

Woven and Interlocking Book Structures









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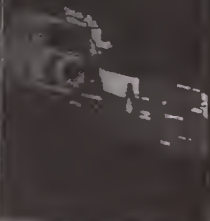
Woven and Interlocking Book Structures

Barbara Luck

NIGHT STREET

Lois Johnson

I dreamed that I lived where I already do
I dreamed I took a bus to where I really am



Claire Van Vliet and Elizabeth Steiner

Woven and Interlocking Book Structures

from the Janus, Steiner and Gefn Presses



Janus Gefn Unlimited Vermont 2002

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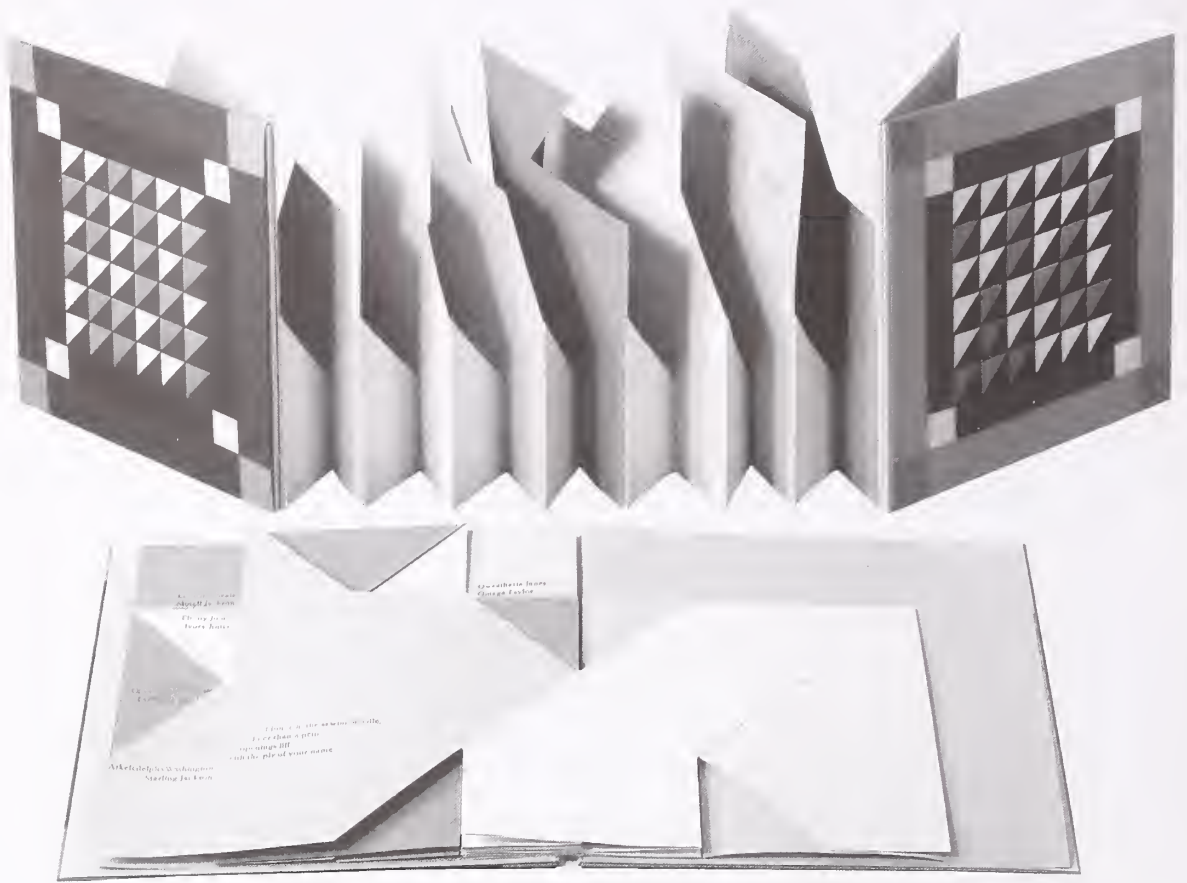
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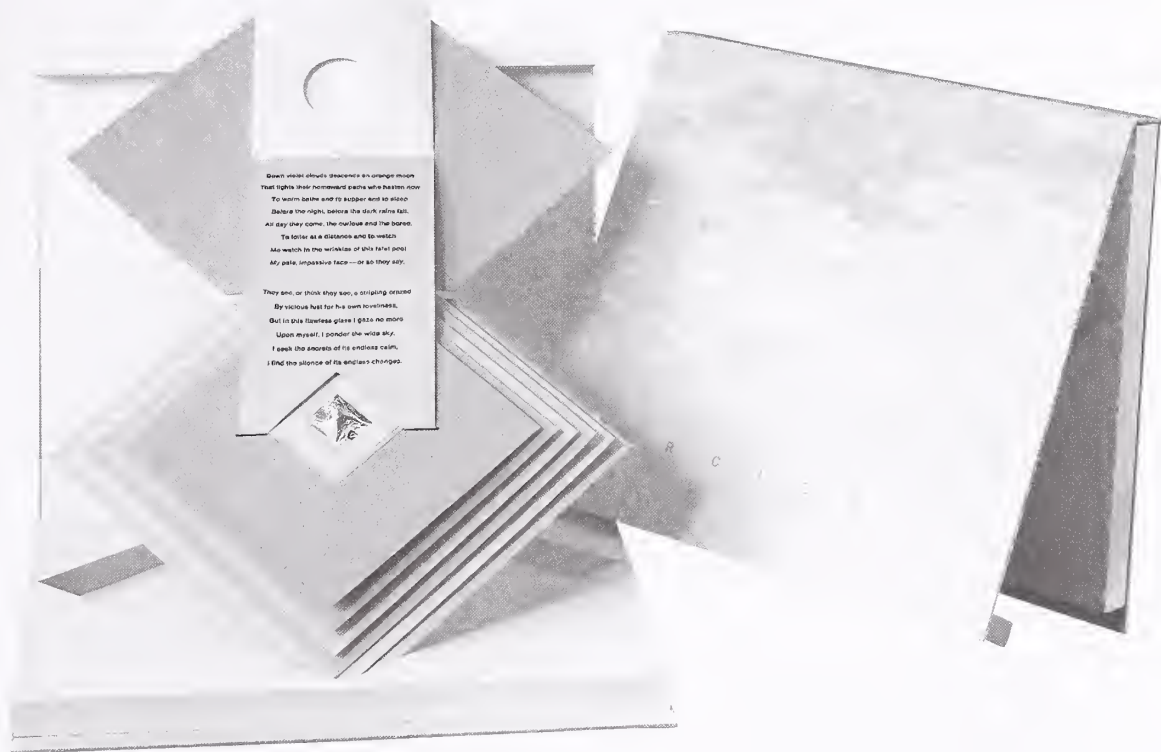


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To Hedi Kyle, inspired innovator and generous teacher

To the poets whose texts have inspired us to approach the book
in new ways; Clifford Burke, Emily Dickinson, Judith Haswell,
W R Johnson, Margaret Kaufman, Barbara Luck, Sandra McPherson
and Julie O'Callaghan



Acknowledgements We would like to thank Beth Serjeant for bringing us together at the First New Zealand Book Symposium which took place in January 1993 at the Auckland Institute of Technology and was funded by The Queen Elizabeth II Arts Council. Many of Claire's structures were invented during a John D and Catherine T MacArthur Foundation Fellowship 1989–1994; the Fellowship also gave her the financial freedom to accept the Symposium's invitation to come to New Zealand.

Linda Lembke has patiently tested the instructions and given thoughtful editorial suggestions that have significantly lowered the fog factor overall. Further assistance in testing the instructions has been provided by Audrey Holden, Amber Holden, Nancy Reid, Kathryn L Vigesaa and Stephanie Westnedge who also did the initial scanning and typesetting of Elizabeth's instructions and drawings, as well as some final editing.

Margery Cantor's knowledge, computer and design skills have been invaluable throughout in cleaning up our drawings, setting the type and arranging the text with the diagrams. As makers of handmade books we are awed by how much complex expertise Margery has cheerfully given to the preparations for the printer. It is safe to say that without Margery this long promised book would still be just promised. Kit Kuntze lent a lot of impressive Macintosh equipment so that Margery and Claire could work together for twelve weeks at the Janus Press. Kit has also shepherded the book through production.

We are grateful to all the collaborators who have made this book and the books we have produced not only possible, but fun. – Claire Van Vliet and Elizabeth Steiner

Nobody gives a damn about shoes anymore,
Well Sammy the Hong Kong mailman
wants to seduce me in my red rabbit fur bedroom slippers
who's to appreciate - Glen, my spouse?
What a joke!
He trots off in his Gucci loafers to work
and you might as well be wearing
hiking boots under your negligee
for all he cares.
So I head for Neiman-Marcus Shoe Salon -
'the place for women who love shoes',
if he doesn't notice my fantasy pumps
maybe he'll notice the bill next month
from American Express
I had a pair of Meud Frizon shoes
that had auto take watches on the ankle straps;
he kept knocking them by kneeling down in front of me
'to see what time it is.'



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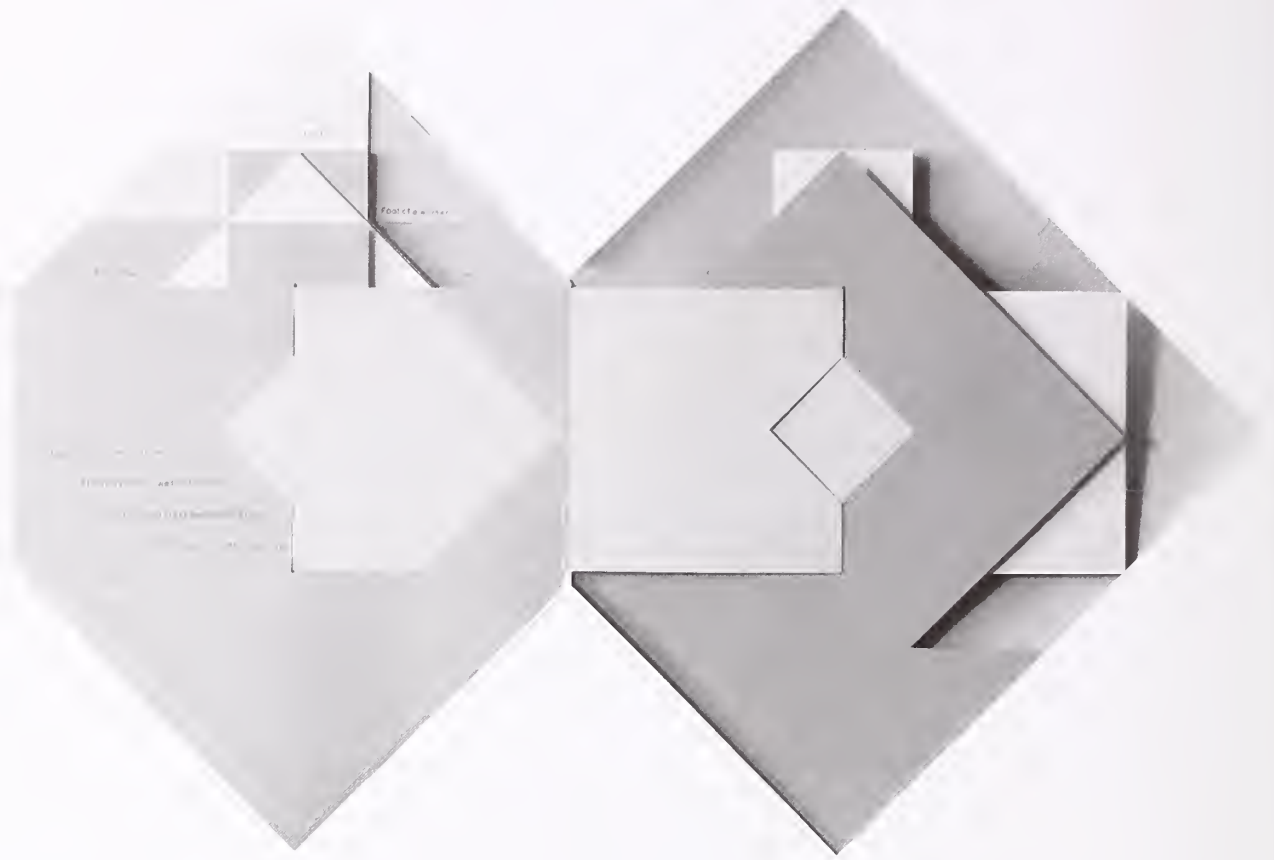
The majority of these structures were made in response to the content of texts. They were made to solve a problem: how best to serve the text. Making books by hand allows the bookmaker a great deal of physical latitude in variation and invention in this service. However, we have the goal of making the books reader friendly, easy to hold and with a natural flow. When the structure is right for the text and images it falls into place and practically designs itself. Some of the structures also function as visual objects that may or may not reveal the text when displayed.

These directions and resulting 4 x 5 inch models are the structure principles put forward in their simplest form. For the sake of efficiency in time and materials we have set up the models to use four leaves or folios as that is enough to demonstrate each structure. Reading the **Helpful Tips** and **Glossary** on page 140 before starting, facilitates the making of the models. The structures are offered as starting points for further inventions and variations. The shapes and proportions can change radically from the simple approach in the models without hindering the function. The most important point to remember is that the spinefold needs to always fall in the same place if the book is to open flat. The width of the concertina folds in the structures determines the expandibility of the book. The structures are all simple enough for production as they have been used to make editions from twenty-five to twelve hundred copies.

A common problem with accordion books and concertina structures is they tend to slip away from the reader's hands like a Slinky toy. This is not a problem if it is the bookmaker's intention to make a cascade; otherwise it is frustrating for the reader and often damaging for the book. For the most part, these structures are cupped by their covers or contained by their binding strips. This serves two functions – one of comfort and ease for the reader and the other of stability for standing display. The containing cover can also become an important element of the displayed book. The binding strips often slip into the cover and can slide so that the concertinas, while contained, do not force the book to be a flutter book, but allow the book to lie flat.

The concertina structure, as well as the woven ones, makes the spine bulkier than the foredge so these structures work particularly well for leaves that are folded back on themselves with windows for embedded material and/or have collage.

The renaissance in handmade papermaking has been very encouraging for our experimental and innovative book structures, because many of these structures depend on strong thin abaca papers for durability. Much credit needs to be given to Kathryn and Howard Clark at Twinrocker for encouraging and training many handpapermakers who are interested in making custom papers. The growth of studio handpapermaking has made it possible for both of us to make paper specifically for our books in our own studios. Further encouragement has been the co-operative and sharing atmosphere of the handmade bookmaking world with its extraordinary workshops at The Paper and Book Intensive, The Guild of Bookworkers, the Haystack and Penland Schools, the New Zealand Institutes of Technology and now, so many Centers for the Book they are too numerous to mention individually. It seems to us the book is alive and well. – CVV and ES



Aunt Sallie's Lament A monologue poem by Margaret Kaufman of a spinster quilter telling the story of her life. There is a “mutterance” at the end of each verse that comes around in a full circle. I wanted to highlight that symmetry. Hedi Kyle and I tackled the problem of the circle in the normal codex form making numerous dummies that didn't seem to be solving the problem; the spine was always a roadblock to the circle. When we met to discuss this in New York, Hedi was unpacking a book she had just received back from exhibition. It was a group of kimono dolls that had a threaded and flagged concertina through the middle of each doll that allowed them to stand side by side and also stack on top of each other. The spine structure could just be in the middle! This structure of Hedi's was the breakthrough. When I got home the book really designed itself, particularly when it occurred to me to make the diamond format with the concertina in the center on one side. It wasn't a full circle but it was enough to serve the needs of the text. In order for the reader to appreciate the cumulative effect of the mutterances, the text had to be printed on the verso of each leaf. The leaves also needed to be cut so that all the preceding mutterances were visible; this requirement actually made the leaves' shapes very easy to design and visually interesting as each leaf is turned. In the end it all forms a diamond quilt square.

The tendency of accordions to “slinky” out of the reader's hands was solved by bringing the concertina strip that is attached to the last leaf around the spine and slipping it into the slot in the first leaf from the outside. This both holds the concertina together and moves enough so that the leaves stack directly on top of one another, keeping the geometry of the design. The spine piece can be slipped out and the concertina expanded to display the entire poem. – cvv

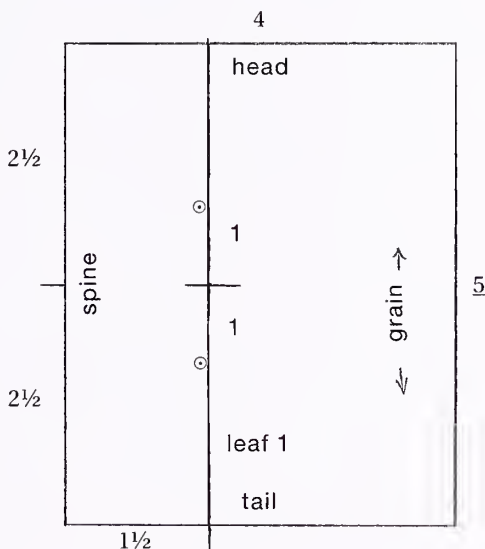
The poem by Margaret Kaufman is set in Helvetica and printed on various handmade papers with a concertina structure of Hedi Kyle's made from abaca paper. The paper in tan, grey and pink was made for this publication at MacGregor-Vinzani in Whiting, Maine. The cutting and assembly was done by Tamar Schumann and Linda Wray. The boxes were made by Judi Conant and Mary Richardson in Maidstone, Vermont. 26 pages $11\frac{1}{4}$ x $9\frac{3}{4}$ inches in a diamond format trimmed at the left side to accommodate the concertina binding structure, numbered edition of 150 signed by the author, published by The Janus Press, Vermont in 1989

Materials

4 leaves 4" x 5" grain long cover stock

1 weaving strip 2" x 16" grain short thin strong paper

Leaves

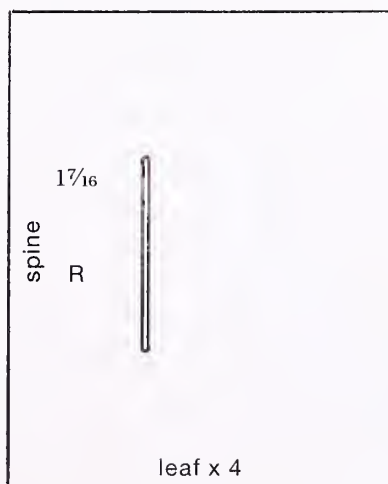


Leaf template Use one of the 4 x 5 leaves

Draw a light line $1\frac{1}{2}$ " from the spine edge and mark midpoint ($2\frac{1}{2}$ ") on the line

From the midpoint measure 1" toward head and 1" toward tail

Stab a $\frac{1}{16}$ " hole at these points on the **spine** side of the line



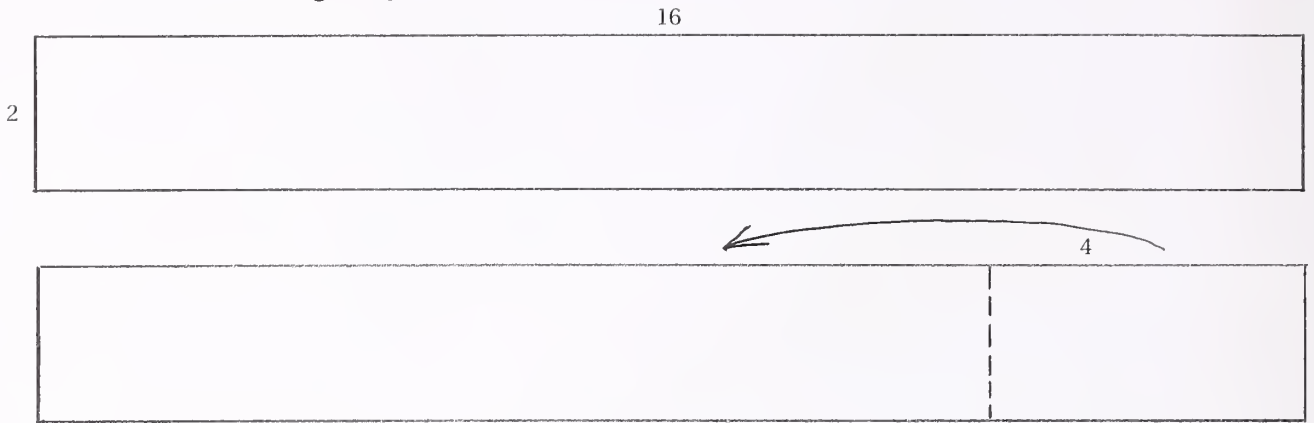
Preparing the leaves Line up all the leaves at the spine with template on top

Stab through the two stab holes

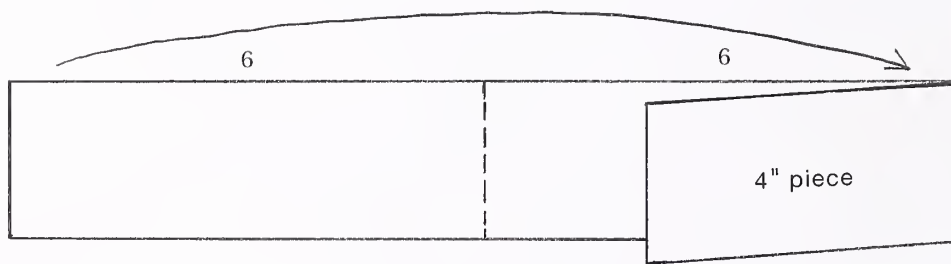
Cut $\frac{1}{16}$ " slots between the stab holes on each leaf individually

Mark the spine edge of all leaves with an R for recto

Concertina weaving strip

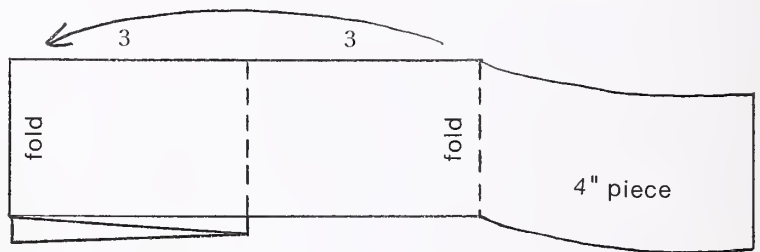
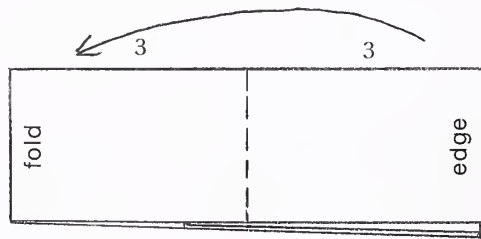


Measure in 4" from the right edge, fold over at that point and bone



Bring the left edge to meet the fold just made, fold down flat and bone

Note - The 4" piece will not be folded down smaller

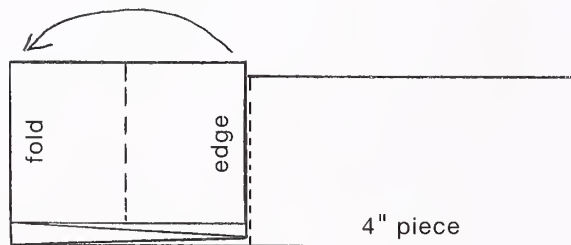


Fold the right edge back to the fold just made and bone

Flip the strip over and open out the 4" piece

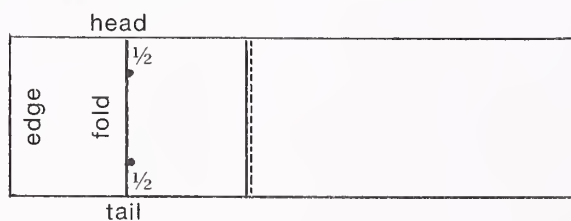
Bring the right fold to the left fold, fold down flat and bone

Open the 4" piece and turn the strip over



Fold the right edge of the top segment to the folded edge at left and bone

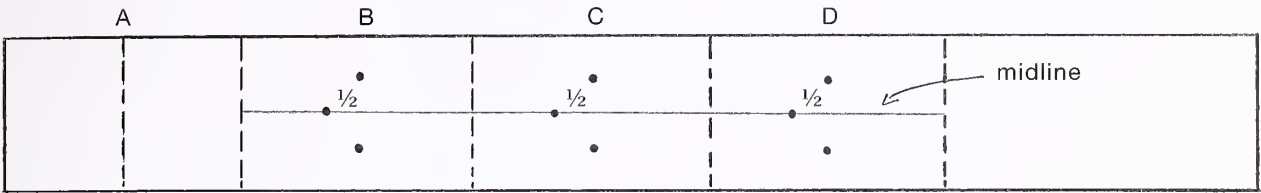
Leave this folded



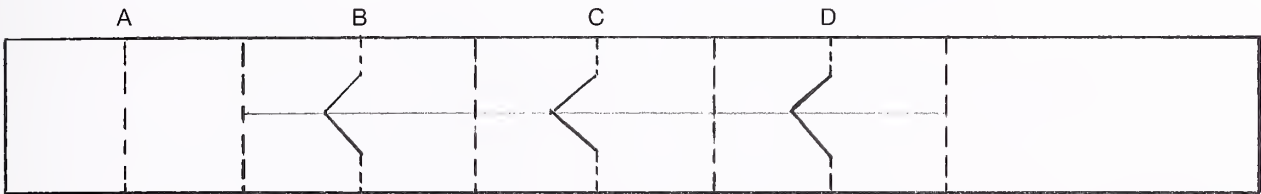
Along the edge of fold just made measure down 1/2" from the head and up 1/2" from the tail

To the side of the fold pierce down at these marks through the three segments below

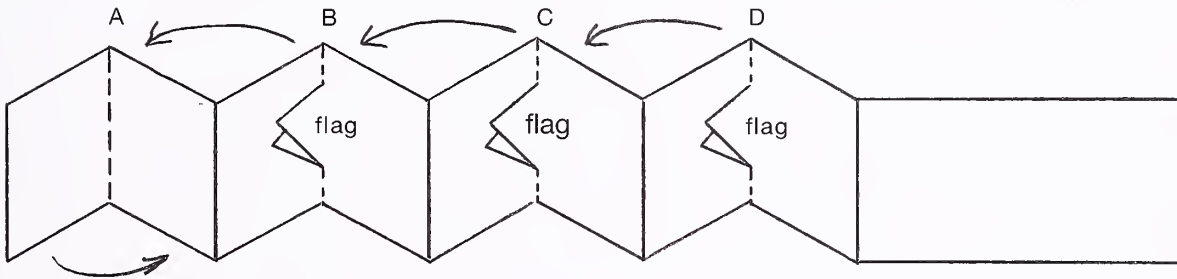
Do not pierce through the center fold guide



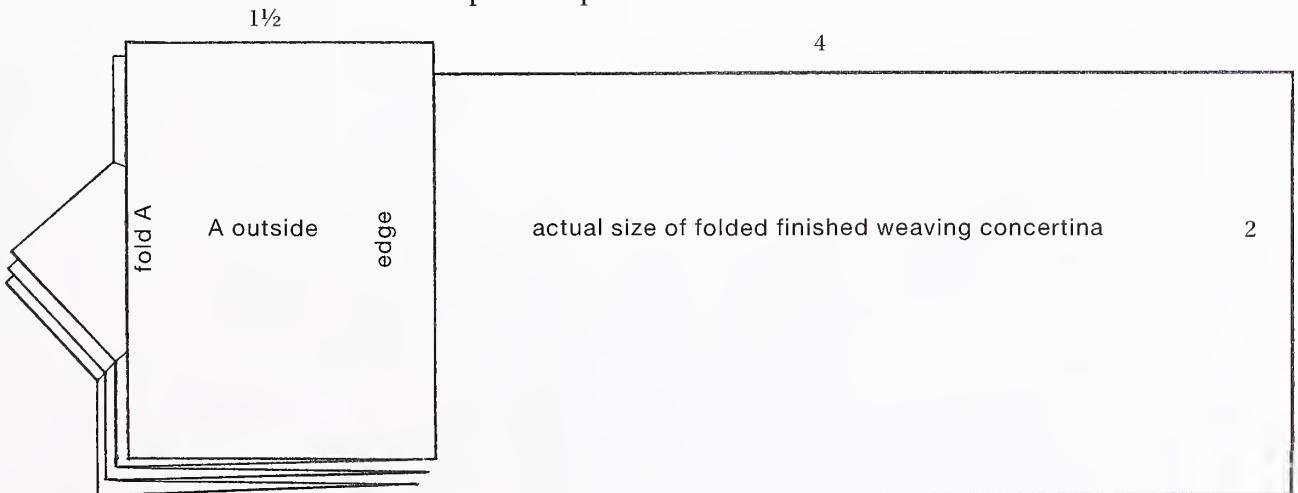
Open all the folds and draw a midline through segments B, C and D
 On the midline pierce a hole 1/2" to the left of the 2 holes already on each segment



Cut an arrow between the three holes in segments B, C and D
 Make all folds into ^ mountain folds and score B, C and D as shown
 Flip the strip over so that all the folds are v valley folds
 Reverse the fold in segment A, folding it under the rest of the strip
 Pinch together at the scored lines of the B fold and bring to meet fold A, aligning the folds carefully allowing the flag to pop out to the left
 Bring C to meet B and then D to meet C with the 3 flags extending beyond the folds



Flip the strip over



Assembly

Leaf 1 Have the weaving concertina in the same position as the previous diagram

Open segment A and put glue on both inside surfaces

Thread the cut edge of segment A down through the slot on the verso side of leaf 1

Stop when the A fold in segment A is aligned with the slot and flip over so the recto faces up

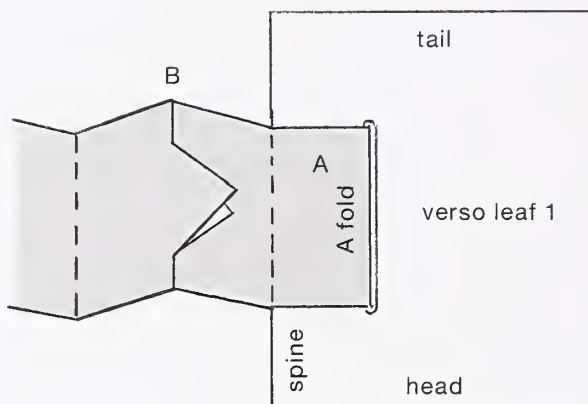
Fold the end of segment A back toward the spine

Adjust the strip so that the edge and spine fold of it line up precisely with the spine edge of the leaf 1

Bone both surfaces of segment A

Attaching flag leaves Turn leaf 1 with the verso side facing up

Note that the head and tail of the leaves are reversed for assembly

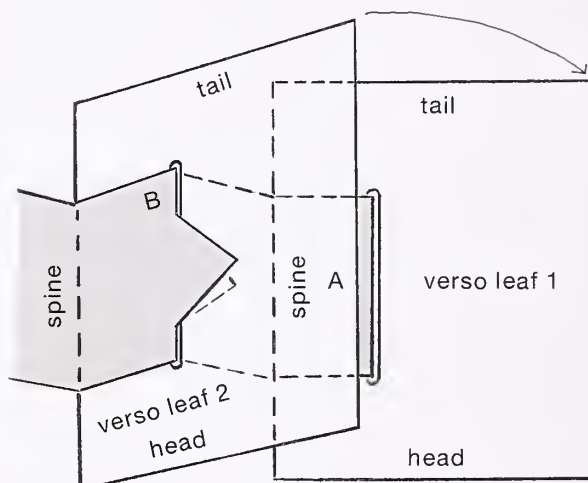


★ Place the verso of leaf 2 directly on top of the verso of leaf 1

Lift leaf 2 up and thread the strip up through the slot and beyond the B flag

Then slide the leaf back, catching the flag on the verso surface

Fold the concertina down to check that the spines match up

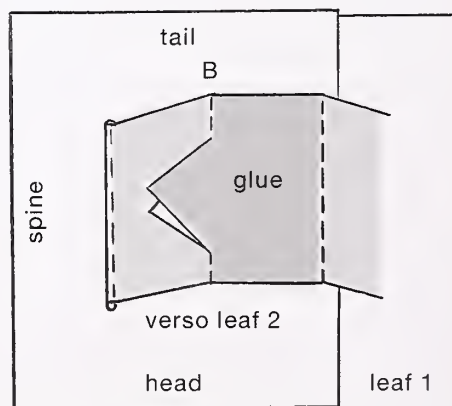


The glue goes on the underside of the flagged segment of the concertina. To do that, temporarily lift leaf 2 and unhook the flag and slide leaf 2 down to rest on leaf 1. (This will mean that the spines of the leaves are temporarily not lined up)

Bring the concertina strip up through the slot and reverse fold B at the flag

Put glue on shaded area

Reverse fold B back to its original direction with the flag toward the foredge



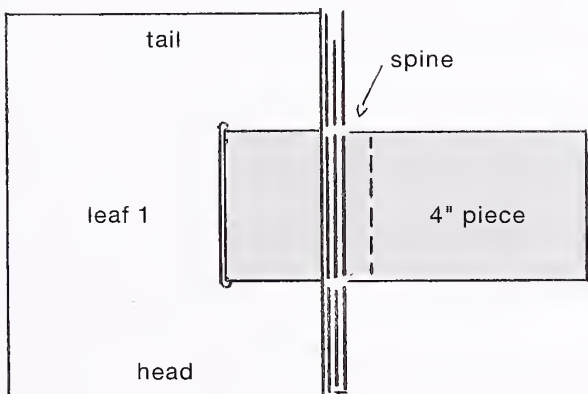
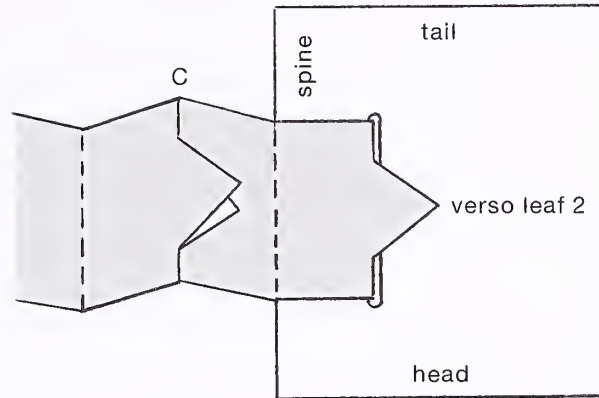
Bring leaf 2 up under the glued segment and then let it down on top of leaf 1

At this point make sure the spines of both leaves and the folds of the concertina all line up at the spine

Also be sure the leaves line up at the tail and head

Bone the flag segment of the concertina

For leaf 3 and leaf 4 repeat from ★

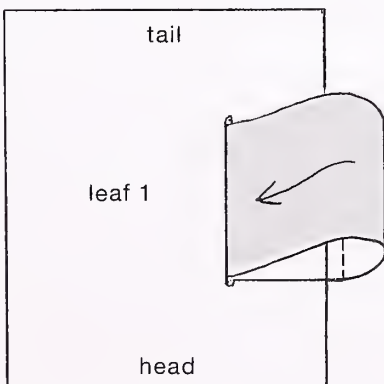


Holding the concertina together

Turn over with leaf 1 on top

On the 4" piece mark the depth of the spine

Score parallel to spine and fold around the spine



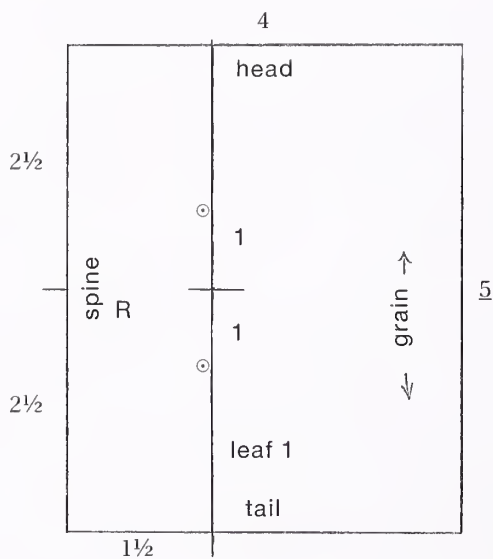
Insert the 4" piece of the concertina into the slot of leaf 1

This non-adhesive closure will allow the book to function comfortably in the hand and when that piece is taken out of the slot the book can be fully extended

Materials

- 2 leaves 4" x 5" grain long art or cover weight paper
- 1 leaf 3½" x 4" grain long art or cover weight paper
- 1 leaf 3" x 3" art or cover weight paper
- 1 concertina weaving strip 2" x 16" grain long thin strong paper

Leaves



Leaf template

Use one of the 4" x 5" leaves

Draw a line 1½" from the spine edge and mark the midpoint (2½") on the line

From the midpoint measure 1" toward head and 1" toward tail and mark

At these points stab 1/16" holes on the **spine** side of the line

Preparing the leaves

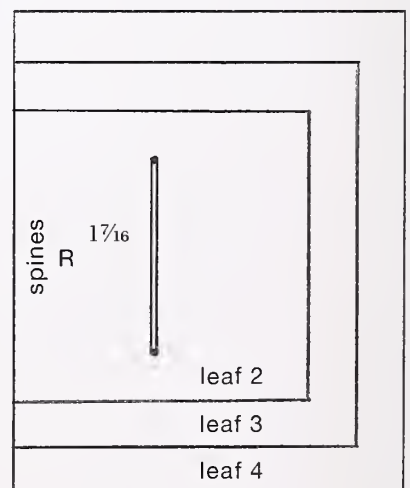
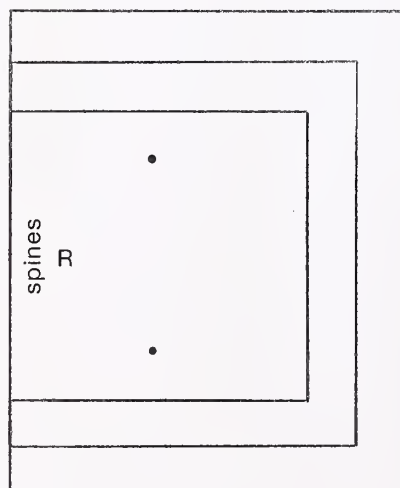
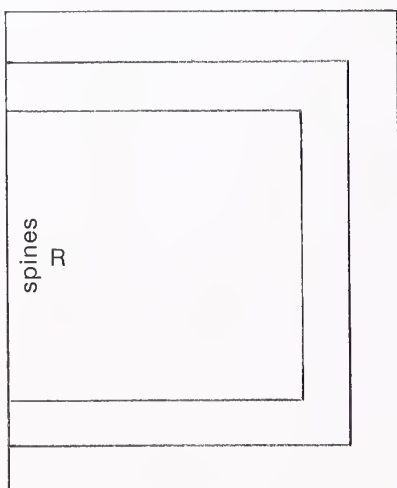
Mark the spine edge of all the leaves with an R for recto

Line up the leaves at the spine

Place the template on top also lined up at the spine

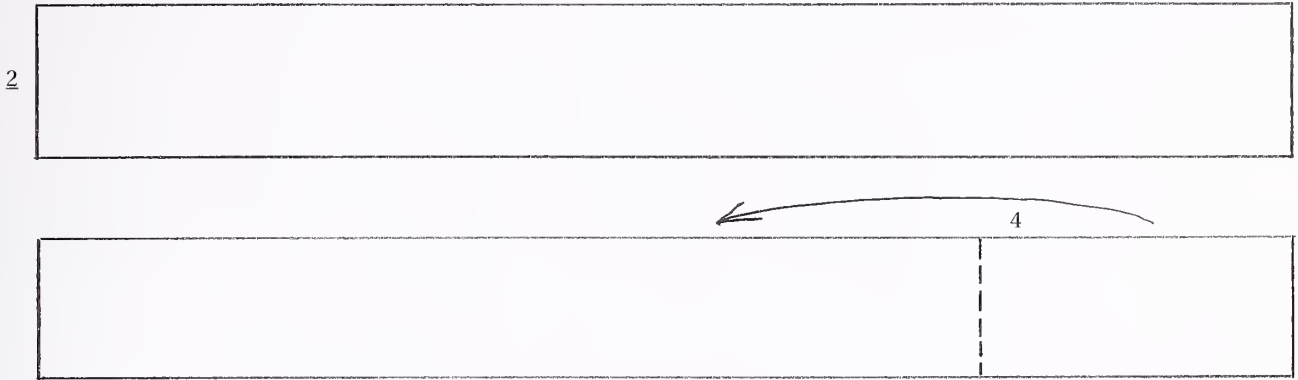
Stab all the leaves at once through the two stab holes

Cut 1/16" slots between the stab holes in each leaf individually

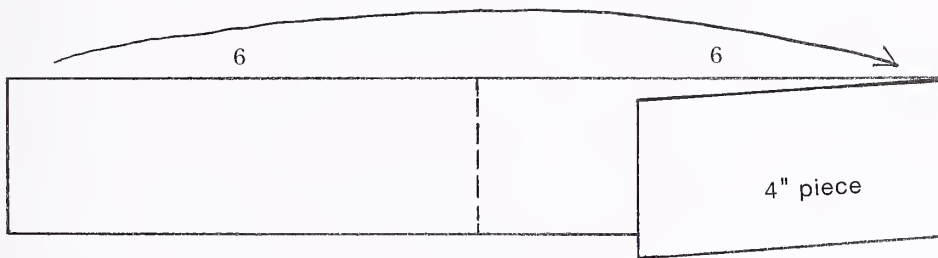


Weaving concertina

16

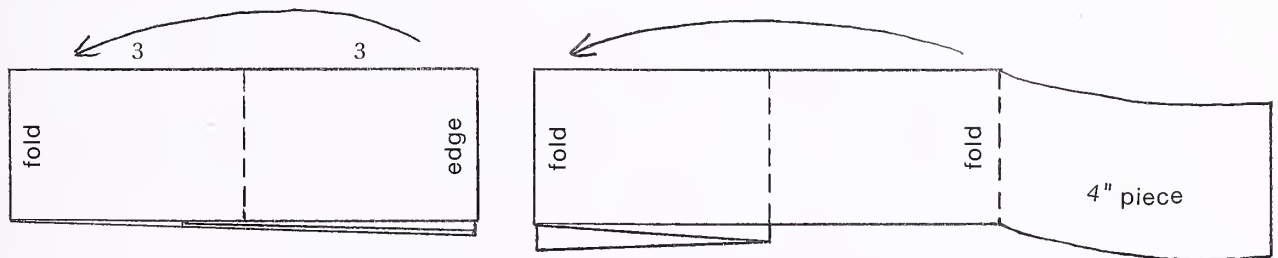


Measure in 4" from the right edge, fold over at that point and bone



Bring the left edge over to meet the fold just made, fold down flat and bone

Note—the 4" piece will not be folded down smaller

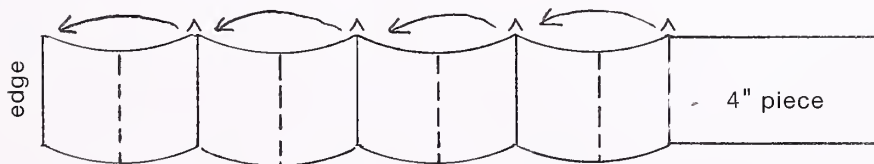


Fold the right edge back to the fold just made and bone

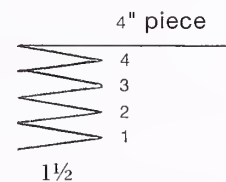
Flip the strip over and open out the 4" segment

Bring the right fold to the left fold, fold down flat and bone

Open the strip with the 4" piece at the right Then make all the folds ^ mountain folds



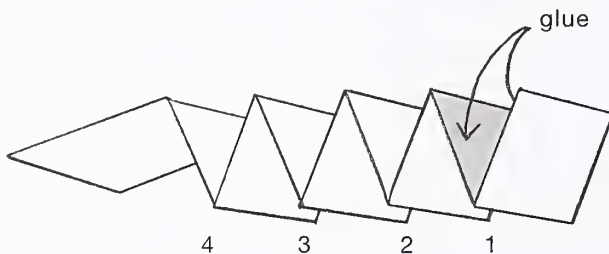
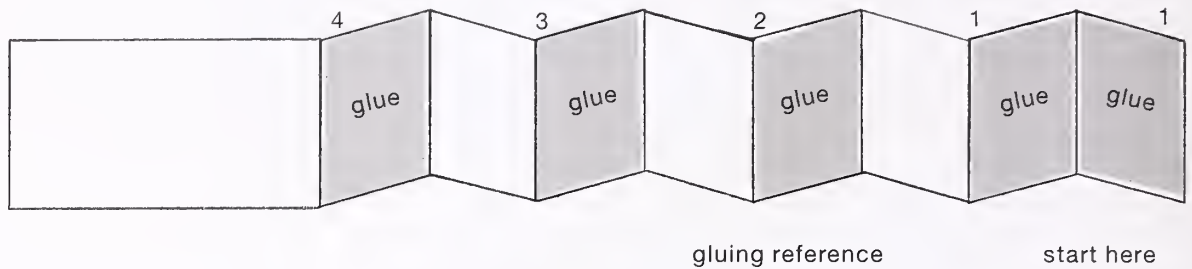
Bring the first mountain fold to the left edge, fold down flat and bone
Continue fold to fold
Do not fold the 4" piece



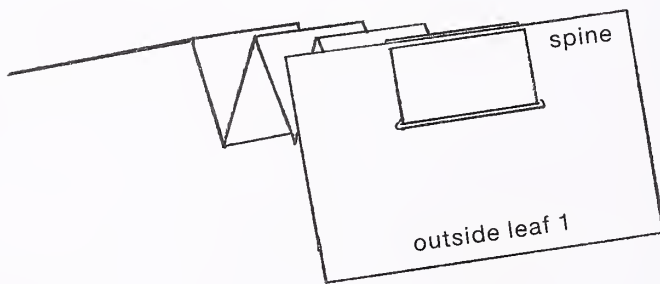
Cross-section of the finished concertina

Assembly

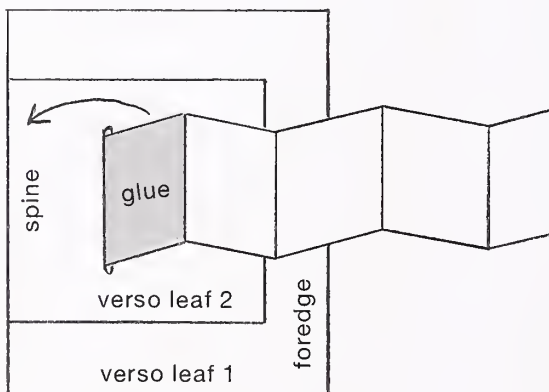
The concertina will be threaded through the slots in the leaves and attached to only one side of the leaf which is what permits the book to extend except the first segment



Put glue on both inside surfaces of segment 1 on the weaving concertina



Clam the two inner glued sides of segment 1 toward the spine by threading it through the slot in leaf 1 and boning both sides after making sure that the concertina strip folds line up exactly with the spine of leaf 1



Turn leaf over with the spine at left and verso facing up

★ Extend the concertina headed toward the foredge

Thread leaf 2 onto the concertina with the verso of leaf 2 facing up

Put glue on the concertina segment next to the slot

Line up the spines of both leaves

Fold the glued segment of the concertina down onto the leaf, making sure fold lines up with the spine, and bone

Continue from ★ with leaves 3 and 4

Fold back the 4" piece beyond the spine and turn the book over

Follow the directions for **Holding the concertina together** in *Aunt Sallie's Lament* on page 17

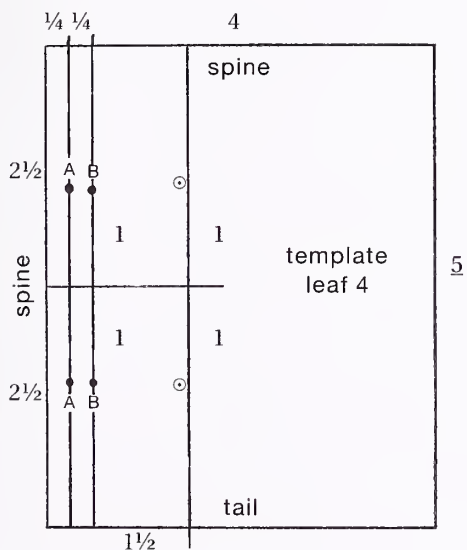
This may be made with or without flags. Flags will assist in keeping the concertina firmly in place, but more than two slots could be in the leaves which would have the same effect of firmness. We have not used this structure for an edition.

Materials

4 leaves 4" x 5" grain long cover stock

1 concertina weaving strip 2" x 16" grain short thin strong paper

Preparing the leaves



Make the same template as for Aunt Sallie's Lament on page 18 with these additions

Draw lines 1/4" and 1/2" in from the spine edge

From the midpoint of each line measure 1" toward head and tail and mark

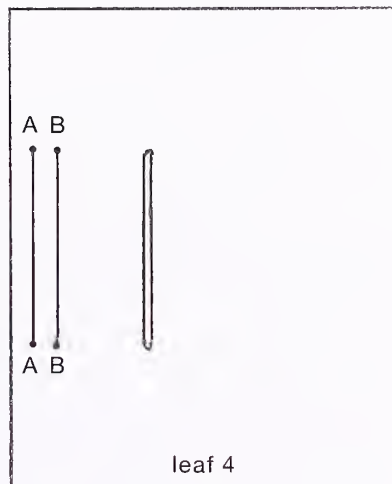
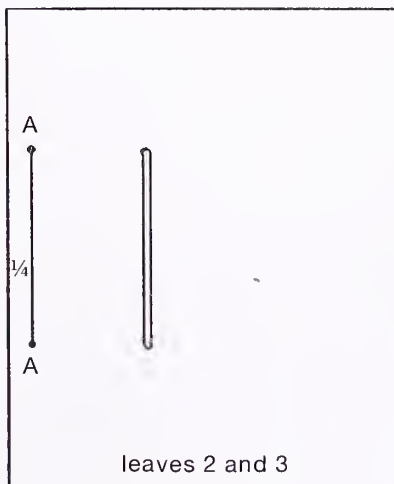
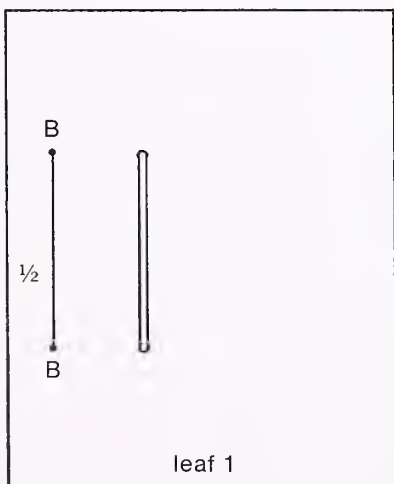
Stab 1/16" holes on the **spine** side of the 1 1/2" line

Pierce holes A and B as illustrated

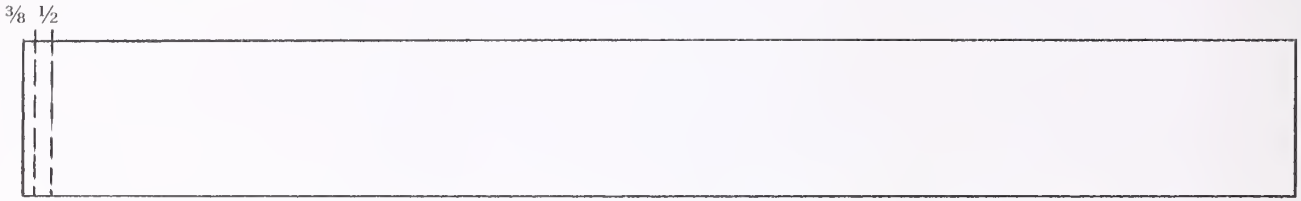
This template will become leaf 4

Use the leaf 4 template to prepare leaves 1, 2 and 3 as shown below

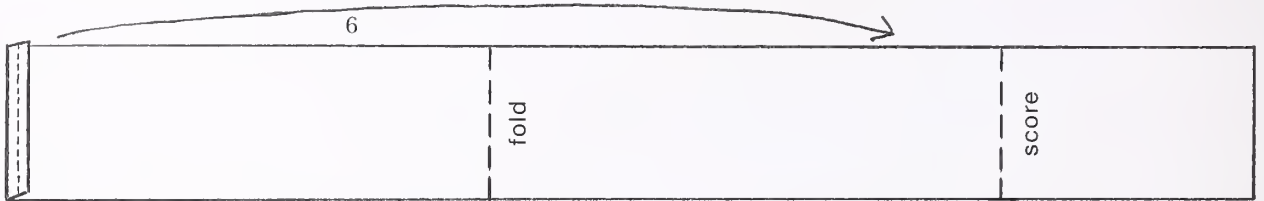
Cut slits from A to A and from B to B and cut 1/16" slots between the stab holes



Weaving concertina



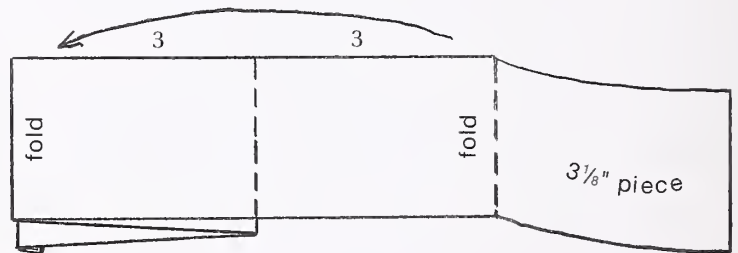
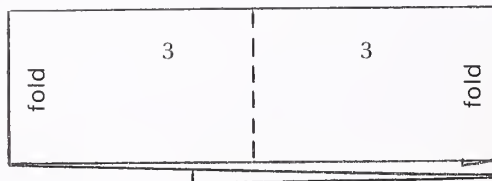
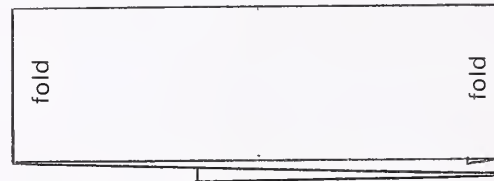
Measure $\frac{3}{8}$ " from the left edge, fold over and bone. Measure $\frac{1}{2}$ " from the fold, fold over and bone



Measure in from the folded edge 6" and fold and bone. Score along the folded edge at right

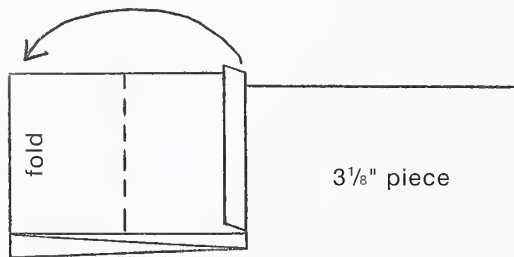
Fold back under at the score so that there are two 6" segments and a $\frac{3}{8}$ " piece

This shorter piece will not be folded further until all the leaves are assembled



Bring the right folded edge to the left fold, fold down flat and bone

Flip over, open out the $\frac{3}{8}$ " segment and reverse its fold. Bring this fold to the left fold and bone



Open $\frac{3}{8}$ " piece

Turn over to look as shown at left

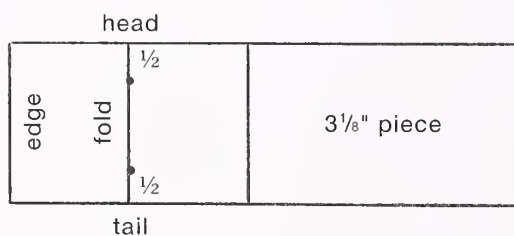
Fold the right folded edge of the top segment to the fold at left, fold and bone

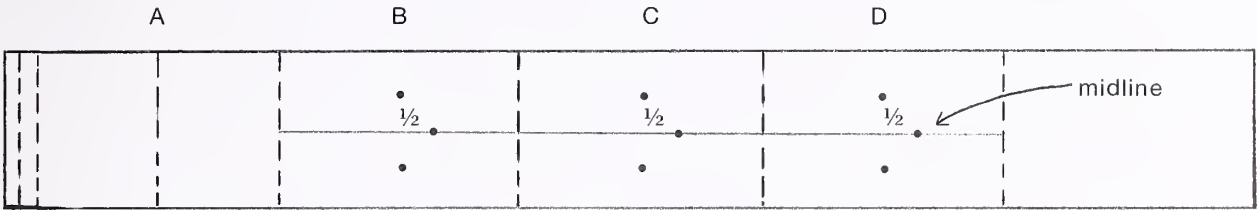
Leave this folded

Measure in $\frac{1}{2}$ " from head and tail along the centerfold

At the side of the fold pierce down through the three segments below

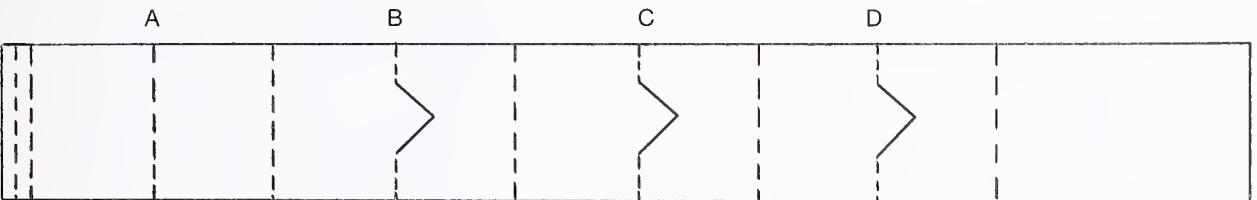
Do not pierce through the centerfold guide





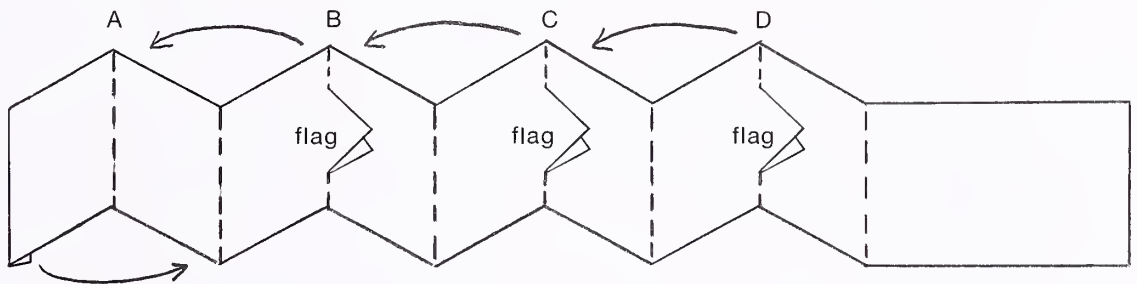
Open all the folds and draw a midline through segments B, C and D

On the midline pierce a hole $\frac{1}{2}$ " to the right of the 2 holes already on each segment



Cut an arrow between the 3 holes in segments B, C and D

Make all the folds into \wedge mountain folds and score B, C and D as shown on each side of the arrow



Turn under the $\frac{3}{8}$ " hook folds at the beginning of the strip

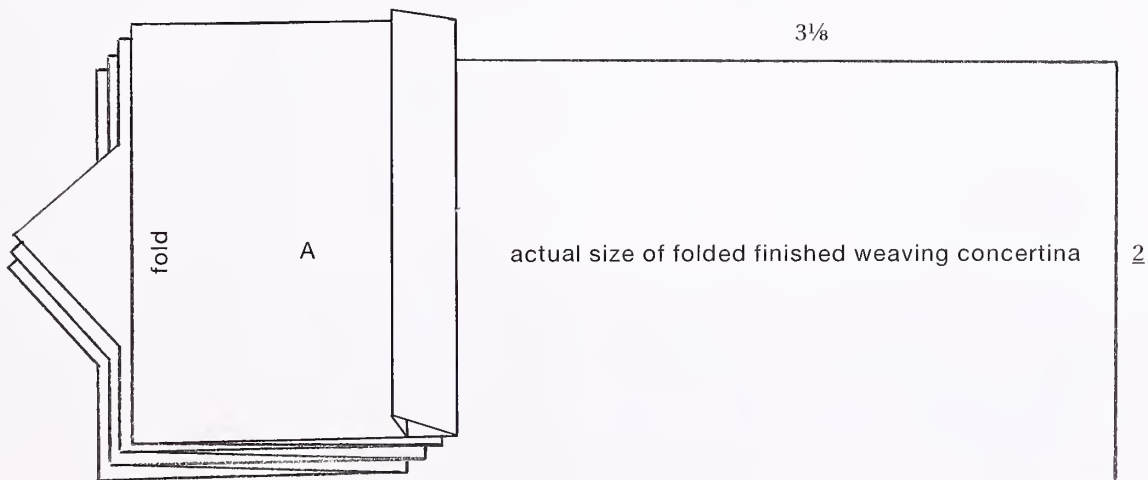
Flip the strip over so that all the folds are valley folds

Reverse the fold at A and fold it under the strip

Pinch together the scored lines on segment B and bring over to meet fold A, aligning the folds, bone carefully and allowing the unfolded flag to pop out to the left

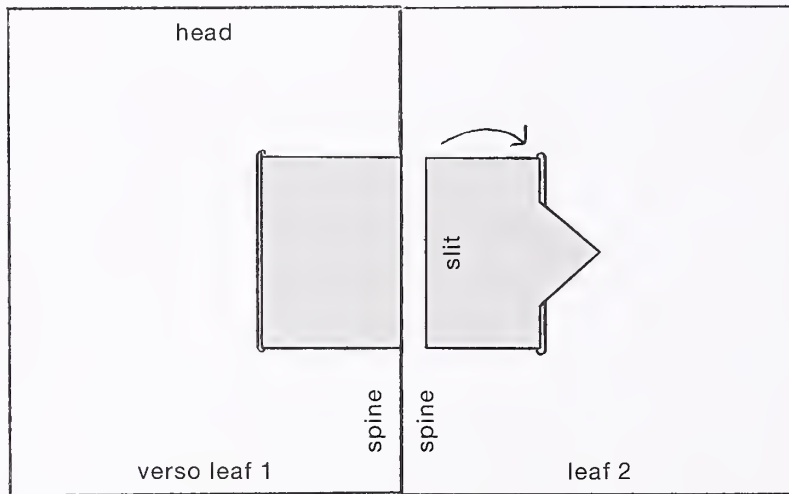
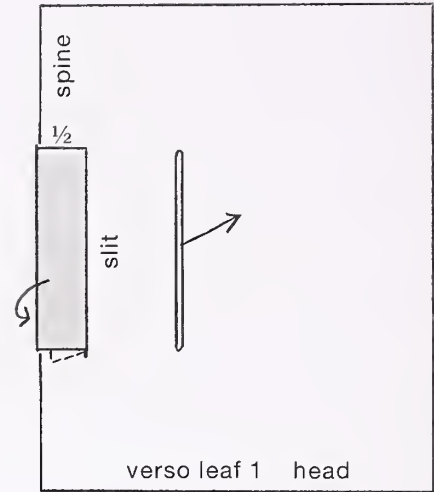
Bring C to meet B and then D to meet C with the 3 flags extending to the left

Flip the strip over



Assembly

On the verso of leaf 1 hook the 3/8" fold down through slit
 Fold back the 1/2" segment and wrap it around the spine
 Still on verso 1 bring the concertina weaving strip up through the slot of leaf 1 and fold back toward the spine
 At this point the folds may need to be reversed
 Rotate leaf 1 as illustrated below

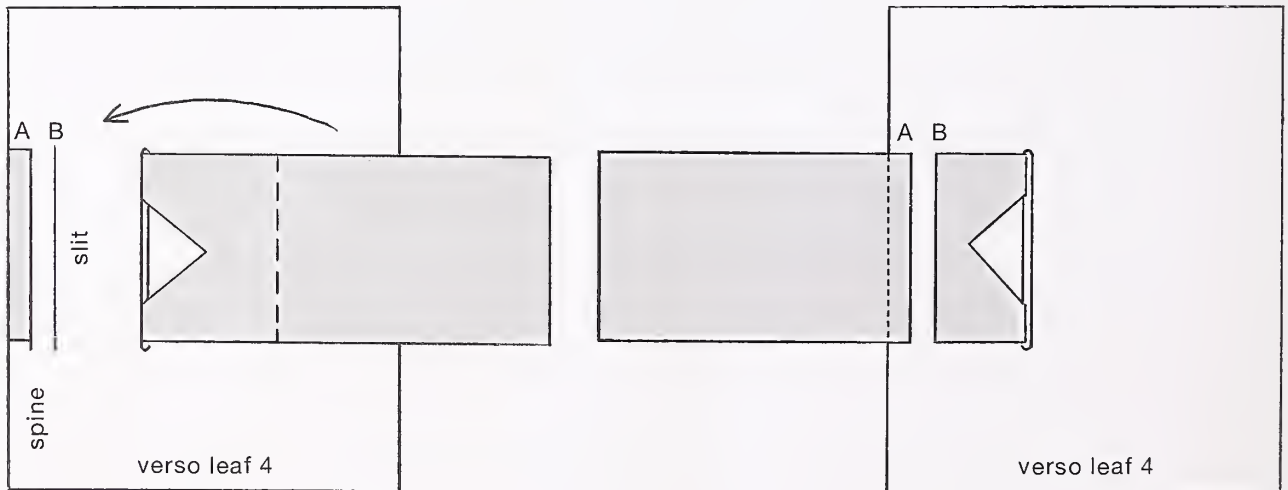


★ On leaf 2 thread the concertina strip up through the 1/4" slit until the fold at the spine on the binding strip is reached and leaves 1 and 2 butt

Then thread the strip down through the central slot capturing the flag

Turn leaf 2 over onto leaf 1 verso and fold strip back toward the spine

Repeat from ★ for leaves 3 and 4



Turn the book so the verso of leaf 4 is facing up as shown above left

Fold the concertina strip back at the slot toward the spine

Thread the strip into the B slit and out of the A slit

To secure the concertina follow the **Holding the concertina together** directions on page 17

Narcissus A poem by W R Johnson that claims Narcissus is no longer gazing upon his own reflection, but is mesmerised by the image of the constantly changing sky in the pool. The *Aunt Sallie's Lament* structure was appropriate for paging through and finding different sky pools captured in the diamond windows created by the flags of the binding strip. I wanted this book to also function as a wall-hung "scroll". Instead of rolling up for storage, *Narcissus* folds up to shelve as a book. When this concertina is opened, the "back" side does not have any text; the images can be a surprise as they can be as wide as the concertina strip and remain hidden on the front side except for what shows through the window. – cvv

Narcissus Poem by W R Johnson set in Optima printed on eight colored papers created at MacGregor-Vinzani along with several shades of lavender abaca paper for the binding structure and cover; illustrated with color laser cloud images by Claire Van Vliet printed at Sarabande Press in New York City. The diamond book fits into a maple tray made by Shawn Conant with the box and slip-case made by Judi Conant and Mary Richardson in Maidstone, Vermont. 14 pages 9 x 11½ inches that open to 60 inches for hanging, numbered edition of 120 signed by the artist, published by The Janus Press, Vermont in 1990

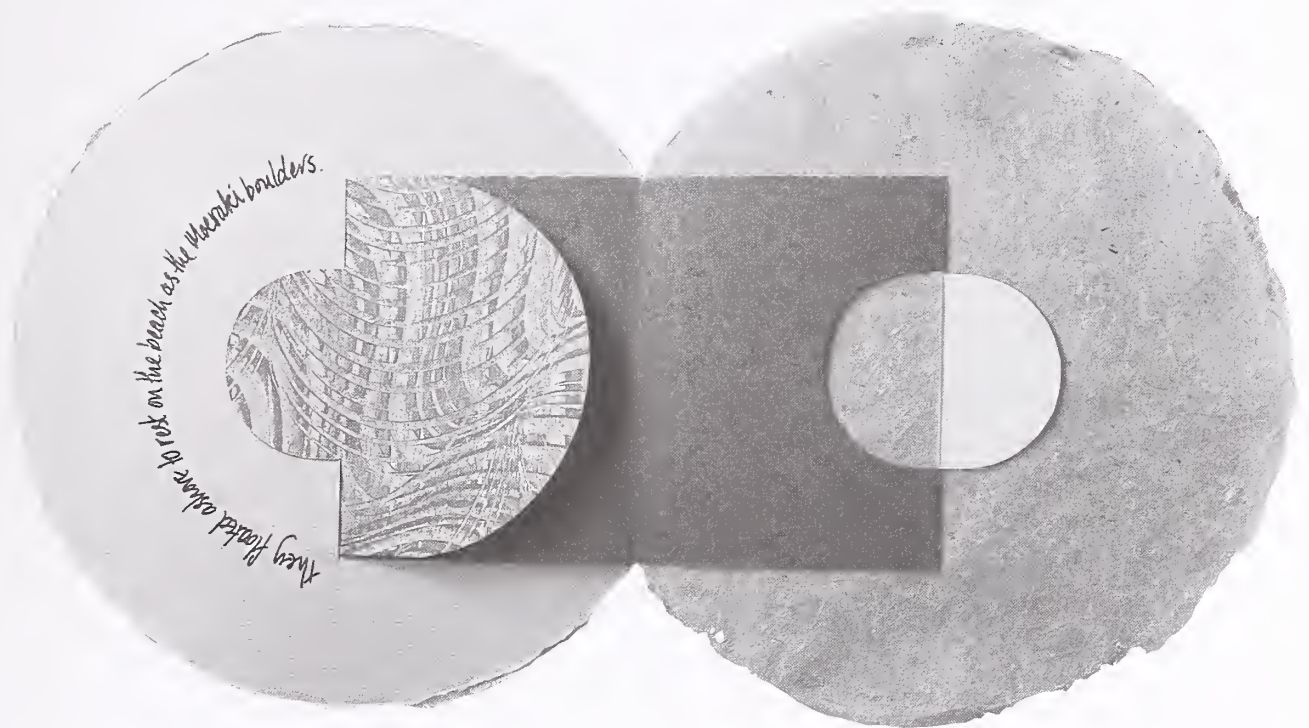




Moeraki Boulders This book was developed in response to a call for entries for an exhibition, *The River Styx*, an Australian-New Zealand artists' book project in 1994. I chose to use the legend of the Moeraki Boulders as they are considered the visible remnants of the shipwrecked vessel *Te Ataiteura* that was sailed by the Maori ancestors from Hawaiki to Aotearoa/New Zealand, a crossing from one world to another as in the crossing of the River Styx.

