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## **30 Structures in 30 Days: A Daily Practice in Bookmaking** with Faith Hale

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### **Chapter 1 - 30 Structures in 30 Days: A Daily Practice in Bookmaking**

#### Overview

(uplifting music) - [Faith] I remember the exact feeling when I made my first book, it was the same as when I learned to read or when I learned how to ride a bike. It felt like suddenly all these possibilities were open to me. I'm Faith Hale, and I love making books. - [Woman] Take one. - In this daily practice, I'm so excited to show you 30 of my favorite structures. Some of them are a set, some of them are one offs and are a little bit weird, and some of them you're going to make again and again. We're starting simply with folded books, single sheet books, progressing to sewing pamphlets, and then finishing up the month with hardcovers. I think these are the fanciest books, but they're surprisingly easy, especially as we build on our skills. There are countless ways to make books, so I've picked a wide gamut of different varieties so that you can find exactly the book that speaks to you. I think of books as vessels. They're something you pour your heart into, your creativity into, and I know that in this month, you'll find the structure that makes you want to create your very own world. A blank book is such a special gift to give to somebody you love, especially if that somebody is yourself. (uplifting music)

#### Materials

- I do believe that you have everything you need to bind books in your house already. However, people have been binding books for hundreds of years, so of course, some specialized tools have evolved that'll make your job a lot easier. Because we're making 30 different structures, there's a lot of different pieces of material we'll be using but the tools for all of them are the same. First you'll need a cutting mat and something to cut with. I like to use my X-ACTO blade, but you can also use an OLFA craft knife. You'll need scissors for cutting your corners, but I would not recommend using scissors for most of our straight cuts. A blade is preferable. It makes nice straight lines, especially when we use them with a ruler, but we will be using our scissors for some things. You'll need adhesive for your books. Neutral pH adhesive is the absolute gold standard, it's the best. You can make decent books with Elmer's glue, but I definitely recommend PVA. I also like working with this Elmer's Board Mate Extra Strength Glue Stick. It's a really easy glue to use, and it's very durable and super strong. And this Scotch Create Glue Stick I like for working on smaller areas. We're gonna use this brush with our PVA, you can just use a cheap craft brush. And the bone folder, I actually have a lot of bone folders in my collection. This is just a basic one. You can do plastic, you can do bone, but this Teflon folder is one of my favorite tools to use. It's much more expensive, so I think a bone folder can be a dollar, and a Teflon bone folder can be upwards of \$20. But it's really great 'cause it doesn't burnish your paper, and it's just so pleasurable to work with. This maybe is like the special treat you give yourself after you've made a whole bunch of books and are totally hooked. You'll need a mechanical pencil with eraser. I like that a mechanical pencil has a nice sharp point. And we're going to be using this pin tool, or an awl. I don't love awls because they get thicker and it can be easy to poke a larger hole than you want. Pin tools are about a dollar, you can often find them in the clay section, and they're really for poking holes. You'll need two different kinds of thread. This is a linen thread, and this is waxed linen thread. This is like a two-ply, and this is a five-ply, this is much thicker. It comes in a lot of different colors. This is really lovely for pamphlet structures, and these are nice for more decorative structures. I'm gonna be using bricks and this little weight to weigh

down my books when we're drying. You always should dry anything under weight, and these wrapped bricks are used in my studio all the time. We wrap the bricks to keep the brick from crumbling onto our work. And this is a nice little luxury item. We'll also be using a small amount of book cloth. Here are some sample cards I got from TALAS. They come in great colors and they repel getting any moisture on your text block. Book cloth is a specialty item that can be kind of hard to come by, but if you can find it at your local craft store, you'll want a piece that's no larger than 12 by 18 inches. If you don't have access to book cloth, we'll be making our own out of quilting cotton, Heat and Bond, you want either the purple version or the red version. The red version is preferable, but this is what I was able to get. And you'll need some tissue paper as a backing. But I do encourage you to purchase book cloth because it resists getting scuffed or any marks. And it's impregnated with a starch that makes it super stiff versus this is just lined with paper, so it's a little bit more floppy. If you're making your own book cloth you'll need an iron and an ironing surface. Make sure the steam is turned off. For the contents of our book, we're just going to be using copy paper. If you've made a few books, you'll learn what you like. The hand of the paper, the bite of the paper, but we're just starting with basic color copy paper, this 28-pound stuff. We're also going to be using this Strathmore 400 drawing paper. Gonna be showing you how to cut down a big sheet into booklets. And I really like working with this paper because it's great for drawing, it's great for doodling, and it makes a really luxurious content of our book. It is fairly expensive, I think it's about \$24 for 24 sheets. I find it to be a worthwhile investment, and it's definitely interesting to see the difference between copy paper and drawing paper. You'll need at least three sheets. For our covers, we'll be using some card stock. You wanna test out your paper before buying a whole lot of it, because sometimes if you fold it, it can crack, and it can be pretty visible with card stock because the paper in between the layers is white, and this is colored. So you wanna make sure that it behaves properly before you buy a whole bunch of it. You'll also need some decorative paper, and some book board. And book board is a specialty item that is absolutely worth buying if you wanna make nice quality hardcover books. You can find it in a variety of weights, this is 0.08 inches thick. I think this is a good weight to start off with, it's not too thick, it's not too thin. You'll need some parchment paper, or wax paper, for putting in between your sheets while you're letting your book dry under weight so the pages don't get stuck together. And I have this big cutting mat we're using for cutting our boards. I'm working with a couple different rulers. I have this 12-inch ruler and an 18-inch ruler for cutting the board. And I also like this little triangle. This is super helpful for cutting small corners. I don't use it as much for the measurements as I do for the sharp right angle. For one day, we'll be using about 12 inches of eighth of an inch ribbon. And for the second half of the month, we'll be using these binding needles. You can substitute a tapestry or an embroidery needle. It needs to have an eye large enough to fit our thread, and the tip should be sharp, but not too sharp. That's why a needlepoint needle works great. In your class PDF, you'll find templates for punching, and you'll also find measurements you need for every day's books.

#### Day 1 - Paper, board, and bookcloth

- The most important thing when choosing your paper is grain. Finding grain direction can feel a little clumsy at first but once you get the hang of it, you'll never forget it. I prefer to use the bounce test and that shows me direction of least resistance. So I take my sheet and I'm not folding it in half, I'm just pressing against it, feeling its resistance against my fingers, how floppy it is and then turning it 90 degrees and comparing the resistance. So this is pushing up a lot more. This flops over easily. This pushes back so because this flops over, I know the grain is up and down. This'd be called grain

short since the grain runs parallel with the shorter edge. I can do the same process with a smaller sheet. So it flops over this way more easily than this way. I have more resistance. So this lets me know we are grain long. Same for our cardstock. It barely flops over all this way, so I know we're grain short again. We can even use this with our board. It's harder to tell with smaller sizes on the board, so I would actually recommended going through and marking your board before you begin cutting. I'm just gently flexing it. And this barely flexes at all. So I know it's grain long, especially when I get to really tiny pieces of the board, it'll be hard to flex it. Someone once said think of it like a tree that you can hug. If you can hug the tree, it means that the grain is grain long. And this will be important for when we're cutting down our paper. And we're going to be using it in the book later. So if we're making a book, we don't wanna fold it this way. This is against the grain. It's going to fold much more nicely this way. So when you're planning the size of your book or how you're going to cut up the book, keep this in mind. So I'm not going to be able to make a book that is eight and a half tall because I am not folding the book this way. I mean, I guess I could do eight and a half inch tall but the widest I could make it is this wide. Same thing with this cover stock. So I'm not gonna be folding the cover stock this way, it's against the grain. I'm going to be folding it with the grain. It prevents cracking that I had mentioned earlier. We have a nice, clean fold. And the book just lays better. If people have problems with a book, and they say why does it look weird, 9 times out of 10, it's because they've done it against the grain. Now that we have our grain, we can use that information to help us figure out how we want to cut down our larger sheets. For most of the books, we're gonna be using just the copy paper and we're not gonna be doing too many cuts but if we're working with a really large sheet of paper, a good way to start is by folding it in half and cutting it in half subsequently down from there. Let me show you what I mean. Instead of measuring this, I'm actually just gonna be doing some little pinches, making sure the corners are lining up perfectly. I'm not creasing it across, I'm just pinching it down and I'm repeating it at the top. This process is called ripping down a parent sheet and we'll use our rulers to cut it in half. Now, if you do have a cork backing, you wanna flip it so that the cork side is wide. Because it gives just a little bit of space between the paper and the cutting surface, it can be easy to make a less than exactly straight cut. If the cork side is down, yes, it does help from moving it a lot but we're gonna use our pressure from our arms. And I'm standing up, leaning. Here, just so we can see our little pinches, I'm marking it with a pencil. We're lining it up exactly. You can use the lines on your cutting mat or not. I'm not going to use it. And make sure you have a fresh blade. Just like in sewing how you change out your sewing needle, we like a fresh blade when we're cutting a lot and today is our cutting day. I didn't cut it all the way there. Because our grain lines are running horizontally, we're not going to fold our sheet like this. We have to cut it down even further. So I'm gonna repeat that process of folding and pinching just with the top sheet. And you might notice because I'm folding against the grain, it doesn't wanna fold as nicely. It's a little clunkier at my pinches. Making sure these line up exactly. And we will have a chance to trim this down even further. So if your cutting isn't super exact, there's still hope for you. So I leave my hand here until I can pull these away. I did not do that last time and we saw what happened. So the largest book of any number of pages we could get is probably folding these, right? Because our grain runs up and down. We can fold along the grain, we can use that size. I think I'm gonna do it one further just to make a teeny tiny book. And if you can see your folds clearly, you don't need to mark them. I'm just marking them to make them a little bit more visible. Now, you might be thinking oh, look, it's the perfect size to make a little book. Except it would be going against the grain. So we're going to cut it one more time. Remember, grain always has to be going up and down parallel to the spine. So we're not going to fold a book like this. We're gonna cut it

down one more time. I'm actually gonna do two separate stacks of paper so that we're not cutting down through too many layers. Also, I'm not folding it all the way in half because if you cut and you're just slightly off of a fold, it can look a little worse than if you're just cutting it slightly off. Now, we're making firm but light cuts, multiple light cuts, rather than pushing all the way through and then I try to move my paper. This I didn't cut through all the way, so I'll just keep going. And I wouldn't go much smaller than this. But we know now we are folding with the grain. And if we made a single signature book, I can actually get two of these little books out of a nice big parent sheet. You'll get 16 pieces of paper that are three by four and a half inches if you use this large sheet of paper. And if you are feeling kind of hesitant at first cutting big stacks of paper, it's totally fine to cut one at a time and you might be surprised to see that they're still not perfect and exact but like I said, we can clean that up after the fact. And if at anywhere along the way you lose track of the grain, you can always repeat the bounce test. The smaller your paper is, the more likely you will be to get resistance from any direction but what you're doing is comparing the two degrees of resistance. So folding it in half this way versus this way. I have a lot more resistance, a lot less resistance, so we know this is our grain. I'm folding these in half as a stack. I'll bone them down later and put these aside. And now we can begin cutting our board. Now, when I cut my board, I like to cut the height of the boards first and then down. Instead of cutting a board, cutting a board and then hoping that they match up, it's best if you have the height all at once and then the sides. We'll be adding hard covers to these books later in the month. So I'm going to cut some oversized hard covers now. To do that, you'll need your ruler and I'm cutting the height all at once. So we make sure that we have the height of the boards are the same. One folio of our book measures four and a half. So I'm going to be cutting the boards an eighth of an inch higher and an eighth of an inch lower. So it'll look like this. That measurement is, of course, 4 and 3/4. I'm marking the bottom of the board and the top of the board. And this is a really easy mistake to make but make sure if your ruler stops before the end of the ruler, you factor that into your measurement. So this is ruler, for example, doesn't have any extra overhang and if I'm switching back and forth between these two rulers, it can be easy to forget if I'm only looking at this measurement. So make sure you keep your eye on exactly where zero starts. Now that we have these two pieces marked, I'm gonna be using my X-ACTO blade and my ruler to cut. You can also use a box cutter. But I always find that that makes me more inclined to wanna muscle through it versus if I'm using this little blade. I'm more inclined to take several shallow cuts. Just be patient with yourself. Take your time. If it seems really difficult, have you changed your blade? We're almost through. There we go. I'm gonna be trimming these boards down to size later when we've finished our text block, so for now I'm just going to cut it over by half of an inch. So we have three and a half. Three and a half. And even though we will be trimming it down, it is important to make this cut as even as possible. Make sure your blade is nice and tight in its holder and also, to preserve the longevity of your mat, you might wanna move around so you're not always cutting in the same spot all the time. That's another reason why I don't use the measurements on the mat as much as I use the measurements on my ruler because your mat will last a lot longer if you're cutting in different spots. Your forearms can get pretty tired doing this. Unless if you have a box cutter, that could help. There you go. And to make these even, I just line them up and make a pencil mark at the very end. I won't cut against this board 'cause it's really easy to dig into it with the knife. We're going to just use it to measure and then I'll be cutting with our ruler. You also might be tempted to use like a quilting ruler. I know I have a lot of quilting rulers and it's really easy to gouge those too. It is more of a headache than it's worth. I wouldn't recommend it. So now we have these two blocks that are the same height. And they are the same

width. It's best to cut your boards to fit your text blocks. So before you go cutting up a lot of board, just hang on and wait until we have our content ready and to complete our trinity of essential book binding materials, we're going to make our own book cloth. We're working with a piece of fabric that's 16 by 12 inches. Make sure that it is super flat, you don't have any wrinkles ahead of time. We're gonna be turning off the steam when we add our HeatNBond, so if you use steam for ironing your fabric, make sure it is turned to off. Flatten that out and put our HeatNBond. There's this rough side. That's the adhesive and the smooth side is what gets ironed on. I'm gonna chop off the selvage edge so I'm making it close to this side. But you'll want the cloth to be a little bit larger than your HeatNBond. You don't wanna accidentally glue your surface. And then we'll hold it on for about two seconds. All across the whole surface. Pay extra attention to the edges. I just like to go once more around. And if you see any corners popping up, it might need some extra attention. Now, let it cool for just a moment. And make sure I have my tissue paper ready. The tissue paper was cut to the size of the fabric, so it overlaps just a little bit. And you should be able to peel it back and see the shiny adhesive. If you go for one corner and it doesn't peel all that easily, just iron over it for a few more seconds. And there are other ways to do your own book cloth that are a little bit more accurate to how book cloth is actually made using paste and PVA but this is the quick and dirty method that I have found works best. Now we'll go round and we'll iron each section for eight seconds. And you can see through once it's adhered, so there's like a little bit of bubbling there. I'll make sure I just hold it on extra there. If you see any remaining bubbles, just go over it, give it a few extra seconds. And also flip over to the front. We've got some bubbling here. So I'm just gonna give that a little extra attention. You have to be careful to press. I'm always so tempted to rub it back and forth but that doesn't help us much. Oh, it's gonna be so cute. Once you have your paper, your boards and your book cloth, you're well on your way to making your book.

