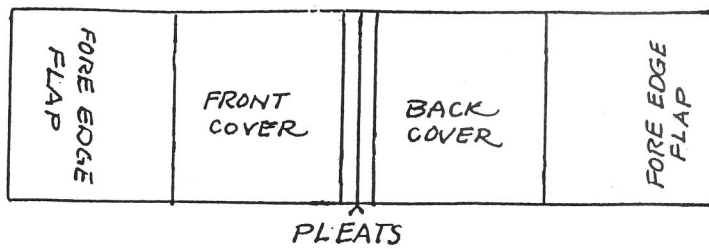


Shereen LaPlantz

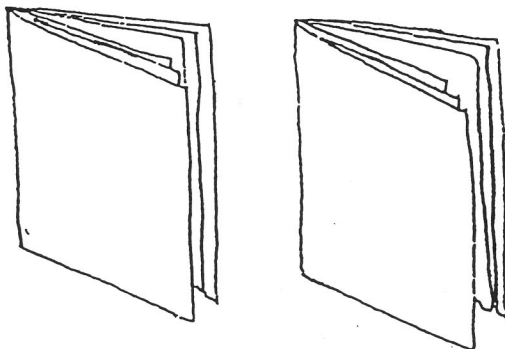
Selections from: *Cover to Cover*

Asheville, North Carolina: Lark Books, 1995

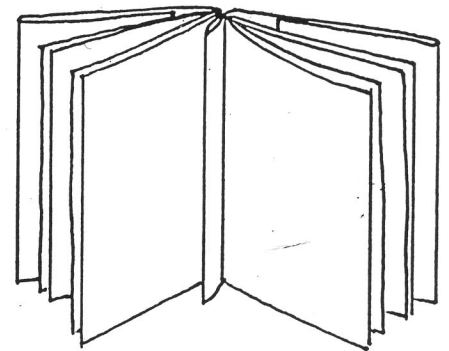
TWO SIGNATURES IN WRAP-AROUND COVER



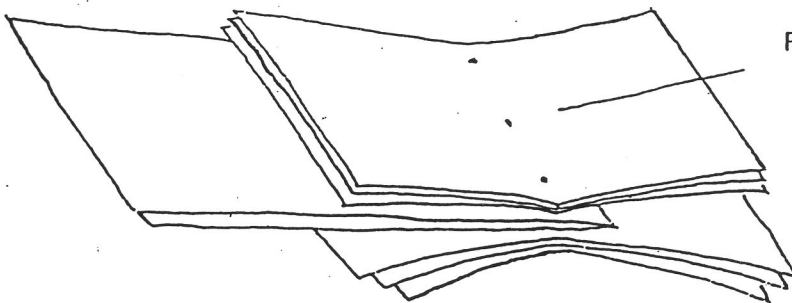
Cover sheet is two times the width of the signatures, plus at least four inches. Make longer if you want the turn-in flap to cover more of the inside of the cover. Fold this sheet in half and then score both sides of the folded sheet 1 inch in from the fold edge. Make valley fold along score line.



Signatures

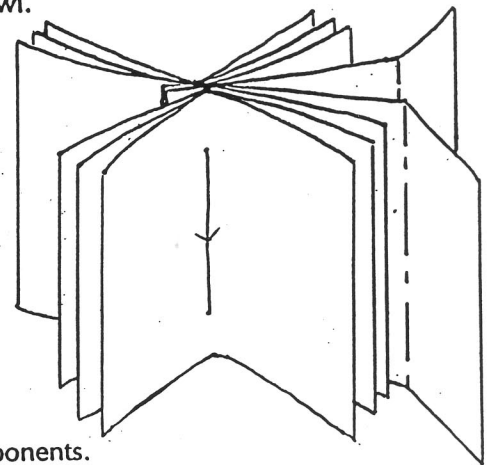


Finished book



Position of holes

Placement of signatures and folded cover. Hold in position with hands and bend all three components into a valley fold and place in poking cradle making holes with an awl.



One figure eight sewing goes through all three components. Length of thread is two and one half times height of signature.

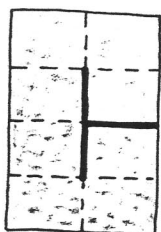


Fig. 24

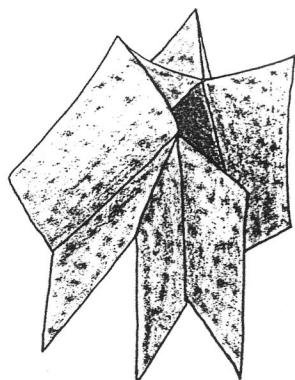


Fig. 25

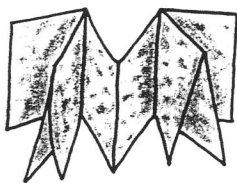


Fig. 26

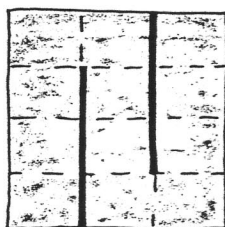


Fig. 27



Fig. 28

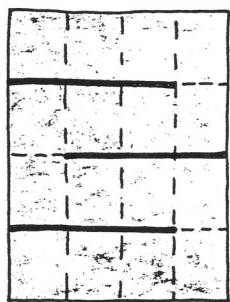


Fig. 29

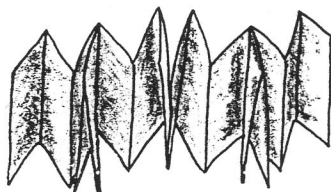


Fig. 30

T-Shaped Cut

Again use the same folding pattern, but this time cut a T, starting at the center of one side (Fig. 24).

Pinch the two ends together and pull down, shaping the paper into accordion folds to make a book (Fig. 25). Notice the two tent-shaped folds (Fig. 26). This type of fold will occur whenever you fold across the sheet rather than lengthwise along it.

Tip: The paper must be cut so that every section connects to two, and only two, other sections. Pinch the paper together at the end of any cut and start making accordion folds.

Multiple Cuts

For this pattern, fold the paper in thirds lengthwise and quarters crosswise. Cut two straight lines from opposite ends (Fig. 27).

Pinch the paper at the ends of both cuts and start making accordion folds (Fig. 28). Notice that one of the tent-style folds is upside down; that's correct.

For another variation, fold the paper in quarters both lengthwise and crosswise. Then make three cuts (Fig. 29).

Pinch the end of each cut, and start making accordion folds in between the pinches (Fig. 30).

Variations on a T-Cut

Fold the paper in thirds lengthwise and sixths crosswise. Taking the concept of the T-cut from above, continue it into cuts shaped like ram's horns (Fig. 31).

Pinch the two sections at the end of each ram's horn and start accordion folding (Fig. 32). Notice that when three sections are together across the width they form an N and a backwards N.

For a second variation, fold the paper in quarters, both lengthwise and crosswise. Cut a simpler ram's horn or a T with serifs (Fig. 33).

Pinch the two sections at the end of each ram's horn. Working both backwards and forwards, make the accordion folds (Fig. 34). Notice that the center section forms an M.

Complex Cutting Patterns

To make a more complex variation, fold the paper into quarters lengthwise and eighths crosswise. Make cuts similar to ram's horns (Fig. 35).

Pinch the two sections at the end of each ram's horn and start making accordion folds. No matter how large and complex, the concept is the same: pinch and start folding. Just work methodically around the book.

There can be many cuts. One pattern creates a book with asides and hidden sections. Fold the parent sheet into quarters lengthwise and eighths crosswise. Then make the cuts as shown in figure 36.

Start pinching at the ends of any serified T. It might help to pinch the ends of all three serified T's. Then work your way out by making the accordion folds. Note that occasionally the pattern will develop a small section that wants to fold inside the pages of another section. These areas can become digressions in your text; they're almost like secret gardens.

One final maze book uses the same original fold—in quarters lengthwise and eighths crosswise. Make the cuts shown in figure 37.

Make the first pair of pinches outside the two short side cuts. Then see if it's possible to work the accordion folds. Alternatively, make pinches at each interior end of the cuts. Then make the accordion folds. This one has *lots* of nooks and crannies.

