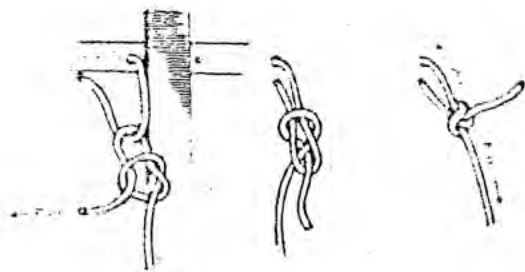
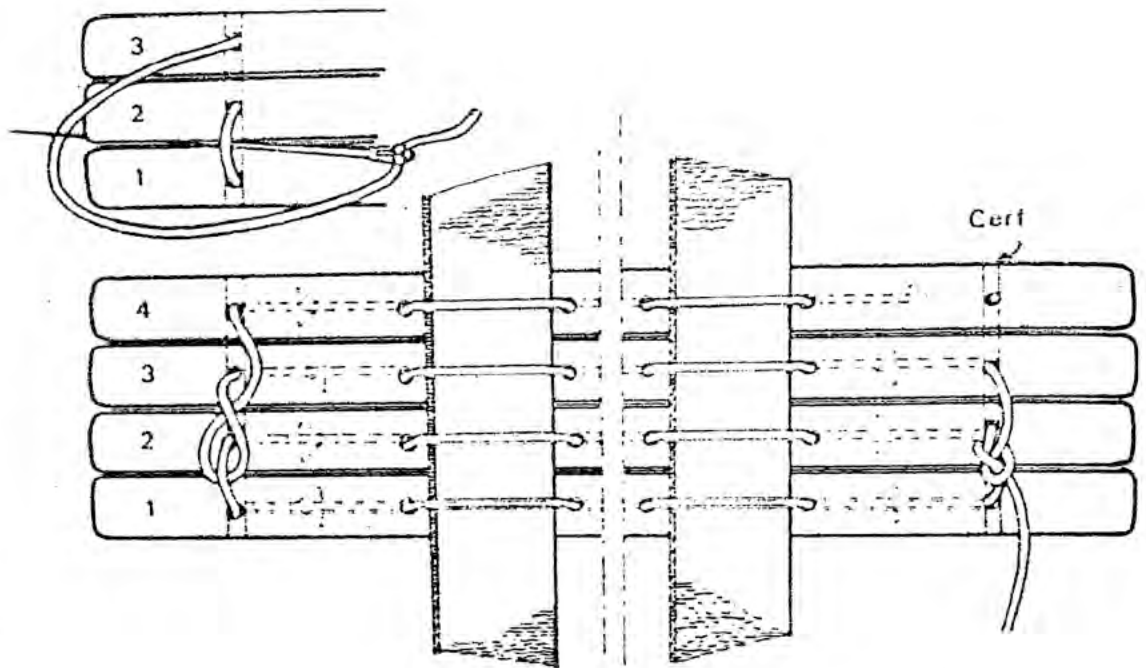


38 Fixing thread on needle



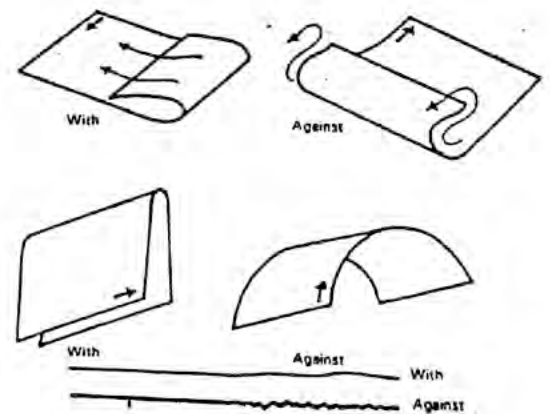
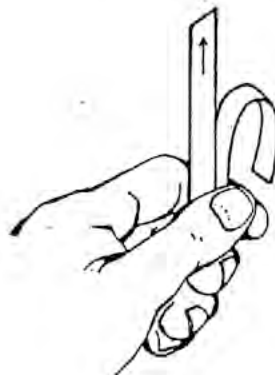
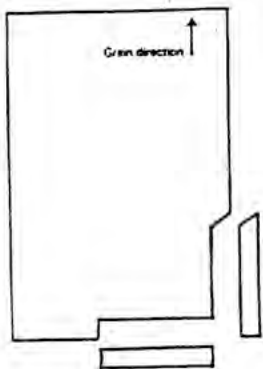
39 Weaver's knot

