

Creative Arts



Basic techniques in Papermaking Storyboards & Bookmaking





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Introduction

This booklet aims to summarise a FACE seminar presented by inspirational artist and FACE member Ciara Healy.

Ciara worked with a group of farmers and teachers to introduce us to the skills of paper making, storyboarding and book making. These skills can then be transferred into activities with children on the farm (or in the classroom).

Paper making is a great activity for children. As you will read later, you need to gather together some basic equipment and you can encourage recycling envelopes, card, magazines etc.

The children will love the messy bit of making the pulp — much like creating papier maché — and then the magic of pressing it to make their own paper.

Children love stories and can be very inventive in devising their own stories. The activities in this booklet encourage creativity, teamwork and problem solving; and above all they are fun!

If you are a farmer or a teacher, don't restrict this to the children you work with—try the activities yourself. We hope you will enjoy them as much as those who attended the FACE seminar!



Paper Making

Materials you will need:

Old paper products to recycle (cartridge paper, old egg boxes, magazines etc)

Square plastic basin

Old Sheets/tea towels

A wooden frame (or deckle)

Food blender for grinding fibres or you can grind them in large quantities by soaking them and using a long electric drill paint-mixing extension. (To avoid burning out electrical appliances while grinding fibres, pre-soak the fibres before grinding and work with small quantities of fibre in large amounts of water.)

Iron: to dry paper placed between sheets.

How to make the paper:

First Steps:

Choose the used paper that you are going to recycle. This could include old scrap papers or magazines, stationery and cardboard.

Tear up the paper into small pieces, half fill a blender with the paper and the rest with warm water. Gradually increase the speed of the blender until, after around a minute, the pulp is smoothly blended. You can create the pulp without a blender if you tear up or shred the paper into **very** small fragments.

Next Steps:

Make a mould by stretching a screen tightly over a wood frame and holding it in place with staples or tacks or use a ready-made deckle mould.

Fill half of a bowl with water, add a few loads of pulp and stir the resulting mixture.

Submerge the mould in the pulp and move it around until the pulp appears to be spread evenly over it.

Lift the mould slowly upwards so that it is above water level and allow most of the water to drain from the new sheet of paper. To alter the thickness of the paper add more water or pulp, stirring the mixture.

After the mould has stopped dripping, rest one edge on a piece of fabric and slowly lay flat against it the side of the mould covered with paper

Using a sponge pressed down remove as much of the excess water as you can.



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Final Steps:

Secure the fabric and carefully raise the mould. This should leave the wet paper sheet on the fabric. Remove bubbles by gently pressing the paper.

After repeating this process a number of times, stack the pieces of paper with their fabric bases and cover the top piece of paper with another piece of fabric.

Press the excess water from the layered stack and then carefully separate the paper sheets.

Hang the paper on a clothesline to dry or iron between sheets of fabric.

When the sheets of paper have dried, peel them away from the fabric.



Other Techniques to try in your own time:

Dyes can be added to slurry basins for intense colours. To keep odour under control, add 1 cup of alcohol to the vat. At the end of a few days, use the sieve to remove slurry from a vat, saving the pulp by patting it into tennis-size balls to dry, and changing the water.

The basins could contain any of the following materials:

Embroidery or coloured thread, dried ginkgo leaves, dried iris or gladiola leaves that have been boiled until they disintegrate, coloured scrap paper from a print shop, construction paper, sesame seeds, dried rose petals, dried chrysanthemum petals .

Paper dress patterns can be ground up.

Many words survive the grinding, and you will still be able to read them when the paper is finished.



Large plain sheets of hand-made paper can be lovely, but may be boring. Sew on it with fine copper or brass wires; even stitch it on a machine. Incorporate natural materials such as sticks, string, or grasses into the paper to create more interesting paper textures.



Storyboards

At the farmers' workshop, there was great nervousness about a lack of artistic skill!

Ciara showed us a fantastic way of using a tennis ball as a guide to basic shapes for animals.

We toured the farm to meet some of the animals to try to find inspiration for our drawings.

Then we had a session trying out the tennis ball approach to sketching. On the whole, children are far less inhibited than adults about "having a go!"

Ciara then explained how to create storyboards. We learnt how to create the story over double page spreads using text or artwork that flowed over both pages.

Try the following link which outlines how you divide up your double page spreads and what to remember about title page, copyright page etc. (Even if there is no intention of publication, children like to make "proper" books).

<http://www.mightyartdemos.com/mightyartdemos-shulevitz.html>

We then divided into small groups to come up with a story idea.

Tasks were allocated: in my group one person took on the writing; another drew certain animals; someone else did the logistics of working out how the pages fitted together etc. This approach would work well with groups of children.

At this stage we were able to make our finished books as the follow pages explain.





Basic Equipment needed for book making

(Tip: put any unfamiliar terms into a search engine!)