PHOTO: EVAN BRACKEN

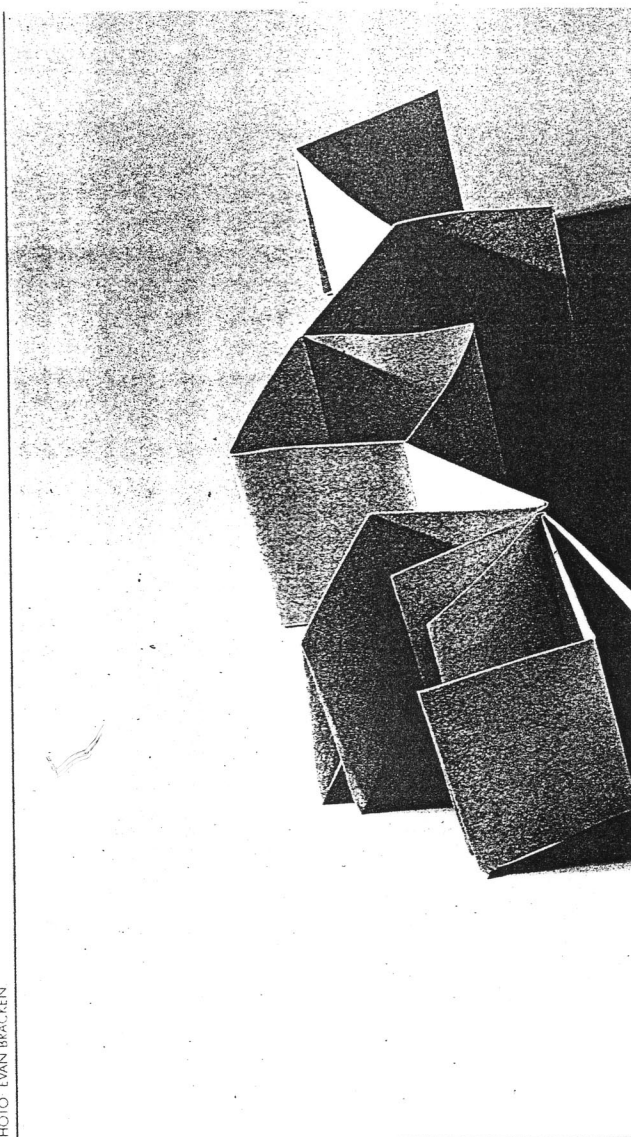


Fig. 31

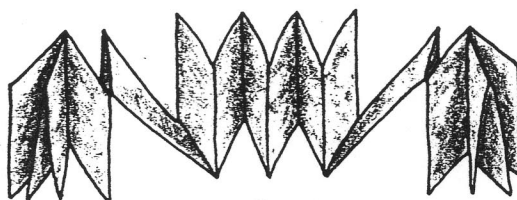


Fig. 32

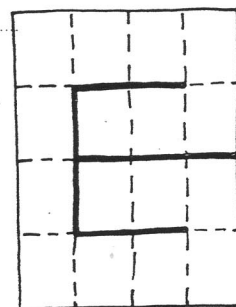


Fig. 33

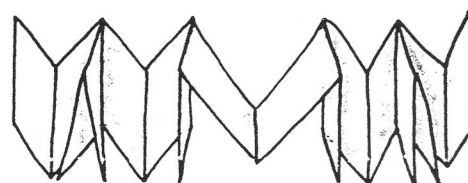
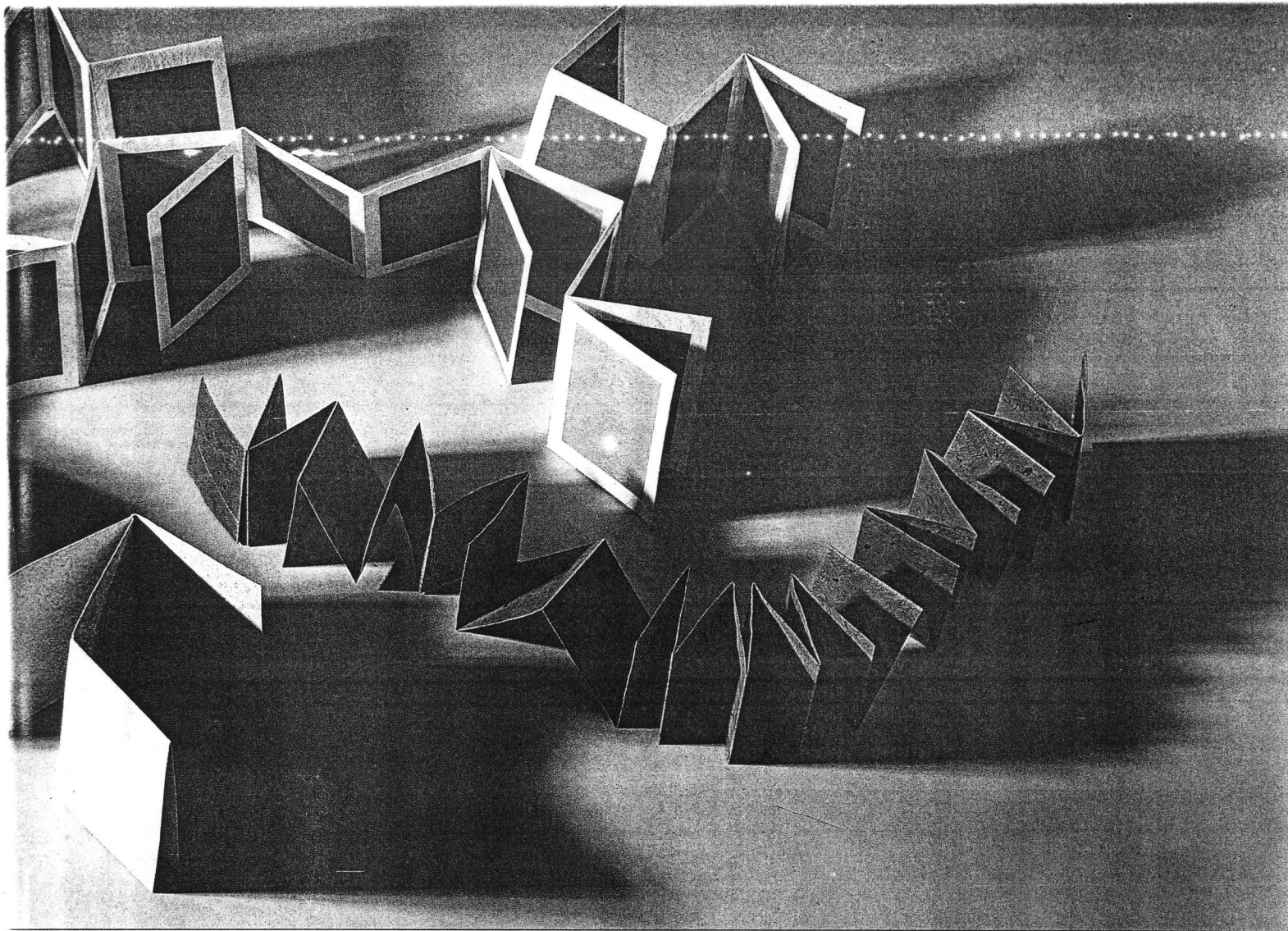


Fig. 34



Models, Shereen LaPlantz.

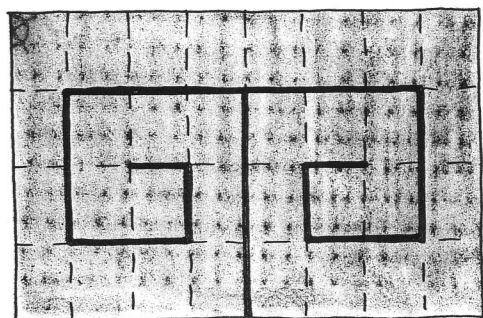


Fig. 35

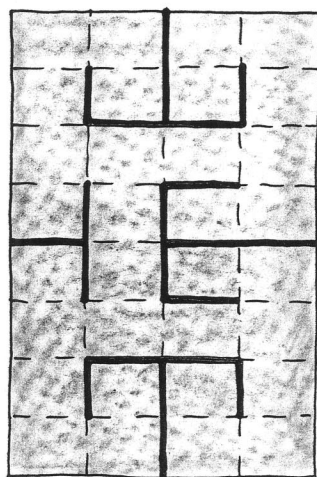


Fig. 36

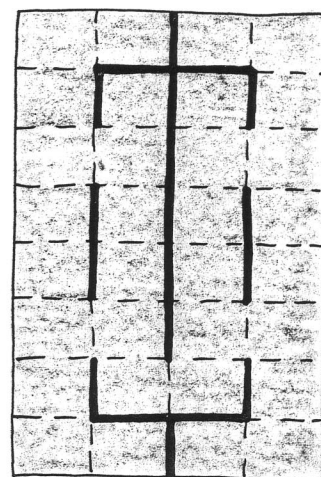
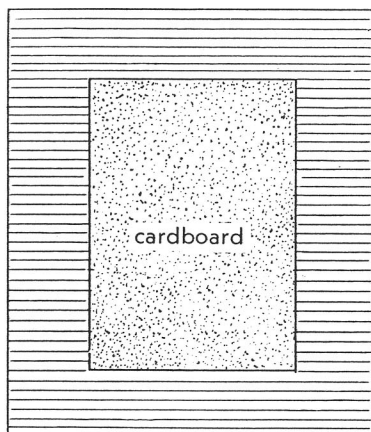
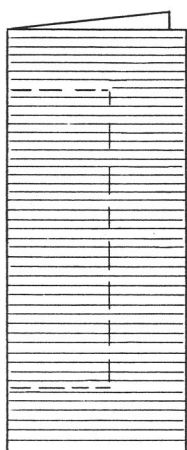


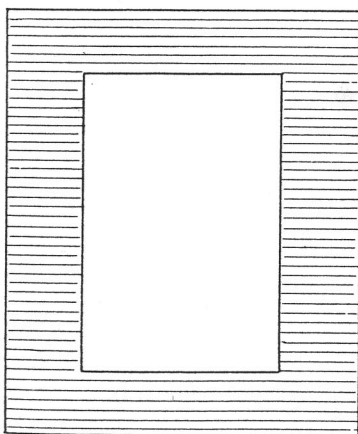
Fig. 37



A



B



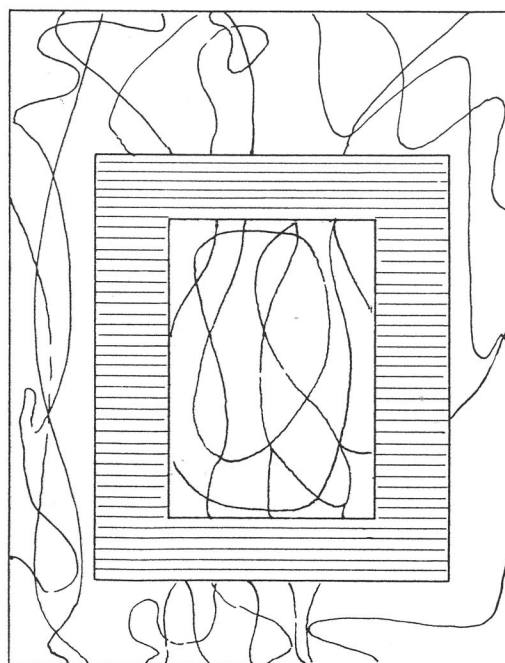
C

USING A FINDER

The finder is a device used in working out the proportional design for the cover of a book and in the selection of the patterned area.