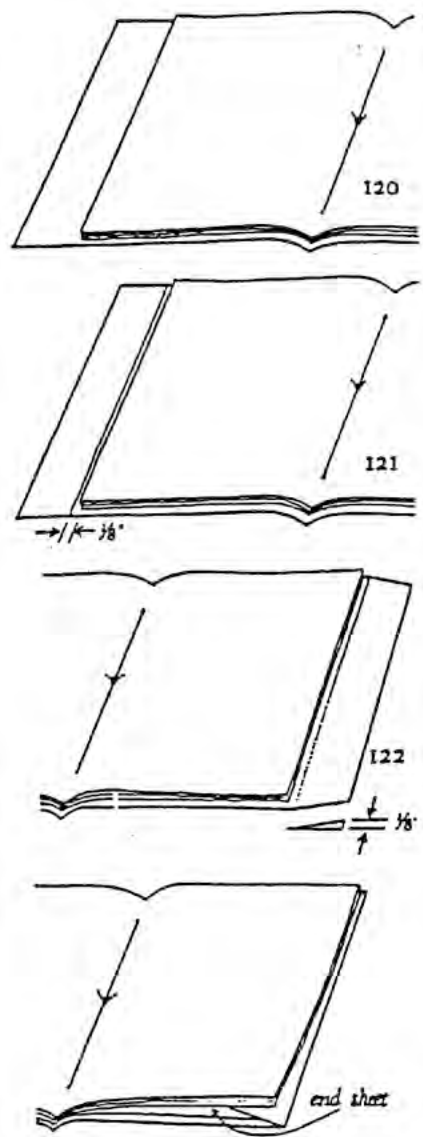
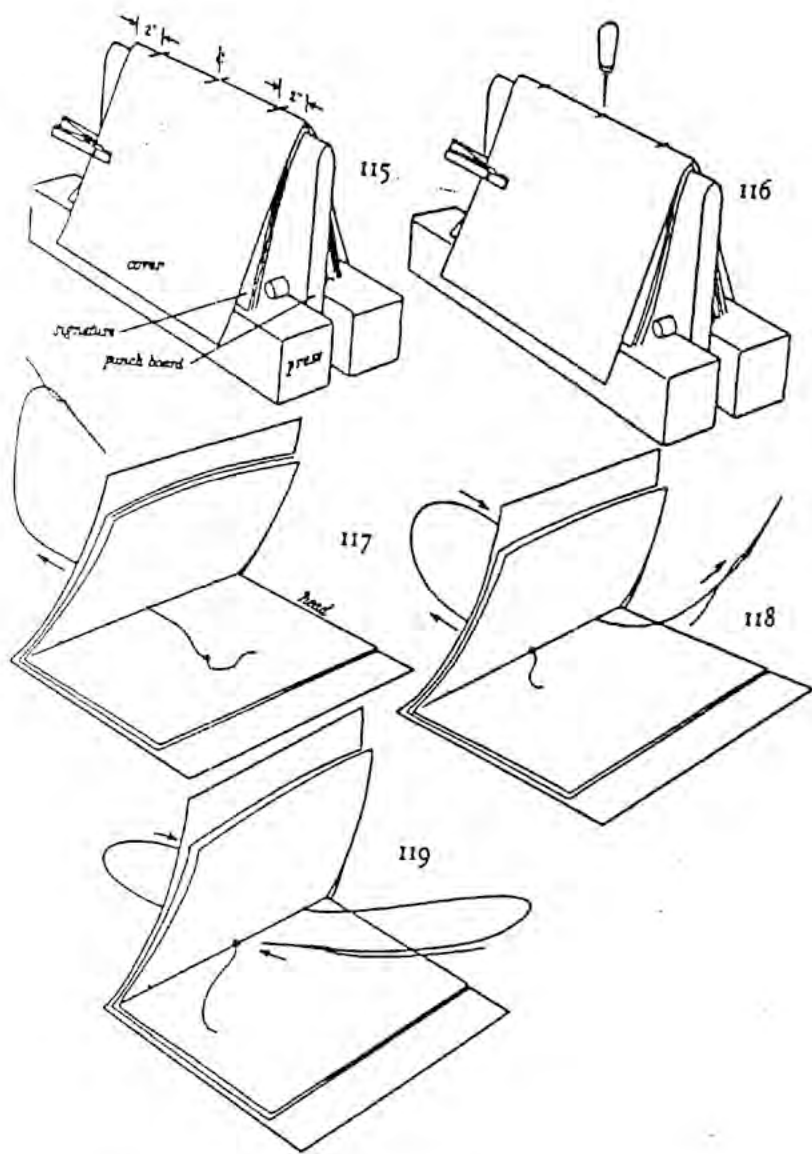
40 Kettle stitch (*right*)