## Day 2 - Accordion book with hard covers

- Simple but mighty, the accordion is a great place to start our month of making books. Take your widest piece of paper and cut it down to 4 1/2. Mine's 24 inches long, 4 1/4 tall. You'll also need two boards that are 4 1/2 tall by 3 1/4 wide, grain long, two pieces of decorative paper that are a half an inch around on all sides of your boards, two pieces of wax paper. We're going to start in with our PVA. Now, you can also use the extra strength glue stick for this one. It works really well with the boards. But we might as well get the messy stuff over with while we're working on the easy stuff. You also need a piece of scratch paper and your scissors or your scalpel to miter the corners. And of course, don't forget your bone folder. When I'm folding up my accordion, I'm gonna pay more attention to the edges that meet at the front and let the fold happen next, versus focusing on the fold and hoping that these edges match up. This is going to be the front of our book, also known as the fore edge, so I'm gonna bone it down. I'll open it back up and line up my crease to my fore edge. And we're just creasing down the paper, hoping that it folds down underneath, and then bringing this edge to meet here. Open it back up. Again, we're working with this edge, folding it to meet here. I know this can feel a little counterintuitive, and it's definitely not the zigzag back and forth fold that you might remember from when you're younger, but this makes for a lot nicer, cleaner results. I'm going to reverse this fold, which just means to pop it out, bone it down through the paper, match this up, and this gives us this nice, tiny block. There's a lot of benefits to the accordion. You can have text all the way across, text or image or whatever surface design you want, or you can gather it and read it like a codex. And now we're going to cover some boards to go on top of it. The boards have been cut to an eighth of an inch extra all around. That's called the square. So we have

an eighth of an inch square. And they're identical and they are grain long. And to cover them, you'll need your waste paper. Pour your glue into a bowl. I like a glass dish, 'cause then I can just let it dry and scrape it out. We're not gonna start with too much. PVA dries fairly quickly. You can prolong the drying time by adding something like methyl cellulose, but that's too many things to think about while we're still patting our head and chewing gum. No, that's not how that works. So I'm going to be gluing up the surface of this board and then flipping it over, gluing it to the decorative paper. I glue from the inside out, making sure to have even coverage. And you'll wanna learn to do this pretty rapidly. You'll end up putting your fingers in the glue and then lifting them up. You'll do the same process if you're using a glue stick. Make sure you wipe off your fingers so that you don't accidentally get glue on your decorative paper. And then we're going to press it evenly into the surface to make sure that there are no bubbles. You can use the flat of your hand to do that too. Let's take a look. Yep, that looks good. And then we're going to miter the corners. Now, you're gonna wanna make sure that there's enough hanging over the edge that the corners are completely covered. We'll want it to be about a board and a half with the way, so you can determine that by stacking a board directly against the corner, drawing a line, adding a second board, drawing a line, and then cutting between the two. I've also seen some really nice jigs made where people will actually delaminate the board and glue it to another piece so that you have an actual board and a half and just cutting along that line. I, at this point in time, eyeball it. But this is a pretty good visual to show you what you're aiming for. So a board and a half's width all the way around. Make sure you have your weight ready 'cause as soon as you miter the corners, you're gonna wanna put it under weight so that it dries flat. That's the benefit of using the glue stick is it dries pretty quickly. Now, because we have glue on the edge, I'm just gonna fold it in half. I'm going to do the head and the tail, or the top and the bottom to start. And you're making sure you get glue into that crease, and then you're kind of adding the glue and wiping it off. You just want it to be an even, thin layer. You can use your waste paper to pull up the board. I prefer to just use my bone folder. And we're pulling it over, making these nice and tight corners. Then we're going to use the edge of our bone folder to push it down around this corner. My first, I don't know, probably 500 corners were sloppy and hideous, and yours will probably be too. It definitely gets easier with practice, making nice, sharp corners and using your tools. So I'm coming in from the right and hinging down. I'm pushing it out. And here again coming from the outside in. And you can use your paper or you can use your bone folder to pull it over. Look at those corners. Nice covered corners. If you don't have enough covering, you'll see a little bit of the board, and if you have too much, they'll be bulgy. And there you have your covered board. If you have any poky bits like that sticking out, just round it gently. You can even tap it to de-crisp the corners a little bit. And then put this under weight and we'll repeat the process with the second board. (upbeat music) If you're doing a much larger structure, these should be under weight until they're completely dry. But because we're doing this little small piece, I'm okay taking them out before they're fully cooked. You wanna make sure you have your two pieces of waste paper so that you can glue up your page and take it out. And then you'll want to have two pieces of wax paper so that after it's glued, we can put this in while it's drying to ensure that no glue gets through on the other surfaces. A general rule when you're gluing is to always glue the smaller piece, this is the smaller piece, it's smaller than the boards, so that's where we're going to glue the page. Put your waste paper in between this front page and this front fold, and glue it out. This is where the glue stick really shines. But you wanna make sure you use the same glue for the covers that you do for attaching the covers. This is because you want the same amount of moisture applied to either side of the board. Now, I'm not going to put in our wax paper just yet

because I wanna make sure to get this page perfectly centered. So I'm actually just lifting up the whole page, making sure the square is the same all the way around. And you'll take a peek and see. We're a little askew, but nothing I'm too worried about. And bone it down once more all the way up to that crease. And then we're going to repeat that on the other side. Use a new piece of scratch paper, insert it all the way. Just like when we covered our boards, you'll end up putting your fingers in the glue. That is okay, just make sure you wipe off your fingers so the glue doesn't end up anywhere it's not supposed to be. And you can see it's curling a bit from the moisture. That's totally fine; it'll relax in a second. I'm just gonna glue over those fingerprints. And I'm gonna get right over it so that I can make sure the covers are totally matched up, and we'll press down, flipping it over to press. And let this dry under weight. But first you can celebrate a little bit with our very first book of the month. And then add our wax paper all the way in before we put it under weight to dry. As exciting as it is, I'm sure you're gonna wanna go in and use your book. You should let it dry under weight overnight.

### Day 3 - Short sheet accordion

- You've gotten really excited about the idea of an accordion and you wanna make it 100 feet long but you can't find a 100 foot long piece of paper. Here's how we're gonna tab together small sheets of paper to make a very long accordion. We're gonna use two pieces of 8.5 by 11 and we're going to fold 1/2 an inch tab. You might wanna score it, fold it up against the ruler one at a time. And after this tab is folded, we're gonna cut these two sheets in half. I like to score this before I cut it in half 'cause I feel like it makes it easier to have an even fold. When it's smaller, it's a little bit harder for me. Making it as even as possible. And this time when I do my folds, I'm going to ignore the tab entirely. So it's easiest if you fold the tab over making these ends meet. Bring the fold to the end. And we're gonna repeat with all four pieces. Fold down the tab. Don't worry about out which side your tab is folded to. We might just flip it over anyway but when you're folding it be sure you do not include this in your folding. Now this isn't going to get us quite to 100 feet but it's long enough. So you can see what we're working with and we're going to use the tabs to attach the pages. So this one is going to be reversed and glued here. Use your waste paper and a glue stick. And if you wanna get a really sharp edge and make sure that you don't glue onto the paper, we have our fold right here so you can actually put a piece of straight waste paper right over the fold and that ensures that no glue is going to get on that paper. You're pressing firmly, but you're also wiping off any glue that might squeeze out. And then you can repeat the process all the way down the line, going to reverse this fold. I'm not gonna use my guard, but you're welcome to use yours. So you'll have a mountain fold, a valley fold and this one's going to turn into a mountain fold, right? So the next one has to be a valley fold. Valley, valley mountain in the middle. You see it's not bad for a small piece of paper and be sure to cut off this last tab. And we're gonna let this dry of course under weight. If it's a little bit off, try tapping it into place. And because this one is a little bit more inclined, you can see there's somewhat of a slope going on. The spine structure we're using is not glued, but folded. While that dries, cut your covers, they should be 1/8 of an inch around the block and you'll be using cardstock to wrap the boards. So you'll need two large pieces and a piece that is the size, this is going to be our removable spine and you'll need two pieces that are twice the height of the board and two pieces that are twice the width of the board. You can use your boards to measure what you need to cut. And this is our spine piece. It's the same size of the board. I'm probably gonna trim it down a little bit. We don't want this any longer than twice the height of the board. Same with the width. And then here is where the folding begins for folding starting with the vertical

pieces, place it in the middle. It doesn't have to be super exact. And you're gonna score and fold from one side. And because I'm right-handed, I like to always be scoring and folding from the right-hand side, if I can manage it. So turn your piece to suit you, don't turn your body to suit your piece. Really pushing it up against the top and the bottom there. So it ends up having like two creases. This one's a little less defined, so we're just gonna get in there. And we will be folding these around the board and slotting them in. But I do think it's easier to score and fold it without the pieces on first. So just like before, we center it, score, fold. And just in case there are slight variations in the board, I'm scoring and folding it per board, not using one board to fold both pieces. To make it a little easier to wrap our covers, we're going to trim off just a hair up into the folds. You can do this with your scissors or your bone folder. Don't trim past the folds or else it'll expose the board but we're really only, you know, 1/16 or 1/8. And only do that for your horizontal pieces, not your vertical pieces. So wrap your board vertically and then slide in your horizontal piece, wrap around. And this is the finicky part. It either works super easily or you have to sweat over it for a while. So good luck to all of us. You might have to use your bone folder to ease it on in there. When we get it in there, it should be a nice tight fit. Look at that. And repeat with our second board. There we go. Cute, right? And then to make our spine piece, we're going to slot it underneath here, but we have to take out our book block first to see how big our spine piece wants to be. So I'm not gonna squash it down too much and I'm not going to puff it out too much, but it's the height of the boards and we're gonna just rest the whole thing on top. Squeeze it gently and make a little mark. Instead of making the mark on the top and the bottom, I'm just making it on the top and we're gonna measure it and repeat it on the bottom because depending on how we squeeze it, I might change it. So it's just under a half an inch. And here is a magic trick or feels like magic. We're creasing the center of this piece. But instead of focusing on the crease we're focusing on where the ends meet up. So I'm going to fold this over to the line we made and to the line, the mark we made on the bottom, and bone it down. We're going to rotate it and repeat that process. So we're going to remeasure, actually instead of remeasuring, I'm gonna make myself a little template. There we go. We're folding this edge to the marks, boning it down. and here we have our little spine piece. We'll see if it works right off the bat. If it doesn't, we'll have to slightly narrow those corners like we did with our pink piece. Yeah. Just gonna cut them down. Before we leave in the spine, we're actually going to put in our text block and make sure you're slipping it underneath the paper. If we put it with the block on the inside the paper has to wrap around too much. If we have it with the paper on the inside, the block does just fine. And if you have to finagle that, that's fine. It'll maybe encounter some resistance in the folded over pieces. All right. This is just one of the parts of the process that you have to keep working at. Maybe flip over the piece 'cause it's going to go in one side more easily than another or just back out and take a deep breath and try it again. There we go, that worked just fine. And repeat with this side, making sure we have the same color on the inside. And then it's looping through the paper, not looping around the board. Give yourself a little bit of room if you have to. Here we go. And then we add our spine back on. And the spine goes around the text block. So we can take off the spine if we wanna display it open or we leave this spine on if we want a delicate little accordion book.

#### Day 4 - Circle book

- This is the same accordion structure, but with a little variation on the cover. You'll need the same accordion we made the past few days, and we're going to be using a piece of cardstock that is twice the width of our book, plus an inch, plus a quarter inch. So we're making a quarter-inch spine

and two half-inch tabs on the front and back. To make our quarter-inch spine, we're going to be marking a quarter-inch in from both edges. We'll fold our paper to the marks. Flip it over, and repeat the folding. Make sure you're holding this firmly. And when you use your bone folder, we're going to be working from the center out, the center out. Looks a little gnarly, you can just flatten it with your bone folder and this is gonna give us an even spine right in the middle. And now we're going to fold in two half-inch tabs. So ignore those marks you made. And make new marks. And we're gonna be scoring and folding against our ruler. Make sure the cork side is up, if you have a cork side. And remove your ruler before you burn it down. With our first fold being a valley fold, we're going to glue up this tab and attach our block. Then we'll repeat on this side. Get some waste paper, use your glue stick. Make sure you wipe off any excess glue. I find this to be kind of a gooey glue, so it's always good to grab any that peeks out from the edge. Make sure there's little to no cover stock paper poking out. You can always trim off the text weight paper but it's harder to trim the cover paper. And the reason why this is a circle book is it can pop out to form a circle. This is really interesting when you're playing with content because you can put things on the inside as well as the outside. If you use the same color for the covers and spine it ends up just being this circuitous piece of content. It's so simple, but I really love it.

#### Day 5 - Leporello

- A leporello is another structure where you can use short sheets of paper to make a really long accordion. It has a lot of personality and is super easy to make. For starters, you'll need five sheets of card stock, 8 1/2 by 11, and cut them in half, and then fold them in half. We have cut this in half widthwise, folded it in half widthwise, and we're going to stack them up for ourselves with an opening on the left side and then the opening on the right. Opening on the left, opening on the right. And this structure takes a little bit of discipline when you're flipping and gluing. You have to be paying attention. I flip it over like this. I'm putting my waste paper inside. You can also use text weight paper for this, but I think card stock for your very first one is much easier. And we're just gluing up about 1/2 an inch of the spine edge and 1/2 an inch at the fore edge. Actually, you can even do as little as 1/4 of an inch. Take out the waste paper, flip our next page, and center it on top. With our first few sheets, you can hold it up in your hands, but after the first few, you're gonna wanna leave it down. See, we have this zigzag and it's not adhered in the middle, and that's totally fine, that's the way we want it. At this point, you don't even need to put the waste paper on here 'cause it's high enough off the paper. And flip it. And you just repeat this for your whole stack. Try your hardest to keep it (paper thumping) evened up so that it's not leaning to one direction or the other. We want it even on the top and bottom. And another thing I like about using card stock for this structure is then you don't really need to use additional covers. You can use additional covers. You can use any of the methods we've done so far. You might wanna check occasionally. When we've adhered them all, we'll go through and wipe away any glue. But that might be a little premature at this point. We have two colors left. You'll need a minimum of four sheets of paper, but really, you can use as many as you'd like. And we'll just go through and wipe down the spine edges to be sure that there's no glue. And one more step to really check to be sure is we can let it dry standing up so that none of the sheets get shut together that shouldn't be shut. Here is our other example with seven colors. And you can see it just has so much energy to it. It has a really interesting structure and it looks good from all angles.