Since a book is an object to be held by one person, a one to one relationship, the boulders have been scaled down to the size of a hand held stone making the book sit comfortably in the hand. The actual boulders are spherical concretions as much as six feet in diameter that the sea births from a marine terrace on the Pacific coast of the South Island. The circular pages have torn edges all around except for the spine portion which is trimmed enough to accommodate the spine concertina. The concertina is a non-adhesive development of *Aunt Sallie's Lament* and *Narcissus*. Each boulder leaf is made up of a machine made paper with the text and another piece of handmade paper the same size that creates a textured verso. – ES

Moeraki Boulders A circular book in a clam box, designed and constructed by Elizabeth Steiner. The circular pages are made up of various machine and handmade papers (banana, ginger and kniphofia). The binding structure is a non-adhesive version of *Aunt Sallie's Lament*. The text is calligraphed in the Chancery hand both directly and photocopied. 22 pages 5½ inches high x 5 inches wide in a signed and numbered edition of 5 published in 1993 by Elizabeth Steiner in Auckland, New Zealand. A second edition of 25 was published in 1998.



Materials

For the sake of simplicity these instructions are for a 4 x 5 inch model of **Moeraki Boulders** structure and the flags are triangular rather than round

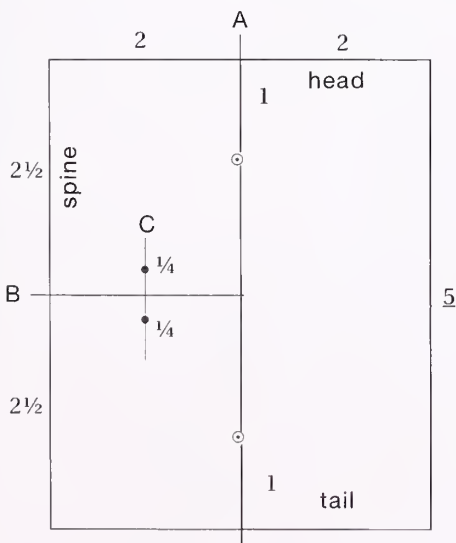
6 leaves 4" x 5" grain long cover stock

1 binding strip template 3" x 6¾" grain optional light card or cover stock

5 binding strips 3" x 6¾" grain short heavy text weight

It is nice if each strip is a different color or pattern. Both sides of the strip will show

1 cover strip 3" x 8" grain short light cover stock



Leaf template

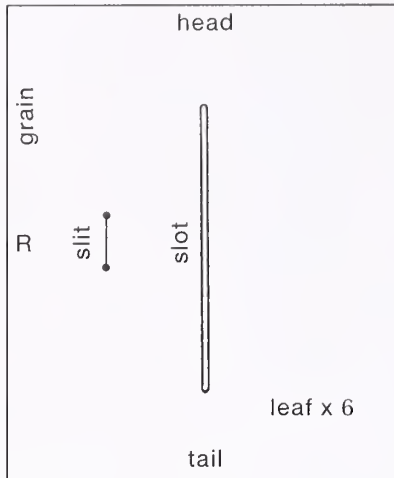
Draw line A 2" in from and parallel to the spine edge

On line A measure in 1" from the head and tail and stab a hole at those points on the **spine** side of the line

Draw line B 2½" down from the head

Draw line C 1" from the spine

On line C prick a hole ¼" on each side of line B



Preparing the leaves

On all six leaves stab two holes for the long slot and prick two holes for the short slit

Cut slots $\frac{1}{32}$ " wide between the stab holes

Cut slits $\frac{1}{2}$ " long between the prick holes

Mark the spine edge on all the leaves with an R to indicate the recto of each leaf

Note - Two of these leaves will become covers

Binding strip template

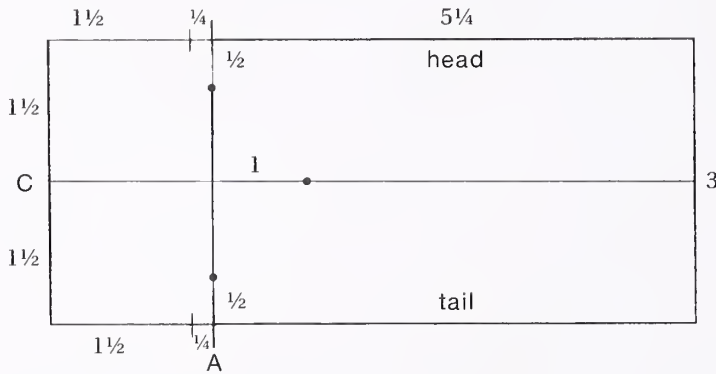
Draw centerline C $1\frac{1}{2}$ " from the head and tail edges

Make 2 marks on the head and tail edges $1\frac{1}{2}$ " from the left edge

Measure a further $\frac{1}{4}$ " on both edges and draw line A

On line A measure in $\frac{1}{2}$ " from head and tail edges and prick

Measure 1" to the right of line A on line C and prick



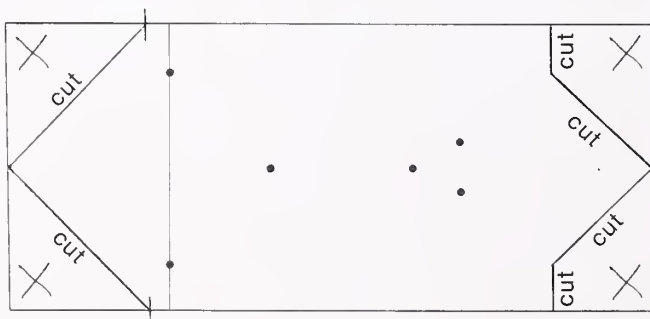
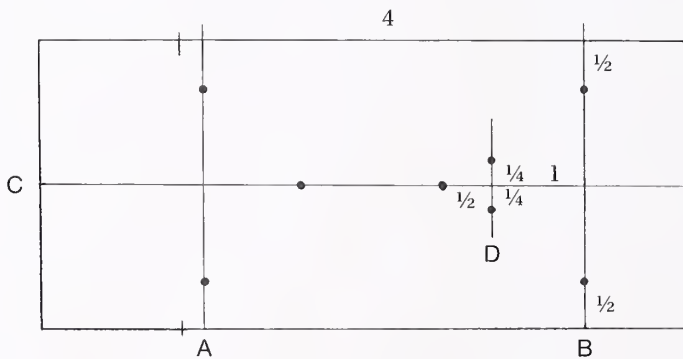
Measure 4" to the right of line A on head and tail edges and draw line B

On line B measure in $\frac{1}{2}$ " from both edges and prick

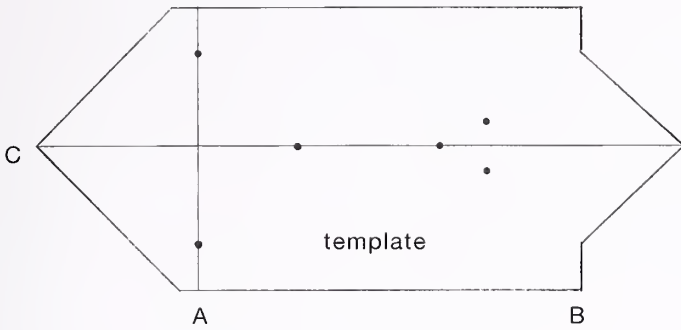
Draw line D parallel to, and 1" to the left of line B

On line D prick $\frac{1}{4}$ " on each side of center line C

From line D prick $\frac{1}{2}$ " to the left on line C



Cut away the four corners as shown in the diagram

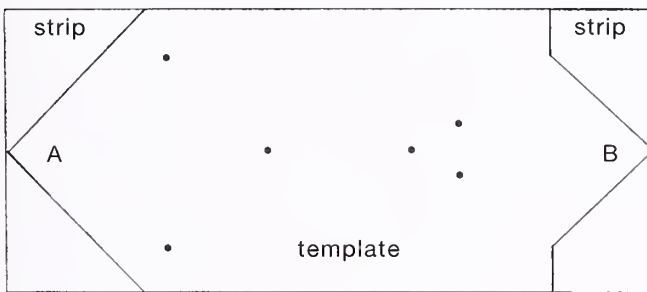


The finished template should look like the diagram to the left

Preparing the binding strips

Center the template on the strip
It does not matter if the pattern or
< front side is facing up or down

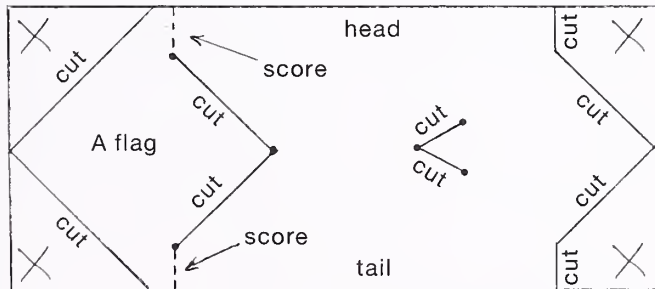
Trace around the template at each
end and pierce the six holes in each
of the five strips



For the cover strip Trace the A end
only and pierce the three holes at
that end

Cut away the four corners of each
strip according to the tracing

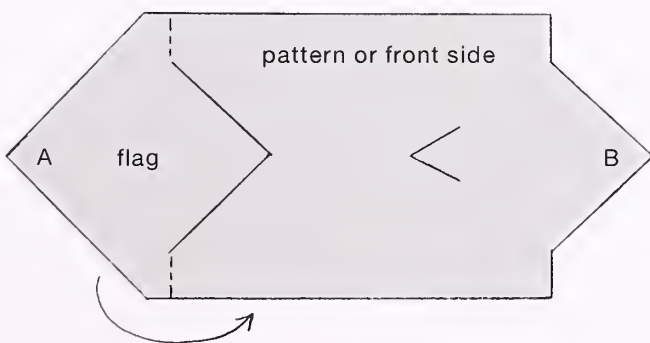
Score to the head and tail edges from
the two holes on the A end on the
reverse side if the paper is patterned



From those holes cut to the centered
hole to the right

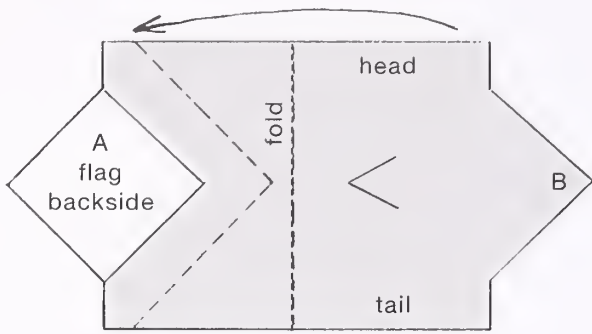
Cut the < defined by the 3 holes
further to the right on the B end

For the cover strip Cut the two
corners on the A end, score from the
two holes on the left to the edges and
from these holes cut to the centered
hole to the right

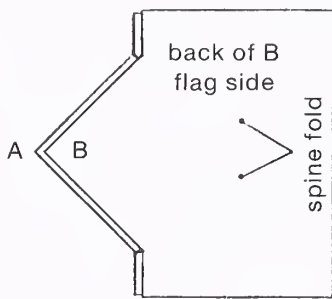


The binding strip should look like
this with the pattern or front side up

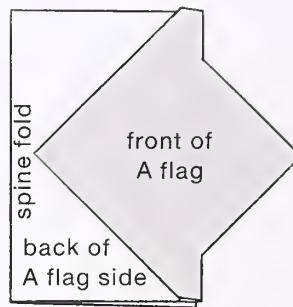
Fold the flag under on the score
lines of each binding strip and the
cover strip



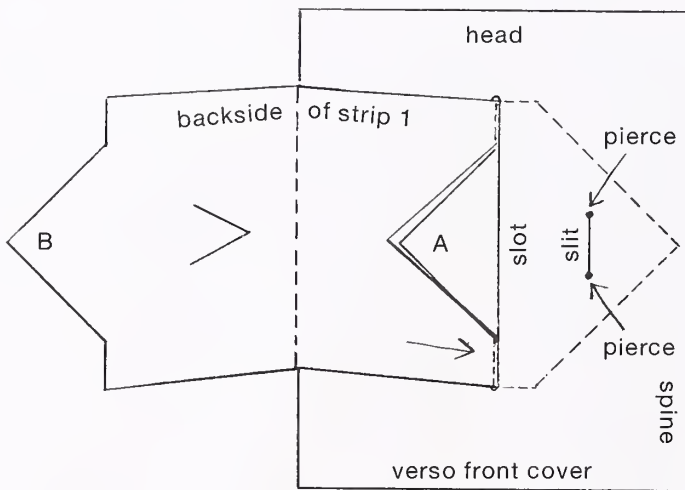
Binding strips Fold the B flag over a scant $\frac{1}{16}$ " short of the A flag keeping the head and tail edges aligned and bone



This is how the strip should look on the B flag side



This is how the strip should look on the A flag side

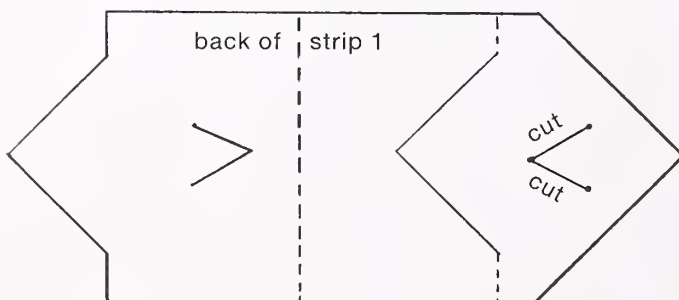


Preparing the front cover strip Strip 1 requires an extra $<$ cut to hold the cover firmly in place

On the verso of the cover leaf slip flag A toward the spine into the slot up to the fold line of A

Pierce the A flag at each end of the slit in the leaf

Remove the strip



From the pierced holes cut a $<$ $\frac{1}{2}$ " long

These $<$ cuts will be called hooks in the instructions

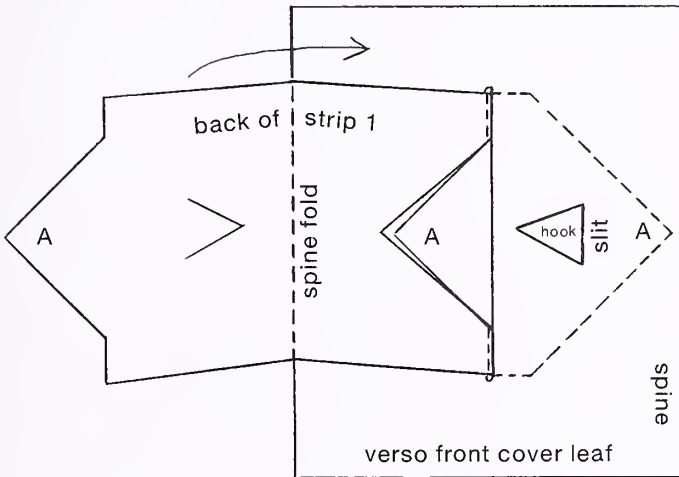
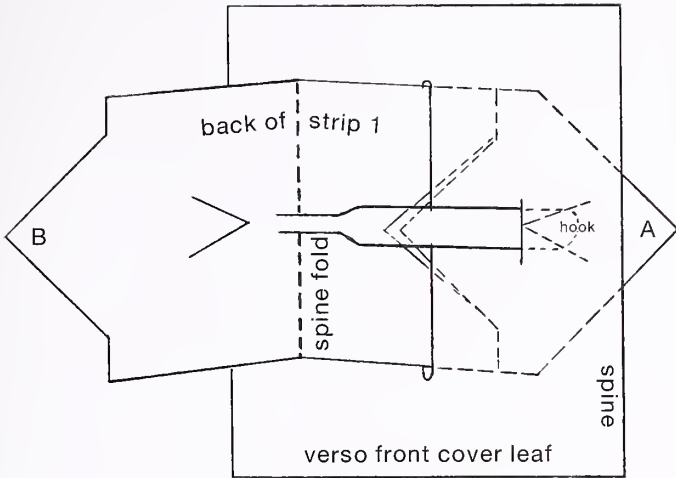
Attaching the front cover leaf

Slip the A segment of strip 1 back down into the slot in the verso of the cover leaf

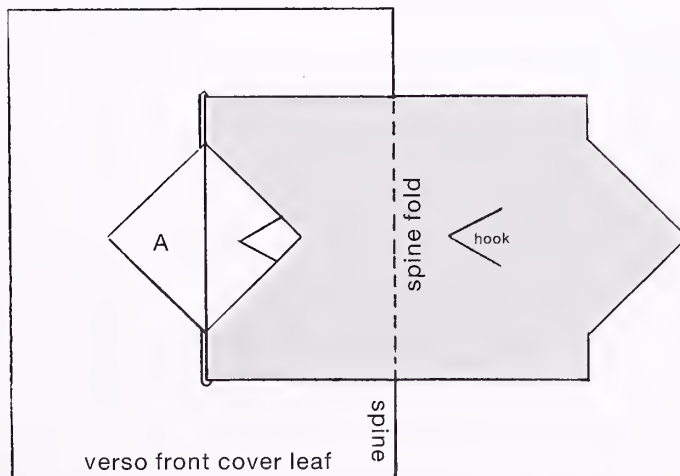
Slide it out beyond the spine edge so the < hook can come up through the slit

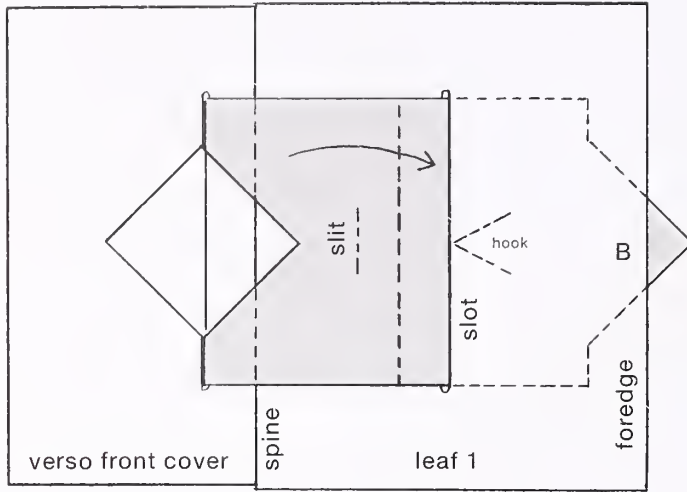
This can be done very easily if you slip a narrow spatula into the slit and under the < hook to guide it into the slit when the strip is pulled left

The strip is in place when the scored folds on the A flag line up with the slot



Fold strip 1 over the spine edge of the cover leaf

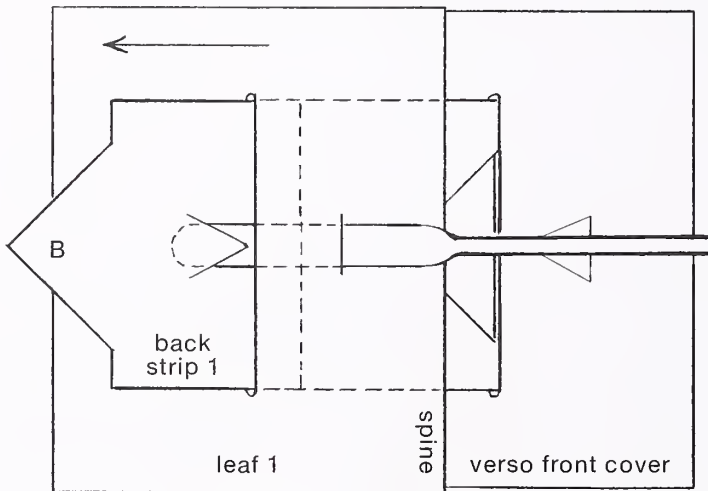




Attaching the leaves

★ Slip the B section of strip 1 down through the slot of leaf 1 toward the foredge

Go far enough so that the hook is beyond the slot



Turn leaf 1 over and slip the spatula into the slit and under the hook

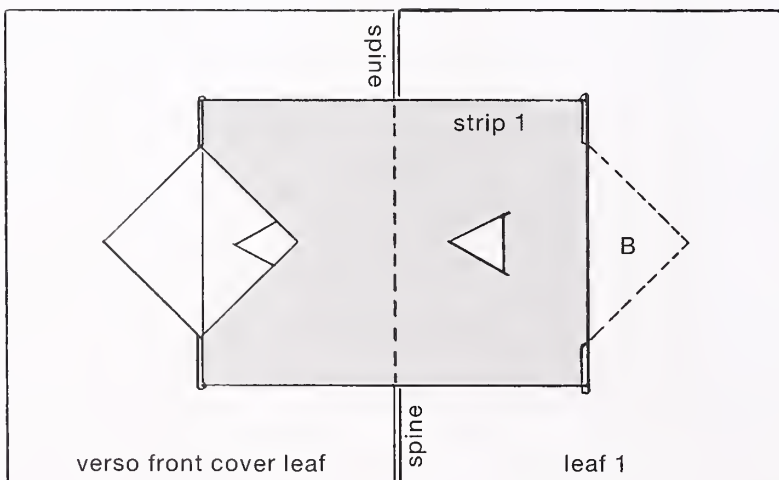
Pull the leaf to the left

The hook will slip into the slit and face up on the verso side

Align the spines of the cover and leaf 1

Note – The hook on the front cover points in the opposite direction than on subsequent leaves

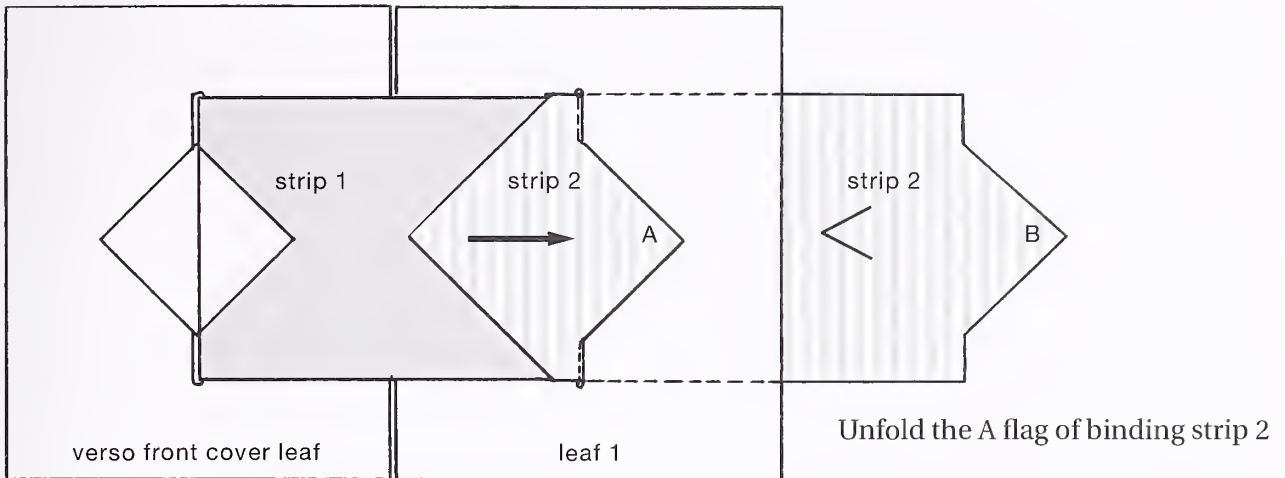
Turn over leaf 1 and the strip



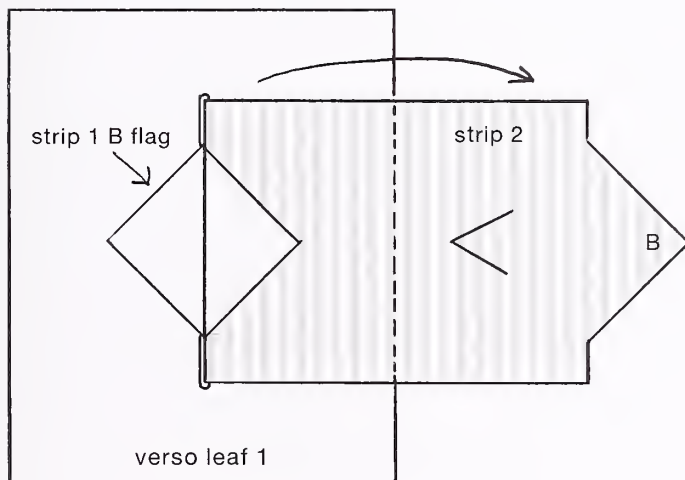
This diagram is how the model should appear at this point

The hook shows on the verso of the front cover leaf only

With subsequent leaves the hook will not show on the verso of the leaf



Slip the B flag of binding strip 2 down into the slot of leaf 1 and pull to the right until the small flag of side A is caught on top of the leaf at the slot



Turn leaf 1 over on top of cover leaf

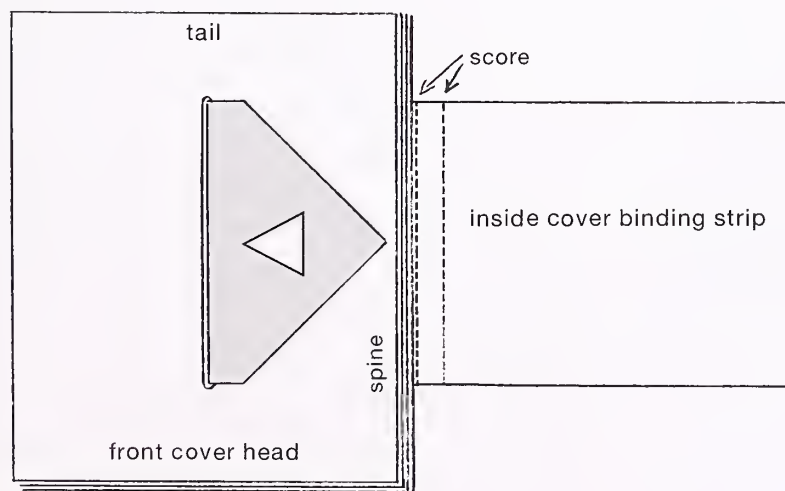
Fold strip 2 back over the spine

Repeat from ★ on the previous page to add leaf 2 and binding strip 3

Continue until binding strip 5 is attached to the back cover leaf

Attaching cover binding strip

Attach the A flag segment of the cover strip to the inside of the back cover in the same way as all the leaves have been attached (see the two diagrams at the top of this page)



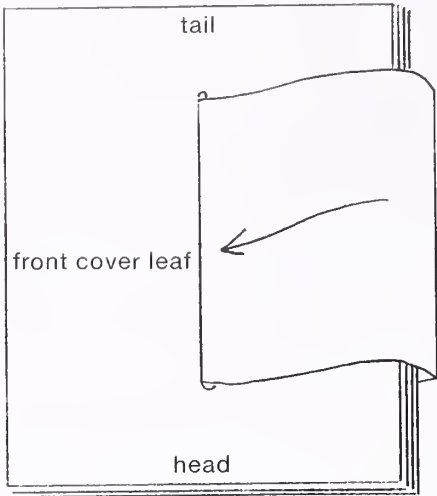
Flip the book over so that the front cover is facing up

Score the cover strip next to the leaves at the spine

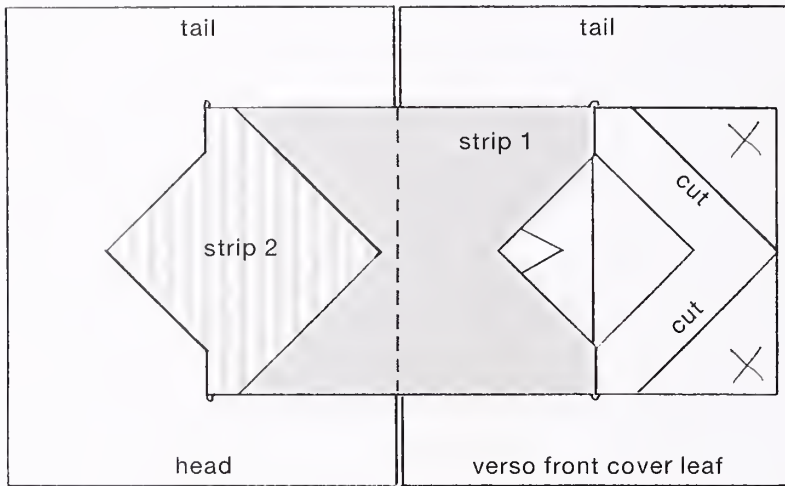
Fold the strip over and bone

Mark the depth of the leaves on the strip and score another line parallel to the spine

Fold the strip over and bone



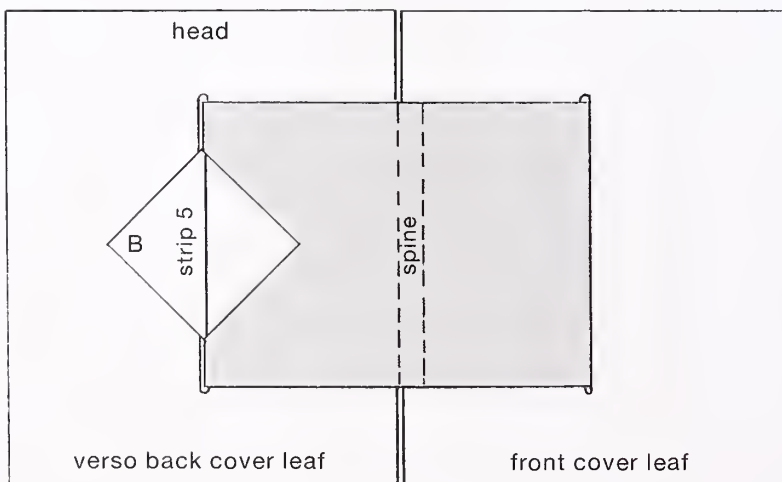
Fold the cover binding strip around the spine and into the slot of the cover leaf



Open the front cover leaf and mark the binding strip to cut off any excess

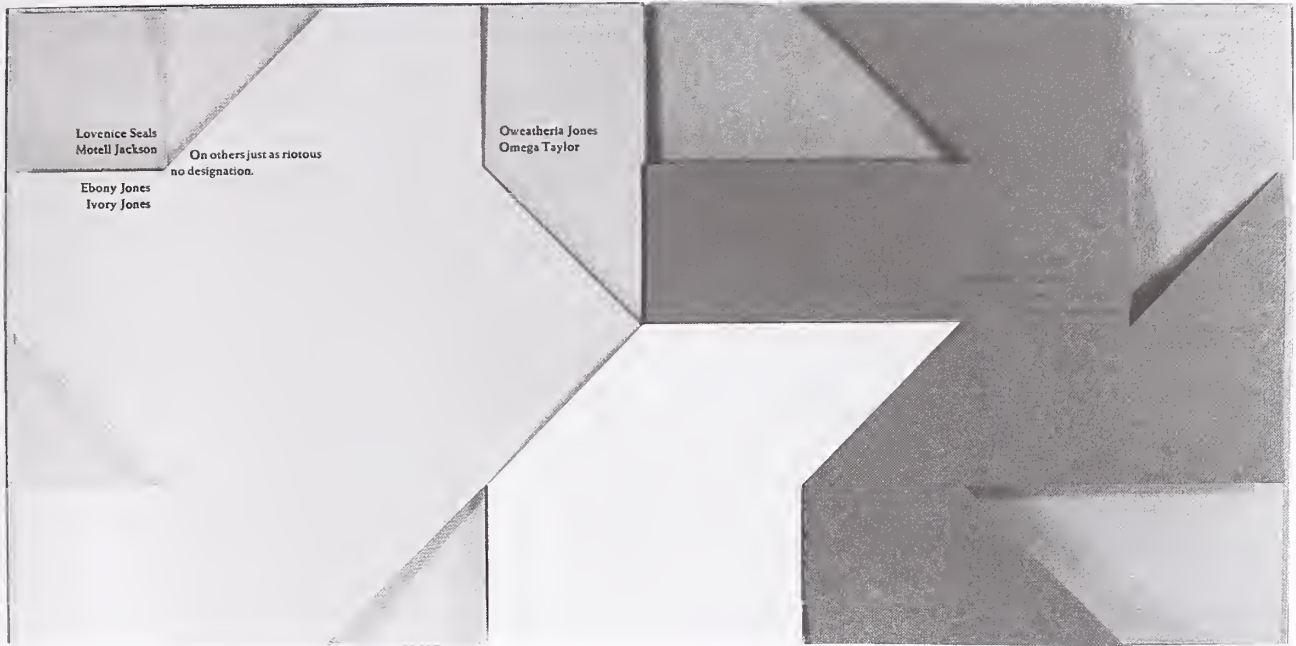
When the book is open the binding strip should not extend beyond the foredge of the leaves

The binding strip should move freely back and forth as the book is opened and closed



The covers of the opened book should look like this when the binding strip is in place – slip it out and the leaves can be fully extended

Also the structure works if the more interesting back cover is used as the front cover



Aunt Sallie's Lament was sent to Sandra McPherson as a thank you for originally suggesting the poem to The Janus Press. Sandra then sent *Designating Duet* as she thought I might be inspired by another quilt poem. I realized that the concertina could be slotted into place rather than threaded, as it had been with *Aunt Sallie's Lament*, if the book was of the more normal rectangular format. In this case, the poem encouraged me to think in terms of a traditional quilt square. In the manuscript, two names of quilters appeared at the end and to the right of each verse. I thought it would be appropriate if those names accumulated into a friendship quilt by the last page. Sandra agreed to having the names appear anywhere on the page with their verse. The text needed to be printed with the verse on the verso of each leaf so the names could accumulate. – cvv

Designating Duet Poems by Sandra McPherson set in Weiss Antigua Bold with Huxley titles printed on various colors of Fabriano mouldmade papers and Strathmore Grandee. Pink abaca paper was made at MacGregor-Vinzani for the concertina binding structure and a heavier weight of the same for the Chaika slip-in spine. Design by Claire Van Vliet. The covers were made by Tamar Schumann, Judi Conant and Mary Richardson who also made the box; leaves cut and assembled by Tamar Schumann, Linda Wray and Anna Hepler. 18 pages 7⁵/₈ x 7⁵/₈ inches, numbered edition of 185 signed by all the participants, published by The Janus Press, Vermont in 1989

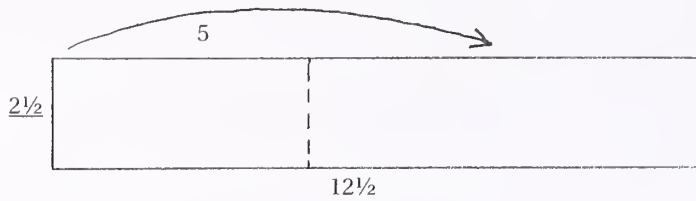
Materials

4 leaves 4" x 5" grain long cover stock

1 binding strip 2½" x 12½" grain short text weight strong paper such as Elephant Hide

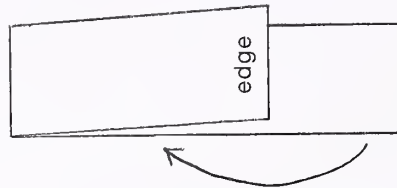
1 cover 5" x 16½" grain short cover stock

Concertina binding strip



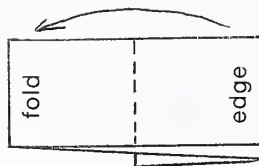
Mark the binding strip at 5" from the left edge

Fold over at the mark and bone



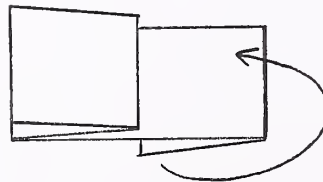
Flip the strip over

Fold the tail piece back so that its fold lies exactly at the edge below



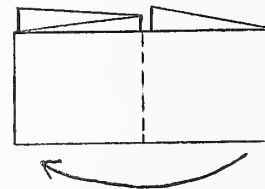
Flip the strip back over

Fold the right edge over to meet the fold at the left and bone

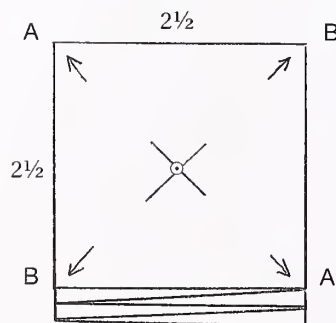


Open the underflap and reverse the fold bringing this flap over onto the top

Flip over



Fold the right fold to the left fold, and this makes a concertina with 5 equal 2 1/2" segments



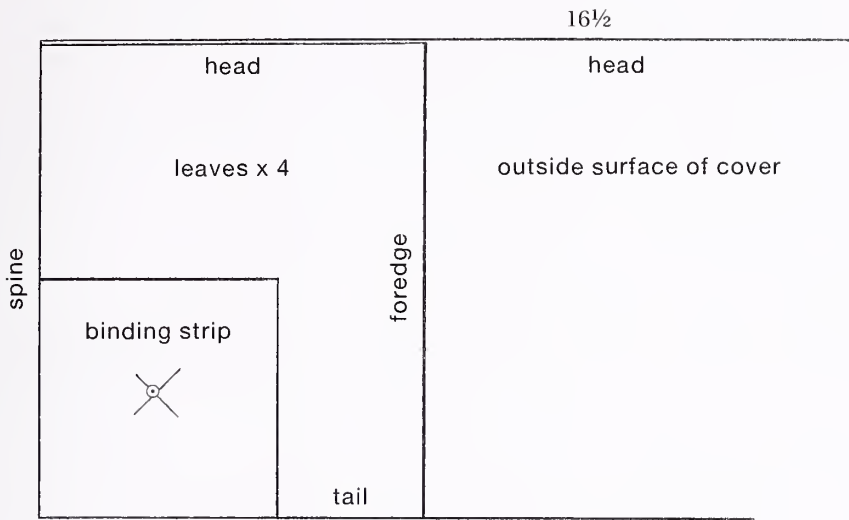
With the concertina folded together mark the center point by putting a straight-edge from corner A diagonally to the opposite corner A and make a light line near the center

Repeat for B corners

Pierce the center through all 5 segments

Note—the concertina strip will be finished after the leaves and the cover have been prepared

Preparing the leaves and cover

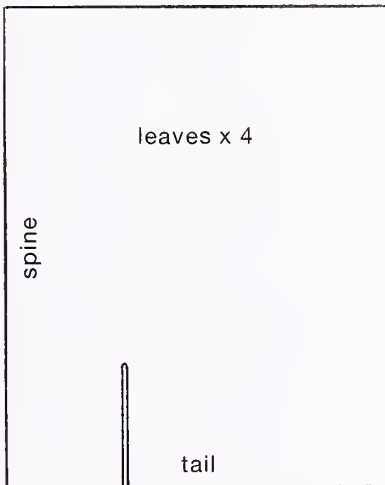


Have the outside surface of the cover facing up

Line up the leaves with the spine and tail edges of the cover

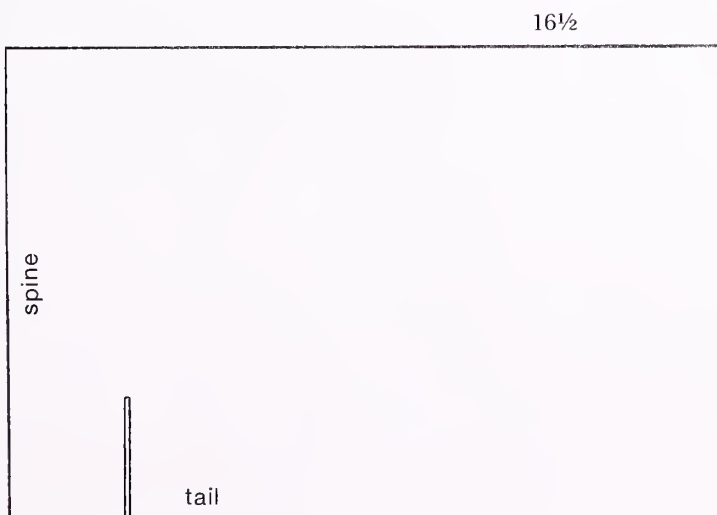
Place the binding concertina on top, lining it up to the lower left corner at the spine and tail edges

Stab through the centerpoint of the binding concertina to the leaves and cover below



Prepare the leaves and cover individually

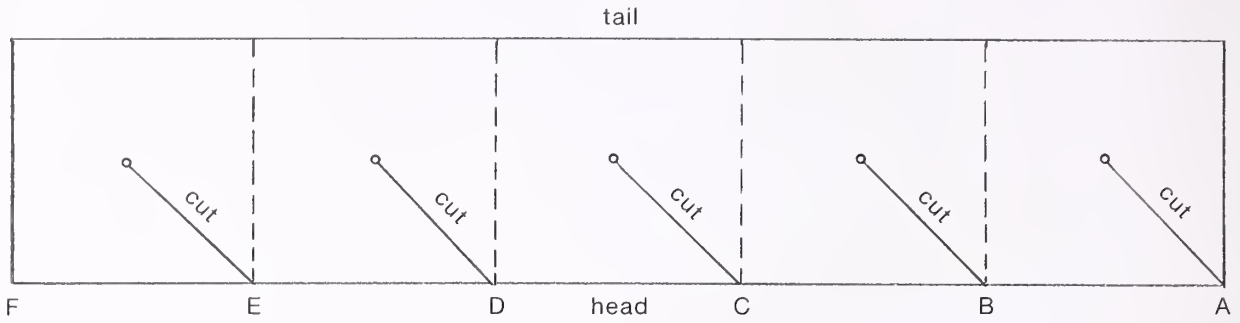
Cut a 1/16" slot from the stab hole to the tail parallel to the spine



Cut a 1/16" slot in the cover strip in the same way as the leaves

At this point resume preparing the concertina binding strip

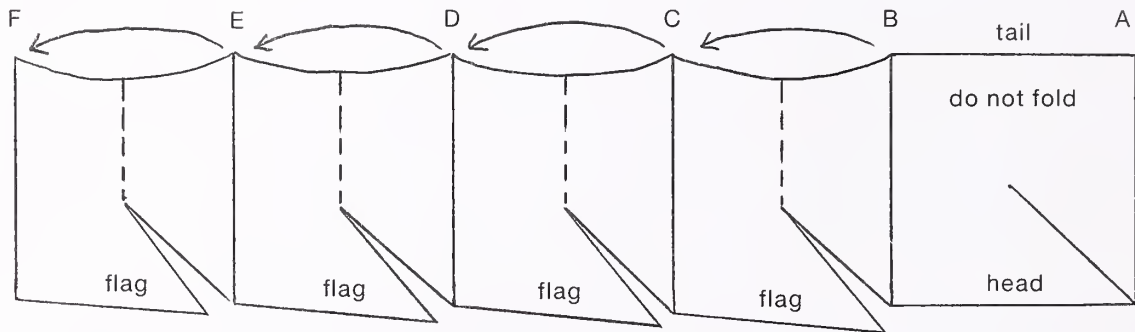
Finishing the binding strip



Unfold the concertina and have the tail at the top if your strip has pattern or imagery that threads a specific way

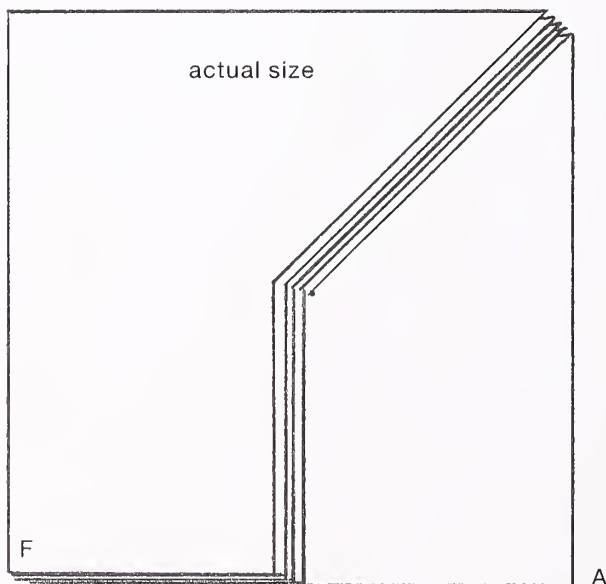
Make all the folds into \wedge mountain folds

Cut from the center hole to the lower right corner of each segment as shown above



Bring fold E directly on top of edge F leaving the flag sticking out to the right and bone the short fold, then bring fold D directly on top of E and continue through to fold B

Do not make a fold between edge A and fold B



Flip over as illustrated

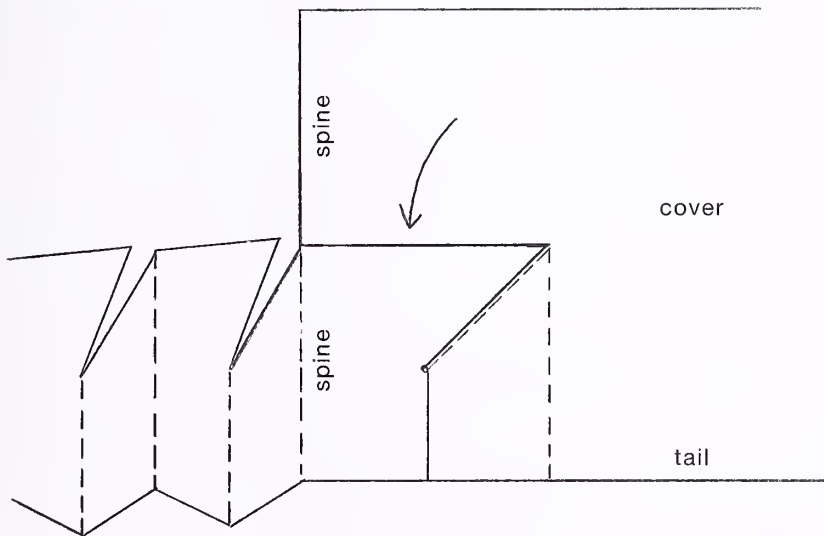
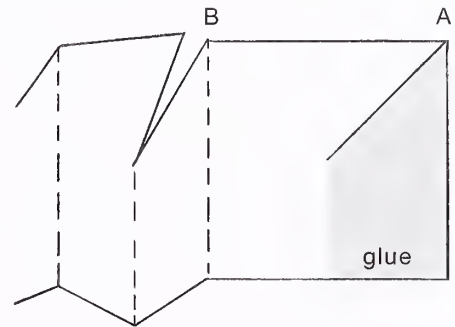
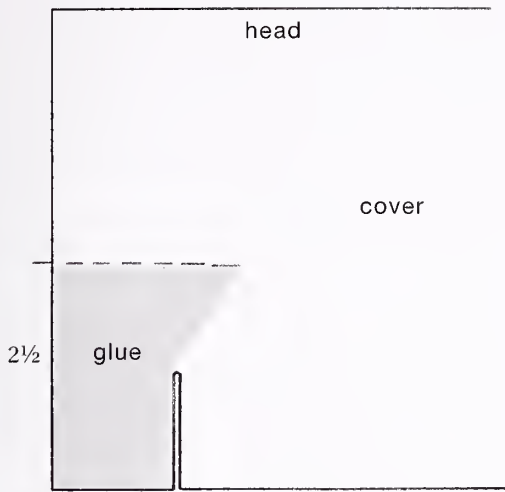
Unfold the concertina in this position to start assembling the cover and leaves

Assembly

Attaching the cover It is easiest to glue both the cover and concertina strip separately

Apply glue on the cover as shown

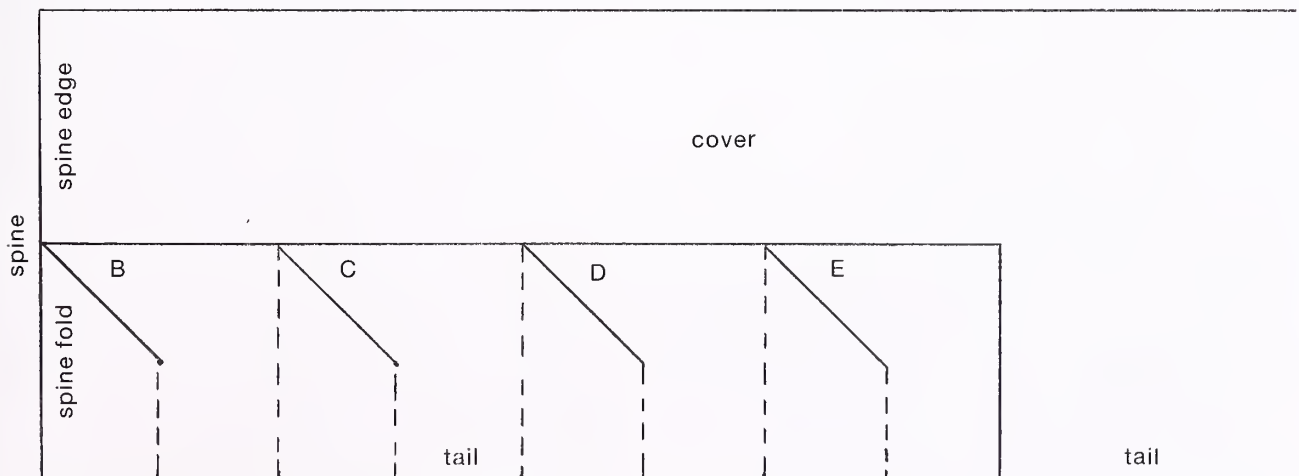
Apply glue on the unfolded A-B segment as shown

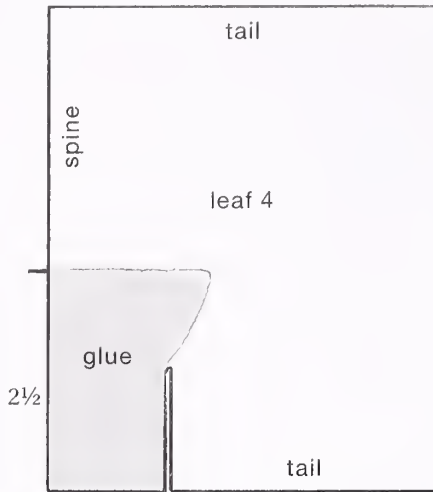


Slide the cover down behind the flag and on top of the glued section of segment A-B and line up carefully at the tail

Fold the concertina strip over to the right to make sure the spine of the cover and strip fold line up and that the unfolded strip aligns with the cover all along the tail edge as shown below—this is important as this will keep the book square

Bone the glued segment

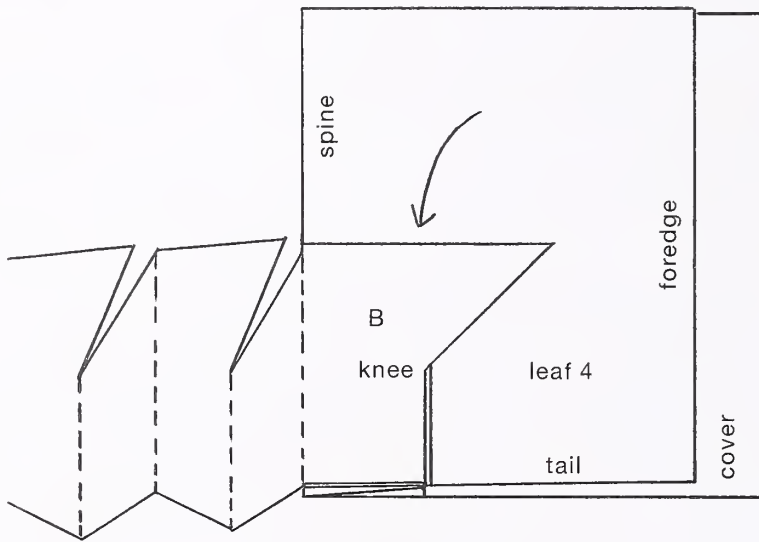




Attaching the leaves

★ Put glue on the lower left section of leaf 4 as shown

The flag points will stay down without glue but a little on the underside of the point will secure it

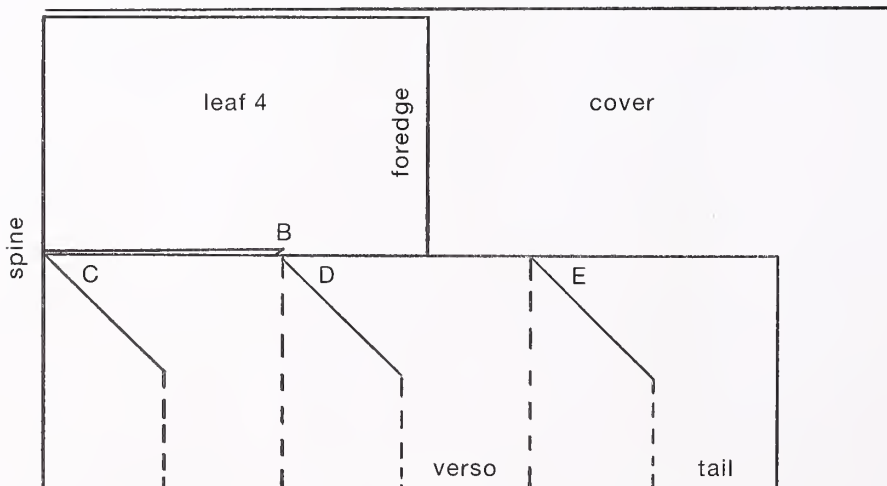


Fold the concertina back toward the spine so that the B flag closest to the cover is on top of the cover flag and the rest of the concertina is left of the spine

Slide leaf 4 down behind the flag

The slot in the leaf should slide into the fold of the concertina at the knee

Align the strip and leaf at the tail



Fold the concertina strip back toward the foredge

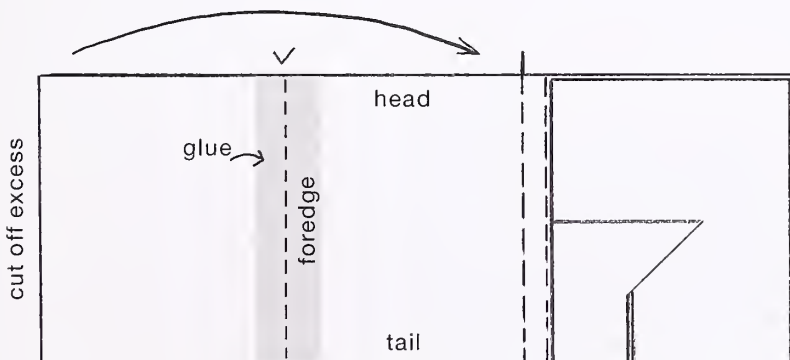
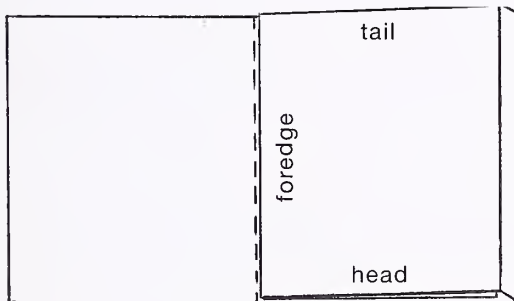
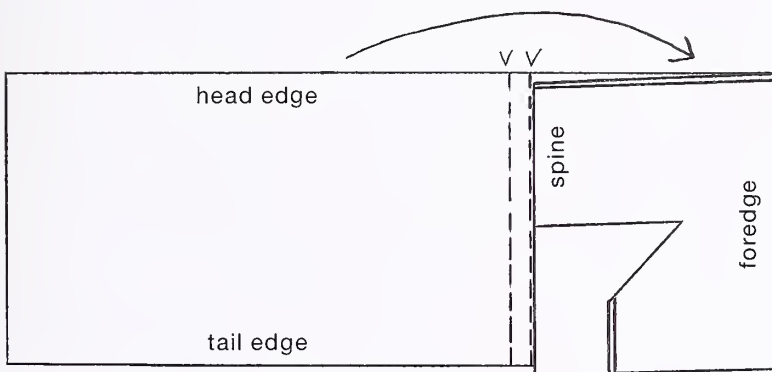
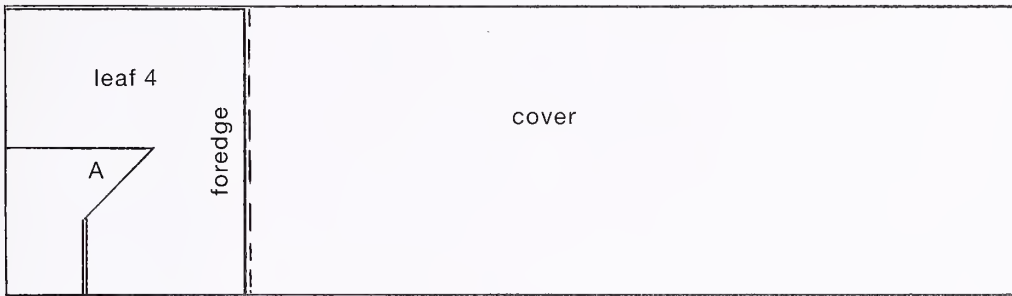
Line up the concertina spine fold and tail with the leaf spine and tail edges on top of the cover

Fold concertina back and bone the flag piece

Continue with leaves 3, 2 and 1 from ★

Finishing the cover

After all the leaves are attached score the cover along the leaves' foredge, flip the book over and fold back along this score line



Flip back over

On the cover score along the spine edge of the leaves

Mark the spine depth at the concertina

Open the cover completely out, score the spine depth at the mark then fold the scored spine lines, aligning the head and tail edges, and bone

Then close the cover back from the foredge and around the spine

Turn the book over

Score along the foredge

Fold the cover to the inside at the second foredge

Mark the cover where it meets the first fold of the spine

Cut excess off $\frac{1}{16}$ " shy of the spine

Put a little glue stick on the inside of both sides of the foredge to keep the front cover from being too springy



Night Street Ten poems by Barbara Luck about the dilemma of a young woman in the city – how to retain her humanity without becoming a victim. The architectural effect of the concertina in *Designating Duet* when seen from the back suggested the design for *Night Street*. However, it needed to be tall and threatening, even ugly, to evoke dark alleys on one side. On the other side, the reading side, it needed to have the glitter and vitality that draw so many to the city. The leaves are tall and narrow, and shaped to form a skyline of tall buildings. The leaves are laminated white and black sheets of Rives and Arches papers; the laminating permitted us to trap pieces of blue glittery moiré Rowlux on the verso of the leaves. Rowlux doesn't accept any glue so trapping was a happy solution. The concertina paper needed to be exceptionally strong to support the leaves, so MacGregor-Vinzani made grey abaca paper specially for this project. Making the concertina non-adhesive gave its shapes a graceless character appropriate to the text. The cover is a three fold piece that acts as a stabiliser when the concertina is spread out for display. – cvv

Night Street Poems by Barbara Luck set in Trump Mediaeval printed on Fabriano Miliani Ingres in various colors and collaged on to the black verso of the leaves. The white recto sides have been printed with offset lithographic images by Lois Johnson who also overprinted both sides with silk-screen shapes. The leaves are laminated black and white Rives and Arches BFK with the concertina a grey abaca paper handmade by MacGregor-Vinzani in Whiting, Maine. Design by Claire Van Vliet with the cutting and assembly by Audrey Holden and Stephanie Westnedge with Tamar Schumann who also made the Rowlux slipcase. 18 pages 13½ x 8½ inches, numbered edition of 90 signed by all of the collaborators, published by The Janus Press, Vermont in 1993



Note – The grey abaca binding strip was decorated on both sides. The front (above) was directly rolled with silver printer's ink in irregular striations. The back, dark alley side, was rolled with transparent black, also in irregular striations. This surface treatment made the paper stronger and stiffer, an added bonus.

