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## Daily Book Art Challenge: A Month of Book Art Ideas with Faith Hale

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### Chapter 1 - Daily Book Art Challenge

#### Overview

(upbeat folk music) - I'm Faith Hale, I'm a writer, a bookmaker and an staff artist here at Creativebug. You may have seen me at live shoots or doing knitting or craft tutorials but actually my education is in book making. I got an MFA at Mills College from Book Art and Creative Writing after having worked as a fine binder's apprentice. I have a lot of ideas about what it means to make the perfect book. Book art is a field that's often overlooked in the fine arts world. And the thing that makes book arts in my mind really special is, there's a unique relationship between the person experiencing the art and the art itself. In the next 30 days we're going to cover mark making techniques, ways for making backgrounds, and different things that book artists use such as cutouts, different kinds of pages different kinds of structures. Every day we'll approach a two page spread and at the end of the month we'll bind them all together to make a limited edition, one of a kind artist book. This will serve as a sampler that you can reference going forward for the books you're going to make in the future. (upbeat folk music)

#### Materials

- To participate, you'll need some basic materials that are really easy to come by at an office supply shop or a craft store. You'll need card stock, a bone folder, and craft glue. I also like to use a Teflon folder, which is a little bit fancier. And then you'll need just a basic craft kit of some paints, some papers, some books to cut up. I use an X-Acto knife, maybe some snips. We'll also use some more specific materials that I will introduce along the way. I'll also be showing you some of my favorite pieces of book art, along with reference guides that I've learned from, and additional resources that'll help you along your journey. Fine artist books can be really precious and intimidating, so approach this as a sampler. We're giving you a buffet of techniques that will whet your appetite.

#### A Quick Lesson on Book Anatomy

- We'll be working every day on single sheet spreads. When we fold it in half, it becomes a folio. And here is the anatomy, this is the spine, this is the folded edge. This is the fore-edge. We have the head and the tail. Because this is the spine edge, I sometimes refer to it as the spine, but it's also the center fold. And you can think of this as page one and page two, or the whole thing as a single page because we will be working with spreads. There are three moments in my life that stand out to me with utmost clarity because of how they made my world expand. That is when I learned how to read, when I learned how to ride a bike, and when I made my first book. I love making books because it's your own world and because you can invite somebody else into it for a minute.

#### Day 1: Bounce Test and Mark Making

- There are plenty of rules in fine binding that I'm happy to break, but the one rule I will not break is about the grain of the paper. The grain needs to run parallel to the spine. This helps it lie flat. This helps it last longer. It creates a nicer book and it's just better for the paper. So the way you find the grain is by doing a bounce test. So you fold your paper, and press down and feel the resistance, and then you turn it 90 degrees, and fold it down and feel the resistance there, and whichever is the least resistant, is where your grain lies. So this is harder for me to press down. This is easier, so I

know the grain is running up and down. Most commercially available papers, especially card stock, will have the grain running up and down. That's why I picked this size and structure for this book. So now that we've found the grain, we're going to cut it in half, and I'm gonna use my cutting mat, lining it up along the edge line. And I want it to be five and a half inches. If you have a paper cutter, this is handy to do on the paper cutter. And you hold down firmly, and run your X-Acto knife down. I like to use these utility blades 'cause they snap off. But other people enjoy these kinds of X-Acto blades because you can change them. I find the snapping a lot more convenient. And also these are readily available at a hardware store. For this particular exercise I'm going to use a piece of black and a piece of white. But I would recommend that you go ahead and cut all of your white pages for the rest of this month ahead of time. That way if they're slightly off at least they're all the same size. This is a simple mark making technique. We're going to use it to collage with later as a background. It's to get your hand on the page in a way that is not necessarily meaningful. Low pressure situation. I'm going to use a black pen on my white page, and a white pen on my black page, and we are going to make hash marks in groups of five, until we're done with the page. I find this to be very meditative, and a good way to get in the zone. It also allows me to notice where my distractions lie. Am I thinking about, oh I need to buy that book on Amazon, or my phone goes off, and do I need to grab it right away and text the person back. This just gets me in the zone. And then it releases the tyranny of the blank page, so I can collage over it, I can write on top of it. This stems from the practice of asemic writing which is writing that isn't apparently of visual meaning, but it means something to the person who wrote it. There's an amazing book called the Codex Seraphinianus that is an unreadable book, but it's absolutely gorgeous. It's full of illustrations, and the person who wrote it, claims that every squiggle stands for something. I haven't been able to figure it out, and no one's cracked the code yet. But it doesn't mean that it's not meaningful as a text. I repeated this on a black page with a white pencil. This kind of adds a visual symmetry, whether or not we end up using both of them. One thing that's interesting with using a spread versus single pages, is you have to think about the crease of the spine and the symmetry of the page. So this just lends itself really naturally to that. You can make whatever kind of mark you want. I like doing these hash marks because it represents the passage of time, and maybe we can use that artistically later. The final step that you'll repeat at the end of every day, is to fold your spreads in half. To do that, folding seems like it should be easy, but it's actually a lot trickier to get it exactly accurate. Here is my foolproof technique for folding it. You match the corners together, and then the corners together. You hold it firmly in place and then you take your bone folder and starting from the center out, the center out. So we're gonna repeat that on this page. Corner to corner, hold it firmly. Center out, center out. Then I put the folded edges on opposite sides, stack them together. We're gonna put them between two boards, and put it under weight. These boards are quarter inch MDF and they're cut to eight and a half by 11 inches. This is one of these things that it's finicky, you don't have to do, you can put it under a bunch of heavy books, but I do find that it makes it a really crisp clean edge, and also kinda tucks it out of the way. Also, this fancy weight I have here is a brick wrapped in (laughs) in decorative paper. This is a fine binder's weight. This has also been wrapped in decorative paper and this is made out of iron. It's a lot heavier, it's a lot more expensive. So a brick will work just fine but if you have access to fancy weights go ahead and use those. We don't have to know where this book is going just yet, the whole point is to get your hand on the page and to make a spread a day.

## Day 2: Acrylic Washes

- A blank page can be really intimidating. I often find myself pressured to fill it up with miraculous things, so for me, the easiest way to eliminate that fear is to just fill up the page already. We're going to do this with acrylic paint, and a credit card, we're not gonna plan it, it's gonna be very abstract, and it's gonna look terrific. You'll need scratch paper, acrylic paint, and something scrapey like a credit card, but don't use a credit card you're actively using 'cause the paint gets stuck in the numbers and then you can't use it at the grocery store later. So we have an old hotel card. Get out your paper that you've already cut. And we're just gonna splotch some paint on the page. And I like to do a couple pages all at once. Once you get in the mode, then you get really into it. I'm just scraping it out. And then maybe I'll add another color. And I could wipe off the card, but I want the colors to mush together. I also find when I plan out something, it never really turns out exactly like I have in my mind, so if I make the decision early on to just let the page do what it wants to do, I end up being much more satisfied with it. Make sure you get all the big globs off. And we've finished this page, we're gonna set it aside to dry. Then we're just gonna keep going. So you don't waste the paper, fold it in half, and use that. Also if the back of the page gets a little bit of paint on it, it doesn't even matter, because we're gluing together the backs of the pages, so they're totally irrelevant. I could do this forever, but I'm gonna clean up instead. Get a baby wipe, and get your hands and your card, and also, if you went a little bit rogue and got it on your cutting mat, clean that off too. They dry pretty fast, so after about 10 minutes, put them under weight so that they dry flat. Here are a couple I made earlier. And if you scrape it enough, it creates a really flat surface that's easy to use with if you wanna use it for collaging later to glue things down to the surface, you won't have splotches of ink that get in your way. I'm not doing this to every page, I'm just doing it to a couple, but I find it really useful just to give myself some substance to work with. I'll be using these as backgrounds, and I'll probably be cutting some of these up to use as collages. For further inspiration, if you're brand new to book art, this is a great introduction, *500 Handmade Books*, volume two. The reason why I picked volume two instead of volume one is this is edited by my mentor Julie Chen, she's a book artist, and she's absolutely amazing, and this book is full of, it's a book full of books. They take different forms, they use different techniques, and when I'm finding myself low on inspiration, obviously I've gone through and bookmarked half of these pages. But it's a really wonderful variety of book artists working currently, and contemporary techniques, and probably things you've never seen before, things you didn't realize could be made into a book. I'll also be using a big stack of pre-made decorative paper, but I really cherish these and love working with them because they were made with my own hand.

### Day 3: Abstract Timeline

- Making a timeline is a really great exercise to come up with source material. It can be as serious or as silly as you want. I previously made a spread that's a timeline of my life, and when I moved from New Jersey to Vermont, from Vermont to Brooklyn. I thought I'd go silly with this one. We're going to make four or five items on our timelines And I've drawn out some straight lines in pencil that we'll erase later. And my timeline is punchlines to jokes I thought were really funny. So my first favorite joke was a joke of my dad's. The punchline is "Got any duck food?" And if you meet my dad, you should ask him to tell you this joke because he loves it and he takes a really long time to tell it. The duck doesn't fare well, to be honest. The next one, the punchline is, "Unique up on it." Which, it isn't really fair for me to put it on the timeline as an old favorite joke. It's still my favorite joke. Then "Bulldozer." To be honest, I don't remember what the joke was. I just remember that this was the punchline. And I think it was from a popsicle stick. Bulldozer. And this is my newest favorite. Maybe

Bigfoot is blurry. And obviously, here the abstraction is just knowing the punchline and not the joke. You might not necessarily understand if you're reading the spread and you just see these punchlines. But I know what I mean by it. Next step is to erase our lines. I have this jumbo eraser from Sakura of America that I just love. It's called the SumoGrip. It works really well, especially if you're covering big territory. Next we're gonna cut out our windows. I really like the look of windows because you can print something out, but it doesn't have to be on the background page. So I stack the background page behind my text. I'm gonna make sure that it's all lined up. Here's somewhere we can use the cutting mat to give us straightest lines as possible. And also, if you have some of those weights to put down on top to keep it from moving. I'm gonna use a small ruler. I like these clear ones so I can see through. And this very fancy book binding tool, the thumbtack, to pierce the outer edges of where we'd like our window to go. This mark is gonna transfer through to the background, so we'll be able to see exactly where we need to cut it out. Once all your holes have been punched, take off the weight. Flip over the sheet with the words. We're gonna burnish down these thumbtack holes. See how it flattens it? To make it a little bit less visible from the right side. If we don't cut our windows precisely, you won't see those big holes. And then we take our background sheet. I'm gonna line it up and we cut the windows. You're gonna be tempted to use your clear ruler, but do not do this because if your X-ACTO knife is sharp enough, it'll cut right through the ruler. And these are precious commodities. Also for your fingers. If you cut through the ruler, you might nab yourself. So we use a metal ruler for this part. And once again, I'm lining it up with my cutting mat. You can use scissors if you're very confident in your scissor skills. But I prefer how straight I'm able to get it with my ruler. And you cut from pinpoint to pinpoint. I like to do all of the vertical cuts first before moving on to the horizontal cuts. This is a matter of preference. Also, my windows are different sizes because my handwriting was different sizes. This doesn't bother me. If you want your windows to be exactly the same size, then you might want to print your words. And you'll take more care when you're making the marks to make sure they're equidistant apart. I'm making my windows go all the way to the edge, but you can use this technique to make windows in the center of the page. You'll just have to make one extra cut. I always like to cut towards me so I'm turning the paper, instead of trying to cut it sideways. And then we can bring in our bigger ruler so that we can have a horizontal line that goes all the way through the paper. Let me line it up again. Scared me a little bit. I'm going to line it up and make sure everything fits in its window. Look at that. Move it, adjust if we need to. But we don't need to. So now we're going to go ahead and glue up the back of this and then apply it down and smash it down with our bone folder. Get your scratch paper. I'm using a glue stick to attach this. You could use PVA or a more liquidy glue if you prefer, but I find this works just fine. And it lasts a really long time, provided that you get an even coating and you cover all of your paper. Try to go down into the windows. If you go across the windows, you might get little globs of glue that'll bleed through to the front page. And you're going to try to work as briskly as possible because see, in raking light, if you have any missed spots. So by tilting that I can see this spot isn't shiny. I need to make sure I give that an extra blast of glue. And move it if you've run out of room. And while this is still really sticky, we place it on top of our sheet with the words. And it's gonna be a little bit more cumbersome to deal with because it's wet now. There's a lot of personality. And line up our corners. Reposition it if you have to. Let's see. And smooth it down with the sides of your hands. They're some of your best tools. And use your bone folder to press it down. I like to use my Teflon folder for this one, because it's a little bit slipperier. If you don't have a Teflon folder, that's totally fine. You can use your bone folder. You might want to put a piece of paper on top of it so you can really burnish it without worrying about affecting the