A section the size of the proposed cover is cut from the fold edge of a piece of plain paper (diagrams B and C), or one of the cover boards can be laid on the paper as in diagram A, traced around, and the paper cut so that the opening will be the exact size of the finished book.

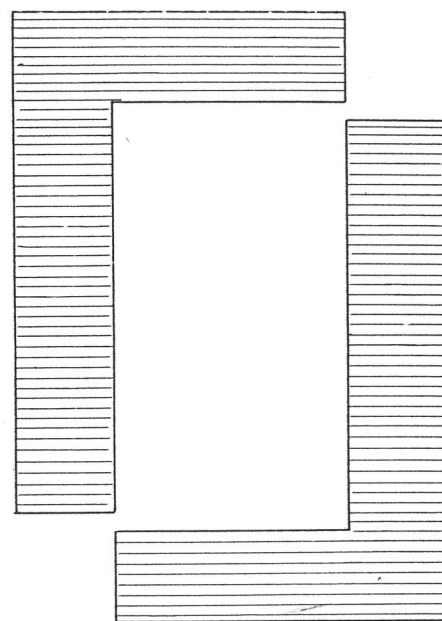
If a decorated paper is to be used on the cover, this cutout frame or finder can be placed over it and moved around until the best portion is selected (diagram D). When a book cloth is used for the back, it is slipped under the finder and the desired proportion of cloth to paper determined (diagram E). In this way the finished cover can be visualized as it will look when completed.



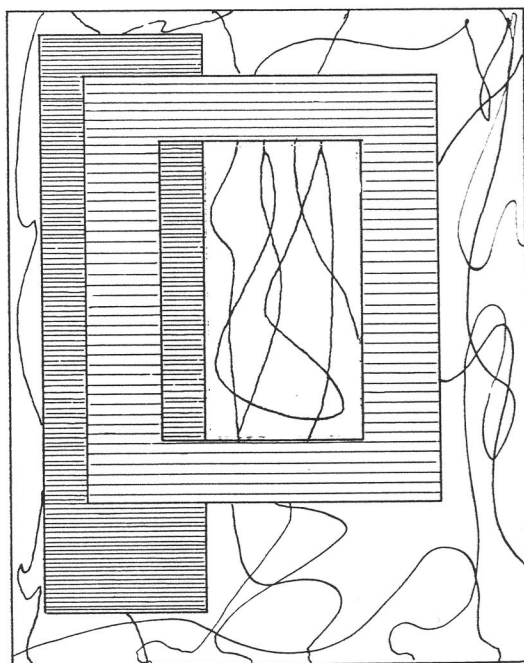
D

An adjustable finder that is more flexible can be made by cutting pieces of cardboard, identical in size, with right-angle corners and with one side longer than the other (diagram F). These can be shifted to fit the size and proportion of the particular cover surface being planned (diagram G). When sections of the decorative paper are isolated in this manner they can be studied for scale and proportion to see if the pattern is too large or too small for the proposed area.

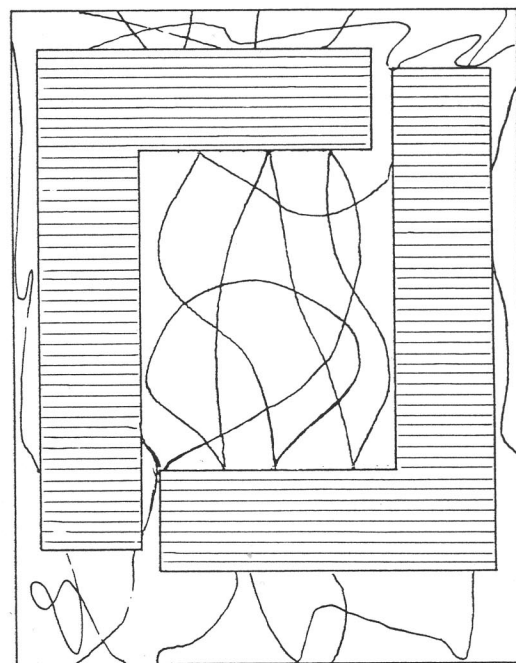
After the parts of the decorative paper are selected for the covers, an additional inch is added to three of the sides for overlap. The fourth side overlaps the book cloth about $\frac{1}{4}$ inch.



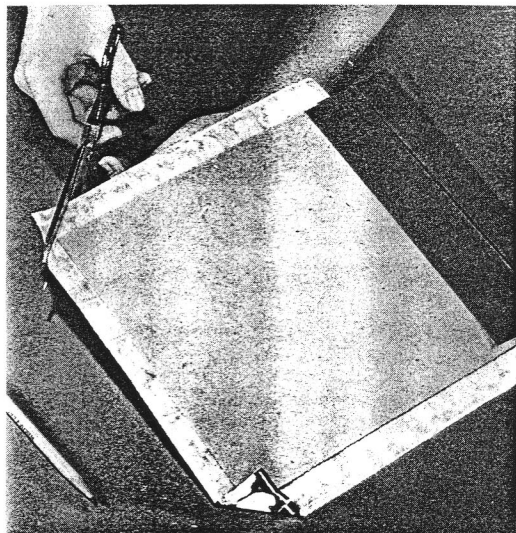
F



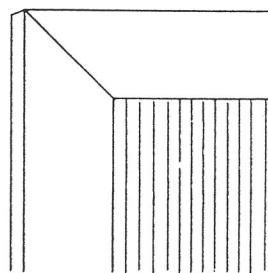
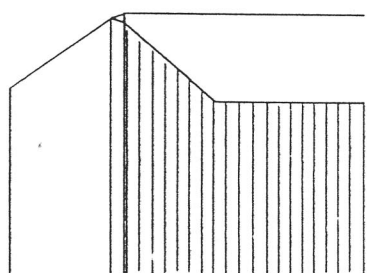
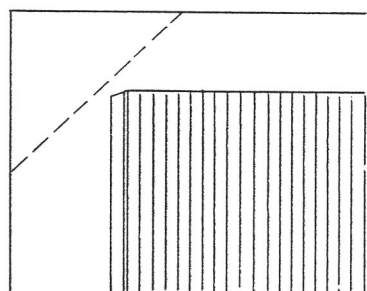
E



G



58



A

MITERING CORNERS

Mitering refers to the process of finishing the corners of a book when the cover paper or cloth is folded over the edges. Five ways of doing this are shown in the diagrams. The choice of method may be determined by personal preference, or it may depend upon the material used. If the covering material is a lightweight cloth that is likely to fray at the edges, one of the plans shown in diagrams B and E will be the best choice since the cloth can be folded:

In diagram B the corner is folded over without any cutting and the overlaps are brought down and pasted to the board.

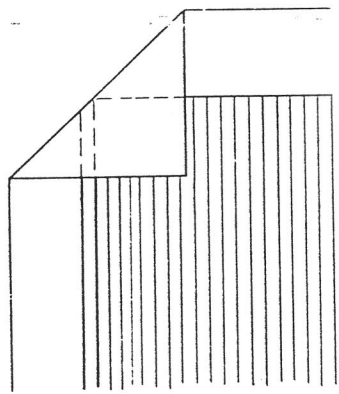
In diagram E the corner is cut from the outer edge of the paper or cloth to the corner of the cardboard and the divided corners are folded down until the edges are parallel with the edges of the cardboard. The overlaps are then folded over onto the cardboard and pasted.

In the plan shown in diagram A the corner is cut off straight across, leaving a space beyond the cardboard the width of the thickness of the board. The corner can be creased first, as in figure 58, before cutting. The top flap (overlap) is always pasted down first, the bottom flap next, and the side last.

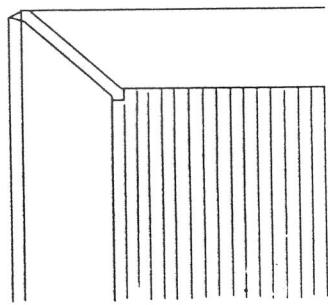
Diagram D is similar to A except that the corner is cut at a slight angle rather than straight across. This permits a little more overlap of the edges. Even frayed edges of cloth can be turned under if they are cut this way.

When a book has been covered with leather, there is often a problem of added thickness and bulk at the corners unless the leather is a thin type like skiver. If the leather is thick and difficult to fold it will have to be skived first. For this purpose there are various types of knives called skiving knives, by which the leather is carefully scraped on the wrong side until it is thin and flexible enough to bend easily (figures 264 and 265). The leather can then be cut and the edges brought together as already explained, or they can be dampened and pulled over the edge of the board without being cut. The gathers that will form should be pressed as flat as possible with a bone folder when the leather is pasted down (diagram C). The corner will appear rounded.