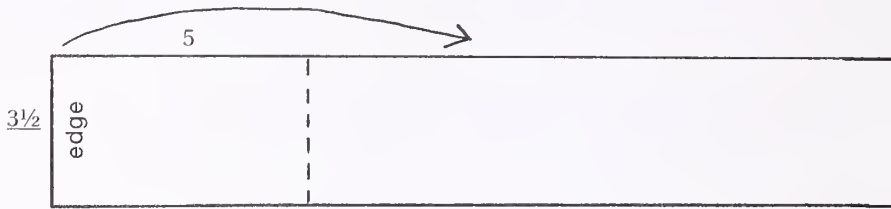
Materials

4 leaves 4" x 5" grain long cover stock

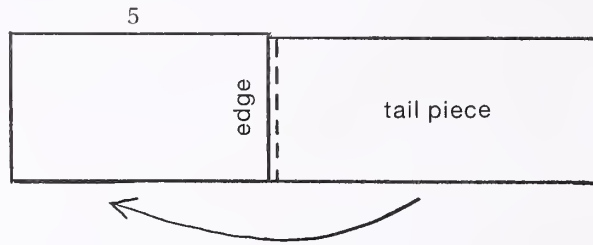
1 concertina binding strip 3½" x 17½" grain short text weight paper or Elephant Hide
 Note – This structure, if large, is best made with a strong handmade paper such as abaca, linen or hemp for the binding strip

1 cover 5" x 17" grain short cover stock

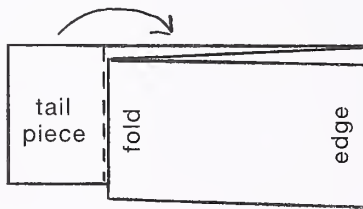
Making the concertina binding strip



Measure in 5" from the left edge, fold over and bone

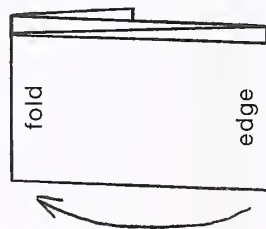


Flip the strip over
Fold the tail piece back so that its fold lies exactly on top of the edge below



Fold the extended tail piece back to the right so that its fold is exactly on top the fold below

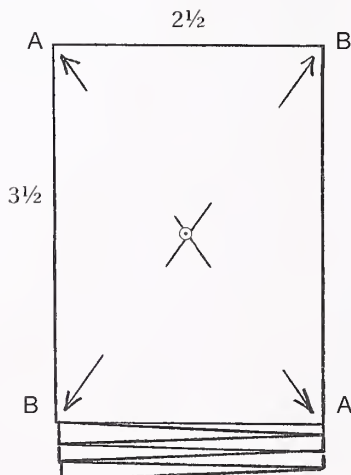
Flip strip back over



Make all the folds \wedge mountain folds

Fold the tail piece under the strip, then bring fold to fold and end by bringing the final edge to the folds, boning the folds at each step

The concertina has 7 segments at this point



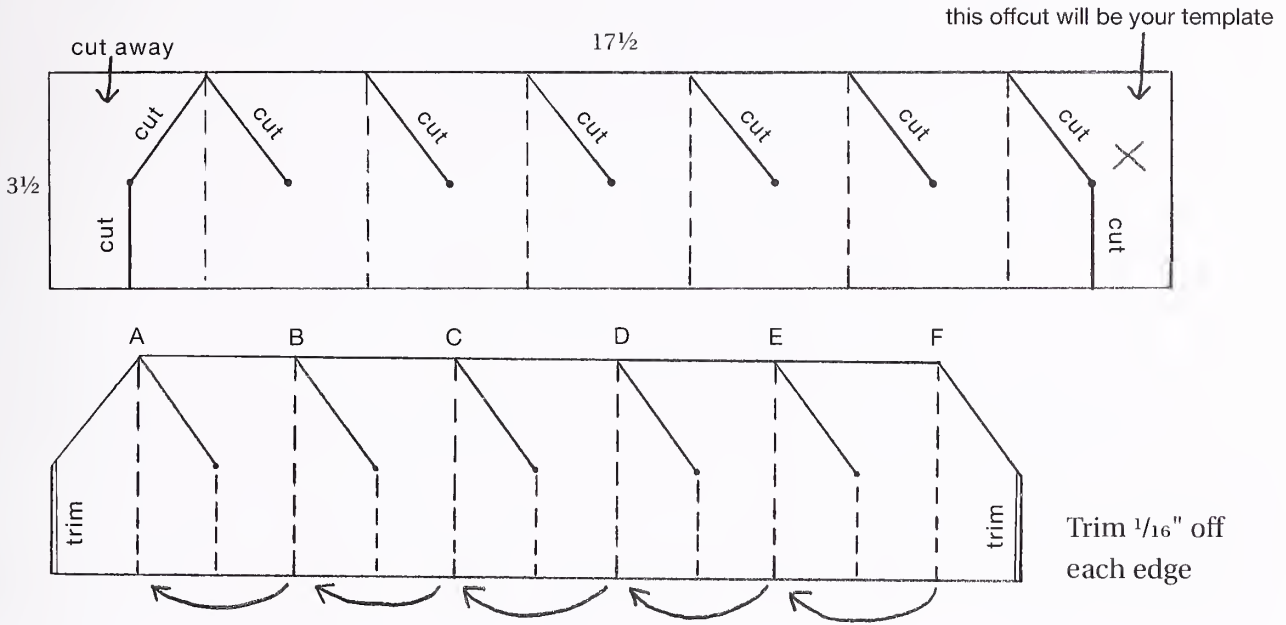
With the concertina folded together mark the center point by putting a straightedge from corner A diagonally to the opposite corner B and making a light line near the center

Repeat for the B corners

Pierce through all 7 segments at the center point

Open the concertina out flat

Make all the folds \wedge mountain folds, then cut as shown



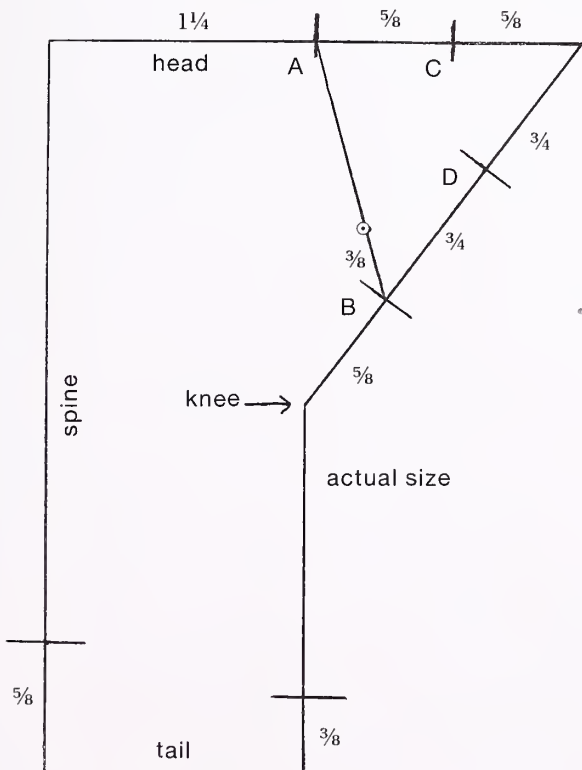
Fold the left flap at A under the strip

Bring fold B over to fold A, fold and bone the short fold, leaving the flag sticking out to the right

Continue folding C to B, D to C, and so on

When the concertina has been all folded together it should look like the actual size template figure below

Set the concertina aside while you make the template out of the piece cut off the concertina



Leaf and concertina template

Step 1 Measure, mark and label points A and B

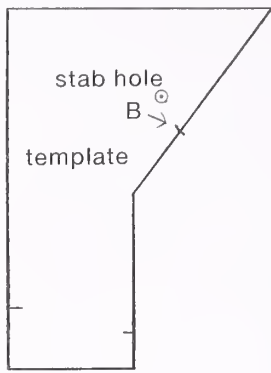
Step 2 Draw line A-B

Step 3 Measure and stab hole on line A-B

Step 4 Measure, mark and label points C and D

Step 5 From the tail measure up the spine edge $\frac{5}{8}$ " and mark

Step 6 From the tail measure up $\frac{3}{8}$ " toward knee and mark



Resume preparing the concertina binding strip

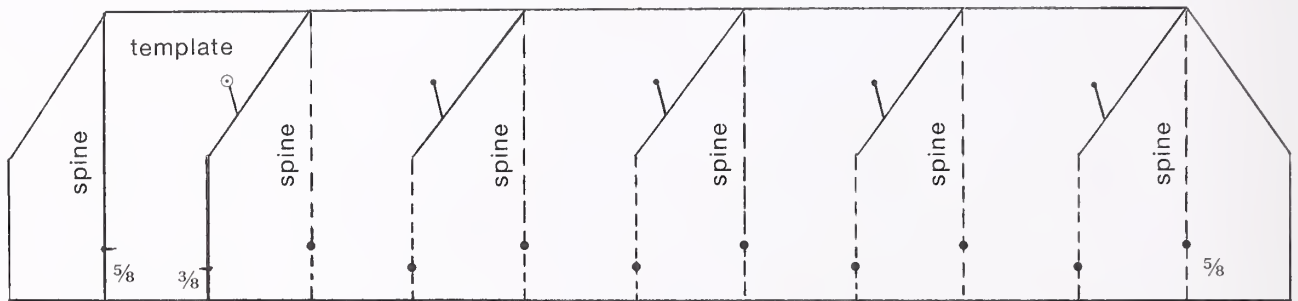
Fold up the concertina to correspond to the template

Place the template on top and stab through the stab hole to the flags below

Mark point B on the top flag

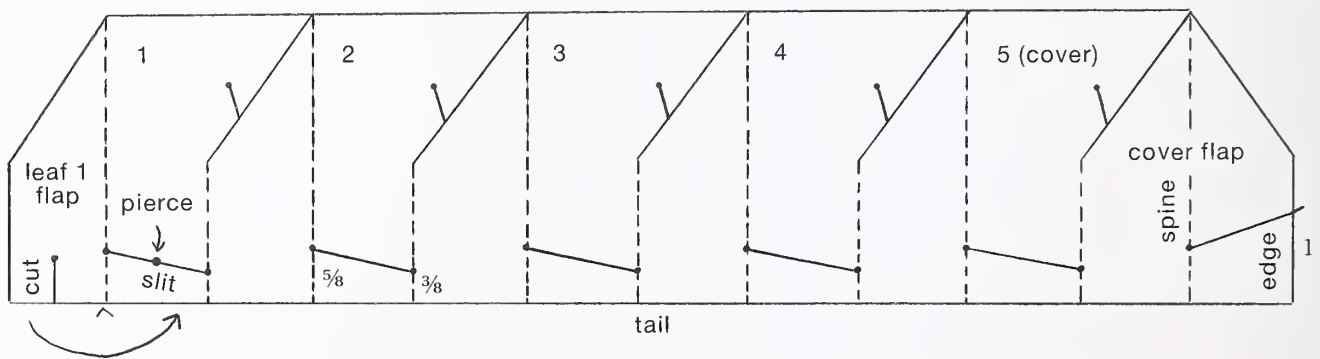
Remove the template and cut through all the flags starting at the stab hole and ending at B

Open out concertina



Place the template on the flag sections of each segment and prick the $\frac{5}{8}$ " points on the spine lines and the $\frac{3}{8}$ " points below the knees

Make a $\frac{5}{8}$ " prick on the last spine fold on the right



Step 1 On the flag segments 1, 2, 3, 4 and 5 (cover) cut diagonal slits as shown between the $\frac{5}{8}$ " points and the $\frac{3}{8}$ " points

There will be 5 slits

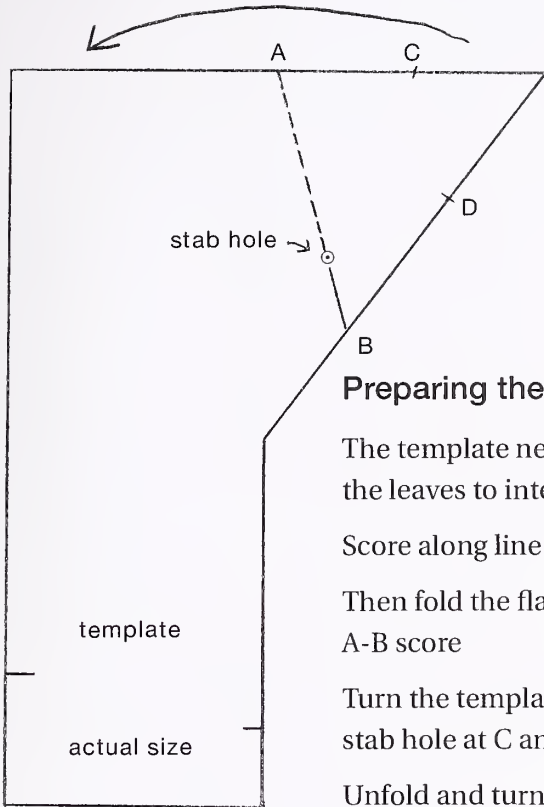
Step 2 Fold leaf 1 flap under flag 1 and pierce in the middle of the slit through the flap underneath

Unfold leaf 1 flap and cut from the pierced hole to the tail

Step 3 On the cover flap measure up 1" from the tail on the edge

Cut from the $\frac{5}{8}$ " point in the cover flap spine fold out to the 1" mark on the edge

This completes the concertina binding strip



Preparing the leaves and cover

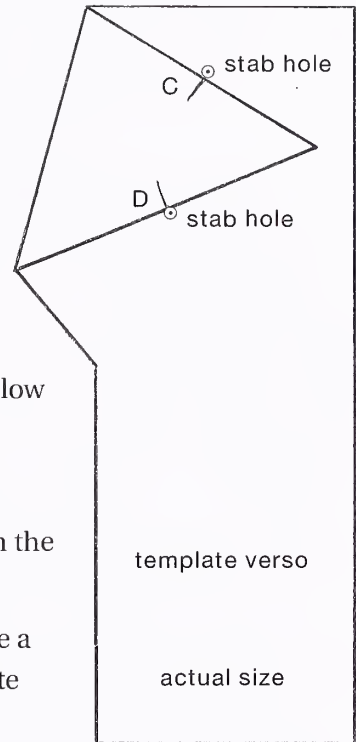
The template needs two more stab holes to allow the leaves to interlock with the concertina

Score along line A-B

Then fold the flag back under the template on the A-B score

Turn the template over and on the verso make a stab hole at C and another at D in the template

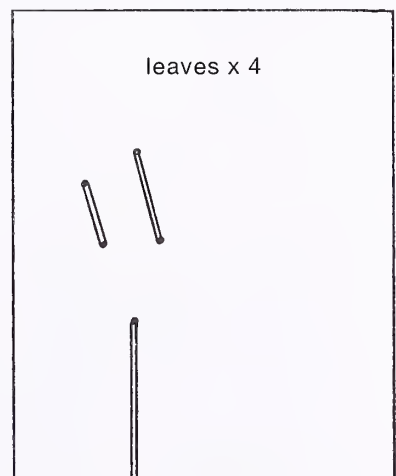
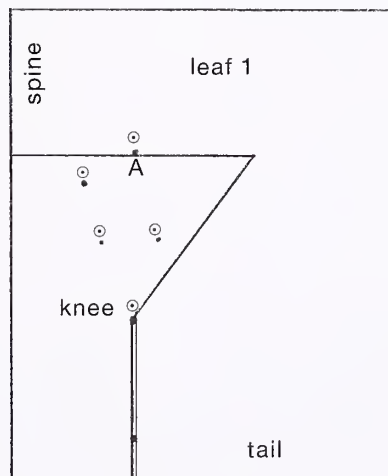
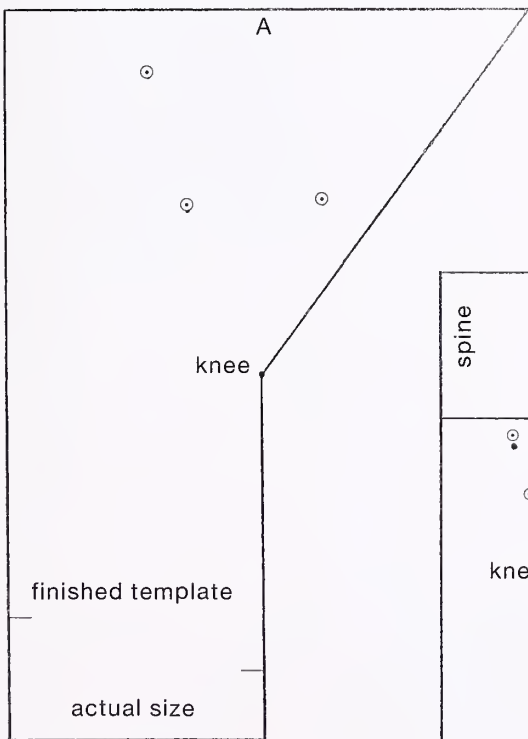
Unfold and turn the template over



Place the template on one of the leaves and line it up with the spine and tail edges

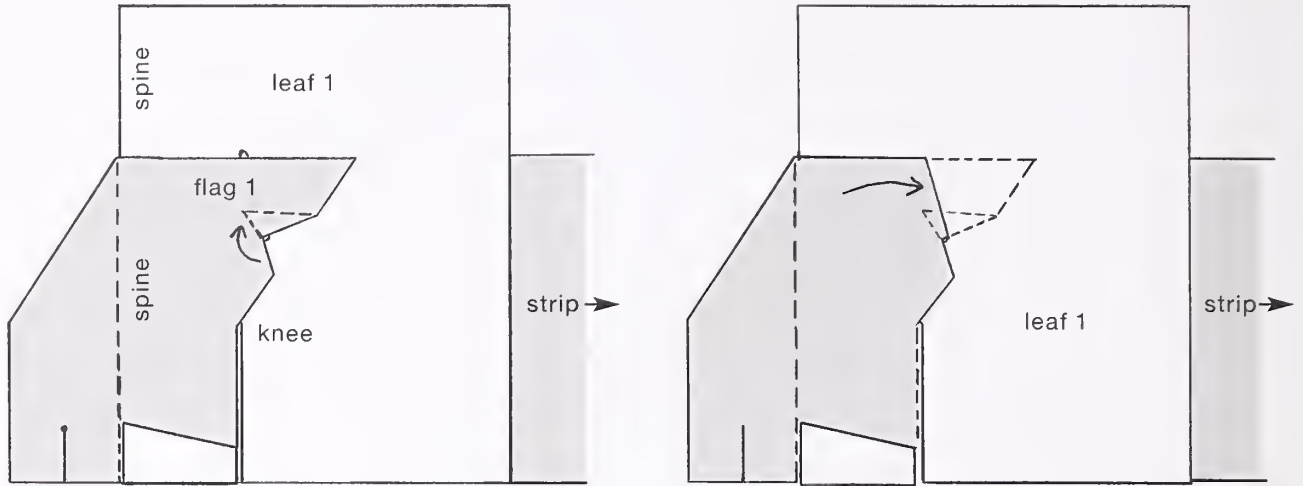
Pierce through the 3 holes, and at point A, the knee and below the 3/8" mark near the tail

Use leaf 1 to pierce 6 holes in the other 3 leaves, and the left outside edge of the cover strip

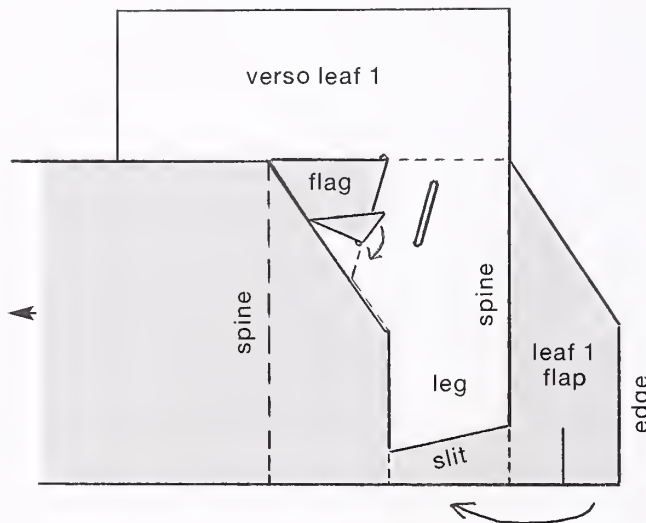


Cut three slots in all the leaves and cover. Note – The slot from the knee to the tail must be cut slightly to the left of the guide in order to work the concertina binding strip smoothly

Assembling the leaves



Leaf 1 This leaf needs an extra lock on it to hold the concertina firmly in place

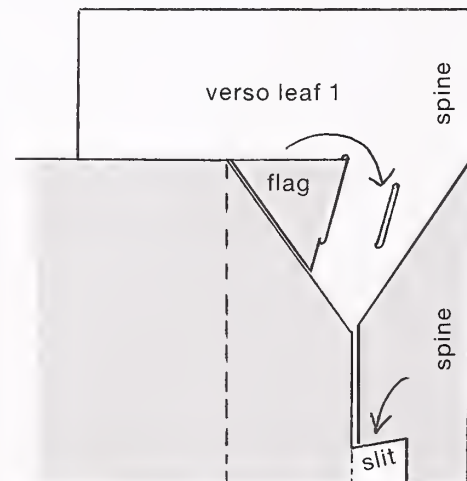


★ **Step 1** Slide the leaf behind flag 1 threading the spine leg of leaf 1 out through the slit in the concertina near the tail

Step 2 Fold the small flag segment under at the slit as shown
Thread the flag through the slot

Step 3 Turn everything over

Step 4 Fold the leaf 1 flap over the spine edge of leaf 1, making sure that the spine edge of leaf 1 fits tightly into the spine fold of the flap
Slide the edge tail of the flap into the slit



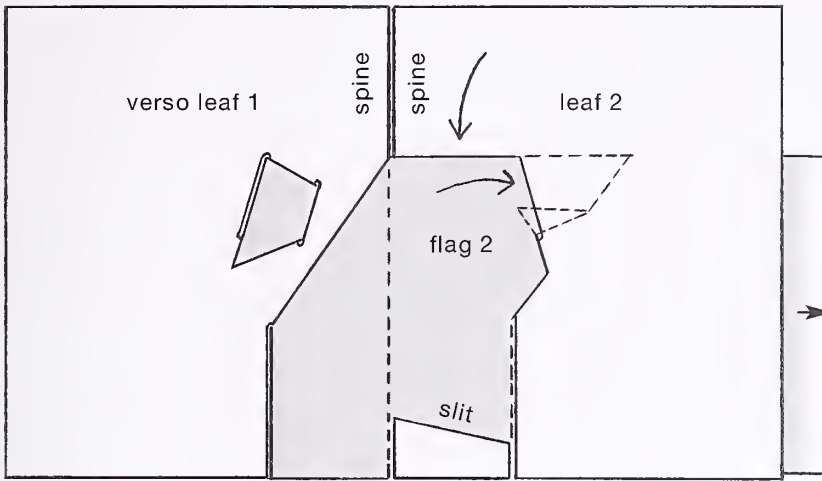
Step 5 Unfold the small flag segment

Step 6 Align the spine and tail edges of the leaf and the concertina

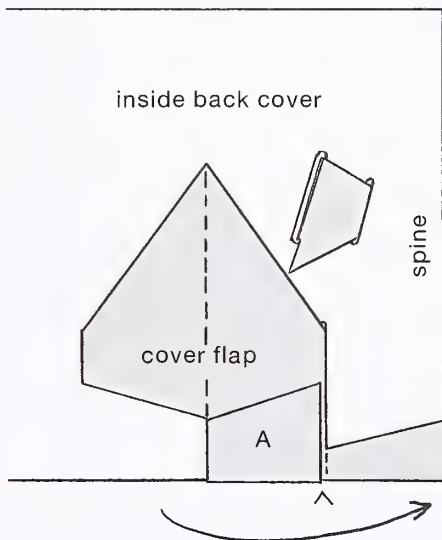
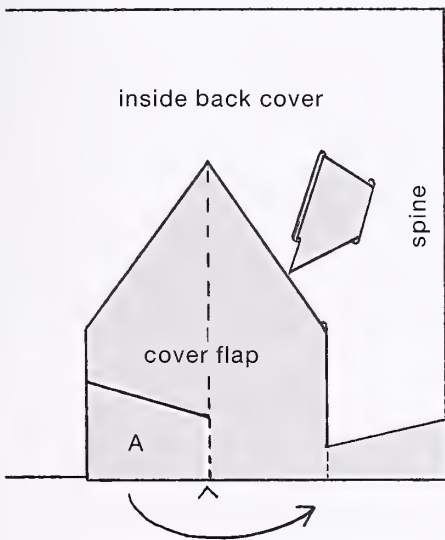
Fold the flag over toward the spine firmly against the slot edge and bone

Slip the flag down into the second slot

Step 7 Turn the concertina strip over to the right



Leaves 2, 3 and 4 Repeat the directions from ★ omitting step 4 and making sure that each leaf lines up with the previous leaves in steps 6-8

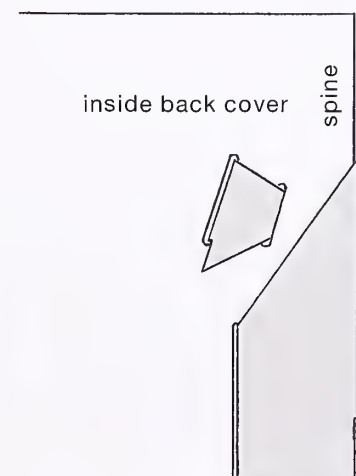
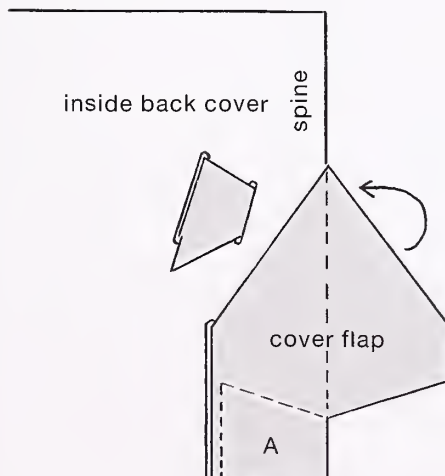


Attaching the cover

Use flag 5 to attach the cover in the same way as the leaves

After the flag has been tucked into the final slot, fold the A flap over as shown

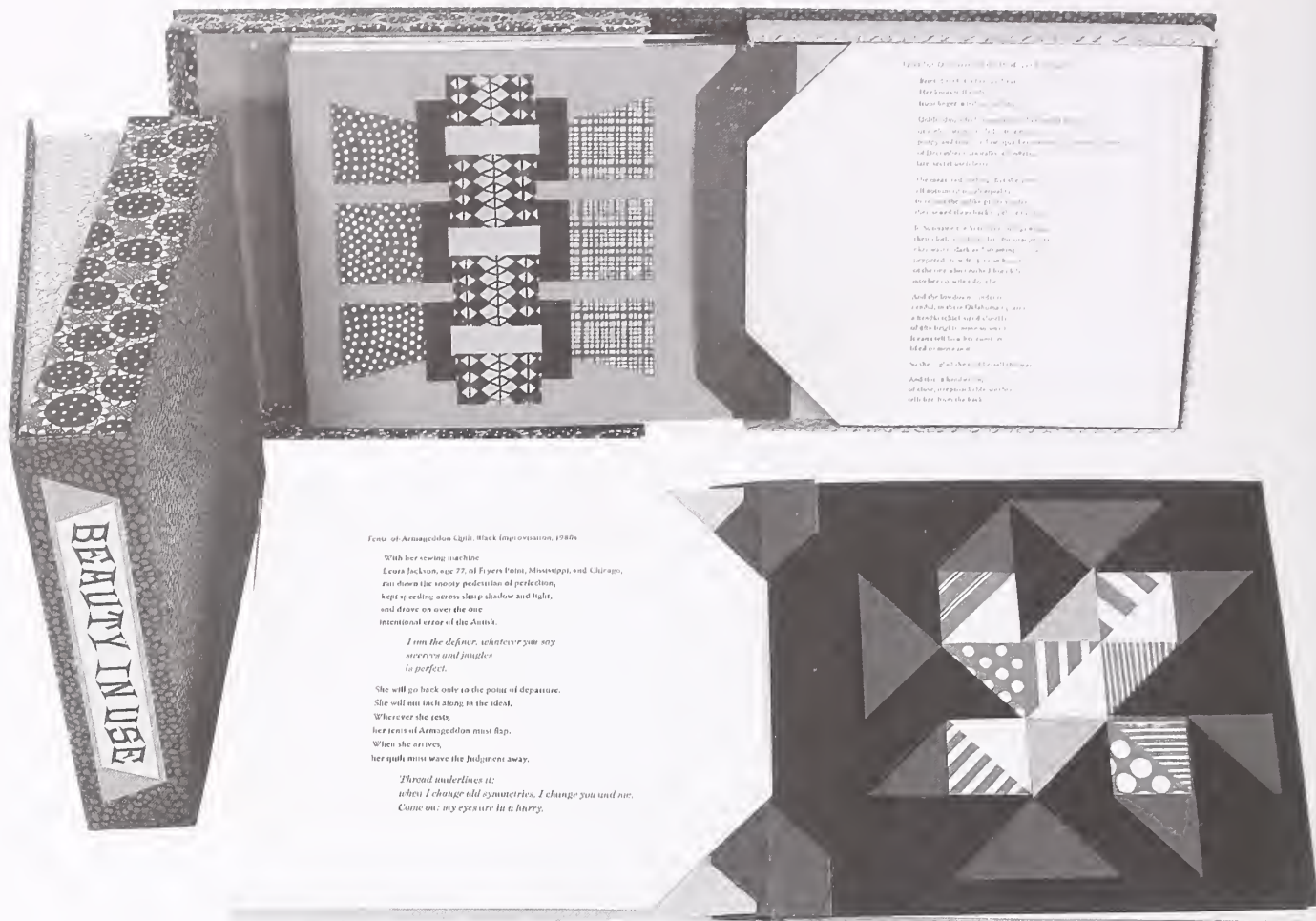
Then turn the cover flap over toward the spine



Fold the cover flap around the spine of the cover and slip it in between the cover and the concertina strip

This locks the end of the binding strip

For finishing the cover refer to that section in Designating Duet on page 41



Beauty in Use Poems by Sandra McPherson inspired by African-American quilts. The leaves are interlocking and woven papers that make quilt squares that are radically different from front to back and also, because of the materials, become quite bulky. The concertina structure bulks the spine equally so that the book lays flat. The squares relate directly to the spirit of the poems that also often name the specific colors, patterns and fabrics used in the original quilts. The poems are printed on both sides of text leaves that are hooked into the concertina under the squares. – cvv

Note–The version of this structure with the text leaves starts on page 56

Beauty in Use Poems by Sandra McPherson set in Weiss bold printed on Mohawk Superfine with “quilt” pages, made with a great variety of handmade papers from MacGregor-Vinzani, Barcham Green, Janus and Japanese Chiyogami with mouldmade Fabriano, Strathmore Rhododendron and machine-made Arches MBM laid. Designed by Claire Van Vliet who also designed the binding structure which is made with Twinrocker black abaca paper. Cutting and assembly by Audrey Holden and Lulie Larus; boxes covered in Waverly cloth with calico stays and lined with Twinrocker Mica Rose made by Judi Conant and Mary Richardson in Maidstone, Vermont. 38 pages 8 x 9 inches in a numbered edition of 150 signed by the participants, published by The Janus Press, Vermont in 1997



Mrs. Longmire Builds a Picket Fence Quilt and Talks to It

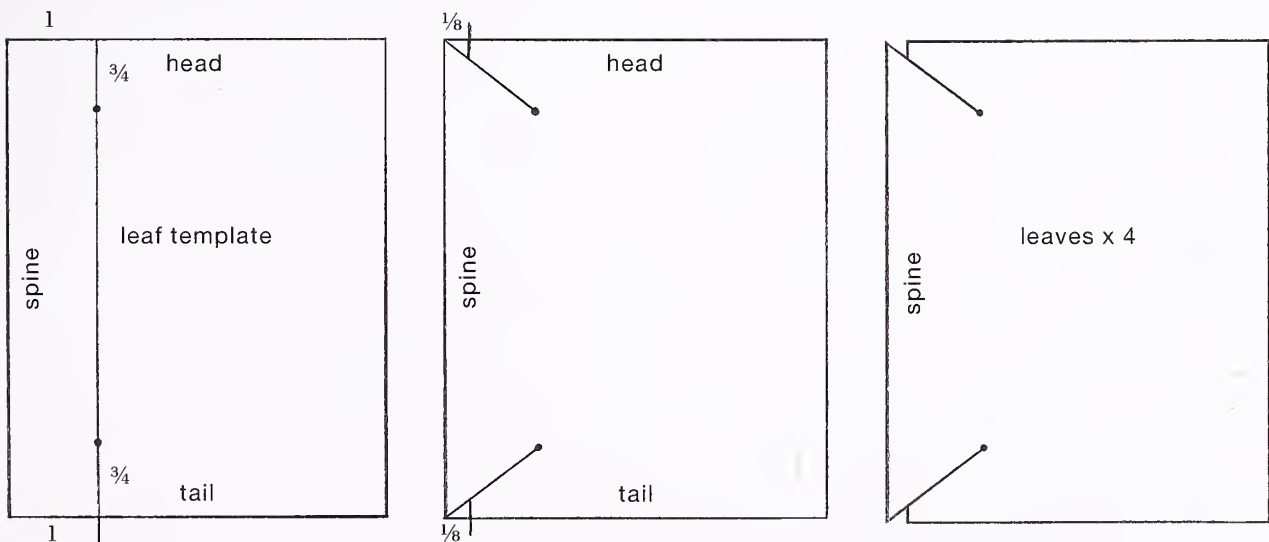
If you are practical and you survive,
 people will have to cope with your wear
 as I have had to cope with beige.
 I tried to make beige shine as sun,
 I tried to give beige the role of noon
 and alternate its rows with Indian
 summer reds, the cocoa and autumn of puddles.
 —Even a flag looks different in autumn.
 I know a fence goes in and out of shadow:
 white roses on navy, stake one place; blue
 roses on frost, another. I want cats
 to come over this, and that's when you feel
 the wear of claws. I want vines
 to bind over your slats, and that's
 where you see rollmarks, curves pressed in
 from head to toe. As long as you're autumn,
 it's all right to fade. Color, evaporating,
 burnishes the air, and then blows out
 across the sea. I await the return of color
 around the world. It will catch on you,
 pickets, as lace trim does and chicken down.
 And spaniel hair.—And one piece
 purple for grape-leaves. I am making
 autumn again. Mama, my children say,
 how can you go on making so much nature?

Materials

4 leaves 4" x 5" grain long cover stock

1 binding strip 5" x 10" grain short strong thin paper such as Elephant Hide or Tyvek

Preparing the leaves



Note—Because of space limitations these leaves are not 45° as in the original edition

Measure in from spine edge 1" and draw a light line from head to tail

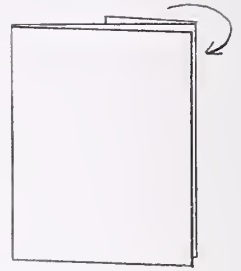
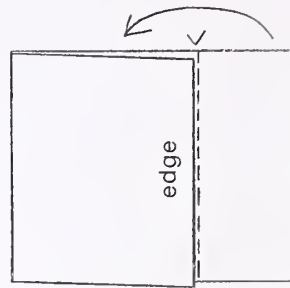
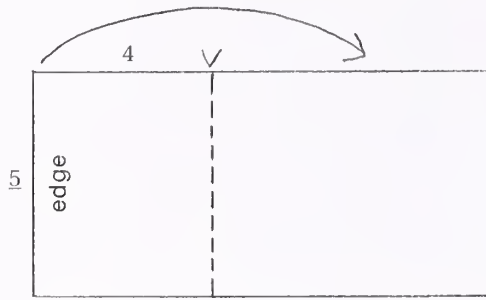
On the line measure $\frac{3}{4}$ " from head and tail and pierce at those points

Use this leaf as a template to pierce the other 3 leaves

Cut from the pierced holes to the corners of the spine at the head and tail

Cut back $\frac{1}{8}$ " on the head and tail edges from the diagonal cuts just made

Preparing the concertina binding strip

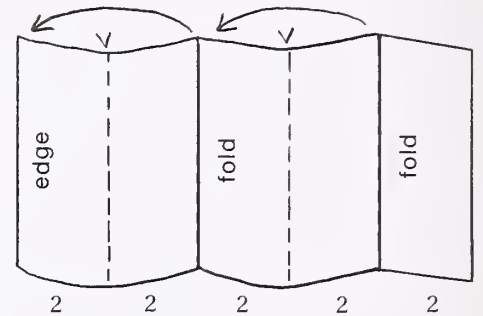


Measure in 4" from the left edge, fold over at the mark and bone. Flip over

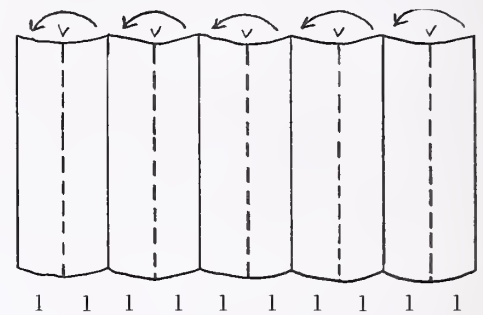
Fold the long side back to align at the edge – then reverse that fold so that both folds are \wedge mountain folds

Fold the folds to each other and then to the long edge so that there are five equal 2" segments

Make all the folds \wedge mountain folds



Fold the edge to the first fold and then fold to fold to the edge at the other end so that there are ten 1" segments

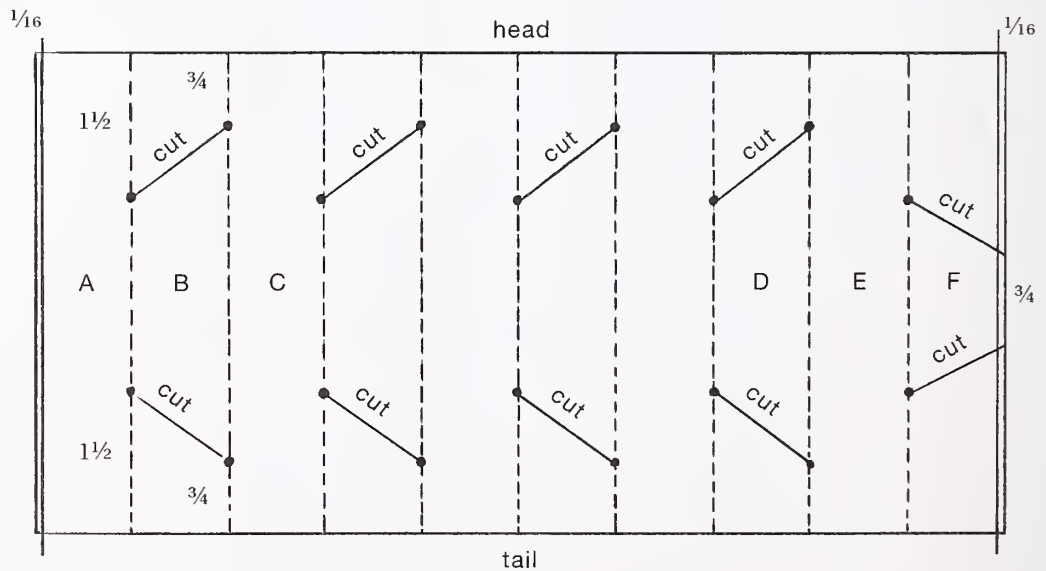


Open the concertina out flat and label segments A to F

Trim $\frac{1}{16}$ " from segments A and F

On the fold between A and B measure in $1\frac{1}{2}$ " from the head and tail and pierce

On the fold between B and C measure in $\frac{3}{4}$ " from the head and tail and pierce



Continue across the concertina repeating the pattern

Cut slits between the $1\frac{1}{2}$ " and the $\frac{3}{4}$ " points, except on segment F cut the **opposite** direction

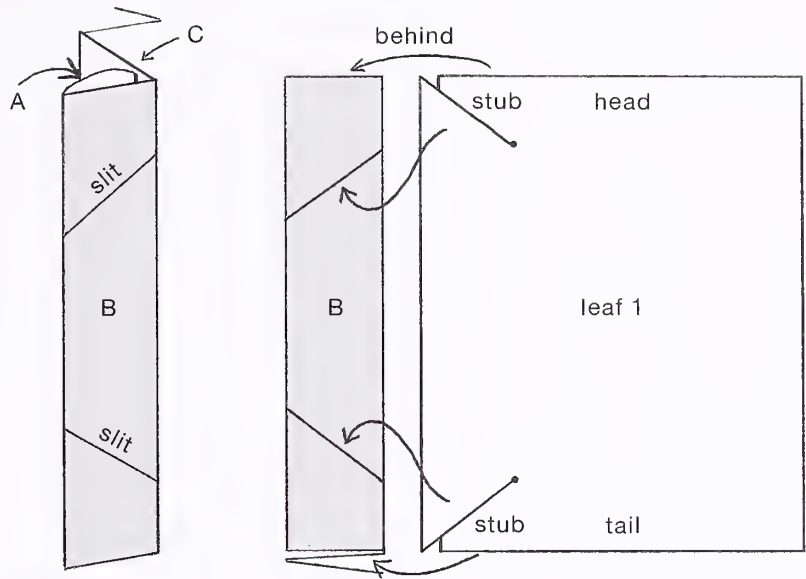
Assembly

Assembling leaf 1 On the concertina strip reverse fold segment A behind segment B

Then fold segment C behind them both

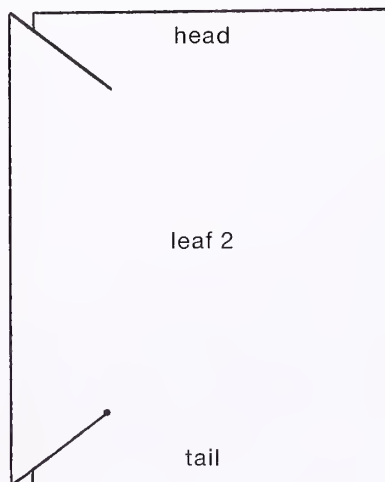
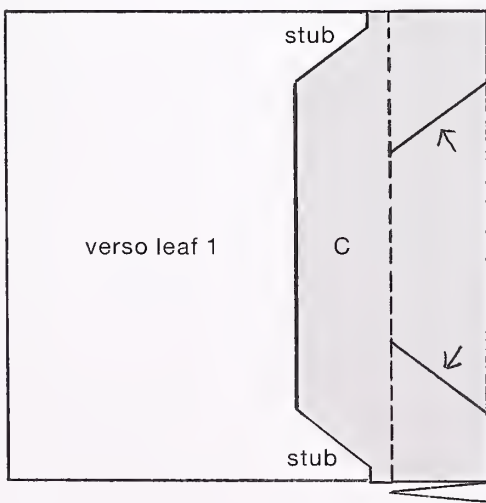
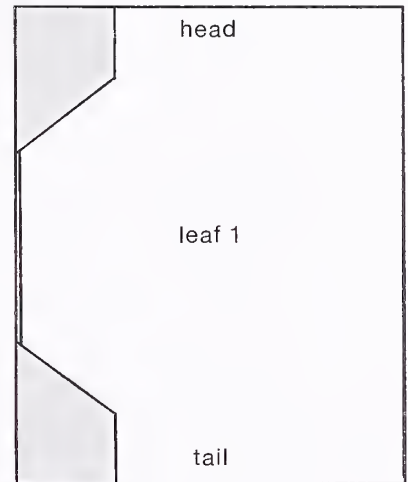
Slip the points of leaf 1 into the slits of B

Have the stubs on the other side of the concertina fold so that they are over segment C

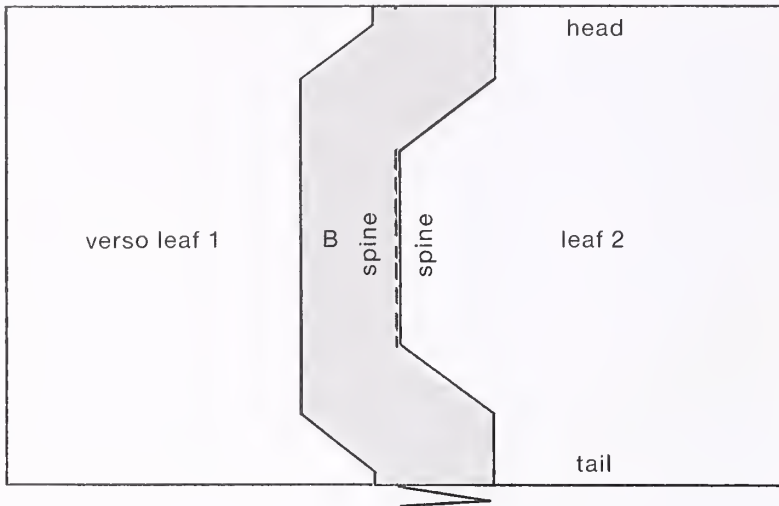


The attached leaf should look like this with the concertina folded all together under it

Note – From this point, sometimes the folds need to be reversed in the concertina



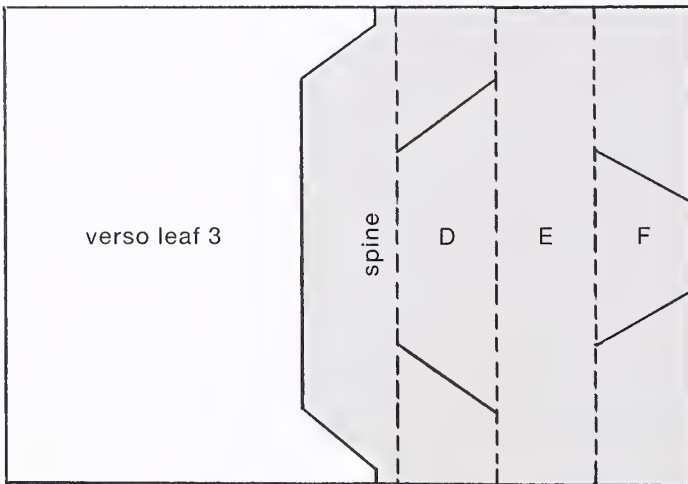
★ Turn leaf 1 over
Slip the points of leaf 2 into the slits of the next folded concertina segment
Make sure the head and tail stubs go to the back side of the concertina



The completed leaf 1 and 2 opening should look like the diagram on the left

Repeat these instructions from ★ for leaf 3

The verso of leaf 2 and recto of leaf 3 should look the same as the diagram on the left



Attaching leaf 4 Turn leaf 3 so that the verso faces up

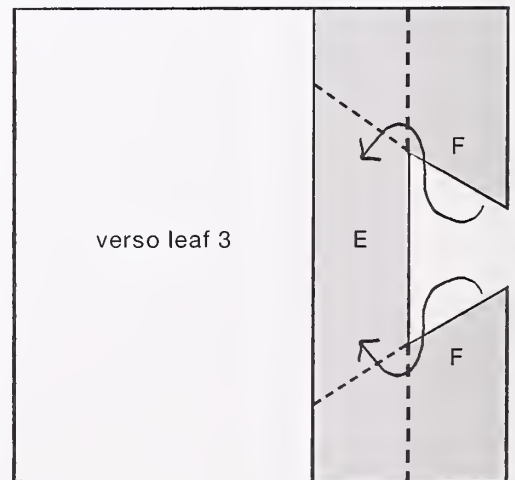
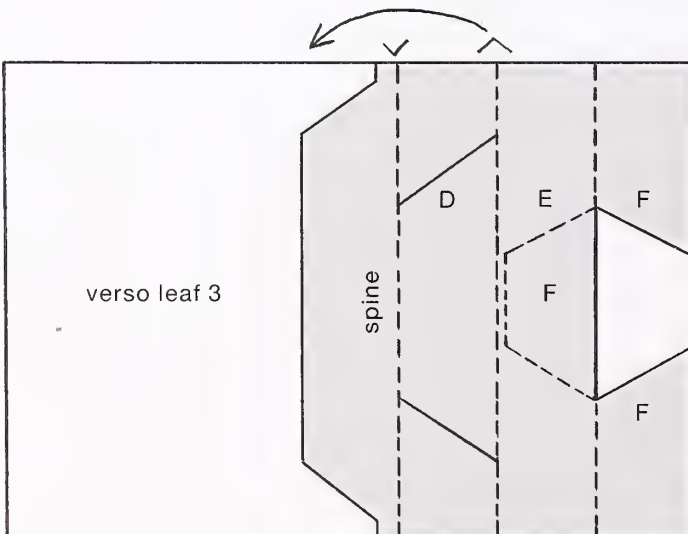
Open out the remaining concertina showing segments D, E and F

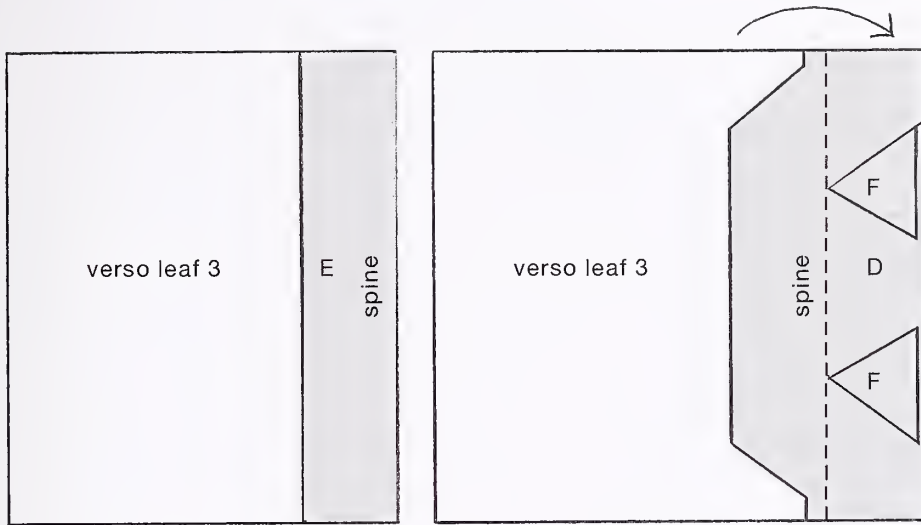
Fold the center flap of F under

Fold the D and E segments over on top of leaf 3 concertina segment as shown in the diagrams below left and right

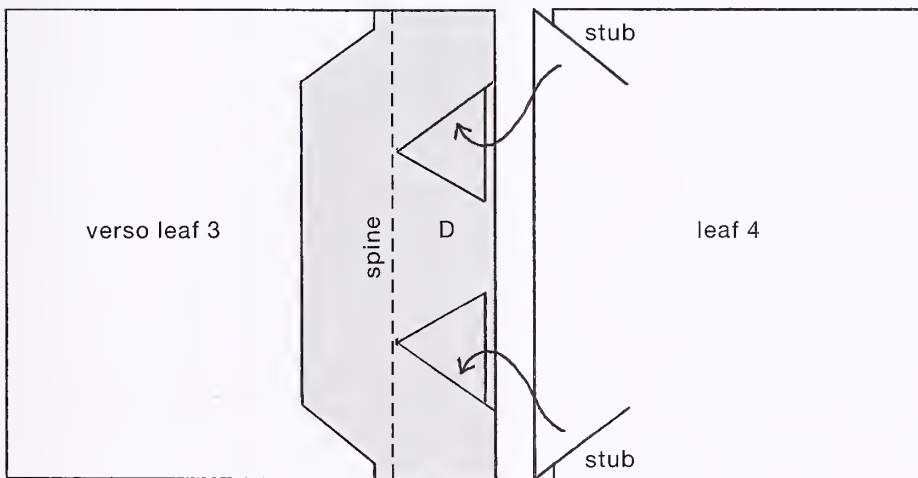
Tuck the F points under E and into the slits in the D segment

Note – the F points must be gently twisted and rolled to insert them

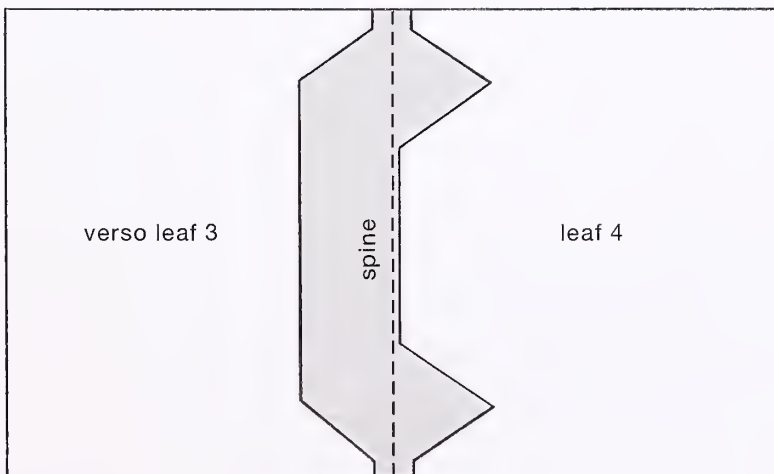




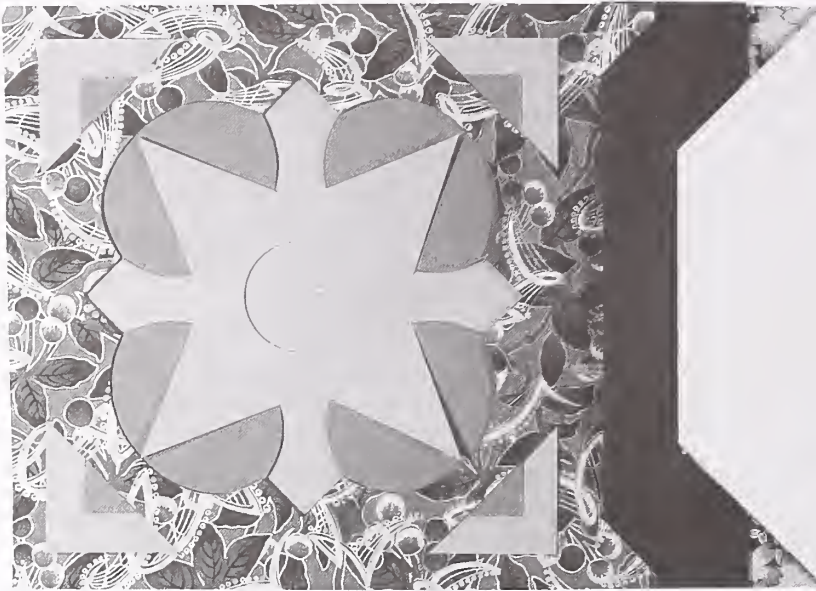
When the points have been tucked behind E and into the slits in D open the concertina
The F points will show



Slip the points of leaf 4 into the slits in D
The stubs will remain on top of segment D at the head and tail



The leaf 3 and 4 opening should look like this diagram
The closed back of the book will look like the diagram in the upper left corner of this page



Like a Tellurian: Quilt by Etta Mac Edwards
 Equators, ecliptics, the enclosing circumpolar circle
 on nuzzleable muslin,
 the earth day's late light going
 around the incurvature of her stitches,
 only to rest
 In the crook of her forms,
 the bed beside an open sliding door
 where earlier rain
 glazed her midden of seashells
 pink-white and buff-pink.
 Her reds palliate, blues console
 the way she launches
 her turning view.
 While helpless in the distance
 beyond embrace of her theme's spiral arms
 are those we've come from:
 those who argue.

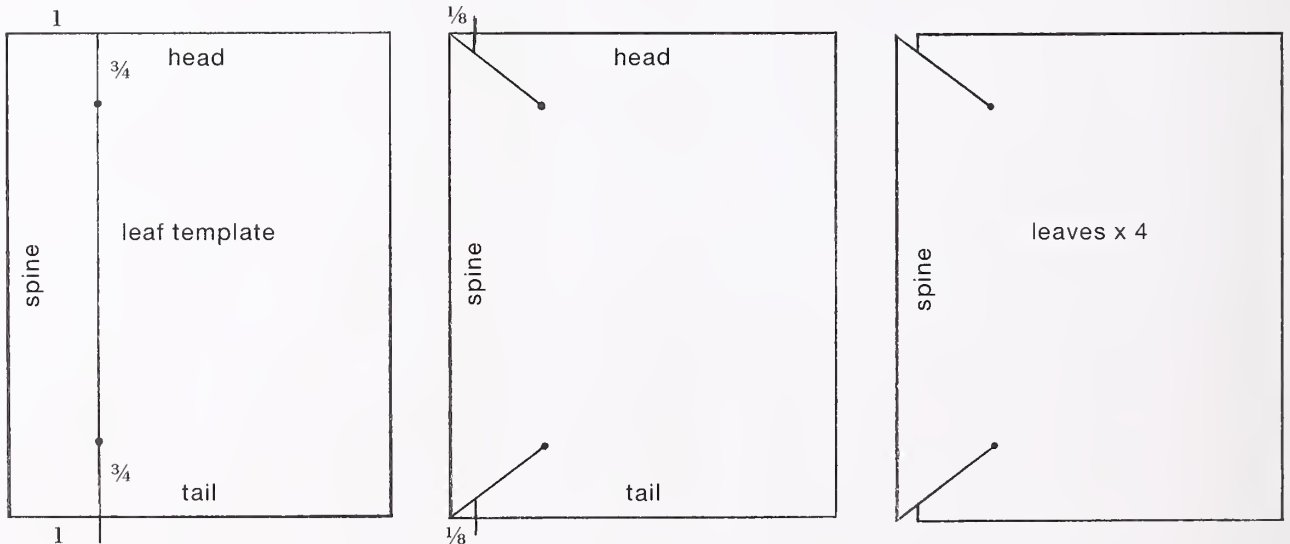
Materials

4 leaves 4" x 5" grain long cover stock

3 text leaves 5" x 5¼" grain short text weight paper

1 binding strip 5" x 10" grain short strong thin paper such as Elephant Hide or Tyvek

Preparing the leaves



Measure in from spine edge 1" and draw a light line from head to tail

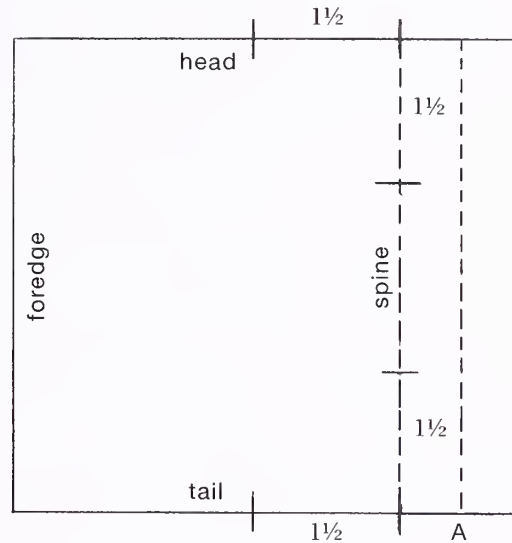
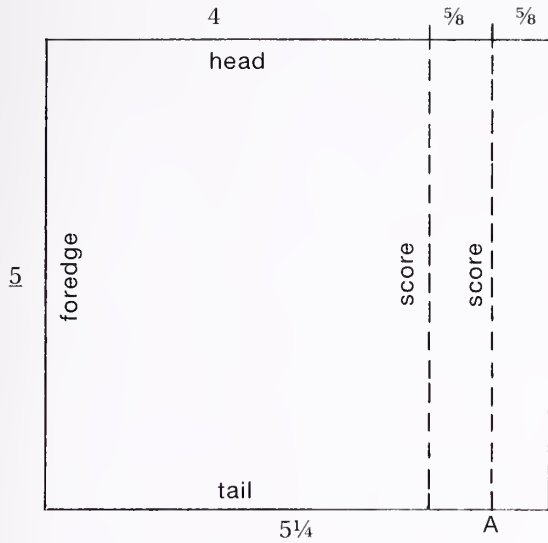
On the line measure ¾" from head and tail and pierce at those points

Use this leaf as a template to pierce the other 3 leaves

Cut from the pierced holes to the corners of the spine at the head and tail

Cut back ⅛" on the head and tail edges from the diagonal cuts just made

Preparing the text leaves

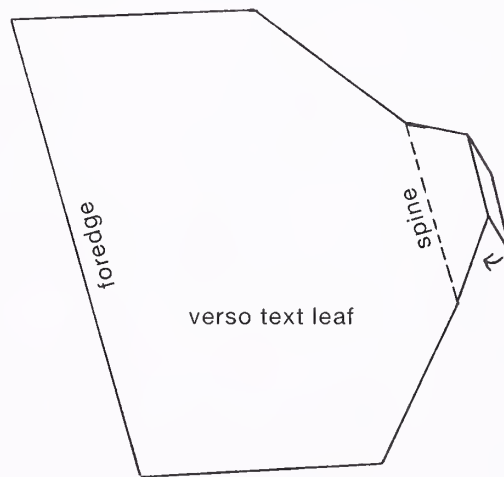
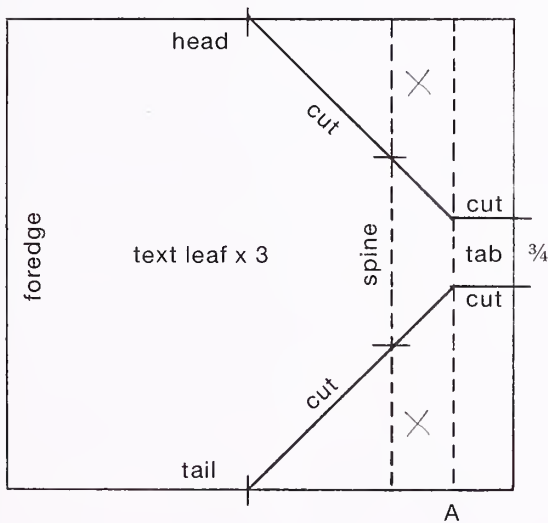


Measure in 4" from the foredge at the head and tail and score a line. This will be the spine fold

Measure 5/8" away from the spine fold at the head and tail and score line A

Measure 1 1/2" in from the head and tail on the spine fold and mark

Measure 1 1/2" from the spine fold toward the foredge on the head and tail edges and mark



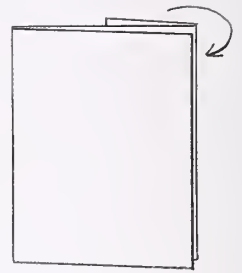
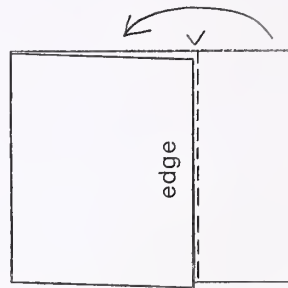
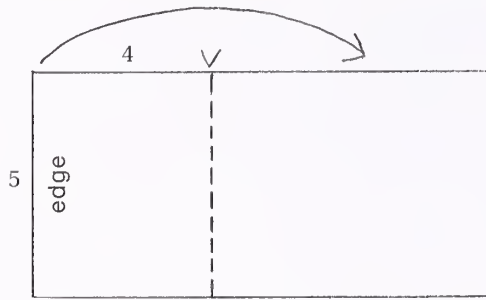
Line up a straightedge at the 1 1/2" mark on the head edge and the 1 1/2" mark on the spine fold, and cut through to foldline A

Then cut straight out to the edge of the leaf. This can be a freehand cut as shown leaving a 3/4" tab

Fold the spine fold into a valley fold and reverse the A fold to a mountain fold for the tab

Turn over and label the recto side with an R

Preparing the concertina binding strip

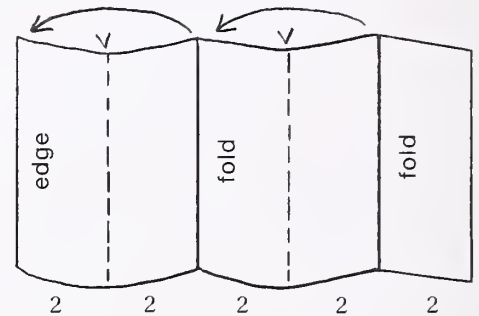


Measure in 4" from the left edge, fold over at the mark and bone. Flip over

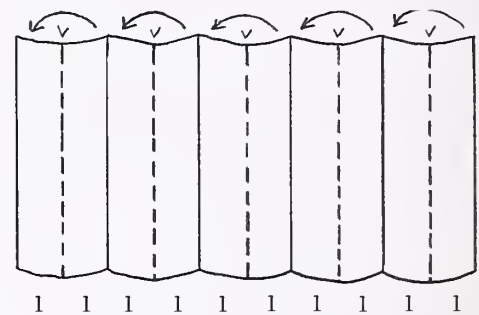
Fold the long side back to align at the edge – then reverse that fold so that both folds are \wedge mountain folds

Fold the folds to each other and then to the long edge so that there are five equal 2" segments

Make all the folds \wedge mountain folds



Fold the edge to the first fold and then fold to fold to the edge at the other end so that there are ten 1" segments

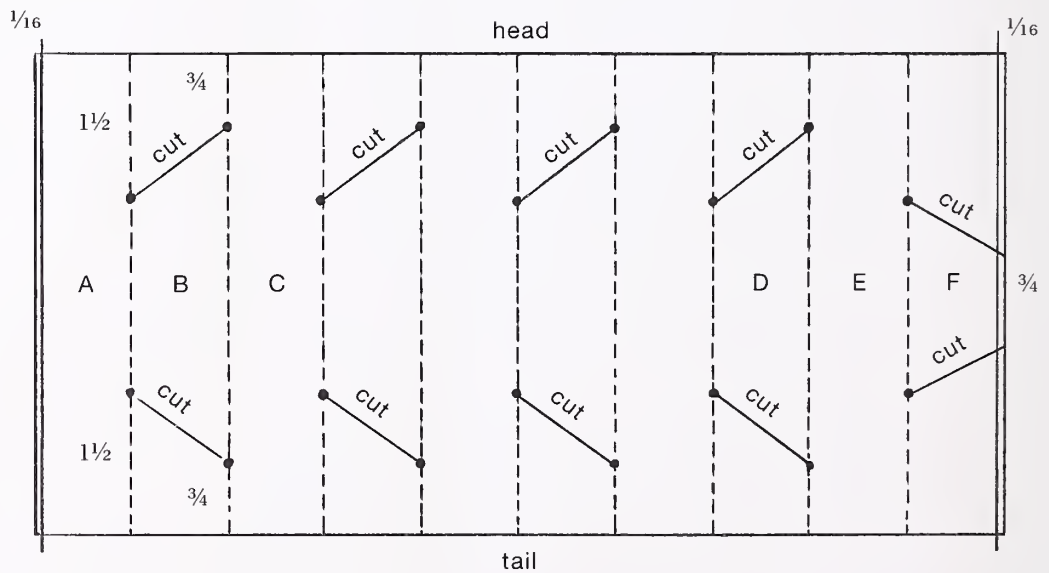


Open the concertina out flat and label segments A to F

Trim $\frac{1}{16}$ " from segments A and F

On the fold between A and B measure in $1\frac{1}{2}$ " from the head and tail and pierce

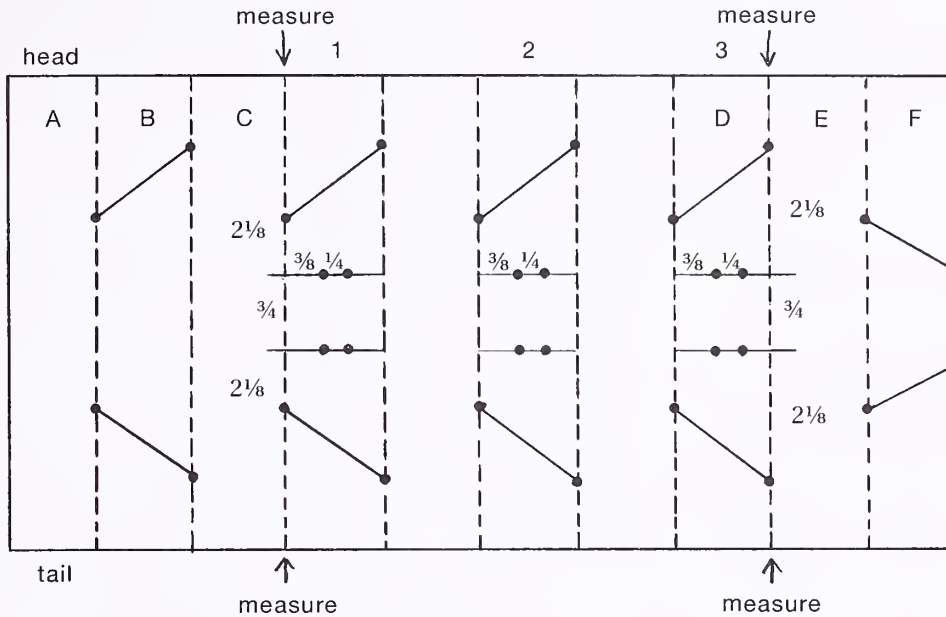
On the fold between B and C measure in $\frac{3}{4}$ " from the head and tail and pierce



Continue across the concertina repeating the pattern

Cut slits between the $1\frac{1}{2}$ " and the $\frac{3}{4}$ " points, except on segment F cut the **opposite** direction

Preparing the concertina for text pages



On segment 1 measure $2\frac{1}{8}$ " in from the head and tail on the C-1 fold

Repeat on the D-E fold

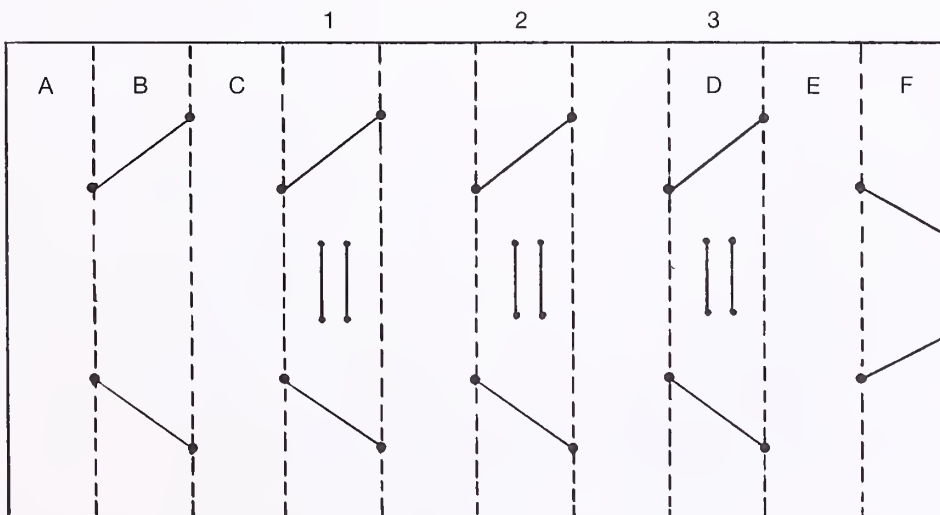
Draw lines across from fold to fold on segments 1, 2 and 3