surface area. It might get a little bit shiny if you rub it too firmly. And once, aw, look at that, that's great. We're gonna let this dry flat. And then we'll fold it. And by it drying flat, I mean in between our boards, or heavy books if that's what you're using. I'm gonna show you a book I made utilizing a timeline. It's called Dreams and Buildings. It's an abstract timeline and it folds open. And each one is a page, so on the back of it there's a story. A fun fact about this book is I told a story about a really special family memory I had. And then I shared it with my family and they said, "We don't know what you're talking about." So not only do your books not have to mean anything to other people, they don't even have to be true. These shapes are representative. And actually the title of the book gives away exactly what they are, dreams and buildings. This is when I lived in different areas in my life and different ideas that I had. When you're trying to come up with ideas for pages, a timeline is a really great place to start because there's so many different ways to interpret it.

#### Day 4: Ideation Cards

- One of the daunting things about getting into book arts is how many options there are with structure, paper, text, image, there's a lot of different elements. Two book artists sought to make a tool that would combat this anxiety. Barb Tetenbaum and Julie Chen made the Artist's Book Ideation deck set. It includes cards for categories, and cards for adjectives. We have image, color, technique, structure, paper, layout, text, and you flip over one of each of those. So I'm going to show you how it works. We're gonna make a spread based on what comes up. For image, we have found image. For color, we have least favorite. This is always one of my favorites 'cause I flip it over and go, "Oh!" And that's a fun thing to work against when you're making a book art spread. Mixed media for technique, structure is unbound, set of cards, series of prints. For paper, it's minimal paper usage, emphasis on alternative materials, such as cloth, plastic, wood, metal, et cetera. Layout is minimal or restrained, and the text is self-generated. For adjectives, we're gonna pick three. I have intuitive, simple, personal. One of my favorite parts about working with this deck is when you get to a moment where you definitely don't want to do something, like minimal or restrained, and you think, "No, I want it to be something wild!" Whereas, maybe before you got the deck out, you didn't even know you wanted to do something wild. I find it just as encouraging to have a path to go down, as I do to have a path to rebel against going down. We're already working in single sheet spreads, but we do plan on binding them later on, so I'm going to ignore the unbound rule, and we'll see what comes up with the rest of these. For color, I drew least favorite, so I'm looking through the backgrounds I made earlier. Of course, I didn't pick any that I didn't like, but out of all these, I would say this is my least favorite. I'm going to use that one. And we have, for image, it's found image. I got this from a vintage book I found. I cut it out. I think it was intended for a bigger page, so we're gonna see how we can fit it on this page. Minimal or restrained layout, that's fine. I'll do some words here. As far as text goes, it says self-generated, which I take to mean I can do whatever I want. Because this is a picture of a mother and child, I flipped back through text messages my mother sent me, and recently she said, "Lucky you!", because I told her about something I was excited about. So, I'm going to glue this, paste it on, and write out the texts. Sometimes when we do these spreads, we work on it as the one and two sheets as one whole, but because we're pasting something on, I'm gonna fold it in half first, so that we can make sure it's laid out symmetrically to the page. We can do it over the fold, but it's gonna be harder for it to stay down, and stay in place. So we fold it, like we folded all the others. Corner to corner, and this is called boning it down, since you're using your bone folder. That way it gives me a crease right down the middle, and I'm going to... Position this so it's just inside of the crease. Not totally symmetrical, but fairly symmetrical. So,



I'm gonna make a pencil mark where I'll be cutting the bottom line. Here I go. This is one instance where I might use scissors. And then we glue out the back of this. You always glue the smaller thing to the bigger thing. That might seem obvious to you, but I remember the first time I heard someone say that out loud, I thought, (gasps) "You do, don't you!" I wanna make sure it's exactly flush to the edge, but that's just a style choice. And if you see some glue bubbling over the edge, I just wiped it off, but we have ways we can remove it after the fact. It's called a cement pick-up, and you can find it at scrap-booking stores. It's kind of grotesque. It's like the bottom of desert shoes. And once the glue has dried, if you still have splotches, you can gently rub it off, and it will roll right off. I did not know that it existed for my first few years of bookmaking. Sometimes you make a glue fingerprint, and it seems like the end of the world, and it is, you'll have to throw it out, unless you have a cement pick-up, and then you can just gently daub it off. Now I'm going to add my text using hand writing. I'm going to kind of match the symmetry. Lucky... You. I'm keeping this nice and simple, because the cards tell me to. They say the layout should be minimal or restrained. But these cards are absolutely fantastic for people who, if you have a lot of experience making scrap-booking pages or an art journal, and you have what you're comfortable with, these will get you out of your comfort zone. You might have to use your least favorite color. And if you're brand new to it, you can just flip through these cards as a matter of seeing what your different options are. So, when text says: found text, erasure, collaboration, maybe it never occurred to you to do a collaboration before, or none, is an option. Maybe it didn't occur to you to have a page without any text. They're a great way of jump starting your creativity, and of expanding you to the possibilities of what you can do with a book. Just as with the other pages, we're going to let this dry under weight. And because this is collaged, I'm letting it dry open flat. We can always fold it in half and weight it later.

#### Day 5: Book Within a Book

- This spread is going to be a book within a book. We're going to use a pamphlet stitch, a three-hole pamphlet stitch which is pretty simple, and it's going to be a little bit collagey, a little bit colorful, we can add words if we want to. I'll show you what that looks like right now. You'll need one of the sheets that you painted out earlier plus three or four pages that are four and a half inches high and five and a half inches wide. I grabbed these from an old book about California, it has all these black and white photos and paintings, and you just want to make sure that you have something that has images on both sides of the page. Ooh, that would've been perfect, look at that. So when you cut it out, there's no blank, ooh, this also would've been good, on the back page. Start by folding your decorative sheet in half, and then take your collection of pages and fold them in half as well. Whatever's on the outside is going to be the front of your booklet. I like this image of the man gathering flowers. This one's on the inside. And make sure you hold down kind of firmly, these pages are a little bit slippery, they want to move out of my grasp. Fold it in half, bone it out. We're gonna nestle this fold into this fold, and you can put it at the top, or at the bottom, or in the middle. I prefer to line it up at the bottom. Also, if you want a tinier booklet, you're welcome to put tinier sheets. So line it up firmly, have this crease lined up, and we're going to use our pin tool, which you can get in the clay section for 99 cents, or you can use the very tip of an awl, or your thumbtack if that's all you have on hand. And we're going to stab in the center of the image, half an inch from the top and half an inch from the bottom. Make sure you're holding your page at a 90 degree angle, and you're punching it straight through the fold. So don't go down and don't go out. You're gonna do it at a 45 degree angle. This kind of dexterity gets a lot more simple with practice, so if this feels clumsy, that's totally fine. It is clumsy. Poke through, coming out the edge, and through the top, and

through the bottom. And you might want to use one of your weights to hold this all in place while you get your thread. This is a wax linen thread, you can use book binding thread. Don't use anything too thin, you don't want it to cut into the page. Also, if it doesn't have enough body, like embroidery floss is kind of a flat floss, that's not gonna work for you as well as, like, a plied thread will. So wax linen thread is absolutely great. You can use a binding needle if you have access to one, or you can use an embroidery needle with a thinner eye, and you want to thread that needle. Give yourself a couple inches tail, and this is the three-hole pamphlet stitch. You go in the center, pull it out, go down through the bottom. If they realign themselves, just wiggle them back into place. If the needle doesn't immediately sink in, try repoking through that hole on the inside to reline everything up. So if it goes out fine, it should go back in very cleanly. Make sure you keep a several inch tail on the inside, that it doesn't pull through. Then we're going to go up to the top and go out, and then we'll bring the yarn back in through the center, taking care to go up on the opposite side of this middle hole, and also being careful not to split the thread. That can happen super easily. So we'll go up on the other side, and then pull straight or in the direction that the thread came from. If you pull in the opposite direction, you'll rip the paper. You can take off the needle if it makes it easier. And once this is taught, we'll be tying over in a double knot, right over left, left over right, and then cut to about half an inch. So this gives you a lot of different surfaces to play with. We can put text on the booklet itself, we can put text on the inside of the spread. I have another example where the book is kind of reverse colors from this one. The book is a little bit shorter, and I took a Virginia Woolf quote, "I need solitude, I need space, I need air," and glued that to the front. This one is also about California, but it's about a much more modern California. This is a great spread for if you want to experiment on something in a smaller size, but if you wanna include it in a larger text block, it's very noncommittal and I like to use the scrappy paper because it seems much less precious and I don't worry that I'm gonna mess something up.

#### Day 6: Shadow Drawing

- I am a very insecure illustrator, I hate to draw, it makes me very uncomfortable. So if I can find a way to get something down on paper where I don't have to draw from my imagination or even from real life, that helps me feel really confident with the spread. I also love working with plants. So this is a technique I learned from Lisa Solomon, she is an artist who is also on Creativebug, and we are going to trace its shadow. I am using my flashlight from my iPhone and I'm gonna prop it up. I end up stacking it on top of, I don't know, a book or Pringles can, you can just get it in position so that it's casting light on your page. Everyone in the office is obsessed with these Banksia Proteas, so I'm gonna use some of their leaves, and let's get started. I'm using a micron and one of the pages we scraped with paint earlier and I have this, let's see, we'll get a nice outline and I'm just sweeping it across the page. You can also do this with, it does not have to be leaves of course. Lisa Solomon has a 30-day challenge where she shows 30 different things to trace and outline. This also makes for an automatic writing prompt where you can just write about the object you're tracing or where you got it from or what it means to you. When I had done this spread, I've been reading a lot of Virginia Woolf recently, so I looked up quotes from Virginia Woolf about the natural world and I added them to a page. Because this is also tracing a shadow and no one knows what the original one looks like you can fudge it a bit. Now I'm going to fill in where I went off the rails. If I make this look a little scrappier it'll hide that mistake, I'm smudging it, give it some more texture and then we're gonna turn the page and do another one. Oh that looks cool. I'm gonna fudge these lines I didn't see and we're just gonna go over the whole thing one or two more times to make it more sketchy and

disguise some of the insecure wiggles and we can figure out which direction we want it to be in. I kind of like this bigger one up top better and I'm gonna give it its central spine line just to define it a little bit more. This is also fantastic for layering, you can do a whole bunch of these on one page, you can do it on a plain page and color it in. I've also seen really nice results with doing it on a colored page like this and then cutting out the edges and applying it to a nice page. This is just to give you a basis to work off of, essentially a visual prompt in a way that you don't really have to worry about being competent with your drawing skills.