#### Day 6 - Single sheet book

- Today, we're making a single sheet book, and it is not an overstatement to say that this structure changed my life. I ended up making over 200 different single sheet zines. I love it so much. It couldn't be easier. And other artists are inspired by it as well, and I'll show you their work after we make our magic. You'll need one 8-1/2 by 11 sheet of paper. Start by folding it in half long ways, opening it back up, and folding it in half short ways. Opening it back up, folding these two edges in to meet in the center. (paper crinkling) We're going to be cutting from here to here. So not cutting into this section, and not cutting into this section. You can use your scissors or a blade. (cutting) And open it back up. We're going to pinch the insides, and fold it like that. So you see from above, it's that shape. Pinch and fold. And then if we gather them to one side, we end up with a little book. I made a catalog of the pan bottoms in my house, and printed it in a little book. I had a real photo safari phase, where I'd find something I thought was funny, like butter sculptures, and then just find my favorite pictures of the butter sculptures, and put them all in the book. These are smiling seals, and these are all made exactly the same way. This one's so good. Look at those happy seals. (paper crinkling) - So you'll see with this, I have a front page. So I do think it's a good idea after you make yourself a model to go ahead and label what goes where. So you have the front and the back, and then flip it. (paper crinkling) And there's an amazing project I urge you to look up called the Quarantine Public Library. Hundreds of artists have submitted their own artist books. A lot of these photography books. This one is, I find these touching, An Ode to Overlaps, and it's just pictures of this person's adorable dogs, Cotton and Canella. This is pictures of gloves found on the ground. And so they have playing with where it lies on the page, and the white space of the page. This is a gorgeous photo book, eight backs. And they're all available for free to download and print out and make yourself. 8-1/2 by 11 is a great place to start, but I encourage you to explore different sizes of paper. You can use a really large piece of paper, and get nice square pages. You can try a teeny tiny piece of paper. This is also a great thing to do with kids' restaurant menus. If you really wanna impress your dining companion, and you happen to have brought scissors out to the restaurant.

#### Day 7 - Single sheet book with pockets and covers

- This technique takes the single sheet book and pushes it just a little bit further. We'll be adding pockets and a cover. We'll be folding up just over an inch on both the bottom and the top. My ruler is about an inch and 1/4, so I'm going to be using that to make my score marks. I'm turning the paper instead of my body 'cause this is what works best for me. And I am going to be making a 1/2 inch score mark on the side. This measurement doesn't have to be as precise, but it's important that these two are the same. We'll fold this in. Make this really crisp. Before we fold this tab, we're going to fold up the pockets. And now we can fold this tab in the opposite direction as the pockets. So the pockets were up. This tab's gonna go down. No, it's not going to be quite as easy as yesterday but we're going to repeat the process for making the single sheet book, pretending that this is just like a plain old sheet. So ignore these entirely, but keep them tucked in. So we fold these in half. If you wanna put a paper clip to keep these closed, you can. Fold in half long ways. And this would be worth experimenting with a larger sheet too. Keep this folded down. Just go slowly, be patient with yourself. It's kind of clunky. And reverse this fold. I did it the wrong way the first time. And we'll cut these center two panels. This time I am gonna use my blade just so I can be super precise. So we have this tab down, these pockets up, this center cut. Oops, or not even cut all the way. I was too delicate. These two tabs are going to get glued together right here. And we're going to cut this here. So I didn't cut this all the way just so that we could visualize how it looks like the single sheet book. We're cutting it. We're going to glue one side of the tab. So when we fold it back up, makes a

nice little pocket. And these two pieces are going to end up being slotted into our cover. And this is made very similarly to a good old fashioned textbook cover. Remember those? So it needs to be, the height of the paper needs to be twice the height 'cause we're going to center it and fold them in. And the width of the paper needs to be one, two, three, four. About four. And we are going to make a little spine like we've been making. So you can measure it or you can eyeball it for this first measurement. Second one, we're going to need to be more precise. And you can use decorative paper, or you can just use text weight paper. We want our decorative paper to be just a smidge taller. So maybe a 1/16 of an inch. I always think of a smidge in measuring like in a recipe that'll say a pinch. So this is our recipe version. Our book version of the recipe. Score and fold. We're just gonna scan it across to make sure. Yep, there's enough space. And then we're going to repeat my clearly very favorited spine folding measurement of going a 1/4 inch shy of one side. Creasing it. Flipping it. Quarter of an inch shy here. It's gonna make our cute little spine. And we're going to fit it in and fold it just so that it covers the book. So if we fold it, it's exactly the size of one of the pages. Might be a little short. I'm measuring from my inside crease. So that's two and 3/4. Two and 3/4. Now, if this happens to be too long, oh see, that's perfect. It happens to be too long, just cut off the edge. We don't want it to go into the spine. I'm using this measurement. And so we will lose the pockets on the front and back sheet, but I think you'll agree that it's worth it. Just make sure it's all the way in. And it's like a little file. Six little pockets. This is a great little book if you have a tiny collection, or if you wanna stuff it full of love notes, or if you just wanna show off a really lovely piece of decorative paper.

#### Day 8 - Three legged race book

- For our final single-sheet structure, we're going big. I'm using this 18-by-24 sheet. And it is decorative, but you can use plain paper too. We're making twice as many folds as we did in our single-sheet book, but we're starting the same way. Fold it in half. Bone from the center out. Fold it in half again. And if you see your folds not matching up precisely, just take a second to go back and refold it. It's kind of important. There we go. So we have four panels and are folding it in half long ways. And I kept this decorative edge, but you can square it up if you want to. So you can see now we have a grid of four by four, and we're going to be making three cuts. We're cutting across this segment of three, then this segment of three, then this segment of three. So it's going to look like maybe a three-legged race. I'm using my ruler and my blade to cut. This also actually helps me remember not to cut all the way 'cause it only spans three of the portions. That's just an incidental bonus. It's not required. Instead of turning my paper, I'm going to do this second cut here. This here, two pants connected at the ankle. And we begin by folding it up, down. Just follow the folds. If you're the kind of person that hates folding up a map after you've used it, this will make you miserable. I'm sorry in advance. But it's kinda neat, and it's a fun thing to do with a big piece of paper. So the resulting text block is weird and interesting and doesn't exactly behave how you'd expect a book to. But you can put text on the pages. You could put hard covers on the front and back. And one thing I really love about book art is that moment where you tell someone something is a book, and they have to figure out exactly why.

#### Day 9 - Crown binding

- These last two books were designed by book artist and conservator, Hedi Kyle. And they require a lot of folding, they're super interesting and they have a lot of kinetic energy to them. You'll need a piece of lightweight decorative paper that's eight inches tall and 15 inches wide. The grain should be

grain short and you'll begin by making a 16 segment accordion. Start your accordion fold with the decorative side of your paper down. (paper scratching) I like this paper, because it's thin and steady. (paper scratching) Tyvek would also work really well for this, if you had a nice big piece of it. (paper scratching) I'm opening it back up, reverse this fold. (paper scratching) And you see this gives us eight panels, but we're not stopping there. Reverse this first fold. (paper scratching) So, we're alternating between reversing folds and not reversing folds. And the bottom might wanna spring out, just do your best to keep it under control. (paper scratching) So, you'll see this side might be even, but this side is poking out a little bit. So, I'm just gonna try to get everything where it's supposed to be and really bone it down. Now, we're going to be folding down the top and bottom at an exact 90 degree angle. And your fingernail might suffice as a folding tool, mine are a little puny. So, I'm using my bone folder. And if you're having difficulty seeing where your original fold is, you could always make a model and draw in your creases. That's something that I always try to do if my brain is just not clicking with a certain technique or if it feels really hard to see, can just draw in every step of the way. And then your books are your notes. As you get to the end, it'll be harder to keep these straight, just do your best. (paper scratching) We might have to recreate it, just to have a really sharp fold to fold into. (paper scratching) And at this point, you'll open your spine up, (paper scratching) depending on the tooth of your paper, they might unfold easily or you might have to unfold each of them individually. Now for both edges, you'll fold a little ears down to the wrong side of the paper and these folds you'll invert, just like that. So, on the bottom where you have this 90 degree fold, you open it up and push it in. (paper scratching) Maybe this would've been easier to see on plain paper. You go, "What is the fun in that?" (paper scratching) So, you get to the end at this point, stretch, take a deep breath and collect your folds. And now we're going to fold them down. Pull this over and fold the points in. So, this original crease you made, you're folding along that line. (paper scratching) See, I accidentally folded the next one and it doesn't fold. That's a good test. When you fold it properly they should, just fold from right to left really easily. Make sure that this last piece, this unfolded piece, this folded down into a point. (paper scratching) I think this guy is a little askew, make sure it matches up. And here we have our gorgeous spine piece and we get to decide what to fill it with. For the front and back covers, we are gonna be using this folded card, just eight and a half by 11 piece folded in half. My spine is six and a quarter. So, I'm gonna cut this to six and a quarter. I'm gonna cut two of them. (paper scratching) And this can be a no adhesive structure if you want it to be. Then you would just slip this folded edge in here. So, a little dab of glue underneath the tab would work. And for the pages, you'll do exactly the same thing, but using a text white paper. And you can use single sheets and slip them in the pockets. But I do like using a folded sheet. I think that looks really elegant to have this folded edge. And you'll just, make sure it's under the tabs on each side. (paper scratching) (upbeat music) When everything is in place, give it a good tap (paper smashing) and just look at how elegant that is. If you wanna be able to move the cards in and out and if have a stiffer paper at the spine that's holding them in place more. This is kind of a floppy paper. So, I can tell I'm gonna need some glue to hold it in place. You can also use a piece of cover board on top of this But I'm gonna leave it plain, so I can disassemble it if I need to, to see what I've done. This beautiful structure is called the crown binding and it gives me so many ideas for how I wanna move forward with it. I might glue on some decorative covers or even just glue down these tabs and fill it with so much different content.

Day 10 - Blizzard book

- This binding is the same exact structure we made yesterday but we changed the proportion. So

instead of having a thin spine and big sheets of paper, we have a big spine and thin sheets of paper. We'll begin by folding the spine exactly like we did yesterday into 16 pieces. We'll be using a piece of paper that's 28 inches wide and six and 1/2 inches tall. And our inserts are going to be a mere three inches tall by one and 5/8. Just like yesterday, we'll have our 16 segment accordion fold. We'll have folded up the corners and reversed those folds. And this time, we won't fold our points down until we have our papers ready. So instead of slotting the papers into the folds, we're folding around the papers. You'll see what I mean in a second. We'll place our first two pages here. And so on the front, it'll just be the decorative paper as the cover. And you can of course, make these sheets longer. And then it'll turn back into a crown binding instead of the blizzard book. This structure is called a blizzard book because Hedi Kyle designed it while in the midst of a blizzard. As the legend goes, stuck only with some very large sheets of paper. Look at that. It's great for showcasing a really special piece of paper. I think this one is super special. It has a lot of energy, it springs open. Once you've mastered this basic structure, play around with proportion, and see what other kinds of books you can make.

#### Day 11 - Turkish map fold with soft cover

- For the next two days, we'll be working with a Turkish map fold, which is a really exciting, very easy fold that basically transcends time and space. Technically all you need for this is a square piece of paper but we're adding a little card stock wrapper as well. The card stock wrapper will be the same width as the paper and half the height with the grain running short for easy folding. We'll begin by folding it in half. Rotating it 90 degrees and folding it in half again. We'll match our corner together. Again, open it and rotate at 90 degrees and match these corners together. And reverse this fold, just makes it a little bit easier. Now we will match these horizontal folds together and end up with a triangular shape. See that? Okay, so we have our creases. We can pinch up these center ones, bring them together and flatten them. Then we're going to bring these points to this center. I'm just gonna make a mark so it's a little bit more visible. Fold up to the mark. You can use your bone folder to crease it if you want to. Crease it through the middle. Flip it over and repeat. And then we will reverse these four folds. Now we have a bit of a crab. Pop that in. This is one of these structures that's a bit of a brain teaser the very first time you do it. And then it all clicks into place. And so we have, this is where the time-space bending comes into play where it folds up into this little piece, but it opens up into twice as big. So if we give it a cover, I think that just really amplifies that effect. So it's just as high. You can make it a bit larger if you'd like. Fold it in half. And we'll just tuck this in as far as you can. So you don't wanna give yourself any space and we'll be gluing up each side of our folds, but make sure no glue gets on these folds. We'll use our glue stick for this. PVA is too wet. And make sure that the edges are fully covered, but the inside is a little less important. And I like to fit it in and fold it over. And if some hang over the edge, you can always trim that off. You're not gonna wanna trim the top and the bottom off 'cause that's where our folds are, but the fore edge we can trim off. And then we'll glue up this side. And there you have it. It looks tiny, but it turns out to be mighty.

#### Day 12 - Triple Turkish map fold with accordion spine

- If you liked yesterday's single Turkish map fold, you're really gonna love today's triple Turkish map fold. We're doing the same exact fold. We're just entering it into an accordion spine. It makes it a little bit more sculptural and definitely as interesting. My text-weight papers are four inches square, and my card stock is 8 3/4 by 2 1/2. We'll fold it in half, and fold those halves back in. Make sure you

bone everything down, so the creases are nice and even. And we'll repeat our Turkish map fold exactly like we did yesterday, just a little bit tinier. Fold it in half horizontally. Unfold it. Rotate it. Fold it in half again. Unfold it, point to point. Unfold it, point to point. Unfold it. And we know our aim is to make a triangle, so we have to pop in this horizontal line. This is the part that trips me up the most. I couldn't tell you why. And once I'm here, straight sailing from here on out. Little points in, I like to fold away from me. I feel like it gives me a little bit more control. And then each of these little crab legs fold back in. You're reversing this fold. We have our three Turkish maps, and we're going to glue them in here, here, and on the other side. It sounds really simple, but it (laughs) has a really big impact. And I think it's so neat. Glue up one side. And we have a bit more of a border than we did with our last one. Make sure the point is right in that crease, and we'll fold it over. Now, with this still closed, we're going to repeat this process. Point is in the crease. This is as centered as possible. If you're not sure whether or not it's sticking, you can open it up. Get your bone folder in there, and bone it down. You want it to be attached all the way around the edges. Fold in half. And you can, oh, it's so fun. It's so neat, and the third one isn't even in. And take a peek, make sure that you have no stringy bits. I think that's just so interesting. And for now, it's more sculptural because it doesn't have any content in it. But think of the possibilities you can make, three maps, different versions of the same idea. Can make it a really neat card for somebody. And it folds up. It's so unassuming that you'd have no idea how much space is actually available to you inside for content.