Starting on the left fold of segments 1, 2 and 3 measure in $\frac{3}{8}$ " and then a further $\frac{1}{4}$ " to the right on both lines and pierce at those points

There will be four holes in each segment

Cut slits between the pierced holes parallel to the folds in each of the segments as shown below

There will be two slits in each segment



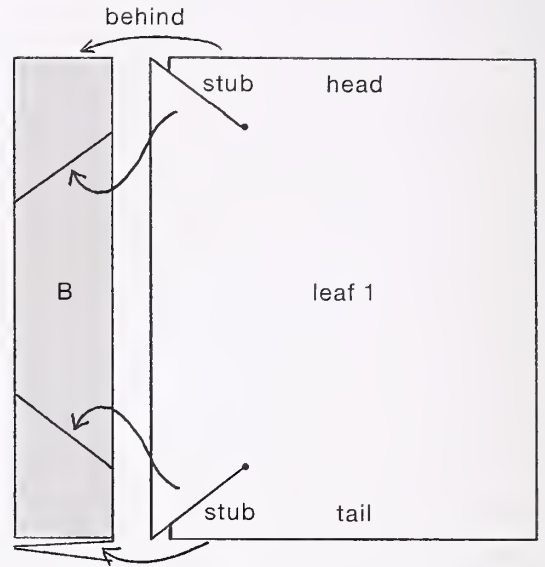
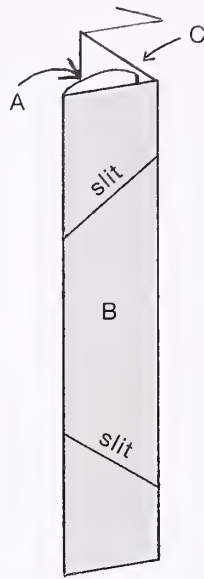
Assembly

Assembling leaf 1 On the concertina strip reverse fold segment A behind segment B

Then fold segment C behind them both

Slip the points of leaf 1 into the slits of B

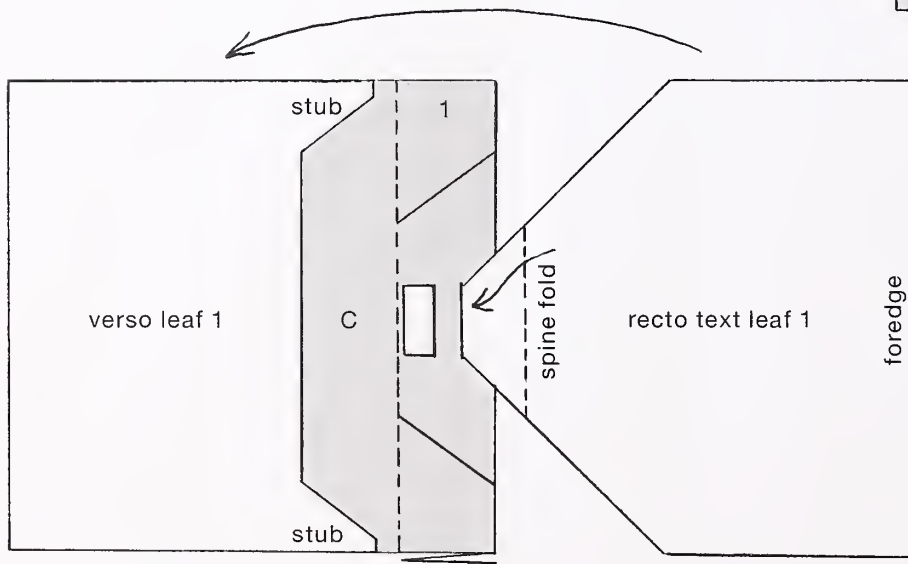
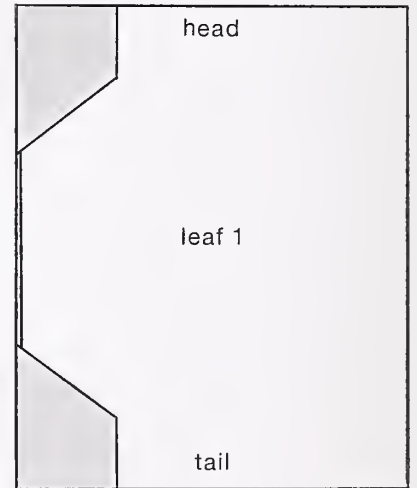
Have the stubs on the other side of the concertina fold so that they are over segment C



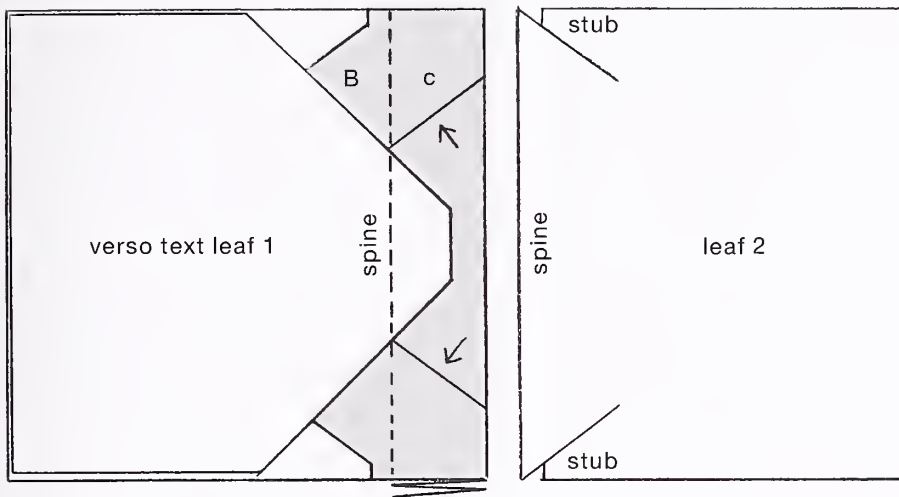
The attached leaf should look like this with the concertina folded all together under it

Note—From this point, sometimes the folds need to be reversed in the concertina

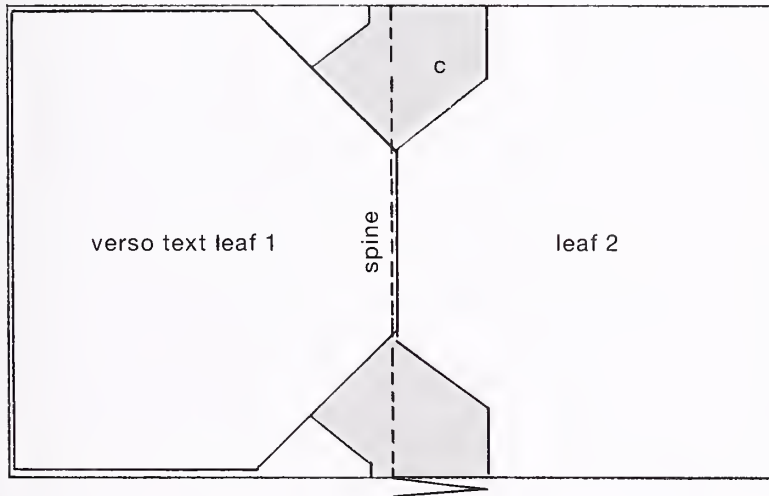
★ Turn leaf 1 over



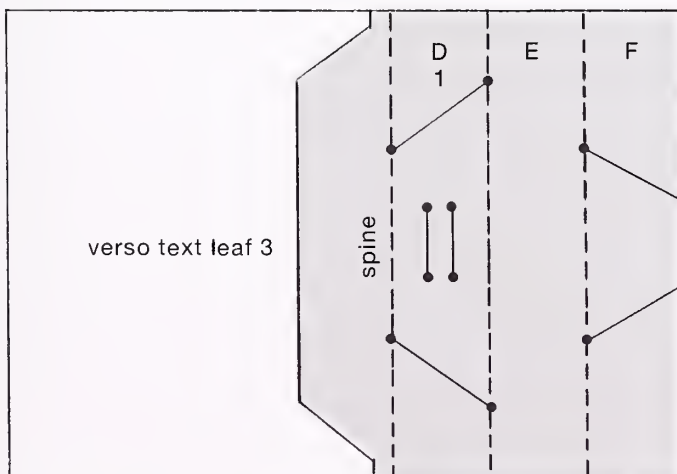
Attaching text leaf 1
Slip the tab through the two slits in segment 1 up to the first fold in the tab
Then fold the text leaf over on top of leaf 1



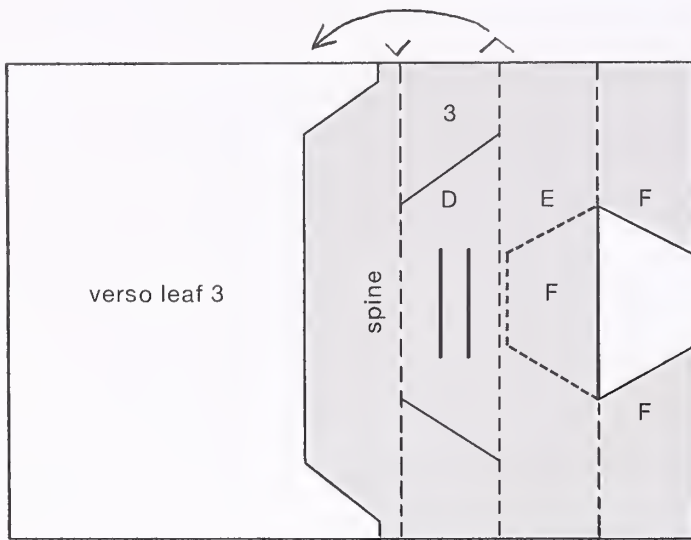
Slip the points of leaf 2 into the slits of the next folded concertina segment
 Make sure the head and tail stubs go to the back side of the concertina



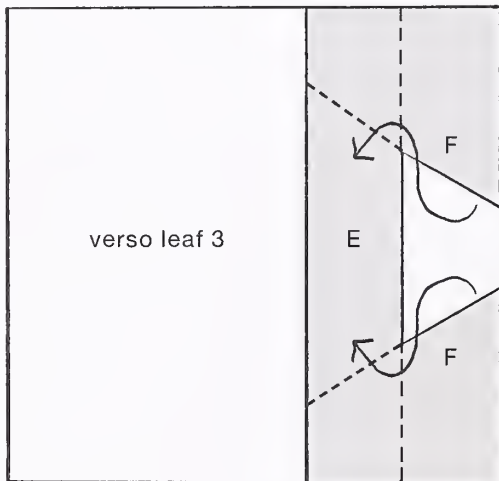
Completed opening should look like the diagram on the left
 ★ Repeat these instructions for leaf 2 and leaf 3



Assembling the last concertina segment Turn leaf 3 so that the verso faces up
 Open out the remaining concertina showing segments D, E and F

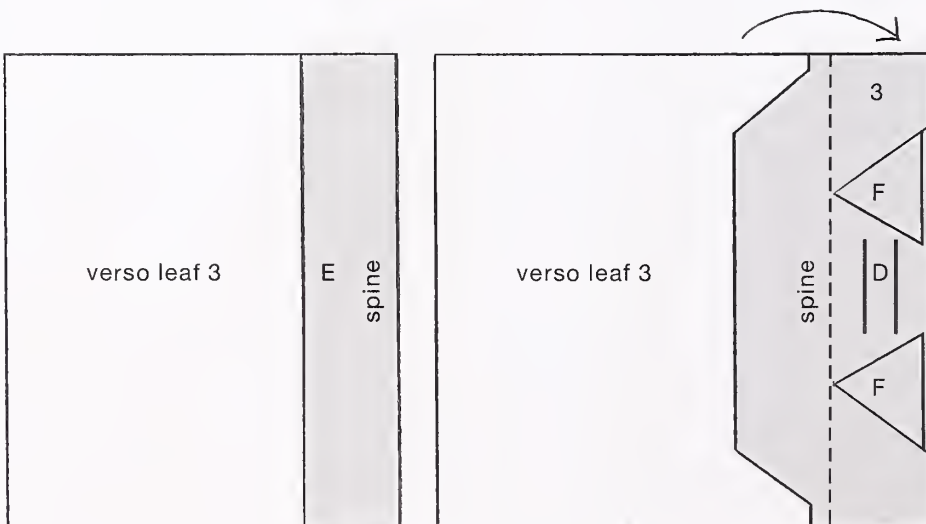


Fold the center flap under E

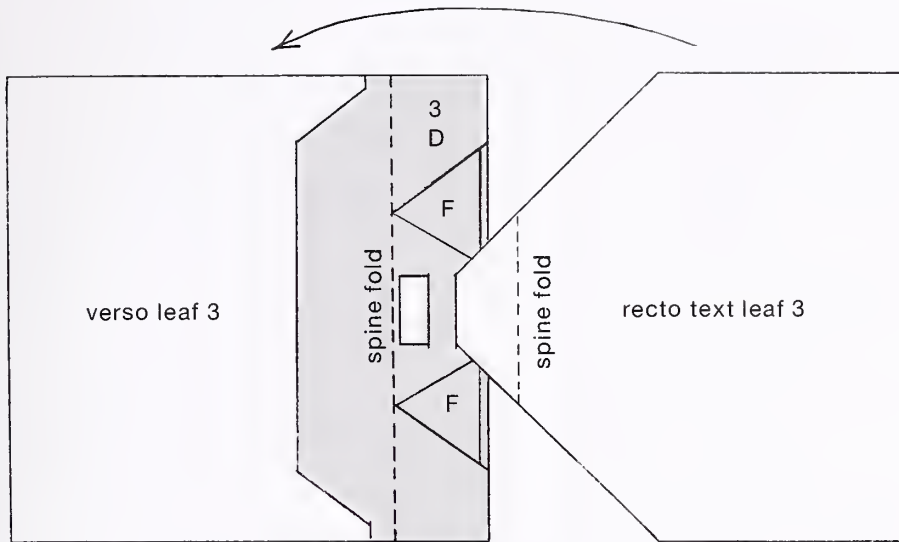


Fold the D and E segments over on top of leaf 3 concertina segment as shown in the diagram

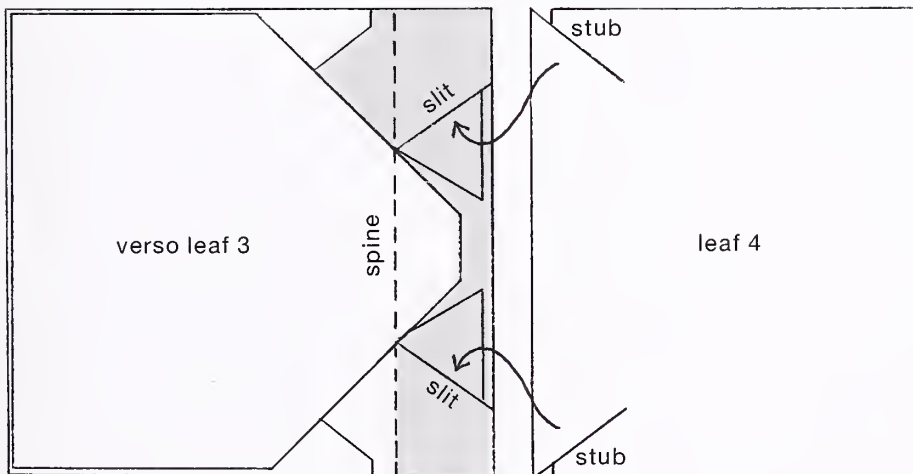
Tuck the F points under E and into the slits in the D segment



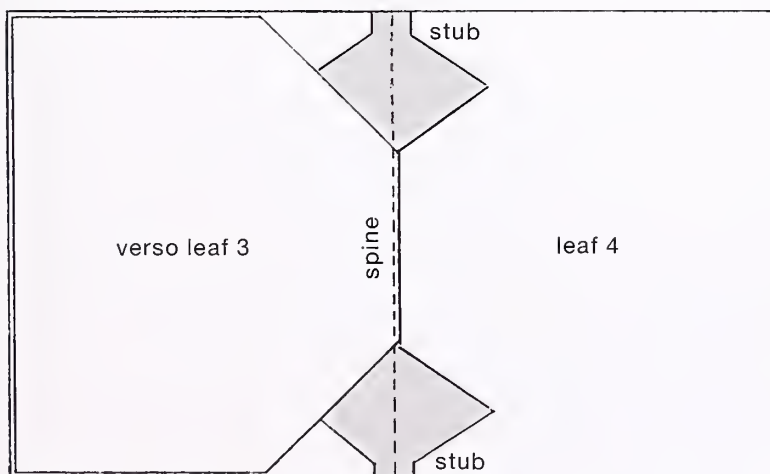
When the points have been tucked behind E and into the slits in D open the concertina
The F points will show



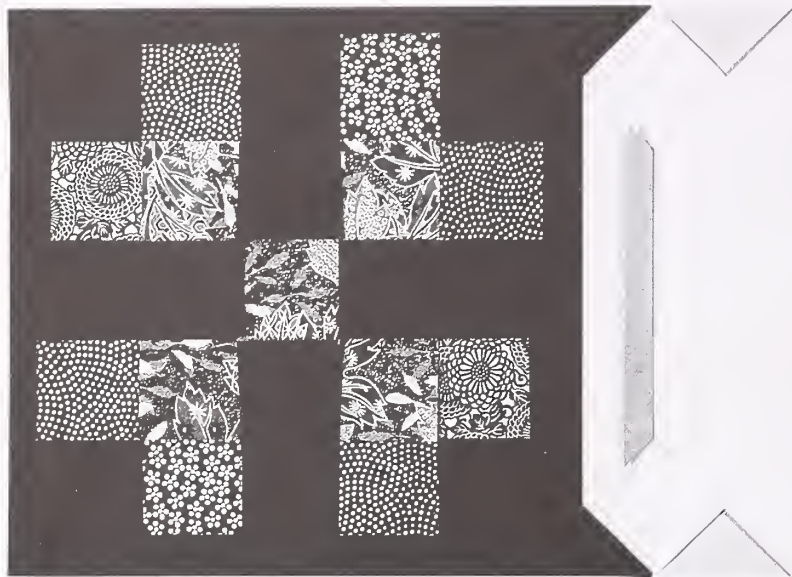
Slip the tab of text leaf 3 into the slits of segment 3 (D) up to the first fold
 Fold the text leaf over on top of leaf 3



Slip the points of leaf 4 into the slits in D
 The stubs will remain on top of segment D at the head and tail



The leaf 3 and 4 opening should look like this diagram
 The closed back of the book will look like the diagram in the bottom left corner of the facing page

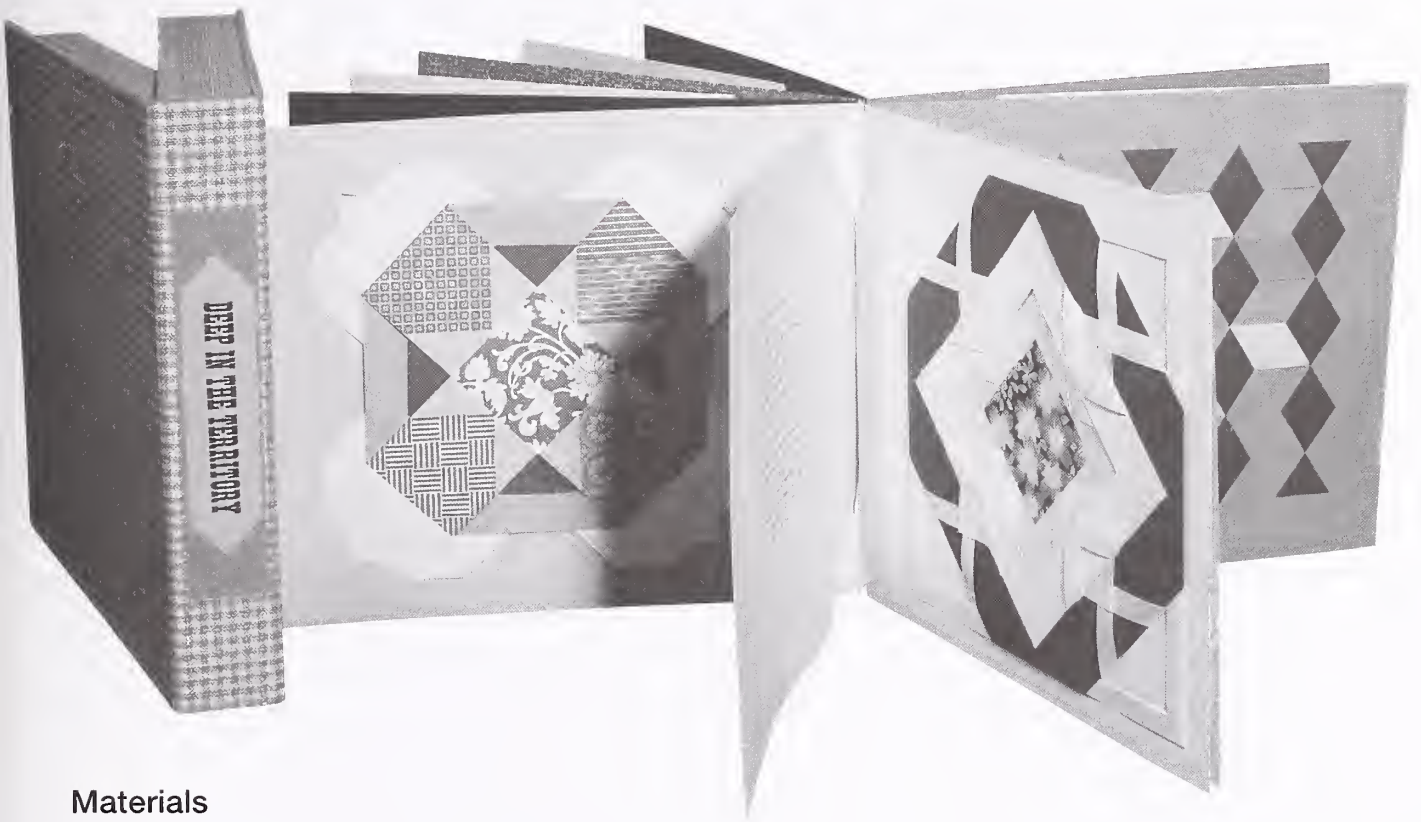


Sirius

Lemon-scented candles snuffed,
 guests departed, towels hanging
 damp on the open door:
 quiet falls on everything,
 the up-turned crystal
 draining on the sideboard,
 the crumpled linen —
 on all but the dog
 alert and eager for a run.
 Out then into the summer night.
 Fireflies glaze the lawn;
 a forgotten sprinkler turns,
 making pavement diamonds,
 and the sky —
 (for this I thank the dog)
 a June kaleidoscope,
 patchwork of stars.

Deep In the Territory Poems by Margaret Kaufman inspired by Plainswomen and their quilts. This is a companion volume to *Beauty in Use* by Sandra McPherson. It also has woven and interlocking leaves that are very different on each side and relate to their respective poem. The “quilt” leaves are made up of shapes that are not glued in place, but are held by a variety of interlocking and woven patterns. The concertina structure is the same principle as that for *Beauty in Use* but reversed. The concertina structure for *Beauty in Use* is quite springy but I wanted to have it be more solid since this book has fewer leaves and some of them are single sheets that are not stiff enough to pinch the concertina together without getting bent themselves. Also, the text was inspired by quilt covers that are pieced very precisely and quilted with the refined twelve stitches to the inch. The covers and quilting that inspired the poems in *Beauty in Use* are much more freewheeling, so its springy structure is appropriate to the content. The poetry pages for *Deep in the Territory* act as a locking mechanism as they “butterfly” through the spinefold of the concertina pinching the sides solidly together. The quilt leaves alternate with text pages and that results in a segment of the concertina that is not locked between the folios. That is accomplished with a narrow butterfly locking piece that can be seen in the photograph above. —cvv

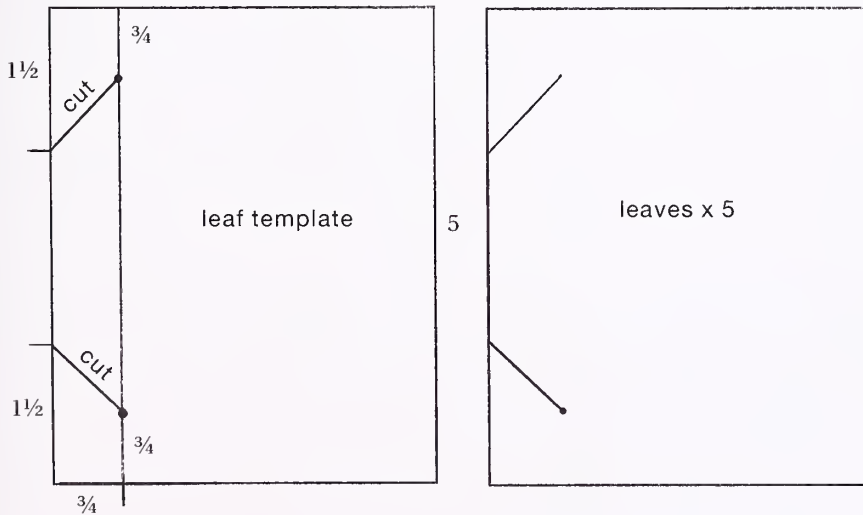
Deep In the Territory Poems by Margaret Kaufman set in Berthold Walbaum printed on calendered Barcham Green Sandwich with “quilt” pages made with a great variety of handmade papers: Cal-ling; Twinrocker blue and Lilac Wind; Barcham Green Dover, Martian Red and Sage Badgers; Cave Paper black kozo; MacGregor-Vinzani ochre and lilac with pink and grey abaca; Janus green and mottled blue; and Japanese Chiyogami in numerous patterns. The other papers are mouldmade red and green Fabriano cover and black Strathmore Rhododendron. Designed by Claire Van Vliet who also designed the binding structure using Twinrocker abaca paper. The cutting and assembly by Audrey Holden; boxes covered in Waverly rust homespun gingham with calico stays and liners made by Judi Conant and Mary Richardson in Maidstone, Vermont. 26 pages 8 x 9 inches in a numbered edition of 120 signed, published by The Janus Press, Vermont in 1999



Materials

- 5 leaves 4" x 5" grain long cover stock
- 2 sheets 5" x 8" grain short text paper
- 1 concertina binding strip 5" x 9" grain short Tyvek or Elephant Hide
- 1 locking piece 5/8" x 3 1/2" thin grain long strong paper such as Elephant Hide

Preparing the leaves



Measure in 3/4" from spine edge and draw a line from head to tail

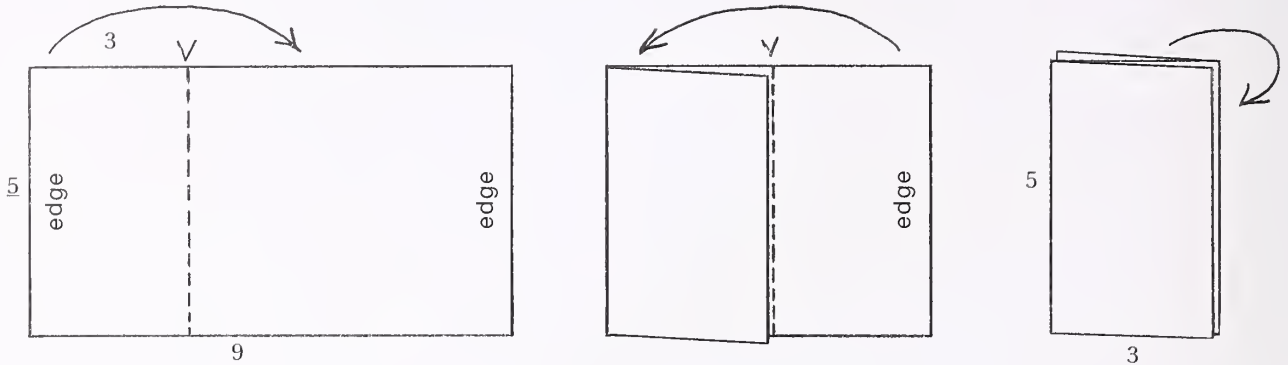
On that line measure 3/4" from the head and tail and pierce these points

Measure 1 1/2" from the head and tail on the spine edge and mark

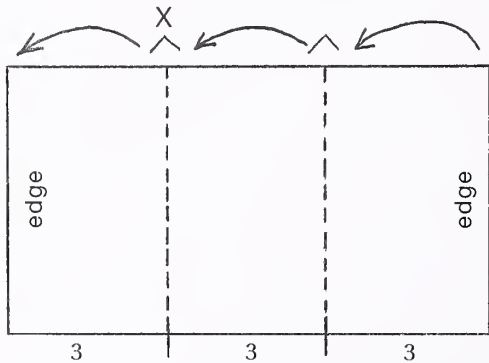
Use this as a template to mark and pierce the other 4 leaves

Cut from the pierced holes to the 1 1/2" marks on the spine

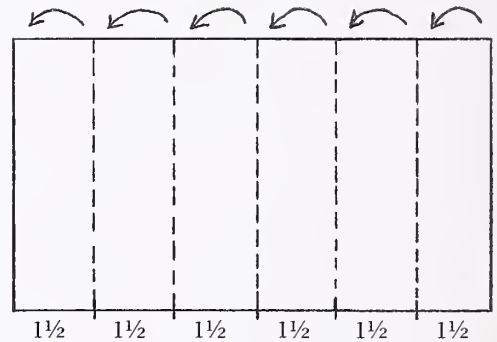
Preparing the concertina binding strip



Measure in 3" from the left edge, at the mark and bone. Flip over
 Then fold the right edge back to the fold. This should make three 3" segments
 Make both folds \wedge mountain folds

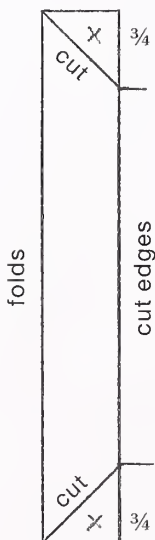


Bring the fold marked X to the left edge and bone
 Then bring the next fold to that fold and bone
 Then bring the right edge to the last fold and bone



This results in six 1½" segments
 Make all the folds \wedge mountain folds
 and repeat

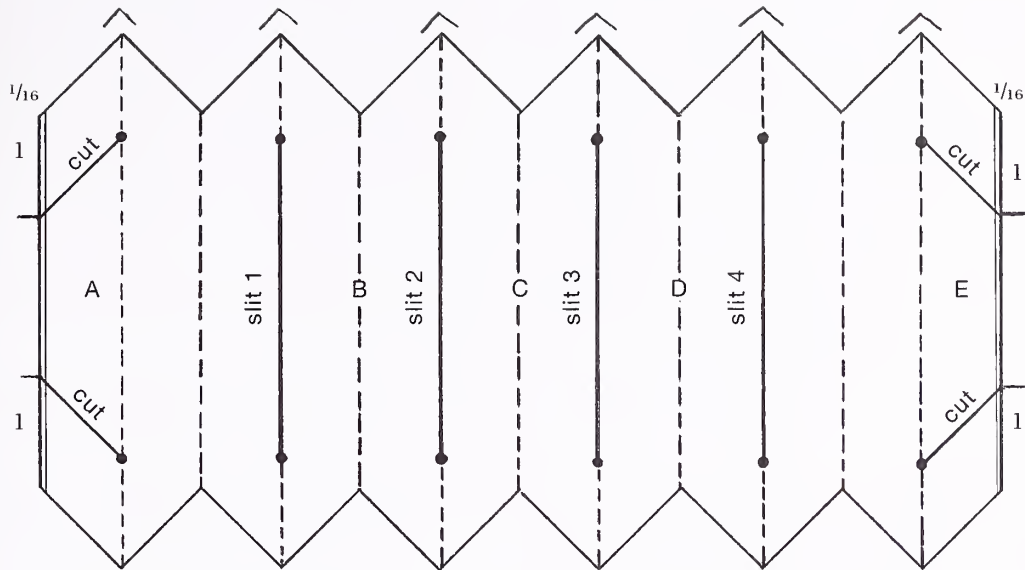
The result will be twelve ¾" segments



Measure down ¾" on the cut edge side on both ends of the folded concertina
 Cut from the folded edge corners to the ¾" marks
 Cut carefully through the 12 layers of material



Measure down 1" on the folded side from the point at each end and mark all the folds with a pencil mark
 Open up the concertina and pierce all the marks on the folds—twelve in all



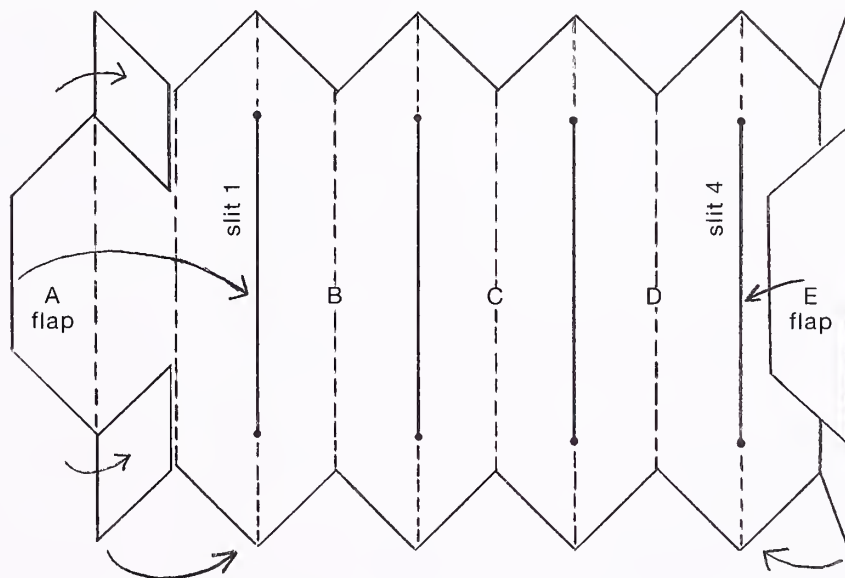
Cut and label the 4 slits between the pierced holes in the 4 middle \wedge mountain folds. These will be 3" long

Measure 1" in from the angled corners at each end

Cut from the pierced holes out to the 1" marks on each end

Trim $\frac{1}{16}$ " off both ends of the concertina

Label flaps A and E and folds B, C and D on both sides of the concertina

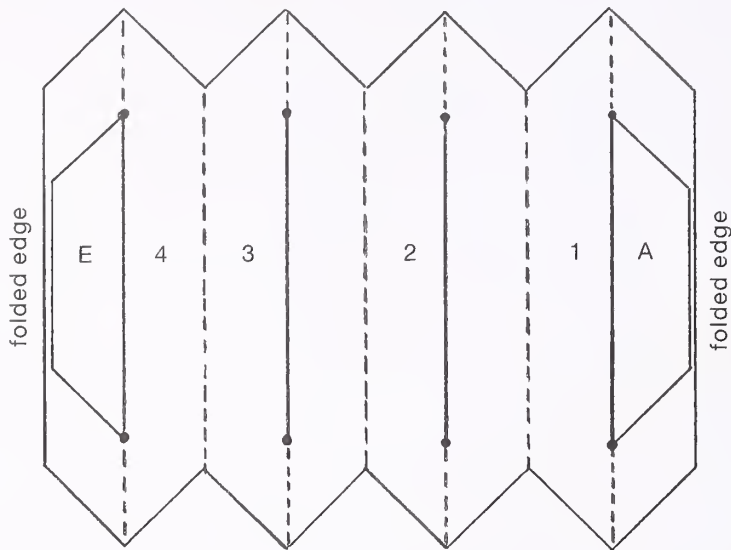


Reverse fold the two small flaps in toward the center at each end

Reverse the fold in flap A and slip the flap into slit 1 – the two small flaps will be tucked inside

Repeat for flap E and slit 4 at the other end of the concertina strip

Turn the concertina over



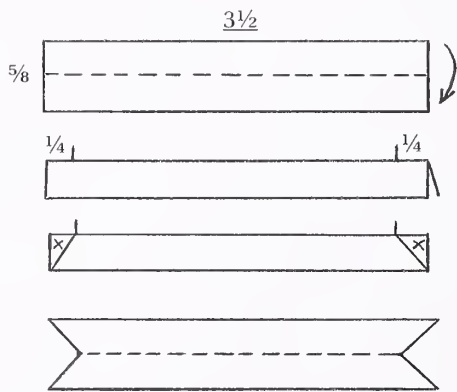
When the concertina is turned over all the slits are in ∇ valleys – assembly will take place from this side

Note – The sequence is now from right to left

Fold the A flap over toward the folded edge

A little dab of glue stick in the center will hold it in place and make assembly easier

Repeat for E flap



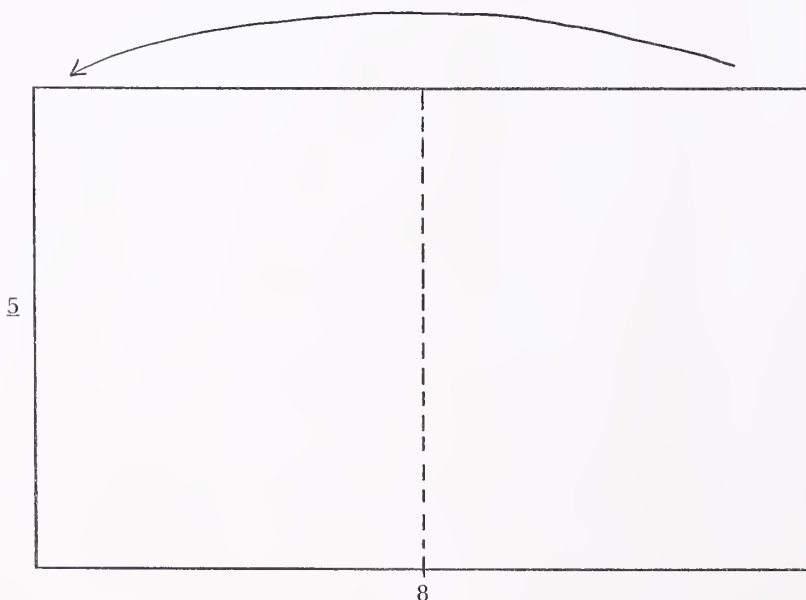
Preparing the locking piece

Fold the $3\frac{1}{2}$ " side over to meet the opposing $3\frac{1}{2}$ " side and bone carefully

Measure $\frac{1}{4}$ " along the fold from each end and mark

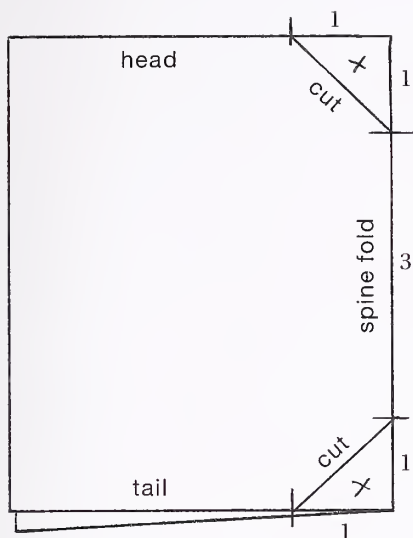
Cut from the $\frac{1}{4}$ " fold mark diagonally out to the corners at each end

The opened locking strip should look like the diagram



Preparing the folios

Fold the right 5" side to meet the opposite 5" side and bone

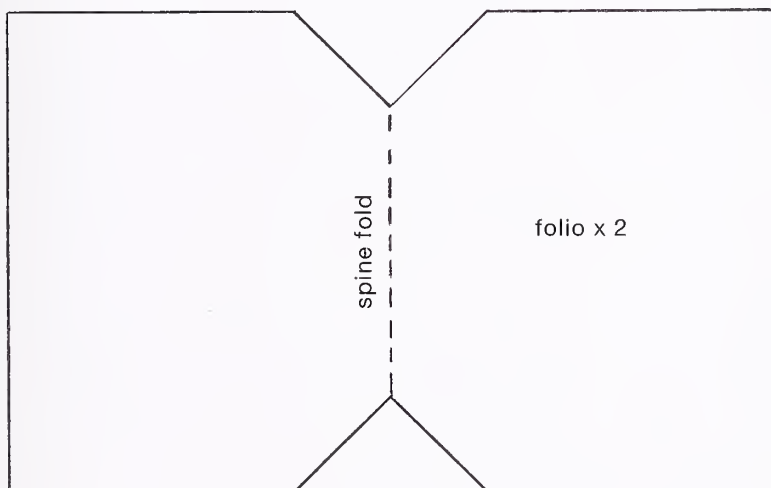


Measure in 1" from the head and tail on the spine fold

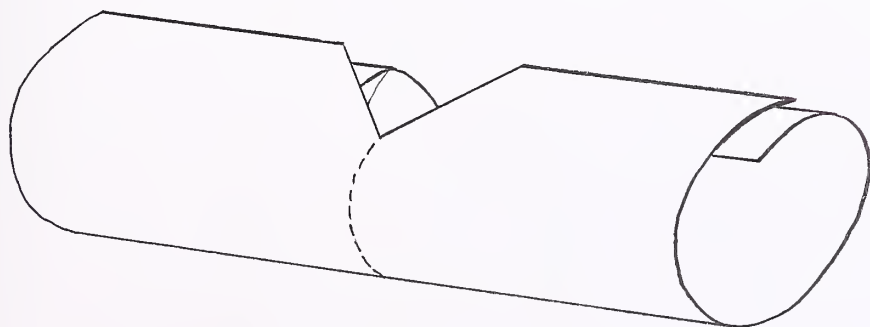
Measure 1" from the spine fold on the head and tail

Cut diagonally between the 1" marks at the head and tail toward the 1" spine fold marks

Use this as a template for cutting folio 2



The finished folios should look like this diagram when completed and opened

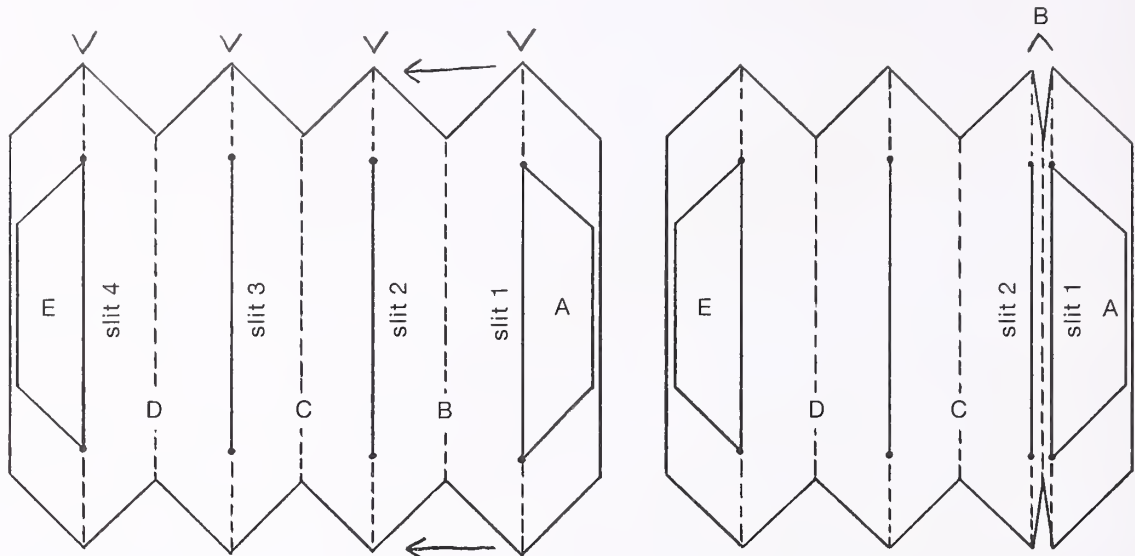


Practice rolling the opened folio because with this will make assembly much easier

Also it is possible to use removable tape to keep the roll together if your paper can handle removal without damage to the surface

Assembling the folios

The assembly of this structure starts from the back and moves to the left or front

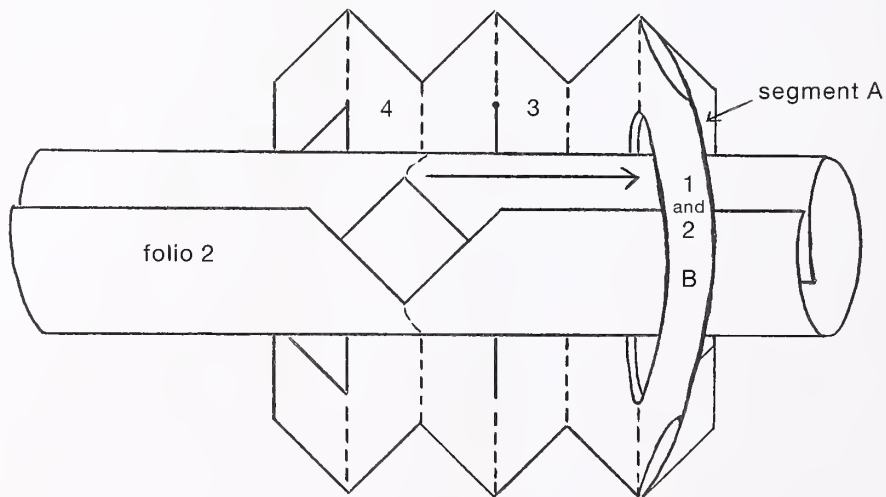


Start with folio 2 Have the concertina strip facing so that the slits are in ∇ valley folds

Pinch the B fold bringing slits 1 and 2 together

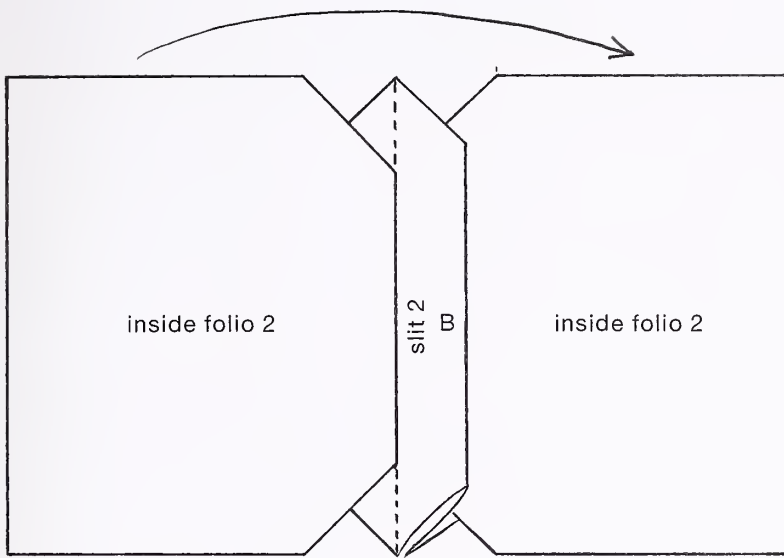
Hold the B fold together in your right hand, pull up slightly and open the two slits into an oval opening

With your left hand pick up the rolled folio 2 and slide it through the oval until the center part of the folio is at the slits

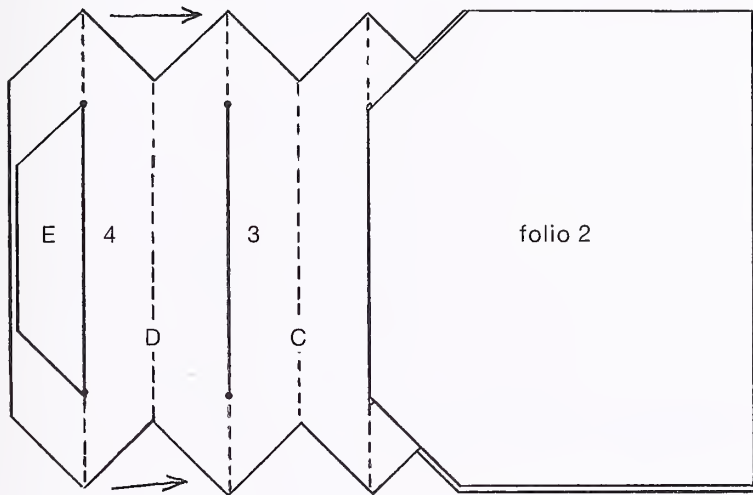


Gently unroll folio 2 and it will lock in place when the B fold slits 1 and 2 are let down to lay flat

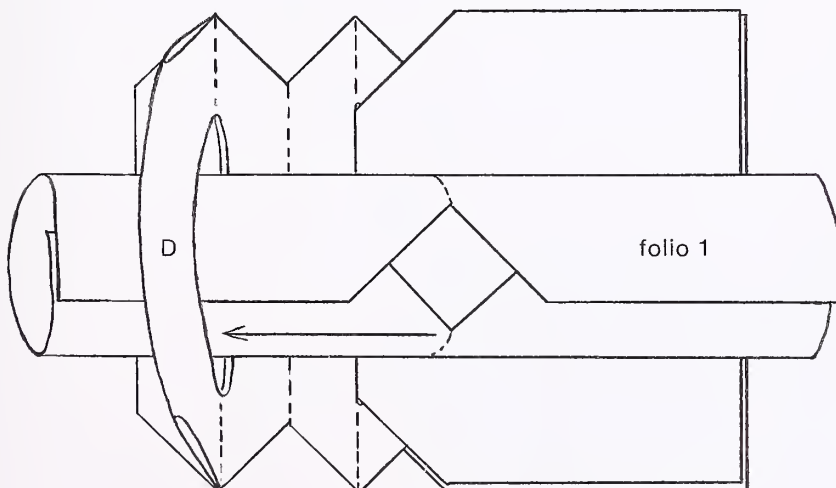
This folio also acts as a way to lock two segments of the concertina solidly together



When the folio is in place it should look like the diagram



Fold folio 2 over to the right



Folio 1 Pinch the D fold up toward you with your left hand

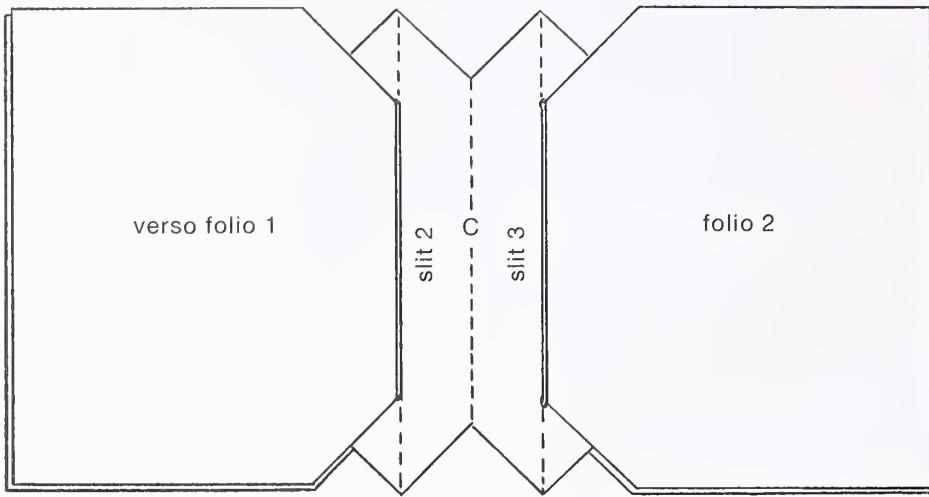
Open slits 3 and 4 that are now together into an oval

Then with your right hand pick up the rolled folio 1 and slide it through the oval opening until the folio center fold lines up with the slits

Then gently unroll the folio

This folio locks two more segments of the concertina together

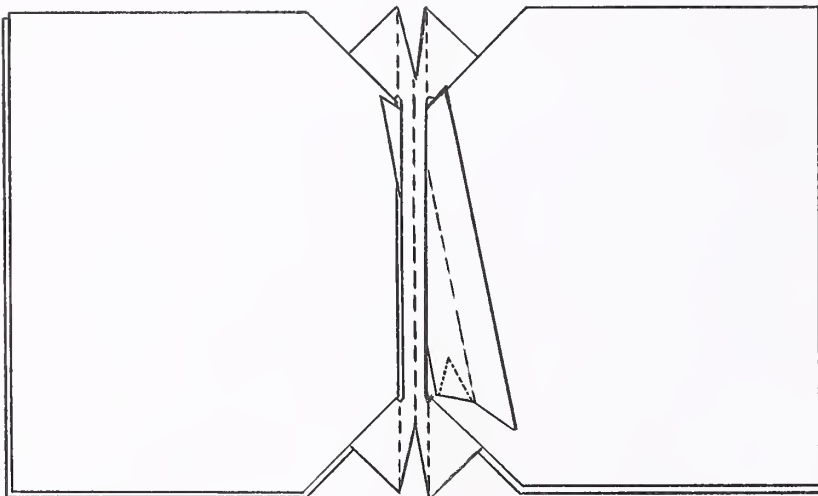
Fold folio 1 over to the left



This is the way it should look with both folios in place

At this point the C fold between slits 2 and 3 is the only part of the concertina that can lay open

The locking strip will secure the C fold

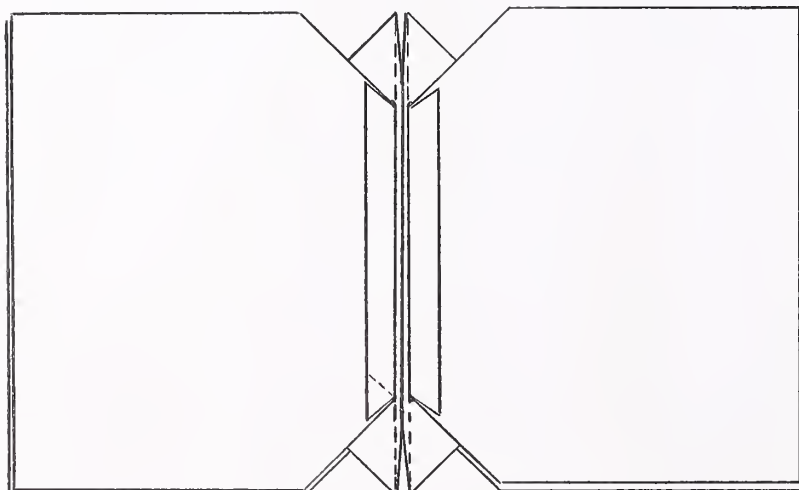


Locking strip Fold one of the points of the strip back

Pinch fold C until slits 2 and 3 are together

Slip the locking strip into both slits, capturing the points at one end

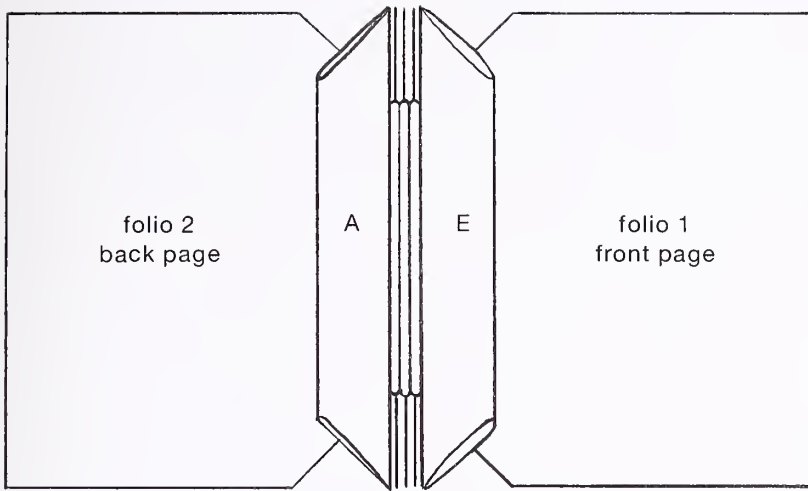
Then ease the folded point through the slits



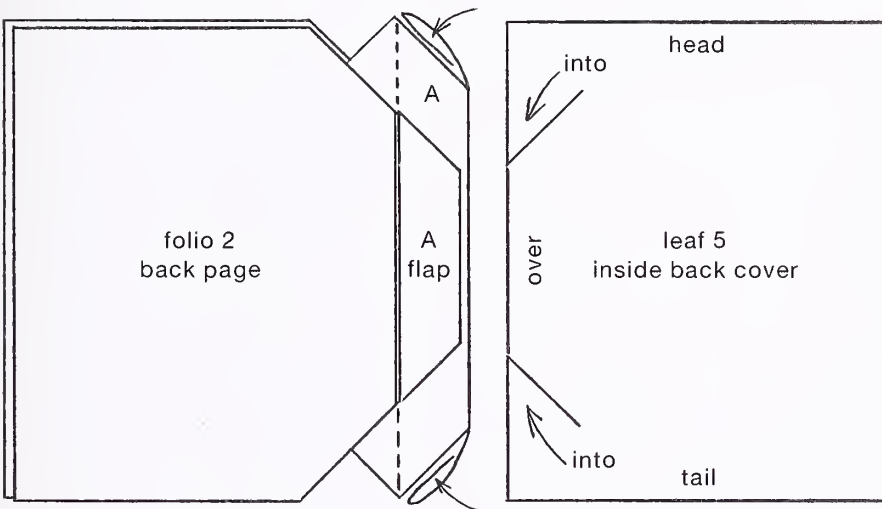
Unfold the folded point

This locks the C fold segment of the concertina

Now all of the concertina is quite solidly held together



Turn everything over
 This is the way the book should look from the back



Attaching the leaves

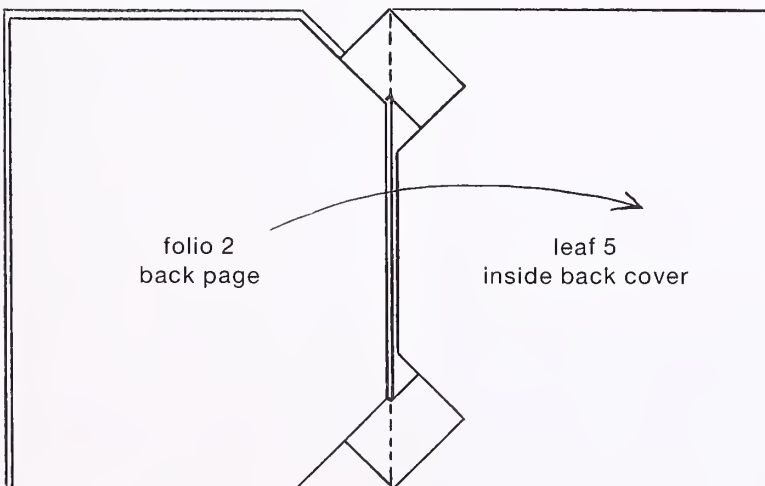
Fold folio 1 under folio 2
 Open the A fold to the right

Again, assembly starts at the back of the book

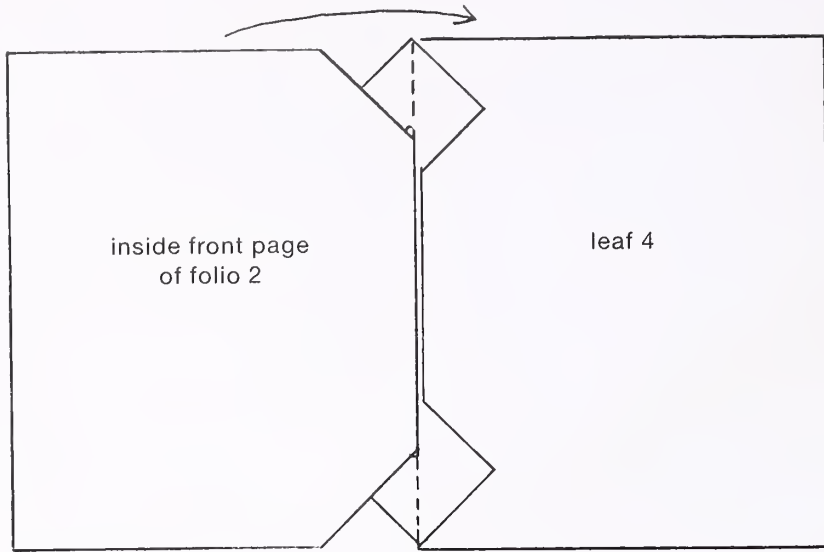
Leaf 5 is the back cover

Slip the points of leaf 5 into the folds at the head and tail of segment A of the concertina. To do this the concertina needs to be gently curled

Make sure the points are completely inside the A fold and the center section of the leaf rests on top of the concertina



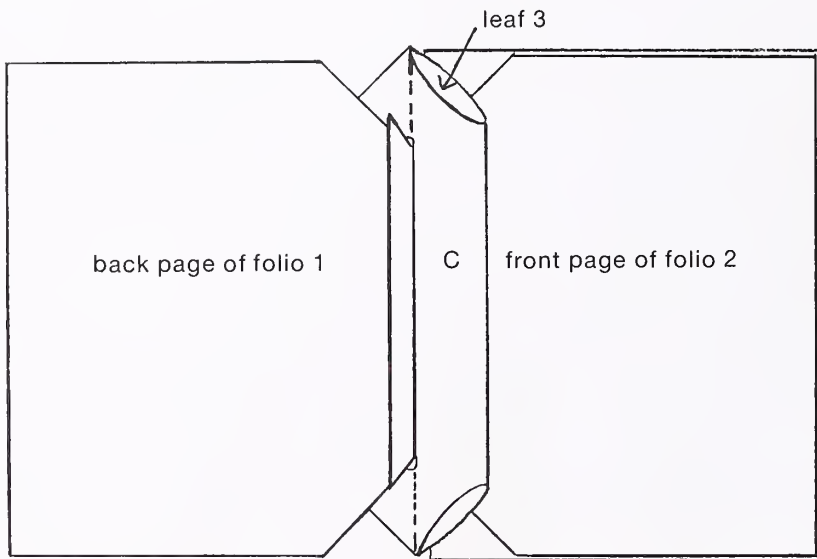
Turn the back page of folio 2 over onto leaf 5



Leaves 4, 3 and 2 Insert the leaf 4 points into fold B

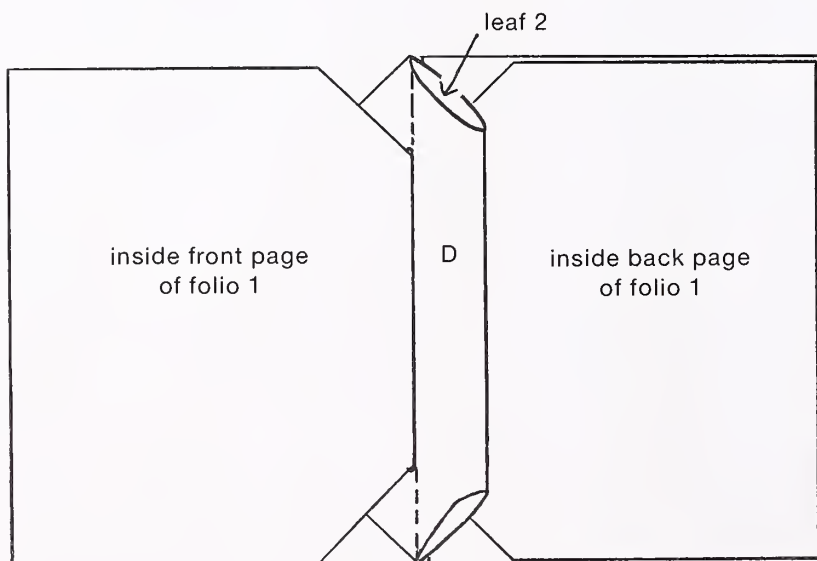
The center section of leaves 4, 3 and 2 at the spine can be on either side of fold B, C and D respectively

Turn the folio 2 front page over



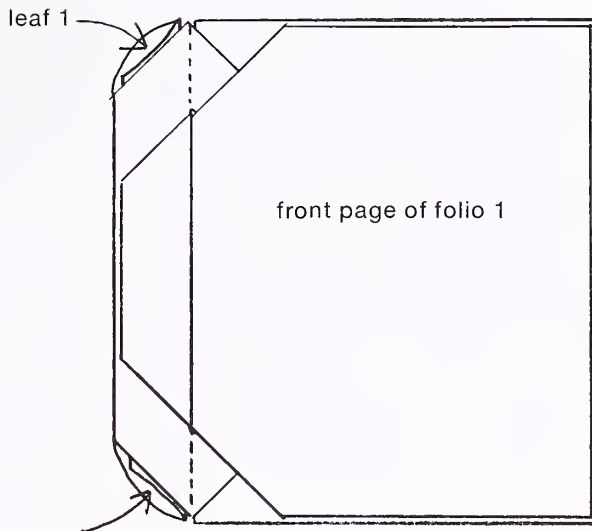
Leaf 3 goes into fold C at the center where the thin locking strip is

Turn the folio 1 back page over



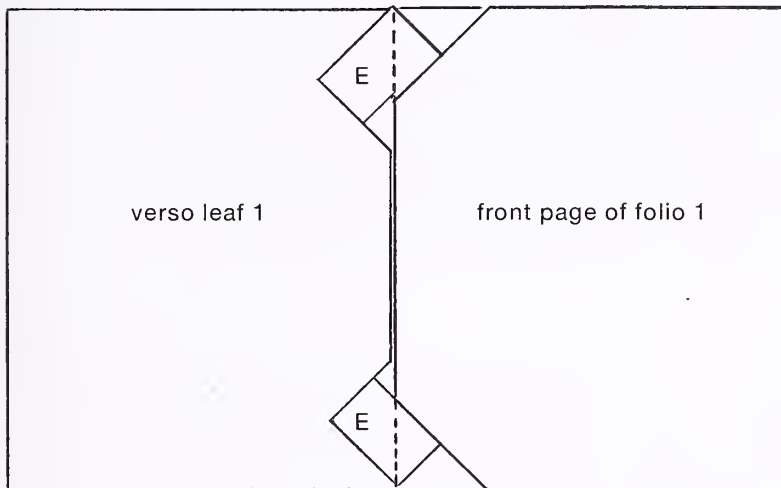
Leaf 2 goes into fold D at the center of the folio 1 opening

Turn the folio 1 front page over

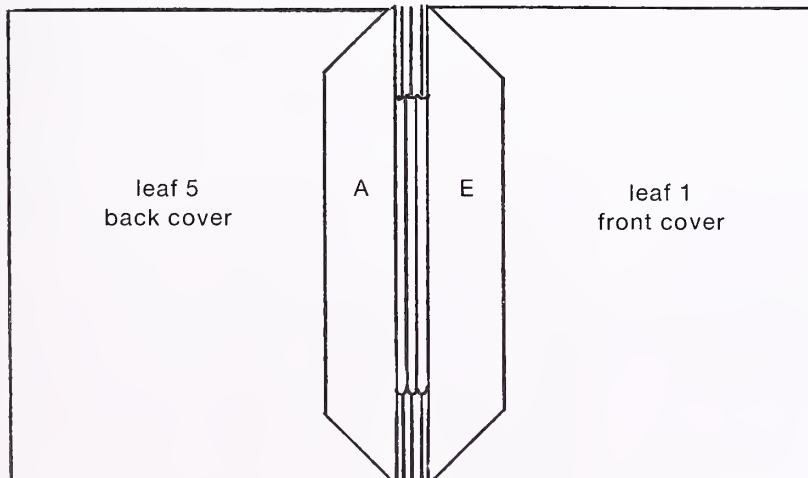


Leaf 1 Leaf 1 is also the front cover

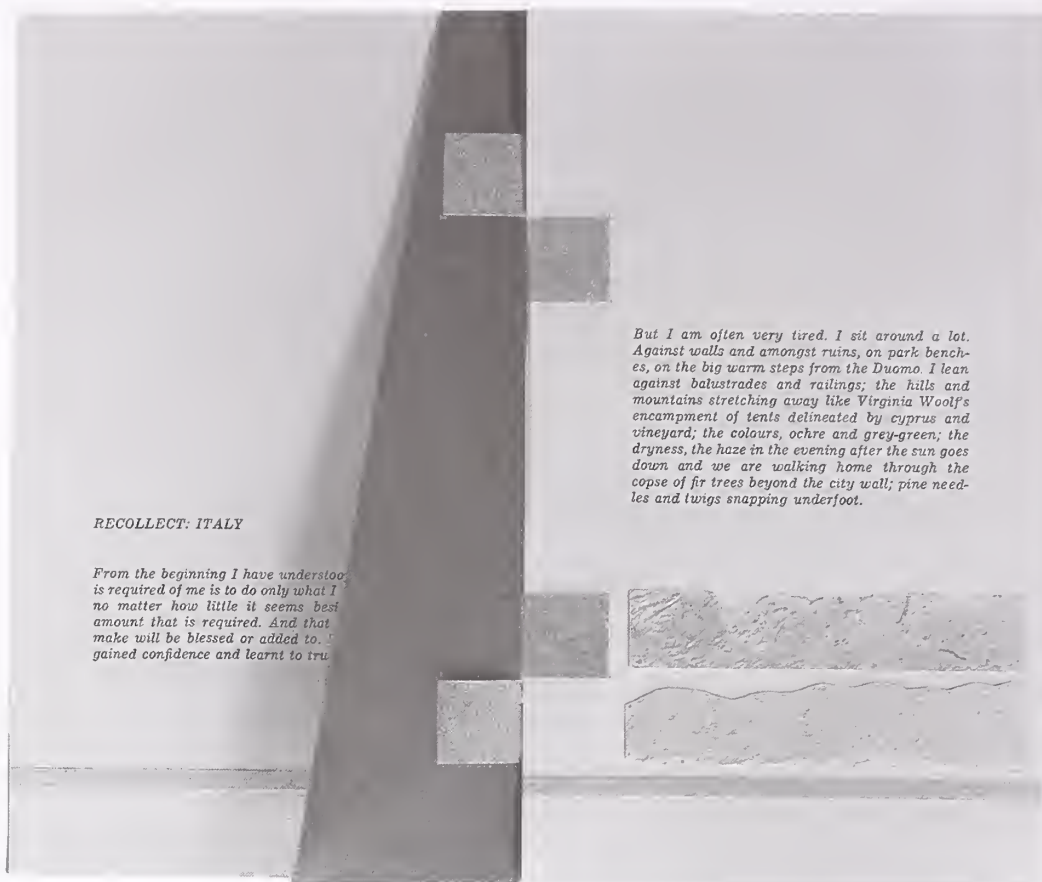
Insert the points into the folds of E in the same way as was done with A making sure the leaf points are inside both folds of the concertina segment



The center section of the leaf at the spine should be on the inside of the E segment as shown



The outside of the completed book should look like this diagram



RECOLLECT: ITALY

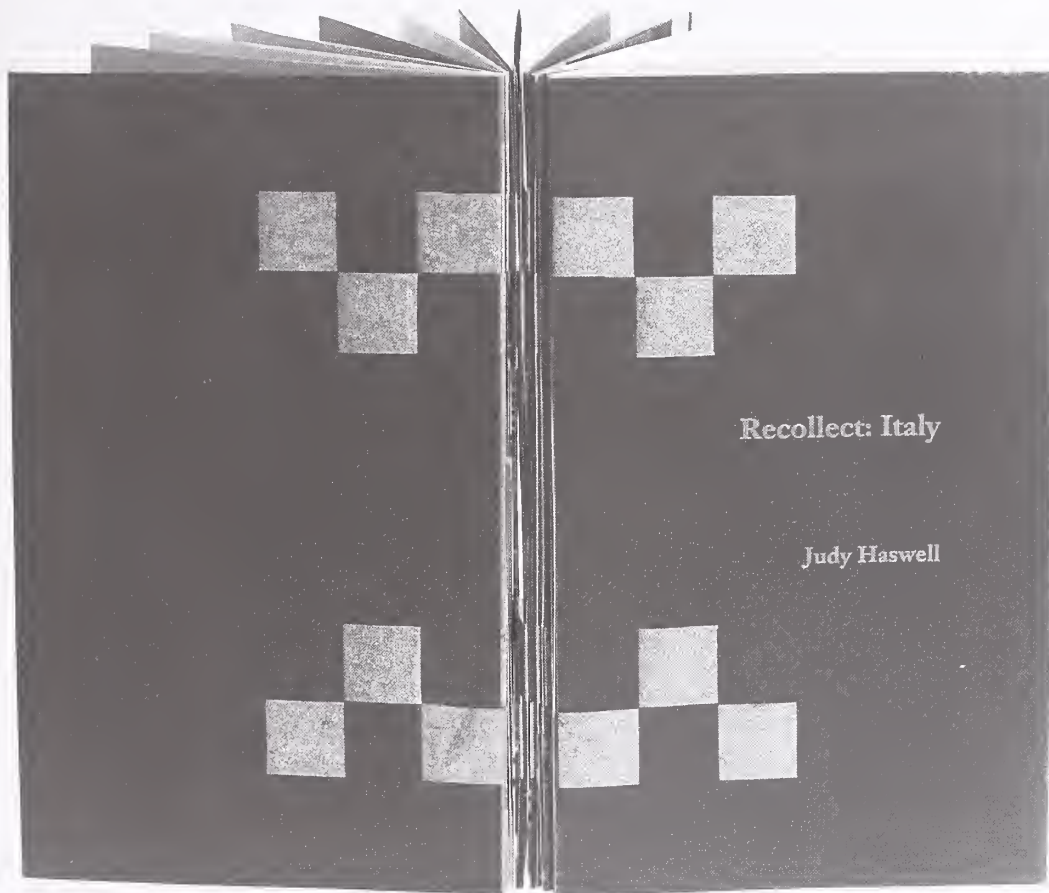
*From the beginning I have understood
is required of me is to do only what I
no matter how little it seems best
amount that is required. And that
make will be blessed or added to.
gained confidence and learnt to tru*

*But I am often very tired. I sit around a lot.
Against walls and amongst ruins, on park benches,
on the big warm steps from the Duomo. I lean
against balustrades and railings; the hills and
mountains stretching away like Virginia Woolf's
encampment of tents delineated by cypress and
vineyard; the colours, ochre and grey-green; the
dryness, the haze in the evening after the sun goes
down and we are walking home through the
copse of fir trees beyond the city wall; pine needles
and twigs snapping underfoot.*

Gioia (Recollect: Italy) The seeds for this book were sown while I was minding my mother in the hospital after an operation. She was ninety-five, and I wanted to make a book for her. Her name was Gioia, Italian for joy. This structure is such a simple piece of paper engineering: it allows single leaves to be combined in any order, each new leaf locking the previous one in place. At the time, the author, Judith Haswell, was living in Florence where she wrote a text that speaks to the visual and emotional experiences of living there temporarily.