PAPER PROFILES

- Acid-free — Paper with a pH of at least 6.5
- Buffering — The incorporation of an alkaline substance (usually calcium carbonate or magnesium carbonate) into the paper to act as a buffer against atmospheric pollution.
- Deckle — Ragged edge, the result of the natural way handmade and mouldmade paper is formed. Also, the result of sheets being torn in their wet state along water lines.
- Handmade — Made sheet by sheet on a hand mould either of the Western (rigid) variety or the Oriental (flexible) variety.
- Laid — Formation of paper combining chain (wide spaced) lines and laid (closely spaced) lines at right angles to each other. Produced by the wire on which paper is made.
- Machine Made — Made by Fourdrinier paper machine.
- Mouldmade — Made by mould-machine, by the slow rotation of a cylinder mould.
- Rag — Fibers of non-wood origin: actual old rags, cotton linters, cotton or linen-pulp, manila hemp.
- Rough — A grainy texture
- Sizing — The addition of gelatine, animal glue or synthetic material to control the amount of absorption of ink or paint.
- Sulphite Pulp — In this catalog, refers to the finest available grade of wood-derived sulphite pulp, often pure high alpha pulp.
- Texture — The surface appearance of paper. Also called "finish."
- Usage — The listing of applications for which a particular paper can be used is not exhaustive: in the hands of creative people, paper can be used for purposes and objectives that are unusual, unorthodox or, sometimes, unique to their creator.
- Watermark — A design or lettering produced by varying the fiber density during the papermaking process, usually by use of raised wires sewn onto a mould.





Grain
Paper, like wood, has a grain. Paper folds most easily along its grain lines (1-2), so when you plan the layout for an item you are constructing you should take this grain into consideration. If you cut decorative papers with the grain running lengthwise (parallel to the longer dimension), most of the folds in the paper will be parallel to the paper's grain. For example, a paper hinge, described in Chapter 3, must fold along the paper's grain lines, or it will not have a neat appearance.

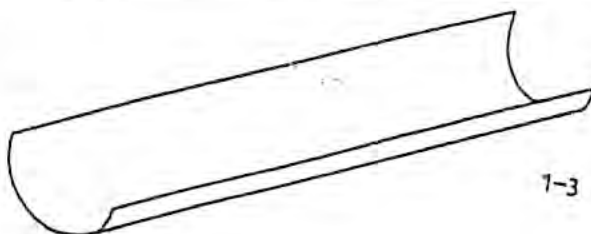
Take a piece of paper—any piece will do—and tear it in half. Fold one piece parallel to the tear, and the other perpendicular to the tear. You should notice that one of the pieces is easier to fold, and that the fold line is cleaner. If you see no difference, try a heavier piece of paper.