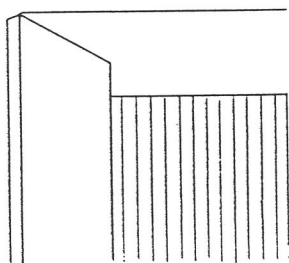
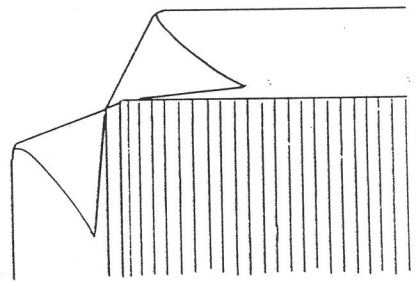
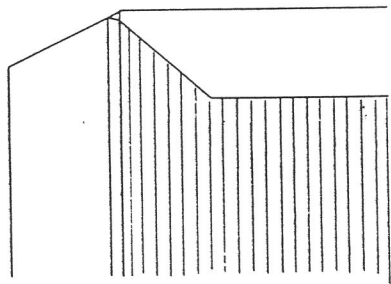
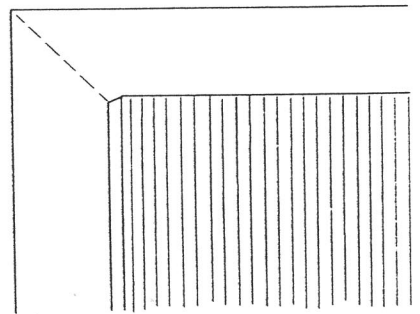
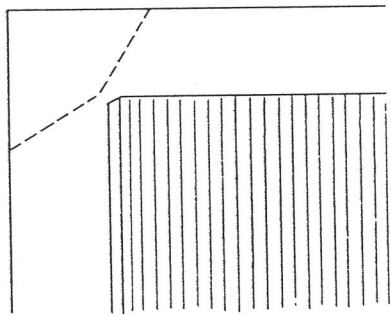
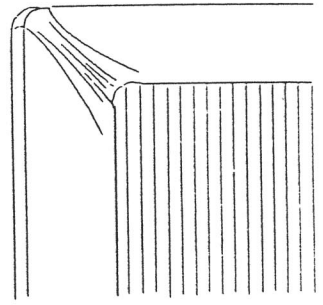
The corners of a book should be made as neatly as possible. A little care and practice will give them a look of real craftsmanship. It is suggested that the beginner practice the methods described with scraps of paper and cardboard in order to study the results and work for improvement.



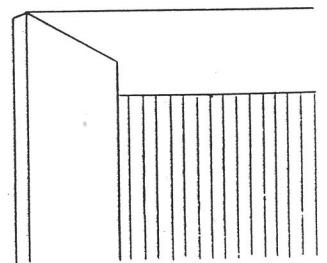
B



C



D



E

SIMPLE FOLDERS AND FILES

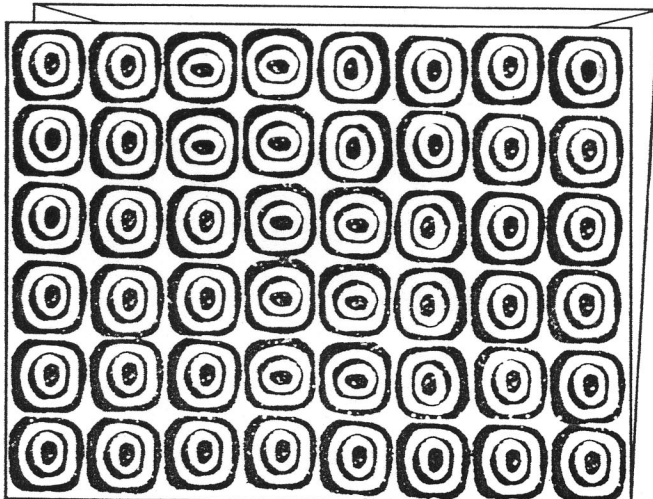
Constructions like the folders and envelopes shown here can be made in any desired size to hold school-work or other material. Papers used should be flexible but tough enough to withstand strain; butcher paper and other wrapping papers that are light in weight and easy to handle are convenient for these purposes. Tagboard is somewhat heavier and must be scored with a bone folder or dull knife so that it can be folded without cracking where it is creased.

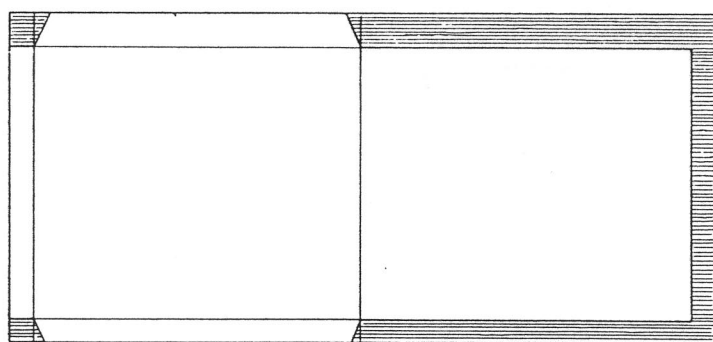
The simplest way to make a folder for holding flat material is to take a sheet of paper twice the length desired for the folder, fold it in half, and staple it several times on both sides. If the folder is to be pasted instead of stapled, it can be made as shown in diagrams A or C.

In diagram A the paper is creased down the center, and the shaded sections are cut away. The flaps on the left side and at the bottom, about an inch in width, are folded over and pasted, and the right-hand section is brought over on top of them. The flap at the top is folded down as shown in diagram B.

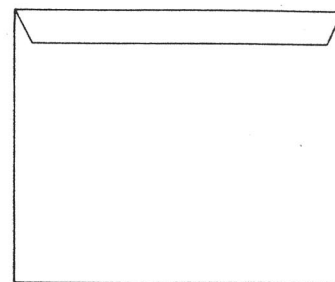
In diagram C the rectangle is creased in the center and the strips indicated by the shaded area are cut off. The remaining flaps on either side of the upper portion are folded inward, paste is applied, and the bottom half is folded up (diagram D). The folder can be decorated with an allover design as shown in figure 61, which was printed from an eraser.

An envelope-type folder is shown in diagram E. The center and lower sections are made the same height, while the flap on top is shorter. The sides of the top and bottom flaps are cut on the diagonal, and all shaded portions are removed. The flaps on the sides are folded in, the bottom flap is folded up, and the top one is brought down.

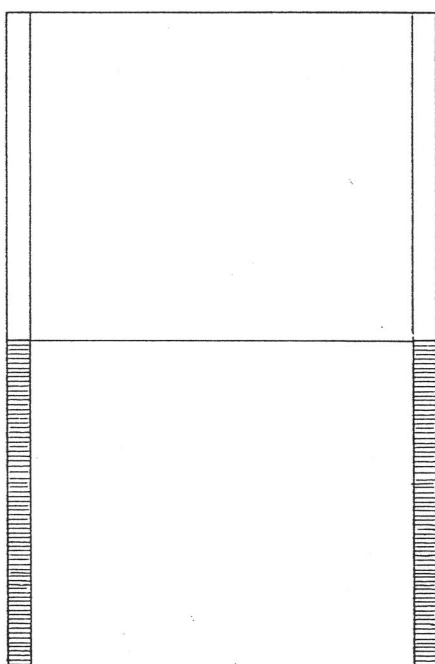




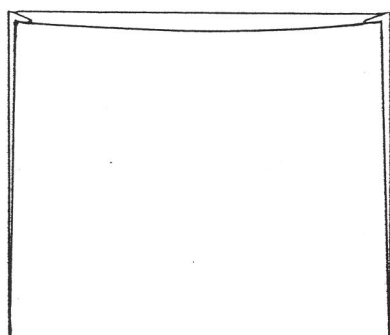
A



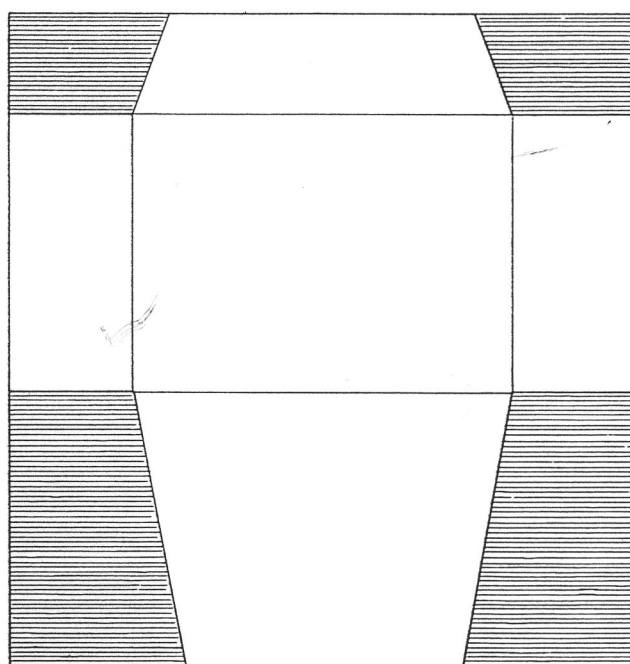
B



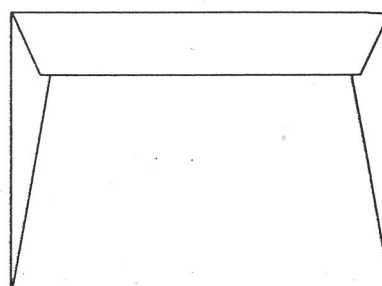
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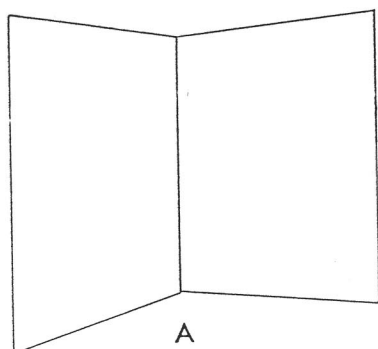
D