Over the years I collected a variety of patterned papers during visits to Italy. They were ideally suited to suggest the richly decorated fabric of the city: painted ceilings and walls, beautiful gardens behind heavy wooden doors, roof gardens glimpsed from windows across narrow streets. The colors used throughout are ones I associate with the Italian landscape and the ancient cities and villages. The binding papers visible at each opening recall the blocks of stone that alternate in size and direction as they stack one upon the other forming the corners of buildings. –ES

Recollect: Italy Text by Judith Haswell printed on Canson Ingres paper with a variety of papers used for end papers, collages and covers. The pages are folios with the fold at the foredge allowing some of the patterned papers to be in windows. The text is set in 156 Paragon Italic and printed by John Denny at Puriri Press in Auckland, New Zealand. The binding uses four strips of Elephant Hide paper threaded through the pages at the spine edge. 28 pages 8¼ inches high x 5 inches wide, signed and numbered edition of 50, published by Elizabeth Steiner in Auckland, New Zealand in 2000



Materials

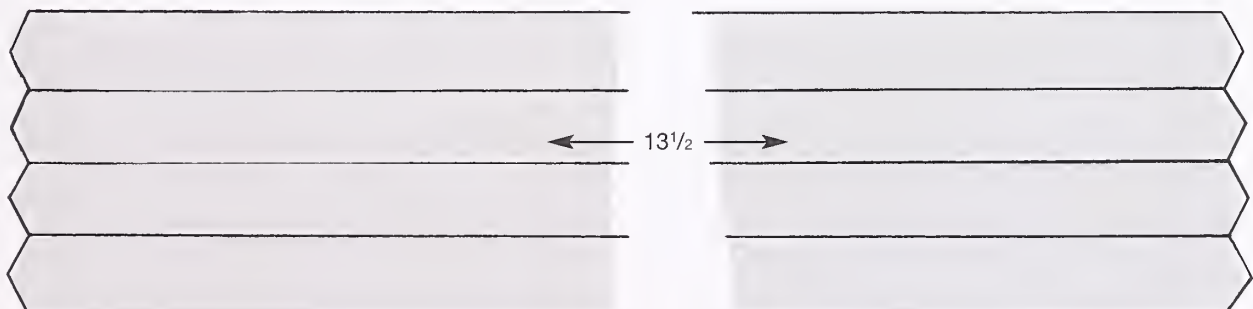
4 leaves 4" x 5" grain long cover stock or light card

2 covers 5" x 8³/₄" grain short cover stock

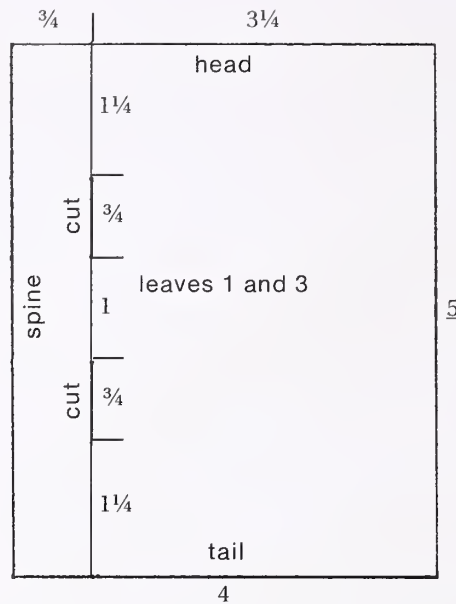
4 weaving strips ³/₄" x 13¹/₂" grain short thin strong paper such as Elephant Hide or Tyvek
 Note – Both sides of the strips will show

Weaving Strips

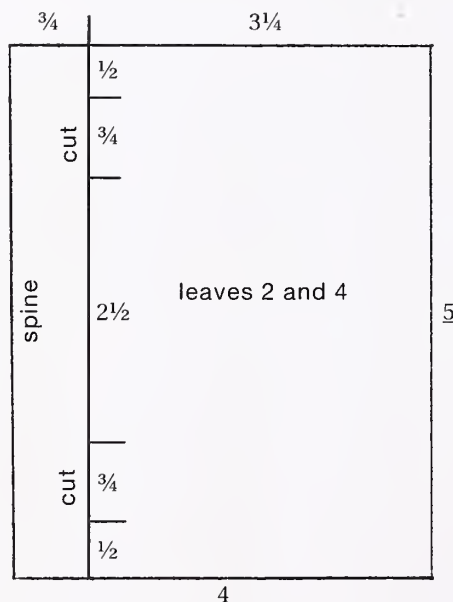
Cut the ends to a slight point and use spatula for easier threading through the slits in the leaves



Leaves



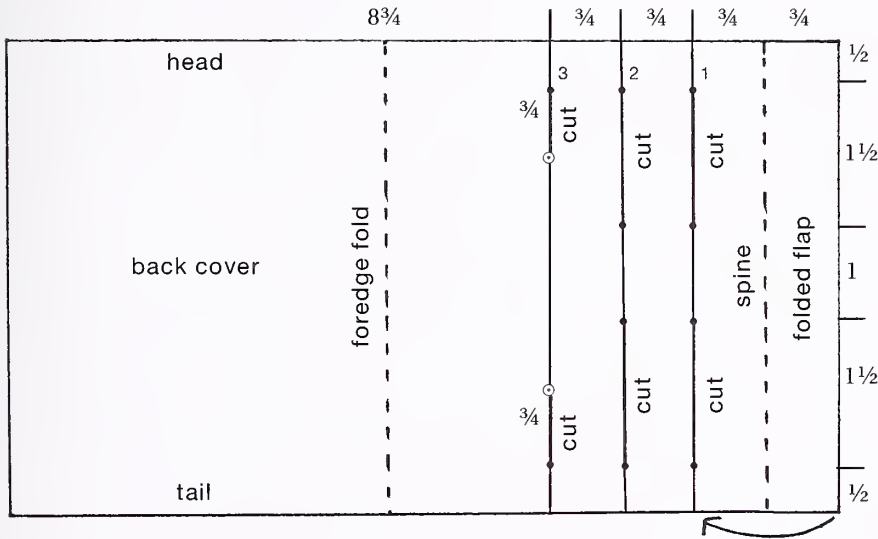
- Leaves 1 and 3** Draw a line $\frac{3}{4}$ " parallel to, and in from the spine edge of leaf 1
 On the line mark down $1\frac{1}{4}$ " from head then a further $\frac{3}{4}$ "
 Repeat the same measurements from the tail up
 Prepare leaf 3 by pricking through these marks with a fine awl
 Between the marks cut two $\frac{3}{4}$ " slits in both leaves



- Leaves 2 and 4** Draw a line $\frac{3}{4}$ " parallel to, and in from the spine edge of leaf 2
 On line mark down $\frac{1}{2}$ " from head, then a further $\frac{3}{4}$ "
 Repeat the same measurements from the tail up
 Prepare leaf 4 by pricking through the marks with a fine awl
 Between the marks cut two $\frac{3}{4}$ " slits in both leaves

Covers

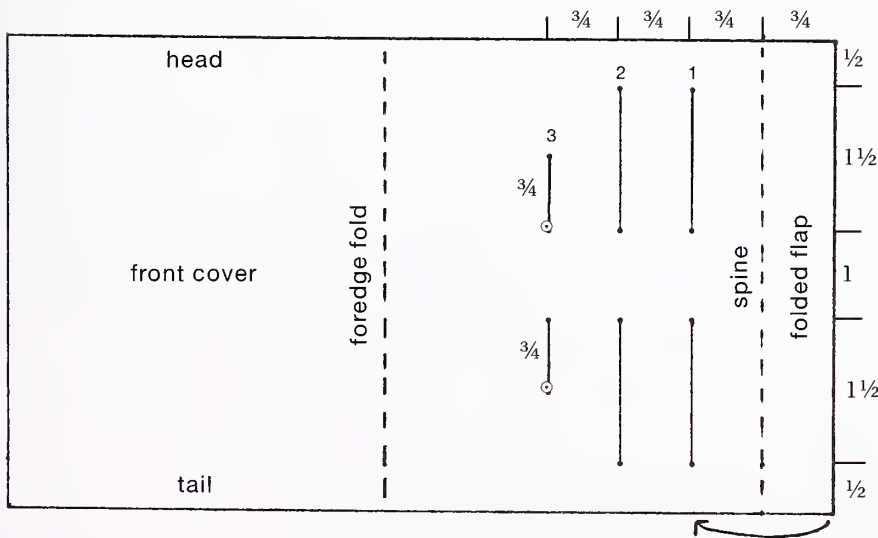
Back cover Step 1 To make the folded spine flap, measure in $\frac{3}{4}$ " on one side
 Then score, fold and bone this flap – the fold will be the spine
 Draw three lines parallel to scored fold, each $\frac{3}{4}$ " apart
 On lines 1 and 2 mark $\frac{1}{2}$ " and then a further $1\frac{1}{2}$ " from head and tail
 On line 3 mark $\frac{1}{2}$ " and then a further $\frac{3}{4}$ " from head and tail



Step 2 To establish the foredge fold, line up a leaf into the folded spine flap

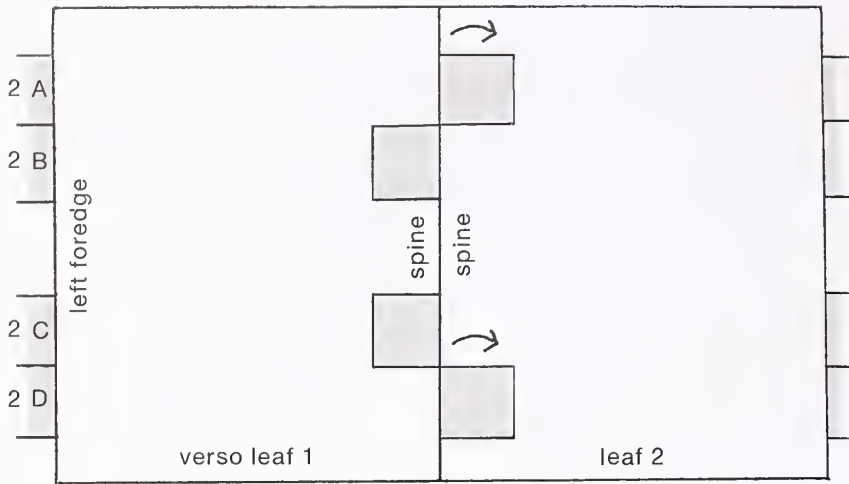
Then score along the opposite side, fold and bone – this fold will be the foredge

Front cover Step 1 Make the $\frac{3}{4}$ " spine flap. Then place the back cover on the front cover and prick through marks at lines 1 and 2 with a fine awl
 For line 3 prick at the marked circles. Then remove the back cover and make 2 more marks $\frac{3}{4}$ " toward the center of line 3



Step 2 Place a leaf against the small folded flap to establish the foredge fold. Score, fold and bone

Step 3 Cut 6 slits between the marks on both covers as shown



Threading the leaves

Thread strips B and C up through the slits in verso of leaf 1

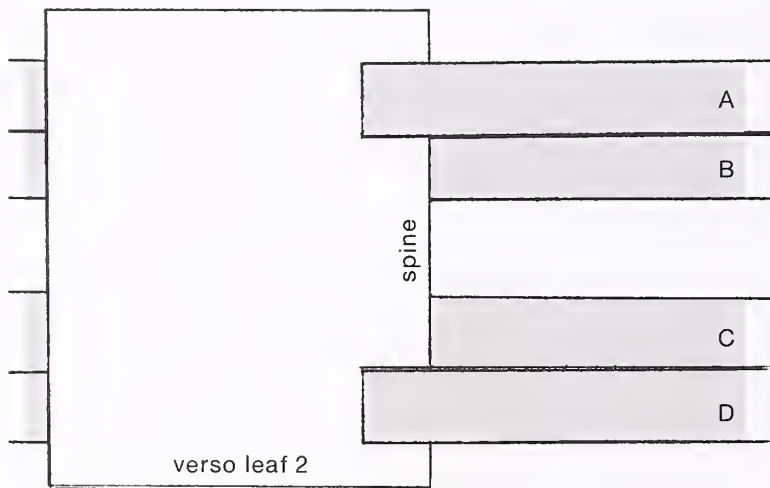
Place leaf 2 to the right of the spine over the strips

Thread strips A and D up through the spine gap and down through the slits in the second leaf

Leave 2" of all the strips protruding beyond the left foredge of the first leaf

Align strips A and D with B and C and have the spine edge of leaves 1 and 2 snugly together

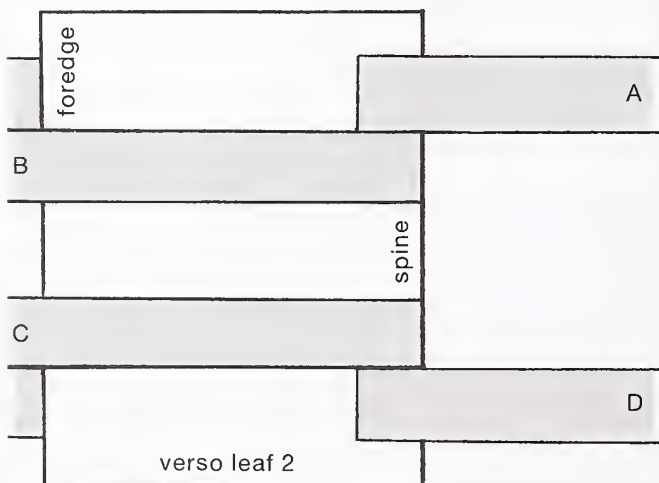
Score strips A and D at the spine



Turn leaf 2 over on top of leaf 1 and align exactly

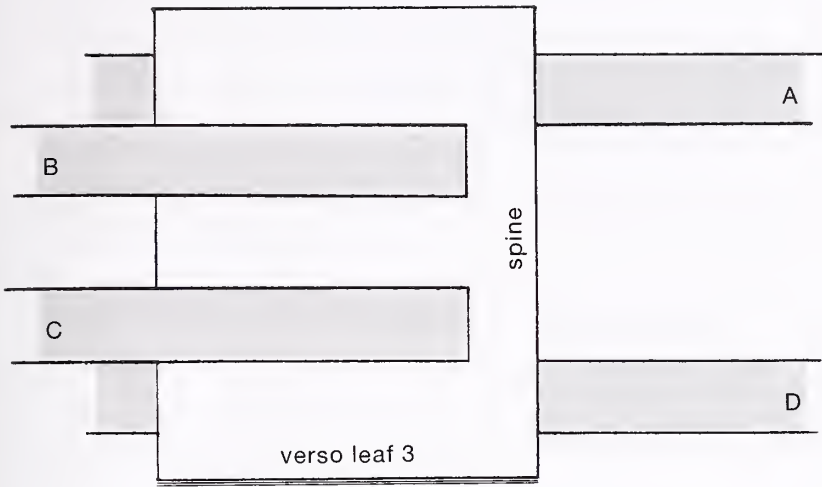
Holding leaf 2 firmly in place, fold strips A and D toward the spine edge

Bone strips A and D at the slits



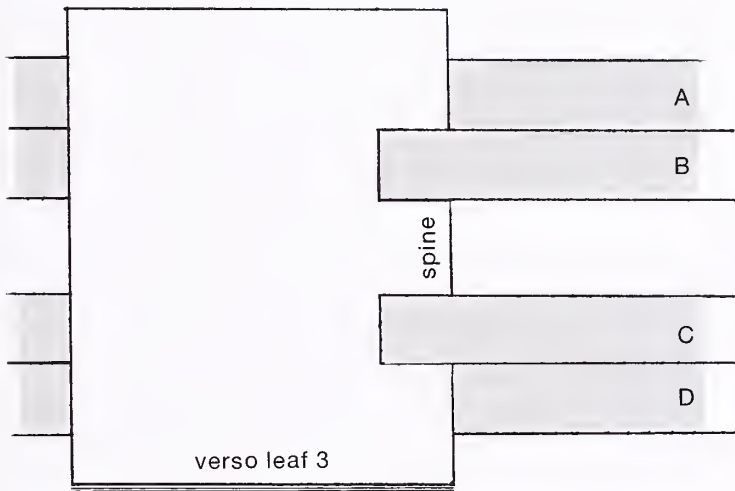
Fold strips B and C over the spine of leaf 2 toward the foredge

Bone strips B and C at spine edge



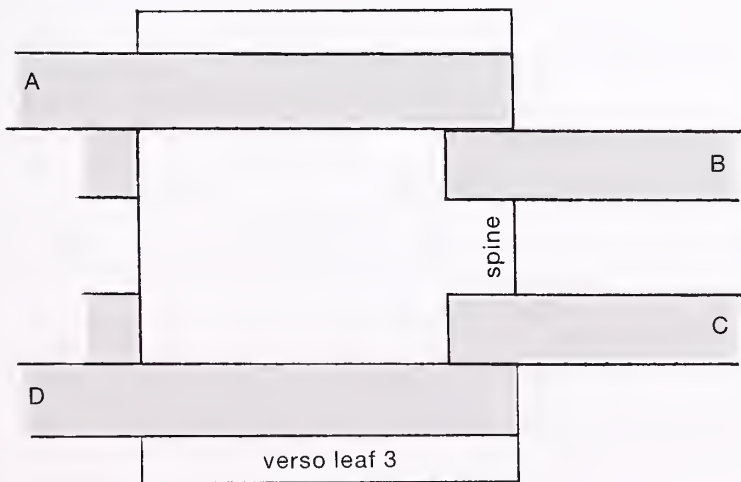
Thread strips B and C up through the slits in leaf 3

Slide leaf 3 toward the spine edge to rest exactly on top of leaf 2



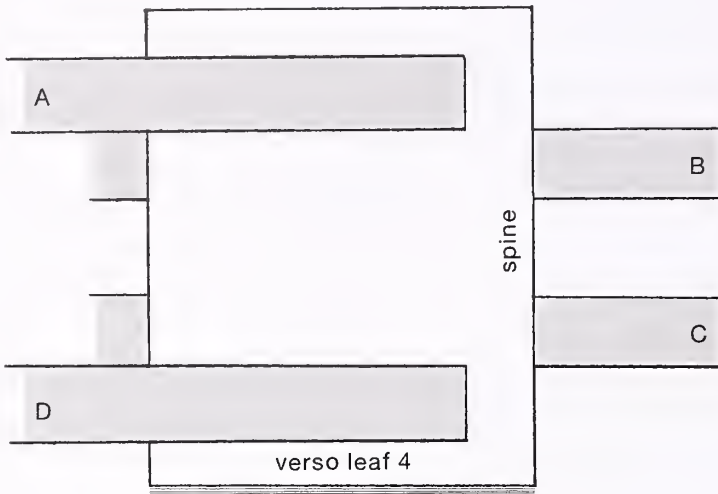
Holding leaf 3 firmly in place, fold strips B and C toward the spine edge

Bone them at slits



Fold strips A and D over the spine of leaf 3 toward the foredge

Bone them at spine edge

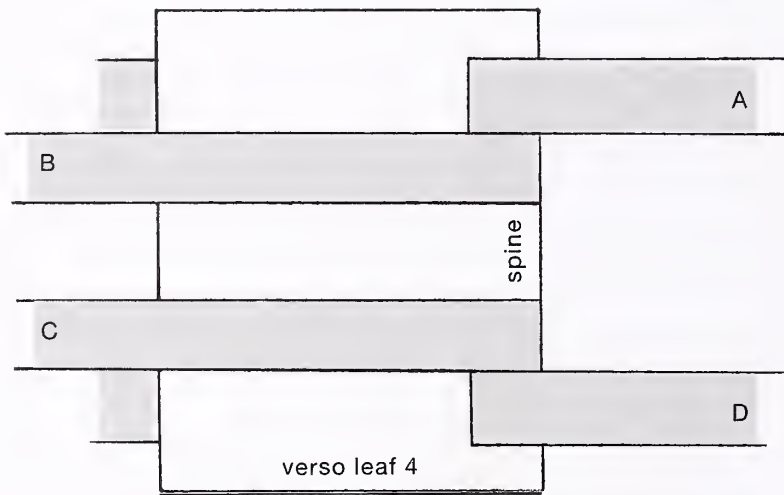


Thread the strips A and D up through the slits in leaf 4

Slide leaf 4 toward the spine edge to rest exactly in position on top of leaf 3

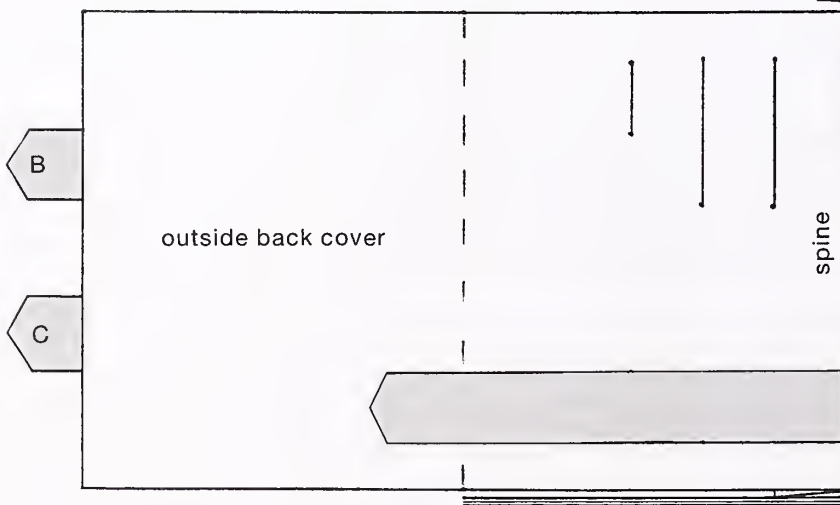
Holding leaf 4 firmly in place, fold the strips A and D toward the spine edge

Bone them at slits



Fold the strips B and C toward the foreedge

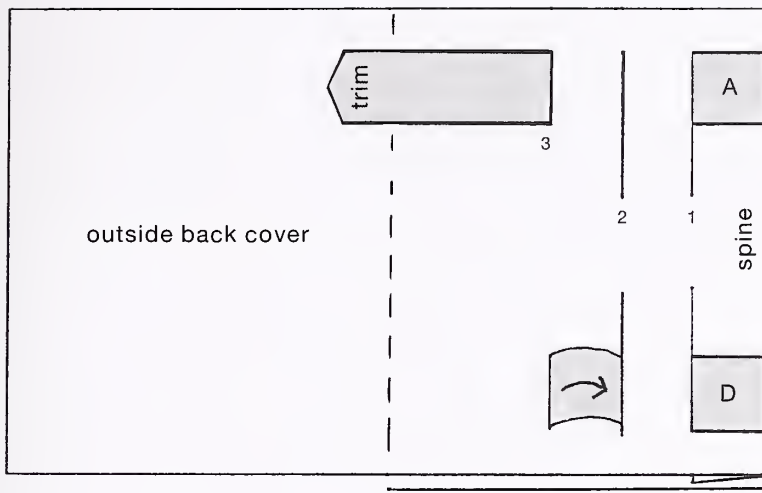
Bone them at spine



Attaching back cover

Place the back cover exactly on top of leaf 4 with the $\frac{3}{4}$ " flap tucked under at the spine edge

Holding cover firmly in place, fold strips A and D over the spine edge of the cover. Bone strips at spine edge

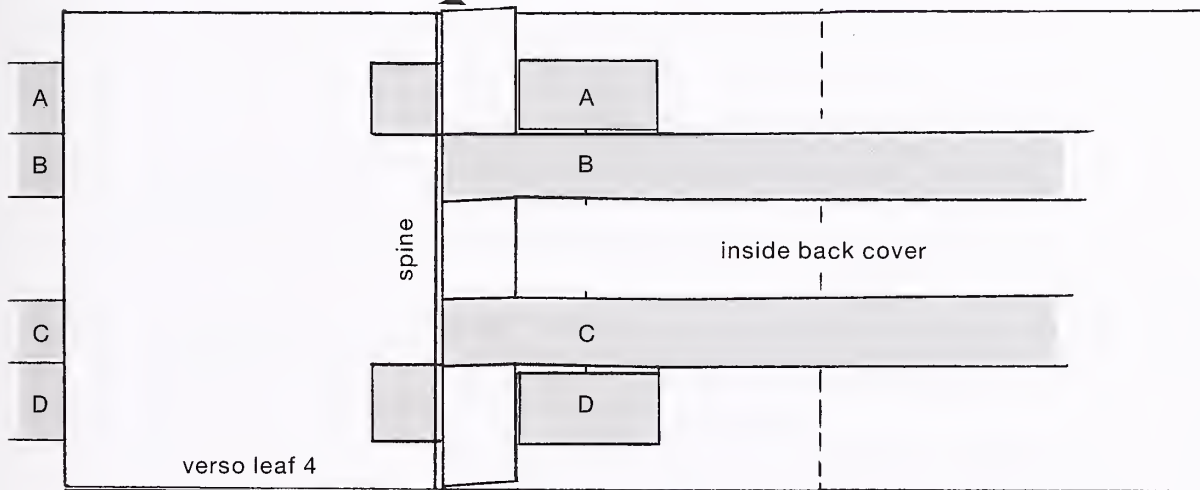


Step 1 Take strips A and D down through the slits nearest the spine and up through the third slits

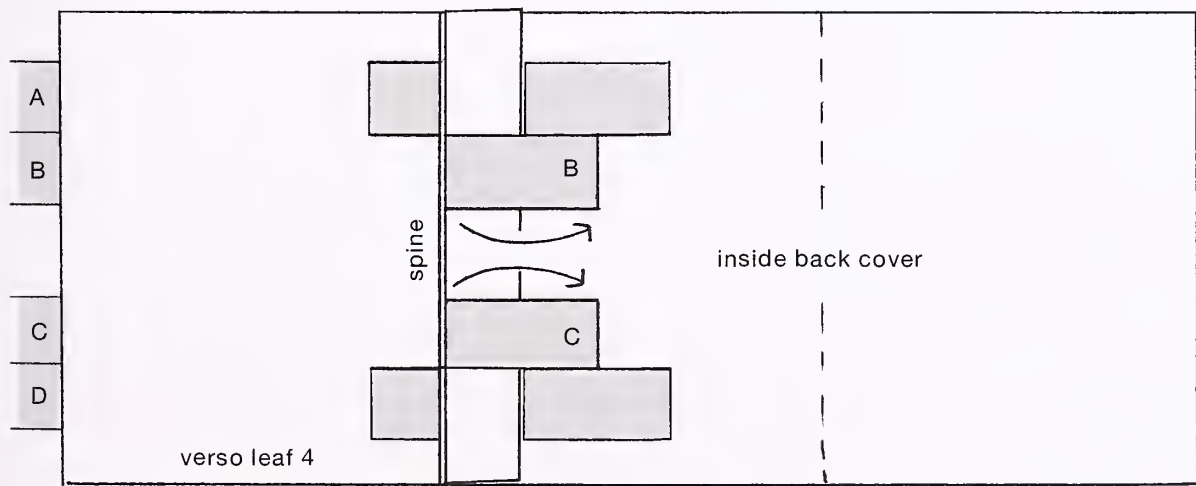
Step 2 Realign the cover, fold strips A and D back toward the spine and bone

Trim off excess just short of the slits nearest spine

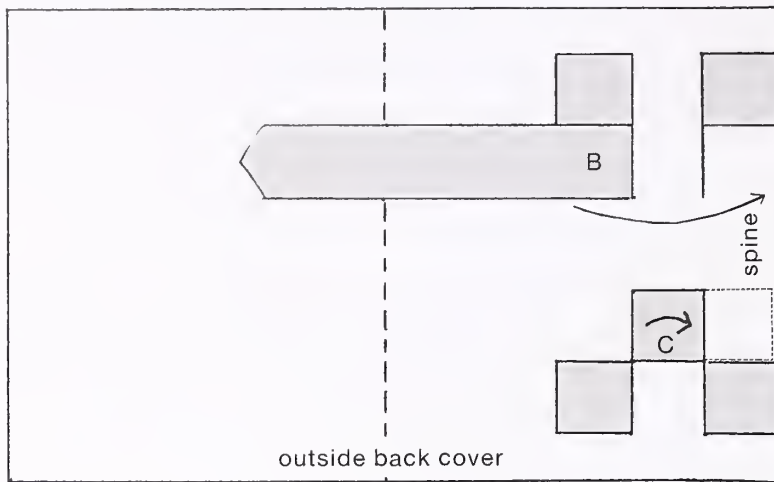
Step 3 Thread the strips through the second slits



Turn the cover folio and strips B and C over to the right of the spine



Thread strips B and C down through the second slits and turn the cover over

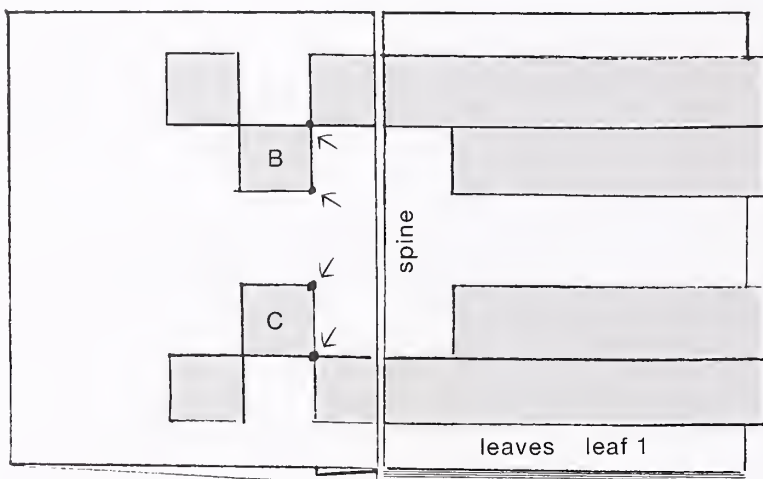


Turn the cover back over leaf 4

Step 1 Fold strips B and C back toward the spine edge and bone
Then trim just short of the spine edge

Then trim just short of the spine edge

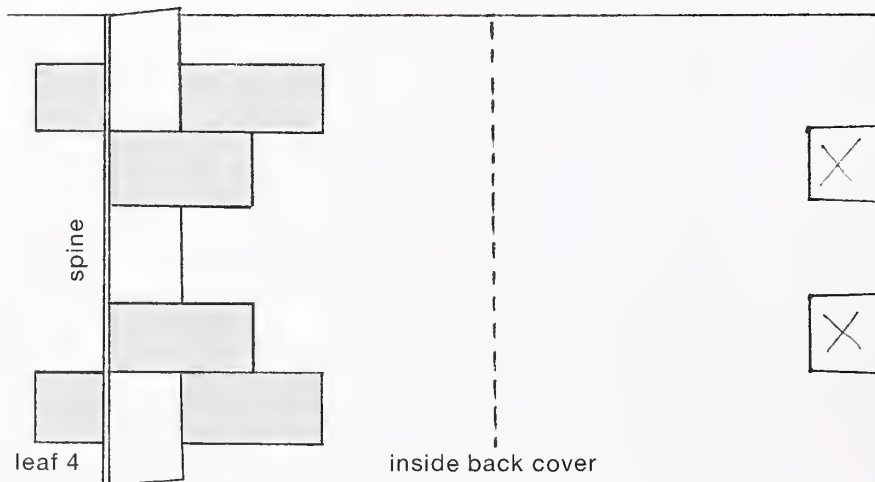
Step 2 Tuck the ends in the slits nearest the spine



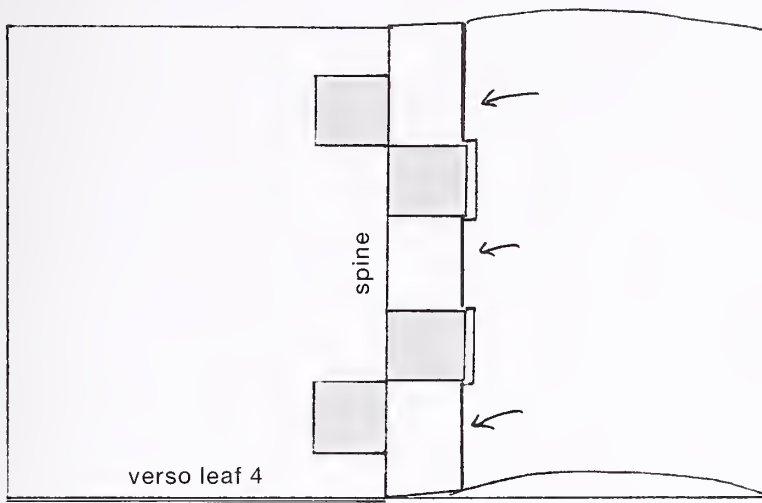
Turn the large flap under and open the book so that the leaves are all to the right

Make pin marks at the points where strips B and C enter the slits nearest the spine

★ Turn the whole book over and open the large flap of the back cover

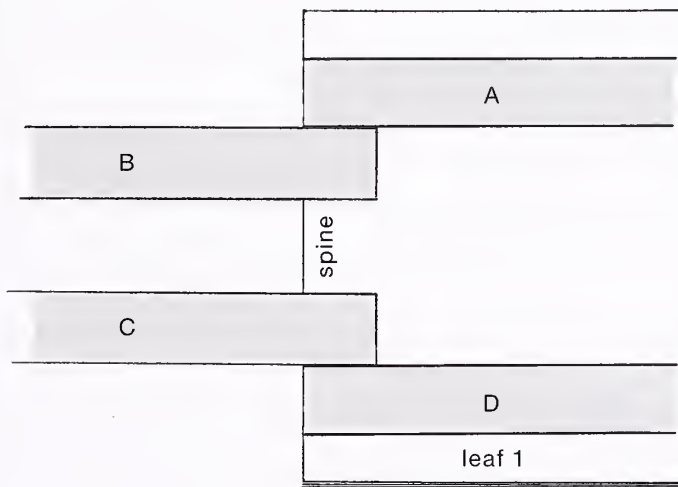


Using the pin marks cut out the parts marked X



Fold the cover flap toward the spine and tuck the three tongues under the $\frac{3}{4}$ " flap

Bone the cover foredge and close the cover



Attaching front cover

Turn the book over so that leaf 1 is on top

Align leaf 1 with other leaves and hold in place

Fold strips B and C to the left and bone at the slits

Step 1 Place the front cover on top of leaf 1 with the small $\frac{3}{4}$ " flap tucked under and line up on the spine edge

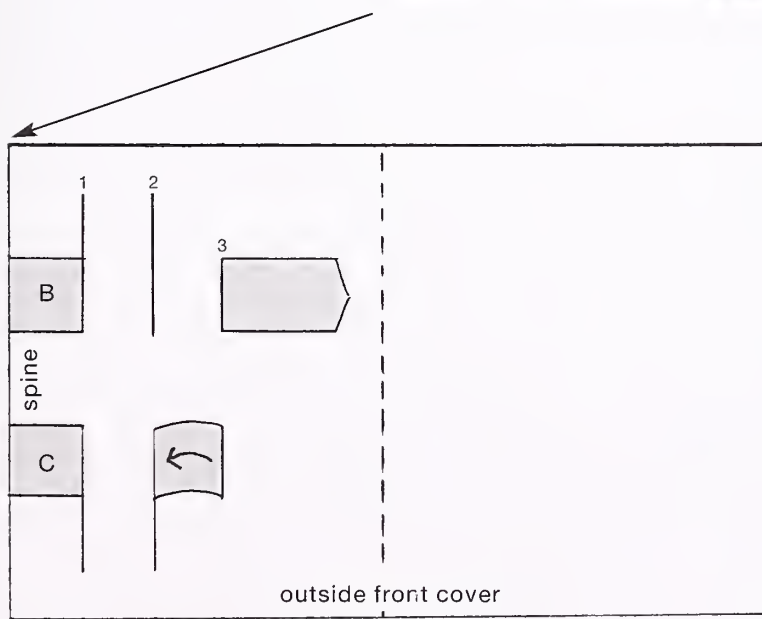
Step 2 Holding the cover firmly in place, fold strips B and C around the spine edge and bone

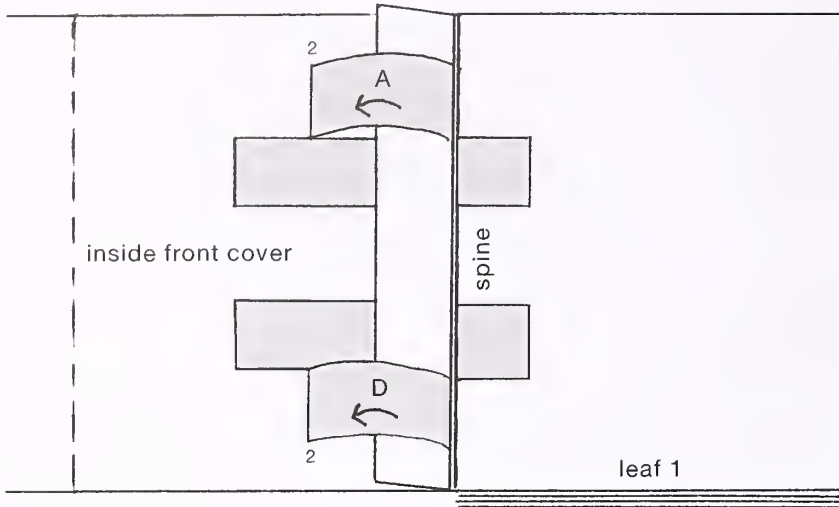
Thread strips B and C through the first slits in the cover and up through the third slits

Step 3 Realign cover, fold strips B and C back toward spine and bone

Trim excess just short of slits nearest the spine

Thread strips down through the second slits





Open the front cover to the left of the spine

Thread strips A and D down through the second slits from spine edge

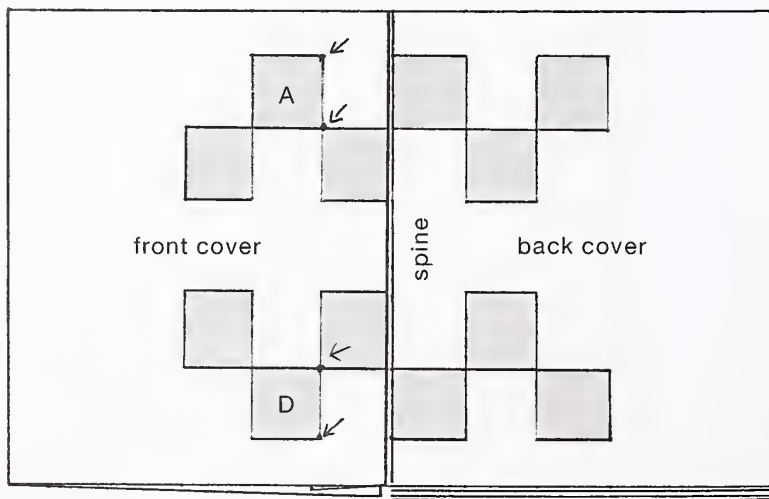
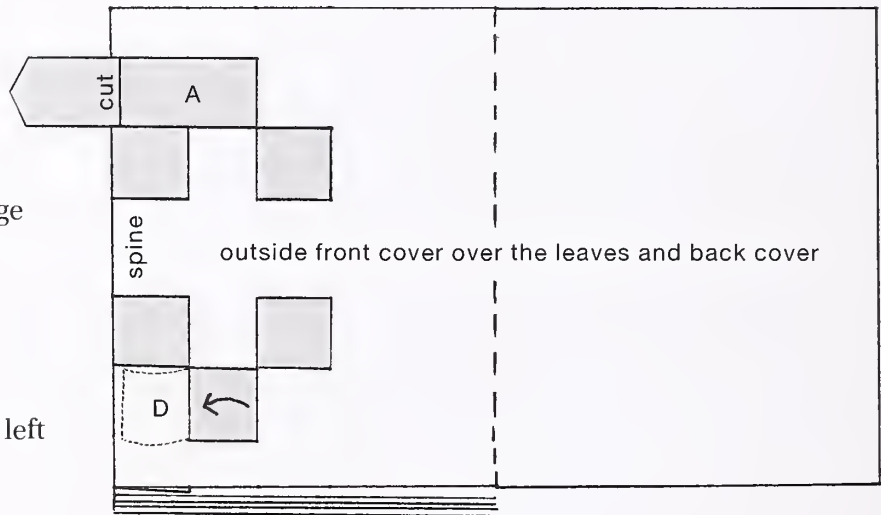
Close the book, with the large flap of the front cover extended

Fold the strips A and D back toward the spine edge

Bone at the slits and trim them just short of the spine edge

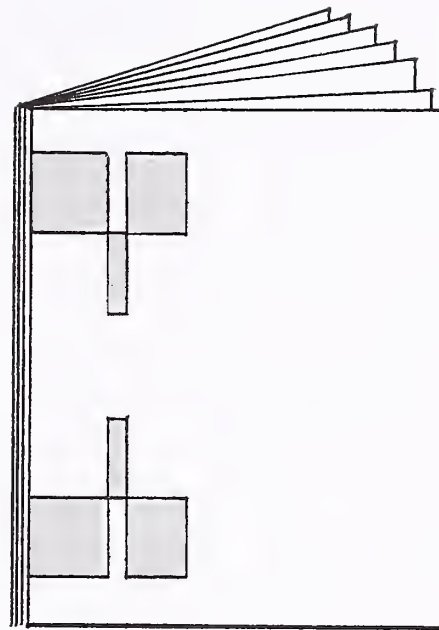
Then tuck the ends into the slits nearest the spine

Turn the cover to the left of the spine, fold in the large flap and flip the whole book over



Make pin marks at the points where strips A and D enter the slits nearest the spine

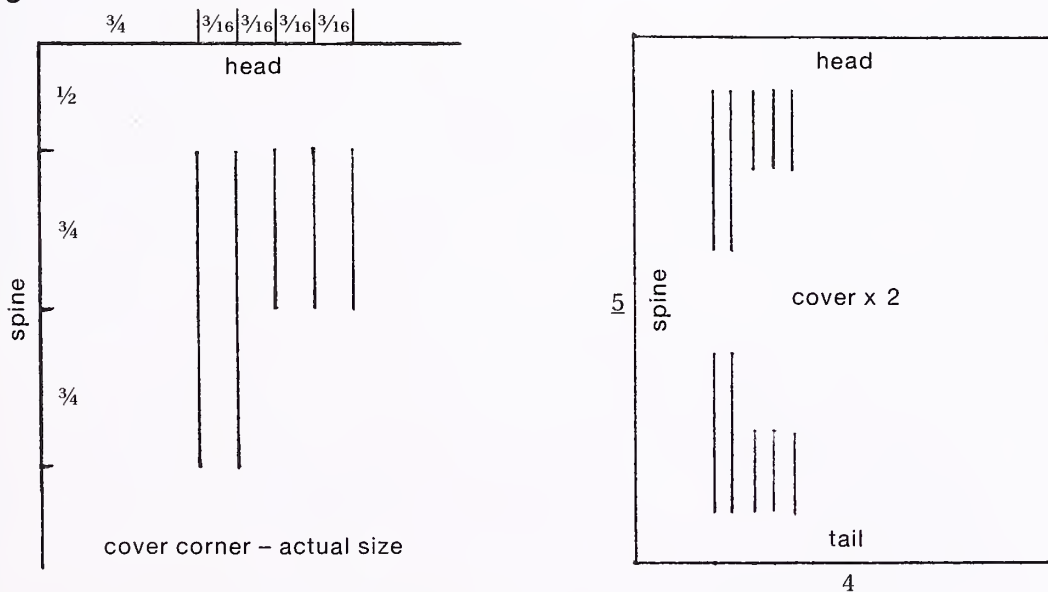
Repeat the sequence from ★ on page 84 used for the back cover to complete the front cover of the book



Materials

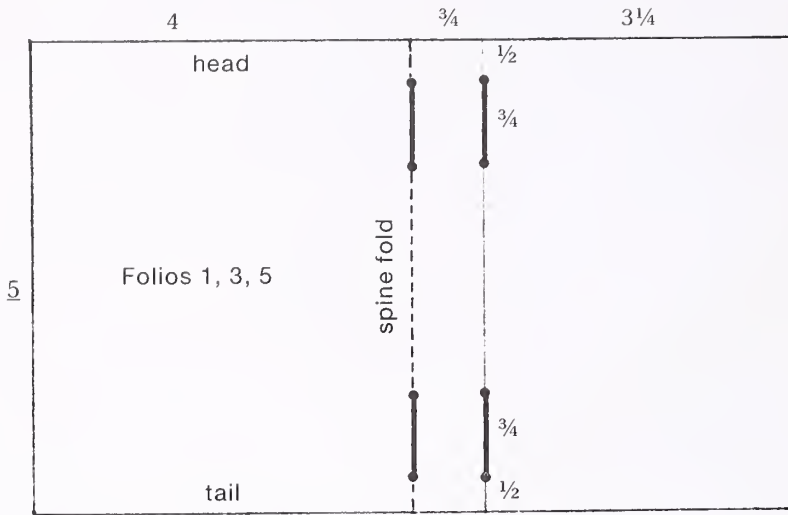
- 5 folios 8" x 5" grain short text weight paper that will be folded to 4" x 5" folios
- 2 covers 4" x 5" grain long firm card or cover stock
- 4 weaving strips $\frac{3}{4}$ " x 12" grain short thin strong paper such as Elephant Hide

Covers



Measure and mark the spine-head corner of one cover according to the diagram at left
 Use these marks as a template to prick through to the spine-head corner of the second cover
 Take the spine head corner of the first and position it over the tail-spine corner
 of the second cover, then prick through to mark the tail-spine corner
 Prick through the second cover tail marks to mark the tail-spine corner first cover
 Cut 10 slits in each cover

Folios



Fold the 5 folios and open

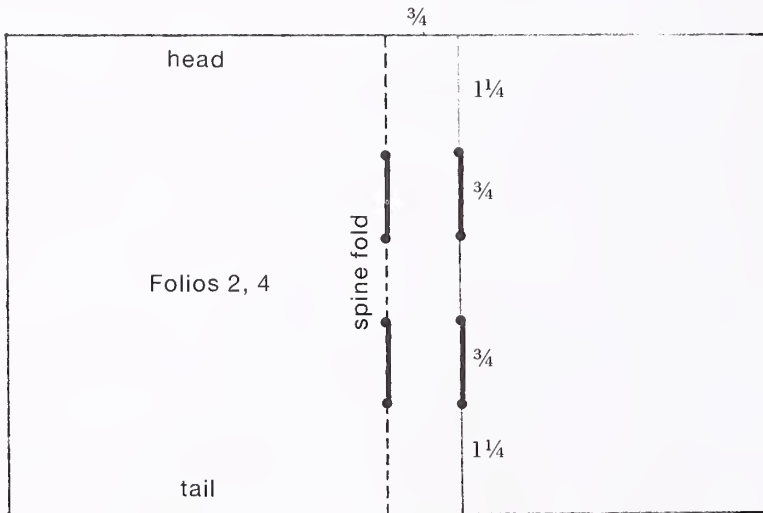
Folios 1, 3 and 5

Draw a line $\frac{3}{4}$ " from the center spine fold of folio 1

Mark with pin holes $\frac{1}{2}$ " and then a further $\frac{3}{4}$ " from the head and tail on the spine fold and on the $\frac{3}{4}$ " line

Use this folio as template for folios 3 and 5, pricking 8 pinholes in each folio

Cut 4 slits between the pin holes in each folio



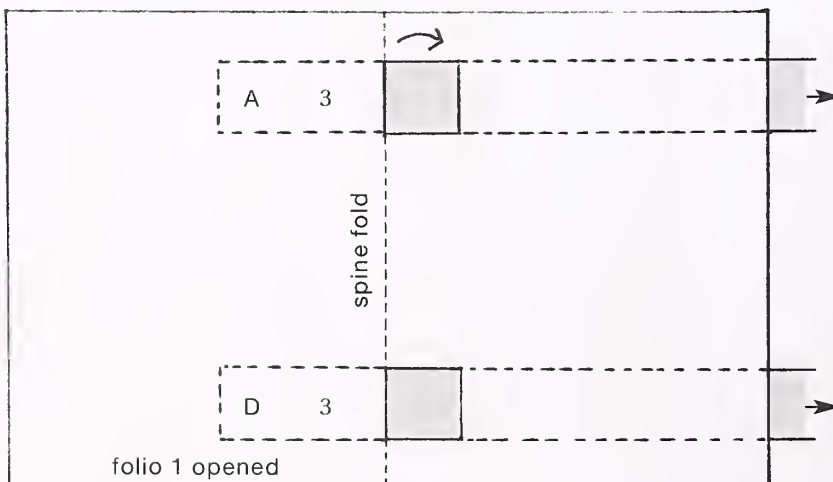
Folios 2 and 4

Draw a line $\frac{3}{4}$ " from the center spine fold of folio 2

Mark $1\frac{1}{4}$ " and then a further $\frac{3}{4}$ " from the head and tail on the spine fold and on the $\frac{3}{4}$ " line

Use this folio as a template for folio 4

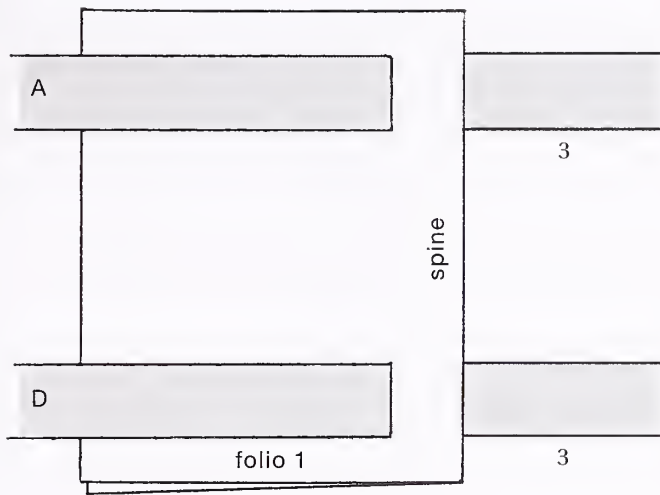
Assembling the folios



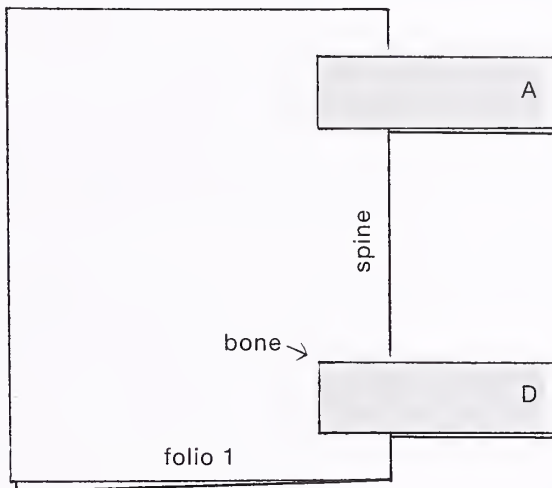
Cut the ends of the strips to slight points for easier threading

Thread strips A and D up through the spine slits of folio 1, then down through the adjacent slits

Leave 3" tails to the left of the spine fold



Close folio 1 by folding to the left, letting the 3" ends flip to the right of the spine

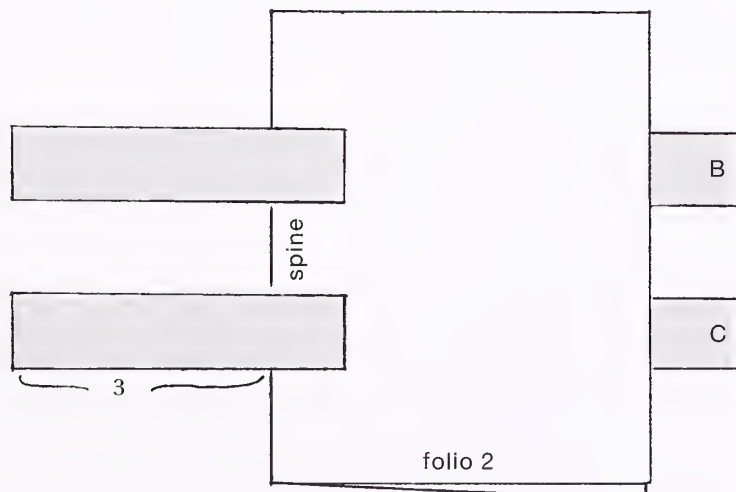


Fold A and D strips over beyond the spine edge lining them exactly on the A and D strips underneath

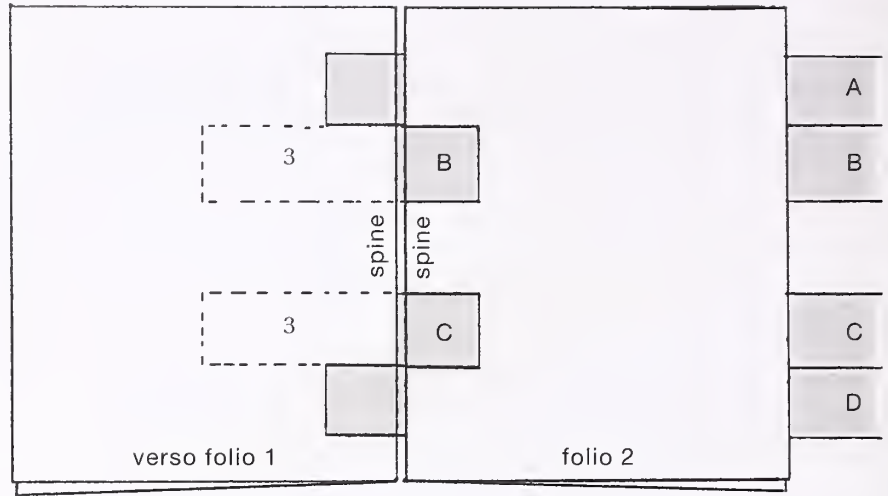
Bone the fold at the slits

Thread strips B and C through the slits in folio 2 as shown

Leave 3" tails beyond the spine edge

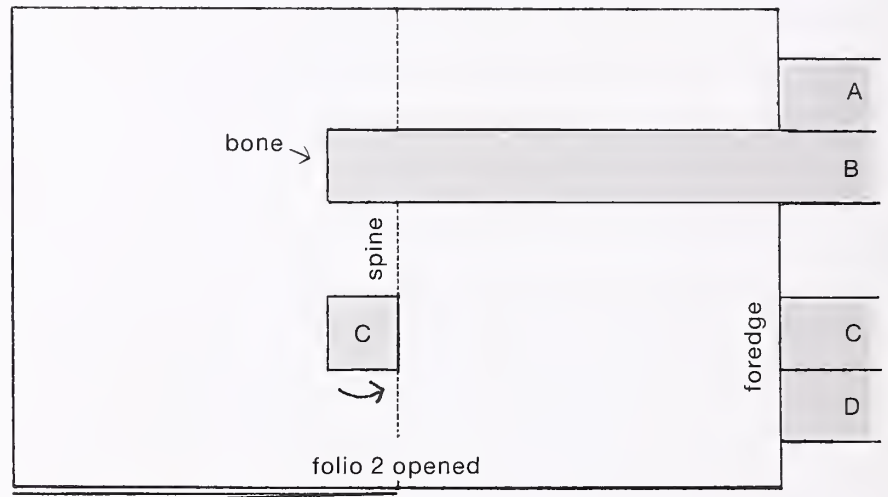


Tuck the 3" strips of B and C under the spine fold of folio 1
 Line up all the strips at the right
 Butt the spine folds of folios 1 and 2 snugly against each other

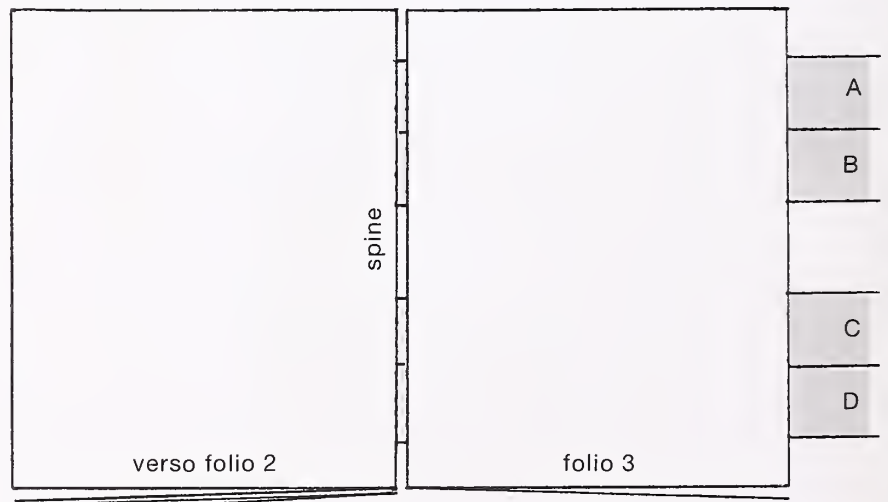


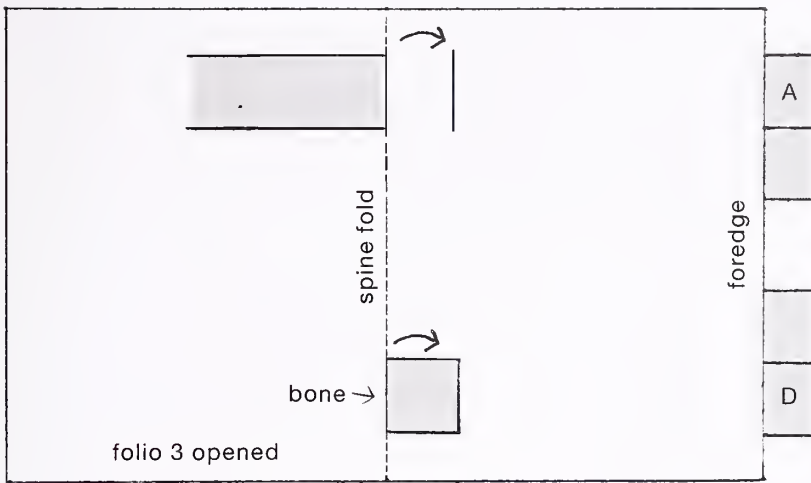
Score strips B and C at the spine of folio 1 then open folio 2 and align it exactly on folio 1

Fold strips B and C over toward foredge at right and bone at slits
 Thread strips B and C down through the spine slits



Close folio 2 by folding the right side over to the left
 Place folio 3 to the right of the spine
 There are no weaving strips showing in the center at this stage



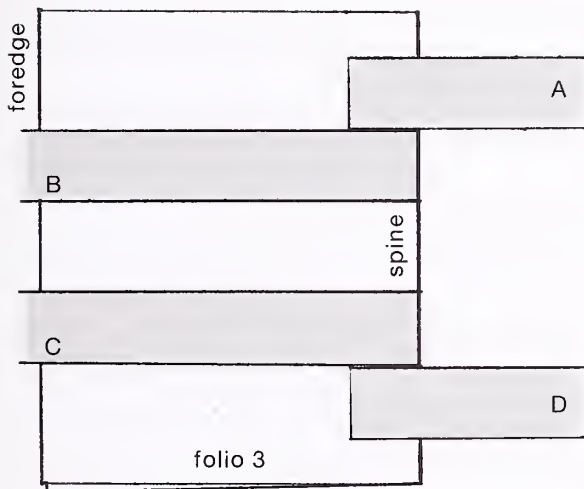


Open folio 3 and align on folios 1 and 2

Thread strips A and D up through the spine slits

Fold the strips toward left foredge and bone making sure folio 3 is aligned on folios 1 and 2

Thread strips A and D through the adjacent slits toward the right foredge and bone again at spine fold