You may also determine the grain of a piece of paper by dampening a small piece of it; it will curl up parallel to the grain lines (1-3).

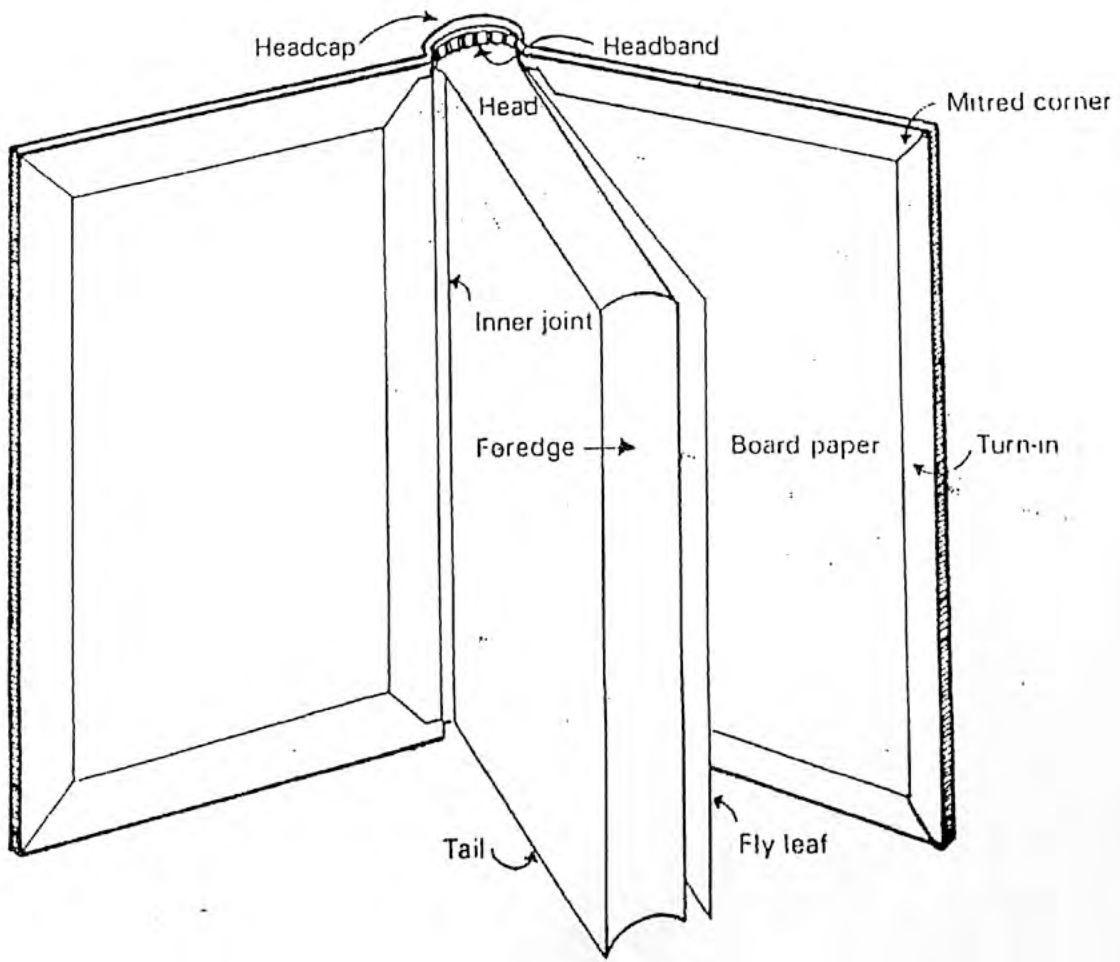
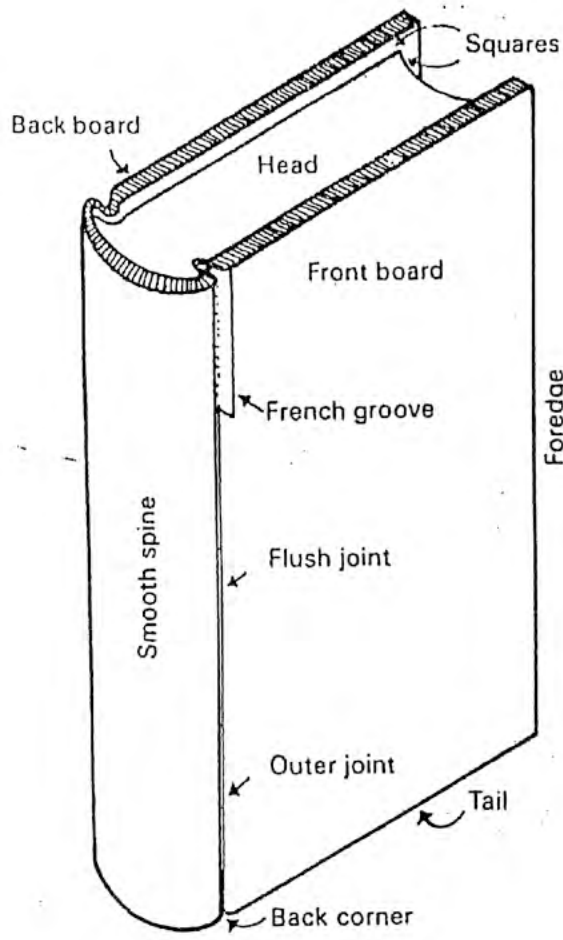
Cardboard also has a grain. Since cardboard is stiffer than paper it is not practical actually to fold it in order to determine its grain. Instead, take a piece of cardboard and bend two of its opposite edges a little towards each other. Note the resistance. Now bend the remaining opposite edges together. The cardboard bends or curls most easily along the grain lines. Cardboard is usually cut with the grain running lengthwise for reasons pertaining to stress and leverage.