E
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F

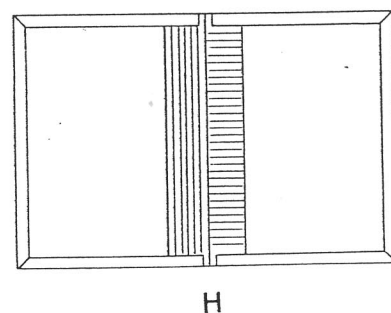
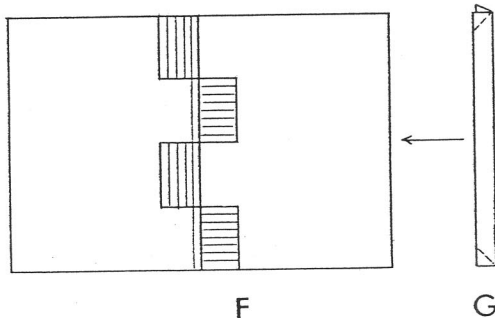
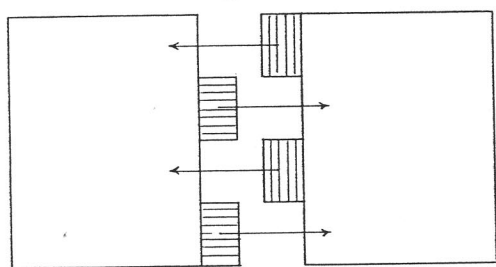
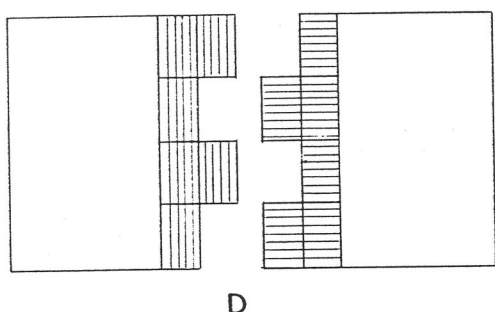
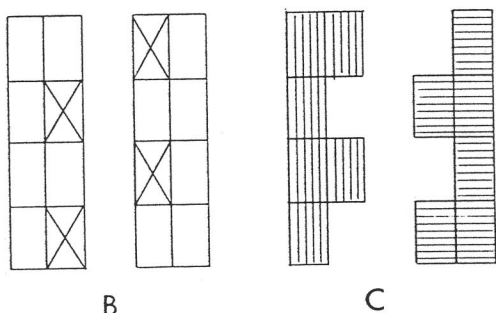


FOLDING SCREEN

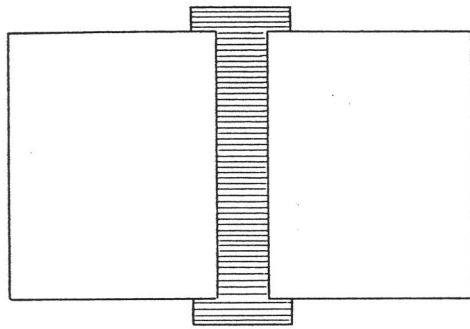
A table screen suitable as a background for a flower arrangement, a plant, or a piece of sculpture is made with a flexible hinge that bends either forward or backward. Two or more boards rigid enough to stand upright, like beaverboard, heavy chipboard, Davey board, or stiff-backed corrugated board, are hinged together (diagram A). They may be equal in size or not, and either vertical or horizontal in direction.

Two pieces of book cloth are cut the height of the boards and 2 inches wide. They are divided in half vertically and folded into four even parts. The sections marked x are cut out (diagrams B and C).

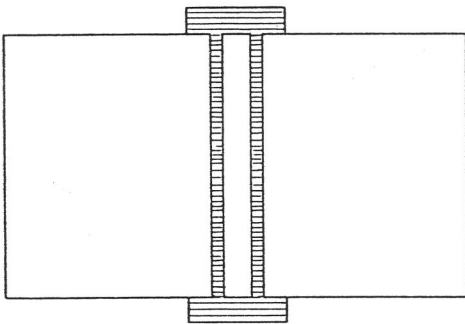
The long, uncut half of each strip is pasted onto the edges of the boards with the cutout parts extending beyond them (diagram D). The boards are turned over (diagram E), the projecting sections are interlocked, and each is pasted to the opposite board (diagram F). The cutout pieces are glued to the open areas to fill in the gaps. To finish, the boards can be covered with a paper of interesting color or texture, one that has a pleasing decorative design, or one of the exotic Oriental metallic papers. The paper is cut to cover each board so that it extends across the cloth hinge to within $\frac{1}{8}$ inch of the edge and overlaps the other three edges about $\frac{3}{4}$ inch. The corners are then mitered (diagram H). Another paper is put on the back, $\frac{1}{4}$ inch from each edge and $\frac{1}{8}$ inch from the hinge edge. If desired, all of the edges can be covered with pasted 1-inch folded strips of tape or vellum, with the corners cut as in diagram G. Paper can then be applied to the front and back, leaving a $\frac{1}{4}$ -inch margin on all sides.



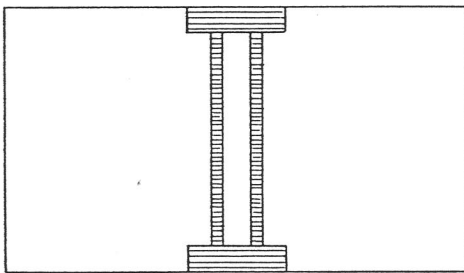
PORTFOLIOS



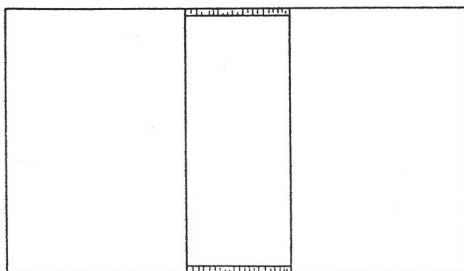
A



B



C



D

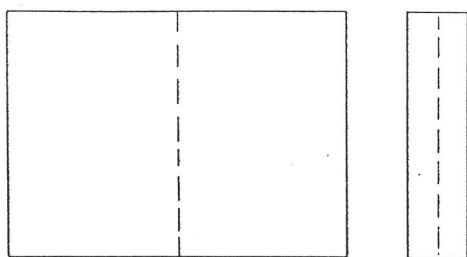
A portfolio is designed to hold loose papers and may serve as a carrying case or file for clippings, mounted pictures, photographs, paintings, and, when pockets are added, as a writing case (figure 81). It can be as small as 9 by 12 inches or less, or as large as the cardboard available, which may be as much as 24 by 36 inches. The use determines the dimensions. In its simplest version, it is composed of two identical cardboards hinged together with book cloth. The cloth is cut about 2 inches longer than the cardboard, a line is drawn or creased down the center, and the distance between the two cardboards is indicated by drawing two lines, one on each side of the center, as far apart as desired (diagram A).

The cardboards are laid on the book cloth, and a line is drawn at the top and bottom where they touch the cloth. Paste is put on one side of the marked cloth, and the cardboard is laid in place, turned over, and rubbed well with a bone folder to get out all the wrinkles. Then the other cardboard is pasted to the cloth. The boards must be lined up evenly across. When a book vellum is used, care must be taken not to stretch it while it is damp with paste since it wrinkles easily.

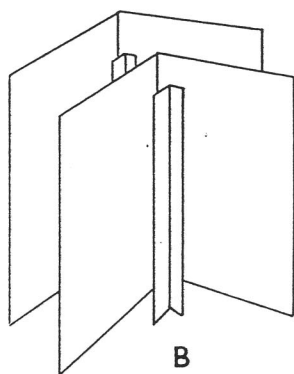
If a stiff back is desired, a cardboard strip is pasted down the center of the hinge, leaving a space of $\frac{1}{8}$ to $\frac{1}{4}$ inch on either side, depending upon the size of the portfolio and the thickness of the cardboard (diagram B). The top and bottom flaps are pasted down on the inside (diagram C), and a lining of cloth or heavy paper is put on top about $\frac{1}{8}$ inch from the top and bottom edges (diagram D).

A decorative design can be printed or painted directly on the cardboard, as in figures 74 and 75, or a cover of paper or cloth can be used either in combination with other material or all in one piece, as shown in diagram M on page 76. The portfolios in figures 77 and 78, by junior high school students, show original designs painted on paper.