### Day 7: Enclosed Artifact

- I find books that contain physical artifacts to be particularly precious. It hearkens back to relics that were kept from saints. And this book is called Reliquary. It's by my dear friend Keri Miki-Lani Schroeder. And you'll see it contains artifacts that were found in the desert. And the book is a rolling structure, and each page is red. Not only is this book exquisitely made, but it does demonstrate how banal objects like a cigarette butt or some nails is elevated by how it's placed in the book. Our version is going to be a little bit more 2D. Here's a spread I made where I took a matchbook from my friend's birthday party a couple months ago and I put it behind a piece of Mylar. We're gonna recreate this kind of spread using another object. You'll need a piece of Mylar or acetate that's about an inch larger than your artifact. I'm using a paste paper. Courtney Cerruti teaches a paste paper class. It's great for backgrounds. It's also very experimental and playful. And book artists love paste papers, because they used to use those to cover books back when you had to buy books without covers, because then you'd take it to the fancy binder. Paste paper is terrific. We'll also need some paper to put behind our artifact. And I'm gonna add some words. I used a typewriter to get these down. Also, I googled quotes about peaches, but none of them seemed as abstracted. They were a little bit too specific. And so I found this line from a poem, "the nectarine, and curious peach." I like the idea of a peach being curious, particularly if it is behind a Mylar window. And I typed it on this children's handwriting page. I just really like how old-fashioned that looks and how this neon blue is secretly very colorful, and it's gonna go nicely with this. First we will fold our page in half so we get a good idea of the placement. And just to remind you, this paste paper is on card stock. We need it to be at least that weight to hold up to the other pages. And now we're going to decide whereabout to place our peach. This is a vintage patch I got at Britex. I was going to use it to patch up a sweater, but it was just so cute. Then I'm going to do my push pin tactic to mark where exactly I want the window to go. Kind of like the idea of it being a little bit centered. And so that, yeah, that will give us a nice amount of room around it for it to kinda stand out. And then we're using our metal ruler, because we don't cut with our plastic ruler. Going to line it up again. I'm going to line it up visually just to make sure we like it. It looks relatively straight. Ah, nice. If our corner's a little bit off there, we can always press it down. And then it kind of hides the mistake if we smush it into place. It's also a nice idea to round off where you've cut. It makes it less harsh and abrupt, and it kind of hides that whitish line. Now we take our Mylar or acetate. You can get these in pads at an art supply shop, or you can get them in single sheets at a copy shop. And I'm using a lens cleaning tissue just to wipe it off and get all the dust off. We'll be cutting this off about 1/2 an inch around our window. Use your Sharpie to trace around the edge. Because I'd rather make as few cuts as possible, I'm going to line this up so the top and the right are already about 1/2 an inch. And this isn't going to be visible, so it doesn't matter how straight it is. Then we cut along. And you can use your glue stick to glue it on, but I really like this Tombow MONO Adhesive. It's less slippery. And when I put it on the edges, they're not gonna goo into the center of it. So we're gonna



check just to make sure, and then we're going to glue on the very edge. Because this is less thick than the edge is, it shouldn't be showing on the front side. Take your bone folder and make sure it's firmly pressed down. We're cutting a piece of paper to cover the back of it. I could cut it the same size as my Mylar, but then it'll be kind of chunky. If I cut it essentially the same size as that half page, then I will provide a more even turning experience when we bind the book together. So we've marked where the page goes, and I'm cutting just to the inside of it, giving it maybe 1/8 of an inch. So now we have our sandwich of the backing sheet, our artifact, and the page. And I am going to cheat a little bit by gluing this down to the page to make sure it doesn't shift or fall. You don't have to cover it entirely. Just make sure it's tacked into place. And actually, if you are really concerned with centering it, put it down on the Mylar first, and then put the sheet on top, lining it up with the edges. And then, ta-da, it's stuck. So we're going to glue around the edges of the window and the edges of the paper. Make sure you stay at least 1/4 of an inch away from the inside, 'cause you don't want the glue going into your lovely window you just made. But cover up the rest of the paper as much as you can. Checking to see in the raking light. In this, we're not going to be as aggressive burnishing the whole thing as we usually are, 'cause we're leaving that inset kind of pillowy. We want it to have dimensionality. But I am going to bone around the edges. And you probably want to let this dry under weight before moving on to the second part, but I'm very excited about our sweet little line and these great blue stripes, so I'm gonna quickly attach this before putting it under weight. And I want this to go kind of inside. Yeah, so I'm gonna indent it a little bit but have it go directly to the fold. Yeah, like that, that's pretty. Just folding it to mark it. And this paper was found at a thrift shop. A pad of it cost me 29 cents. I really like using old paper or discarded paper. It's instantly nostalgic and has surprising textural interest. So I'm gonna glue it up and slap it down. Put this spread under weight as soon as you can. What I really like about this technique is it really elevates the piece that you're enclosing in it. Not only are you giving it a frame, but you're protecting it with the Mylar covering.

#### Day 8: Laminating Paper and Card Insert

- For this structure, because it's very important for you to use card stock as a base, sometimes you might find a piece of paper you want to use, and it's not thick enough. That's just fine. We can rectify that by attaching our image to some card stock. Here's some examples I've done already, using that children's lettering paper, old ledger paper. I really like that it has these weird stains. It makes it feel so much more visceral. Here is a marble paper I made, and here are other sheets from that same book. This process is called lamination, and it's very simple. You'll need your scratch paper, your glue stick, and, of course, your bone folder. Grain is also important when you're laminating. If it's a very lightweight paper and it's cross-grain, it might not matter, but I like to stick to the rule, that your grain goes up and down. So I've checked this paper and it's just fine. I'm going to glue out my entire sheet of card stock, and I'm placing my image upside down. Pay particular attention to the edges, and then check to make sure you don't have any blank spots. You have a blank streak there. It got real gluey, that's okay. (thumping) And we move this out of the way. And I always like to line up one edge. It saves me one edge of cutting. And then we smooth it out. Sometimes you might squeegee a little bit of glue out. Pay attention to where that glue spot is, because we don't want to be putting our image right into the glue spot directly after that. We're just burnishing down the whole thing using the flat edge of your bone folder. (scraping) You can fold it over and check and see if there's any bubbles. Now if you scrub it too hard, you might tear the surface. Other than that I would say, be as forceful as you can on the edges, making sure that it's

thoroughly laminated down. I would normally take this immediately, of course, under weights so that it can dry flat. However, for this instance I'm going to quickly cut around the edges before I do that. (scraping) To laminate something effectively, you must let it dry overnight. Here's a sheet we let dry overnight, and was inspired by my friend, E. Barnsbrook. It's called Shed, and she has a moveable element that I was really fascinated by. There's a lot of great stuff in this book. I will be showing it to you again, and this spread, in particular, she has this card. What I like about it, is you can take it out, and then there's something on the back, and there's something behind the card. So I'm going to show you how to do this with our laminated page. I was on a walk around my neighborhood the other night, and I find a big stack of books, and in the stack of books I found this business card, and judging by the typeface, it's probably no longer valid. Also it doesn't even have a zip code and it's in Calcutta. So I feel okay about using somebody else's business card in this video. First we fold our sheet in half. And on the back of it, "Found on Maple Street, "Oakland, California." Oh, I probably should date it. And then we're going to make two cuts to put the corners in, and I'm going to use my same thumbtacks. This is my new favorite tool. So I'll go approximately the same amount of space, and then go three quarters of an inch on each side of the corner. I'm only doing two corners. I tried to do all four corners before, and it made it feel trapped. We're going to use our ruler and cut on the diagonal. We're cutting from pinhole to pinhole, of course. I'm repeating it on this corner. Test to make sure they're fully separated, and we'll slip in our artifact. Now, of course, I could just glue this on, but you see how much more interesting it is, if we tuck it in, and we pull it out, and we'll probably write something down here. We have some text leftover from Peach Day, so I'm gonna cut it out and glue it on behind our business card. If you're doing small scrappy pieces, I like to drag it across the surface. It does a pretty good job of coating it completely. And because we've done this very last step of gluing something to our page, we have to do one more thing. I bet you've guessed it! We're going to put it under weight and let it dry overnight!

### Day 9: Mind Map

- We've covered a few techniques and structures but what we haven't covered yet is content. Now of course when you make your books, they're going to be about ideas and things and for me that's one of the hardest parts. I have a lot of ideas and a lot of things I'm really excited about. So knowing where to start can be very tricky. I've always found making a mind map to be a really great exercise to collect my thoughts and to see what's sparking my interest at any given moment in time. Something I am perpetually enthusiastic about is ice. I love drinking ice. And I realize that there's a bunch of different kinds of ice. This is very new to me. We got an ice maker in the office that's very strange. And so I'm gonna make my mind map about ice. We're not doing this on a spread. We're just doing it on a piece of scratch paper. You don't even have to do anything with it. And it doesn't have to be a formal topic. Just anything that pops into your head or something you're interested in, excited about, have been thinking a lot about recently. For me, it's ice. So you start by writing it in the middle of the page. Ice. And then we're going free associative here. So anything that pops in your head surrounding your topic. So of course I think about cold drinks. Icebergs. The movie theater. They have great ice at the movie theater. There's winter. And let's say dessert. Cause I like ICEEs. Okay, so icebergs. We have polar bears. Climate. Alaska. Antarctica. I'm gonna do movie theater. Used to go with my mom when I was a kid. It was a really garish carpet. It was orange and red. Think about action. Saw Wonder Woman recently. It was amazing. We have winter. I grew up on the East Coast. And I miss their winters. Holidays. Now dessert. So it doesn't just have to be ice related desserts. There's cake. There's icing versus frosting. Celebration. Parties. And then cool

drinks. We have summertime. That's Slip 'N Slide. And pools. YMCA. As you can see we have dozens of topics to work with. Now I can formulate these into a list if I want. And go further. I can do some research about these topics. But now I have everything from my childhood to my feelings about the YMCA to Antarctica, about which I don't know very much. And so maybe this will prompt me to do further research. I think that I do want to learn about the history of ice and how it came to this country. And how people got it. And the different kind of ice machines people use. Just because we've started with ice doesn't mean we needed to end with ice. I was actually surprised to see some stuff about the East Coast and being homesick popping up on here. So maybe that's the topic I want to explore more. And we'll probably end up seeing some of these things come up later in the month.

#### Day 10: Flower Fold

- Today we're going to do a structure called the flower fold and this is great if you want to add a little bit more depth and dimension to your spread. I've started by transferring my mind map from yesterday on one of our smaller pieces of paper. It needs to be the height of your spread and I have one of my backgrounds from earlier, and we fold this on the corner to make a square, I'll fold it and bone it down and then we'll cut along this edge. You can use your scissors, you know me, I'm obsessed with my blade. It just makes straighter cuts. Open it back up and then we fold it from corner to corner again and we fold it in half and fold it in half in the other direction. Before we glue anything down I'm gonna show you how this works. I've made this other spread using background pieces that I've laminated and you'll be gluing down two of these squares and then these will pop into the middle. So when it's closed it looks like a normal spread, and when you open it the flower blossoms. So we take our background paper, fold it in half, and crease it, then we will fold this in. If you've ever made an origami crane it's the same folding mechanism. So we'll fold it up, place it down and glue this side and then glue that side. You want it touching the folds and I'm placing it in the center, and then we're going to bone it down just to make sure it's well adhered. And if some glue goes out be sure to scrape it up. When that is entirely boned down we're going to do the other side. You won't need waste paper for this side because it's kind of elevated from your book page but take care not to get glue on your spread. And then we close it up and bone it from the outside. Try to stay right on top of where your flower fold is, otherwise you might bend the paper a little bit, then we can open it up, ta da. Bone that down, and you've made your flower fold. This can add added dimension and surprise to your page, and it's also great for content that wouldn't necessarily fit otherwise.