### Day 13 - Star book

- Here is another super-sculptural book. I've heard it been called a lotus book, a star book, a flower book. If we're using five sheets of paper, let's call it a star book. You'll need five sheets of square card stock, I'm using six inches. You'll also need two square pieces just over three inches to cover the front and the back. You can use covered boards, if you'd like. If you wanna use decorative paper, I definitely suggest covering boards with the decorative paper. This paper needs to be as sturdy, if not sturdier than, your inside pieces of paper, and we're using card stock for that. You'll begin by folding it in half. And you'll definitely want your bone folder if you're using a heavier-weight paper. Can tell this doesn't really wanna be folded and so our bone folder just makes the paper behave. You wanna fold the points together and fold these points together. And now, we pop these folds in. So you wanna end up with a square piece and this is what it'll look like. You'll need four more of these. The stiffer the paper you use, the more open your final book will be. And we're going to have all the openings pointing in the same direction, and we're going to glue them together one square at a time. And it's helpful to put them under weight, folded, before you glue them, just to keep them from springing open too much. So you're going to glue up only one square at a time. And I like to keep the opening pointing towards me, and making sure that each piece I add also has the opening pointing towards me. I always glue around the edges first because they're the most important. You do wanna have nice even coverage, but the most important part is the edges. And also, wipe off if you have any glue globs bubbling over the surface. (cardstock clatters) Woop. See what I mean about energy. So keeping this open towards me, I'll just place this on top and make sure these points are matching up and really squeeze around all the edges. I like to open it up and bone this down and close it back up. And then we're gonna repeat this process. I'll show you what it looks like in a circle after four. Again, the opening pointing towards me. If you're using a text-weight paper, you can just leave it down, but because I'm using card stock and it's a little sturdier, I feel comfortable picking it up to examine my edges. I want them to be pretty even. And you can see it's shifted a little bit there. I'm just gonna push it more in alignment, there we go. Bone

it all down. Not bad. Glue it up. And so we've glued four segments together. Oh, that is still cool. It's just so neat. We are gonna add a fifth one for the star shape. And I just like the balance a little bit better. If you have really thin papers, you can try seven or eight. And this is one you're probably going to want to let dry under weight, just because it's so, it's really enthusiastic. It's really excited, it just wants to spring open. But we're gonna add ribbons so that we can tie it up. Oh my gosh, look at that, that's gorgeous. So we have that nice star shape. So with our opening, I guess we can keep our opening pointing towards us since we've gotten into the habit. And we're going to glue, about an inch and a half overhang, and coming out at the very point there, just gluing over it 'cause we will be gluing this board on top. And flip it over. Oh my gosh, these books feel alive to me, right? They just like, they have opinions. They might even have feelings. One benefit to the cover being the same color as the card stock is you can be a little less precise. So if there's edges peeking over, it's not as glaring. And then to close your book, you can tie this shut on this side, right, and it'll just keep it shut. But if you open it and tie it, you can hang it. Obviously you'd want to try it with smaller papers, but there's a lot of possibility in this one, it's really neat. Here's one I made with six papers. I made them in alternating colors, so it looks a little bit more nautical. It's kind of different, but it's the same structure, just with one extra piece. It makes that much of a difference.

#### Day 14 - Three-hole pamphlet

- We're leaving behind the world of folded books, and entering the world of sewn books. These, I find particularly exciting because they are kind of the stepping stones for what we recognize as a traditional book. We're going to be starting with a three hole pamphlet stitch and doing two variations. And for this you'll need text weight paper, card stock, your binding needle, and your binding thread. Grain is once again, very important. We'll want grain running short ways. So this is what our finished piece is going to look like. The grain is running parallel with the spine. I'm using the same size of my card stock and my text weight, but this is a good teachable moment. The grain is actually running in a different direction. So when I try to bend my card stock versus this way, I have much more give in this direction. So this is grain short. When I go to test my text weight paper, there's more give in this direction, which means it's grain long. So this is something I have to pay attention to when I'm cutting both of these pieces. I'm gonna cut this paper right in half. I'm using four sheets. And I find this ledge to be really handy to butt my paper up against and my ruler up against. But if you don't have a naturally occurring right angle like this, you can just use your map. And make sure you're looking directly over it so you have a good overhead view. And I am still going to measure out five and a half. You'll want to have changed to a very fresh blade for this. So it's as easy as possible. Make sure you're pushing your blade along. And I am cutting all eight sheets at a time. So with each stroke, give your sheets a gentle tug to see if they've separated entirely. And for my card stock, I'm cutting it. This is the height of my book, and this is twice the width of my book. So the height is again going to be five and a half. And you'll see when I fold these pages, there's a certain amount of creep to it. So I'm using eight sheets, and I fold it all at once. So instead of folding one at a time and tucking them in each other. I'm folding them all at once, and this is called creep. And we can trim this down after the fact. But you'll see when I measure it, we're at about almost at four and three eighths. So if I just cut this down so that it was four and a quarter on either side, this wouldn't be long enough to cover my paper. So I'm going to cut this paper to a width of four and three eighths times two. Which is equal to just over eight and a half. I'm gonna fold this gently in half. I'm not gonna crease it down super tight because I want this to fold around my pages. Which fits really nicely, and we can always trim down the edge after the fact. This is

where bulldog clips come in handy. They're not essential, but they can really help keep your paper from shifting around. And if you are going to use bulldog clips to hold your paper together, you want to use a piece of scrap paper underneath them so that they're not leaving any marks in your paper. Just have this card stock. I'm folding it around, and clipping it in place. Actually, I'm gonna move it up a little bit from the spine edge so that it doesn't get in the way of punching. Pin on this side. This is our three hole pamphlet stitch. So we're going to do a hole a half an inch from the bottom, half an inch from the top, and one in the center. You can eyeball this if you'd like. You're either gonna wanna punch with your dominant hand and the opening point onto your dominant hand, or away from you. Away from you might be easier, but keep the book firmly on your mat. If you pick it up, you run the risk of accidentally poking yourself. You already run the risk of accidentally poking yourself as it is. But if you keep it on the mat, you decrease that risk. So we're going to punch away from us. I'm holding it with my hand well above the spine edge. And you're just gonna wanna wiggle it slightly until you pop through. And then I'm punching this one. Just give it steady, even pressure, and it'll pop through. Definitely keep your eye out for your finger. And instead of punching this all the way on the side, I lose a little bit of leverage. So I'm going to flip it over. And if these ends are in the way you can tuck 'em in. So I have my three holes, and they should be coming out on the center of the spine. That's good enough. And I'm using my book binding thread. This is a lot thinner than the five ply linen thread. You can use the five ply linen thread, especially if you want a decorative look on the outside. But this can be easier for your first few times through the signature. So we're going to make it maybe three times the height of our book block. You only really need one and a half, but I'd much prefer to have excess at this point in time. Let's thread your needle. You're not going to tie a knot in the end. You're just going to leave a tail, and we're going to go out through the center. You can even tape it down using a bit of washi tape. We're going to go back in through one end, skip the center hole, go out through the top, and you'll wanna make sure everything's snugged up at this point. Just pull out in the direction the thread is going. If you yank it back this way, you run the risk of tearing this paper. So if you pull it in the direction that it came from, you're a lot better off. And then we're going to go back in the center hole, and up on the other side of the thread. This is another arena in which the thinner thread is a little bit easier than the thicker thread. It's, I find it easy to split the thicker thread. So now make sure everything is snugged up. See how this is coming a little loose. That's our original tail. And we're going to tie a double knot. I'd recommend taking off your needle. See, we really didn't need that much extra, but sometimes it can be hard to tie a knot. So just a double knot, left over right, under and through. Right over left, under and through. And then snip our tails. Leave yourself maybe a half an inch, and bone down this fold now that we are tightly in place. And on the front, it's not overhanging as much but the back you can see, it's not quite even. So we're going to use our triangle to line it up and gently cut it off. If you don't have the ledge, you can just measure out, and match up your measurements. Do that just to be egalitarian. Let's do four and three eighths. And you'll just make long, even strokes. Shallow strokes are better. And kind of flick away the ones you've already cut. Even pressure is really important. If you need to get a little leverage, and over your book, that can help make it really even. And there we have it. That's gorgeous. For my second version, I have the same text block of eight and a half by 11 paper. Cut in half, folded in half. And I've cut a piece of card stock the same height as my paper, and four times the width. For this version, we're not going to be trimming down the ends. We're actually going to be folding them in. I think this creates a really elegant folder. And instead of having this raw edge, we have a folded over edge. So we'll begin by butting up the front of our text block with our cover paper, and boning

down that fold. This is going to be the front. So we have to make sure that this measures up with the front of our text block, and then gently press it against your text block, and fold it over. We'll be sewing into here. I'm not giving you an exact measurement because your paper might be different, but fitting your cover to your text block is the best way to go here. And then you can either make a mark. We're going directly down from the edge. You can even use your pin tool to poke a hole. This is a good folding trick because then you can see it from both the front and the back. So those match up nicely. And we repeat the punching process in the exactly the same way. Go into the center, skip the center hole. Make sure you're not splitting your string. And you're going to the other side. Snug everything up. And trim your tails to a half an inch. These were the first books I made that really set my imagination on fire. They're so simple, so elegant, and you can really do so much with them.

### Day 15 - Dos-a-dos

- The dosado structure is deceptively simple to make, but I think the content possibilities are super intriguing. You'll need two book blocks. I've taken eight sheets of my eight and a half by 11 paper, grain long, I've cut it in half, and folded them in half. As for my cover paper, this is just over three times the width of a single block. And I've given us a little overhang on the head and the tail. So we're going to measure to the edge of the block. Move the block over, and putting our marks just to the edge, so we're not exactly on the marks. We're giving it a smidge, maybe one 32nd of an inch and then we're measuring maybe a 16th ahead, one 16th. And then we're gonna cut off this edge. And I'm going to be folding my cover around the book blocks. The reason why I didn't give you exact measurements is because I don't know how thick your paper is. We're letting the cover paper overhang just a bit, running my bone folder along the edge, and we're folding this paper up around the paper we have. I'm not gonna take this out and crease it independently, 'cause it's important that it goes around the paper. And you can see the marks. The marks aren't as even as the fold is. I'm gonna go with the fold. And make our pin pricks at the very edge, flip it over, add our second text block. And that's great. We have just a bit of an overhang. We fold this up and over. And you can see, we have a little bit of cover sticking out on the fore edge. I'll trim that off. Fabulous. Oh, this is gonna be so nice. I'm going to move our inner paper out, get our bulldog clips, and have the long edge towards me. And we're going to do the same punches as before. So because we have this little extra overhang, I'm still measuring half an inch from the top and bottom of the text block. And I'm not going to draw. I'm just going straight ahead and punching it. Let's flip this over and punch it. You know the drill by now. Begin with the center hole. Don't let that tail escape. Also if you're having difficulty getting your needle through, you can always go back with your all, and line it all up. Make sure it's coming outta the end and holding it very tightly, pull it back out. And that should clear the way for you. We've been having good luck so far with the sewing. Oh, I was mangling my end. And then we're repeating that process with our second fold. So when we're punching this side, make sure the paper is towards you. You don't wanna accidentally repunch it. And make sure it's centered with just enough cover peeking through on either side. I've been flipping it, so that I don't have to reach over and punch it, but because I really wanna make sure that these sheets stay nice and safe, I made an exception. This would benefit from some time under weight. It should flatten it right out. In the meantime, you can bone it down. And I love the narrative possibilities of this structure. You could tell one story from two different people's perspectives. It's just really neat. I love this structure because it's no more complicated than a regular three hole pamphlet stitch, but it's a book that dances with itself.

### Day 16 - Five-hole pamphlet

- The three-hole pamphlet stitch is more than sufficient for most models under six inches. But if you wanna give it extra security, or if you are working with a bigger model, you wanna use the five-hole pamphlet stitch. I'm also going to show you a very useful tool, a punching template. This is the same assortment of paper I've been using. 8 1/2 by 11 sheet cut in half, folded in half. And for our punching template, we want it to be about three inches wide. And the height of our text block. This looks just a smidge taller. So, I'm gonna cut it down. It should be as exact as possible. And this is a way where we can get really clean punches. Without having to use our pencil. The first measurement is right in the center. We don't even have to measure it, if we're using the template. An X, or a plus sign, can be more efficient than a dot. I'm gonna do the same measurement. That's half and inch from either end. And then, you can even fold these to meet one another. To find the space directly between those two. And then, give it nice, crisp crease. We're going to put it in the center, to begin punching. And we're also doing a pretty cool wrapped cover. This decorative paper that's the same height as my text block. And it is five times the width. And we're actually going to be using it with the right side facing in. This is gonna wrap all the way around our text block, and it's gonna hide the stitching. So, we're going to punch, lining up the front edges. Wrapping with up and around. Boning it down. And we're going to put our bulldog clips on the top edge. So we're punching our cover paper. We're punching our content paper. We're clipping it all together. You can use your bulldog clips on the paper to help hold down our punching template. And this long end can get a little unwieldy. Let's tuck it where it's convenient. We're punching straight out. Not down. I'm gonna flip it. Going back through the center to make sure it's all lined up. It is, it looks good. Watch your fingers. Just double-checking to make sure everything is lined up. And make sure you remove your punching template. I feel like it is a mistake everybody makes once. But you make it only once. (chuckling) Because when you've sewn it all up, you have your template right in the middle. This stitch is very similar to the three-hole pamphlet stitch. We're starting in the middle. Go back in, one down. Go back out, one further. Now, we're going to return back through this hole. Don't let your tail sneak away. Skip over the center one. I'm having a little bit of resistance, see, it's popping back through. And this, the five-hole pamphlet stitch, it's important to snug it up as you go, versus at the end. It's a little bit more room for it to get loosey-goosey. And we've popped it back up on the other side of the center thread. Okay, everything looks nice. And do our double-knot. Trim it down. And there's a little bit more room for errors than the three-hole pamphlet stitch. But this is actually the part I'm really excited about. Where we just wrap, and wrap, and wrap this long tail piece. I'm gonna use this to mark just outside the edges. We're going to fold it at the mark. Bone it down. I'm gonna wrap it gently around the spine. Suddenly invisible. Bone it down. And then we can even go over this paper. So we have two folded edges. I just think this looks so nice. I'm gonna punch it again. Just teeny-tiny dots. I might of punched it too small, I can't see on the other side. And that is the whole point. There we go. And we'll tuck that piece into there. If we want to had extended this all the way to spine, we would of cut it a little bit longer. I am fine how it is. Look how elegant, you don't see anything. It's like magic.

