

Black and White revisited: Techniques and Binding

This is going to be an afternoon of controlled chaos. Multiple techniques to add color, texture, design, etc. to books will be available. Black and white are used so fewer choices need to be made. Around 3:00, the weaving and binding will be explained. The main techniques that should be completed **BEFORE binding** books are:

1. Make hot glue gun stencil and use stencil to decorate a page (**three glue guns**)
2. Ink in water gestural mark (optional) – (**ink station**)
3. Subtle marks with ink on black covers (optional) (**ink station**)
4. Folded pocket page (needs to be sewn in) – **directions are with the sheet at your spot**
5. Embossing/debossing as it's easier to do (heart and feather stencils already cut) (**two light tables to use**)

Other techniques can be done after the book is bound. However, you can work on these techniques as any inks you've applied are drying. Don't limit yourself to these techniques – this is a time to experiment and start a technique workbook that can be used in the future as you experiment on ideas for future books.

- Decorative elements using water soluble pens and pencils (**ink station**)
- Decorative elements using writing (**at tables – ink at ink station if needed**)
- Notan (covered in a previous study group session)
- Pockets made from folding part of a page into a triangle (Canson Mi-Teintes)*
- Ragged edge (**at tables**)
- Stencil - hand cut from transparency and then colored with graphite, pastel, or ink pad. Transparencies are in pack(**Pastel, graphite station**)
- Tangling (an example to glue in)
- Weaving (an idea to keep in mind)
- Windows (**circle cutter available**)

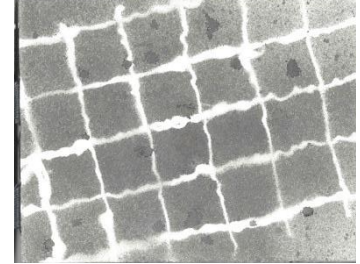
Papers for the book (all included in your stack at your seat):

- Arches text wove - most of the techniques can be done on this paper. (One is coffee dyed.)
- *Canson Mi-Teintes - long black page that can be folded into accordion flaps that open out or be folded and glued into pockets or used to cut a window to enclose a picture.

- Arches Black Cover that will wrap around the first and last signature (need four signatures) and serve as front and back covers.
- Page from an old atlas that will be into a pocket page. One side is a little ragged where it was torn from the atlas and you might want to trim it off.
- Sheet of Strathmore Drawing , 400 Series, Best, 80 Lb. smooth surface, Lion on front

*The hearts, feather, and stencil cut from transparency are somewhat interchangeable. However, the feathers are made from thicker material and will produce a better raised design. The transparency is really for putting color on as it is so thin. The heart stencil is in-between.

Hot Glue Gun stencil: Items needed are high temperature hot glue gun (works best), glue sticks (any color), nonstick craft sheet or baking parchment and cardboard to rest mat or parchment paper on. Make sure glue gun is on parchment paper or heat resistant craft mat at all times – the glue is hot! If using parchment paper a design or word can be put on a paper and slid under the parchment paper as a guide for the glue.



The glue will start to ooze out when ready. Squeeze glue out slowly to form pattern. Make lots of connections between the strings to hold the stencil together. If a spot gets missed add more glue. Let it cool completely (about 5 minutes) before removing from paper. Remove any of the little glue threads that aren't part of the pattern. Stencil can be used with ink, dye, or acrylic. Just rinse off after use. Ideas are butterflies, flowers, hearts, joined circles, overlapping circles (wreaths), joined squares, and even words. This is a good background layer. To color the stencil fill a spray bottle about 1/3 full of water. Add a squirt of FW acrylic ink. Sprayer may need to be primed. Spray lightly through the stencil. Let dry a bit and remove. Don't soak the paper with this technique.

To make the hot glue stencil

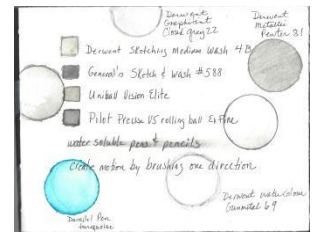
1. Decide on a random design (circles, boxes, etc.) a word or a deliberate design.
2. Get one of the prepped boards at the stencil making station.
3. If you're going to "wing it" go ahead and start.
4. If you have a design on a piece of paper slip it under the parchment.
5. Check to see if glue is hot – it should be trying to ooze out.
6. If your glue gun is running out of glue add a new stick and wait until it is hot to continue.
7. Follow your design (in your head or on your paper) and slowly squeeze glue out to make a fairly thick line of glue. Touch glue lines with hot glue as many times as you can for added strength. When done, let cool for about 5 minutes and it should lift off – board may be reused.
8. Stencil will have a flat side where it was formed on the cardboard and a more dimensional top side.