#### Day 11: Mounted Accordion

- An accordion book uses a long, single sheet of paper that is folded back and forth in an accordion, and I wanted to show you the form, but since we're doing single spreads, we're going to do inserted accordion. You'll need a tabloid size sheet of paper and one of your previously made folds. I'm drawing on this just so we get an idea of the surface and some directionality. This is a tabloid size sheet of paper, that's 17 inches long, and it's cut to three and a half inches tall. We begin by folding it in half. There's gonna be a lot of folding in halves. Bone it down. This is where a bone folder is particularly important. I know you might be tempted ... And by you, I mean me. Sometimes I cheat and use the side of a pen, but it doesn't work as well as a bone folder. You need to have sharp, sharp creases here, else it won't stack up properly. So, you fold the edge to the center, and repeat on the other side, folding the edge to the center. I first learned how to do accordions by crimping

back and forth and back and forth and back and forth, but you'll find, when you get to the end of it, it doesn't necessarily stack up perfectly. This is a much more reliable method, so once we have those folded in our M or W folds, you fold it one more time, the cut edge back to the folds. You'll reverse this fold, and then fold the whole stack down to the edge, flip it over. We're folding this whole stack down to this edge, bone it down, and you can just trust, underneath, that it's flattening out exactly like it needs to. Flip it over one more time, and then we're folding this whole stack to the very edge, or you can fold the edge to the stack. That might be easier, actually. And then I'm using our mark-making page from the very first day. We're going to glue this on here, so get your scrap piece of paper, and if you have the right side out, on the front, you'll be gluing up the right side on the back. Bone it down, and then this structure will fold out like this. If you want to use content on both sides of the page, like I did with this spread, you'll have to prepare that before you begin your folding. Once you've folded it, it gets kind of cumbersome, and so, this can open either this way, or it can open this way.

#### Day 12: Specimen Collection

- Books are great to serve as vessels for collections. I wanted to demonstrate that in a single spread by adding a collection to a page. I made a physical collection of glitter, 'cause I love glitter. But you can be as serious or as frivolous as you'd like, of course. I got these bags from a bead store and I filled them up with glitter using a funnel. And these bags come in a lot of different sizes. And I'm using my Tombow Mono permanent adhesive to glue it to the page. One of my favorite pieces of book art of all time is called Fake Snow Collection by Heidi Neilson. And she uses little baggies to gather together dozens of fake snow that's used in miniatures or for fake snow machines. And I think it's just the coolest project I've even seen. It's so ingenious. So this is my glitter collection. I've pressed this firmly closed, so I'm just gluing along the top. And they should be okay unless you get too rowdy with it. But you shouldn't get rowdy with glitter anyway. Stuff will get everywhere. And then using a typewriter I typed out, I shall become a collector of me. That's from a poem by poet Sonia Sanchez. Just going to glue it up and butt it up directly to the fold. Fragile paper seems to work a little bit better with just glue stick instead of the Tombow. So I'm using the Tombow for these baggies and just glue stick for our text. It's a little crooked, so I'm going to start again. And, of course, we bone it down and trim off the edge. And, of course, I'll put it under weight, but only the glued portion. Here is a more formal spread I've done. Well, as formal as you can get with plastic baggies. These are pieces of dried flowers that my sister Charlotte made and sent to me about five years ago. And I added the quote, adopt the pace of nature. Her secret is patience. Your collection doesn't have to be a physical collection. It can be a visible collection as well. This is zine I traded for. It's called Twelve Free Items. And the artist just took a dozen items from Craigslist and printed out the photos and bound it together in a zine. I think it looks really effective and super interesting. I can't even tell what that is. This works great for a spread or an entire book. Being a collector allows you to be a curator and helps you develop a discerning eye.

#### Day 13: Pocket

- A pocket can be a very handy thing if you want a removable object or you want to include an artifact, and they're very easy to make. We're going to do a library-style pocket and I'm using one of my laminated pages. This came from an architecture book. I'm using this marbled paper for our pocket. You'll need something that's about twice the size of the artifact you want to enclose. I prefer to make the pocket to the size of the artifact, but if you just want to make a pocket and wait

for the artifact to come to you, that is also an option. So I flip my decorative paper over. This is a business card I got from my new friend Keely and I want the top donut to be poking out so I line it up and flip it back over. And the ideal weight pocket for this is a card stock or similar thick paper. We want it to be about the equivalent of our page. So here I'm going to fold to make marks over where the side is, where the bottom is. You could also make a mark with a pencil but we will be folding later so in my mind, this just saves a step. And then move it over about an eighth of an inch to give it some more wiggle room before folding the other side. So we have these three folds marked out and we'll cut giving ourselves a half an inch on each side. And then we'll cut off the corners but instead of cutting it straight across, we're just cutting out the corner. And fold it up. To make sure there's nothing poking out. If you don't cut it all the way when you glue it on. So you can barely see those bottom edges so I'm going to snip them a little bit inwards. So maybe two millimeters to the corner. Repeat that on each side and then on these as well. And we'll repeat the process of just checking. I don't think it ever hurts to check. Ah that looks great. That looks like a map. I didn't even plan it. We're making sure that we can fit our card inside. Oh perfect. Now we're going to glue down using tombow mono. I like to have this up first and then glue the sides down. So you'll just glue right along here and cover it. You can use your glue stick or your Tombow mono. And it's okay if the glue isn't entirely covered by the flap because we're gluing it down to here anyway and then run your adhesive along all three edges, and then we'll place it in and stick it on. We're including this in the process of putting it on the page that we don't accidentally flatten it and make there be not enough room in it. Oh it's so fun! Bone it down. And flip it over and give it a go on the other side. There we have our little pocket. Just like we did with the removable card page, you can put images or text behind the card. You can do something to the back of the card and of course we can write on the page itself.

#### Day 14: Elevating the Mundane

- This next technique is going to seem impossibly easy. But it's very effective. I'm using photo corners to adhere an artifact. So this is another removable thing. You can put something behind it, on it, in it. I have a previously made spread with some text behind. This is the artifact I'd like to put on the page. I found it in my house, and I'm very curious as to what it was supposed to be. So you can get photo corners at a craft store or an art store. They're very easy to apply. You don't even have to glue them on. They are stickers. And I find it easiest to put the corners on the artifact. And then put them directly on the page. Now they are hard to remove once you get them on there. So do your best to line it up as precisely as possible before you place it. I'm using this ruler. I'm butting it up against our spine edge. And then I'm lining up the photograph along that. Then put it down. Make sure they're tucked in firmly. And press. So you can remove this if you'd like and use this space as well. Anything you put into photo corners immediately looks elevated. While technically this polaroid I found at my house is garbage, now it becomes a precious artifact. I've seen photo corners used really beautifully in book art projects. This is called Cancer Cell Portraits by my friend Renee Greenly. And she includes photos of slides of cancer cells. And then she uses this. It has clear photo corners and gives it some dimensionality that the other pages don't have. And also this is obviously a one-of-a-kind piece, whereas the previous pages are photocopied. And at the very end, this is in photo corners, so it's removable. It says, "Send the attached postcard about an issue "of importance to you with a note of resistance "or a note of encouragement." The removable aspect of the photo corners further serves to personalize the experience for the reader.



### Day 15: Watercolor and Salt Backgrounds

- We're going to do another background technique that I absolutely love. I enjoy playing with watercolors. When I try to paint things that look like actual things, it makes me a little bit nervous. So this one is just a wash and we'll sprinkle salt on top and it has this very special effect. So you want to cut watercolor paper the same size as your other paper. Make sure you have water and we're going to wet our page down. If you have a spray bottle, you can spritz this as well. It's probably faster. We're just doing an even wetting of the entire surface. And then we're going to get our color. I like this blue. And get a lot of pigment on the brush. You can use tube watercolors as well. I really like this set. And we're going to get as much pigment on the surface as we can. Working quickly so it doesn't come close to drying. It's also why we wet the page. You want it to be nice and wet the whole time. Make sure it extends all the way to the edge. Though I guess if you left some white showing, it might look kind of cool. It's up to you. And then the magic ingredient is salt. Using table salt and we're going to sprinkle it over the surface. I guess we could shake it right on it. Ooh, that's even more fun. The salt is going to absorb some of the pigment and it creates a really interesting visual effect, but you'll have to let it dry completely before moving onto the next step. When it's dry to the touch, you can go ahead and wipe away the salt. And you'll see the effect is kind of subtle but so interesting. It's really pretty. Experiment using different sizes of salt. A flake salt will produce bigger splotches and you're going to want to make a bunch of these pages so we can use them for the rest of the month.

### Day 16: Adding a Flap

- As you can probably tell by now, I love movable elements. We're going to cut a flap and a piece and tuck something behind it. In this example I used the sea salt technique we used yesterday, but this is bigger salts, so it made bigger star shapes. And the flap has a tab that tucks in, so that we can keep it closed. You'll need a spread of paper, you're going to fold it in half and bone it down. Find a circle shape that will take up a lot of this portion, but not too big, you don't want it crossing over the fold. So I have this double sided tape. Place the item where you want it and we're going to mark the bottom 4/5, leaving the top attached. So make a light pencil line. Grab a ruler and check to make sure that the top points lie on the same line. And we're good there and there. And now we're going to use our blade to cut around. For cutting curved shapes like this I like to anchor my pinkie and use it as a pivot point. You'll want this to be as smooth of a line as possible and it's kind of tricky, but you'll get it with practice. I find it easiest to rotate the paper and so my cutting is taking place in the same part. I've almost made it. And then we're going to place our ruler and fold it up against the ruler, so that we have a nice, straight crease. Take your time with this. It's better if it's as accurate as possible. You might even want to score along the edge a little bit to get it warmed up for the folding. Let me pop this up. Yes. I also wouldn't fold it all the way back right away, it's going to get a lot of use if this is being read and it'll have plenty of time to loosen up. You can go around the edge and erase those marks if you'd like, or you can move straight ahead to this exciting part where we glue something behind it. I really like this paper, it's very intense and it does not shed glitter. It's basically a small miracle. So we're cutting this paper to the size of this. If you want something shape specific, like with this, you wanna line it up and make sure it fits exactly in the item. Glue up the paper surrounding the window, you won't glue the window, we'll just glue around it. If it's easier for you to tuck it out of the way, so you don't accidentally glue on that that's certainly an option. And when you glue the edge don't go all the way to the edge if you could help it, it's not the end of the world. But if you give yourself a little bit of space it'll prevent gooage. The goo can be so

stressful. And if you have goosed over the edge just take care to wipe it off. And then I'm not pre-cutting this, because I wanna put it flat down and cut around to it, but if you have a smaller item or a smaller window you can cut directly around the window. And I'm stopping just shy of our spine here, making sure it's not extending over the edge. And we're boning it down. Make sure you bone it down around the window. Even if you haven't glued all the way up to the edge, boning it at the edge serves to kind of curl the paper over and flatten it a little bit, so you don't have that sharp edge there, so it's a little bit more organic. And then we're cutting off the excess paper. And then do one more bone down of the surface. Normally, of course, I would suggest that you put this under weight and let it dry, but we are going to forge ahead and craft a tiny tab to keep our flap in place. I'm using a decorative paper and we're going to make it triple thick. We're going to fold it at about 1/2 of an inch, and then we're going to fold it over again. And I'd like to have this be the length of the window, plus about 3/4 of an inch. So let's see how long that is. Oh, perfect with that. Let me fold it over again. And I'm going to glue up both this and that. Trimming off. Glue it up, fold it over, glue it up, fold it over once more. Bone it down. We're going to cut off this overhanging edge. We're going to position it at the center and we'll be gluing it to the center. Let's see, that's about that much worth of glue, so I don't glue it over this part. I'm lining up the spine with a line on my mat, so that when I put this out I can line it up to a line on the mat as well to make sure it's straight. If it's a little off-kilter it's not going to tuck in as nicely. And we do want it centered. Bone it down. And then we're cutting a slit 1/2 an inch below on either side, actually more like 3/4 of an inch. And use your knife to pop it open. There we go. You wanna make sure there's enough room. And we'll test it out. I'm gonna cut it down a little bit, 'cause this edge is fatter than this edge. And we'll cut it a little bit wider. And I'm going to point the end of it to make it easier. You wanna make sure it's not poking out of the bottom. If it is, trim it off and redo your beveled edge. And I'm going to add a little bit of text to this, because my fingerprints messed this up and I wanna hide it. So I have this typed out on a piece of paper, she offered a preemptive gaze. And I'm going to cut it out. If the paper stutters like that I just recut it. There's not a whole lot you can do about it. And that might mean that either there's stuff on my cutting mat or that I need a new blade. I've cut it the width of the page and now I'm gluing it out with my glue stick. And now I'm laying it over my mistake. And now, you know what to do, put it under weight and let it dry overnight.