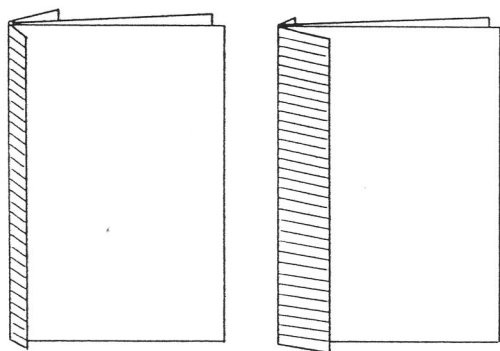
If desired, ties may be used on the portfolio. Materials like tape, cord, yarn, raffia, shoestrings, trimmings or bands from fabric or yard goods centers, or whatever seems appropriate are cut to length, pulled through a slit made in the cardboard with a sharp knife or razor blade, and pasted to the inside (diagrams E and F). Another kind of fastening is shown in diagram H, which illustrates a method for



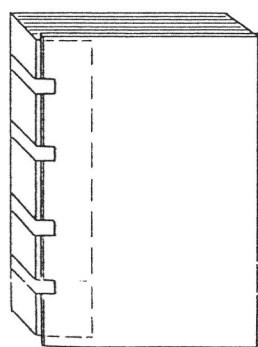
A



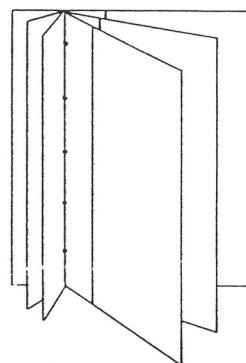
B



C



D



E

STUB BOOK

If a book is to be used for mounting material on its pages that will add to its thickness, stubs can be sewn between the folios to allow for expansion and prevent swelling at the open edges.

When a single-signature book is made, a stub can be inserted between every two folded sheets (diagrams A and B). If several signatures are used, the first one should have two sheets with one stub between them, and the next two sheets with a stub between and one behind, alternating all the way through, to avoid having two stubs come next to each other.

Instead of using super for a hinge, a piece of book cloth about $1\frac{1}{2}$ inches wide and the length of the book can be wrapped around the first and last signatures and included with the other signatures as the book is sewn on tapes. This piece should extend about $\frac{1}{4}$ of an inch around the signature with the rest on the top or outer side, leaving enough for a hinge to which the cover boards can be attached (diagram C). The tapes can then be glued to the outside of the board, and the entire board covered with a piece of heavy brown kraft paper. The hinge is glued to the inside (diagram D).

For a flat, smooth appearance on the back of the spine, when the cover is made a piece of lightweight cardboard or paper can be cut the length of the spine and three times its width. It is folded in thirds vertically. The middle third is glued to the back, and the outer ones are folded over onto it, but not pasted. The cover is then finished in the usual way.

Short stubs can be sewn (diagram E) by the method described for a single-signature book on page 122. Single sheets can then be pasted to the stubs.

REVERSE-FOLD BOOK

Single sheets can be bound without sewing by being attached to stubs made from a strip of paper folded into accordion pleats. A piece of heavy wrapping or kraft paper is folded into strips approximately 1 inch wide. The paper is creased in half several times until the desired width is obtained, and the folds are reversed to make pleats (diagram A). A 12-inch sheet of paper folded into 1-inch strips will provide for the insertion of five single sheets or ten double ones.

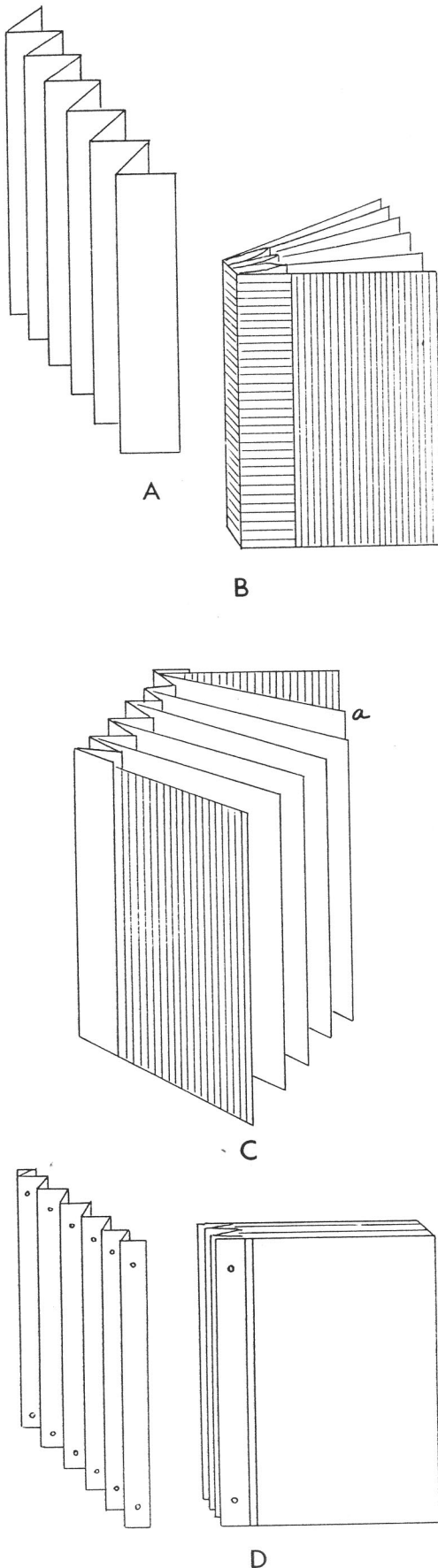
When the pages are put in, each sheet is pasted to one side only of each of the pleats. If a folded sheet of paper is used, there will be twice as many pages (see a of diagram C).

To make the cover, a sheet of colored construction paper the same length as the pleats and the width of the pages is inserted into the end fold of each of the outside pleats (diagram C). The pleats are collapsed flat, and another piece of construction paper of contrasting color, approximately 4 inches wide, is put around the back and pasted to both covers (diagram B). This holds the book together.

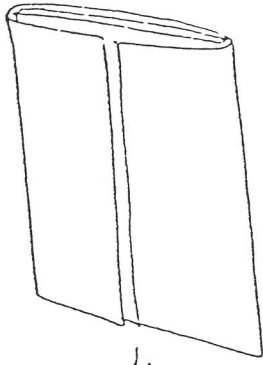
If a hard cover is desired, the boards are cut $\frac{1}{8}$ inch larger than the book pages at the top, bottom, and fore edge and covered with a plain or decorated paper. The paper is turned around the edges, and the corners are mitered. The cover is then pasted to the outside of the folded pleats, rather than on the inside of the fold as with the soft cover, and a strip of paper or cloth is put around the back as in diagram B.

For still another method of putting a cover on a reverse-fold book, a casing is made with a hinged cover, either extending around the back of the book or on the sides only (diagram D). To make a cover with a side hinge, refer to the directions for scrapbooks on pages 104-5. Holes are punched in the narrow strip of the cover board, continuing on through the fold stubs, and a cord is used to tie them together. In this way the cover can be fastened to the book without gluing or sewing.

Lightweight books composed of single sheets glued together at the back, like many of the inexpensive paperback books, can be bound simply by gluing super to the back to form a hinge. If the glue is strong, the hinge will usually hold sufficiently.



NON-ADHESIVE ACCORDION FOLD BOOK



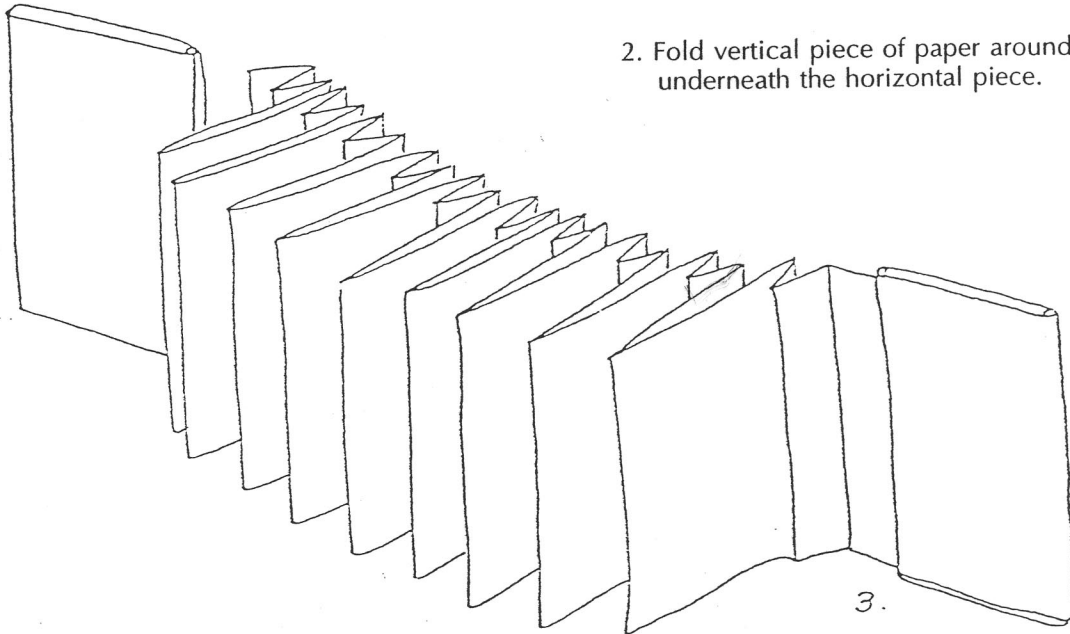
1.