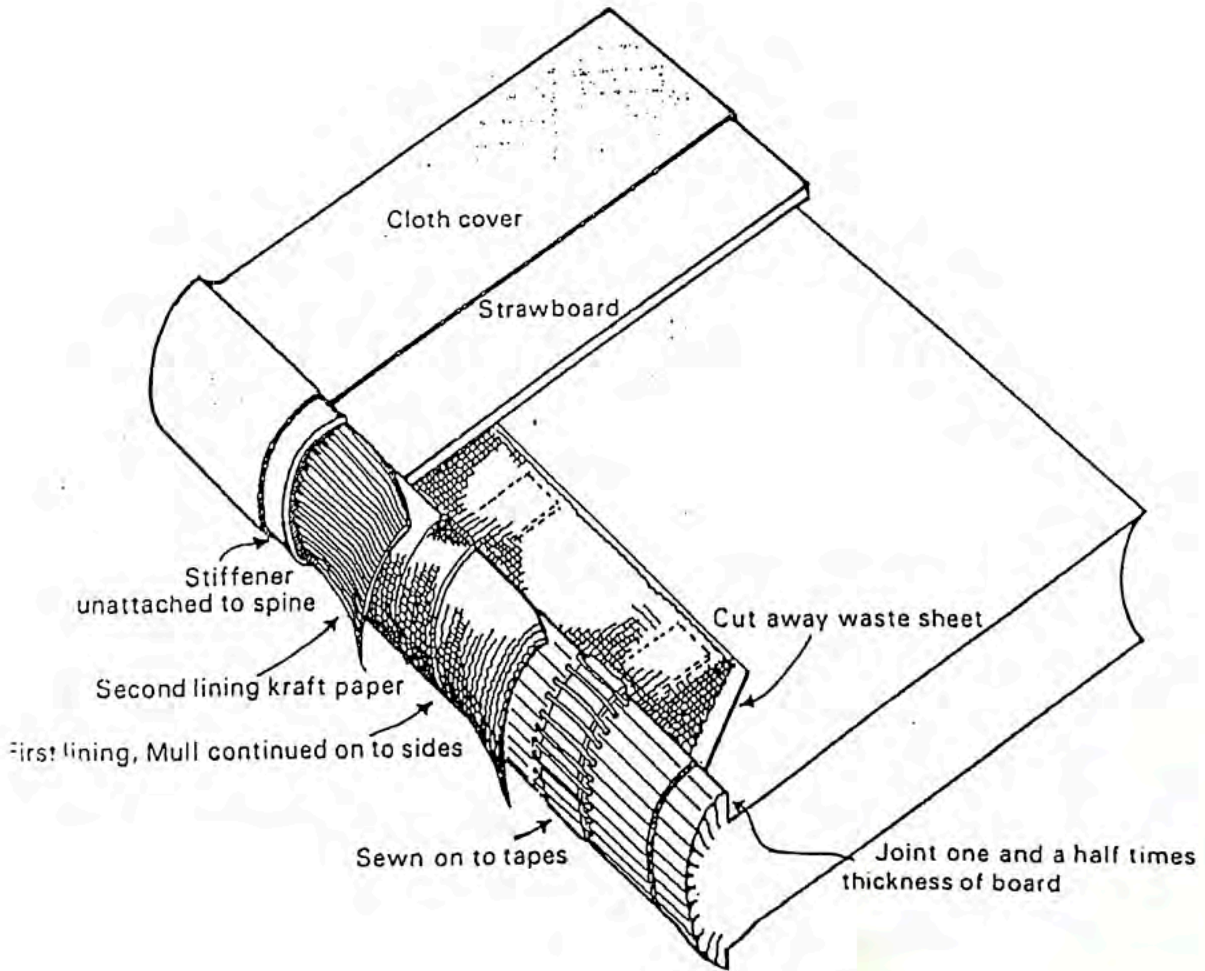
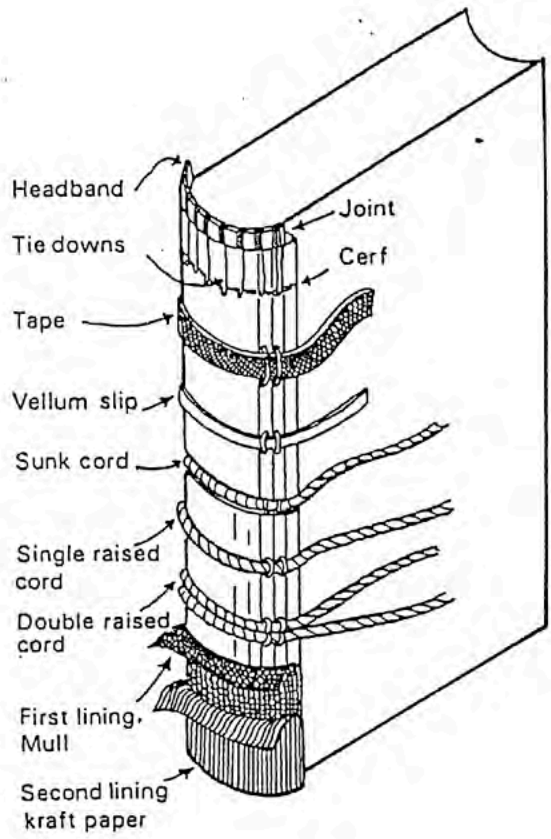
Commercial bookcloth also has a grain; like paper, it bends and folds most easily along its grain lines. Put a piece of bookcloth in a damp place, and it will curl as in figure 7-3. It is essential that any hinge made of bookcloth be constructed so that the fold is parallel to the grain. In planning the construction of an item, this takes priority over every other consideration of grain placement. Otherwise, if there is no hinge, the grain should run lengthwise.