#### Day 17: Create a Pop Up

- This is a very impressive looking structure and it takes a little bit of extra effort, but I think it's well worth it. We're doing a platform pop-up and we'll be using a base of card stock and something to be our platform pop-up. It should be at least an inch shorter than the overall piece. This is the structure we'll be making. I used a postcard. You can use anything collagey or any additional element. I like it to be at least the size of an index card. And this one is three-quarters of an inch tall, but we'll be making one a half of an inch tall. To make the base supports for your platform, you'll need four pieces of card stock cut to a half an inch wide. And I've cut myself a folding template. I find this a lot easier to fold around a template rather than to mark and fold because sometimes that can go a little willy-nilly. This is cut to a half an inch and our folds will be a half an inch as well. You line up your folding template to the edge and score it with your bone folder. This is where the bone folder works better than the Teflon bone folder because its tip is a little bit sharper and makes more of a crease. Move to where you just made your mark and do another one. And you'll repeat this five times. Three. Four. Five. And then we cut off at the very last one. And crease each of the folds to 90 degrees and we'll overlap these ends and we'll make a little box. Use your glue stick. And fold it

over. You'll need four of these total. I usually make a few extra in case some of them come out odd. It's not difficult to make one side longer than the other. You can see these are all pretty good. Like this guy is a little off, so I might make another one. Then you'll take your base piece of paper. This is marbled paper that's been laminated to card stock. And you'll fold it in half. Crease firmly. Here is my collaged element that's been put onto card stock and we'll fold that in half. And crease and open up. And we're going to position it in the center. Next we'll attach our little Os to each corner. Going about a half of an inch in. And I'll mark those lines 'cause it's important that they're all very specific. If you put your supports too far in, the edges will get kind of floppy. If you put them too close to the edge, you run the risk of it peeking out and sagging in the middle. So I think this is a good compromise. I'm going to glue with the opening facing towards me. So the opening is going parallel with the spine. And I'm gluing the part where I had overlapped the two to the platform. You'll notice that I'm lining it up with the corner and that I'm burnishing it with my bone folder. This can be a little fiddly 'cause it's kind of tiny. And get your finger in there, but try not to disrupt your creases too much. And then I'll repeat that in these two corners as well. Like I had said in a previous segment, always glue the smallest thing. So don't put the glue on the platform. If you did that, when we put it in there it would end up getting stuck and it will not pop. And that, of course, is the whole point of this. Now we'll position it on the paper. Hmm, I was going to center this, but I kind of like it just high of center, so when you're reading it it creates this weird optical illusion where the platform looks like it's going off the page. Now I'll mark a half an inch away from my center. However tall your supports are is however tall you'll be marking from the center. And I'll do a very light line. It's kind of tricky to erase once you've already attached your pop-up. Now I'll fold it and place it down, gluing my supports. So the supports that will put down push to the inside. And we're going to glue just this square and lay it down, okay? So push to the inside, glue your square and glue this square as well. Take extra care not to get it on the sides of the support. We're pushing it back towards the crease, back towards the crease. Lining of the crease with our line. And pressing down. So this will come up and this will line up with the middle if we've done it correctly. So I'm gonna push it down, press, press, press. And actually hold it in place for a couple seconds 'cause I want a really firm hold. And then just loosen it slightly. And to do this side, we'll repeat pressing the supports towards the center, gluing it up, pressing it down, and then folding it over and then we'll do the big reveal, which is a very scary moment, any pop-up artist will tell you. So here we go, pushing them back over. Glue, glue, glue. Make sure you feel the edges just to make sure there's no sneaky lingering glue. We're pushing them back towards the inside, folding it over, (gasps and laughs) this part's so exciting. It's real scary 'cause what if we did all that work and it doesn't work? And here we go. Ta-da! (giggles) You can add text to the page or the platform if you want to. Or if you want to get really intricate, you can cut a window in the platform and put the text behind it. This technique is kind of finicky, but I think it's totally worth it. It literally adds an extra dimension to your page.

#### Day 18: List Your Surroundings

- You don't have to write a whole book to make book art. Sometimes, little snippets and segments are best. I'm going to show you a writing exercise that'll get you some great little lines that you can use throughout the book. First thing we're going to do is write 10 things in your immediate vicinity. If you're at your kitchen table, maybe you have salt and pepper on the table, or maybe it's the chairs and the table. I have my studio desk set up so I'm going to list 10 things that first come to my visual eye on the table. One is the brick. Baby wipes. Brads. Sharpie. Ruler. Salt. Let's see... Now, we're going to write a standalone sentence about each of these objects. It could be something that they

remind you of, something they make you think of, where it came from, what it is. For example, salt. We eat a lot of salt in our house. The flaky Maldon sea salt. So, for that I'm writing, "We just can't get enough." I learned about Tombow Mono Adhesive from artist Dawn Sokol who has an art journaling challenge up on our site. So, I will say, "Dawn recommends." And also, my aunt had sent me one once, and so I sent her a picture of me using it, and she said, "Are you sure you want to use "the temporary version?" So, "Is temporary best?" For typewriter, there's "Royal, "Olivetti, and Underwood." Ooh... That would be a great standalone phrase. Because if you know what it means, you know what it's talking about. And if you don't, it just seems very exotic and fancy. Glass of water, "Never enough!" Sharpie was actually the name of my sister's dog who died early. So, "We miss you." Sharpie was a great dog. For baby wipes, the same sister is about to have her second child, so for this I'm going to write, "And then there were two." Actually, then the whole family will be four. So, maybe I'll say, "And then there were four." For ruler, I'll say, "Measure twice, cut once." For brads, "Pitt, and others." For brick, I'll say, "Through a window." And for scissors... That makes me think of Scissor Sisters, and "Take Your Mama Out" is one of my favorite songs of theirs. Not only do the initial items themselves work as prompts, but the things that develop because of the prompts can serve as prompts themselves.

#### Day 19: Change Your Handwriting

- This is a super fun and slightly ridiculous exercise. We're going to use our handwriting and we're going to write upside down. It creates a kind of spooky effect and it's a way of distancing yourself from your own handwriting. If you don't like your handwriting, this will be interesting and exciting. If you do like your handwriting, this will be interesting and exciting. We're going to use China Marker on top of a prepared surface. This has been mounted to the cardstock and we're going to use one of the things we came up with during yesterday's prompt. I'm going to do this one, Dawn recommends. Is temporary best? And we'll begin writing on the bottom right corner. (popping) You might hear these popping noises. A China Marker is kind of a crayon-like waxy substance. And it's sticking to the paper a little bit. Because we're so squashed to the edge, I'm just gonna continue over here. And the fun tip about doing an S is it's the same upside down. So just make a normal S. Dawns recommends. Is temporary best? (popping) (laughs) It's kinda weird. Recommends. This is a really fun exercise that kind of gets you out of our head for a minute 'cause you're fixated on the shapes and how it fits on the page versus what it actually means. I actually have a couple friends who use this in their artwork on a regular basis. And it's a really unexpected touch.

#### Day 20: Pochoir Stenciling

- We're going to do a very fancy stenciling technique called pochoir. What makes it different than stenciling is that we use a very thin layer of ink. We're going to get the ink from the ink pads. You'll need ink pads, a piece of mylar or acetate, or you can use card stock, but I really like to be able to see through it. You could probably use whatever you used for your windows, previously. And three, stencil brushes. Or, one stencil brush that you wash out between uses. To make our stencil, we'll cut into the acetate. You can trace over an image if you'd like. It is pretty tricky to cut a nice, clean line, so I'd stay away from... If you want a perfect circle, it might be a little bit difficult. You might be disappointed in your own results, so I'm going to use a triangle. I'm gonna cut my own shape, but you can also use a store-bought stencil if you'd like. I'm going to sketch it out on the outside first, before I cut. Now, three colors, so I'm gonna do three triangles. One, two, might make it a little bit bigger. And I would recommend planning out something that overlaps, because it's a really

interesting visual effect. I like this better. And be sure to leave yourself about a half an inch all the way around, larger if you're using a larger brush so that it doesn't go off the paper onto your mat. I'm gonna cut this out using the ruler. And as per usual, I'm turning what I'm cutting instead of turning my hand, because this is the most comfortable gesture for me to make. It gives me the cleanest results. Ta-da. And I want this to be a symmetrical spread, so I'm going to lightly fold it just to mark where our center is. I don't want to crease it just yet though. The first color I'm going to use is this turquoise, and I'm lining up the triangle with the bottom of the page. I can weight this down, or tape it into place. It's a little bit easier than being sure to hold it. I'm using a stencil brush, which has really flat bristles. They're densely packed together. And I dab it on my ink, and gently dab it on the page. I like to go around the edge of the shape first. This technique was originally developed using gouache, or watercolors, but I found that ink pads create really similar results that are a lot less messy. As you can see, you can build up layers for shading. You can leave areas bare if you want to insert words. I like to create just an even base of color. I'm going to move on to a new color, and we'll be using a new brush as well. If you wanna just rinse out your brush, you need to make sure it's fairly dry before proceeding to the next step. Also, we'll want to wipe off our stencil to make sure that there's no residue. So get a paper towel or a baby-wipe, and just wipe it off. You can see how much residue there is left on it, I'm gonna do it one more time just to be absolutely certain. Oh, that's great. It's kind of a ghost image. Now we're moving on to red. Oh, this is gonna be fun. (laughs) This is cool. I'm gonna put my weight down again to hold this into place, and I'm going to repeat the process. Because we're working with thin, transparent layers, the overlap creates this really interesting color balance. Wipe the stencil down, and we'll move on to our third color. On my best passes, I'm going directly up and down, but there is an occasional sweeping motion that's a little bit easier. What you don't wanna do is sweep towards the outside edge, that's where mistakes can happen. I'm gonna wait about 30 minutes before I fold it in half to let it dry. Oh, look how great that is. I love it. And here is another example where I've added some text, and my layers are half as thick. This is a really elegant technique used by some of my favorite book artists. You can make your own stencils, you can buy some stencils, and I really like layering it over a paper that already has a pattern on it. You can get a lot of different, interesting effects.