To use your stencil

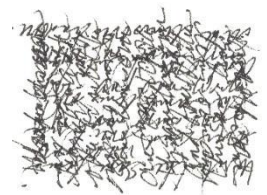
1. Go to the spray booth.
2. Cover your board with newspapers so it can be reused and to soak up ink.
3. Place paper to be stenciled down on the newspapers.
4. Place stencil on the paper – flat side down works best.
5. Use one of the spray bottles filled with the acrylic ink/water combo.
6. Test the sprayer on some newspaper – when it is working lightly spray your stencil. If it needs more color spray again. It is best to not soak the paper with this technique.
7. Stencil can be removed at this time or left to dry in place. Spray is acrylic and does have some sticking tendencies. Drying will take about 15-20 minutes.
1. Most any spray will work so watercolor, gouache, etc. can be used. Sprays can also be purchased.

Techniques to use in books

Decorative elements using water soluble pens and pencils can be added to pages. Create a shape or outline using a water soluble pen or pencil. Then using a brush and water pull the color from the shape into the shape or outside it. Derwent Sketching Medium Wash pencil 4B, General's Sketch and Wash #588, Uniball Vision Elite pen, Le Pen, and Pilot Precise V5 rolling ball all work. Some pens and pencils dry faster than others so try this on a practice piece first.



Decorative elements using writing are a useful way to add visual texture and design to a page. Decide placement and size of the decorative element. Within that area write a phrase over and over. Write the lines very closely together, even on top of each other, and push ascenders high and out of the borders and pull descenders down and out of the borders. With a bit of ink on a piece of wood (you have a handmade pen in your bag), toothpick, or flat nib pen pull ink vertically up and down through the words tying them together. For a bit of “bling,” fill in closed areas (such as those found in a, o, d) with a gold or silver gel pen (or watercolor, etc.)



A second way of adding a decorative element is to write the same phrase or sentence in a shape like a box/rectangle. Turn the paper and continue writing. Turn the paper twice more while writing the phrase. As you are writing, push ascenders up and descenders down. Write the words closely together, even on top of one another.

Embossing/Debossing: (depends on which side of the page is being viewed)

Emboss: *carve, mold, or stamp a design on (a surface) so that it stands out in relief.*
"an embossed brass dish"

Deboss: *stamp (a design) into the surface of an object so that it is indented.*
"debossed awareness bracelets"

To make a satisfying relief or indent, the stencil material needs to have some thickness. Use a light table/box if available. If a light box is not available, a sunny window will work by taping paper and stencil to the window. Use a fairly large end on the embossing tool. It seems to work better to go around the design several times easing the paper into shape rather than doing it all at once. For an indented design, work from front side of paper and push in. For a relief or popped out design, work from back of paper which pushes paper to the “right” side of the paper. For practice today there are sheets of heart shapes which will give light reliefs or indentions and feathers which give more prominent reliefs or indentions.

Handmade and/or found tools are fun to make and use. In your bag is a “pen” made from a popsicle stick and a bit of balsa wood glued to it. This can be used to make subtle marks on the black cover paper with various inks. It can also make lines through your writing thus creating texture. Tree twigs can also make marks. Directions for making “Cola pens” are at http://www.popcanpen.com/how_to/howto_make%20_pen.html They make nice gestural marks.

Ink in water gestural mark: Cover areas of paper not to be marked on. Place paper towel underneath. Using tinted water (so you can see what you are doing) and a large brush, flat nib, or other mark making tool, place a gestural mark or design on the paper. The water needs to be seen on the paper. Drop ink into the water and the ink will disburse through the water. You can wick extra water up with a piece of tissue but this may dilute the color a little bit. The drying process can also be speeded up by a heat gun/hair dryer but take care not to further disburse the ink with the hot air currents. This takes about 30-40 minutes to dry naturally. This can be done with ink or water color. Because the ink is dropped into the water the result will be shades of gray and not intense black.

A simple **Notan** design is shown as an example of the dark-light meaning of the word Notan. In this context the principle of Notan is further described as the interaction between positive (light) and negative (dark) space. Notan is the basis of all design. We recently had a Notan session in study group so I wanted to make sure and include it in this book. For further exercises and information the book [NOTAN the dark-light principle of design](#) by Dorr Bothwell and Marlys Frey is recommended.

