Right there and then repeat on the bottom edge. A half-an-inch and a half-an-inch, and then we're going to cut between those two points, and when I'm cutting something like this where maybe it's harder to see the mark, I line up a number with the mark. Okay, a number two, and so I know I stop cutting when I get to the two. And you can erase these. So that'll open a little bit and now we're going to make it so that it fits into this flap. So if you want to do an analog version, you could actually press your pencil through there. Would that work? Nope, that didn't work actually, so don't even bother. So from this edge, we're going to measure down and over one-and-a-half inches, as with our previous spot and do that from this crease. And then we're going to measure up one-and-a-half inches. There we go. And now we're going to cut this into a flap. So line up your ruler. I believe it's best to use as small as a ruler as possible for your job, so I like this little dainty one, but if it was longer of a cut, I would use a longer ruler, and you're going to line up this top with this crease and then hinge it until you hit that dot and we're gonna cut all the way down. Ah, that seems dramatic. Don't worry, it's supposed to be like that. Now we're gonna repeat it on this side. We're lining it up with here and we're touching that mark. - And our next question comes from Jane. Jane's wondering to you think brown paper bags would be heavy enough to use? - [Faith] Our next question comes from Jane who wants to know do you think brown paper bags would be heavy enough to use? I do not think they would be heavy enough to use. I think that like, a manila folder, if you wanted to use recycled material would be really useful. You could also use that crease that's already in the middle of the folder to help you with one of the creases. You know, brown paper bags are just a little bit too flimsy and because we want to protect our books, we want to use as much structure as possible. And so we have our final pieces and we're going to do one last lineup, just to make sure everything agrees and fits. It's not too late to change something until it's glued, and then you're done for. And look at that. Oh, perfect! (gasping) It's my favorite part (laughing). I really do love that part. Doesn't that look amazing? And you could leave it that way, but why don't we just glue it down to be sure? - [Ali] Next question comes from Don. - [Faith] Our next question comes from Don. Hi Don! - And Don is wondering, does the paper need to be acid-free? - Don is wondering, does the paper need to be acid-free? It should be. Thank you for your question, yes. Because we're preserving it, we want it to be the most neutral environment possible, so acid-free is definitely the way to go. Thank you so much for your question. Acid-free. Our final step is gluing this out. I'm going to tuck in our spine parts 'cause I don't want to get glue on them, and this also is acid-free. We're going to glue up the entire face. If you have a preferred method of gluing, you're welcome to use that. I love a good glue stick 'cause it's handy. - [Ali] Faith, would you be able to? And I have this question and I think a lot of folks at home watching might have the same question. Can you explain why acid-free because you hear that so often that oh, it needs to be acid-free, acid-free, but what does that mean? - Ali is asking, and as she's asking, we're rapidly gluing this down because it's time sensitive. You want to get it down as soon as possible and now I'm going to bone it out, which is what it's called when you use a bone folder, astoundingly enough. We're going to get this down. Why acid-free is important. Acid-free is important because it preserves the pages. So if there's an excess of acid in the environment, it can actually make the paper brittle and cause it to break down. So think about if any environment is too acidic, like if you drink too much coffee, it will cause your teeth to erode because coffee is acidic. Or I am a big fan of, I like a little bit of lemon in water in the mornings, but dentists don't like that as much as my holistic advisor does because it damages the enamel. So too much of acid anything is not good for most things unless things thrive in an acid environment, which your teeth don't and neither do your book pages. So our final step is using the most sophisticated tool in my arsenal, of course, our wrapped

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brick. And we're going to let this sit overnight and let's pretend that this is the one that we just made. Look how handy. This had the flap in a little bit of a different spot, but as long as at least a third of it is tucked under, I think you're good to go. Thank you so much for joining me. I really hope that you check out my classes halfway through May and I will certainly be seeing you before then. Until next time. ^(digital music)

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