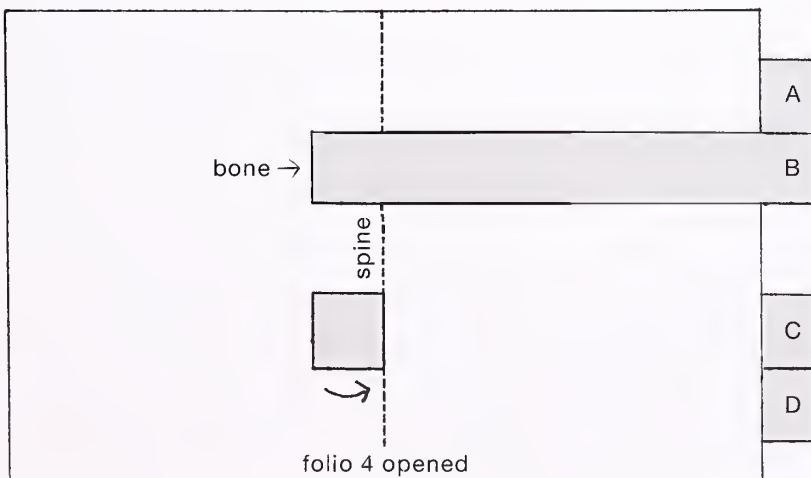


Close folio 3 by turning the right side over to the left

Fold strips A and D toward the spine edge and bone at the slits

Fold strips B and C around the spine toward the foredge at left

Bone at the spine

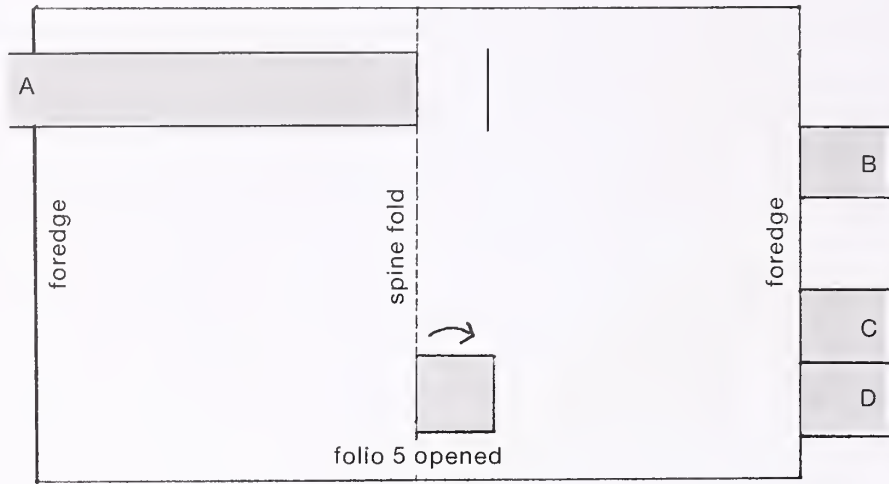


Open folio 4 and align on previous folios

Thread strips B and C up through the slits at left of spine fold of folio 4 and align on previous folios

Fold strips toward spine and bone at slits before threading down through the spine slits

Close folio 4

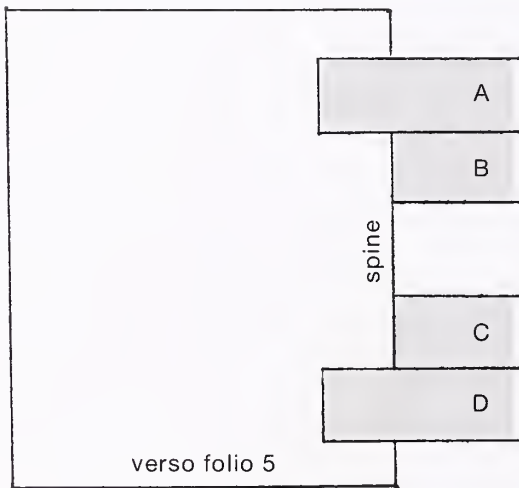


Open folio 5 and align with other folios

Bring strips A and D up through the spine slits and align on previous folios below

Fold the strips over toward left foredge and bone

Then thread down through adjacent slits toward the right foredge and bone



Close folio 5

Fold strips A and D toward the spine edge and bone at the slits

Then turn everything over and attach the front cover

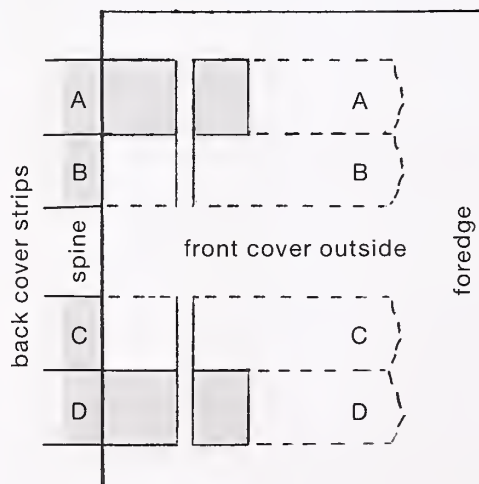
Attaching front cover

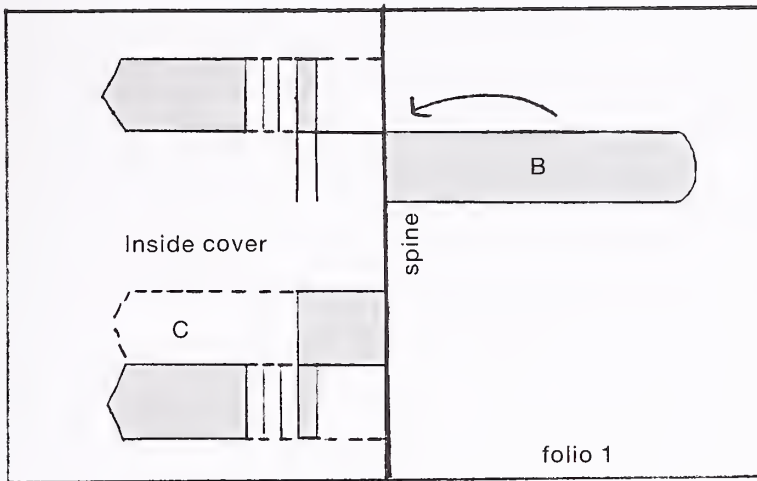
Fold the top strips B and C over the spine edge and bone

Place the front cover on top of folio 1

Fold strips A and D over the spine and bone

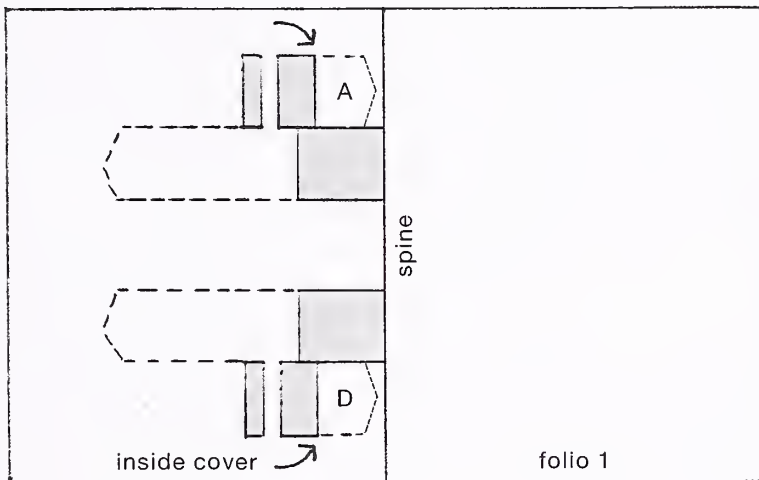
Using the spatula thread strips A and D through the slits as shown





Open the cover

Thread strips B and C, down through the slits furthest from the spine

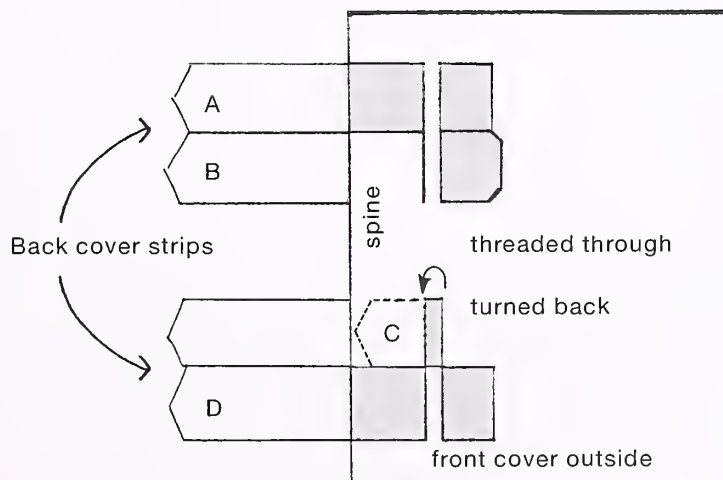


★ Fold A and D back toward spine and bone at slit

Cut off any excess length to make strips $\frac{1}{8}$ " shy of spine

Thread strips A and D back toward the spine edge inserting tails, as shown

Tip – A narrow spatula will make threading easier and cutting the corners off the strips after trimming will ease the final insertion



Close the cover

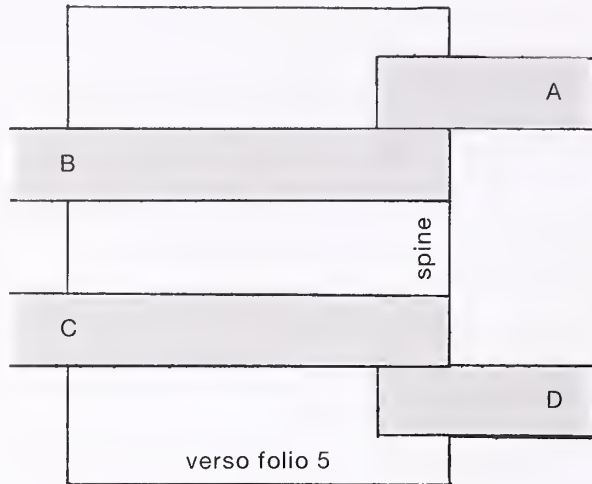
Fold B and C back toward spine and bone at slits

Cut off excess length $\frac{1}{8}$ " shy of spine and trim corners

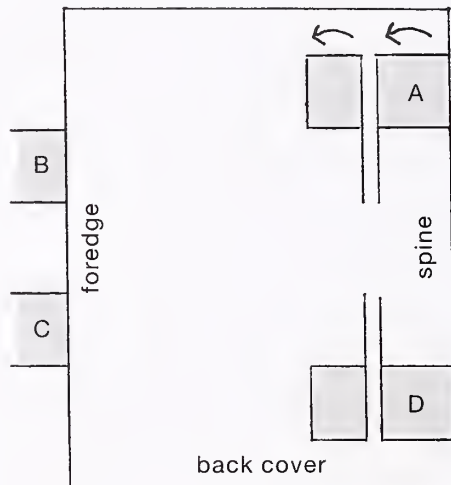
Insert tails as shown

Tip – Tweezers help at this step

Attaching back cover



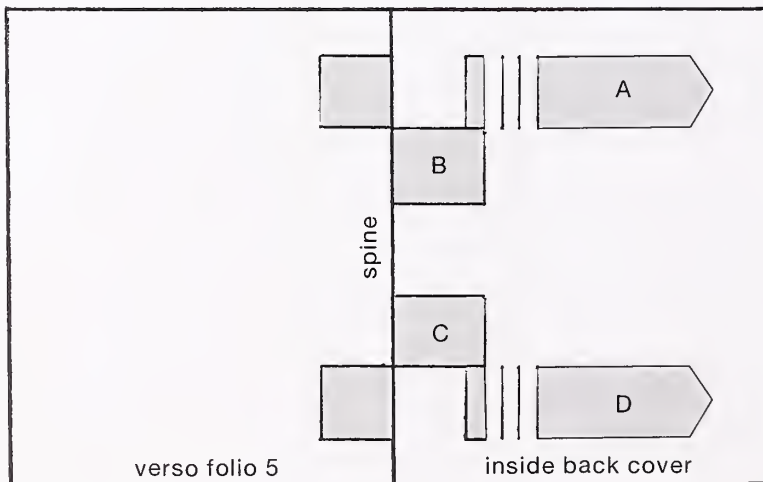
Fold strips B and C over the spine edge of folio 5 and bone



Align the cover on top of the folios

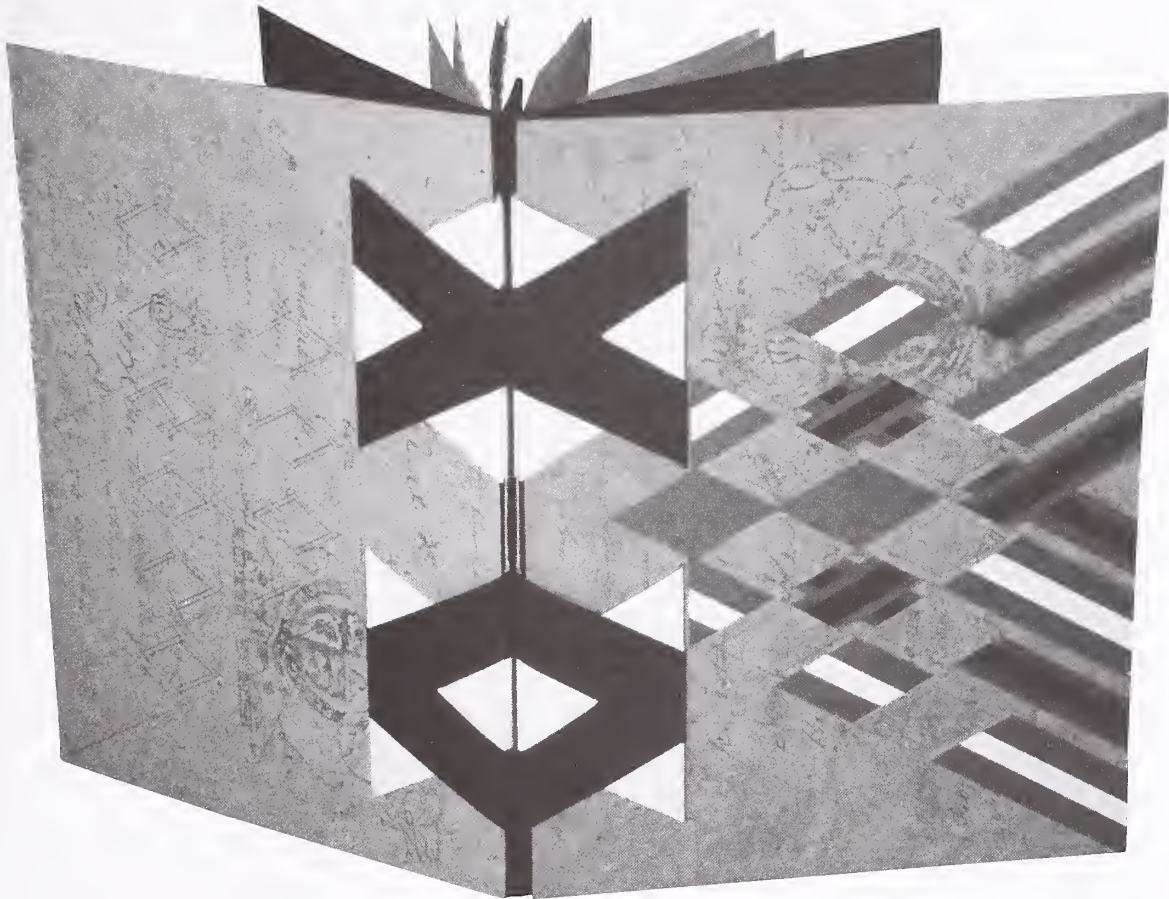
Fold strips A and D over spine edge and bone

Thread strips A and D through the slits in the cover as shown



Open the cover and thread strip B and C through the slits furthest from the spine edge

Repeat from ★ to complete the back cover



The Tiriti House was constructed as part of an architectural study with text by Vanya Steiner addressing the issue of (mis)appropriation. The project deals with issues of bi-culturalism and the possibilities of how two “figures” may occupy the same space.

The book is presented on a wooden tray in the same proportions as the Treaty House at Waitangi and made of totara and oak, said to represent the Maori and the British. The pages of the book are bound by a “Taniko” binding. The pages take their proportions from one of the main rooms and the central room, i.e. the spaces the plan has in common and the spaces between.

This design explores the contestation of power and authority to define, use or interpret properties as one’s own or another’s transgression of property lines, and boundaries, walls and categories. This work reinscribes the house as a site of contestation and entanglement where one can no longer be defined simply by what it is not. The design resists conformity to a single structuring order. The Britishness of the frame and its authority are subverted. – vs

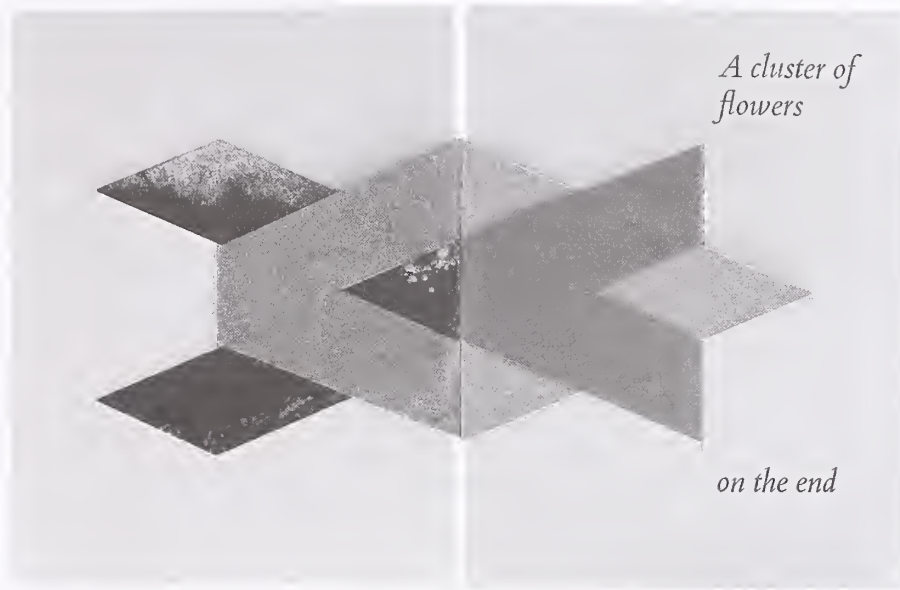
The Tiriti House A two section book incorporating photocopy text from Treaty documents and building plans, both Maori and British decorative patterns and illustrations from historical documentation. Printed on a vellum like paper with collaged transparent and handmade flax paper. The covers are flax paper over light card with green, black and white strips woven through slits in the outer flax paper in a pattern based on traditional Maori weaving. 10 pages 8¼ x 6½ inches, single copy designed and constructed by Vanya Steiner in Auckland, New Zealand in 1995



Sing Weaving The binding method used for this small book was suggested by Taniko weaving used by the Maoris to make flax fiber garments, mainly cloaks. The traditional colors are black, red and the natural fiber. The paper for the leaves is handmade from the same flax fiber that is used for the cloaks. The flax is *Phormium tenax*, a plant native to New Zealand. The red and brown binding paper is Elephant Hide as it needs to be thin and strong to form the hinging. Black and stone colored papers are caught in position by the binding process to create patterns akin to those used in the Taniko weaving.

The text was written in response to the binding method, which was shown to poet Judith Haswell while still in the embryonic stage. It has references to Taniko weaving that are not necessarily obvious, and other references that are conveyed in a small booklet that is housed in the same clamshell box. The booklet cover is embossed with a piece of Taniko weaving made with coarse string. – ES

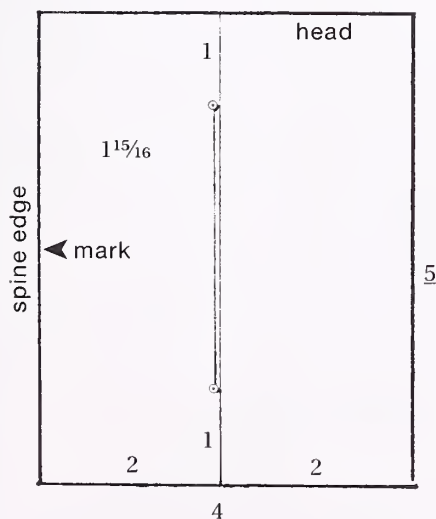
Sing Weaving Text by Judith Haswell with the design and construction by Elizabeth Steiner. The text was printed by Tara MacLeod at the Pear Tree Press in Auckland on New Zealand flax (*Phormium tenax*) paper handmade at the Centrepoint Papermill. The binding is non-adhesive interlocking strips of Elephant Hide paper that also catch etching images in place. 20 pages 5 inches high x 4 inches wide with an 8 page pamphlet the same size, in a signed and numbered edition of 25 published by Elizabeth Steiner in Auckland, New Zealand in 1996



Materials

- 6 or 8 leaves 4" x 5" grain long heavy paper or cover stock – 8 if doing the glued cover
- 2 weaving strips 3" x 20" grain short Elephant Hide 120 gsm, thin tough paper or Tyvek in two different colors
- 2 locking pieces 3" x 6" grain short medium weight stiff paper of different color from weaving strips
- 2 locking pieces 3" x 6" grain short medium weight stiff paper of different color from weaving strips and the two other locking pieces

Leaves



Note – For a woven cover prepare 6 leaves as follows

Note – For a laminated cover keep 4 leaves aside for the covers and prepare 4 leaves as follows

Draw a center line from head to tail. Then draw another line $\frac{1}{16}$ " to the left of center toward the spine edge

Measure on that line 1" down from the head and 1" up from the tail

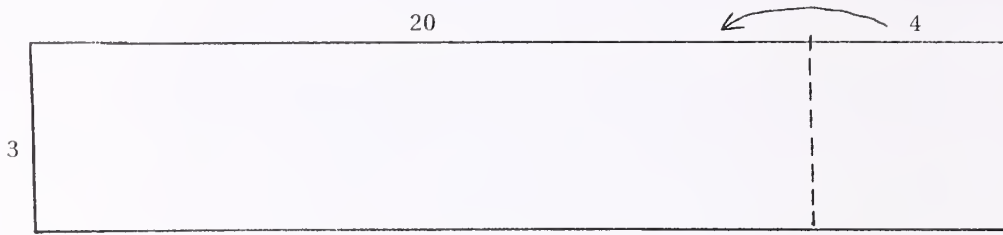
5 Stab a hole at each mark between the two lines

Use this leaf as a template to stab holes in the other three leaves (plus in the two covers for a woven cover)

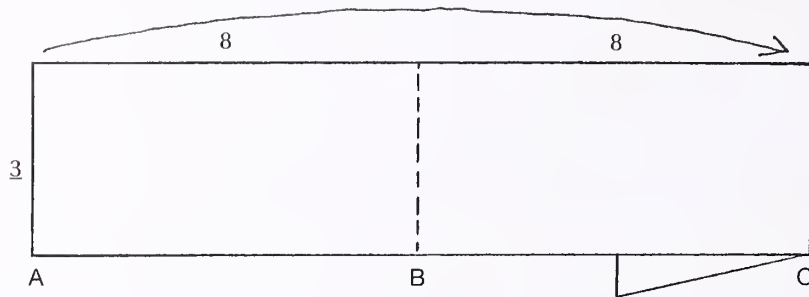
Cut twice parallel between the holes to make a $\frac{1}{16}$ " slot in each leaf

Make a pencil mark in the center of the spine edge of each leaf so that there is no confusion as to which edge is the spine

Weaving strips



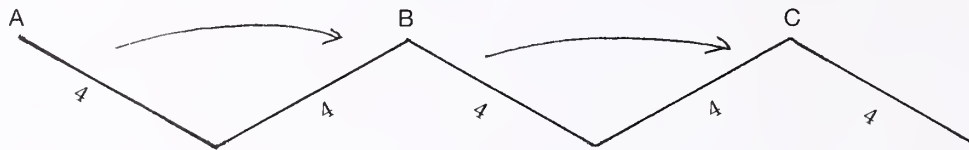
Measure over 4" from one side, fold over and bone



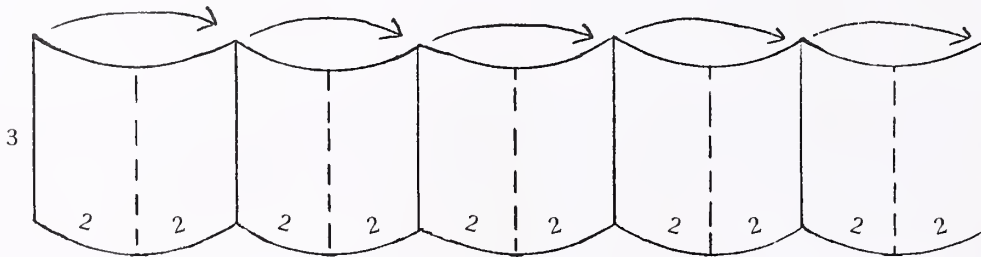
Flip over

Fold the long side to meet folded edge

Reverse this last fold to a \wedge mountain fold

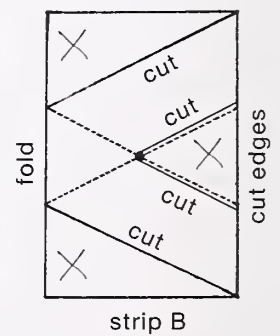
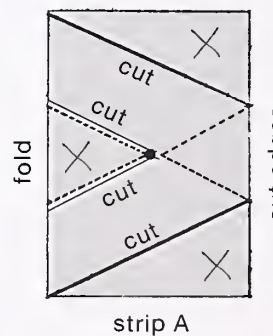
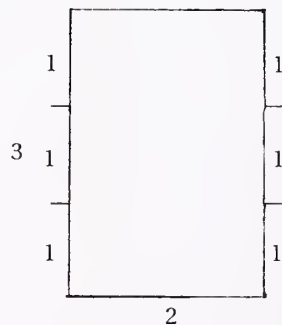
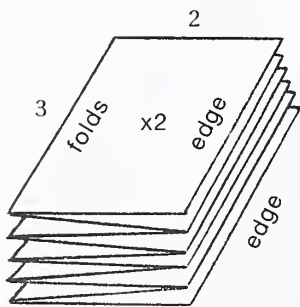


Fold B to meet fold C and A edge to fold B



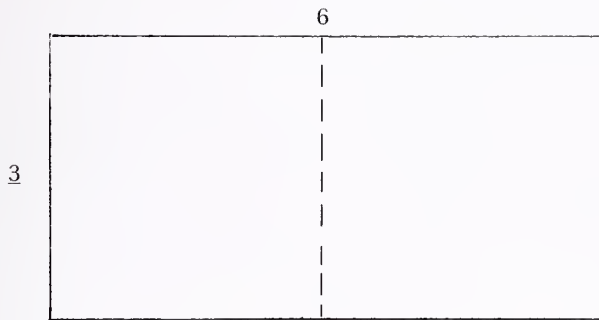
Make all the folds mountain folds and repeat the sequence

Make a second strip in the same way



It is important to have the cut edges of the strip on the righthand side when marking each strip
 Mark the top piece of each folded strip in 1" segments on both 3" sides as shown above
 Pierce a hole in the center hole of the folded strips
 Cut strips A and B as illustrated just a hair's breadth to the outside of the V of the inner triangles

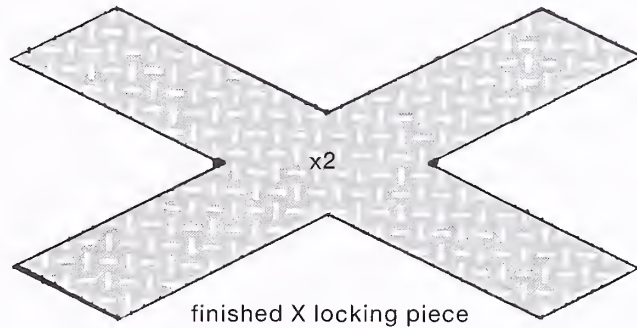
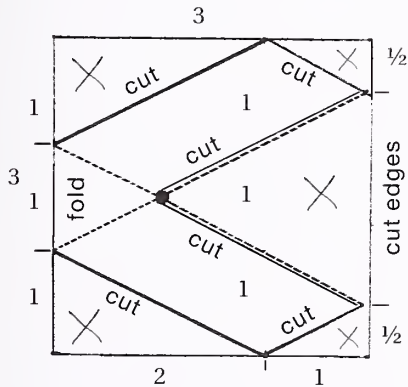
X locking piece



The next two strips make pieces that lock the weaving strips in place

Use a color that is different from the weaving strip colors but both should be a stiffer paper

Fold the the two strips in half



Measure and mark one of the folded pieces as illustrated

Pierce the center hole before cutting

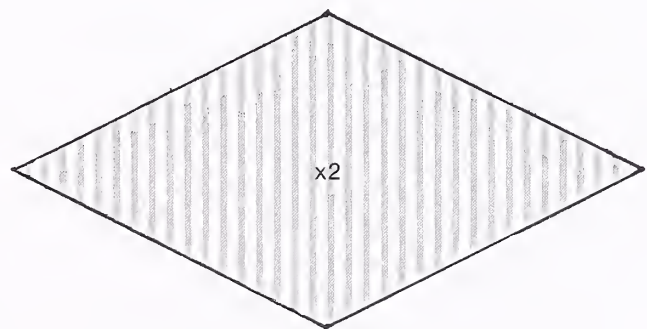
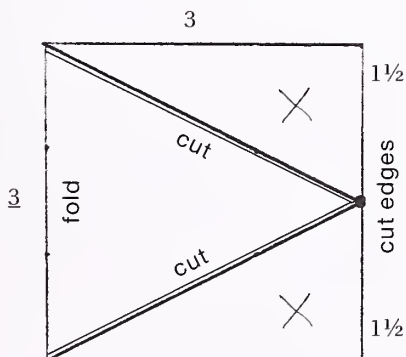
Cut just alongside the V as shown. Make the other cuts as shown in the diagram

Use the first as a template for the second

Diamond locking piece

These two diamond shaped pieces also lock the weaving strips in place

Use a color that is different from both the weaving strips and the X locking pieces

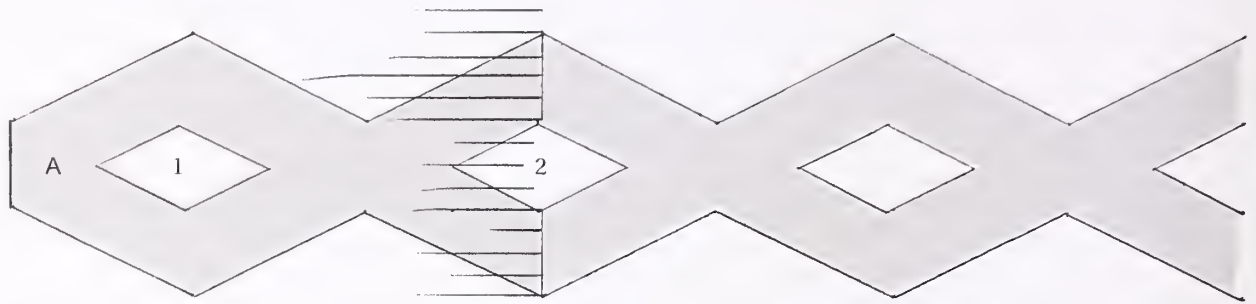


Fold the two strips in half

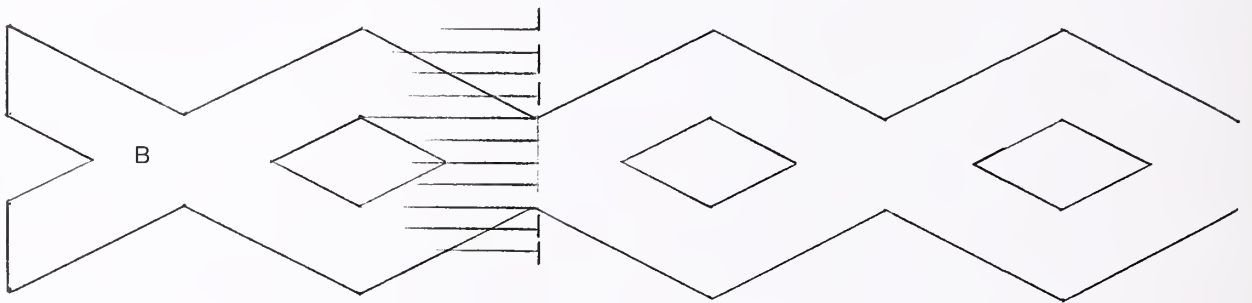
Measure and mark both folded pieces

Cut both pieces according to the diagram, cutting just shy of the line on the inside of the diamond

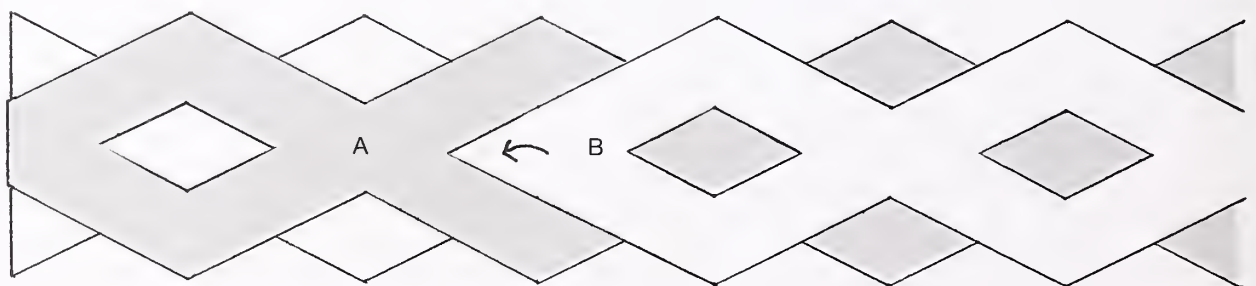
Weaving the leaves



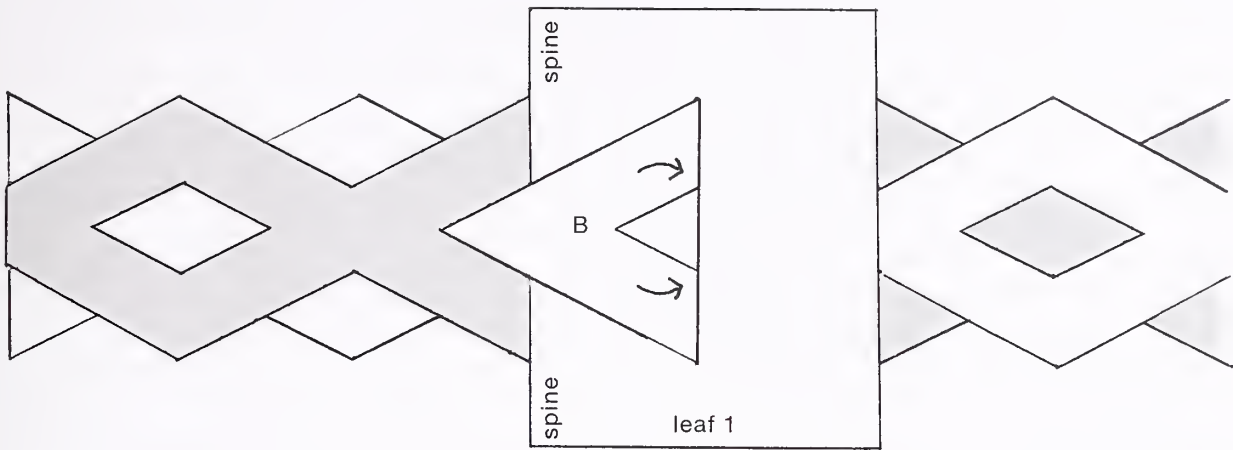
Unfold the weaving strips
Reserve this part of each strip for the covers
Notice that weaving strip A has closed ends



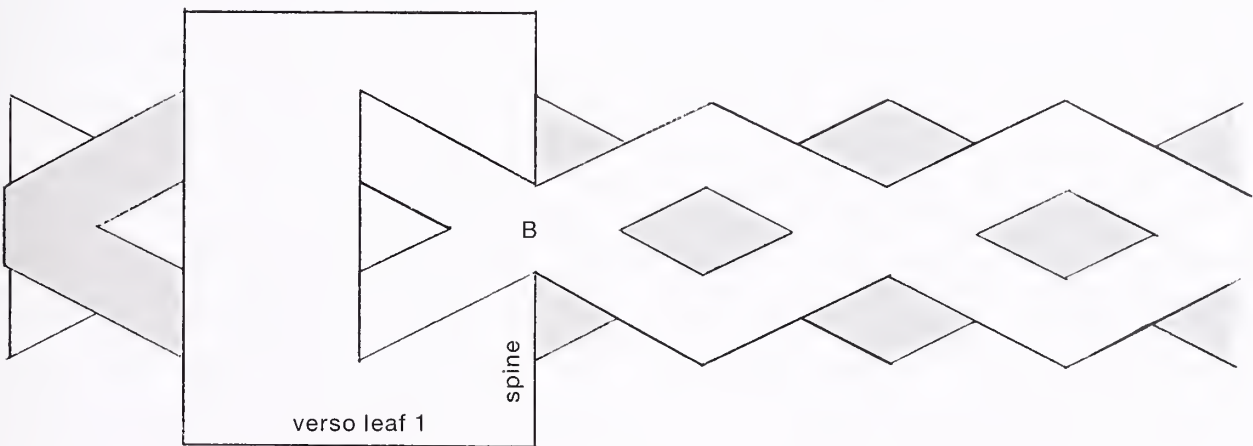
Notice that weaving strip B has open ends



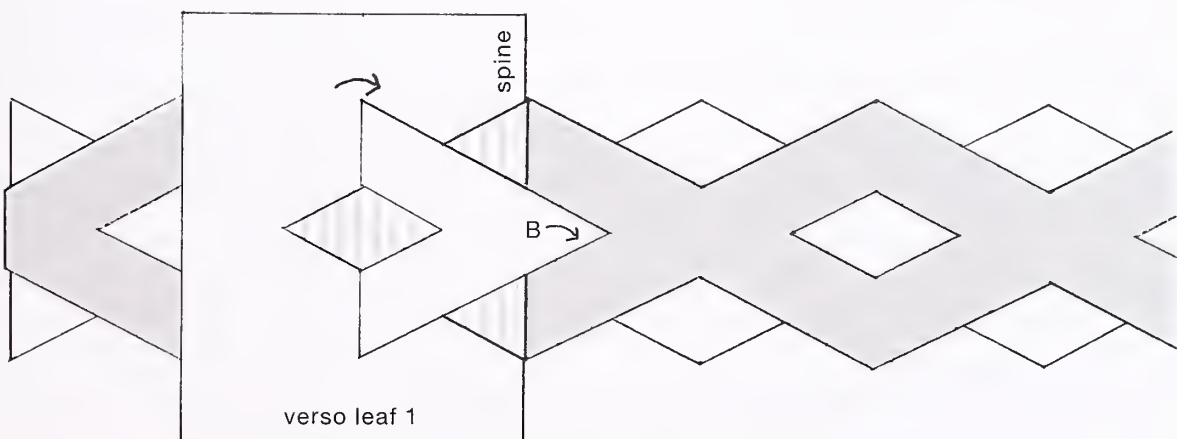
Thread the left end of the B strip down through the second hole in the A strip
The threading goes quite easily if you hold the points of the diamond together
when slipping through the diamond holes of the other weaving strip



Thread the right end of the B strip down through the slot in the first leaf and away from the spine



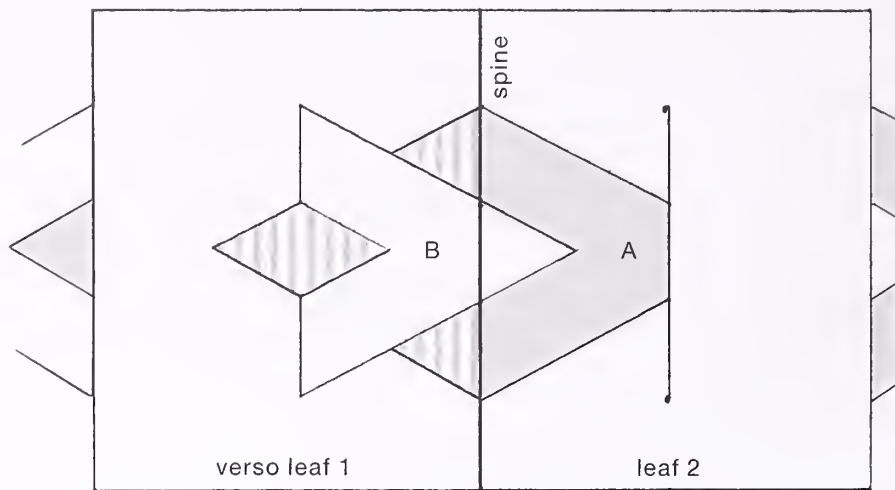
★ Turn the first leaf so the verso faces up and fold strip B back toward the spine



Fold the diamond-locking piece around the spine edge of leaf 1

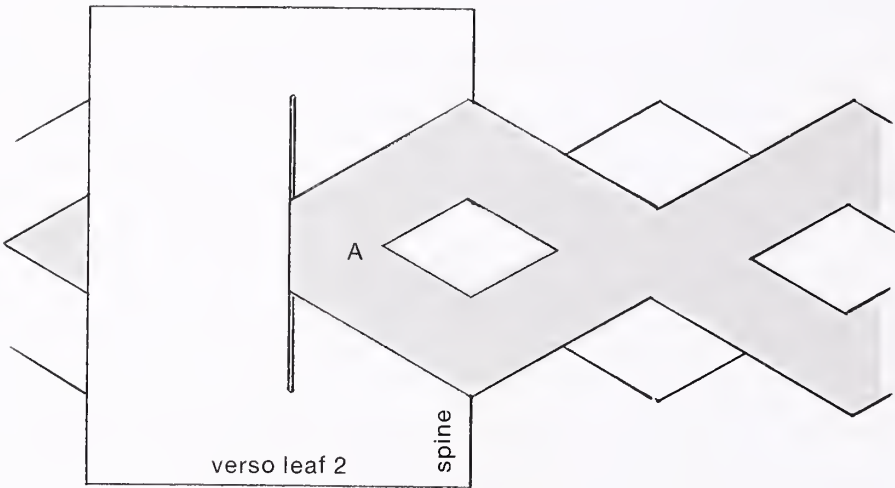
Thread the points through the B strip to cover the slot on either side of the leaf

Then take the long end of the B strip down through the triangle-shaped hole at the spine in the A strip
To do this, ease the outer edges of the strip together as it passes through the hole

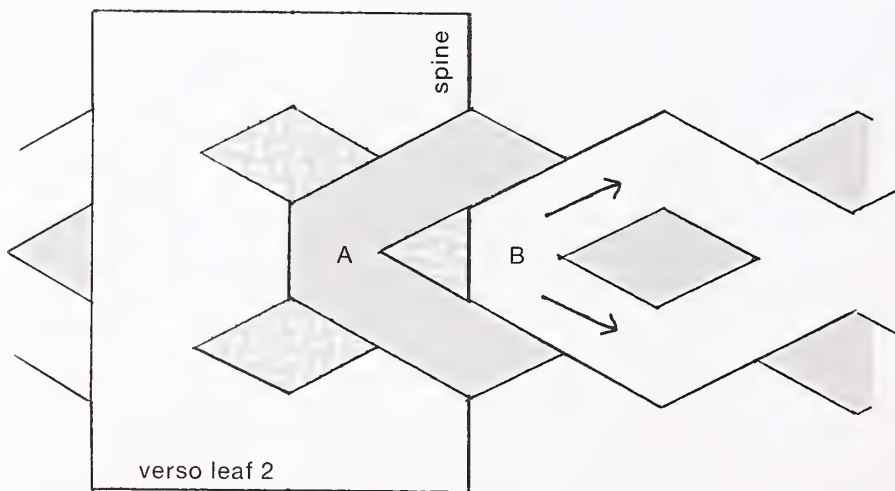


Place leaf 2 adjacent to leaf 1 at spine under A strip and on top of B strip

Thread the A strip down through the slot in leaf 2



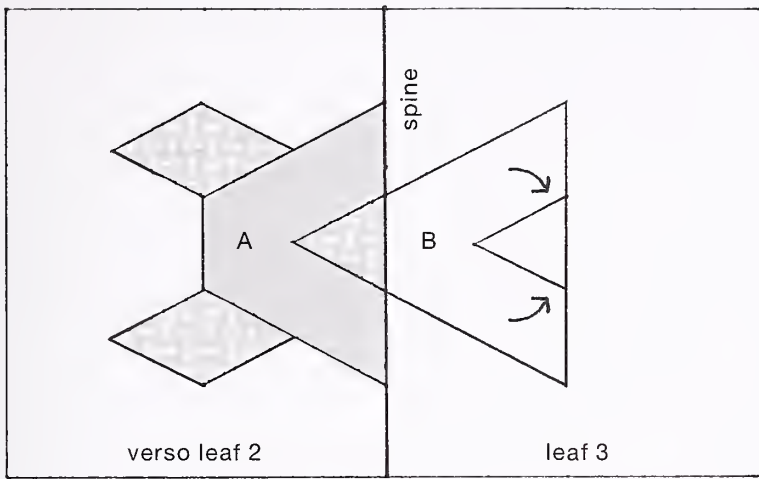
Turn leaf 2 over on top of leaf 1 and fold the A strip back toward spine



Fold the X-locking piece around the spine edge of leaf 2, positioning the two points outside the A strip where it passes through the slot

The points should cover the slot on both sides of leaf 2

Bring the long end of B strip up through the diamond-shaped hole in the A strip at the spine



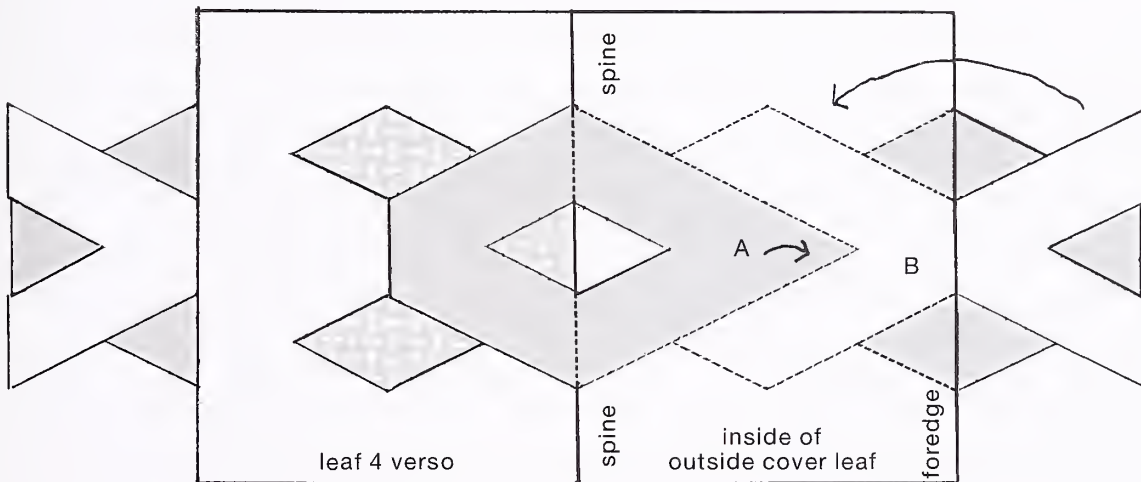
Place leaf 3 adjacent to leaf 2 at the spine under B strip and on top of A strip

Thread the B strip down through the slot in leaf 3

Continue to weave leaves 3 and 4 according to the diagrams for leaves 1 and 2, beginning at ★ on page 101

Note – At the end of leaf 4 do not bring strip B up through strip A

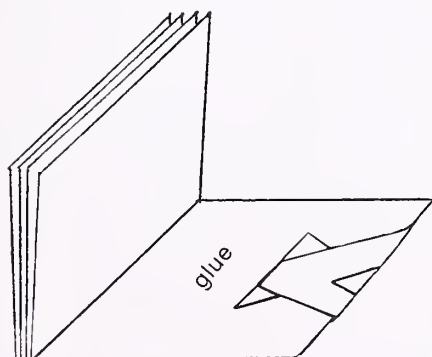
Glued covers (for woven covers turn to page 104)



When the fourth leaf is attached, the A strip is threaded down through the last hole in the B strip

Then the outside cover leaf is placed on top, inside facing up

Holding the cover leaf firmly in place at the spine, bring the ends of the A and B strips around the foredge and fold down onto the inside of cover leaf

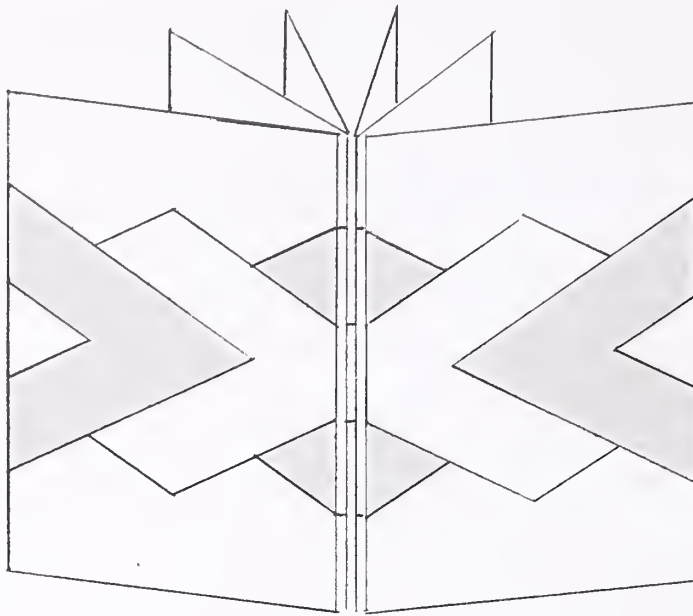


Hold the four inside leaves vertical to ascertain the exact fold of the foredge

Fold the inside leaves down on the cover to check the tension before using glue stick or PVA to attach the strips to the inside of the cover

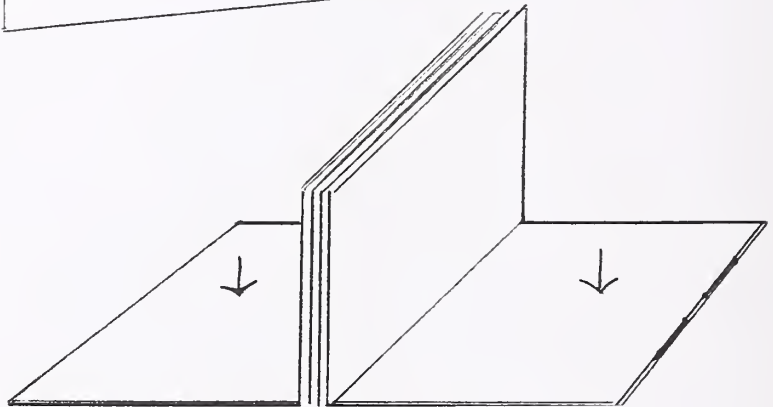
Then place another cover leaf on top to cover the ends of the strips

If this closes without tension, apply glue or PVA to the surface of the inside of cover and lay down the second cover leaf and attach to form the inside of the cover

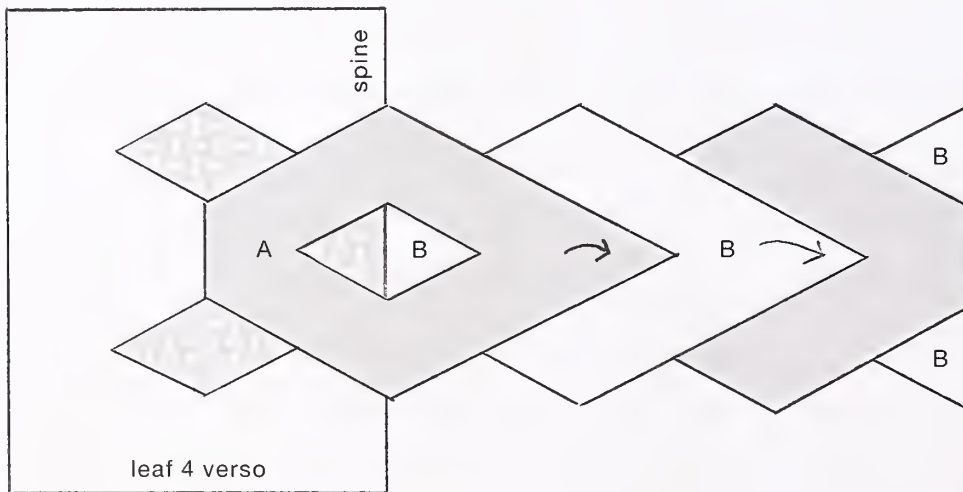


Repeat this process with the front cover pieces

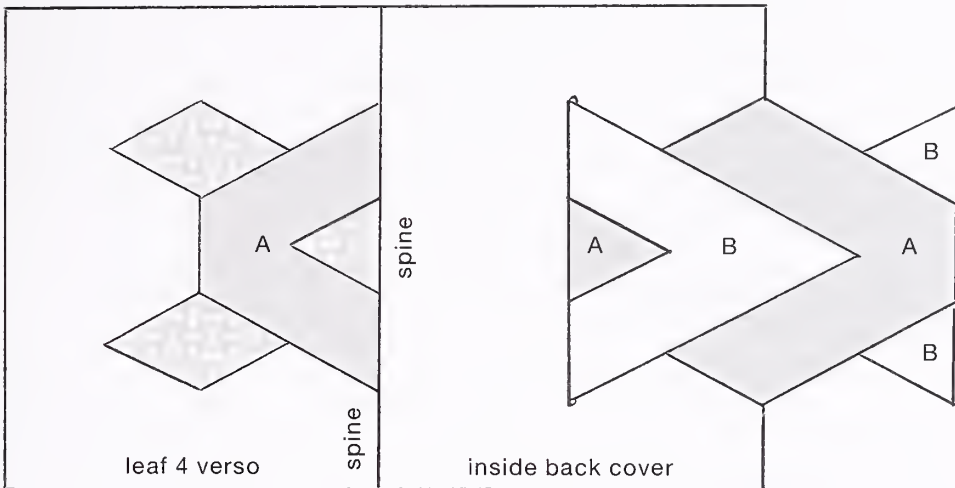
Apply pressure to the inside of the front and back cover, leaving the inside leaves vertical



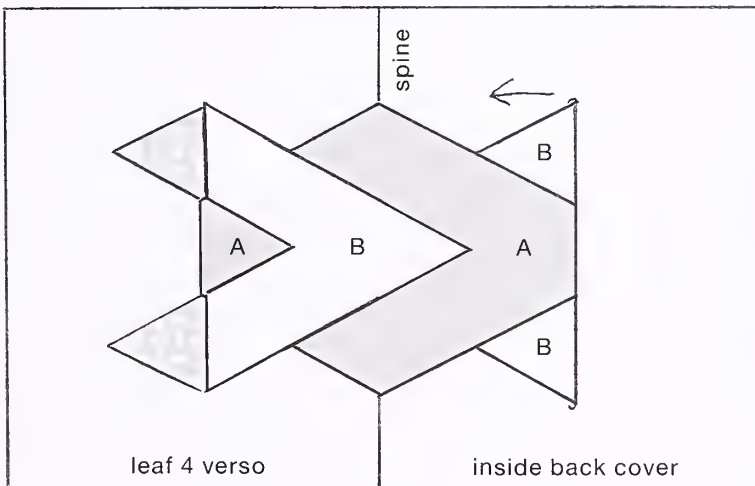
Attaching woven covers



For the back cover At leaf 4 make a chain of the weaving strips by threading the A strip down through the B strip
Then thread the B strip down through the A strip

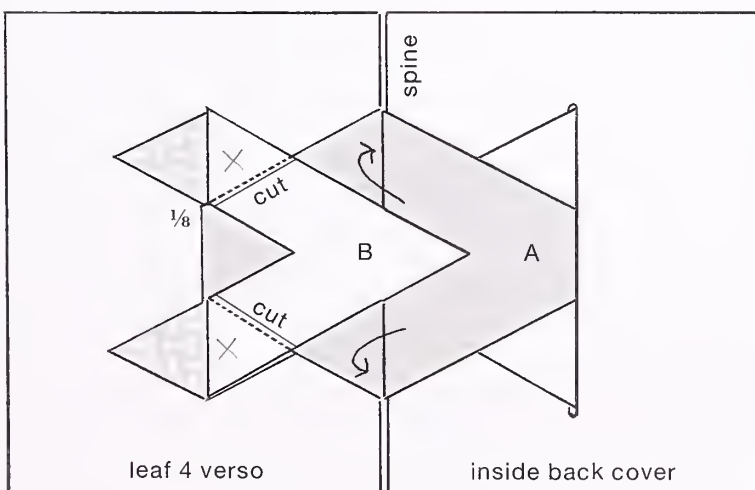


Thread the strips up through the slot and toward the foredge with the inside of the cover facing up



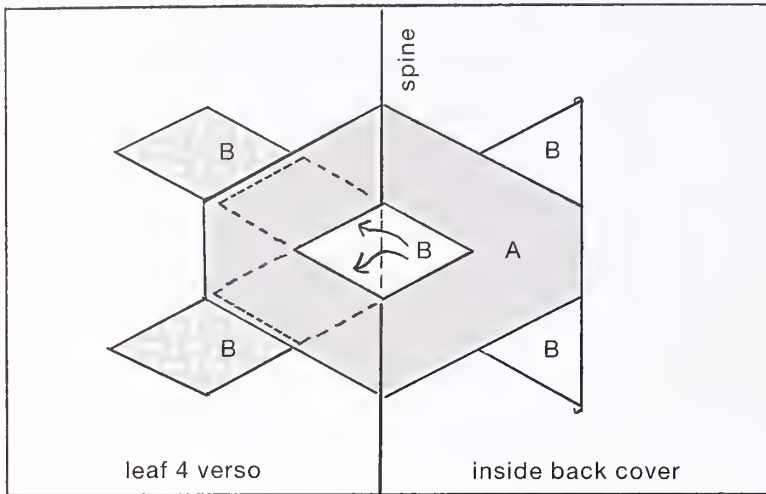
Fold both weaving strips back toward and over spine

Bone carefully at the slot after making sure the spines of both leaf 4 and the cover butt up against each other



Trim the ends off the B strip $\frac{1}{8}$ " back from the A strip edges

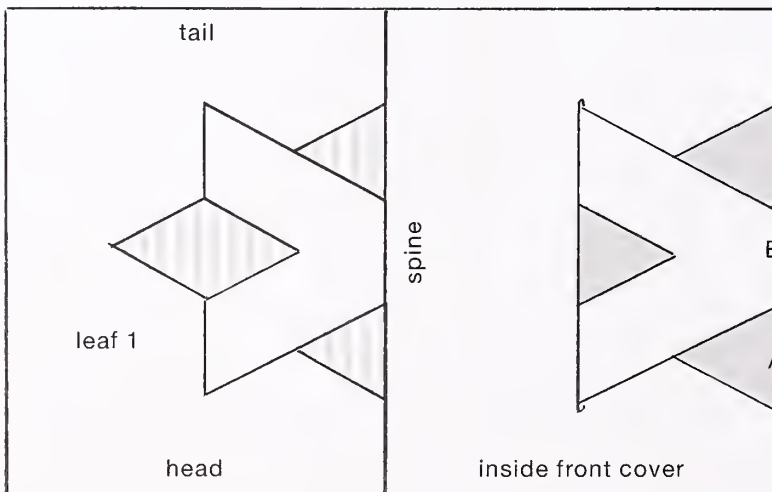
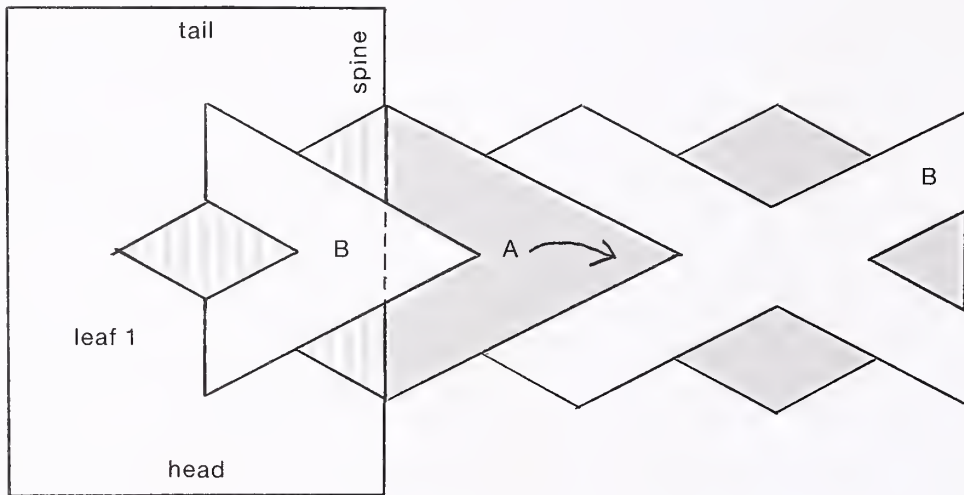
Tuck strip A under the cover around the spine



Tuck the two ends of strip B under the triangle opening of strip A on leaf 4

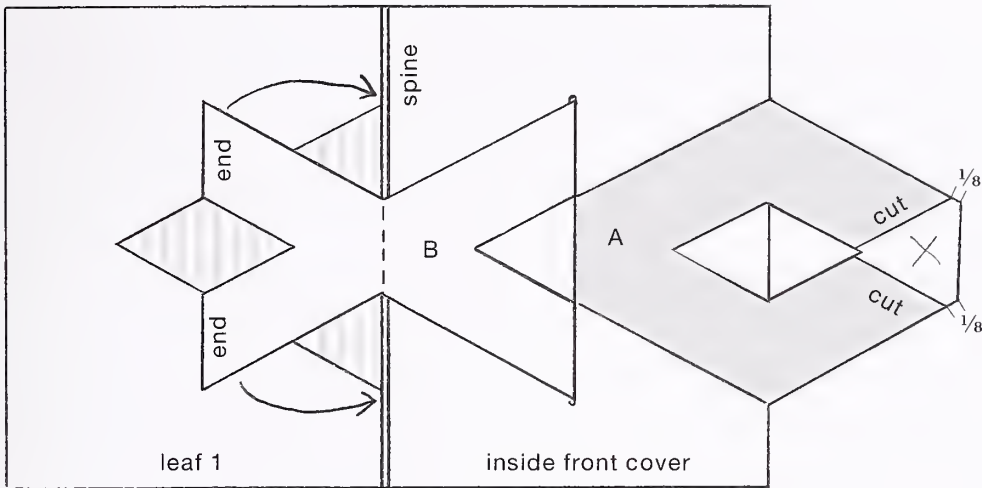
Close the back cover

For the front cover Thread strip A down through strip B and leave the ends of B on top



Butt the inside front cover spine against leaf 1

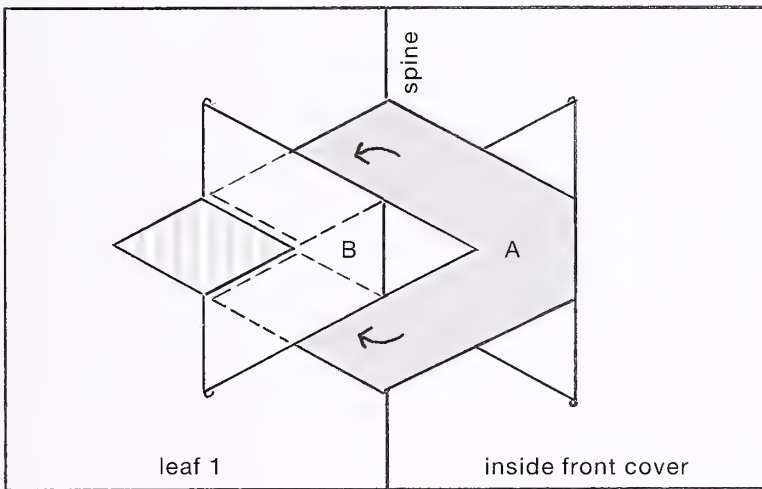
Bring the weaving strips up through the slot toward foredge as shown



Fold B strip toward the spine

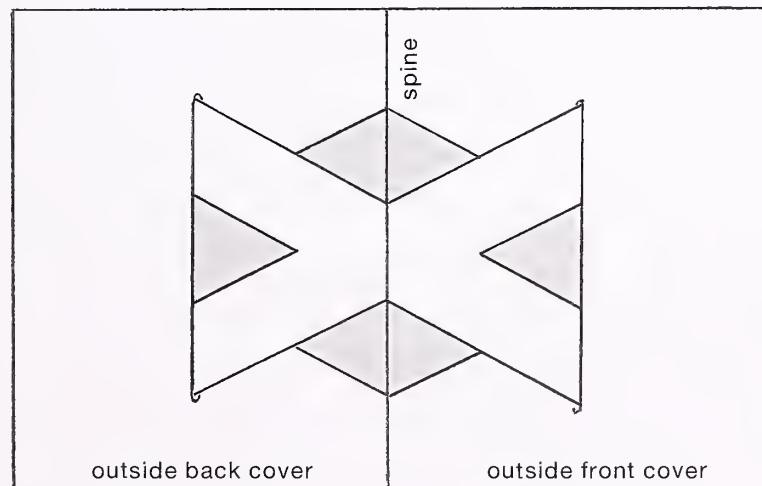
Tuck the ends under the cover at the spine

Cut the A strip $\frac{1}{8}$ " back from the diamond opening at the end

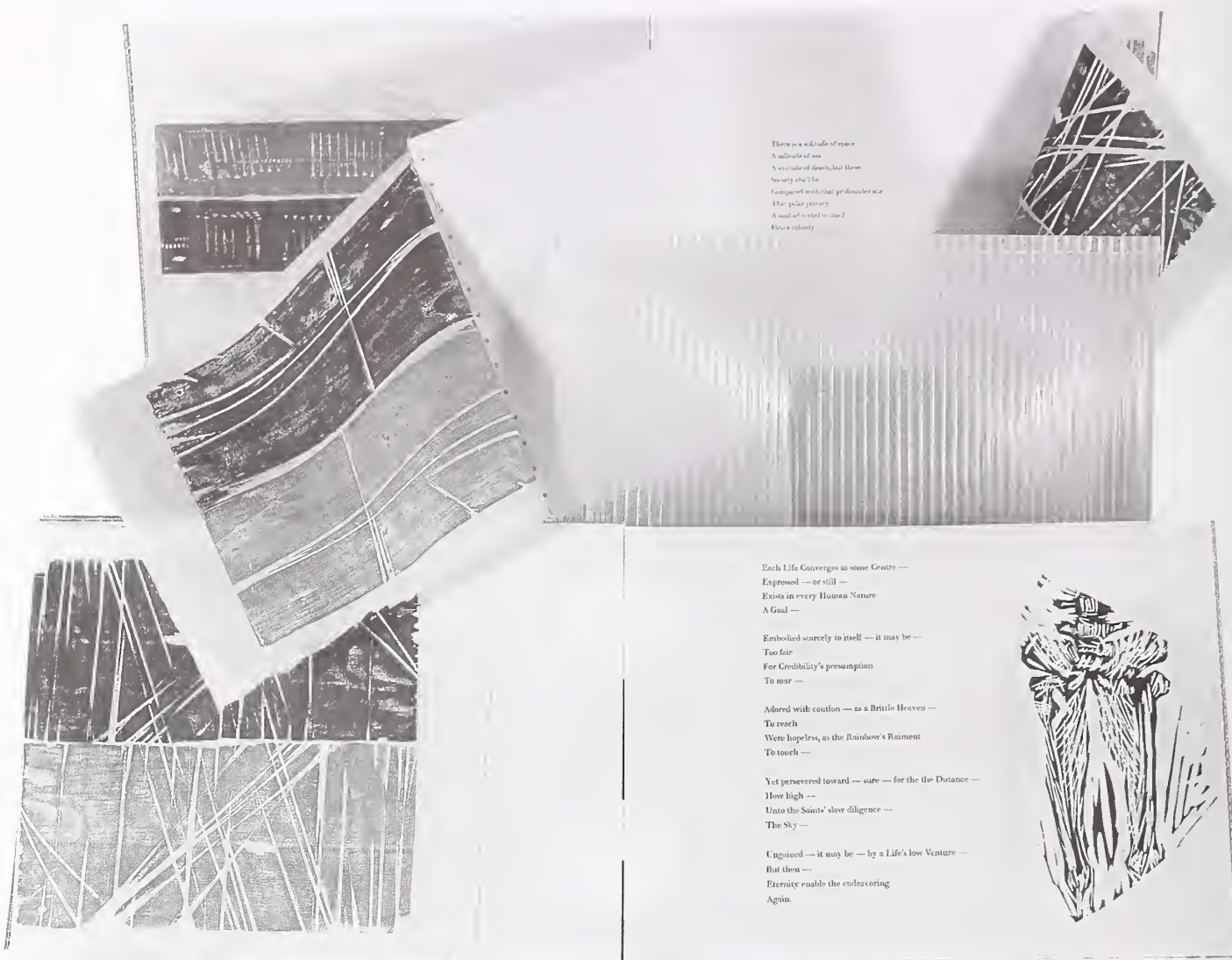


Fold the A strip toward the spine

Tuck the open ends under each side of the strip B on leaf 1



Finished woven covers



There is a wide side of space
 A multitude of sun
 A multitude of death, but there
 None any shall die
 Compared with that golden ether
 That pale poetry
 A small and a kind to stand
 Hence a reality

Each Life Converges to some Centre —
 Expressed — or still —
 Exists in every Human Nature
 A Goal —

 Embodied scarcely to itself — it may be —
 Too fair
 For Credibility's presumption
 To mar —

 Adored with caution — as a Brittle Heaven —
 To reach
 Were hopeless, as the Rainlove's Raiment
 To touch —

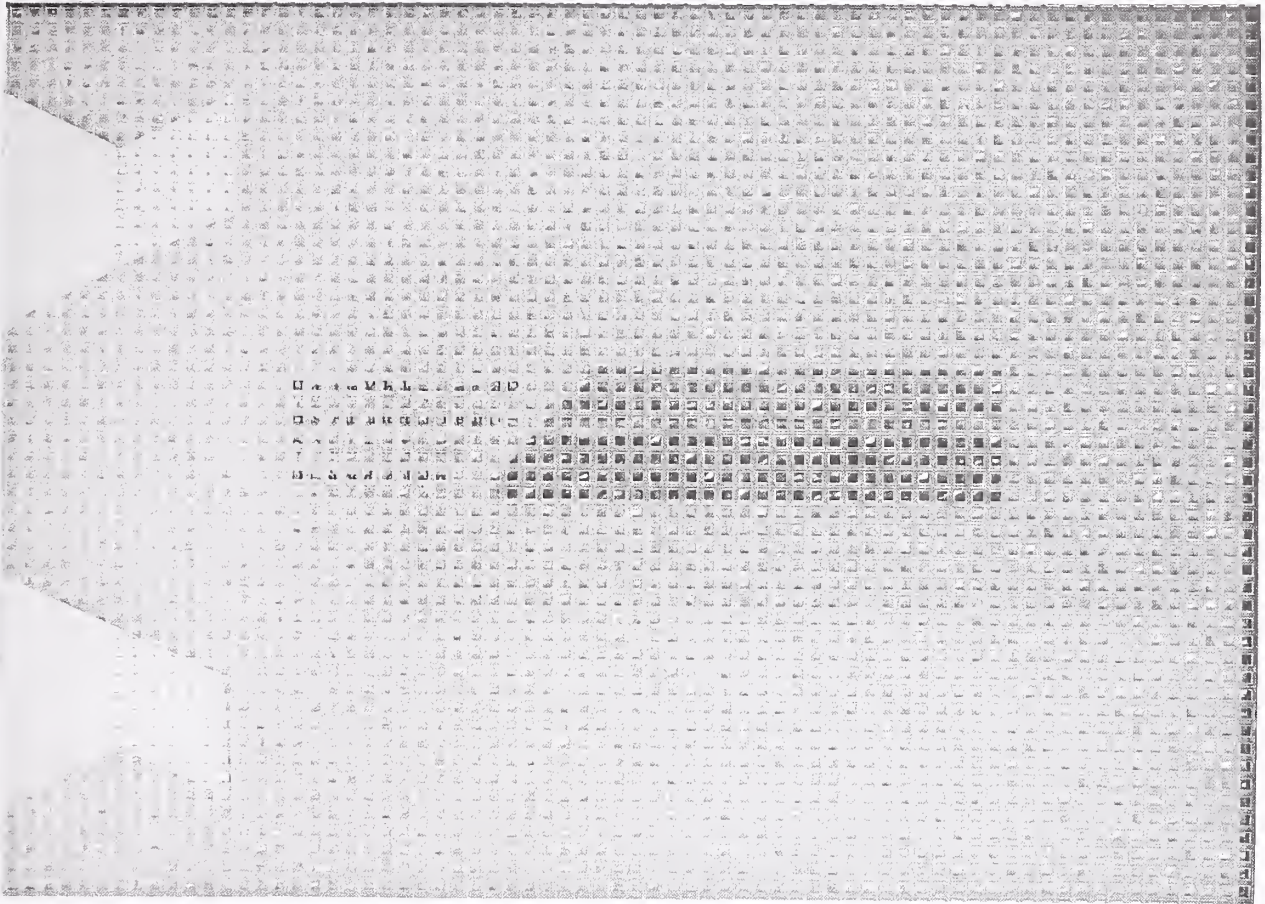
 Yet persevered toward — sure — for the the Distance —
 How high —
 Unto the Saint's slow diligence —
 The Sky —

 Ungained — it may be — by a Life's low Venture —
 But thou —
 Eternity enable the endeavoring
 Again.