1. Fold horizontal piece of paper around cover board.



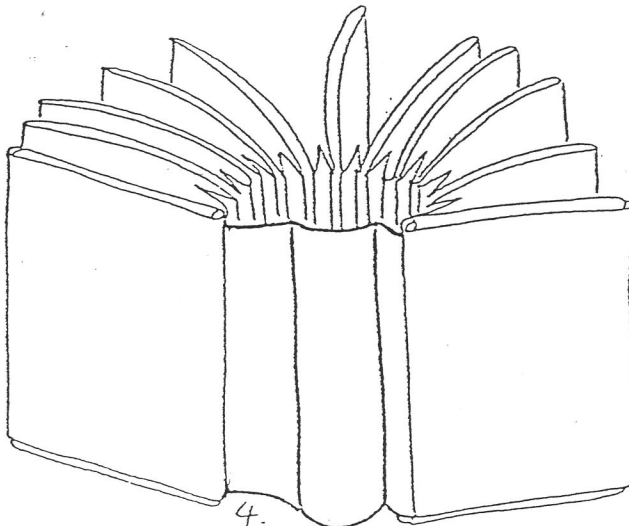
2.

2. Fold vertical piece of paper around and tuck underneath the horizontal piece.



3.

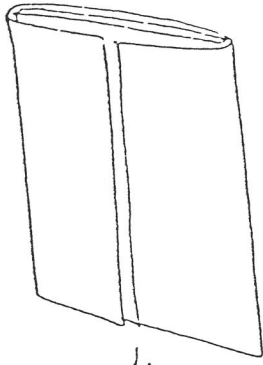
3. Insert the extending hinges of the accordion pleated book length between the bound cover papers.



4.

4. insert a stiff, folded spine.

NON-ADHESIVE ACCORDION FOLD BOOK



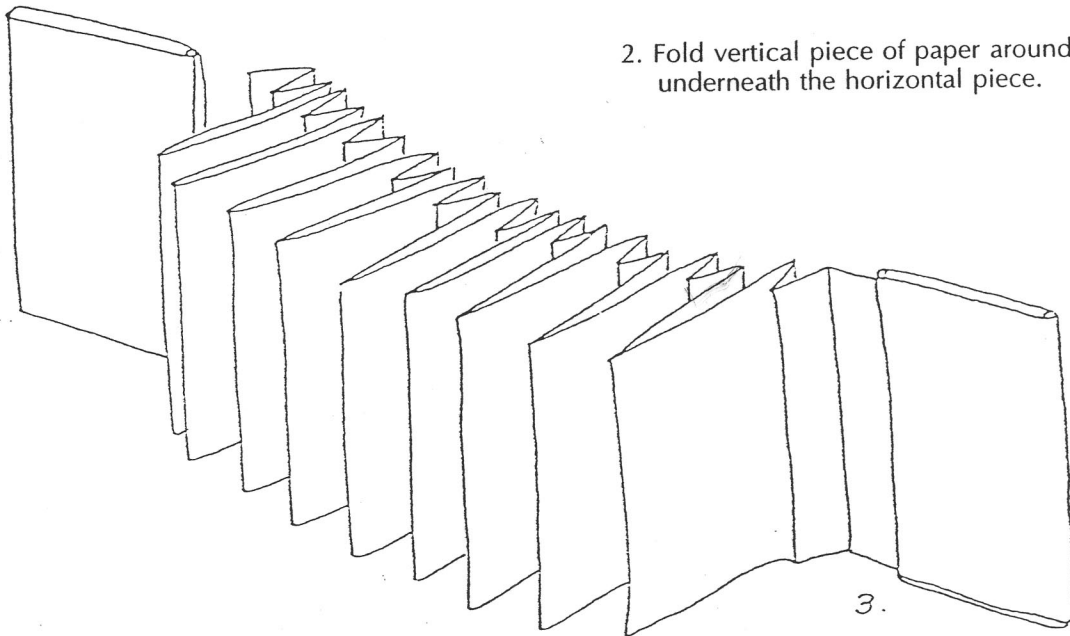
1.

1. Fold horizontal piece of paper around cover board.



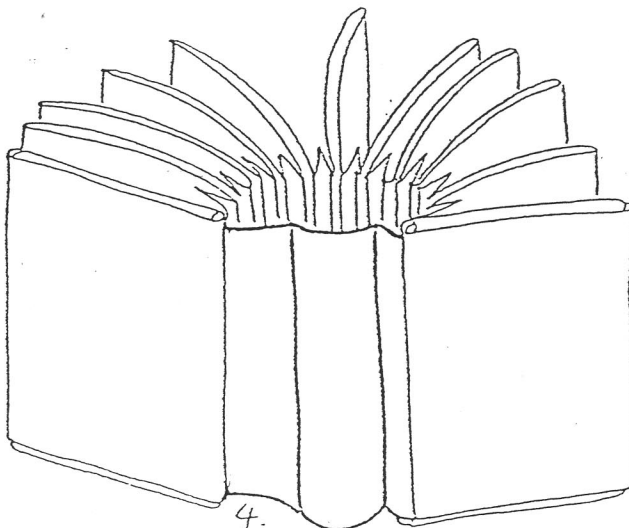
2.

2. Fold vertical piece of paper around and tuck underneath the horizontal piece.



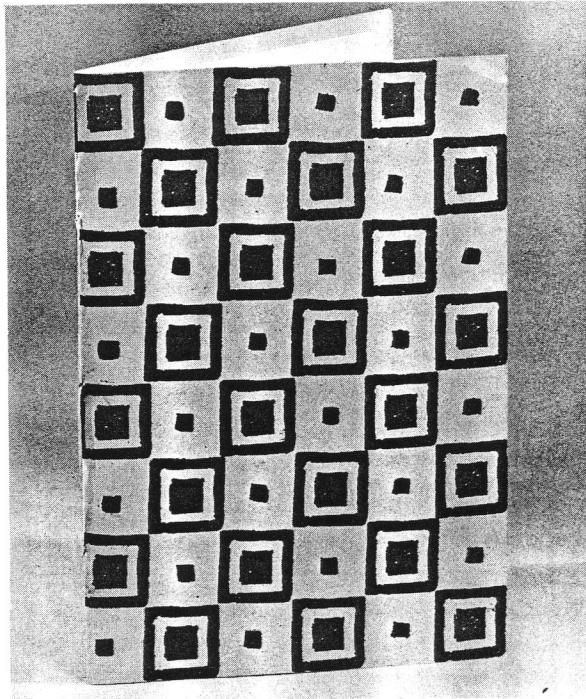
3.

3. Insert the extending hinges of the accordion pleated book length between the bound cover papers.

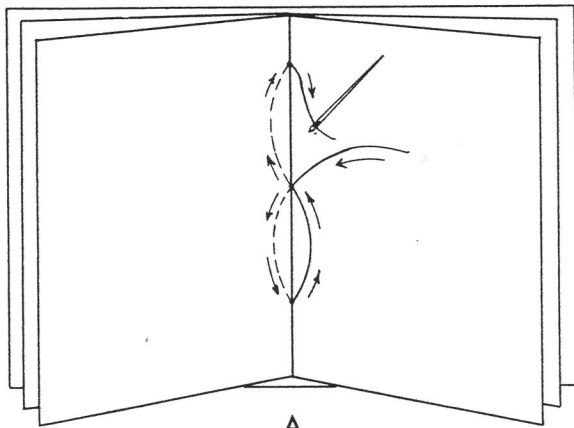


4.

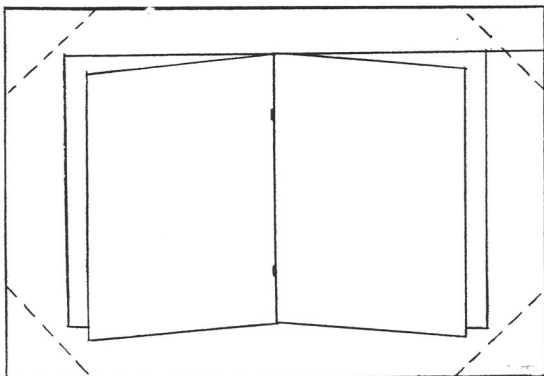
4. insert a stiff, folded spine.



94



A

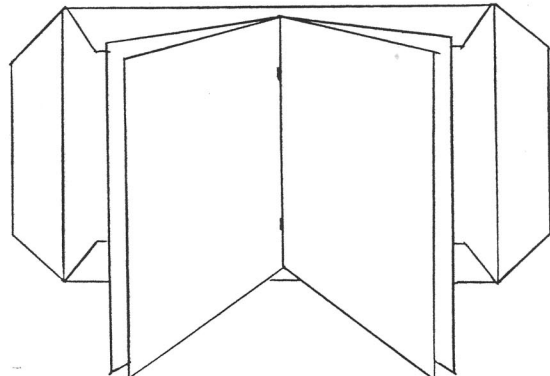


B

The process of bookmaking is introduced when several sheets of paper are folded, inserted one inside the other, and stapled or sewn in the center. This is an excellent way for young children to begin, as no measurement is necessary and they can experience some idea of book construction without technical hindrances. Either white or colored papers can be used for the pages, or they can be used together in alternation.

To sew the book, a hole is made through the center of the fold with a needle, and two other holes are made on either side at equal distances from the center. Children can measure by eye rather than with a ruler. The sewing is started with ordinary white or colored cotton thread through the center hole, on the inside, with a few inches of thread left projecting (diagram A). The needle is brought back up again through one of the other holes, down through the center once more, and up through the third hole. A knot is tied in the center, and the thread is cut off. The sewing can also be started in the center, brought up through the lower hole, then down through the top hole, and again through the center one.