### Day 17 - Accordion spine

- Today we're getting wild. We're doing some three-hole pamphlet stitch, we're doing some accordions, we're sewing with decorative thread. And we're tying the knots on the outside. I know (chuckling), it's going to be an extra, extra exciting day. Three text blocks, that each have four sheets of paper. I've taken 12 sheets to seven by five. And this is a five inch strip. We're gonna be

folding our covers. So make sure you have your pin tool. Lining up our edges. And I want the covers to be just slightly larger than the paper. So let's give ourselves maybe a 16th of an inch. Make our dots. And fold that in. I'm gonna repeat that process turning my paper, instead of my body. 16th... And then, this is going to become a crease, too. So you can try running your bone folder along the edge, or you can use the pin tool, whatever's easiest for you. I'm creasing it, and opening it back up. Rotate it. And then, this center piece. So these are our covers. And the center piece will become the spine. I'm going to make our accordion essentially the same way we always do. But, we're not folding these. So, I'm going to bring this edge. Actually, we'll just fold it in half. We're really trying hard to protect our covers from getting creased. You can flip it over, and bring the center edge to this first fold. And if you can't see it very well, you can pull it up. Boning down our fold underneath. Bringing this cover edge, first by an edge. I'm already getting excited. This one's gonna look so good. Okay, now this is going to, each of these will be separated in half. So I'm reversing this fold. We're being kind of finicky, because we really are trying to protect these covers. Bringing it down to this fold line. Bone it down. Reversing this fold. Make sure you breathe, take your time. It's easy to make a mistake, and then you kind of have to start all over again. Doomed. And then double-check, keeping this and this plain. This is our final crease. And I would say don't, normally we bone through the paper. But, we're actually gonna flip it open. Because I'm really trying to preserve the dignity of these covers. Okay? This is just the best. This should give us a place to put three signatures, here, here, and here. Right? Such a weird structure. I cannot get enough. We're gonna make a punching template. Sometimes it's okay to eyeball it when it's just one set of punches. But because we're doing three, and they're going to be visible, along with spine, I want them to be as even as possible. Half an inch, half an inch, fold it from the middle. Being a three-holed pamphlet stitch. And I'm going to be punching/sewing, punching/sewing, punching and sewing. I am not going to punch in here, I'm just gonna leave that for the cover tuck. And you're not going to be using your bulldog clips because I think it's hard to clip it down. We have the rest of this going on. So just hold it in place. You can pull out these folds. In fact, it's probably easier if you do that. Actually, I said we weren't going to clip this down, there's not a great reason not to. If you feel more comfortable that way, you're more than welcome to. Because this is only four sheets of paper, it's going to be a little bit easier to punch. And we're going to use this fabulous pink thread. This is a pretty waxy thread. It's more for crafting than it is for book binding. So, we're going to run it through our needle a few times, just to get rid of the excess wax. Some book binders are really against super-waxed threads like these. Because they can stain the pages. They're not necessarily archival. I am not expecting these books to last too long. I'm starting to see, oh, I shouldn't be doing this directly on top of my book. That is kind of counter-productive, isn't it. So just run it through, at least two times. To get rid of the excess wax. Now, we're doing the same three-hole pamphlets that we've been doing. But, instead of starting in the center, we're gonna go from the outside. Just because I think that will be pretty fun. And I wanna see what the knot looks like. So we've made it easier for ourselves by having less sheets of paper. But harder for ourselves by using this thicker thread. So if you're struggling a little bit, so am I. That's all right. Take care not to split your thread. Oh, I almost did it there. And we're going up on the other side. We're gonna make a tiny, little double-knot. You'll also notice the knot is a bit bigger with the thread, which makes sense, it's a bigger thread. It might be a little bit bulky on the inside. And then, we're going to repeat that exact, same process. Is this as cumbersome as it looks? Oh, definitely, yes. (laughing) It's clunky and cumbersome, and absolutely worth it, because it's just like, I think it's like a David Bowie of pamphlet stitching. It's just like a little extra, and a little bit interesting and weird. The real trick here is making sure you're not punching

anywhere that shouldn't be punched. So just take your time, be patient, go slowly. Definitely don't punch your fingers. And what I should've done, was given myself a long enough thread, so I only had to de-wax it once. I think I only gave myself enough thread for sewing two of these signatures. Oh, I'm barely going to make it. High drama, high tension book binding. That's what we're here for. And I always find it a little bit trickier to go in, than out. So you can just use your pin tool to find the hole again. And then, hold it firmly in place while you chase it back in. There we go, we're playing thread chicken here. I think I'm gonna win. Just barely. I mean, as if book binding wasn't high tension enough. Really up the ante here. And one more to go. (upbeat music) You wanna trim down your knots, so they're no longer than a half an inch. Look at that pizzazz! (laughing) This is so fun! Is it a useful structure? I mean, what do you mean? Useful? Is it a fun structure? Absolutely. And you can of course, up the ante even further, by having more signatures. This is a 16 fold. And I didn't do the double-covers. I just did the single covers. This is a 16 fold. And the knots are, in fact, on the inside. It's so neat. I think this book is so fun because you can really play around with what it looks like on the outside. And there's tons of space for content on the inside.

#### Day 18 - Two-signature pamphlet

- There's an easy way to make this structure and a hard way. And I'm gonna show you the easy way. We're using two signatures. That's why I chose two different colors. It'll make it easier to see the separation between the signatures, and they're cut by eight and a half by seven. I'm only using four sheets of paper to make it easier to sew, but I suggest you use up to eight sheets of paper. Now, the hard way to do this binding is to sew these together, back to back. So we're going to punch the same three holes and we're going to sew them together. However, I think it's just as effective to fold these sheets around each other. So that's why I'm only using eight to make it easier to fold. You can sew them back to back like this (paper crinkling) but I think it's kind of cumbersome and I'm all for taking an easy shortcut. Get your bulldog clips. (paper crinkling) And make sure they line up. I think when I put my clips on, I moved it out of alignment. So, the fold should be nice and even. (measurement tool clanking) (paper puncturing) Punching half an inch on the bottom, half an inch on the top. The thread that's just over double the book, and we have run it through the eye of the needle to get rid of that excess wax. We're using our thicker five-ply waxed, linen yarn. So it's a little harder to pull through the holes. (yarn scraping) And why would you do this version instead of just a single signature? You will see why in a moment. (scissors clanging) We will actually turn the yellow sheets inside out. And now we have this two-part book. Look at that! So it's a bit thicker, especially if you're using more pages and it's in two groupings two signatures of paper, instead of just one I think it looks really nice at the spine there. We're just gonna give it a little dust jacket. And for that, I'm going to gently fold this in half. This has been cut to four times the width. (paper crinkling) Nestle that in there. Oh, I got a little of askew! And you'll fold it over the first sheet. I don't wanna crease this too hard, 'cause I'd like it having some puff to the edge of it. (paper crinkling) And I like that this dust jacket you can see through just slightly. But you could also cut a window to show the title. This dust jacket can be used for any one of your books just to protect it.

#### Day 19 - One signature book with chain stitch

- For the next five days, we'll be working on the same set. This is one of my favorite things I learned in grad school. It was in a book art class taught by Julie Chen. It's three different structures housed in a custom slip case. The first structure uses a single signature, the second two, and the third three. The pages are all the same size but the spines are a different width, so you'll have a different size

cover for each day. Check your PDF for specifications. But the text paper will be exactly the same size. You'll also wanna think of this as a whole with the colors you want to use for the spine and the paper you wanna use for your text blocks. I think it's just a really interesting way of thinking about how books relate to one another, especially when you're making them as a set to go together. We'll be starting with our single signature chain stitch book, which is actually quite similar to what you may have embroidered with. Make sure you have your class PDF and cut out your first punching template. We'll punch the covers before we punch our text paper. And we're going to do our favorite spine folding trick where instead of trying to fold it in the center, we're going to fold it to the spine measurement. This is pretty narrow, so take your time with this, be patient with yourself. You don't wanna crush your spine entirely, but it's going to be a little fiddly. Just warning you in advance. If you start sweating, that's fine. That's perfectly reasonable. You just wanna hold really tightly with your left hand while you bone this all the way down. And then you'll end up with this tidy little spine. You can use any cover stock paper. I prefer a solid color. It's a little less distracting to me. And then after you've cut out your punching template, you'll fold that in the exact same way so that you get this little spine. And then we're gonna take our bulldog clips and nestle this in. So it looks like I trimmed it a little bit short, but if we're centered, that's fine. And then begin punching. In the past, I start with the center, but because these are all in a row I'm just gonna start with the bottom and work my way up. This is going to feel a little bit more awkward than if you were just punching into a fold. Definitely be protective of your fingers. And take a peek at the back to make sure that you're staying fairly close to the center. It's a little wobbly. I just have to make sure that I'm respecting the folds and not letting the template push away from the spine too much. And if I do start to feel a little shaky towards these last few, I can always flip it over and punch closer to my supporting hand. Yep, that's not bad. Now I'm going to fold my paper, just folding it in half. And at this point in time, keep your cover and your paper both pointing towards you. It's easy to flip this template around. And then there might be slight variations in how you punch it, so you want it to be able to fit together exactly. So cover, paper. And we're actually going to fold this directly in half. We're gonna squash out that lovely little fold we made. And we're punching directly down the center. Again, it's a little shy of either edge, so make sure it's centered on our papers. That moved just a little bit, so I'm gonna go back and center it. It's eight sheets, so take your time with punching and punch out as much as you can. Looks like I'm almost veering off the spine, so I'm just going to take the time to recenter it. I feel good about that. Now, I know I'm gonna have to flip this over, but I really don't wanna lose track of the fact that this is the top of the book and this is the top of the book. I'm gonna do a gentle pencil line to remind myself 'cause I'm flipping it, but I will flip it back over so that those arrows meet up. And you might have a really sharp awl or piercing tool and not have to flip it over. Mine has gotten a lot of use. Then I flip it back over. I also always think that it's better to punch and then sew right away instead of leaving it for later, because who knows if things are gonna get floppy. Take out our template. And we're going to begin sewing. Let's do this orange. Give yourself three times, one, two, three times the width of our block. Better more than not enough, right? We almost learned that the hard way. We learned that the medium-hard way. Also, if your thread isn't giving off excess wax when you pull it through the first few times, that just might mean that you don't have as waxy of a thread. This isn't necessarily going to happen every time, but we're gonna try just to see just in case. Better to have the wax come off now than while we are sewing. We are going to start sewing on the second from the bottom hole. So if we were calling this hole number one, we're gonna call this hole number two. You can poke your needle through, find the hole, and pull it through. This would be a lot easier if we were doing it with a thinner binding

thread, but then we wouldn't have this fabulous orange. This is somewhere where lining it up might be helpful to do from the inside. So we can gently push our pin tool through this bottom hole, through this bottom hole in our cover stock, hold it there, then go back in. If you're having a hard time pulling it back in, you can rotate your needle a little bit. And it's sad to say sometimes I use my teeth for this part, but don't do that. We're going to go back out this hole and back down and back through hole number one. This is just the establishing stitch. I swear, we'll get into a rhythm in a minute. Going to skip to hole number three. And this is where it's going to start feeling like the embroidery stitch. So here's kind of our faux chain loop. Go behind these two. And we'll go back in this hole. If you're finding that you're having difficulty pulling your needle through, you can get some needle nose pliers. Go up the next hole. And make sure you're always going through from the same direction. So I'm going top to bottom. It'll just make a nice, consistent look. Continue this way all the way to the top. When we make our final stitch, we have to tie it off. And if you tie it right here, you can have a really shrimpy tail and it might poke out, so I'm actually gonna tie it one lower. I'm going to tie it right here. Gonna knot it one more time. It's kind of a shrimpy knot. I'm gonna cut it. And we should have tied this earlier while it was still on our needle, but we can just put it back on the needle. Hopefully you left a long enough tail. It's kind of hard to see where the knot's going to go. Just give us as much of a tail as we can. Then I'm gonna loop it through. Tie it one more time so it matches the top. Make this easier on yourself though and do it earlier in the process. And there we have our first little book. Look how cool that is. Now, I do see some pokey text blocks, so I am going to trim this down. Make sure your spine is even on top and bottom. I'm just going to mark where it pokes out and make sure I have a super sharp blade. I'm also tucking the covers out of the way. If you have your right angle, you can line it up here. I'm just going to do it flat on my block. Make sure you're not putting too much pressure on your spine. You don't wanna crush it. We're putting the pressure closer to the edge. Go slowly, making sure you push the edges you've cut out of the way. And there we go. It fits in nice and tidy. I learned all these structures in Julie Chen's book art class, but they actually all come from this book, which is a fantastic resource, especially if you're excited about this section you just did and you wanna try a bunch more variations. It's called "1-2-& 3-Section Sewings." It's full of different bindings that use interesting stitch patterns along the spine. And I bet if you are a needle worker or an embroider, you can think of some interesting ones yourself.

#### Day 20 - Two signature book with bar stitch

- For the second book in our box set, we'll be working with two signatures and using a bar stitch. Just like with our last cover, this one is 5 1/2 inches tall, but this one is 1/4 inch wider because our spine is 1/4 inch wider. To create our nice center folds, we start by marking the width of the spine on the edge of our covers. This spine is 3/8 of an inch wide. Just holding tightly, making sure these front edges don't shift. And repeating that procedure with our spine piece so this nestles in here. And we use our bulldog clips. Now, you might be asking yourself, "Can't I just lay it flat and punch it?" You could, if that's easier for you. You'd have to make a dot and then re-punch the dot, if you wanted. I find this a little bit easier to keep consistent, and I like to punch it all the way through and not make a dot and punch it after the fact. But there's a lot of times you might be asking yourself, "Oh, can I just?" And I think your best bet is to try it, because I learn by making mistakes (laughing) more than I learn from other people telling me the correct way to do things. As I'm folding this up, I can see that the spine crease is ending up going through the dots, so I'm just reshuffling it to make sure that the dots will be inwards of the spine crease. And we're punching as usual. For the bar

stitch, you'll need pairs and an even number, so these are 10 pairs. You can try it with more or fewer, just keep it to an even number. And make sure they're at least 1/8 of an inch in from your spine folds. (paper clicking) I'm gonna flip it over. Oh, that's great. These are getting a little close to the edge, but not close enough that I'm concerned. (clips clicking) (paper clicking) Make sure you have all your holes punched. We got a little askew there. I'm not too worried about it. And then we're going to punch our two signatures using the same holes. But I'm going to fold it in half. We'll do those dots out so it's easier to see. And actually, it's not exactly in half. It's in half along one of the lines of dots. Reversing that. And remember, like last time, we're keeping everything lined up so we know it's going in the right direction. This is symmetrical to the top and bottom, so it's not too much of a concern if I accidentally flip a stack of sheets, but ideally, we punch in the same direction for each of the books. I'm going to use my bulldog clips again. And you'll want four to eight sheets. I'm using four. (paper clicking) Now I'm flipping it. You don't have to flip it with the pin tool still in it, but it makes me feel like I'm James Bond. (paper clicking) And we're gonna flip it back over. And this one has twice as many sheets as that one, so I'm making sure it has the same number of sheets. And I'm not refolding and punching on this side because I think it's gonna weaken our template. I'm just using the same exact holes that I used last time, centering it on the page, clipping it back on. (paper clicking) Check to make sure we got it all punched. Yes, we do. And, of course, it's an aesthetic choice, the thread you use, but I'm using this pink. Yesterday I used an orange, but I think it would be kind of fun to play with. If you have multiple colors, I say go to town. Cut four times the length of your block. This is far more than you will need, but all you'll need is to be short on thread one time and then you're an over-cutter for life. Okay. We're gonna make it happen. This is our first signature. It's going to go through these holes. Our second one on top is going to go through the top row of holes. We're going to be sewing both at once. Begin with your bottom hole and your bottom hole. Leave yourself about a three- to four-inch tail and go back in through this top hole. Just for this first one, I think it's easier to sew just the cover and then the block. But for the rest of them, we're going to be sewing the cover and the block in one go. Also, keep the book on your table. It can be really tempting to pick it up. But I think that that's just a recipe for clutter and disaster. Okay, we're going to go up to the next hole. Oh, make sure your thread is snugged up. We have our second hole, going into the cover. And the first few holes are always, I think, the hardest, 'cause they're very loose. We'll go back in our first signature again. Oh, there's our needle. Find our hole. This is where we make our knot, which makes everything a lot easier. Make sure everything is snugged up. It's nice and snug. And then we're just gonna do an overhand knot with our short end. Left over right, under and through. Right over left, under and through. And cut down your tail to about a 1/2 an inch. That'll just get it out of your way. As long as it's underneath the top of the text block, you're fine. And if you think that the binder clips would help you at this point, go for it. Sometimes I think that when these ends are poking out, they're more likely to catch the threads on them. And so, it ends up being more trouble than it's worth. But I guess you could always fold them over. I'm going back up. It's actually a really simple stitch and I think it looks so nice. And plus, with the colored thread, it's just like a very cool detail. If you're having difficulty lining up your cover stock with your papers, you can always go back in from the inside and line it up with your punching awl before you put the needle through. So we have our awl through there, we're holding it nice and tight so that when we go back through with the needle, we've already lined it up. Look at that, it's happening. Continue this way until you get to the very top. (light music) And we're going to repeat knotting these two together, but just before we do, take a peek and make sure there are no super loose threads. This one's kind of loose, so I'm gonna pull it on the back, follow it inside. One thing I do

really like about these waxed threads is you can kinda smash 'em into place. Is it cheating? Maybe. But I'll take it. And then when you've discerned that there's no super loose threads, go under and through, make a knot and repeat that. Oh, that made kind of a loose knot. I made two knots and I'm going to trim it off. And there we have our two-signature book with a bar stitched spine.