Pockets can be made by starting with a page that is wider than the book. Fold it down to meet the bottom of the page creating a triangular pocket. It can be adhered with glue or tape – allow for the adhesive to take up about ½” of the inside pocket where it glues the pages together. To create a somewhat looser pocke,t put something into the space where the pocket will be while

the glue is drying or while the tape is being adhered. This creates enough ease that the pocket can actually be used.

Ragged edge technique starts with tearing a sheet of scrap paper to create a ragged edge. Rub a soft pencil (#2 or softer) or chalk pastels along the edge depositing graphite next to the edge. Place the ragged edge where color is wanted and using a stiff brush, tooth brush, or cosmetic sponge move the graphite from the torn edge to the project. Add more graphite to the ragged edge as needed. Keep moving the edge as graphite is moved from the torn edge to the page being decorated and ripple effects are created. This can also be used to frame in an area. Pastels can be used as well. This was too subtle to scan well.

Stencil (Hand cut) is a good background technique. Using an X-acto knife, cut shapes like triangles, boxes, parallelograms, etc. in a transparency. A file folder can be used but will wear out more quickly. Make sure to do this on a cutting mat. Shave some pastel on a piece of sandpaper and pick it up with a brush or cosmetic sponge and apply to paper to be decorated through the stencil. Fixative can be used but the rubbing of the sponge or brush usually works the color into the page. Brush or cosmetic sponge can also be patted on an ink pad and then applied through the stencil. Practice first so sponge marks don't show. Each person has a sheet of hearts cut from file folders. (Hearts can also be used for embossing but the imprint will be subtle.) This can be used to try out the technique if you don't want to cut a stencil.

Tangles are something I enjoy doing so I've included one for you to put into your book if you'd like.

"Think creatively" is required when something happens that wasn't intended and how you deal with it. Do you start over or is this the time to make the proverbial lemonade from the lemons. Options include using gesso to cover part or all the page, collaging additional elements on top, tinting the page edges, stenciling over the page, etc. Don't panic! Give your creative muse time to work out a solution.

Weaving is another example of how to fill in a blank page. Weave same size strips or different width strips. Use the same color or use different colors. Weave into the page itself or adhere a weaving onto a section of a page. Weaving can be done very precisely or more loosely and still work. Generally the weaving holds together without much glue. Just a few drops here and there to prevent shifting or catching of loose ends.

Windows work well to highlight a piece of a picture, a design, etc. Either cut a shape into a separate piece of paper to place over the design element or cut it into a longer part of the page that is then folded back over the design element. Use only the amount of adhesive needed and allow the glued areas to dry under some weight. This helps eliminate wrinkling and damage to element being highlighted. A window may also be cut into one page that leads the viewer into

the scene on the next pages or pages. If you'd like to try this technique there is a circle cutter with directions

The Binding was learned from Laurie Doctor who learned it from Dorothy Campbell, a fabric artist. I don't know the name but have used it several times since learning it at a CBAS workshop with Laurie Doctor in 2016.

1. Assemble pages into four signatures of 3-4 pages. Include a piece of the black Mi-Teintes, folded pocket page made from atlas as well as sheet of Strathmore. Wrap two of these signatures in Arches black cover to serve as the front and back covers.
2. Think of strength and looks of the weaving when planning the holes. You have a punching jig but may also make your own. When punching holes line up any shorter pages so they will be sewn in adequately. Use a T-pin rather than an awl to make the holes as it will punch smaller holes.
3. Sew each of the four signatures separately using the 5-hole pamphlet stitch. Use any type of thread but my preference is for (2 or 3-ply) waxed linen thread. My sewing took a minimum of 14" but to be safe I'd use 18". Add more if you want hanging threads.
4. If starting from the outside go into the center hole, up and out the next hole, up and into the top hole, back into the 2nd hole from top. Skip the center hole (broken line) and go into the next to last at the bottom, out the bottom hole, back into the next to last hole at bottom, and then out the center hole. Tie a square knot over the thread.
5. For weaving almost any thread can be used but because of strength and color selection embroidery floss is a good choice. To begin the weaving, start on inside of back signature. Leave 2-3 inches and exit the signature. Was thread lightly. I use about 14 inches of thread for one section so I'd allow 25 inches to be on the safe side.
6. It may help to place a strip of paper around the signatures long ways to compress them together. You'll need to tape it together to hold it.