The outside paper can be decorated in various ways, as with a potato or eraser print, cut-outs, or other means. A previously prepared sheet can be used on the outside, sewn, and then cut or torn to size to fit the other sheets



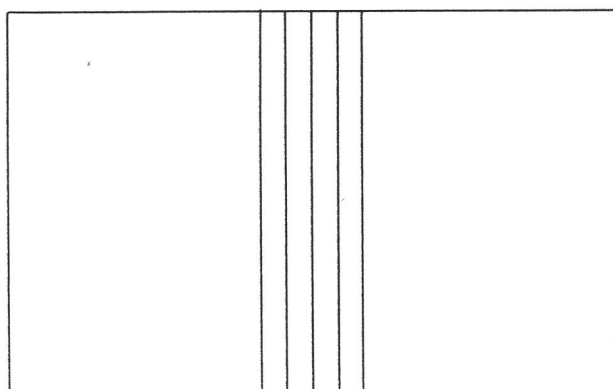
C

(figure 94), or it can be folded in on each edge as shown in diagrams B and C. Children can do this if they are shown how to cut off the corners of the larger outside sheet. The top is folded down and tucked behind the stapled or sewn sheets, the bottom is folded up, and then the sides are folded. These are pasted to hold them flat.

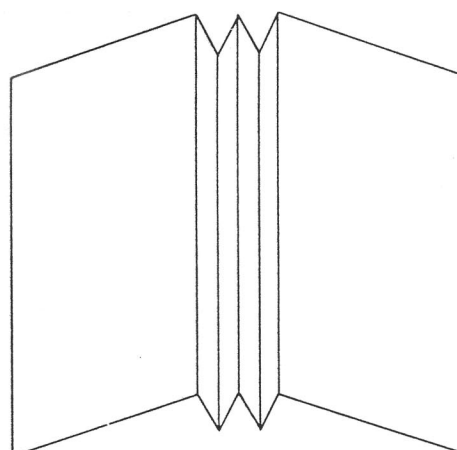
The book can also be made with the outside paper extending 2 or 3 inches beyond each of the two sides and then folded over to form flaps. If desired, the booklet can be strengthened with a piece of book cloth pasted over the back either before or after the sewing. The cloth should be the height of the book and extend over onto each side an inch or more, depending upon the proportion desired.

Single, unfolded sheets can be inserted into a pleated back for binding. A line is drawn down the center of the cover paper, and two equal spaces are marked off on either side (diagram D). The lines are scored or creased, the cover is folded along them into accordion pleats (diagrams E and F), and sheets of paper are inserted into the center fold and either sewn or fastened with brads (diagram G).

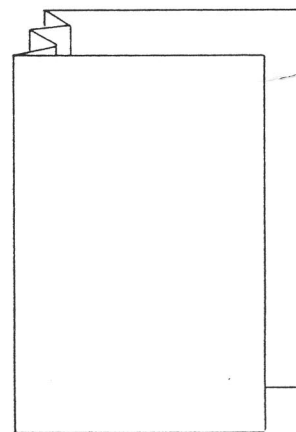
A child's pleasure is increased if he uses the book he has made for lists of words or numbers, for writing sentences, to hold drawings, or for mounting his work.



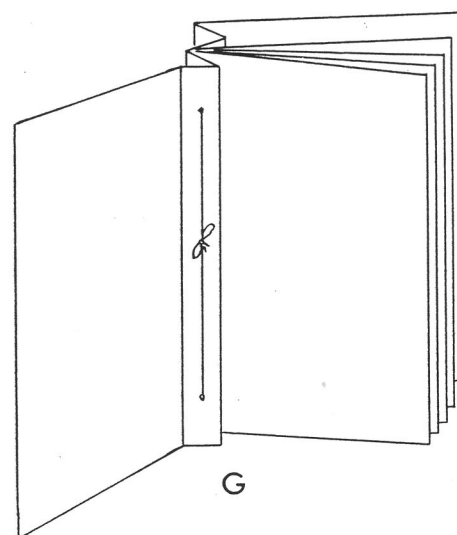
D



E



F



G

ONE-SIGNATURE BOOK

A single-signature book is similar to the booklet described on page 120, where folded sheets of paper are sewn together through holes in the spine. In this case the book is bound with a hard cover on the outside, and the principle of binding is introduced. Most books are composed of several signatures, but a book of one section is simpler to make and will help in learning binding methods (figure 95).

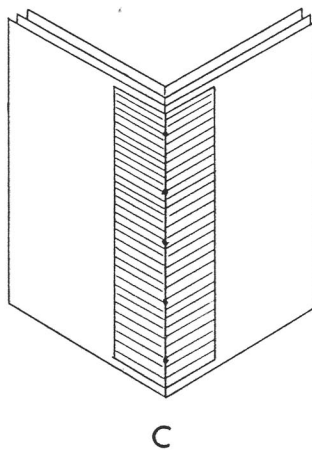
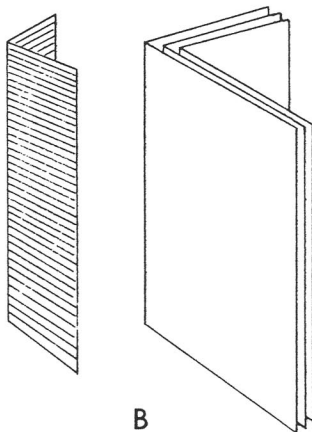
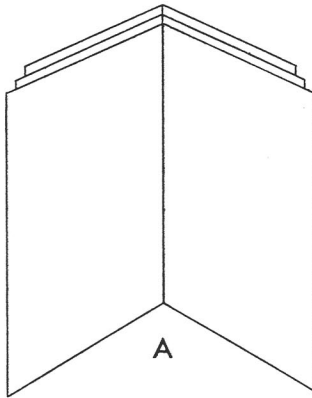
Several sheets of paper are folded in half and put together (diagram A). The paper used can be any lightweight kind, such as bond, typing, construction, or manila paper. If many sheets are used, and the paper is thick, the book may have to be trimmed after it is sewn (see pages 60-63). The outer sheet is the end sheet and may be of a different paper from the book pages.

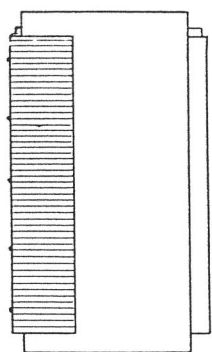
A piece of book cloth or heavy brown wrapping paper is cut about 3 inches wide and an inch or so shorter than the book, to serve as a hinge. This strip is creased in the center and placed over the back of the signature; it can be pasted along the fold if there is difficulty in keeping it from slipping (diagrams B and C).

Holes are poked through both the signature and the strip with a needle or awl. If a cradle is available, it can be used for this purpose (see figure 125). One hole should be placed in the center and the others spaced about 2 inches apart. Either three or five holes are recommended. The sewing is done with a running stitch that passes through each hole and then returns. The knot is tied on the inside. Paper clips or a spring clothespin can be used to hold the papers in place and keep them from slipping while the sewing is being done.

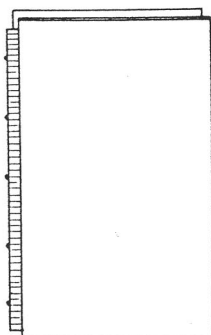
Two pieces of cardboard are cut for the cover, $\frac{1}{4}$ inch longer than the book and either the exact width or $\frac{1}{8}$ inch less, depending upon how far from the spine the cover is to be placed. Paste is applied to the hinge strip sewn to the back, after a piece of wax paper or paste paper has been placed under it to protect the book (diagram D).

The paste paper is removed and a clean sheet is inserted before continuing. One of the cardboards is laid on the hinge, $\frac{1}{8}$ to $\frac{1}{4}$ inch from the spine and projecting $\frac{1}{8}$ inch beyond the book at the outside edge. The other cardboard is put on the back (diagram E).

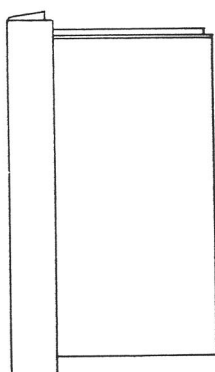




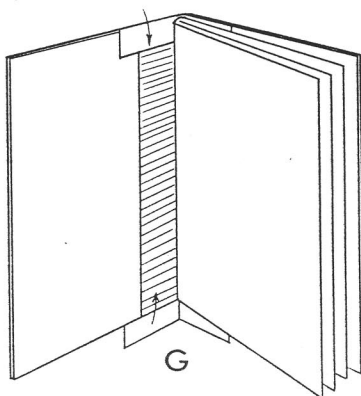
D



E



F



G

If a part binding is used, a strip of book cloth is pasted around the back of the spine. This should be cut at least 1 inch longer than the spine, and a width that is in good proportion to the cover (diagram F). Paste is applied to the board rather than to the strip, permitting the spine to be flexible between the boards.

The book is opened, and the top and bottom of the strip are pasted over the edge to the inside (diagram G). Cover sheets are cut, slightly overlapping the edges of the strip on the cover and extending at least $\frac{1}{2}$ inch beyond the top, bottom, and front edges. Paste is applied to each board, the cover material is put on, and the corners are mitered. The first sheet in the book can be pasted down as a lining sheet, or a liner can be tipped in (see the section on pages 80-81 for end sheets).