Day 21 - Three signature book with tapes

- This one is a doozy, but it's totally worth it. We're working with three signatures and adding the element of decorative tapes. We're just using card stock tapes. You can use ribbon if you want to, but that might just be one step trickier than I am ready for today. We'll also be changing our contrasting color and using a seven and three quarters of an inch-wide piece of card stock. It's the same height as the last ones. With our sample book, you'll see that the side signatures will be punched differently than the center signature. So on our punching template, we have the holes where we need to make our slits. And then we'll be punching the cover. And then we'll be folding these up to do the side signatures and the center signature. Begin, as usual, by folding your spine. This one's half an inch. And if you don't have a particularly strong cover paper for this, because these holes are so close together, it could rip. You might tear it to shreds. So if that does happen to you, try again with a thicker, heavier piece of card. We're going to center this, put on our clips, and for these slit portions, I am just going to be doing a dot, I'm not piercing all the way through, and we'll do that flat. See what I mean in a second. Check top and bottom to make sure that the spine is even all the way down. And these, they'll just be making a dot. So we're marking it, we're not punching it. And twist it a little bit. I can take a peek and make sure that I see those. That's just fine. And because they're spaced fairly evenly apart, I drew out the lines where they would be cut for myself. So they'll be sliced along these lines. And now I'll begin punching. You know the drill. Watch out for your fingers. And I'm going to go from the left all the way up, doing all three rows of holes. These close to the edge are a little bit tricky, so be careful of your fingers. And we have all of our side dots punched and all of our spine pieces punched. Now I'm going to go through and cut the lines. And I actually will draw where I want these lines cut so that I don't cut the wrong slots. You can go in with a slim bone folder and just make sure that you've gone all the way through. Now that we've done our initial cuts, I feel comfortable taking away my, there we go. Oh, yep, you can see I did not do it deep enough on any of my cuts. I'm gonna redo that. There we go. And now we'll punch the holes in our signatures. Two of the signatures will be punched using the top and bottom holes, which are the same, and the center signature will not have these top holes and has this additional hole. To make this easier for myself and ensure I have a really sharp crease, I'm gonna bring in my ruler and score along the line and fold over. And my signatures have four sheets of paper. Adding my bulldog clips. The template's going to poke past your paper, that's totally fine. We're mostly interested in what's happening at the spine. And we're going to keep this nice and flat and punch away from us. And we're repeating exactly the same step with our next set of four. And for our final and center fold, we're going to re-crease. They're a little off. I think the version you have will be a little bit more centered. And I know sometimes I look at the dots to see where to punch more than I do punch on the actual dots, so I'm just gonna scribble these out so I know to remind myself. 'Cause I have made this mistake more than once. I'm not gonna make it again. And make sure you're lining up this last one with that center line. So we're not poking any holes up here. This is our top hole. And this is our last hole. Not punching any of these. So when we finish punching, the outer signatures will be the same and the center one will be different. Grab your cover. And if you thought yesterday's was cumbersome, ooh boy, brace yourself for today. The first few are definitely

the hardest. We want four times the length of our boards and we'll begin, actually, with our center signature. So the one that has a hole lower than these two. Let's see if this helps us a little bit. Do some wrangling. Give yourself a two to three inch tail and fold it back down. Now we're going to go in this hole and add our second signature. And now we're just going to be hopscotching down. So you'll see a bar here, here, and here. The middle one's just gonna kinda hang out for a minute. And if you are frightened that your tail might zip back in, you can tape it down with some washi tape or painters tape. (gasps) And I'm just, do you see that center one escaping? Just gonna make sure it stays in there and I am, I'm gonna clip it down. I don't trust it. Make sure you're snugging up your threads as you go. Flatten that nicely. And to check yourself, you'll want to ensure that the bars on the outside are parallel to the little slots you cut. This is gonna be so cute. And when you get to this top hole, we will jump back down to our center signature again. And we go in down there. And you might have to fish around to find this hole. Not you may, you will. You'll have to poke around. Let go. I'm gonna unclip this because it's going to help me out if I can see the other side of this fold. Don't forget to breathe, stretch your neck every once in a while. This part's, it's high intensity binding, I find this to be. (laughs) So you'll help yourself out by pausing if you need to. If you're having a hard time lining up your holes, you can go from the inside out with your pin tool or even your needle. There we go. Don't go all the way through, but just peek up like a prairie dog. (laughs) I get really excited with the transitions. So we're almost there. Just gonna peek through to make sure we're all aligned here. Yep, looks like we're slightly off. Remember to keep your work on the table. If you start pulling it up to your face, it can actually just get kind of cluttered and frustrating. It's a really easy habit to get into. So we're going to go back out this top hole. But before we do that, let's tie off our thread. Take a peek, snug it all up. Some of these are particularly loose, so just give yourself a second to make sure they're all nice. It's easier to fix it now than it is to fix it later. And I'll do a tidy little double knot here. The small end over the long end, so right over left, under and through. Left over right, under and through. And then we'll go back out through this hole. And feel like we are in the home stretch! Not feel, we are. We are in the home stretch. So we're going to add one more signature. So we're going to clip these two signatures together to keep them out of our way 'cause we will only be working with this third signature. So we'll go back in through that top V. (upbeat music) We can unclip this. And we are at our very last stitch, which goes, you guessed it, back into that second signature. Now I'm going to just poke it from the inside out, prairie dog style. I'm gonna tie a double knot around this bar. Around and through and repeat that. Trim half an inch. And we have finished the sewing, but there's still one more step to do, which is to lace these adorable, little, okay, they're not adorable yet, but they look adorable once they're in there. We're gonna lace these pieces of paper through the slots, through the threading and back into the other slot. You might need to cut slightly larger. You can see this one, I've opened up a little bit more. It depends on the thickness of your paper and how easily it's behaving, but it might just slide right through. You also might need to cut your tapes down a little bit. I'm just going to make sure this is as wide as it needs to be. And we'll be just leaving the tabs loose on the inside. We can glue them down with a glue stick after the fact, but for this part, we're just gently sliding it through. And if it seems like your tabs are maybe a smidge too big for the stitching, it's no problem in just cutting it down a little bit. I think that'll help. Oh yeah, much easier. You can use your pin tool to help push the threads if you need. I'm actually gonna use my bone folder to open it up a little bit. We're slightly mangling our strip, but it's just decorative anyway, so I'm not too concerned. There we go. Oh, I love those colors together. So we're going to take the lesson we learned with this one and apply it to the rest of them. I'm gonna see if I need to trim it down. Yep, yep. So I'm gonna trim each of these strips

just slightly and that should make it much easier on ourselves. Can even... I've done this version where you thread the tapes first and sew over it. I actually think this is a little bit easier and I'm gonna do the tapes in my threads first and then put them into the, into the cover board. (upbeat music) All right, we did it. You can choose to glue these tabs down or not. And we've finished our three structures. Tomorrow, we will build our slip case.

## Day 22 - Building a slipcase

- Slipcases can be really finicky and fiddly and frustrating and also, wonderful. I've given you the measurements that I used to cut my specific boards, but yours are probably going to be slightly different, depending on the width of your paper, the weight of the cover stock you used, the sharpness of your folds. You're going to wanna make your boards custom to your books, but the proportions are the same. You'll wanna gather together your three books and you'll want them to fit snugly but not be crushed. If they're too loose, the slipcase kind of loses its value. And your top and bottom boards will be the height of your books plus two board thickness. When you're cutting your boards, it's good to find a right angle. And then put two pieces of board in front of your book. That's where you'll make the line and cut the measurement. So, the height of your books plus two board thicknesses. The width of your top and bottom board will be the depth of your books plus one board thickness. Right? The top and bottom boards are identical. They're the height of your books plus two board thicknesses. The width of your books plus one board thickness. Then we have our spine, head, and tail pieces. The spine is the height of your front and back boards. It'll be glued first, just like this. And because this is glued first, your top and bottom boards need to be the width of this piece minus one board thickness. So this will go here. These will go here. If you do have any shaggy edges on your boards from cutting it, sand it off with sanding block. And I know some of my edges are a little bit uneven. It's not an exact 90-degree angle. (sanding block whooshing) So you just wanna sand those down to make it as smooth as possible. One final check before we start gluing. These boards are the height of our text block plus two board thicknesses. The width of our texts plus one board thickness. This piece is the width of our three books put together. And the height of the front and back boards, these are the same width, the same depth, minus one board thickness. We'll begin by gluing this at a right angle. Some box makers I know prefer to glue it on without a right angle. I find a right angle can be kind of helpful, especially if I'm trying to get a good adhesion. And you'll just wanna make a gentle bead of glue along your spine edge. Some glue will squish out. You will wipe it off. But there needs to be glue all the way along the edge. We can move it here if we want and really press it in. I think the first few boxes I made were fairly useless. Muscle memory is super important for this, and also being able to identify what you can and can't fix later. So there's like a very little sliver of the bottom board poking out. I'm gonna try to nudge this over. You can probably sand it off, but do as much as you can in this early part. Now I'll add this piece. And this time we're doing a bead along the bottom and along the side. Do that all at once. The glue goes along this edge and along the bottom. You can use your 90-degree angle if you want. I don't have a lot of glue squirting out. That's fine. I'm gonna repeat that. Just take your time. The PVA does glue up fairly quickly, but it's malleable for a minute or so after you put it down. I like how this is looking. And then we'll finish it off by gluing around these three edges and adding our top piece. I'm gonna dry fit it just to be sure no edges are poking out. That feels good to me. And wipe off the excess glue. You can see it feels like it's leaning over, but we already checked, so we know it's cut properly. So I'm gently pushing this out. Squeezing it together. And this board is slightly beveled, so once this is dry, I'll sand it down. Let this dry under gentle weight. So not your brick, but a book,

maybe not a dictionary. (laughing) Just a normal sized book. And once it's fully dry, we'll be able to sand it down and cover it.

### Day 23 - Covering a slipcase

- This is going to be a high intensity, high excitement day. We're covering our box. First be sure that your books fit in your slip case. That looks good to me. They should come out with a gentle shake. If you really have to fling them out, your box might be too small. You could trim down your books. If they are rattling around in there, your box is probably too big, but a gentle flick should work. Take your sandpaper and smooth off any scraggly edges (box scratching) and make sure that your glue is nowhere near this process, because it'll just get full of dust and become gross. (box scratching) And every time you sand one edge, another edge will poke out. So, just be mindful of that. (box scratching) And once everything is sanded down, you'll need to get your decorative paper. I've already made a line that is one and a quarter and a right angle, this is half an inch. We're going to start gluing up this half an inch tab to the bottom of our box, keeping this fore-edge along the line we have drawn. And then immediately after gluing that up, I'll use my tiny right triangle to cut a line directly here. I'll be gluing and cutting, gluing and cutting as we go. Some people prefer to do all the gluing and then all the cutting, but I find that it helps me achieve a really nice tight fit if I cut as I go. Grab a piece of scrap paper. For most of this we'll be gluing directly on the box, but for this portion, we'll be gluing it on the paper. Use your bone folder and your right triangle. And you'll be cutting it right at the fore-edge as well. We're gonna cut it at the back as well. So, this entire tab will get covered over, but it helps make a nice clean finish and so there is no exposed board. Now, we're going to glue up our box. The PVA does dry fairly quickly. So, don't linger too much on this step. We just want a nice even coverage. (box scratching) You can roll your paper over, use your bone folder to smooth down the surface, but you can use your fingers to lightly address the edges. And this is where we'll be using our triangle again, lining it up precisely. Making one cut that goes from the board to the fore-edge and in the back, making a single cut that goes from the board front. Be gluing up this portion. (box scratching) It's okay if you start to get off this line, it should be staying on the line mostly. (paper scratching) And you'll notice it's pulling away a little bit there, so I am just making sure I get glue on it and I'll have to give it a little bit of special attention when I wrap the paper around, just to make sure it's nice and tight. (box scratching) So, I'm pushing it in. I have my hand inside the slip case, holding it up. So, I'm not pushing too hard on the boards there, working into this corner. And before we glue this piece down, we're going to trim it. So, I'm butting up my ruler against my box, making a line. And I'm actually going to cut just to the right of it. The reason why I'm not gonna cut exactly on this line is once the paper gets wet, it might stretch a little bit. And then we would extend beyond this edge. So, I'd rather have it just short of the edge, then too far over. I'm gonna rotate it instead of moving my ruler over and hoping that I'm cutting shy of it. And because I'm gluing up this side and is already paper here, I'm going to glue it to the paper and not on the board in case some glue gets over. (paper scratching) We have our front edge and back edge. Our back edge is the easy one. We are going to miter these corners on the box, meaning pinching them together with my fingers, using my scissors and just cutting them. Repeat that all the way around. This is a little clumsy because you have to hold this up. You don't wanna mash down these pieces, before they're ready to be mashed. Just take your time. Cutting this way also ensures you have enough of an overlap. And we will be putting a piece of paper over all of this. So, you won't even see these miters. (paper scratching) Now, we'll glue out the paper and glue it down to the box, is a good one to make sure you don't have too much glue, but that you're really getting