#### Day 21: Make A Map

- The bookmakers I know love to make maps, and I am no different. Maps, just like the timeline exercise, can be as abstract or as specific as you want them to be. I like really figurative maps. This is a spread I had made using this very shiny paper. And this was of the rooftops of the apartment buildings, the last four apartment building I've lived in. I've moved around a little bit. I used Google Image search to do an overhead shot, and I traced the images. And I've cut windows into the paper. And the map we'll be making together is of all the plants in my house. So I'm taking this decorative paper and cutting out kind of sketchy shapes that are leafy or planty. And this is a paste paper I had made. And I'm pretending that this is the approximate shape, though, actually, it's fairly accurate, of my apartment. I've cut out a bunch of other ones, and I'm gonna show you where the plants go. Because you have these little spiky ends, make sure you glue it out completely. And you'll use my bone folder to burnish it. Oh, here's a good place to fold it in half to make sure that I don't glue anything over the fold. You can glue something over the fold if you'd like, but because some of these ends are tiny and pokey I don't want them getting damaged in the fold. So this is for visual reference. It's a lot of plants along this wall. Oops. And we have a plant right here. Now, of course, we put it under weight to dry, and I'm gonna show you some maps that I find very personally



satisfying. This is a project called Where You Are. It's a series of maps made by different artists. And they're really different. Some of them are shaped differently. Some of them have weird content. This is You Are Here by Jane's Bridal. It incorporates that built-in structure. I love this one by Dennis Wood called The Paper Route Empire. It has his youthful paper route. Actually, there's a couple different maps in this. And this one folds out. So it's more of a mappy map. This is Tablescapes by Leanne Shapton. I love her work. She's a writer and an artist. And she painted just what was on the surface of her table. It's so beautiful. I love maps because of how versatile they are. If you feel like you need to be constrained by a prompt, maps are really great because they do follow a traditional format, and we've all seen maps and are familiar with them. But also if you want to go wild, maps are perfect for that as well because you can be as abstract as you want to be.

#### Day 22: Redacted Text

- An easy way to write if you can't find the words is to use somebody else's words. The reduction technique is a little bit trickier than it looks, to be honest, but it's really fun and interesting and of minimal consequence. To do a reduction, you'll need something that has been written. You can use an article from a magazine or a newspaper, I got this from a text book about the history of California and I picked a corresponding image. 'Cause this is about the city being built. I love this line, "This urbanized growth." So I'm going to start with circling that and then we're going to work around it. Also, give yourself a little bit more space than you think you need. I always end up chopping off the ends of letters. Scanning down. "This urbanized growth." You have a was or an is. Or just, ooh, "So amusing to watch." Yes, that's perfect. So maybe not necessarily a poem, but a quote. And then, here's the doodly part, you just black out the rest of it. This is really fun to do with crayons, though a thick marker is probably makes for easiest work. This technique is also really fun to use if you're making an altered book. You can add images to a page and cover up the words entirely or you can use the words on the page to make something. And this part in particular, the scribbling, is very freeing because you're just not making anything lovely for a minute, you're just scribbling something out. Ooh, I actually really like this, "She was." So I'm gonna save that. "She was this urbanized growth, so amusing to watch." Love it. I'm gonna bring in a fold of paper just to see the height. I wanna make sure it's entirely blacked out. So I have to go down to here as my last line and up to here. I like to preserve the shape of the paragraph, so I'm not going to color that in. And now I'm cutting off the very least I can to be able to position it on the page and then I can cut down further. I'm going to cut this on my cutting mat to make sure it's even. And then I can put it down here if I want the top edge. I can bump it up if I wanna show this bottom. I really like this little detail here so I'm going to glue it down exactly like this and then I'm going to cut off the top and the sides after it's been glued. I'm also gonna overlap the spine by about an eighth of an inch so that when I add the second page, there's no space. And I'm gluing this to the page on top of my glue sheet because there's glue on the back of this and I don't want it to get onto my cutting mat. Bone it down. Yeah. So you can see, when we fold it back in half, it has a little bit of a lip. Because I had used a text book on California to make my reduction poem, I'm going to find an image from the same book and I thought this one was really interesting. 'Cause you can't get a view of this anymore, there's been buildings built around it, also, this one isn't even finished, I love this. So I'm going to fold my paper again, in half. Go in and check to make sure that this is where it needs to be. I'm gonna position it to where I think would be interesting. I think that'll be neat. And I'm gonna make a mark in each corner. I think that'll be great. Visualize it by doing this. Yeah, that'll be fun, okay. Now I'm going to cut it out a little bit oversized so we can glue it and trim it down from there.

I'm gonna cut two of the sides exact so we can line it up to that corner. And this time I'm going to glue out this page and put this on top of it because we don't have to worry about that hinge. That's the only reason why I broke the rule of gluing the smaller object for this page. Be sure to pay special attention to finesse this edge, you want glue just up to the crease. And if you want to get extra specific, you can even put a piece of paper or straight angle... A straight edge directly up to the fold and glue past it like that, that'll give you a nice, sharp, crisp line. Looks good. Aw, that's a nice spread, I like this. So we're going to put this under weight, of course, and let it sit overnight. I'm gonna show you an example of some of my favorite works using this technique. Newspaper Blackout is written by a writer who had writer's block and so he decided to tackle a page to help him with the writer's block. And they're really funny, they make me laugh. "In the corner of Purgatory, at his unfortunate desk job, "is a pink flamingo plucked from the trash." So silly. (laughing) And they're all like that. He's a young artist and these are all from the New York Times. And then this is a more high-brow version, it's called Nets by Jen Bervin. And she took every one of Shakespeare's sonnets and her version of a reduction was essentially to blur out the lines, you can still read the original versions. And hers say, "Heed this privilege, the hardest knife." I really like the reduction technique because it seems like some kind of magic happens. I've heard tattoo artists say that when they make a tattoo it's like bringing the art to the surface and I feel like reduction poetry does exactly the same thing.

#### Day 23: Altered Book Page

- An altered book is when you take an existing book and you change it. And if you can get past the destroying an existing book part of it, it's really fun and a great way to get convenient, handy content. One of my very favorite artists, Joseph Cornell, made a lot of altered books. This is a reproduction of one of his books that was found in his house after his death. It has a lot of really interesting spreads. It's also just fantastic to see a commercially produced book that has these kinds of details in it. This is a sheet tucked in. This is original. This has been added. Here's some extra notes. I think it's fascinating that they were able to commercially produce a book like this with cutouts and added in pages. We're going to do our own version on a spread. I found this groovy page from an interiors book. Then, we have some extra ephemera, these yoga poses, we've used this before. You'll need your glue stick and your X-Acto. I'm gonna cut out these windows, and we can see what we put behind it. I like cutting windows even more than I like cutting things and placing it on top because then I can try a bunch of different versions. And for whatever reason, I think it makes it a bit spookier. As per usual, I'm turning my page to cut instead of turning my hand to cut the page. Maybe you don't need to do that. Maybe you're more comfortable moving your hand around. That's just my preference. Gonna lift this last one out. I think I'll leave this one. That makes it more interesting to me. I have these books of yoga poses. I think that might be really fun. I also like that she's alone in her apartment, but like now she has these people here. Okay, this guy definitely. I'm gonna make a mark on the page so that I know where to cut it, kind of-ish. And then, I want one more headstand man. Can put him right here. I also like the black and white contrast with how wildly colorful this page is. This page has given me so much to work with. It could be an altered book in and of itself. Then, for this last one, I could do another yoga man, or I could do this piece of paper we used before. I'm obsessed with it, it's so pretty. It's glitter that doesn't shed. Okay, so we're gonna use, yeah, we'll use this too. Cut it out so there's at least a quarter of an inch overhang. Actually, half an inch would be better, but that's gonna be difficult here. If we have too much overlap, it'll bulge up when we laminate this to our page. So, we'll finesse it once we get to the back.

Okay. Fantastic. I'm gonna use my Tombow Mono, and I'm going to do it just to the very bottom and the very top. And the edges. We've given ourselves, yeah, there's definitely enough space. On the edges, there's a little bit less space. So, be conscious of that. I'm positioning it before burnishing it down. This is so nutty. I'm totally into it. Okay. We're gonna do the same with this one, just lightly around the very edges. I'm using less than the full width of my adhesive. That's why I'm doing it on paper, so that I can get glue on the paper and not on my mat. I'm moving it kind of closer to this edge than I would normally so that we have enough space to get this guy in here. Just checking to make sure we have enough space. Yeah, we're fine, we're great. Look at these guys. So fun. (laughing) And once more, gluing all of the edges. You can see there's a little bit of adhesive peeking through. You can use your cement pickup to flick those away. Now, we laminate this to our piece of card stock like we do with every other page. We're going to put the glue onto the card stock because it's the smaller one, and position it on the back of here. I kind of like all these stripes so I'm probably gonna end up cutting off the bottom right here. (laughing) We're trimming off the edges. (laughing) My favorite sources for altered books are textbooks or architecture books, anything that has a lot of pictures and that's very design-y. Go to the thrift shop and buy a whole bunch for a couple dollars, and you won't feel badly about tearing into them.

#### Day 24: Gate Fold

- A gatefold is a very dramatic spread that adds a lot of depth and dimension to your book. It opens like this and then it opens again. And it's not as complicated as it looks. You'll need your cardstock and then two pieces of decorative cardstock or cardstock laminated with a decorative paper. And these will be cut to the height of your previous spread and four and three quarters of an inch wide. We'll flip them over and mark a half an inch and crease at half an inch. And you can score the line first if you like. I find that helpful. And then fold it up against your ruler. And then fold it entirely over. Of course your grain is running up and down. If you find this very difficult, it might be because your grain is not running in the proper direction. Test to see where your pages lie. We'll be gluing down this back edge. And there should be about an eighth of an inch between the two sheets. This allow it to fold effectively. Look at that. We did our measurements correct. Now we're going to glue the tab down to the back of our fold. I like to put the paper on it and fold it over versus putting it on flat because then I know when it's folded shut, it'll be perfect. And if this folding isn't perfect, then at least we know it's lined on the front. Bone it down. And repeat on the other side. Also if you wanna be sure you get a nice crisp line, maybe your glue stick has gotten a little bit oozy, you can put a piece of scrap paper up to the edge of it and glue it that way. That'll give you a nice crisp line. And repeat. And here we have our gatefolds. Because our tabs are on the back, you can leave this plain or use this surface to work on. I'm going to be gluing a decorative paper. Sometimes it's harder to find decorative paper this wide so that is when I turn to maps. Here's a map I found of Sacramento. And I'm going to glue out, like we always do, the smaller piece to the larger piece. You'll have to work pretty briskly so that the glue on this end doesn't dry on this end. That's one of the challenges of working with a bigger piece. I just flipped my page around instead of moving my hand because I've got my glue stick mojo going on with exactly this gesture and I don't want to change it. Give it a look under raking light to make sure you didn't miss any spots. I'm going to cover up where my fingerprints were and these edges here are a little bit loosey-goosey so one last swipe. There we go. And I like this side better so I'm going to glue it to this side. And another thing that's great about maps is they have these built-in lines. So you can use it to line it up nice and tidy. Smooth it out from the center, using the side of your hands. And then of course our bone folder. It's starting to

curl 'cause there's a lot of moisture but we will fix that by letting it dry under weights. And I wanna get it under weight as quickly as possible. So I could just put it under weight now and let it dry first before I cut off the edges. I know it can be tempting to want to butt up the ruler against your piece of paper 'cause it has that natural edge in there. But it's actually not as precise as putting the ruler on top of your paper and cutting off the excess. I'm gonna bone it out from the inside just to make sure there's no bubbles. Oh, look at that. You should definitely let this dry under weight overnight, particularly because it's so large. If you've been using the eight and a half by 11 inch boards as suggested, you want to lie boards on top of it, butting them together. That works totally fine. And then you will recrease those initial folds. And then fold this whole thing in half. And you can see when I fold it, there's a little bit of resistance. So that means I don't have exactly as much space as I need on the inside. So this is the perfect opportunity to go in and shave off about a 16th of an inch on either side. Which seems very nitpicky and yeah, it is. And sometimes it's fun to be nitpicky. Okay, so we retest it. We fold it in. And yes, oh, that's so nice. So they come to the page, it'll open and then it'll open again. Gatefolds can be a little bit cumbersome and there are a few extra steps but it's totally worth it.