(Compound Frame) This binding is a development from *Gioia* and particularly *Sing Weaving* in that the binding strips are cut at an angle so that at the spine they do not overlap at all, yet occur at the same position on every alternate leaf. The way the strip is threaded through the leaves is similar to sewing with a backstitch.

The relief prints were already printed by Susan Johanknecht who had selected the poems by Emily Dickinson. The book was stalled for want of an appropriate binding structure that could accommodate the transparency and layering of the poems. The poems are both visceral and cosmic. Infinity, the sky, eternity and immortality are constant themes of the soul – “It wafts this sordid Flesh/Beyond its dull – control”. I showed Claire the structure and the book immediately fell into place; it works well for the UV Ultra transparent paper as that paper is best used as single leaves (it has very poor folding strength). The binding strips are Tyvek and form a hexagonal pattern when they are visible through the pages.—E S



(Compound Frame) Seven poems by Emily Dickinson with relief prints by Susan Johanknecht, three of which are woodcuts printed by her by hand on kozo paper. The kozo leaves are stitched in a running stitch onto the UV Ultra Columns leaves with thin strips of Rowlux. The text is set in Berthold Walbaum and printed at The Janus Press. The book is housed in a transparent ribbed polyethylene envelope. The pages are all single leaves bound with Tyvek strips using a backstitch structure invented by Elizabeth Steiner with end sheets of Rowlux and covers of polyethylene needlepoint canvas. 20 pages 7½ inches high x 10½ inches wide, numbered edition of 120, co-published by The Janus Press, Vermont; Gefn Press, London; and Elizabeth Steiner, Auckland in 1998

Note—The directions are for folded covers, but are the same for single leaf covers

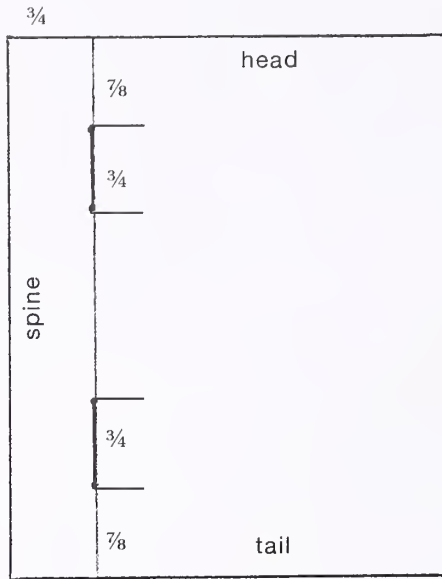
Materials

4 leaves 4" x 5" grain long cover stock or light card

2 covers 5" x 8¾" grain short cover stock

2 weaving strips cut from 1 piece of 2¼" x 12" grain short Elephant hide or Tyvek or similar thin strong paper

Leaves



Draw a line $\frac{3}{4}$ " in from spine edge

Mark along this line $\frac{7}{8}$ " from head, then down a further $\frac{3}{4}$ "

Mark along this line $\frac{7}{8}$ " from tail, then up a further $\frac{3}{4}$ "

Prick the holes on the *spine side* of the line
This is important because the measurement needs to be a little shy of $\frac{3}{4}$ " to accommodate the fold over of the $\frac{3}{4}$ " weaving strip depth

Use this leaf as a template to prick holes in the other three leaves

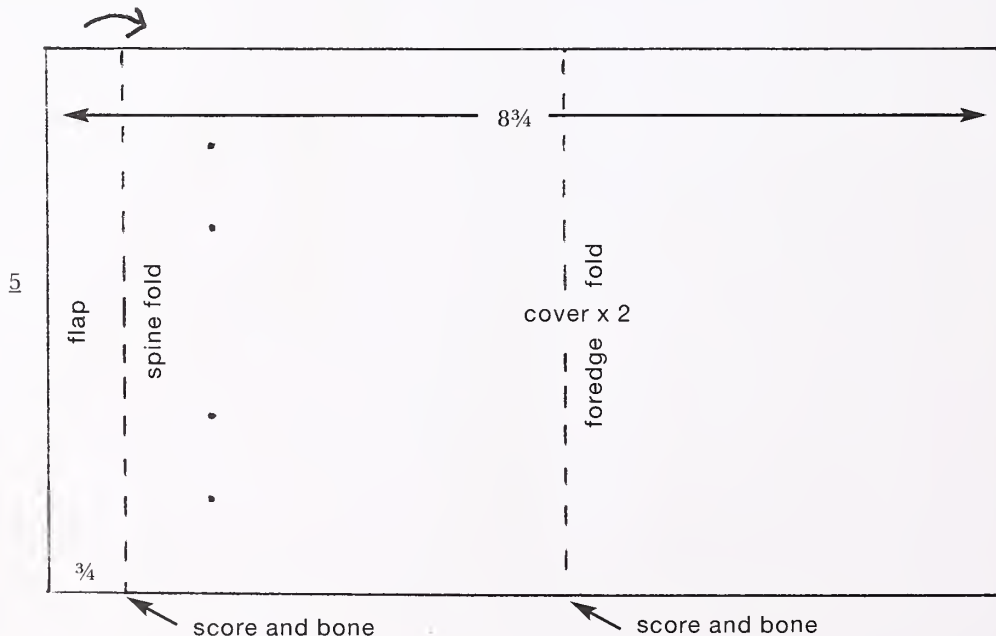
Cut two $\frac{3}{4}$ " slots if paper is heavy, slits if thin, in each leaf

Covers

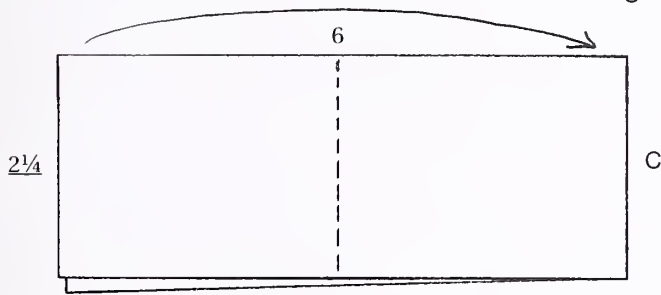
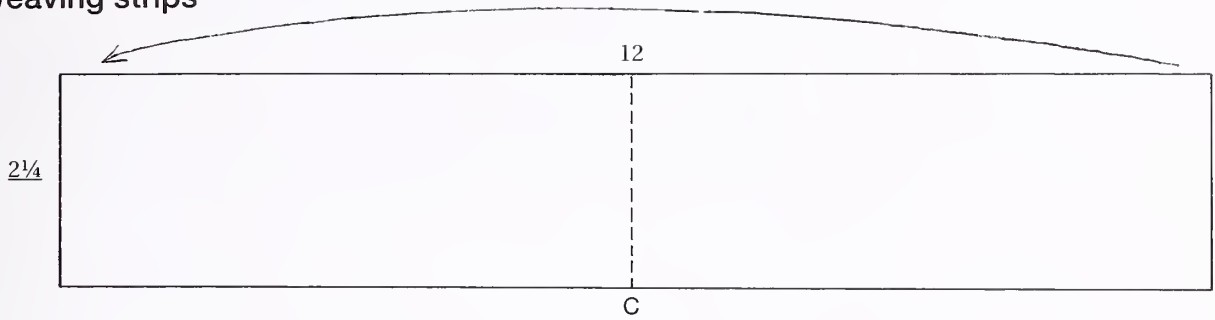
Step 1 Measure in a scant $\frac{3}{4}$ ", score, fold flap over and bone. The folded edge is the spine

Step 2 Place the template leaf on the folded spine edge and prick through the cover
 Cut two $\frac{3}{4}$ " slots or slits in each cover

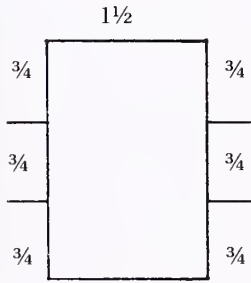
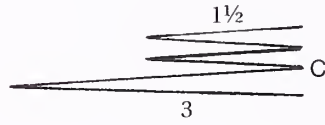
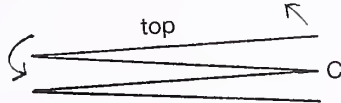
Step 3 Open the $\frac{3}{4}$ " flap. Place a leaf on the cover and fold the flap over one edge of the leaf
 Then score along the other edge, fold the large flap over and bone
 This creates the foredge



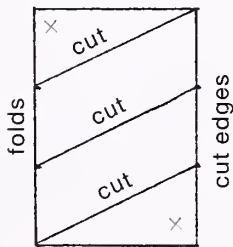
Weaving strips



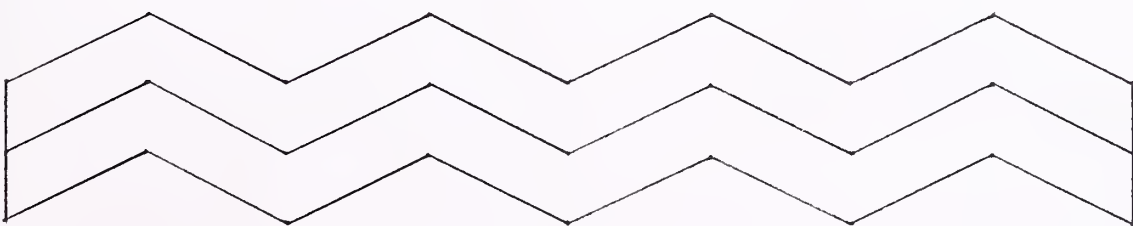
Fold strip in half
 C = center fold
 Fold top half in half
 Flip over and fold the other half in half
 ★ Open the top segment and reverse the fold and bring it to meet centerfold C. Then bring the end over to also meet centerfold C
 Flip over and repeat from ★



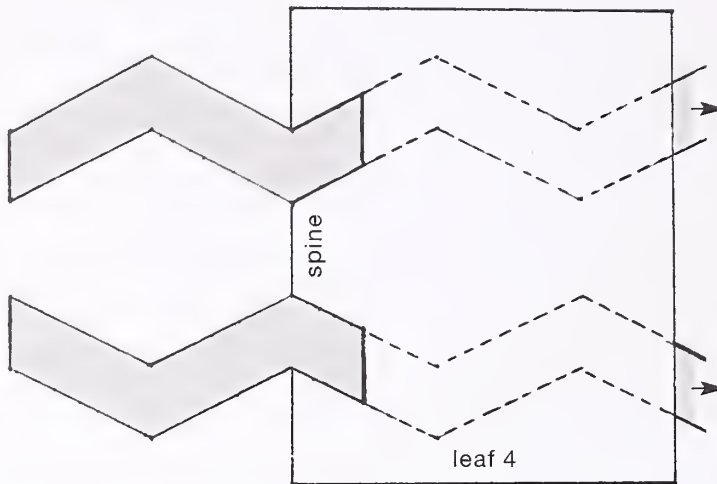
The folded piece now measures 2 1/4" x 1 1/2"
 Mark the top piece at 3/4" intervals along both 2 1/4" sides with cut edges to the right



Cut through all layers along the diagonal lines to form 2 weaving strips
 Make sure the cut edges are to the right
 Open the strips

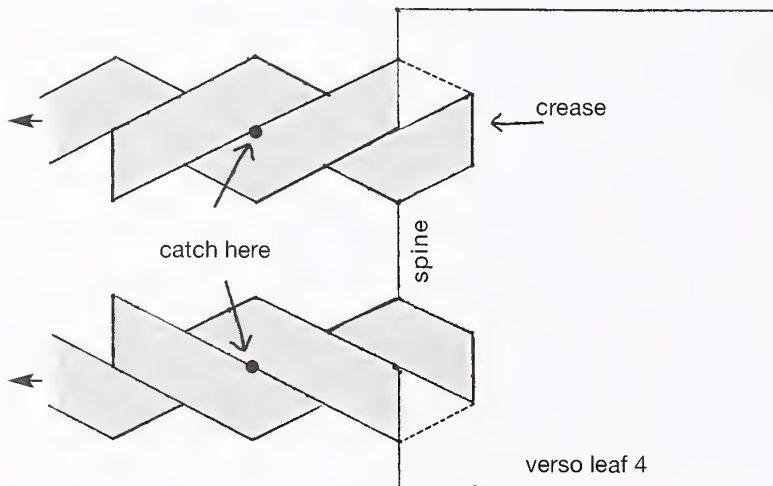


Weaving the leaves

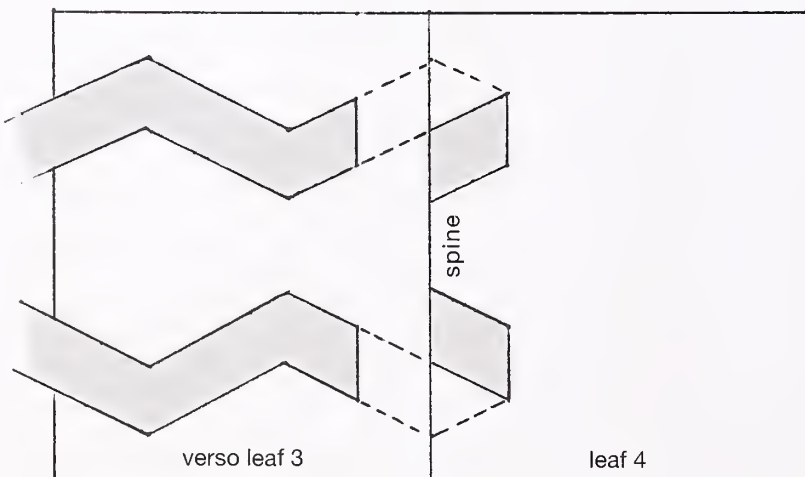


Start with leaf 4
 Thread strips down through the slits
 Leave 3" beyond the spine for later use in attaching covers
 Strips are angled toward each other at spine

Flip over leaf 4 and fold the long ends of the weaving strips back behind the spine and catch in the bends of the beginning of the strips before boning at the slits. This establishes the correct fold line

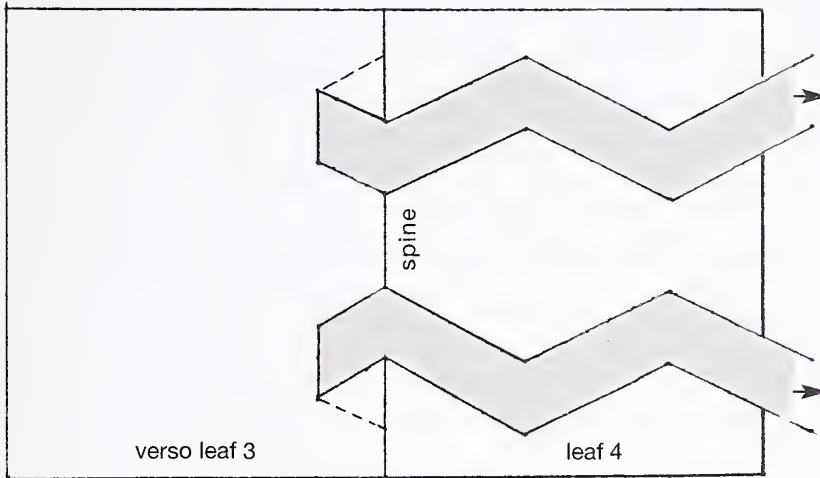


Flip back over
 Uncatch the strips at the points indicated in the diagram before the next stage. Make sure shorter strips remain on the back of the longer strips at the spine edge of leaf 4 ready to eventually attach the back cover

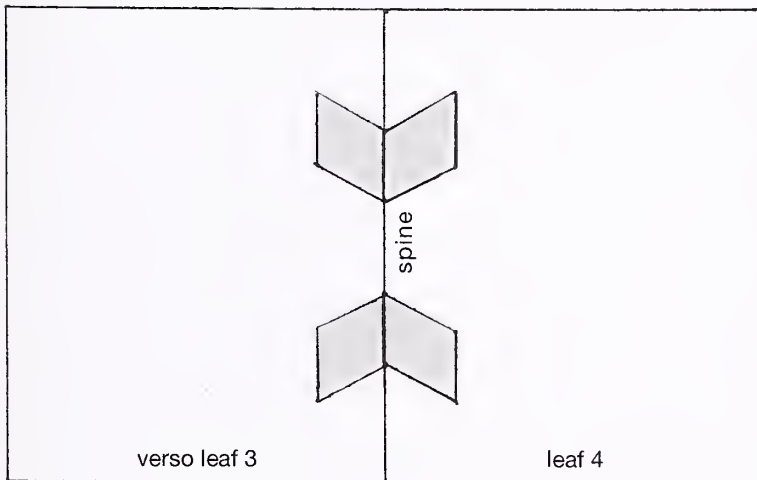


★ Place verso of leaf 3 adjacent to leaf 4 at the spine edge

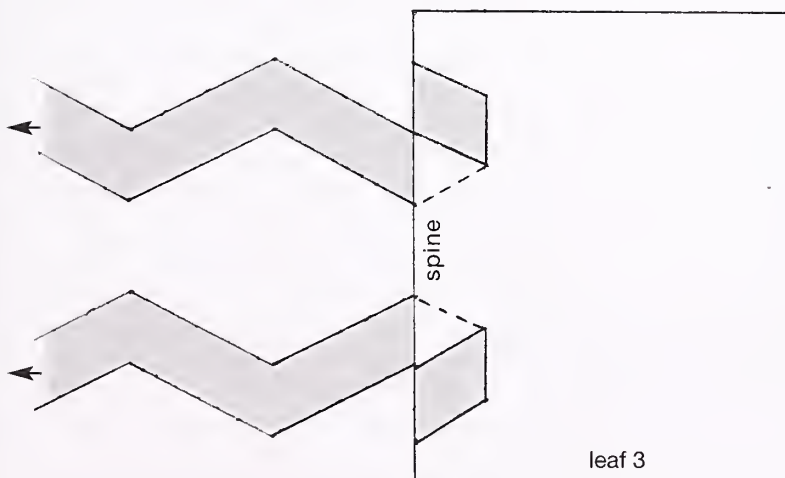
Bring the longer strips up through the slits in leaf 3



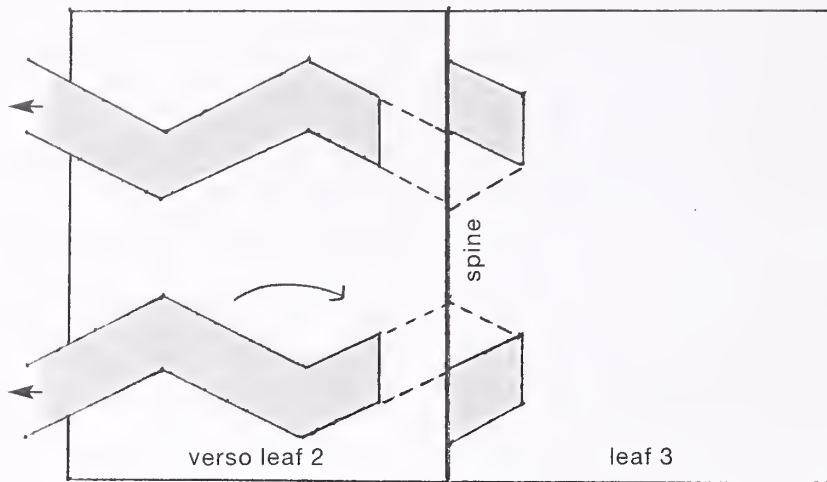
Align and butt the spine edges
Fold the strips toward the right
over the spine
Check that the points of the
strips fall exactly at the spine
Bone at the slits in leaf 3



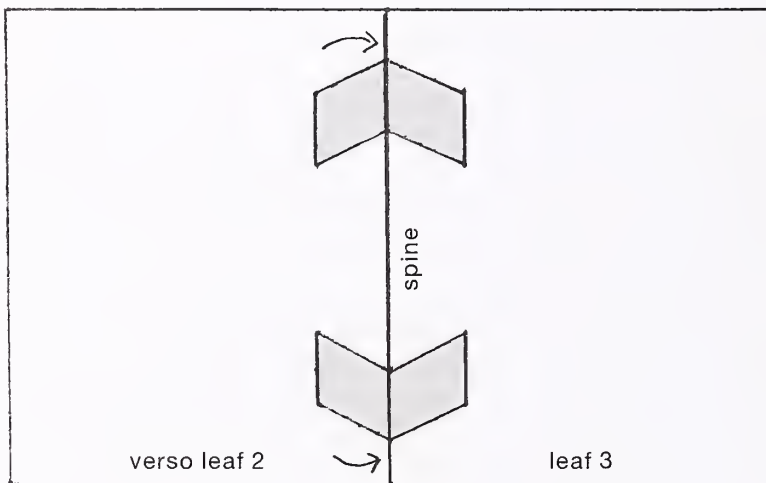
Thread the strips down
between the leaves at the
spine in the center section
of the spine gap



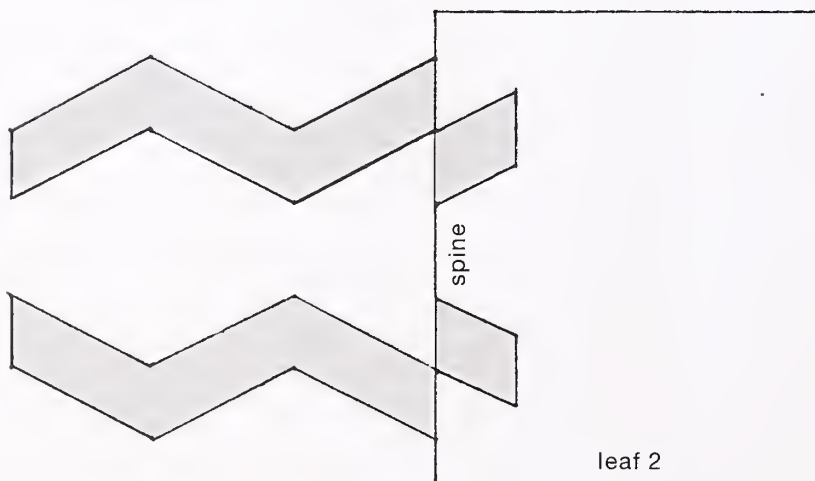
Turn leaf 3 over to rest exactly
on top of leaf 4



Place leaf 2 next to leaf 3
 Bring the strips up through the slits in leaf 2
 Fold the strips to the right, check that the points line up with the spine
 Bone at the slits

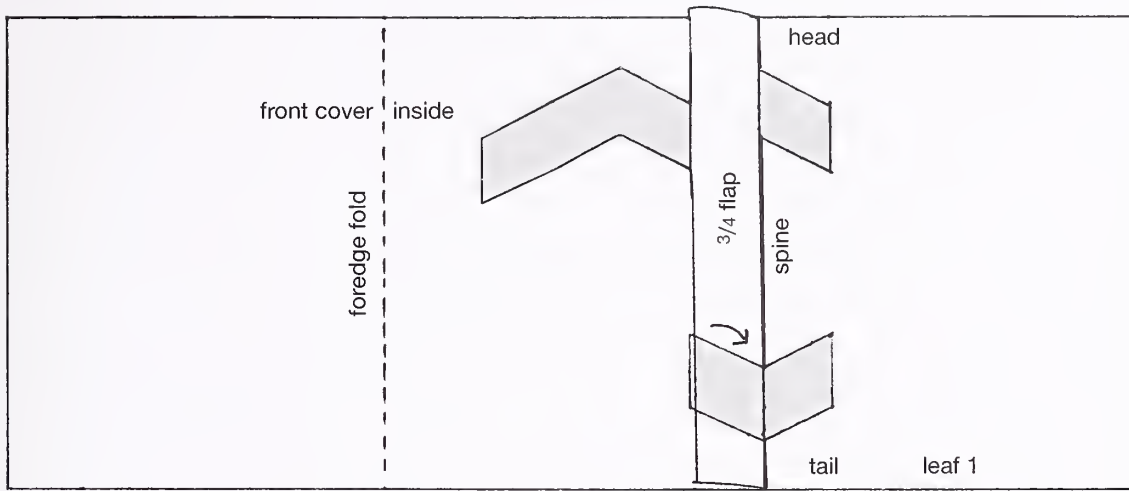


Thread the strips down through the spine gap at the head and tail ends

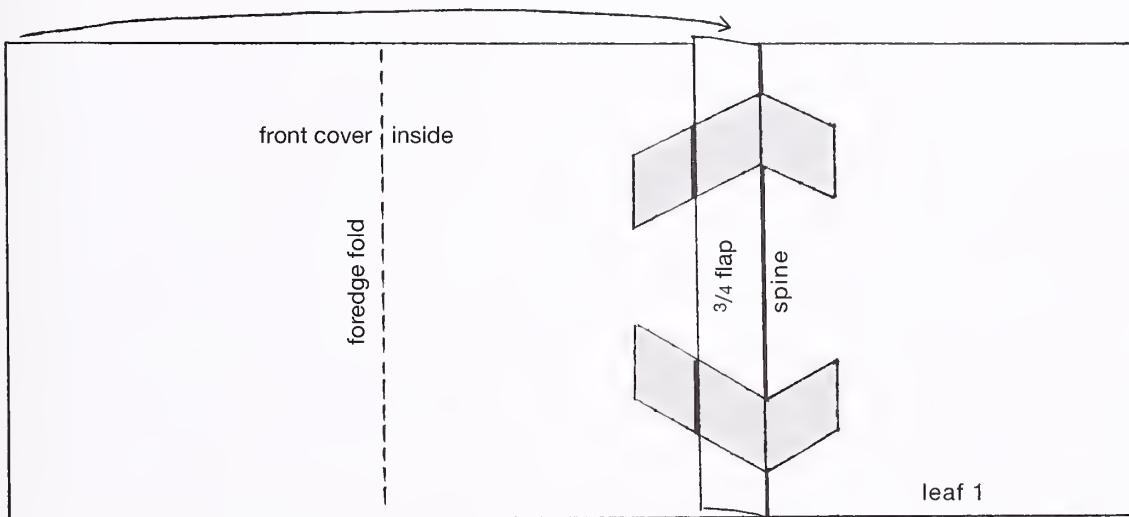


Turn leaf 2 over to rest exactly on top of leaf 3
 Repeat from ★ on page 112 to attach leaf 1

Attaching the covers



Fold the leaf 4 strips under the leaves and place the front cover adjacent to leaf 1
Bring the two leaf 1 strips up through the slits in the cover and fold over toward the spine
Bone the strips at the slit and thread down through the spine gap at head and tail

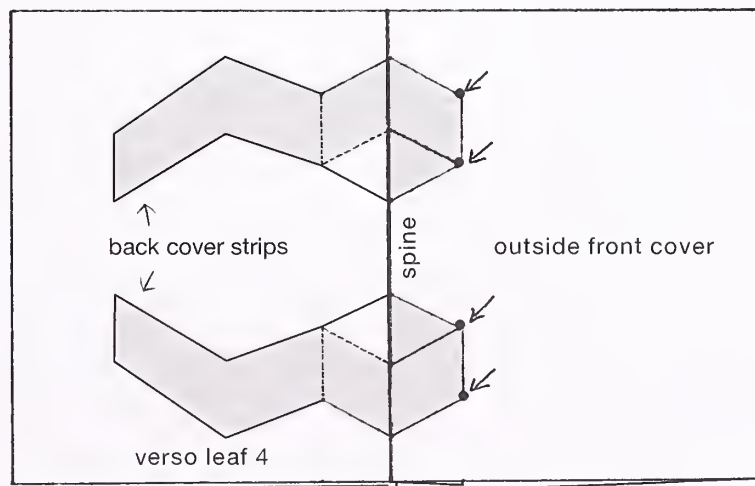


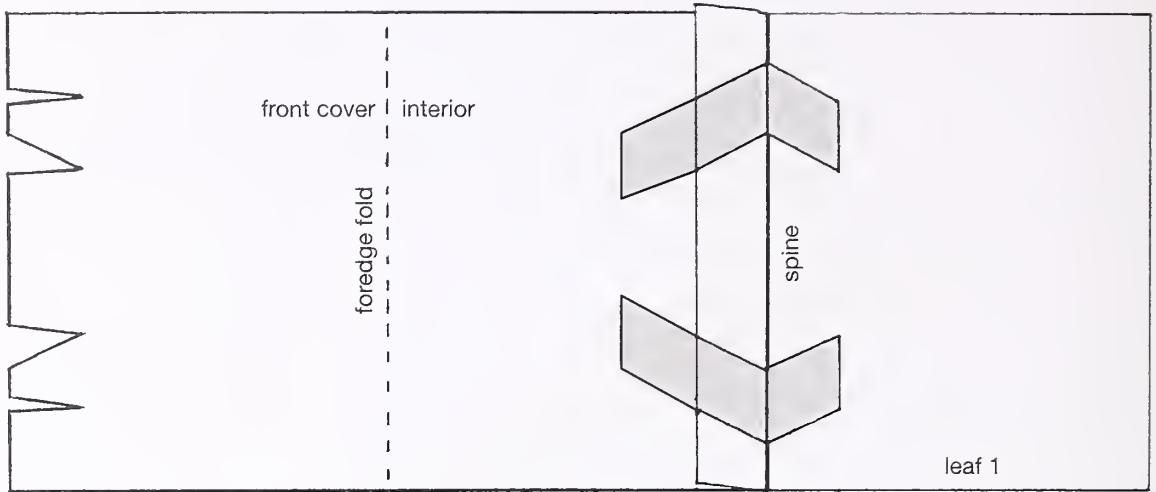
Flip over and thread the ends of the strips down through the same slots on the cover

Fold the cover under at the foredge

Keep all leaves away from the cover

Make 4 pin holes through the cover at each end of the slits



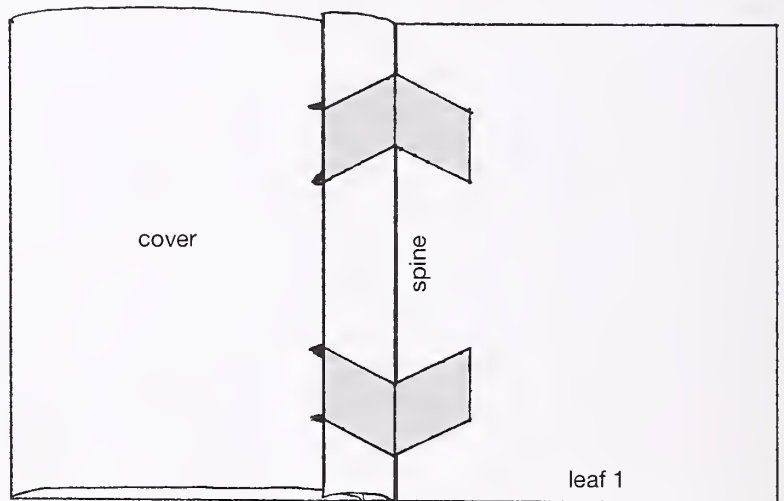


Turn the whole book over
 Open the cover
 Cut to the pin holes as shown

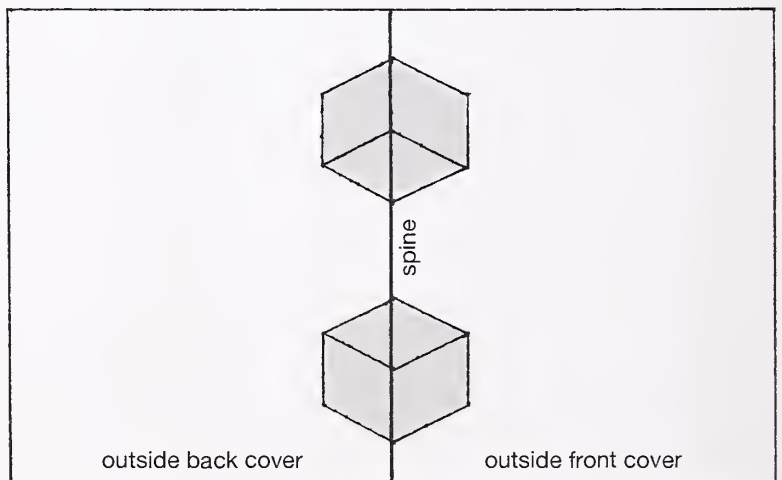
Fold the cover over at the foredge and slide the tabs under the flap at the spine edge

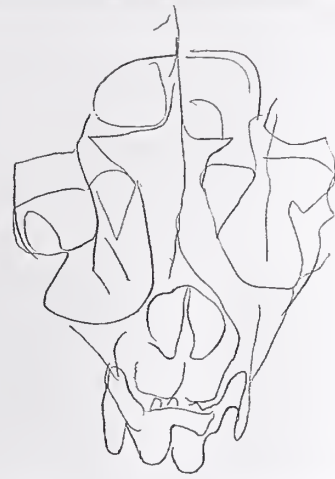
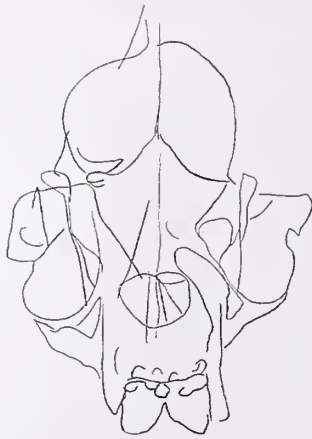
Check that the tabs are not visible on the front of the cover. If they are, cut a wider V

Repeat for the back cover from the beginning of **Attaching the covers** on page 115



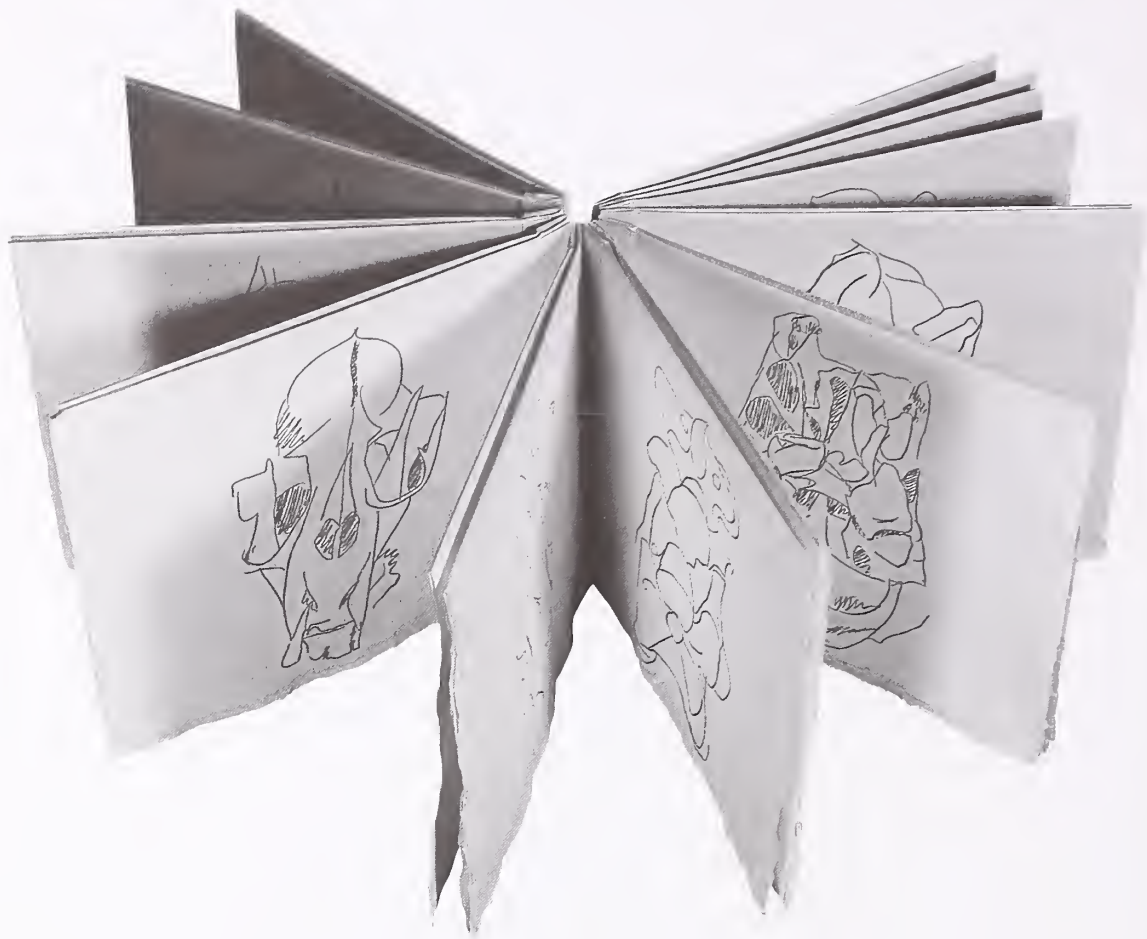
Back and front covers when completed





Bone Songs This book began with a sketchbook by Ruth Fine of bones and cones. She sent it to Clifford Burke and he was inspired to write a series of poems. Clifford gave me all the material while I was in Abiquiu, New Mexico on a drawing trip. I read the poems with the sketchbook in hand and the structure simply popped into my head. The subject called for something elemental; the interwoven structural strips act as ligaments for the pages. The structure works easily in the hand, always laying flat; for display it comes completely around on itself to form a wagon wheel. The book is a wide landscape format using a very rough Barcham Green paper with “suspect edges” simply french-folded. The suspect edges are mysteriously waterleaf and will accept hand oil and dirt as the book is read and it is hoped, becoming a little discolored and with use, more and more bonelike. The structure allows the book to stand on its foredge without strain and thereby be a more accommodating shape for the depth of the normal bookshelf. There are two slipcases, one for the bottom made from a single sheet of 22 x 30 inches folded in on itself Barcham Green Renaissance iv, a hemp paper handmade from old British mailbags. The top slipcase is drum vellum stitched together using vellum strips. The edges are erratic because the stretching clip marks were left in place on the skin. These are normally cut off as they can be sharp and curved making the skins hard to stack. The drum vellum seemed particularly appropriate for coyote songs in the desert of the poems and the bone drawings mostly of skulls. – cvv

Bone Songs Poems by Clifford Burke set in Gill Sans light capitals printed on french-folded Barcham Green Royal Watercolour Society paper with drawings by Ruth Fine printed from polymer plates. Design and binding structure by Claire Van Vliet using calendered MacGregor-Vinzani abaca paper that was made specially for this project. Cutting and assembly of the pages and two slipcases by Linda Wray and Audrey Holden. 40 pages 8 x 10 inches wide in a numbered edition of 150 signed by the artist, poet and designer, published by The Janus Press, Vermont in 1992

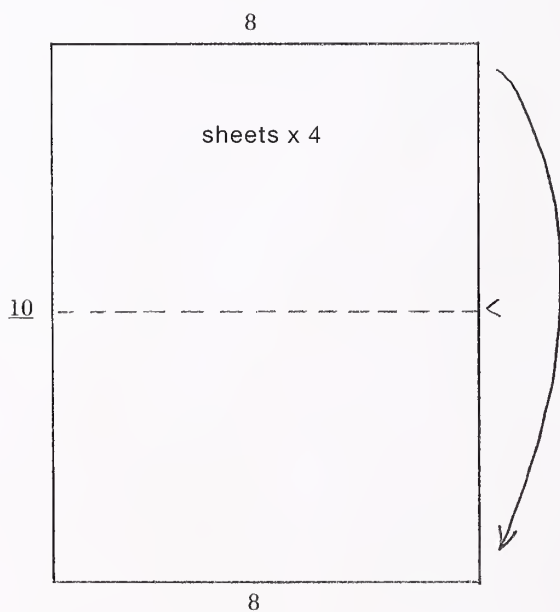


Materials

4 sheets 8" x 10" grain long text weight paper

3 binding strips 1½" x 9¾" grain long Elephant Hide or similar thin strong paper

Preparing the pages

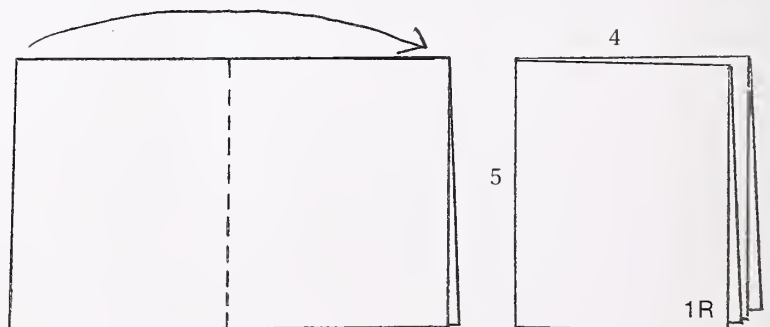


The sheets are french-folded

Join the 8" sides and bone the fold

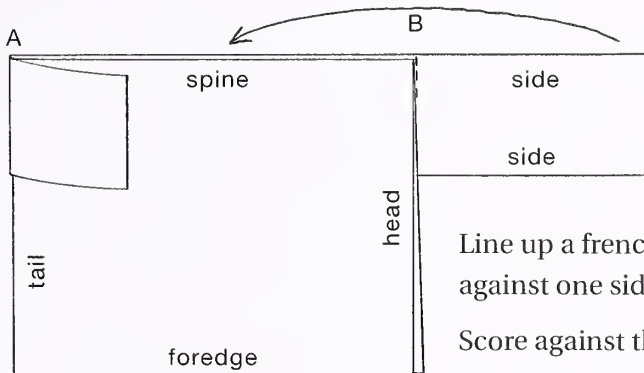
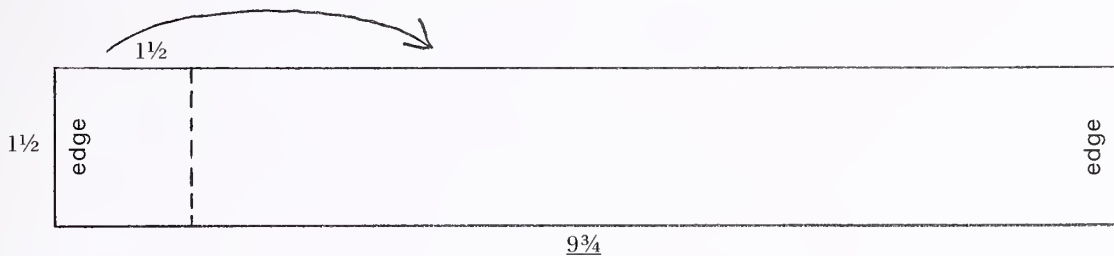
Then bring the 5" edges together and bone

Label the folded sheets 1R to 4R to indicate the front side of each



Preparing the binding strips

Measure in $1\frac{1}{2}$ " from one edge and fold strip over at that point A



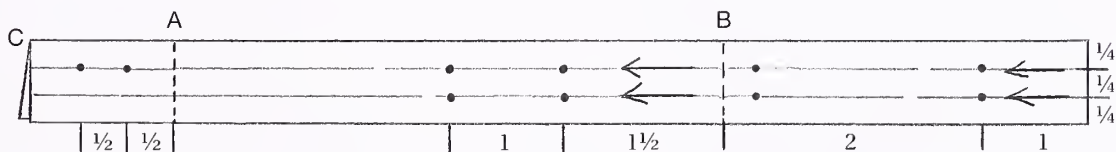
Line up a french-folded sheet with the spine against one side of the strip

Score against the head folds and remove sheet

Fold over at the score line, aligning the sides of the strips exactly before boning



Fold the long sides together to make centerfold C and bone
Make the A, B and C folds on the other two binding strips

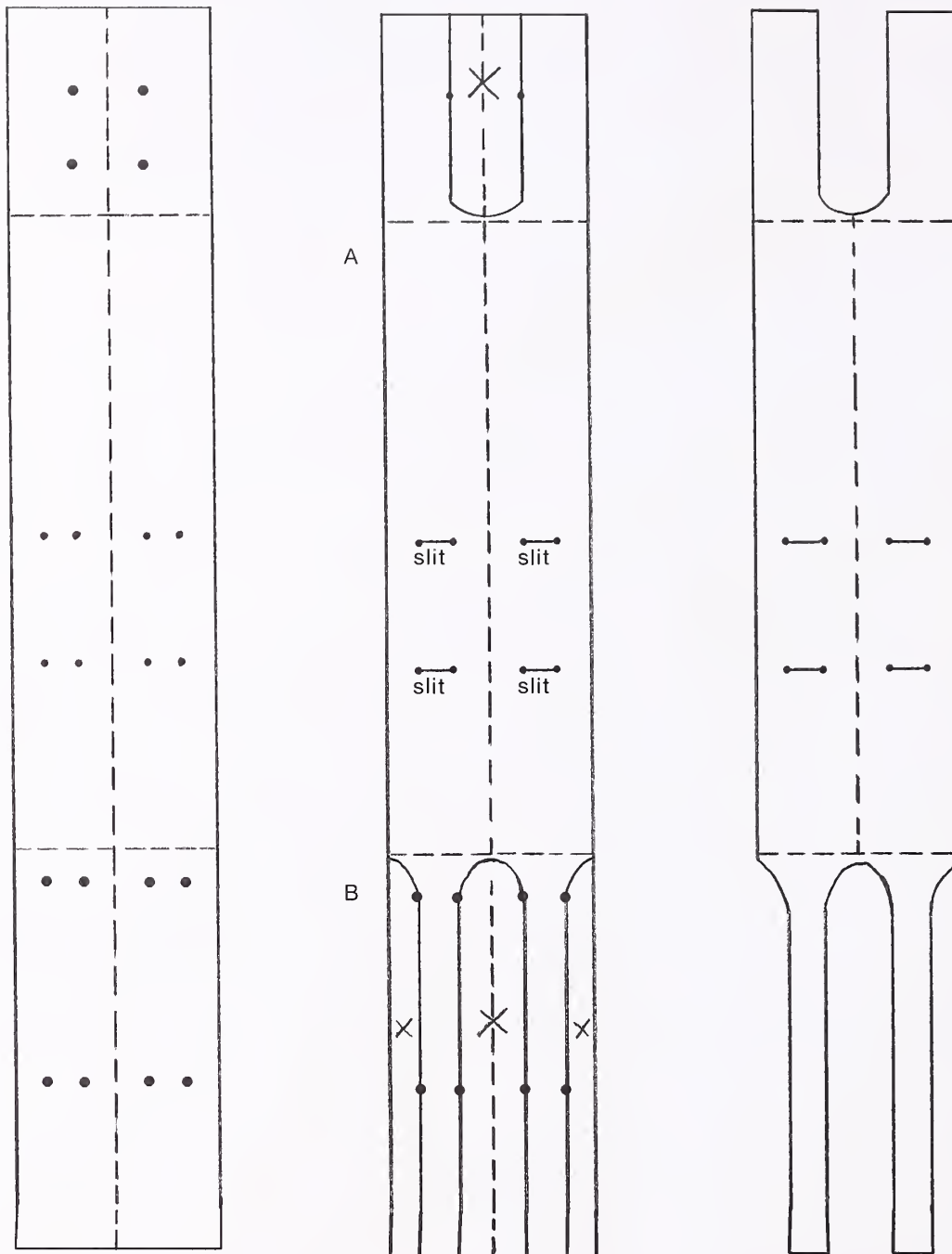


Draw two lines parallel to the C centerfold that are $\frac{1}{4}$ " apart, dividing the strip lengthwise into three $\frac{1}{4}$ " sections

From the A foldline measure on the line closest to the centerfold $\frac{1}{2}$ " and a further $\frac{1}{2}$ " to the left and prick through to the folded half underneath

From the B foldline measure toward A $1\frac{1}{2}$ " and a further 1" on both lines and prick through to the folded half underneath

From the right edge measure in 1" and a further 2" toward the B foldline on both lines and prick through to the folded half underneath



Use the first strip as a template for stabbing holes in the other two strips

Open up the binding strip and cut the 4 slits in the A-B sections carefully

Follow the pattern above for the tails, cutting the curves $\frac{1}{32}$ " shy of fold lines A and B

If the cuts are made carefully the strips can be refolded and the tails cut at the same time

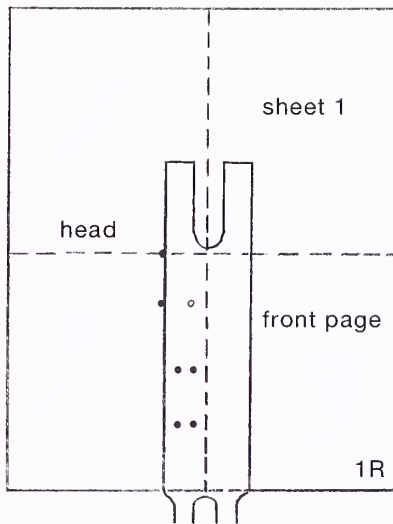
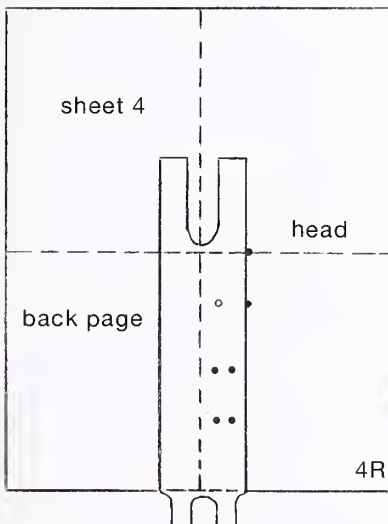
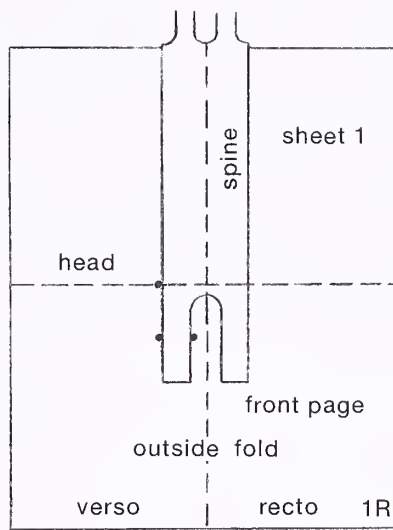
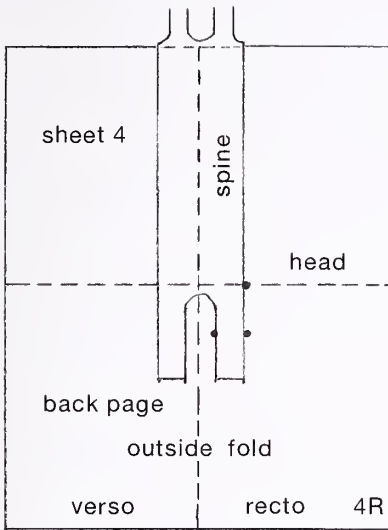
Preparing sheets 1 and 4

Open sheets 1 and 4 side by side (they will become a mirror image of each other)

Lay the strips on the sheets matching the two cross folds of the strips and the sheets

Pierce the fold at the point each strip crosses the head fold

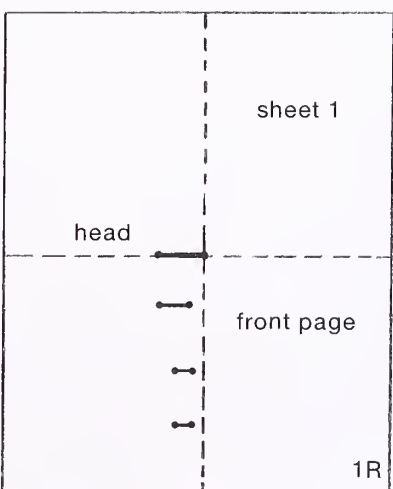
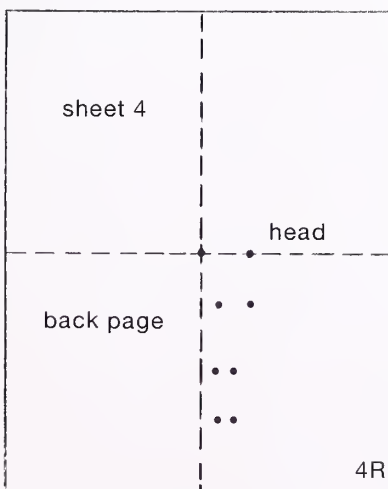
Then pierce down $\frac{3}{4}$ " from the head fold on each side of the leg as shown



Keep the opened sheets in the same position

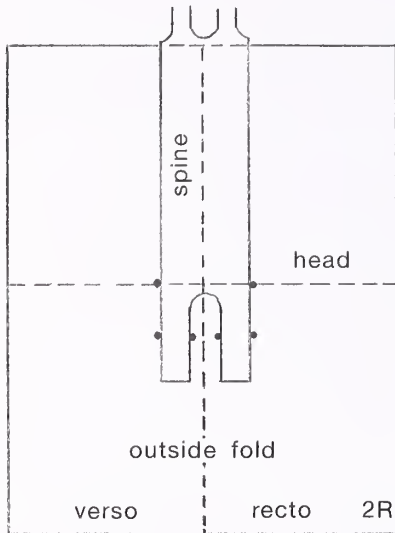
Rotate the binding strips 180 degrees lining them up on the cross folds

Pierce the four holes at the slits on one side of the strip only



Cut 4 slits in both sheets as shown

Note - The slit on the head fold runs from the pierced hole to the spinefold



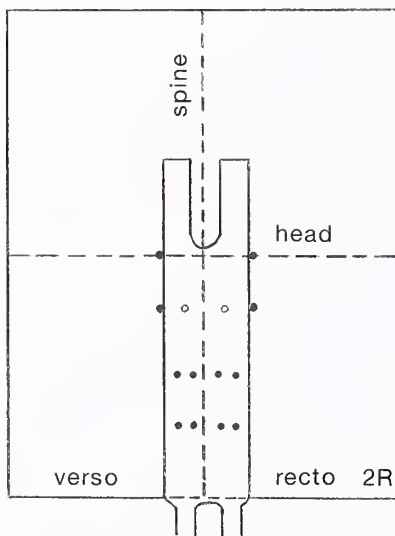
Preparing sheets 2 and 3

Open the sheets

Lay the binding strip fold on fold on the cross folds of the sheet

At the points the strip crosses the head fold pierce on both the recto and verso sides

Pierce down $\frac{3}{4}$ " from the head fold on each side of both legs



Keep the opened sheet in the same position

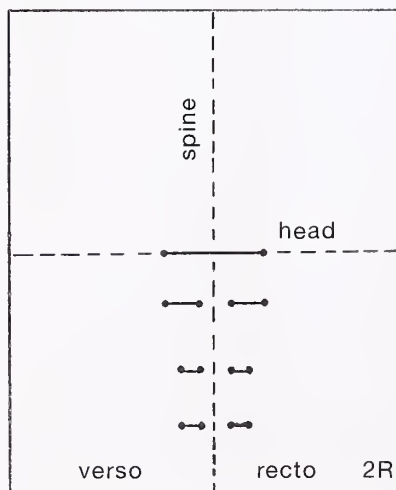
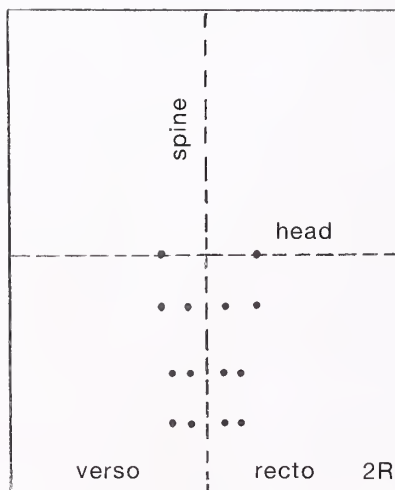
Rotate the binding strip 180 degrees and line up the cross folds

Pierce 4 holes on each side of the spine fold

All 12 holes will be on two facing pages with 2 holes on the head fold

The second sheet can be used as a template for piercing the third

Cut seven slits between the holes in both sheets as shown below

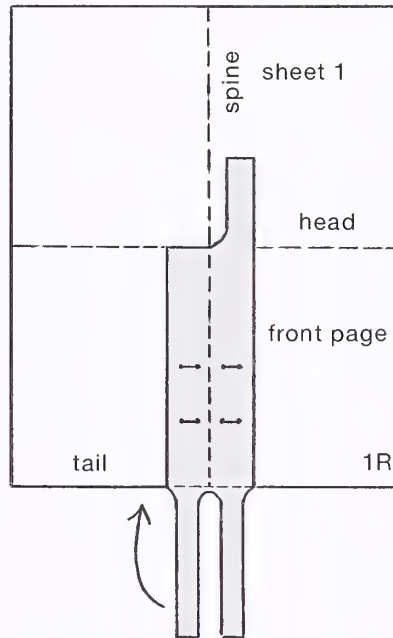
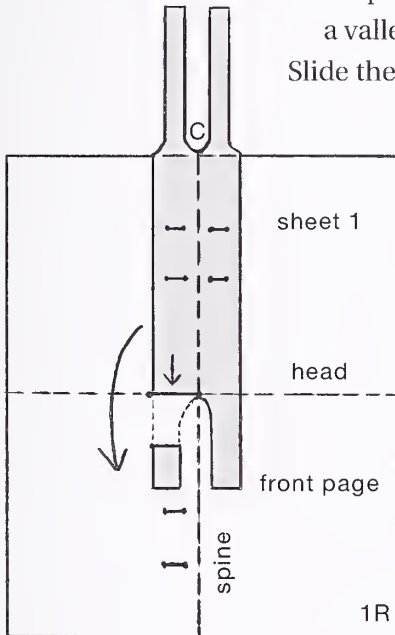


The finished sheets 2 and 3 should look like the diagram on the right

Attaching the sheets

This can seem complicated but remember the spine folds always line up on top of each other – that is, both on the sheet and the binding strip

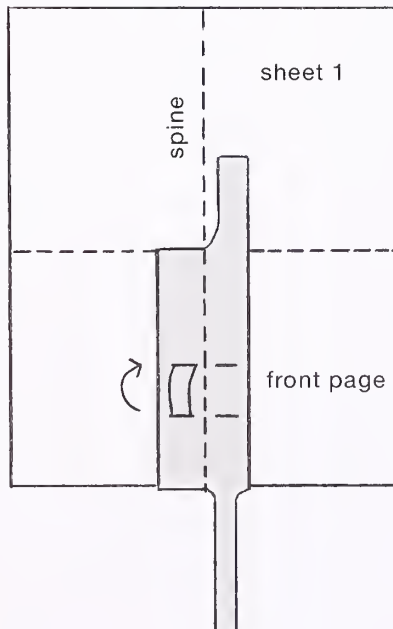
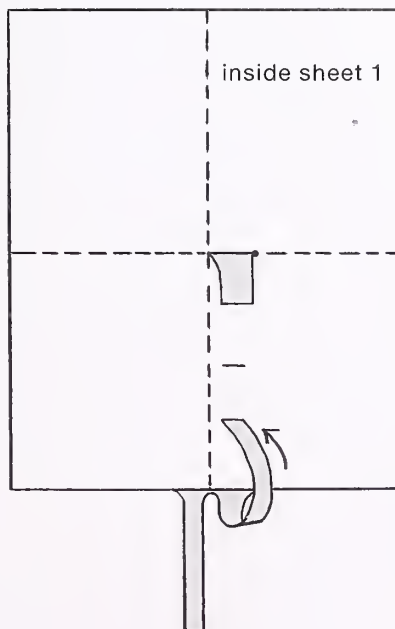
Sheet 1 Start with sheet 1 open and in the position below on left
 Line up the spine folds of sheet and strip (fold C on the strip should be a valley fold even though it will be reversed later)
 Slide the leg into the slit on the head fold and out of the slit just below



★ Fold the whole strip over
 Make sure the head fold of the strip is neatly in place and again, that the spinefolds of the strip and the sheet line up on top of each other