into the corners. I'll be using my hands a lot for this one, which means I'll be getting glue on my hands a lot. It's where the apron comes in handy, can also get your bone folder in there to smooth out any bubbles. (paper scratching) You'll see my miters aren't exactly 45 degrees. That is okay because we aren't covering this. It is not okay to have bubbles though, poking up. You wanna get those out of there. I smooth that down. That might be because there wasn't exactly enough glue. So, I'm gonna use that information when I do this final piece and make sure there is enough glue. And I've already cut a piece to cover it, but I'm actually gonna do this step last. Now, we're going to work on covering the inside. This part is medium tedious and you'll need a scrap piece of board to help you figure out some cuts we're going to make. So, I'm lining up my board to see a board's width away. Then I will use my ruler to measure this lining up with the inside of my board. So, the edge my ruler, should line up with the inside of this board. I'll draw this line. We want to cut away this piece. We wanna make sure that this board is covered on the corner. So, we're going to leave this square piece. And even though I've been making boxes for a while, I like to draw in the lines, just to ensure I'm leaving exactly what I need to leave. Oops, and I'll repeat that on this side. So, this is what gets removed. This is what stays. And I do find it really awkward cutting with my left hand, I tried that on the other side did not go so well. So, I'm gonna use my right hand and just do a little triangle. And then for these smaller flaps, we're going to cut it at a 45 degree angle. So, this will go over, cover our board in the corner. And this will be a nice little miter. I'm going to draw my boards width along here. And this time when we cut it, we're going to be cutting the tiniest 45 degree angle right there. So, if you have a ruler or if you have a triangle, you can use that to find your measurement. And I usually use the edge of the ruler to make the cut. And then when I make this cut, I use my eyes. Same here, make our little cut. So, the long sides we leave the squares, the short sides we miter the corners at 45. This one got a little bit mangled, but I think we have enough coverage. I'll repeat the miters on the other flap. And now that we've cut our squares in the corners of the long sides, miters in the corner are the short sides, we can get to gluing and I'll glue the alongside first. Get your waste paper, make sure you're not putting it in glue. Make sure you're pushing glue into the front. (paper scratching) Carefully folding it over. This edge looks kind of chunky, because I didn't sand it enough. So, this will be a do as I say, not as I do teaching opportunity. If it's not sanded really evenly, you'll get a chunky fore-edge. Make sure the corners are really pressed in. Get your bone folder in there. Bring it down, and repeat on the other long side. Finishing up by gluing down the short ends. And if it seems like you've accidentally cut it, a little oversized, that's fine, just push it in the corner. Beautiful. And of course we have to finish up, by gluing on our final spine piece, which should be just a 32ndth all around, less than the final measurements. Glue up your paper, not your box. (paper scratching) If you accidentally move it while you're gluing it, just get another sheet. (paper scratching) 'Cause who needs gluey fingerprints at this point in time, we're so close. Gorgeous and really you should let it dry, before you put your books in, because if there's some glue in there, you don't wanna get glue on your books, but I really wanna see how it looks. I can't wait. I can not wait. Look at that. Look at that fabulous set. Come on. It's amazing.

Day 24 - Pamphlet with full-cloth hard cover

- We've made some really lovely folded structures, some beautiful pamphlets, but now we're getting serious. We're moving onto hard covers. We'll be using hard covers and a cloth spine to cover a three stitch pamphlet. So it's just one signature. And we're using two decorative sheets of paper wrapped around our textbook that'll hold the book into place. So get your sheets, and two pieces of

decorative card stock. You'll fold the card stock with right sides together in half around your textbook. So actually I'll just fold it in half gently and put it in our textbook. So this is the wrong side. This is the right side. This is the right side. This is the wrong side. We'll be punching and sewing this the same way we've punched the rest of our three hole pamphlets, the center and half an inch from the head and the tail. Using our regular binders thread, not the wax thread, starting in the middle. For a lot of pamphlets you can decide whether or not you want the knot on the inside or the outside. For this one you definitely want the knot on the inside or also it'll show up in your spine fabric. And when you've tied your knot, you'll measure a quarter inch in from the spine. Top and bottom. And make a line there. This will help us figure out how large we want our covers to be. Now I've already precut my covers, but I'm cutting them so that they line up with that quarter of an inch, and then extend to the fore edge an eighth of an inch. So we should have an eighth of an inch on the top, the bottom and the fore edge. And then a quarter of an inch on the spine. These boards are cut to the same, and to find out exactly what gap we need for the spine and the cloth, we'll line up our boards along this quarter of an inch line. It should be the same top and the bottom. And get a piece of scrap paper and wrap it around as tight as you can. And we're going to mark where the paper meets the board. Where the paper meets the board. Take this measurement. And it is five eighths. Now we're going to use the cloth that we made early on and I've cut the edges clean. Mostly clean. And I've given myself a right angle. So I measured out an inch from the bottom and an inch from the side. And we're going to begin by gluing our board down right there. And then we will make a space that's five eighths of an inch apart. And I can mark that in right now. And then we'll glue our second board. So board, spine, board. And we can actually cut off an inch over here. It's good to have a straight edge for this part to butt your boards up against. Before I cut that off, I'm gonna check it one more time. Okay, an inch will give us enough for our turn ins. And to make our case we'll want to have our two boards. We'll be gluing them down on a piece of news print, or waste paper, gluing them down, repeating the process with the second one, then we'll work the turn-ins. We'll glue out our boards the same way we did way back at the beginning of the month. Our boards are a little bit bigger. And glue out as much as you can before you have to put your fingertips in the glue. I always hate that part, 'cause it, it feels ominous. Like the instant I put my finger in it, it's gonna get somewhere else. Wipe off any excess glue you have on your fingers and fit it into that right angle. Press it evenly down. Use your palm to smooth it out. And watch that you don't get any glue prints on your fabric, it's really hard to get out of the fabric. We'll flip it back over. and I'm using my triangle to line up against the bottom. So when I add the second one, I'll make sure that it's lined up with the line I drew, but it's more important that it lines up straight with the board. So see, it's a little bit off angle wise? That's okay, if these are lining up, then it's doing what it needs to do. And now we're going to miter our corners. If you need to measure it out using the two board's thicknesses you're welcome to do that. I'm going to eyeball it. And then we'll glue up the head and the tail first. Make sure the glue is getting into that bottom of the board. And you can use your waste paper to pull it up. This is, feels really cumbersome at first but muscle memory kicks in after you've done it oh, a hundred times. So get practicing! It'll only get easier. You're squashing down your corners to wrap around the boards. And then for this middle portion, do your best to push it into the boards. It can pop up over the top a little bit, that's all right. It's not ideal, but you're just getting started. Repeat with the other side. Bone it down, pressing it against the insides of the boards as best you can. I love this part 'cause you can really see it turning into a book. Make sure you get just a little bit of glue' over those corners you turned in, but not too much glue. Again, this will become a muscle memory thing. I like pulling these shorter ends towards me. When they're a

longer end, I like going from right to left, and when they're shorter end, I like going from top to bottom. Oh it's so cute! Making your own book cloths, it can be more prone to getting dirty, or stained, or scuffed, but I love how looks. It's totally worth it for me. I like my books looking a little loved. Now, of course we should let this dry flat, under weight, overnight, or at least for 20 minutes. But if you can't possibly wait, you should check and be sure that it lines up. Ugh. These are the moments I live for! It's doing exactly what it's supposed to be doing. We have enough space at the head and the tail, and we are going to case it in. And so to case it in, we'll get our waste paper in place. Make sure you have two pieces of wax paper at the ready because we'll put those in once we have cased in our book. And you'll want two pieces of wax paper or parchment paper, and two pieces of waste paper that we're going to use so we can glue up our textbook. And make sure you have enough glue. It's a very stressful thing to, to run out of PVA in the middle of this process. Don't be afraid to get over your book and make sure that you have an even eighth of an inch all the way around, and that this line is lining up with your boards. Looks great. And we're going to put our waste paper underneath. We're gonna paint out this sheet. Now this paper is going to want to curl. And it will. It wants to, and it will. So just be patient with it. The less glue you use, the better. And I'll pull out my waste paper just to make sure it didn't move too much. It moved forward a little bit, so I'm gonna gently reposition it. Whew. Hold your breath. Actually don't hold your breath! Take a deep breath. (inhales) Okay, now we're going to cover it. Fold it shut. And we can take a teeny tiny peek, flipping it over. Ah! Gorgeous. Gorgeous! It's wrinkly, so we're going to keep it almost shut, right? I'm just going around the edges to make sure the edges are totally boned down, and we'll insert our parchment paper, and then we will add our waste paper between these two sheets, and repeat that gluing process. Make sure you get glue where your thumb just was. And raise it up and over. Press down. And we'll take a little peek. Gorgeous. Gorgeous! Making sure we bone this all down. This is a handmade paper, so it's pretty susceptible to moisture, or this particular handmade paper is pretty susceptible to moisture. But most of this wrinkling will be gone after we press it overnight. And as a last step, we'll just run our bone folder into the edge of this book board to define our spine a little bit. Flip. Okay, we'll take one peek at it without the waste paper. Look at this book! It's gorgeous. I'm thrilled. But, we'll put in the wax paper. If we don't put it under weight, it'll curve up while it dries, and you know, all your hard work will be for naught. So make sure it's under heavy weight. Let it dry overnight.

#### Day 25 - Pamphlet with "quarter cloth"

- [Narrator] We'll be making a single signature hardcover book again today, but this time, we're adding together book cloth and decorative paper, and we'll also be tipping on end sheets instead of sewing them in. I've already sewn up my text block with my three-hole pamphlet stitch and I have two folds of decorative paper. I'm gonna be tipping this on just along this edge. And by tipping, I mean gluing a small strip, just about 1/4 of an inch. And to do this, I'm stacking up my two folds of paper with my 1/4 of an inch, and then adding this to mask the rest of it. So when I paint this out with glue and take it away, we'll have two tidy little 1/4 inch strips. This couldn't be more simple, but I always feel like a genius when I do this step, 'cause you have really nice, really even gluing. The trick is to not put anything in this glue later. So glue it, lining it up to the spine, just like that. And repeat it on the other side. Tone it down on both sides And put this under weight while you prepare your case, which will consist of a piece of cloth that is an inch taller and lower than your boards. I've marked out my 5/8 of an inch spine. We determined this yesterday. And this measurement is, or should be an inch and 1/8. So because it's a 1/4 cloth look, a 1/4 of the book will be covered by

fabric, by book cloth. And then the rest of it will be covered by paper. We're going to overlap it by 1/8 of an inch. So an inch will be showing, and then we'll have that spine piece poking out. I'm marking the board where I need to glue it. We can actually use the same masking technique. So I'm going to be gluing the board down to this line, and centering it. And I've made a mark for my 5/8 of an inch spine but I should really make that more visible to myself. Here we go. And again, I'll use my straight edge when I add my second board. Just like with yesterday, it's more important that it's lined up at the bottom. And before we go adding the paper covers, we are going to turn in the cloth. So this can actually gonna be a little bit easier than the full cloth. And repeat with the bottom. And now we'll add our paper, and we'll be overlapping the paper to the cloth by about 1/8 of an inch. And this is a good opportunity. You can see I have a little less cloth down here than I do here. So we're just gonna measure in from the edge of the board to make sure that it's nice and even when we adhere our paper. And 1/8. And 1/8. So I'm gonna do a really light pencil line too just in case. If you have some good raking light, it can be easier to see your lines. But if you have a lot of direct light, you might want to draw a line. And the 1 1/8 line we're drawing, we're still overlapping at 1/8 over that. So I actually like to do a bit of a cheat. I'm gonna glue at my board basically just up into the book cloth. And then I'll glue a tiny strip along here and overlap it. I don't wanna glue this whole thing out and try to overlap it. And I don't wanna glue this whole thing out and risk squishing glue onto the cloth. So, it is a little bit of a cheat and I'm totally okay with that. And then I'll just glue on this top edge. I'll miter it. And glue top, bottom, then four edge. And that should overlap nicely. But it's still mostly going to get covered up with our end sheets. So if it doesn't overlap nicely, it doesn't really matter. If any glue pops out, just wipe it away as quickly as you can. And we're going to repeat all those steps on the second side. (upbeat music) That's gorgeous. I don't know how well it goes with these end sheets but it's the end sheets we have. Ah, and it fits beautifully. Look at that. This is a gorgeous little book, and now we're gonna case it in like we did last time. Put in your waste paper. Oh. Make sure your squares are all lined up. If you've done any trimming, make sure you get those scraggly pieces off. We have an even 1/8 of an inch all the way around. We checked that it fits. Okay. We're good. I can feel that my block moved. So I'm gonna move it back into place gently before I glue it down. Open it up. Very nice. I'm reusing my last waste sheet, but I'm just making sure that the glue is on the outside of it. Don't forget your wax paper, and let dry under weight.

#### Day 26 - Double fan adhesive blocks

- I think of this binding structure as the, "Wait you can do that?" structure because it's astonishingly easy. It's also great for using off-cuts if you have single sheets of paper that you can't fold, folding them would make them too small. This is excellent for that. You do have to use PVA. Elmer's glue is not gonna cut it, it's not strong enough. And you'll also need your two bulldog clips and a surface that you can bend your papers over. Let me show you what I mean. I have this stack of off-cuts and I'm actually going to bind it along this edge. And a perfect binding is PVA adhesive just applied to the edge. But this double firm binding requires spreading out the pages so that you get at least a 16th of an inch, hopefully exposed. So you'll clip down towards the bottom. I've also heard that you shouldn't do this for more than two inches of paper. I'm gonna max out at about 1/2 an inch. But if you were imagining doing this for three inches of paper, don't, that's too much. Push your block firmly over and glue up your surface. And actually, better than a brush might be a finger. I'm just gonna wipe that top off there. So really pushing glue into these sheets and then lift it up, wipe down the edges and we're going to flip it and do it again. So we're just getting glue on the other sides of the sheets. I thought I could do it with the brush, but if you do it with your finger you can really tell

where there's enough glue and where there isn't. Straighten it up. And because some of the pages will seem to be a little bit longer than the others. We're just gonna do one final thick coating of PVA. And I'm going to dry it under weight. But I am going to wrap this edge in wax paper Not pressing it against the edge, but I'm just protecting my, my weight. (paper crinkling) And for my other block, I'll be gluing it up along the long edge. Now, it's actually a lot harder when you are doing it along the longer edge. It was really easy to flop it over when you have a long piece of paper to flop. When you have a short piece of paper, it is not as easy to flop. So before you start cutting up all your paper and deciding that you want to do 100 of these books, test out the dimensions first because this might be as uncomfortable as the other one was comfortable. See, it's a lot harder to flop. We still have to get the pages spread apart so that we can get the glue in between them. This one, I am gonna use the brush, well I'll use both. (brush tapping) And then squeeze it. Some will have shifted, some will ooze out that's all right, we're flipping it around and we're pushing it to the other side. And give it one more thick layer. (brush tapping) (clip dropping) Wipe off the edges, wrap in plastic, or wrap in wax paper. And we'll cover them tomorrow. Gluing up the spine can be a really quick and easy alternative to sewing as long as you're using the right glue, PVA.