#### Day 25: Brad Wheel

- When I asked my book art buddies what structures they were most excited about when they first started binding, so many of them said the brad wheel. This is a structure that is movable, here's an example from the University of Iowa, Center for the Book. And you have this window, and it shows you different things. I think that most movable structures are really exciting and impressive, and they really emphasize the relationship between the reader and the page because you can only see certain things at any given moment in time. The reader has to decide what they wanna land on. So, we're going to make that now. I have my laminated or decorative sheet. We're going to fold it in half for placement purposes. And so this is the surface area I'm working with. You can use round things you have to test it out. Here's a lid. Here's some tape, that might be too big. I do have this quilting circle template sheet, which is extra handy. And if you have a compass, the kind with the pin that you twirl around, that would work too. I really do like two and three-quarters of an inch, so I'd recommend using that, and I've already cut that out of my decorative paper. You know I love that gold. And I'm going to cut it out of a piece of scratch paper as well. Then, I'll cut out a slightly smaller circle. If this page was blank, I'd be able to go directly on the surface. But because it has texture on it, I want to have a white background too. So this is just a little bit smaller than this circle. And we're going to want to find the center of both, so that's why I cut each of them out in scratch paper. And then you fold it in half, and fold it in half again, and that gives you the center. So it looks like this. Fold it in half. Fold it in half again, and here is our center. And we're going to stack these all together and punch them with our very fancy, expensive book-binding tool. Or thumbtack. Be careful for your fingers behind the hole. You can discard that. We have this guy. And then we'll place this one on the page and glue it down before adding our top. And I want it to be about center on this page. Bone it down. Of course, you can let it dry overnight under weights, but I am too excited to get to the next part, so we're just going to dive in. Get your tack, and pierce a hole in the center. It's okay to make it kind of big. Our brads are this thick, so they'll need to be able to go through that hole, but we can widen it in a minute. We're going to line up our outside wheel with our thumbtack, insert it into this hole just to make sure. Ah, that's great. Okay. Also, you don't have to cut a window out, this can just be a color wheel or something circular that's fun to play with. But we're going to cut out a window, and right behind it. Now, if we just cut out a wedge, this could

easily fall off. So we need to add, at least I would say, a quarter of an inch around it for safety. Just doing this a couple times so I can get a basic idea. So we're gonna stay outside of this. And also, I'd like us to have a little bit of an edge on the outside. So once again, we'll do a quarter of an inch. And you don't have to do this all the way around. Just where you think you're going to do a window. So, I could make my window as large or as small as I'd like. I think this would be a nice wedge. So I'm drawing to here, we're not going inside this. But I am lining up this with the center point, and then we'll cut out this shape. If you are using a compass, this would be great so you could draw yourself a line that was really smooth all the way around, but I think eyeballing it is acceptable in this instance. And remember, don't cut into the center. It's very important. I think I might want to... I don't know, is that interesting? Gonna soften that curve just a little bit. That's better. So we're gonna test it out one more time. We're gonna hide a word in here, I'm going to write 'trust.' And now, we're going to give it one more go with the thumbtack to widen it just a bit more to make the brad easy. We want it to be about 1/16th of an inch across. Yeah, perfect. And then we'll repeat that with this one. Be gentle, we spent all that time making the window, we don't wanna bust it open. Okay. (laughs) This is the fun part. As we attach our brad, and we go to the back, and splay the legs open. And look at that. (laughs) I love it. So, of course you can write words all the way around. You can write one word, it can be a picture. You don't even have to have words. The brad wheel is a really fun, interactive structure that allows the reader to really manipulate the text themselves.

#### Day 26: Horizontal Flaps

- While we're in the mood to make moveables I'm gonna show you a horizontal flap structure that goes along the spine. We'll take our card and fold it as usual. And we'll be cutting slots that we'll insert these into. And you wanna keep some part of the original piece intact. If you cut it all the way down the middle then you'll be stuck with two separate pieces. We will however be reinforcing the spine with a piece of card, so that you can cut it more than you would normally. So here's our spine and I cut these out of that architecture book I'm obsessed with. We're going to crease it along where the image ends. So I'm using my bone folder. And we fold it up. Repeating on this piece. You see when I crease it I'm moving it slightly to the left of where I want it to end up, because the bone folder's kind of thick, so you have to give yourself that extra space. This is called scoring. I'm going to cut inward to about 1/8 of an inch, so it's easier for us to insert our flaps. Coming from the crease to here. And repeat on this side. And repeat with the other piece. These are images that have already mounted to card stock, or you can just use decorative card stock if you'd like. And I'm going to figure out where I want to place them. So I'm lining up the crease with the spine fold and I'll make a mark on top and bottom. I think I want my open space to be symmetrically dispersed. So I'll make a pencil mark. I could also use my thumbtack if I wanted. And then I'll cut between those two points. Make sure that's all the way open. And then fit your flaps. Nice, that works. And they are gonna pop up a little, but they probably won't lie entirely flat. That's fine. We're going for a textured effect. And these can, of course, be as large as the edge of your page. And then we're going to glue down these tabs. So keeping it in this structure and flipping it over we're going to fold this back, put it over some waste paper, we'll be gluing it down. And then turn it over to the front to make sure, oh, see that's nice, look at that. And then we're going to repeat with this one. Fold it back, glue it out, and fold it down. Check on the right side. Pull it out just a little bit. We kind of lost that crease in there. Now that they're both glued into a position we like I'm gonna flip them back over and bone it down. Both flaps. Once the tabs have been boned down we're gonna reinforce this with a piece of paper on the back. This is important not just for the spread, but for the structural integrity of the whole



book. So get a piece of paper that is wider than the tabs. This one's about two inches. And it's the height of our text block. I'm going to fold it in half longways, bone it down, and we're going to glue it up entirely. And when the entire surface is covered with glue you'll line up the creases with the creases, and bone that down. And I could add some words to the page, but I kind of wanna heighten that effect of discovery, so I have hide and seek typed on my map from earlier. I'm just going to glue them behind the flaps. And bone that down. So that these open up correctly when you open your spread make sure it lies flat when you're drying it under your weights.

#### Day 27: Sewn In Artifact

- I've shown you this book before, but I'm going to show it to you again because there's so many special things in it, I'm vaguely obsessed. The first spread actually took my breath away because it contains this stitched on eucalyptus leaf. So I'm going to show you how to stitch on an artifact. You want to make sure you use something that's fairly sturdy and that's not going to crumble. I'm using a pressed flower. It's probably a little delicate and it might end up crumbling, but I'm perfectly okay with that. I have had it for about five years so I think it's sturdy enough. We're going to take our spread and fold it in half, of course. Then open it back up and figure out where we're going to position this on the page. I kind of like a slight angle to it. And so I'm going to make marks where I'll be punching my holes. I'm going to do it in three separate spots. This, to me, seems like a really obvious place to make some stitches. I'm going to tack it down here and I'll do four holes at the bottom so I can make an X. I think that'll be really pretty. Remove my flower and get my thumbtack. Watch your fingers. We want the holes to be even. So if you're using an awl or something that has a tapered end, make sure you push it down all the way each time because those can vary in thicknesses. And I erased that one because I'm going to move it slightly. And then, this feels like cheating, but I'm going to glue a little bit to the back of the flower so that it does not move around when I'm trying to sew it. Make sure you have the right side facing up and apply a little bit of glue to the back. Because this is so teeny tiny, I'm putting this on the glue stick rather than the glue stick on it. I'm doing the glue in three different parts. Then I'm pressing gently into place. You'll want a length of thread. We're threading our needle with about 16 inches of thread. Your going to want to use a thicker thread, a wax linen thread would work, or even a button thread. And we'll start on the back. This is just like any sewing. Leave yourself about a two inch piece at the bottom. If you're having a hard time pulling your needle through, you can use needle nose pliers to get a better grip or you can go through and widen the holes you've made. I'm going to go back up through this hole a second time and make an X. And make sure the thread is laying firmly down, that you don't have any loose parts. Now we're just going to hop up to the next set of holes and pull it snugly. Then the last set. I like going on a diagonal rather than straight up because I think that it helps hold down this part even better. I think I'm going to do a double stitch at the top, just to give it a little bit more texture. Make sure everything is pulled as taut as it needs to be, that this is securely in place, and then we'll go ahead and make a single knot. Now, if this was sewing, of course we would make a double knot, but this isn't going to have any strain on it and we'll be just gluing down the end. Trim it with about an inch left and you're going to glue it directly to the page. And since we've did the cross, it's a little bit more secure down here, so you can just glue this directly to the page as well. Make sure you push it down firmly so that it doesn't slip in. One thing that sets handcrafted books apart from commercially made books is you can really see the artist's hand on the page, and I think that hand stitching is a really beautiful way to emphasize this.

### Day 28: Colophon

- Our last few days will be spent assembling the book and putting on the finishing touches. This will be our last spread, it is called the colophon. Now the colophon is really important in book arts, it serves as the book's birth certificate is how I like to think about it. You state who made the book, what it was made with, if there's any sources. A colophon can have as much or as little information as you need. I like to do kind of a short colophon but here's an example of a colophon from a professionally published book. I showed you this earlier, this is *Nets* by Jen Bervin. Here's the sonnets and the colophon reads "Nets was designed and typeset by "Anna Moschovakis and Jen Bervin using Caslon for the text "and Hoffer text for the numbers for the sixth printing "of 1,250 copies, the covers were printed letterpress "at Ugly Duckling Press." So where it's from, what it's made from, I've seen colophons that mention what kind of paper is being used or the kinds of ink that's being used and if it's an edition book it will say this number blank of however many the edition is. Then the artist will generally write in what edition. I have typed up my colophon. I'm calling my book *30 Days* because we've spent 30 days making it and my colophon reads, "30 Days was made by Faith Hale in San Francisco "at the end of summer 2017. "Words are artist's own or shamelessly lifted from "brilliant sources. "This book is one of a kind." I'm going to attach this to a spread just like we've been attaching things to spreads this entire time and this will be the last page of our book. The colophon can contain as much or as little information as you want and it can be as specific or as imaginative as you'd like. Really, it's just a stamp that says to the reader the conditions in which the book was made. So whatever you want the reader to be aware of is what you should contain in the colophon.