- ✦ Apron
- ✦ Pencil
- ✦ Craft Knife/ Blade
- ✦ Large Scissors
- ✦ Bone Folder (paper creaser)
- ✦ Steel Ruler
- ✦ Bookbinder's Sewing Needles
- ✦ A Bradawl
- ✦ Linen thread – is available in plain or multi colours. (You can also dye plain linen thread with leather dyes or just simple dylon dyes and then use multi coloured thread when sewing your books.)
- ✦ PVA Glue
- ✦ Book Cloth / Fabric / Leather
- ✦ A variety of papers – make or decorate your own
- ✦ Buttons, and other fastenings to use as decoration or to close a book
- ✦ Ribbon
- ✦ Linen tape
- ✦ Hole Punch / Screw Punch (A Bradawl is just as good too, a Crop-a-dile is even better!)
- ✦ Long Arm Stapler
- ✦ Silicone release paper (Brown baking paper is just as good).

Millboard or Grey Board – there are a number of sizes, but 2mm is the best medium size

Bookmaking

Handmade paper pamphlet stitch book with a hardback cover.

Making the book:

1. Select some sheets of paper and fold in half.
2. If you are using typical photocopy thickness paper you can put a maximum of 10 sheets inside each other.
3. If you are using thicker paper for the inside of your book then you will need to use fewer sheets.
4. Punch a hole in the middle of your folded paper.
5. Punch another hole equal distances above and below the centre hole.
6. Thread your needle and insert thread into middle hole from the inside.
7. Leave a trail of thread behind on the inside of the book, which you can trim later.
8. Bring the thread up to the top hole and push through to the inside of your book
9. Bring it right down to the bottom hole and push it out through the book.
10. Finally bring the thread back through the middle hole from the outside and knot it with a reef knot. You can use linen thread, ribbon or any other medium to sew this way.

You have now sewn a single section book!



Casebound notebook cover:

- o Cut 2 pieces of board just a little bigger (approx 5mm on 3 sides) than your book block.
- o Now put your newly stitched book inside the boards with the spine peeping out by approx 2 to 5 mm.
- o When your book is between your boards Decide how much book cloth you would like to see on your cover.
- o Mark this distance on the board on both sides.
- o Using a piece of string or a strip of paper place it on the mark you made on the front of your book and wrap the string of paper around to the mark you made on the back of your book.
- o This is how big a strip of book cloth you will need to cut.
- o Now find the centre of this strip and measure the width of your spine.
- o This is how wide a strip of book cloth you will need to leave between the boards on the spine.
- o Now place your boards on the fabric / book cloth and draw in exactly where they are to go. Remove the boards and glue up the tape / cloth then place the boards back down again to where you had drawn.
- o Fold over the top and bottom bits of cloth / tape and rub down well with a bone folder. You have now started to make your case.
- o Cut some cover paper approx 2 cm bigger than your board on 3 sides and glue out.
- o Carefully attach to your boards, butting up to or over lapping slightly the cloth / fabric then carefully cut the corners and fold in. You have now covered your boards.
- o You are now ready to 'case in' your book.

Press your book taking care that the glue does not ooze on to the press or into the pages of your book, use the baking parchment to protect it.





Ciara Healy's suggested Further Reading on Book Making and Book Arts

Re-Bound: Creating Handmade Books from Recycled and Repurposed Materials [Illustrated] [Paperback]
Jeannine Stein.

[Handmade Books: Binding, Folding and Decorating](#) by Heather Weston

[Certain Trees: The Constructed Book Poem and Object 1964-2006](#) by John Bevis, et al.

A Year of Mornings: 3191 Miles Apart

[Maria Vettese](#) (Author), [Stephanie Congdon Barnes](#) (Author)

[The Art of Decorative Paper Stencils 2](#) by Kanako Yaguchi

[Bookbinding: The Art of Making and Decorating Books, with 25 Step-by-step Projects \(Craft Workshop\)](#) by Mary Maguire.

[500 Handmade Books: Inspiring Interpretations of a Timeless Form \(500 Series\)](#) by Lark Books

[The Handmade Book](#) by Angela James

[Bookcraft: Techniques for Binding, Folding, and Decorating to Create Books and More](#) by Heather Weston

Ciara Healy

My illustrations, stories and handmade books draw inspiration from the rural village where I live and reflect upon our aspirations for the 'good life' as well as the impact, both transient and permanent, that we have on our environment and consequently, our sense of place. Etched into the architecture, the pavements, the allotments full of rhubarb and sweet pea around me are the traces of a history connected with nature. Once a stranger to this place, I have been woven into its rich rural tapestry. Standing in my wellies, my chickens at my feet, I am aware of a sense of place, a connection, a home.

Ciara Healy 2011.

To find out more about Ciara Healy, visit her website at

<http://www.ciarahaily.com>