Fold the thin leg under around the tail

It should be snug at the tail and head



Turn the sheet over

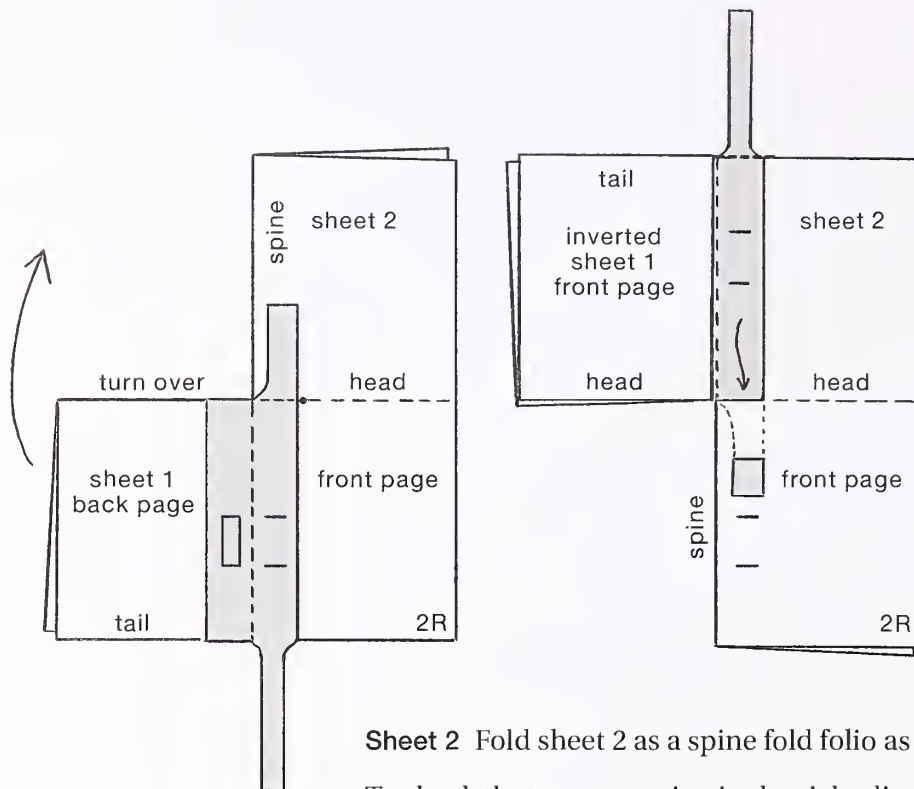
Thread the leg into the first slit and through the corresponding slit in the binding strip below

Turn the sheet back over to the original position

Thread the leg down into the second slit in the strip and also through the corresponding slit in the sheet below

Tip – A fine spatula will make the threading easier

French-fold sheet 1 back together

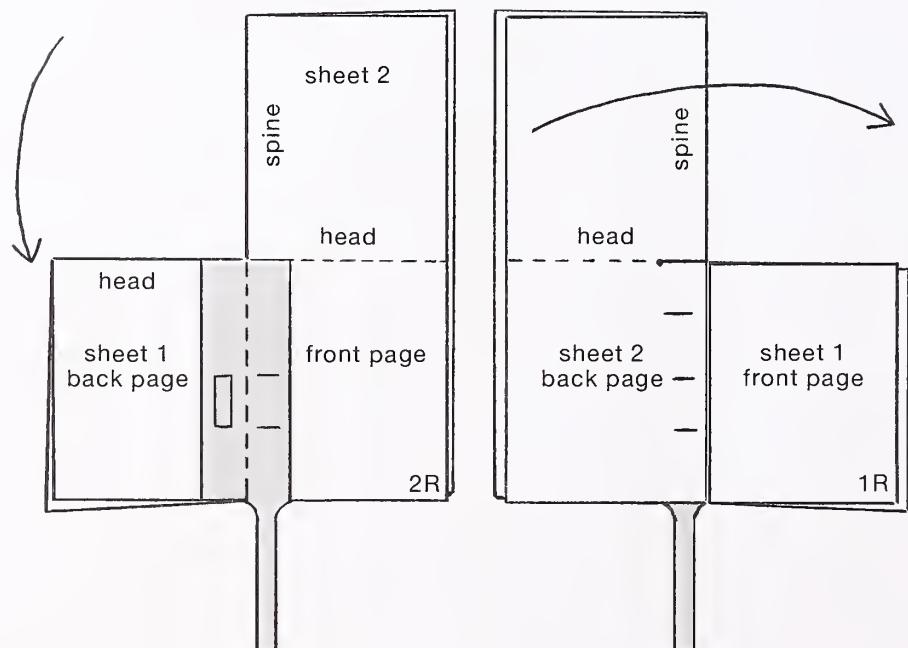


Sheet 2 Fold sheet 2 as a spine fold folio as shown above left

To check that you are going in the right direction put the french-folded sheet 1 with its strip up against the front page of sheet 2

Then turn sheet 1 over and line up the head with the head fold of sheet 2

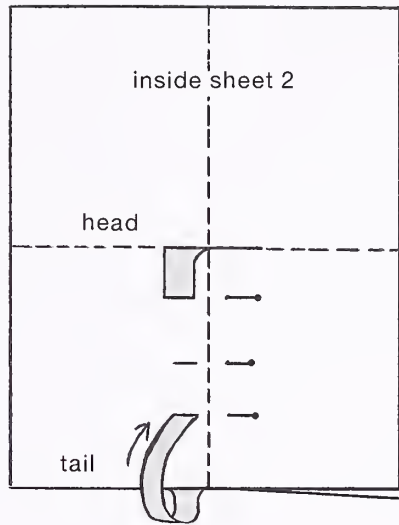
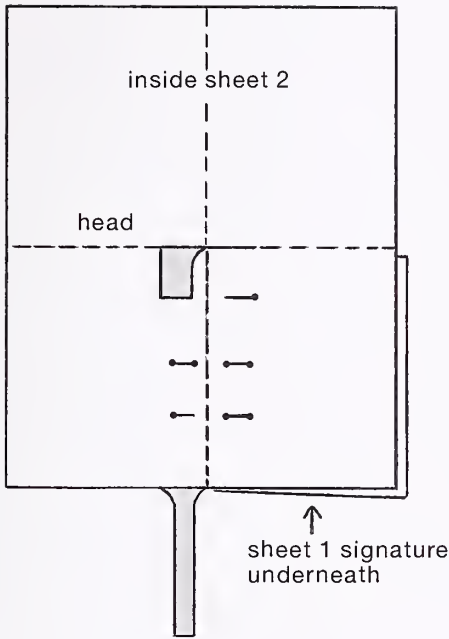
Thread the leg of the strip into the slit in the head fold and out of the next slit



Then fold sheet 1 and the binding strip back down as shown at left

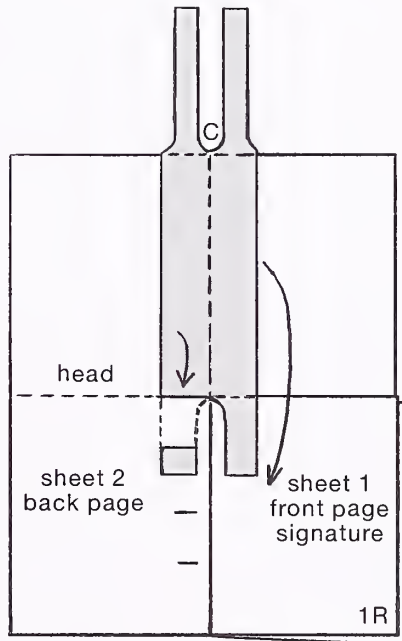
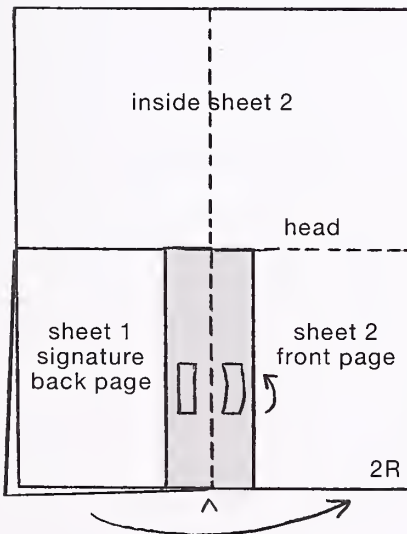
Turn everything over as shown at right

Open the sheet 2 folio



Fold the leg over the tail snugly so that the folds over head and tail are firmly in place

Thread the leg into the first slit and through the corresponding slit in the binding strip



Turn everything over

Thread the leg into the second slit and through the corresponding slit in sheet 2 as shown at left

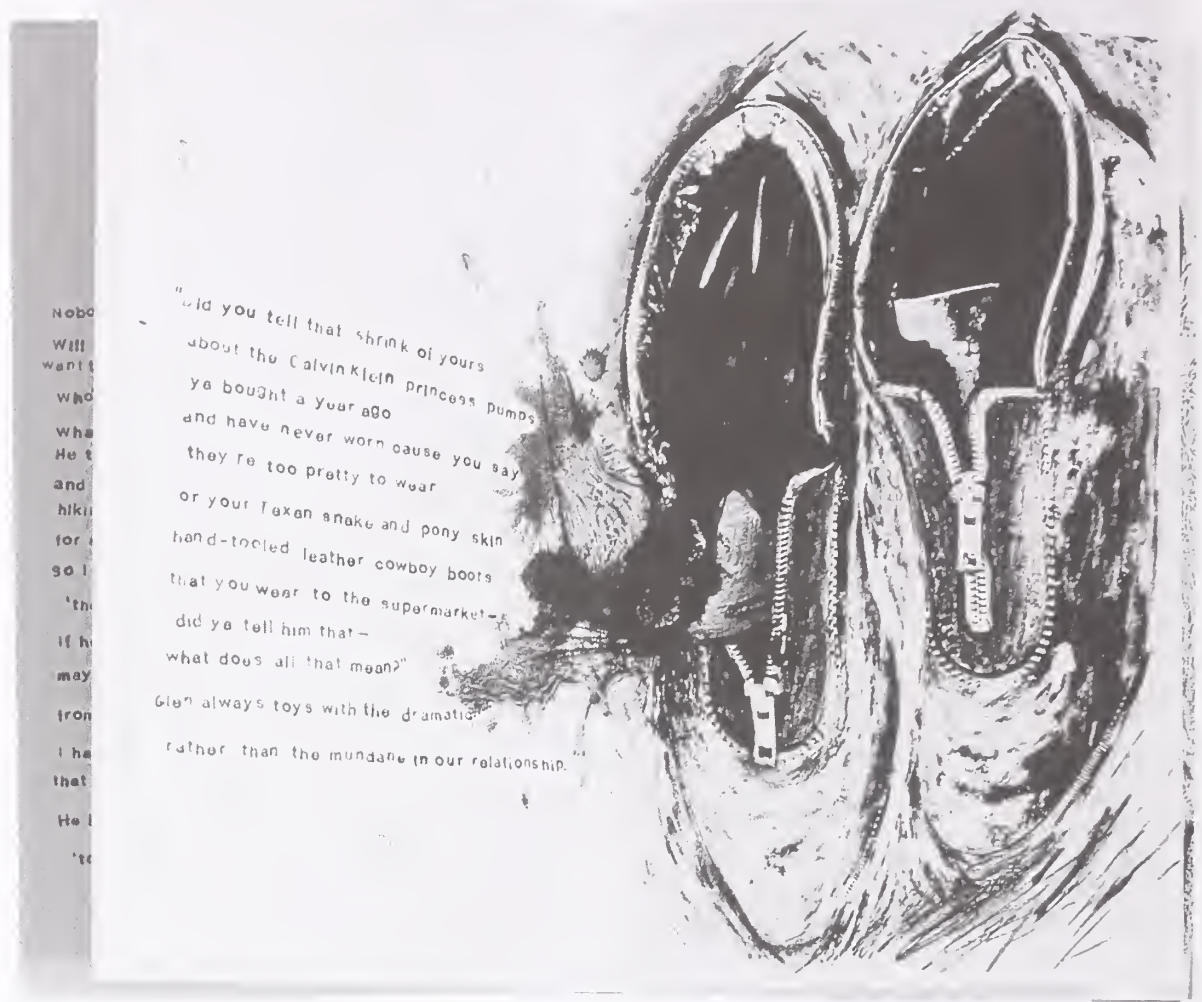
Turn the folded sheet 1 over to the right

Align a new strip, with fold C as a valley fold, over the folds of the sheets

Slide the leg into the slit on the head fold and out of the slit just below

Continue from ★ on page 123—remember the sheets are now different numbers

The last sheet, like the first, will have only one strip attachment; sheets 2 and 3 have two



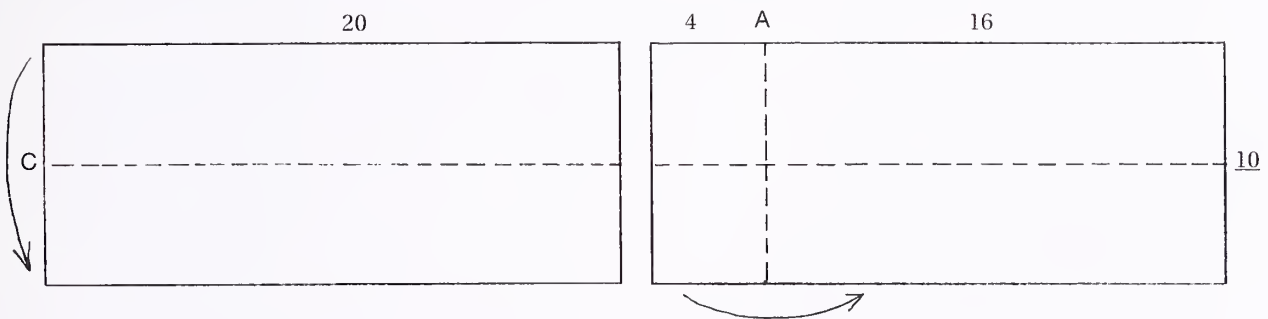
Well-Heeled germinated during long hours of low paid work in a Covent Garden shoe shop. Fascinated and alarmed by people I met who spent vast amounts of money on shoes and who really cared what Vogue magazine might say each month, I wanted to bring the expensive shoes to life in a series of lithographs. I set about looking for someone to write an accompanying text. In a (long gone) poetry bookshop I came across *Edible Anecdotes* (published by The Dolmen Press in 1983) by Julie O'Callaghan, poems about obsessions with food. I wrote care of her publishers to see if she might consider writing about obsessions with shoes. Julie responded with *Well-Heeled*, a funny and sad poem which I rubber-stamped alongside lithographs of enlarged shoes, some from the shoe shop, some of my own, and some from colleagues at the Central School of Art. Rubber-stamping gave the text an energetic drawn quality, sympathetic to the imagery.

The lithographic spreads were hand printed on unbound folios in an edition of 30 and housed in a shiny white shoe box. Single folded sheets are never a happy book solution, and I was pleased that along with the interesting change of scale (from larger-than-life, to fit-in-the-hand) the Gefn Janus Unlimited edition became a complex yet easily manipulated "bound" structure. *Well-Heeled* was launched in 1985 by Book Works in London at their original Green Dragon Court address. – sj

The poem by Julie O'Callaghan is a satirical monologue by a shoe addict with eight lithographs by Susan Johanknecht. The text was rubber stamped and transferred to lithoplates, the originals of which in the Gefn Press edition of 30 were handprinted by the artist in the printmaking studio of Central School of Art in London. This edition is a half-size facsimile printed by offset lithography on Mohawk Superfine at The Stinehour Press in Lunenburg, Vermont. The book is a french-folded accordion structure and is nestled in a white "shoe box" on a platform of bright pink imprinted with the colophon. There is an inside wrap of gold threaded burgundy Thai kozo paper. The inside of the cover has an alligator skin pattern and the closed box has a sleeve variously of blue suede, dark pink, gold or silver imprinted with the title. 16 pages 4 x 6¾ inches in an edition of 1200 published by Gefn Janus Unlimited, London and Vermont in 1998

Materials

1 sheet 10" x 20" grain short text weight or light cover paper

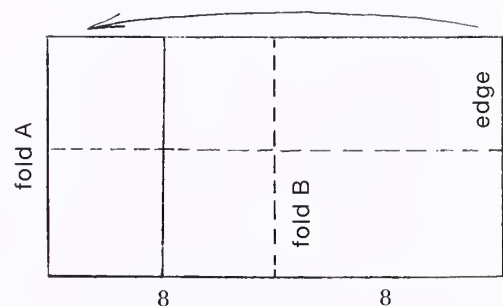


Fold the sheet over matching the 20" sides

Bone the fold and open the sheet

Measure in 4" from the left edge and fold over matching centerfold to centerfold and bone

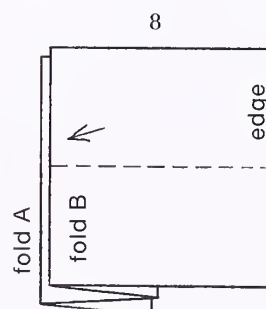
Fold the right edge over to fold A and bone. This will make fold B

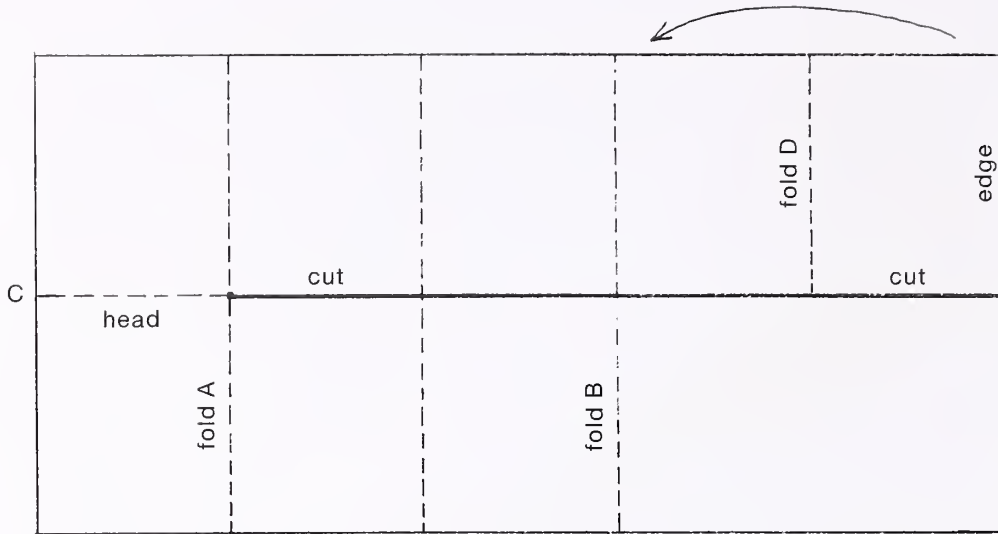


Open fold B, flip the sheet over and bring fold B to fold A

Bone the fold that is created between them

Open the sheet

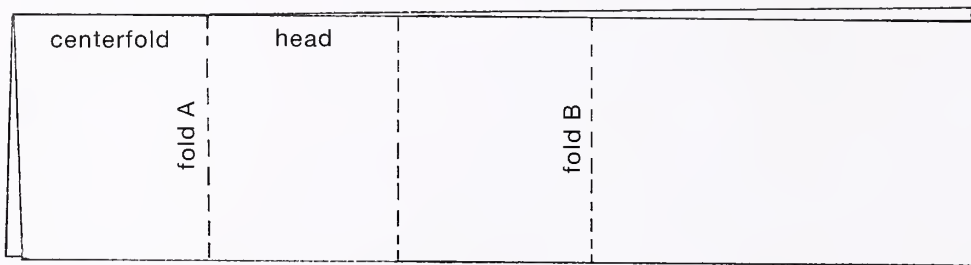




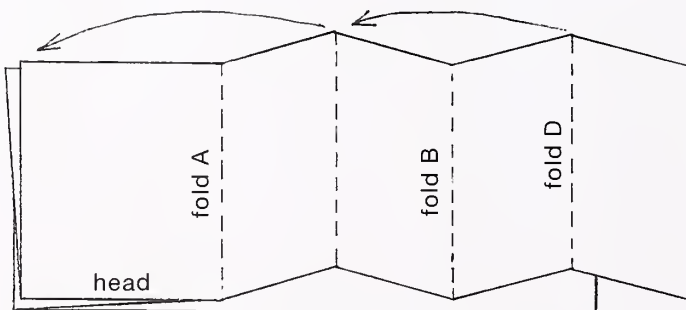
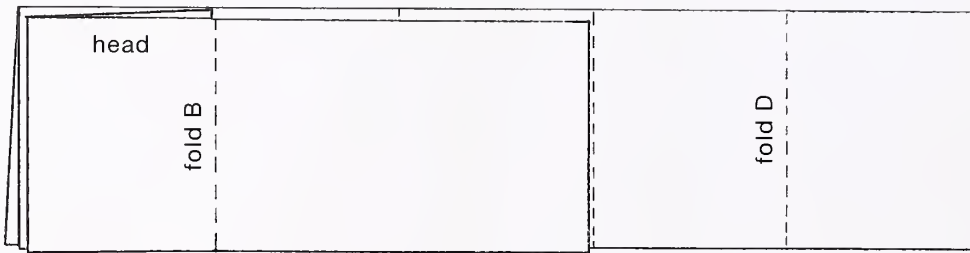
Cut the centerfold C from fold A out to the right edge

Fold the right edge of the upper half over to fold B and bone. This will create fold D

Open the sheet out and fold the center fold

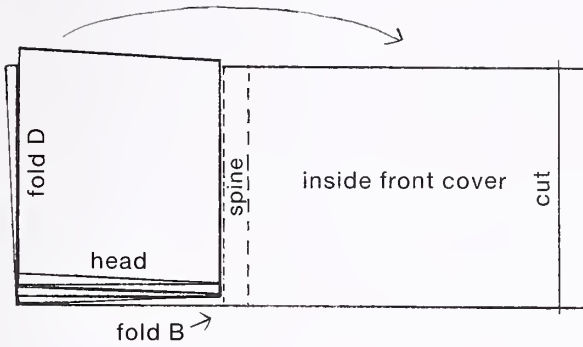


Bring this fold to the left edge to correspond with the diagram below



Flip the sheet over

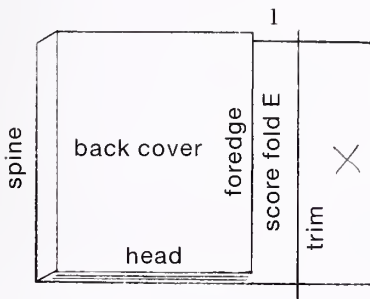
Accordian fold together all the folds on this side



When the pages are all accorded together fold B will be on one side of the spine

Measure the depth of the accordion and score the second spine fold parallel to the first. Bone the fold

The spine will be more stable if you cut a spine width from the edge of the cover segment and glue it on the inside of the spine



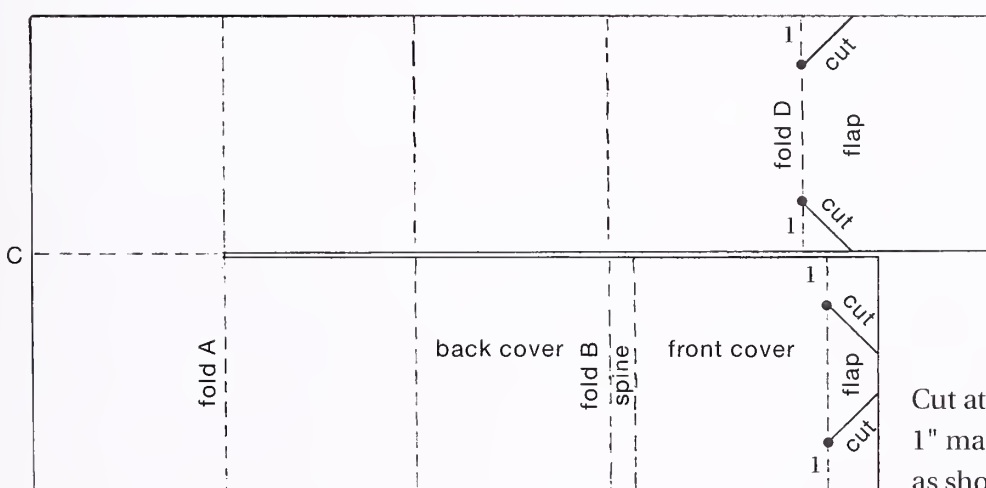
Fold the accordion over to the right so that the spine is around it

Score along the foreedge on the front cover

Fold and bone – this will be fold E

Measure 1" from fold E and trim excess

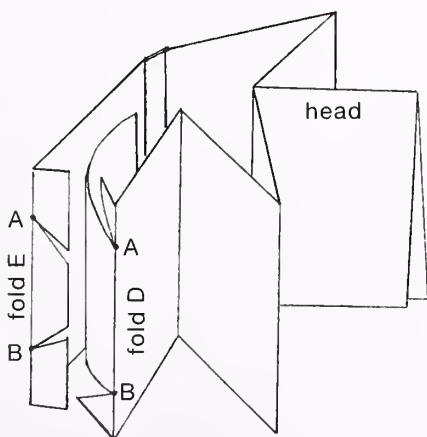
Open the sheet out and measure in 1" from both edges on folds D and E



Cut at a 45° angle from the 1" marks out to both edges as shown

Trim 1/16" from the end

Cut at a 45° angle from the 1" marks toward the center as shown

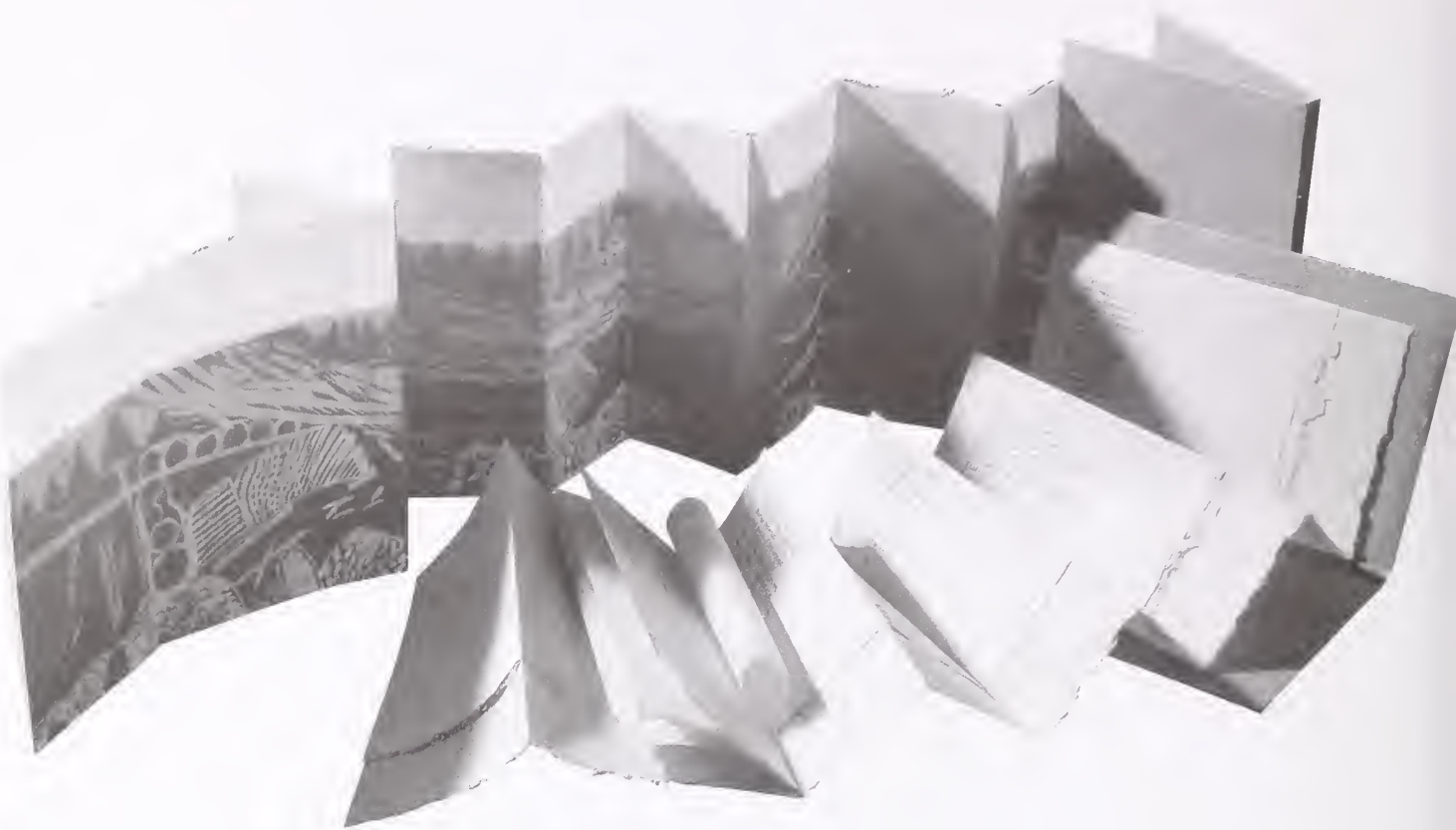


Fold the accordion back together

Interlock points A to A and B to B on folds D and E

Lock them so that all the flaps disappear inside the front cover

Note – The covers can be either way front or back



A Landscape With Cows In It The poem by Clifford Burke describes nineteen consecutive mornings of the same hillside. It is a mysterious misty landscape with equally mysterious cows moving in and out of view. There is no resolution as such. Each page is a different day and a different depth, always covering the previous text, but not the first two and last three lines of the poem; they remain visible as the pages are turned. This was actually something that happened naturally when the paging was worked out in the 34 inch space available for the accordion. The poet was pleased with the resulting contemplative quality.

An accordion of nineteen pages would be cumbersome to hold and also be excessively long. Luckily the text solved the problem; there is a break, a change of voice, after seven verses making it appropriate to sew in a pamphlet for the next ten days. At the end of those, there is an aside in the text that provides an ending for the pamphlet section so the last two verses are back on the accordion. The pamphlet sewing is hidden on the reverse and image side of the accordion by a white telephone pole mentioned in the text. The pole is permalife paper. This “break” in the the image also allowed a convenient break in the linocut, as the 35 inch length of the Okawara paper meant that it had to be printed separately from each end as the printing press bed is only 25 inches long.

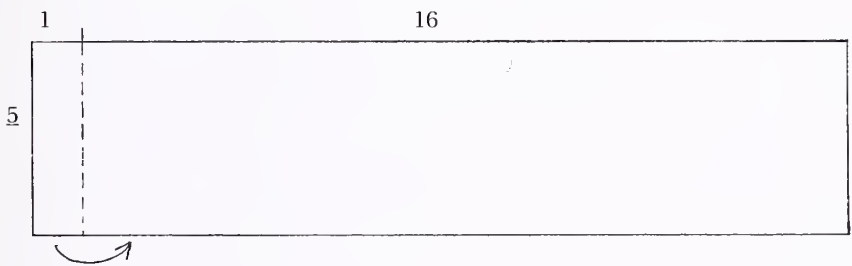
The accordion is hooked into the cover, avoiding glue on the porous kozo papers of the text and cover. The book is held horizontally for reading with the last page having the title set to be read vertically, forcing the reader to turn the book so when the back of the accordion is “read” the landscape faces up correctly. The folded accordion with the print inside makes three layers of Okawara which is quite sturdy and encourages the reader to open the foggy landscape and hold it up to the light. – cvv

Poem by Clifford Burke with a landscape linoleum cut 6 inches high by 34 inches wide by Ruth Fine. Titles and text in 12 point Times New Roman were handset by Barbara Luck and printed on Okawara that is french-folded in an irregularly sized accordion. The accordion contains the linoleum print within the fold. Design and printing by Claire Van Vliet with the binding of grey Kizuki paper over boards executed by Linda Wray. The book is 9 x 5¾ inches with 9 irregular width accordion pages 7 inches high that opens out to 34 inches and has a 24 page pamphlet of kozo natural paper sewn into the fold between pages 7 and 8 in an edition of 150 copies signed by the author and artist, published by The Janus Press, Vermont in 1987.

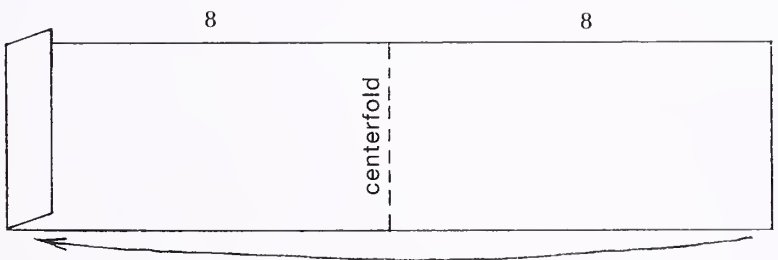
Materials

- 1 sheet 5" x 17" grain short medium weight paper
- 1 cover sheet 7" x 18" grain short text weight paper
- 2 stiffeners 5" x 4" grain long light card or cover paper
- 1 spine stiffener 1" x 5" grain long or light card or cover paper

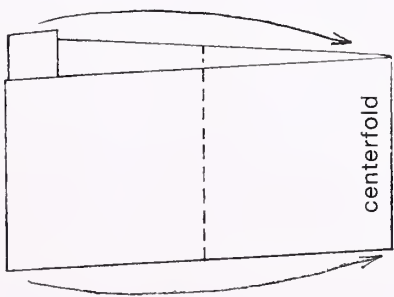
Preparing the accordion sheet



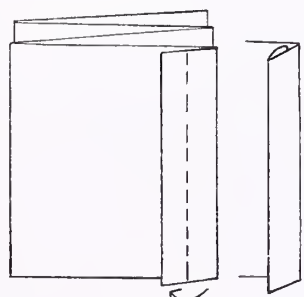
Measure in 1" from the left edge and fold over and bone



Fold the right edge over on top of the folded edge and bone



Bring the left edge to the center fold and bone

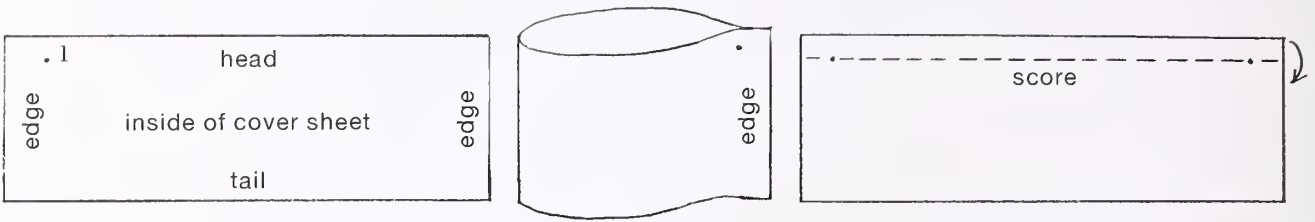


Flip over and bring the folded edge to the center fold and bone

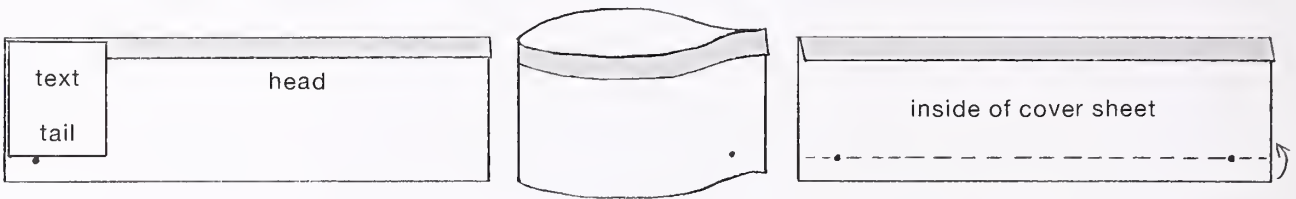
Fold the flap in on itself 1/16" shy of the folded edge

Preparing the cover

Thin paper works best as in the end everything will be doubled



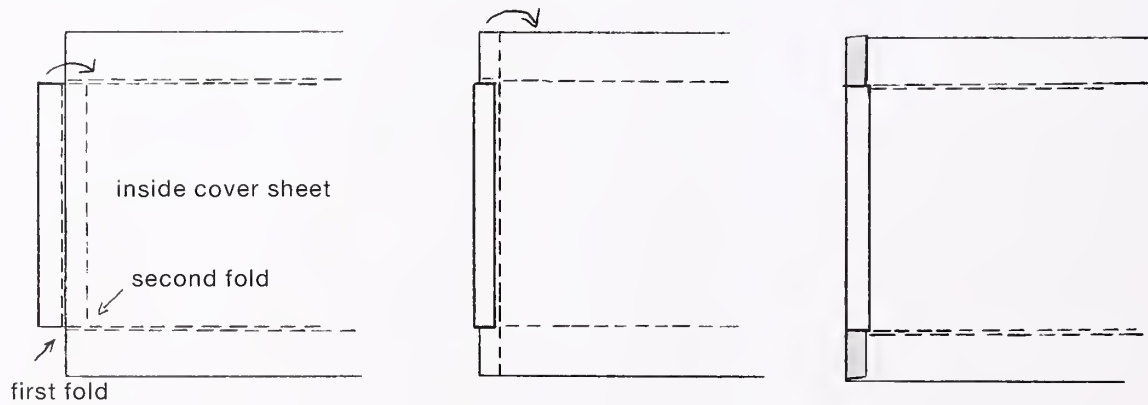
Make a pin prick 1" down from the head near the left edge
 Match up the two edges and prick through the pin hole
 Open out and score between the two pin holes. Then fold over and bone



Position the text block in the upper left corner at the head
 Prick a pin hole at the tail of the text block
 Match up the two edges as before and prick through the pinhole
 Open out and score between the two pinholes. Then fold over and bone

Hooking text into the cover

Open out the text accordion with the flap folds at left

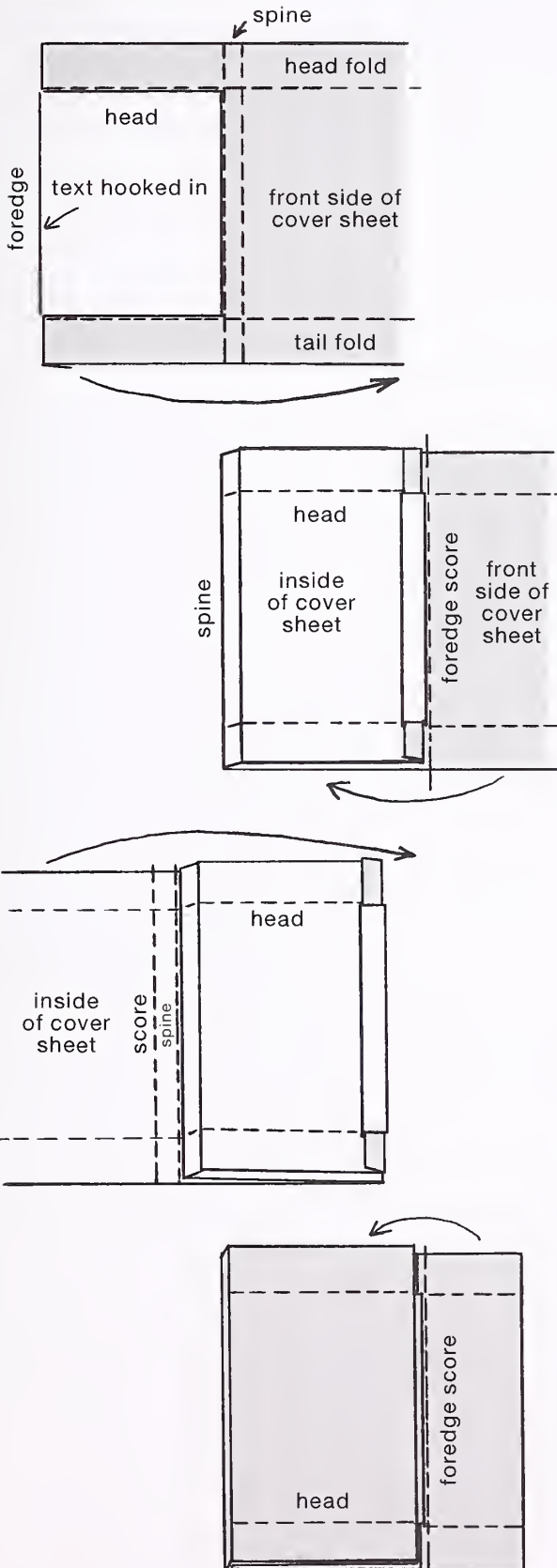


Position the opened cover sheet, with the inside facing up, on top of the text accordion and into the first fold of the text

Fold the second fold over capturing the cover sheet

Flip the text accordion and cover sheet over together and fold up the accordion

Making the cover



Note – The following folds will require removing the text accordion after the scoring has been done at each step. Before boning the following folds the head and tail folds will need to match up. This keeps the cover square

With the text hooked in, score the cover sheet against the spine edge. Fold over and bone

Measure the depth of the text accordion and score a second spine fold. Fold over and bone

Hook the text accordion back into position

Fold the text and cover sheet over to the right and make sure it is snug into the spine folds

Slip a 5" x 4" stiffener under the accordion and back against the spine fold. Score the cover sheet along the right edge of the stiffener

Remove the stiffener and fold this foredge back toward the spine on the underside

Score on the cover sheet next to the spine edge

Score the depth of the spine parallel to the first score

Fold both folds and bone

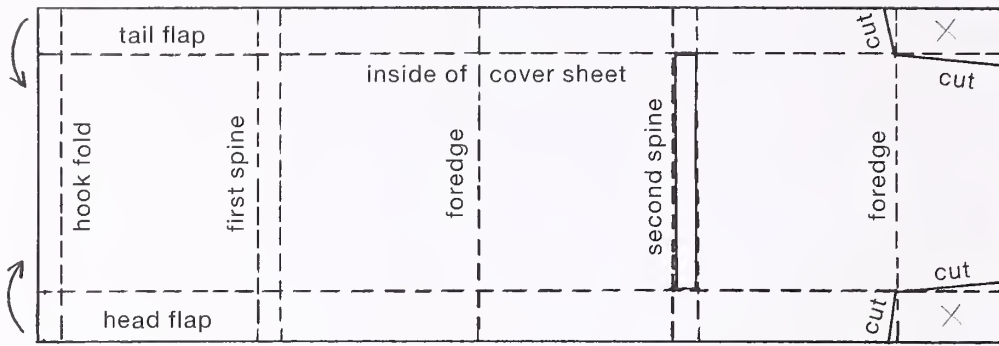
Fold the cover sheet to the right

Flip everything over

Score the second foredge against the first

Open cover sheet out and fold in the foredge and bone

Open cover sheet completely out and unhook the text accordion

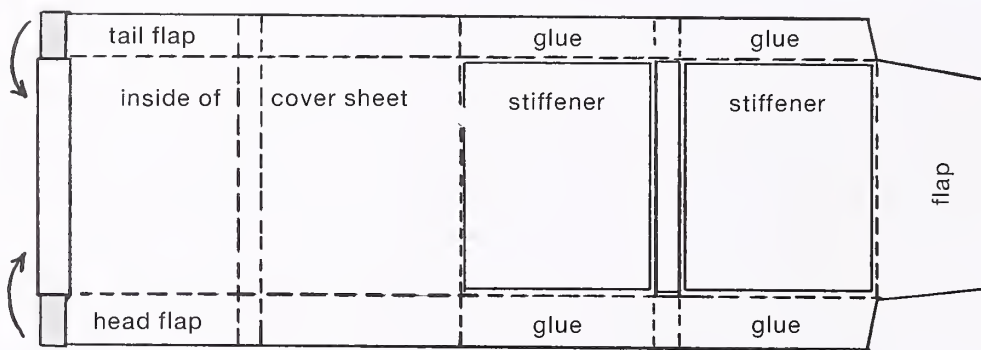


Cut the spine stiffener to the width of the second spine and glue it into the second spine

Cut away the two corners as shown, cutting at a slight angle

Fold in the head and tail flaps

Then fold and bone each vertical fold reversing the head and tail folds



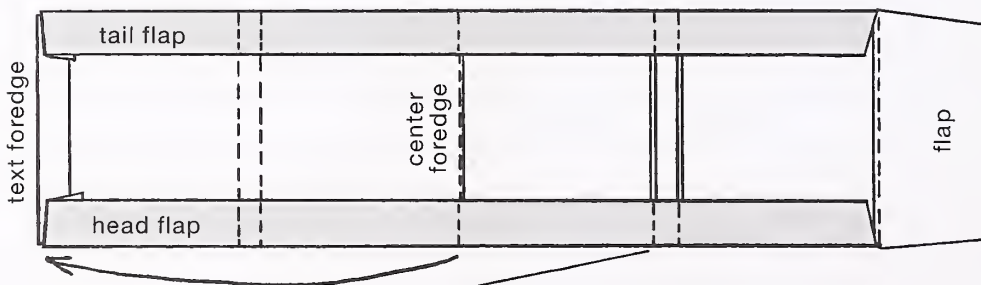
Open the cover sheet completely

Hook the text accordion back into the cover sheet

Position it between the head and tail folds

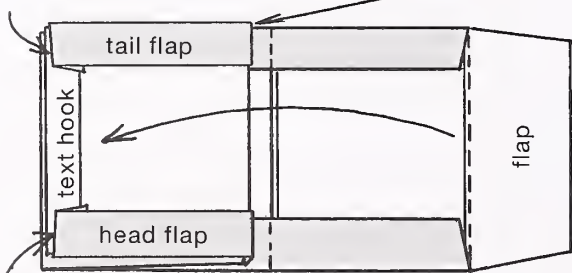
Fold the head and tail folds into the center of the sheet and over the text hook
Insert the cover stiffeners as shown. A daub of glue stick as shown will hold them in place

Folding the cover together



Going under around the text accordion, bring the center foredge to meet the text foredge

Fold the center foredge back on itself toward the spine



Then wrap the cover around the spine to the text foredge and slip the flap between the text hook and the head and tail flaps to become completely hidden

The head and tail flaps act as hooks to keep the front cover foredge solidly together while also allowing the foredge flap to slide when the book is opened so the cover will lay flat

This slip case was shown to everyone by Hedi Kyle at the Fine Printing Conference at Columbia University in New York City in 1982. Hedi's work was an illuminating turning point for my thinking about binding, particularly to start looking for solutions that did not need adhesives. I added the doubling of the height strip which allows for a spine strip to slip in and close the gap at the head and tail of the spine. The full set of models described in this book bulks up to a width of about 3½" which is wide for this slipcase. It works best to break the models into smaller groups of 2" or less. – cvv

Materials

1 depth strip 4" x 26" grain short heavy text or 65lb cover paper

1 height strip 5" x 26" grain short heavy text or 65lb cover paper

1 spine strip 2" x 12" grain short heavy text or 65lb cover paper

2 pieces of linen tape 1" x ½" or glue stick

1 spine strip 1" x 15" grain optional scrap paper

To start

Gather the books to be held in the slipcase together with the spines facing in the same direction and wrap the 1" scrap paper strip around them vertically

Secure the strip with a piece of masking tape

Note—The 5" height and 4" depth measurements of the materials above

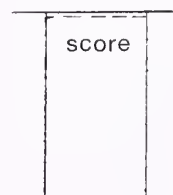
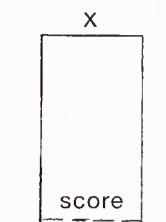
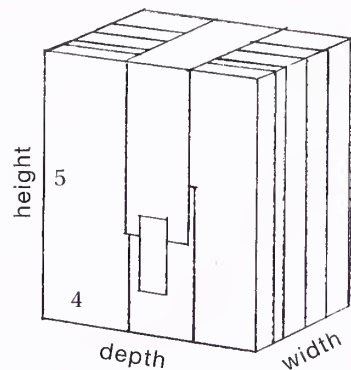
The width measurement, X, will vary

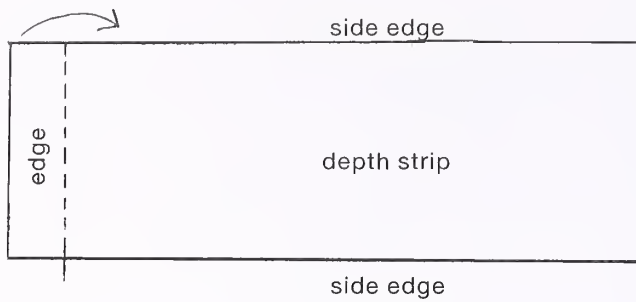
Spine strip

Measure the width of the spines and trim the spine strip lengthwise to the measurement X

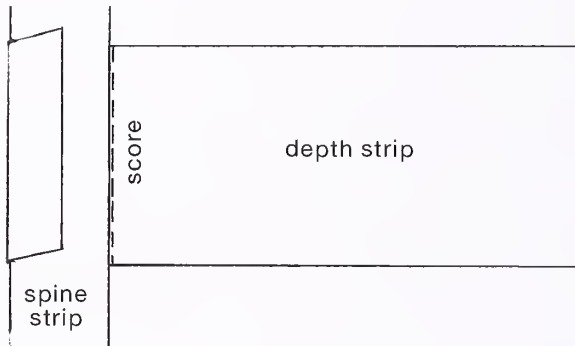
Position the 5" x 26" height strip at right angles across the center of the spine strip and score along both edges

Fold and bone these scored lines

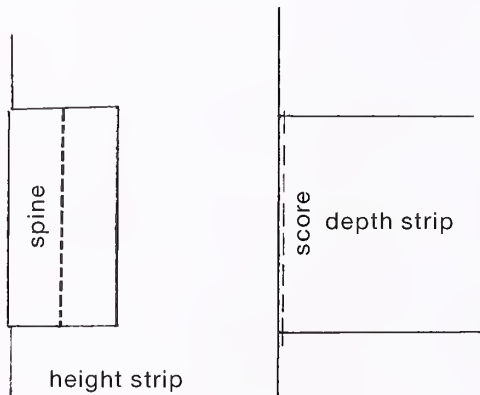




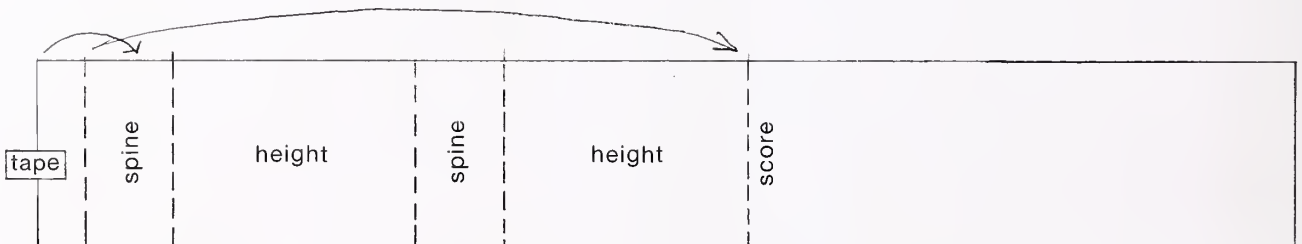
Working from the left edge, measure in 1", score a line, fold over and bone being careful to line up the side edges so that the folds are at right angles which will keep the slipcase square and solid



★ Place the spine strip up to the fold and score along the edge of the spine strip
Remove the spine strip and fold over and bone

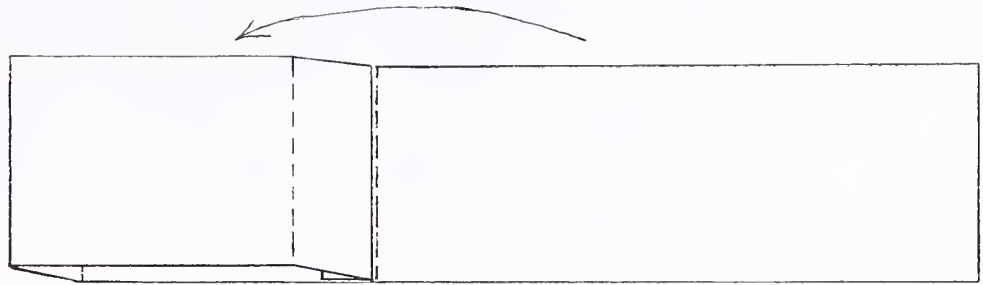


Place the height strip into the fold and score along the edge of the height strip
Remove the height strip and fold over and bone. Repeat from ★

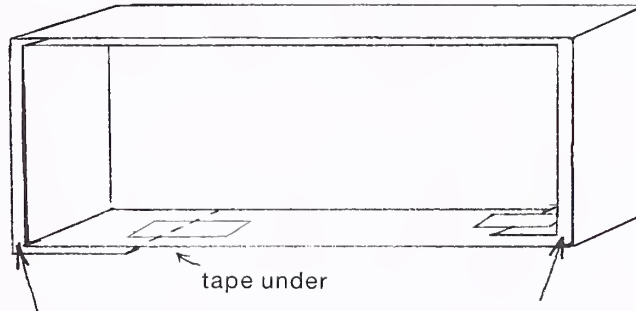


Attach the tape to the top of the 1" flap, fold it over and bring the fold to the last scored fold
Line up the sides and bone the tape to attach it securely to the height side or use glue stick

Then start scoring and folding the remaining end of the strip around the secured box shape until the spine portions have both been covered twice



The strip must be partially opened after each scoring in order to align the side edges, fold down and bone

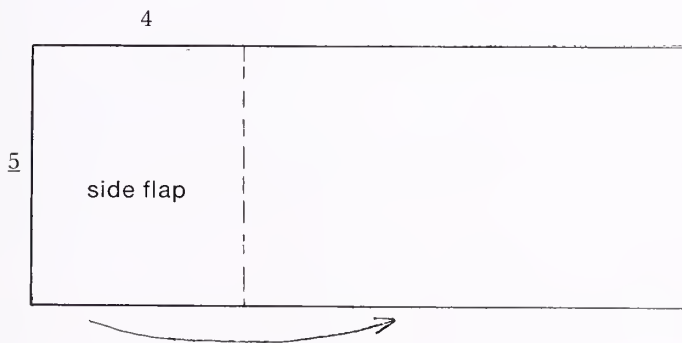


The cross section should look like this diagram, except the final tail will vary in length

Attach the tape or use glue stick to the tail edge to secure it in place

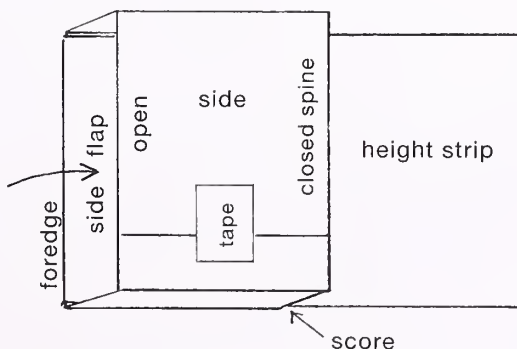
Insert the ends of the spine strip between the spine ends up to the folds of the spine strip

This closes one of the spine openings



Folding the height strip

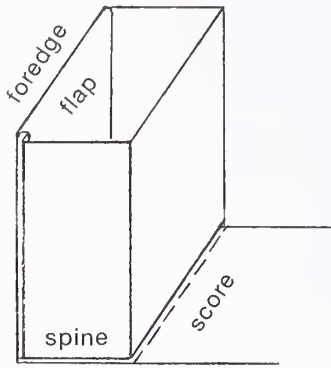
From the left measure in 4" and fold over and bone (this measurement is the same as the depth)



Slip the side flap into and snugly against the open spine foredge with the strip on the underside

Score along the closed spine

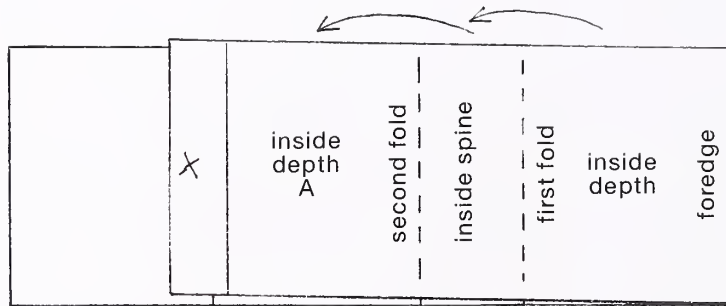
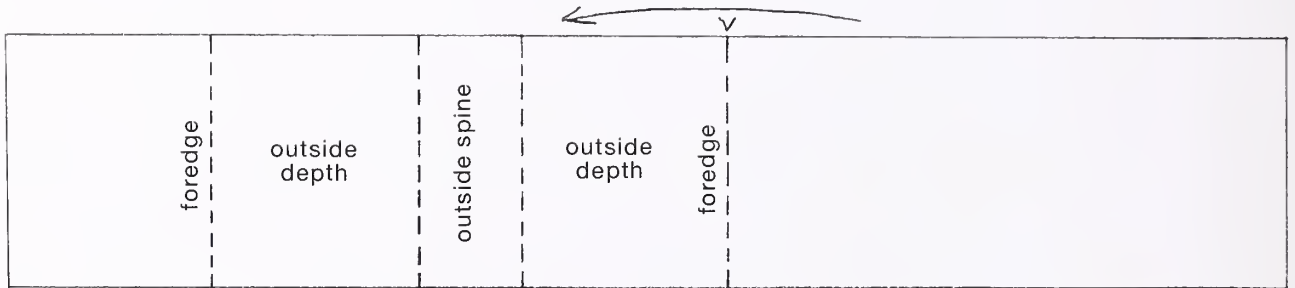
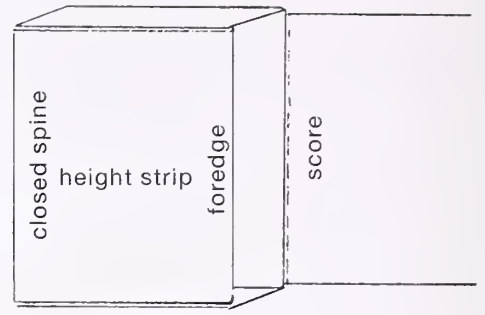
Remove the strip, fold over at the score line, lining up the edges and bone



Slip the flap back into the open spine up to the fold and the closed spine fold

Then stand the box on the closed spine and score along the spine. Fold and bone

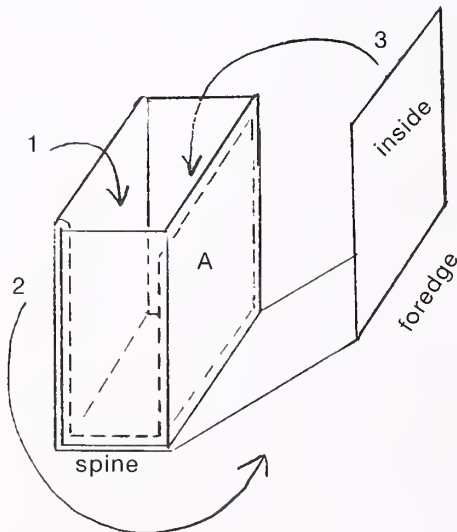
Wrap the height strip around the box and score along the open spine. Fold and bone the scored line



With the height strip open, fold it over at the last foredge fold

Holding the folded strip firmly together, fold the top section into the first and second spine folds to create the inside spine section

Trim any excess back 1/8" from the other foredge fold on the inside depth A



Assembly of height strip

Step 1 Take the inside depths and spine and slip them into the open spine area

Push the inside spine firmly up against the inside of the closed spine until the foredge fold is snugly in place around one foredge

Step 2 Wrap the strip around the outside

Step 3 Slip the inside depth section into the open side making sure that it is in front of A

Smooth it into place on the foredge

Both foredges present a folded edge

Tools for making the structures

pencil with a sharp point

metal ruler at least 12 inches long

C-thru™ plastic ruler calibrated for inches, not essential but very handy

X-acto knife – the flat orange plastic craft knife (model no. 8R) is the most comfortable to use

self healing cutting mat 18 x 24 inches

scissors

scoring tool – a knitting needle is suitable for this

small awl with a fine point or a biology needle

microspatula – worth getting because you'll wonder how you lived without it

glue stick such a Pritt, UHU, Ross, Dennison, Avery

Suppliers for tools

Gaylord Bros, P O Box 4901, Syracuse NY 13221-4901 1-800-448-6160 www.gaylord.com/archival

Bookmakers International, 6701B Lafayette Ave, Riverdale MD 20737 1-301-927-7787

TALAS, 568 Broadway, New York NY 10012 1-212-219-0770

Materials

The following materials are sufficient for making a complete set of the models:

4 sheets of 23" x 35" cover stock

2 sheets of 23" x 35" text weight paper

½ sheet of 27½" x 39¼" Elephant Hide

What papers? and their sources

strong thin papers	Elephant Hide	New York Central Art Supply
	Tyvek	Talas by the yard, envelopes from stationers
	Abaca	hand papermakers such as Twinrocker, Brookston, IN 47923
text weight papers	24 lb copy papers	copy shops and stationers
	60 and 80 lb Mohawk Superfine text	Daniel Smith, New York Central
cover papers	65 and 80 lb Mohawk Superfine cover	Daniel Smith, New York Central
	Canson Mi-Teintes	Daniel Smith, New York Central
	Fabriano Ingres Cover Heavyweight	Daniel Smith, New York Central
card and Bristol		copy shops and stationers

These catalogs will provide a good start for getting papers:

New York Central Fine Art Papers from New York Central Art Supply, 62 Third Ave, New York NY 10003

1-800-950-6111 www.nycentralart.com

The Catalog of Artists' Materials from Daniel Smith, 4150 First Avenue South, Seattle, WA 98134

1-800-426 6740 www.danielsmith.com

C-thru™ ruler not as accurate for measuring as a good metal ruler and with a shorter lifespan, but it is great for drawing and scoring parallel lines, finding centerpoints, etc. Linda Lembke used it often in making the models, sometimes doing two or three steps in one motion

Cutting needs to be done accurately, and that is much easier with a sharp blade

Folding needs to be done accurately, always aligning the sides and edges to maintain the square. Careful lining up the folds directly on top of each other avoids concertina creep

Labeling For greater ease in making the models for the first time, we suggest that all the parts be labelled to correspond with the labelling in the directions

Measuring needs to be done accurately for the weaving strips and concertinas to lock solidly with the leaves and covers

Pin pricking and why When the slits and slots end in a round hole it inhibits tearing. If these structures are used for large projects using heavier materials, we have used hole punches and U gauges for the ends of slots

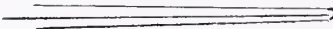
Scoring It is a good idea to score to just short of the edge. This helps to keep folds from tearing. Make any slight adjustments to the fold before it is boned

Templates Make the templates with an extra piece to put aside for use in making more models

Glossary of terms

Accordion folded book is made of a continuous sheet that is folded back and forth in a zigzag to create pages that can be turned and unfolded to view the entire book at once

Bone is traditionally a flat piece of rib that is pointed on one end. To bone is to press a fold flat with the bone or to smooth and apply pressure to two materials being glued together

Clam is to capture material within a fold 

Concertina is narrow accordion folded paper used as binding structure at the spine

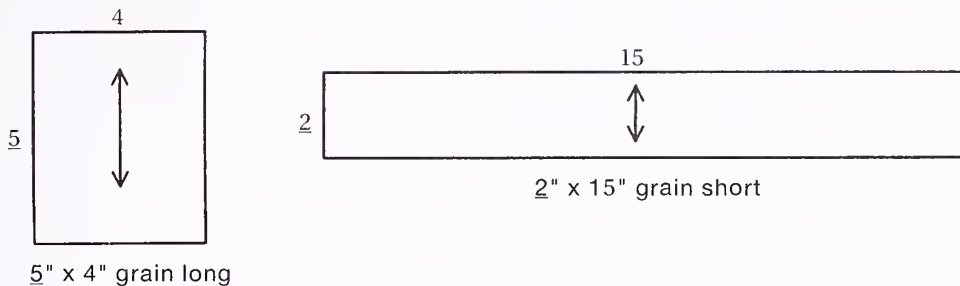
Flip is to pick up and turn over vertically reversing the head and tail positions

Folio is a sheet of paper folded in half to create four pages

Foredge is the opening front edge of the book and is usually opposite the spine

Grain is the direction in which the paper folds most easily. It is indicated with an underline under the dimension that is the grain direction

Grain short and **grain long** are terms used to indicate grain orientation of materials cut to size



Head is the top of the book, folio, page, leaf

Laminate is to glue two or more materials together

Leaf is a single piece in its finished size with a front side page (recto) and a back side page (verso)

Page is one side of a leaf

Pierce and **Prick** are used interchangeably and mean to make a pin hole with the tip of an awl

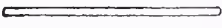
Recto is the front side of the leaf or page that is to the right of the spine of an open book

Rotate is to turn 180 degrees without picking up

Score is to indent the paper with a bluntly pointed and rounded tool so that the paper can be folded accurately and easily without cracking. This is an especially important step when folding against the grain

Sheet is the full size of paper before cutting or folding down to the size of the finished book.

Slit is a single cut from point to point 

Slot is two parallel cuts between two holes  The distance between the parallel cuts depends on the thickness of the leaf and the thickness of the binding material to be threaded through the slot

Stab is to make a hole with the awl $\frac{1}{32}$ " – $\frac{1}{16}$ " in diameter to establish the ends of slots

Spine is the structurally connected side that holds the book together

Tail is the bottom of the book, folio, page, leaf

Template is a pattern for making a number of identical pieces

Turn is to pick up and turn over horizontally either as in a leaf or the whole book

Verso is the back side of the leaf or page that is to the left of the spine of an open book

About the presses

The Janus Press was founded in 1955 by Claire Van Vliet in California and since 1966, it has been based in Vermont. The press primarily publishes contemporary writers in collaboration with paper-makers and printmakers. In 1989, Claire was awarded a John D and Catherine T MacArthur Foundation Prize Fellowship for a five year period for her innovations in approaches to the book. In 1993 she was given an Honorary Doctorate of Fine Arts by the University of the Arts in Philadelphia

Steiner Press was founded in 1993 by Elizabeth Steiner in Auckland, New Zealand. After many years of making unique books and travel journals of her journeys worldwide (which she continues to make), Elizabeth began making editions of the works of New Zealand authors using innovative structures and her own handmade papers

Gefn Press was founded in 1977 by Susan Johanknecht in Vermont and since 1983, has been based in London, England. The press primarily publishes contemporary poetry with original prints. Susan is the Subject Leader for the MA Book Arts Program at Camberwell College of Art in London

Colophon The diagrams were drawn by hand by the authors, then scanned and corrected on the Macintosh by Margery Cantor, who set the text in Utopia, which was designed by Robert Slimbach in 1989 for Adobe Systems, Inc., with the titles set in Helvetica designed by Max Miedinger in 1957 for the Haas Typefoundry in Basel, Switzerland. The paper is 140gsm Thai Woodfree, printed by Everbest in Hong Kong where it was Smythe sewn

Photography credits John Somers on the endpapers and pages 7, 10, 25, 26, 35, 42, 43, 50, 51, 56, 64, 65, 76, 77, 96, 97, 108, 109, 117, 118, 126 and 130; Melville McLean on the cover, title page and pages 8, 9 and 12; and Elizabeth Steiner on page 95





Oh, Lord.

Yes.

Fool of a woman.

Yes, indeed.

my foot.

Ahh.

Bees hung in the blossoms.

I lost my needle - we bent to look

in the deep grass beneath the frame,

A potent medicine man in spring,

Yes, indeed.