### Day 29: Assembling the Text Block

- I'm not gonna lie to you, this part is pretty intense. We're going to put together our text block. You'll need to collate all your pages. Make sure they're in the right order. You can go chronologically, or you can do it as you're choosing. I have it in order of the days that we made them. You'll need two pieces of end sheets. So it's just a piece of decorative paper folded in half, going with same direction as everything else. Maybe you have some of the leftover acrylic paint pieces or the salt pieces, for any of media we've worked with. So one for each end. We want all the spines pointing the same direction and the fore-edges pointing the same direction. Here's a version I made with our sample sheets. You'll be gluing the pages on top of one another on the spine edge and on the fore-edge, and it makes these thick, board-like sheets. If you took my planner class, it's the exact same structure as that. And you'll need a couple extra materials to ensure your success here. I've cut pieces of wax paper, just bigger than the size of my folios. So they extend just to the edges. This is so when we let it dry, if the goo, if the glue does squish out, we easily remove it on the wax paper. And we also need some sheets of scratch paper so that we can use it to glue out our edges. This is how I prefer to set up my space for this part of the process. You'll have a surface to work on, of scratch paper. And you'll grab your stack, and you have the spine to the left and the fore-edge to the right. And I place it to the left of me. Then I will flip a page. Grab my scratch paper and insert it in between. And I'm using a thinner glue this time because I want a thinner strip instead of that big honkin' glue stick we've been using this whole time. So you glue up the fore-edge. And you glue up the spine, leaving a quarter of an inch. Remove the waste sheet. Insert the wax paper. You'll flip your next piece on top. And our priorities are to line up, well, we want to line it up as exactly as possible, but make sure it's stacked directly on top. And this is definitely worth it to be finicky 'cause we want the spine to be straight up and down. And then you can open it up and rub it

down from the inside. Then insert some scratch paper. You'll repeat this process with every single page. So I've reinserted my scratch paper. I got a new piece. Glue up the fore-edge. Glue up your spine, leaving a quarter of an inch space. Remove the scratch paper. Insert the wax paper. And then flip again, lining up the spine exactly. I find it best to do the upper right corner and then finesse the rest of it, checking to be sure that the spine is straight up and down. I bone it down and bone the fore-edge. You can open it up and go from the inside. There's gonna be slight variation in the fore-edges, and I'm not gonna let that bother me too much. We're leaving this quarter inch of space in the spine because we have so many pages that have things added to them, like the pull-out accordion or the brad wheel page, that it needs that extra space to be able to grow. If we just squash it down, then the spine will end up breaking. It's a really unstable way. Every few pages, you're gonna want to check and make sure that it's going straight up and down. It has a tendency to veer to one side or the other, so check and course correct if need be. Also, if you have something like a platform inside or that flower fold and you can't put the waste paper all the way in to glue up, put it in as much as you can, and do your best with the spine edge. As you go, you might want to remove the things that are in the way, like, for example, the inserted card. If it's too close to the edges, as it was for my spread, I had to take it out, or else I would have glued over the edges. And it would've totally defeated the purpose of having a removable card. After all the folds are attached, you'll notice it's this kind of blobby, unbalanced thing. That's because we have a lot of inserts. You're going to put it under weight and let it dry overnight. It is imperative you let this dry all the way because tomorrow we'll be using this book block structure to create our covers.

### Day 30: Making and Attaching the Covers

- It's our very last day and we're almost ready to put the book together. We're going to make the covers. We'll need three new materials for that. We're going to be using bookboard which comes in large sheets. I've cut this one down a bit and it has grain just like paper. Because this is a square piece, I drew the grain lines 'cause I didn't want to get confused. But you can tell with the same bending thing, it does not bend very well this way. We're also going to be using book cloth. It's fabric on one side and paper on the other with the substrate in the middle. It's very strong. This is what we'll be using for our spine. I've marked the grain with pencil lines. We'll also need PVA. It's kind of like Elmer's glue but with less water in it. I think it's really important to use PVA for this process and not a substitute. You want it to be as strong as possible. This is what's holding your book all together. It needs to be an 1/8 of an inch larger on both the top and bottom. So, we're going to take 4 1/2 inches and add a 1/4 of an inch. I've already cut this to 4 3/4, the grain going up and down. Now, I'm going to find out how wide my spine needs to be. I'll lay my text block on the bookboard. We don't want it to be bulging out. We don't want it to be crammed in either. We want it to be a medium, neutral position. I'm going to line it up and make my pencil mark. Then I'm going to transfer that mark to the top. My ruler tells me it's 1 1/4 inches. So, then I make the same mark up here, 1 1/4 inches. Then, I use my ruler to cut that off. When you use your X-ACTO knife, make sure the blade isn't out too far. And you're going to cut several times. Test it out, it's still attached. I'm just gonna keep cutting it until it goes all the way through. Almost there. It's a lot more effective to use several shallow cuts than trying to do one deep gouging cut. Also, you might want to use a heavy-duty utility knife for this part. To find the width of your covers, you'll take the text block, minus the width of the spine, plus an 1/8 of an inch. It seems kind of complicated but we're gonna use what we have to find these measurements. So, we have our spine piece and we put it on top of the book and line it up directly with the spine. Then, we add our cover. And you're gonna scooch it

up a bit. With everything lined up, you'll add an 1/8 of an inch. You might be tempted to do the same measurement to find the top and then to connect them. But I have found that sometimes there's a variation in the top and the bottom. I would rather have square covers that kind of hide a wonky text block rather than trying to make covers that exactly fit a wonky text block because then it'll be wonky. So, we measure how far this is. So, it's 3 1/4. We bring this measurement to the top. 3 1/4. We're gonna cut that out in the same way. We'll repeat that with a second board and then get two pieces of decorative paper to cover your covers. You'll need paper with a grain running long, like the rest of our paper. You'll need an inch around each side. Cut your paper to size. And then you'll glue up the back of your board. We're using PVA. You want a thick, even layer. Or more like medium thick. Working quickly 'cause this dries fairly fast. The brush I'm using is just a kid's craft brush. PVA tends to mess up brushes pretty bad, so I like them. They're kind of disposable. Put it down on your paper. I find guidelines really helpful. They're not necessary to have all four but you at least want a right angle. Let me flip it to the right side and bone it down. This is our cover. Take extra care to make sure that there's no air bubbles. Tilt it and see, it looks pretty good. I'm gonna spend a little extra time on it, though. Then, we'll cut off the corners and bevel the edges. We want the corners to be a board and a half's width away from the corners. If you cut in too close, you'll have nude corners and that's the last thing we want. We would rather have a little bit more than a little bit less. I'm just drawing out the line for one board's thickness and we're gonna cut just to the outside of that so we can get 1 1/2 boards thick. You want to try to cut it as close to a 45 degree angle as possible. This whole process is called covering a board. Now, we're going to do the individual sides. I like to set it up so that I'm gluing to the right. I'll rotate my board. First, we're going to do the short sides. Make sure it's getting the bottom of the board as well as the paper. Then, we'll fold it up. You can use your bone folder to really press it against the edge of the board and fold it over. This is something that gets a lot easier with practice. It feels really cumbersome at first. Scrape out the glue. I like to squeegee any that's left on my hand but if you're wearing an apron, that will do as well. Then, we press the corners down. So, you dig in and go down. This creates for a really tiny corner. So, we're gonna repeat that right here. In and down. We're covering all parts of the corner. We're going to repeat that with our other short side. Bend it up. Press against the bottom of the board and pull it over. The thicker the paper, the harder this part is going to be. So, feel free to really manhandle it and press pretty hard. Get down into the corner and pull out. Down into the corner and pull out. And then you repeat with the long sides and it's exactly the same thing but you won't have to worry about pushing the corner down because we already did that. See, our corners are nice and tidy. You don't have any extra material and everything is covered. Some book artists I know like to knock out the corners a little bit so that they can lose some of that sharpness. If you've taken anything from this class that I've been saying this whole time, you will know that we should dry these under weight. That's particularly important with the cover boards 'cause they'll warp and they won't go back into position. So, put this under weight and we'll move on to making our spine piece. We're going to cover our spine using our book cloth. The cloth needs to be five times the width of the spine piece. So, I measure that out like this. One, two, three, four, five, and cut it. We'll also want an inch on the top and the bottom. So, I made myself a right angle. It's going to go on the center. The top and bottom will be folded over. You glue out your spine piece in exactly the same way. Lay this down. We'll bone this down. Here's an arena where a Teflon folder is really helpful but if you are going to use a bone folder, you'll need to lay a piece of paper on top. It burnishes really easily. So, if you use this bone folder, you might get a shiny spot. We're going to fold the top and the bottom over. This is where it becomes a little bit different than the

covering with paper. We're going to be tapering the ends so that it hides underneath our book covers. It only has to taper slightly because this is as high as the bookboards. You'll see when we get there. Glue out this edge. You can make a line if you want. But if you're free-handing it like I am, it's better to do a little bit over than it is to do it under. Then you use your bone folder and pull it over. Now, when we get into these creases, it's going to automatically give us that little extra bit of space. So, you push it into your spine piece. When that's been established, you pull outward and, see, we have that little bit of a turn in. We need to repeat that on the second side. If this doesn't happen for you and it just goes flat, we can just trim it. It's not the end of the world. Pull it over. Get into the crease. Make sure it's firmly down and pull out. Get into the crease. Push firmly down then pull out. Put this underweight to dry as well. The board's should dry overnight and these should dry overnight. Decide which one you want to be your front cover. Of course, we have to add a title. As I mentioned in the colophon, I'm calling my own 30 Days. You can put the title anywhere you want to. I like the idea of it wrapping around the edge. I think that'll make a really neat detail. So, I'm going to glue this with our glue stick. I think the PVA might be a little bit too intense for this thin vintage paper. Glue it out like I've glued everything else. Let me line this up. And if you are going to wrap it around the edge, make sure you have at least a half an inch. Looks so good. Move that. Make sure you bone down the edge as well as the front. We're just going to make sure that our spine fits on our text block. We want, oh, that's perfect. There's a little wiggle room. But the cover is going to be glued on here. So close. So, we'll be gluing out the outer spine to the book. It's 1 1/4. So, I'm marking 1 1/4. I don't want to mark all the way to the edge in case my pencil actually slips and goes over. Also, there'll be a little bit showing. For 1 1/4. Repeat on the other side. I'll check once more. The way I like to do this is line it up perfectly, so that the spine is flat against the text block. Place it down on your work surface. You'll look above it to make sure it's symmetrical above and below. And then let it fall down. We will glue this out. This is somewhere where it is really important to have a very flat edge. So, we're going to use a crisp piece of paper. We're gluing out with PVA. Make sure to get right up to the line. You can see it's shifted. So, before we flatten it out, we want to make sure that it's right in the middle. Okay, we got it back. We want it in the middle vertically, too. Fold the spine up. Fold it over and bone it down. You're gonna be pretty delicate with this part. It's actually a little bit trickier doing it for this kind of text block that has bounce and give rather than something that's thick and fat like a mass market paperback. Now you can turn it upside down and bone it from the inside out. This is where you can wipe away some of the glue that might be exposed. Very nice. Very nice. Then, we're going to repeat it on the other side. We're going to glue it out exactly the same way. Fold it up and over. We're going to fold it open to the end sheet and bone it down here. Wipe away some of the glue. Also, we can let this dry and use our cement pickup to wipe that off. But this works just fine. Now, we're ready to position our covers. We're going to glue our covers with the exact same proportions that we glued the spine a piece. So, you'll measure out from the spine, the width of the spine, which is 1 1/4 inches in this instance. You're going to make a line. Keep it away from the edge so that it doesn't peek through accidentally. And repeat on the other side. And now, we'll glue on to a piece of scrap paper and we'll place the cover on top. Make sure you take a peek to see our orientation. So, this is upside down, so we're doing the back cover. There are a few things worse than getting this far and putting on the cover upside down. It has happened, maybe to me, maybe to everyone I've ever worked with. But just take a second peek so that you don't have to suffer through that misery. We're also going to take an edge and line it up to this edge and glue out. We're going to do what we did with our internal folios. So, we'll replace this with a piece of waxed paper and glue on, overlapping it by just a scant 1/8 of an inch. And we'll check to



make sure we have enough of a square on the top and the bottom. Bone it down. Nice. And put the wax paper in. That's so nice. We're gonna repeat it on the other side making sure our cover is up. Tuck a piece of wax paper in between the end sheets and let it try overnight. And then, we'll have our grand reveal, our 30-Day book. I love that this is a record of our journey together. And even the pages that I didn't necessarily like at the time, really have more resonance with me. It's really interesting to see what I thought I liked when I made it versus what I like now. And this is an amazing resource to have in the future going forward if I'm trying to plan out a book and to see techniques that I had forgotten about that I actually really enjoyed. This book is an amazing little artifact of your creative process. And of us learning and growing together. I'm so proud of the spreads we made. It's amazing to see how all of those individual pages came together to make such a lovely little book.