#### Day 27 - Double fan adhesive covers

- We're going to take these super simple book blocks and add super simple covers. One will be made out of paper. One will be made out of book cloth. I wouldn't recommend using your homemade book cloth for this because the edges will fray. But if you have pre-purchase book cloth all the stuff that they push into the fibers to keep it nice and stiff, is going to make for a really nice cover. I've cut this card stock to be exactly the same height as my text block and it's going to cover it at exactly front cover, spine and back cover. I've made my tight little creases. I've gone ahead and creased it for the spine using my bone folder. And I got these creases by wrapping around the block. What makes this a successful binding is we will not glue in the width of the spine, away from the spine. Because our spine is a quarter of an inch, we're going to make a line a quarter of an inch to either side of the spine. And that part will remain unglued. This is also one of those structures that it makes absolute sense once you see it But while you're talking about it, it feels a little murky. We'll get there. It's just a quarter of an inch and make a nice score line. And a nice score line. I'm actually going to fold it up against the ruler so that it is a nice sharp crease. And when I glue it on the block, this area will remain unglued, on both is the front and the back and the spine. So when I open it, it will pop off. You'll see what I mean in a moment. We can either glue out our cover and put it on our book or glue out our book and add the cover. If I'm going to glue the book, I'll draw on a line that's a quarter of an inch. That's probably the responsible thing to do. The elegant way to do it. I am not above taking the easy way out. But I also want it to work. (mumbles) on the other side. And I am using my Elmers Board Mate Extra Strength glue. You can use your PVA but I like how dry this glue is. And we're going to repeat that trick of masking off the area we do not want to be glued. Protecting it. And we're gluing up the whole sheet. Except for that quarter of an inch piece. And we're fitting it really firmly in. I want to match up exactly with the top and bottom. So be as super precise as you can be. I'm going to repeat it on this side. I didn't mask it this time. Cause I jumped the gun. But I'm not going to be gluing in that spine piece and I'm going to wipe it down with my fingers just before I case in the book. Push it flat up against the spine and flat over. And you'll see when we open it up because we haven't glued down that portion of the spine it pops right off, giving us a really cute little pocket book. Of course let it dry underweight we're going to repeat the same process with this cloth cover. We're going to do our favorite trick of figuring out how exactly

we need to crease the spine by measuring it out on both edges. It's a quarter of an inch. I've already measured it on this side. And actually because we know we want to crease it a quarter of an inch away from the center point. We can actually just add that measurement. Oh, I love efficiency. So we have our spine. I'm folding it too. The other width of the spine. And we're going to add that extra quarter of an inch. Ooh, I feel like a genius. Have our spine piece and we have our pop off spine portion. And I'm actually going to glue out the cloth this time just because we're experimenting. So just to see how that feels, I'll mask off that portion. We'll do nice long strokes. It's most important to get it around the edges. Oh, I've dragged it into the contamination zone. Yeah, I think I like gluing the paper better. And you'll notice that my creases actually ended up a little closer, so my spine piece is a quarter of an inch and these look like they're an eighth of an inch. As long as they are 60% the total width of this the book will still operate as we want it to. So we're going to fold it over to this side. Let's give ourselves the appropriate shoulder. If you think some glue's gotten over the edge you're welcome to put a piece of wax paper in there folding it up tightly and over. And again we have that sweet little pop that lets the pages move freely. Could that have been any easier? Two soft cover books, cloth and cover paper.

#### Day 28 - Drum leaf blocks

- One of the more frustrating parts of making a book can be how to collate the pages and having stitches in the way. If you want a nice, clean spread, it can be hard to do with pamphlets. But this structure totally obliterates that difficulty. It uses single sheets folded in half. And so each spread is a single sheet of paper. It's not interrupted by string or a gutter. And it revisits the same technique we used for our friend, the leporello. We're just using glue stick and folds of paper and stacking them right up. We're going to make two text blocks today, one with card stock, one with text weight paper. This is 20 sheets. You'll see it's about the equivalent of 10 sheets of card stock. And this is going to be what it'll look like when it's done, just these single folds, and we'll have a pop out spine just like our last structure. So it opens nice and flat. You want to keep these either stacked to your right and you're flipping them to the left, or above you and moving them down. Whatever feels more natural to you, but it's important that the openings stay in the same direction. And for the first few you'll need some waste paper. We're gluing it half an inch at the spine edge, half an inch at the fore edge. The relatively little amount of adhesive is what makes this book so effective. If you have too much adhesive, the pages get really stiff and board-like. These first few, you can check, get off any little glue spots. And you will wanna bone it down, especially with this card stock. It's really enthusiastic. It just wants to pop right up. And see, we're only on our second one and already I can just glue along this edge without worrying about the waste paper 'cause it's high enough off of our surface. One trick is you can let just your folded pieces of paper under heavy weight overnight, that'll relax the folds a little bit if the springiness is too frustrating. Also, if you do catch your glue stick at the end, make sure to wipe it off. And continue until all of your sheets have been adhered. (upbeat music) And this is sticking together pretty tightly, but just so we are really secure, I'm gonna add one layer of PVA to the spine. (upbeat music) Make sure it gets in all the folds, and then squeeze along the edge to remove the excess, and we'll let this dry under weight. I've completed another block using my text weight paper. You wanna use the same method, being sure to add one final layer of PVA to the spine, and over the next two days, we'll add our covers.

#### Day 29 - Drum leaf soft cover

- We'll make our covers using a separate spine piece, attaching that to our text block and then

covering that with decorative papers. Cut a spine piece out of cardstock. It should be the height of your text block and the width. Now, usually when I first cut it, it's a little bit taller. You're gonna wanna press along the edge and see if your spine piece is poking up at all. So even if you look at it, yeah, it's a really nice fit. And we're going to attach that to a piece of book cloth that should be approximately five times the width of our spine. It looks like I cut it down a little short, so I'm gonna move this down here. One, two, yeah. We want this in the center. We'll have this size unglued on either side of it and then we'll glue the rest of it. So I'm also gonna cut myself a little template that's the same size as my spine that I can use for drawing on the portions that will remain unglued. I'm going to glue up my spine piece using our Extra Strength Elmer's Glue. You could do this all with PVA but I'm gonna see, I'm gonna see if we can make this work. And center it in your cloth. And then we're going to fold over the head and the tail. You can square it with your bone folder. This is kind of thicker book cloth than we used before. Ignore this line entirely. That line was a lie. Score it. Fold it. And make sure you really push it in to the edge of your spine piece. It might make your cloth just a little bit tapered inwards. That's fine, we're not too worried about that. This is easier to do with your bone folder than it is with your Teflon folder. And we're gonna check just to be sure this fits. It fits beautifully. Look at that. Oh, this is gonna be a good one, I can tell. We'll use this to draw a line and I'm not gonna draw the line on this top portion just so that it's not visible on the outside. This cloth could be a little shorter. Maybe I'll trim it right now. Now we're going to glue up this portion. You can give yourself a guard sheet if you'd like. And really make sure that there's enough glue on the fabric portions. That's the only part that makes me a little nervous. Oh, and then we did too much, so watch out for that glob. Chekhov's glob. Oh, and see now, we can use the waste sheet, okay. Maybe I sabotaged myself. I'm going to wrap our spine piece around. Gorgeous. I'm gonna bone it into place. On this, we're not going to use our guard sheet 'cause that would just get in the way. Oop. Flat to the back and over. Beautiful. So you can see it pops off. Kind of risking this splitting but I feel like the teaching moment's worth it. And then we're going to overlap like we did with our 1/4 case by about 1/8 of an inch. Top and bottom. This time I'm just going to make a mark with my bone folder. And you are already familiar with this process. We're just gonna glue out our whole cover board, even though it's not a cover. Oh, I went a little too wild up there. So perhaps exercise a bit more patience (instructor chuckling) than I did just now. Oh, it's so cool. You'll see it's ever so slightly askew, and actually, now's the time to change it rather than later. So I'm just peeling it off, letting it relax a little bit. Bone it down. So you see, we have that teensy little 1/8 of an inch overlap. Then miter our corners. Even though you're just wrapping it over a piece of cardstock, you're going to treat it like you do board, pinching it at the end. See that? Really pinching it in. I got a little bit of glue schmutz on there. Fortunately, we're adding another sheet on the inside to cover it up. Now, you have a few different options for what you're going to put on the inside. I would not recommend leaving it plain. Because there is a liquid adhesive on this side of the sheet, it's going to bend and pull, and the only way we can unbend and unpull it is if we provide an equal amount of resistance on the opposite side. It's kind of similar to how you're supposed to wash both sides of your wooden cutting board so it doesn't warp. So you can add an extra piece of this paper on top. You could add an extra piece of your cover paper on top. I'm doing this green card 'cause it's different enough. Then it's really visible. And I have my grain lines on the back. And our card is bending 'cause it's wet. That is super fine. Line it up to the spine edge. And bone it down to the front. Now, you can see, it really wanted to curl, so we're gonna give it a really firm boning just to get it down into place. And we're going to repeat that covering on the opposite side. (lively music) If we lined everything up correctly, it'll match up here and it'll pop off like so. It's just such a clever

little book to have in your binding arsenal. I love it. Before you put this under weight, of course, make sure you add your wax paper in your first and last pages.

### Day 30 - Drum leaf with three-piece hard cover

- For our last day together, I'm making one of my absolute favorite structures. It's a three piece binding, which super simplifies it. So instead of worrying about one case all together, we have our three separate elements. There's a lot of room to customize or make a really fabulous book. Our book will consist of a spine piece wrapped in fabric, and a separate front and back cover. This is our stacked folio block we made. So you have the nice, smooth folds with no stitching interrupting it. I've cut my covers to the height of my text block, plus a quarter of an inch, which is an eighth an inch on the top and the bottom. And then the width of the text block minus a quarter of an inch, plus an eighth of an inch. As a reminder, all of these measurements are available in your class PDF. We're covering our boards with decorative paper. I've cut it an inch excess around. You could cut it down to a half an inch excess around where we're giving ourselves some nice, fat corners and a piece of book cloth, and a spine piece. Our spine piece, we're just using card stock. I think it can look a little chunky if you use more board, because it is such a slim binding. And the cloth is cut to five times the width of our spine. Our spine is exactly the height, or the height and width of our text block. Begin by gluing up our spine. And you can use your extra strength glue stick, but I am using PVA because it's our last day, and I wanna go all out. And now that I've glued it down, I realize that I've actually cut my piece a little bit oversized. So I'll use this scrap piece of paper to mark the width of my spine. One, two, and I'll cut it at these marks I make, because that is actually five times the width of my spine. Glue up the head and tail only just like yesterday. When the spine is so tiny, it's gonna be a little bit harder to make a nice 90-degree angle. This looks like it's going a little bit askew. So just take your time boning this into place. And if any glue squeaks out, wipe it off before it gets on your book cloth. That would be good. Just using the lines on my mat to make sure we have nice right angles, and the beauty of this structure. I know it looks a lot like the structure we did yesterday, but yesterday we covered our text block with our cover sheets and this time we have separate covers. So sometimes it can be a little stressful if you're covering a text block, because if you make a mistake, you've essentially ruined your text block. This you can make, you know, as many covers as you want. And until you glue them to your text block you're not really, you're not really stuck with them. Just boning it down along the spine. So satisfying. I feel like boning it down is the ironing of book binding. It just makes it look so crisp and nice. I'm gonna use that same little template to draw our gluing lines. We're not going to glue in here. We're only gluing the edge. So don't glue a spine's width away from the spine. Keep that glue free. And I'm not drawing up into the head and tail because I don't want to see my lines when the book is glued up. Now that we have the spine piece, we'll glue our board to our paper. And now that I'm seeing it, yeah, these are some really oversized corners. I'm okay with that. So one last time, practicing mitering our corners. So we're cutting a board and a half's width away. As a reminder, we can always draw one board's width away, two boards' width away and cut in between those. (scissors snipping) (brush thumping) (paper rasping) (scoring tool thuds) (paper rasps) (scoring tool thuds) (scoring tool rasps and thuds) And we will put this under weight and repeat exactly the same procedure for our second board. (upbeat techno music) In the past, we've tipped on some end sheets. We've also wrapped on some end sheets. This time I'm eliminating end sheets altogether. The first time I saw somebody do that, it was artist e bond. And I said to her, "Are you allowed to do that?" And she said, "Why not?" So that's what we're doing. You can mask out the portion. We don't want glued which is a spine's

width away from our spine. (brush rustling) (paper rasping) Make sure you're getting it on your glued edge, not your open edge. I'll line up my book. Make sure the spine is even and folded over, oh. (finger rasping) Press it down really firmly. Get your bone folder in there too. And then we'll glue out this side with it already attached. (paper rasps) I love this part. It's so close to being a real book. (brush rustling) (paper rasping) And so with the last book we made, we wrapped the paper around the sheets. This, we're just going to glue on the cover. It's much easier I think, and we're going to make sure we have our eighth of an inch square. That's what it's called all the way around. So it'll be a pretty slim spine, but it'll still pop off the text block. So I'm gonna make a little mark. It's easiest to see where the board needs to be when you're looking down from the top. The daintiest of line so I can barely see it. And then I'm going to move my ruler back a smidge. (scoring tool thuds) You're just going to barely cover that measurement. Repeat that on this side, and I am going to glue up my sheet at a small bit of glue along the top edge and attach it right there. Could see with the spine poking up. I could have gone a little bit slimmer with the spine, and this will be fine, but I'd rather not see it bowing out. The waste sheet should go as far into the spine as you can. And because the PVA is wetter than the glue stick, it's going to bow a bit more. Also we're using a lighter paper today. Yesterday, we used a card stock. Card stock does not bow as much. You're gonna wanna give it just a couple of seconds to bow up and then calm itself back down, while we're doing that, we can decide how we want our cover to be oriented. Just giving it like an eighth of an inch of glue. (paper rasping) And I like to get right on top of my book. I'm putting on the cover. Ugh, I love how this looks together, that gold and that turquoise. This is like my ideal little book. And open it up and bone it down, especially at the spine edge. Ugh, these are one of those books that they're so pretty. You wanna give them to someone you love, but also maybe that person you love is yourself and you wanna keep it. (scoring tool rasps and thuds) Tsk, dang, that's good. (laughs) I'm really pleased with myself. (book rustling) We're gonna repeat the gluing process with the second cover. Take the sneak peek and then of course put it under weight, because we do have discipline. (brush rustling) So cool. Just get it over that line making sure it's lined up top and bottom. If it's not, it's too late, we already glued it down. I'll take a peek, oh my gosh. We did such a good job. (scoring tool rasping) What a nice book to end this month on. And you can see how doing the spine separate of the covers, and then finally gluing it all together. I think just makes it a lot more simple. And then the inside of the book is fabulous too cuz you have these nice clean spreads. It's great for a sketchbook. Don't forget your wax paper. (wax paper rustling) Put it under weight and just challenge yourself to resist opening it until tomorrow. At this point in the month, you're probably covered with glue and hopefully not paper cuts, but it's always a possibility. Even though we've done a new structure every day this month, we've only hit the tip of the iceberg. There are so many more structures waiting to be explored.