Try to cut cardboard, cloth, and paper so that the grain of pieces to be glued together will run in the same direction. At times this rule may be violated, especially if the design does not run with the grain and you are using lightweight paper or dressmakers' fabric. But—all hinges must be cut so that they fold along the grain.



7-3

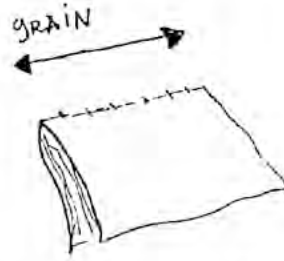




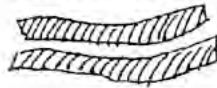
* Four-Slot Binding ||||

① Prepare signatures

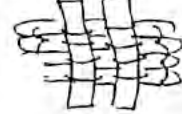
Cut, Fold, Measure and Pierce



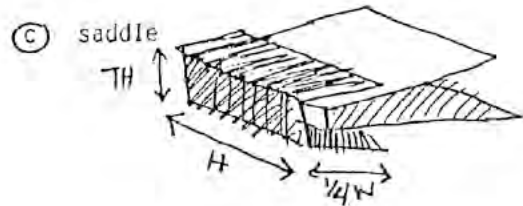
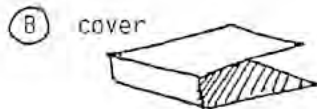
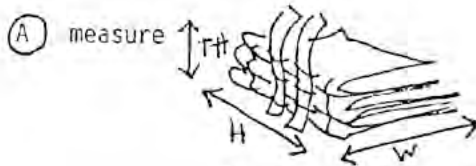
② Prepare- handmade paper or vellum strips as tapes (1/2" or 3/4")



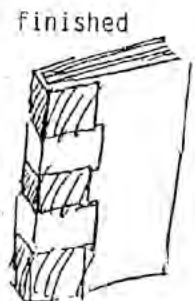
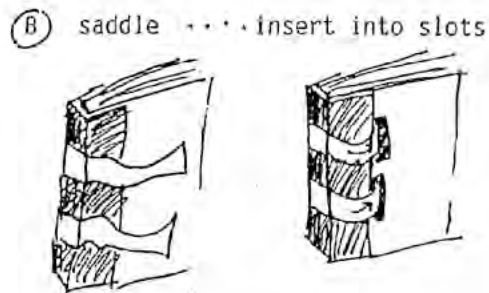
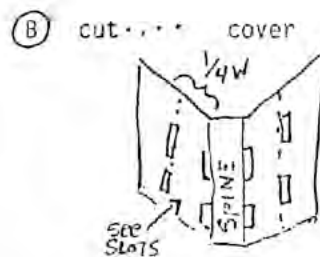
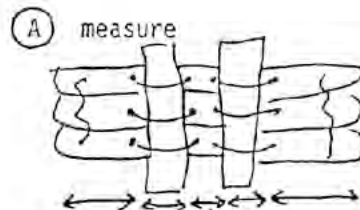
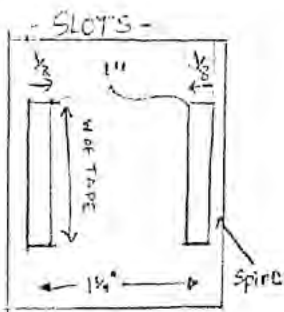
③ Sew onto tapes



④ Prepare cover (2 parts)



⑤ cut slits for attachment



LONG
STITCH

through
slotted
paper
wrapper
with
folded
paper
jacket

Notes:

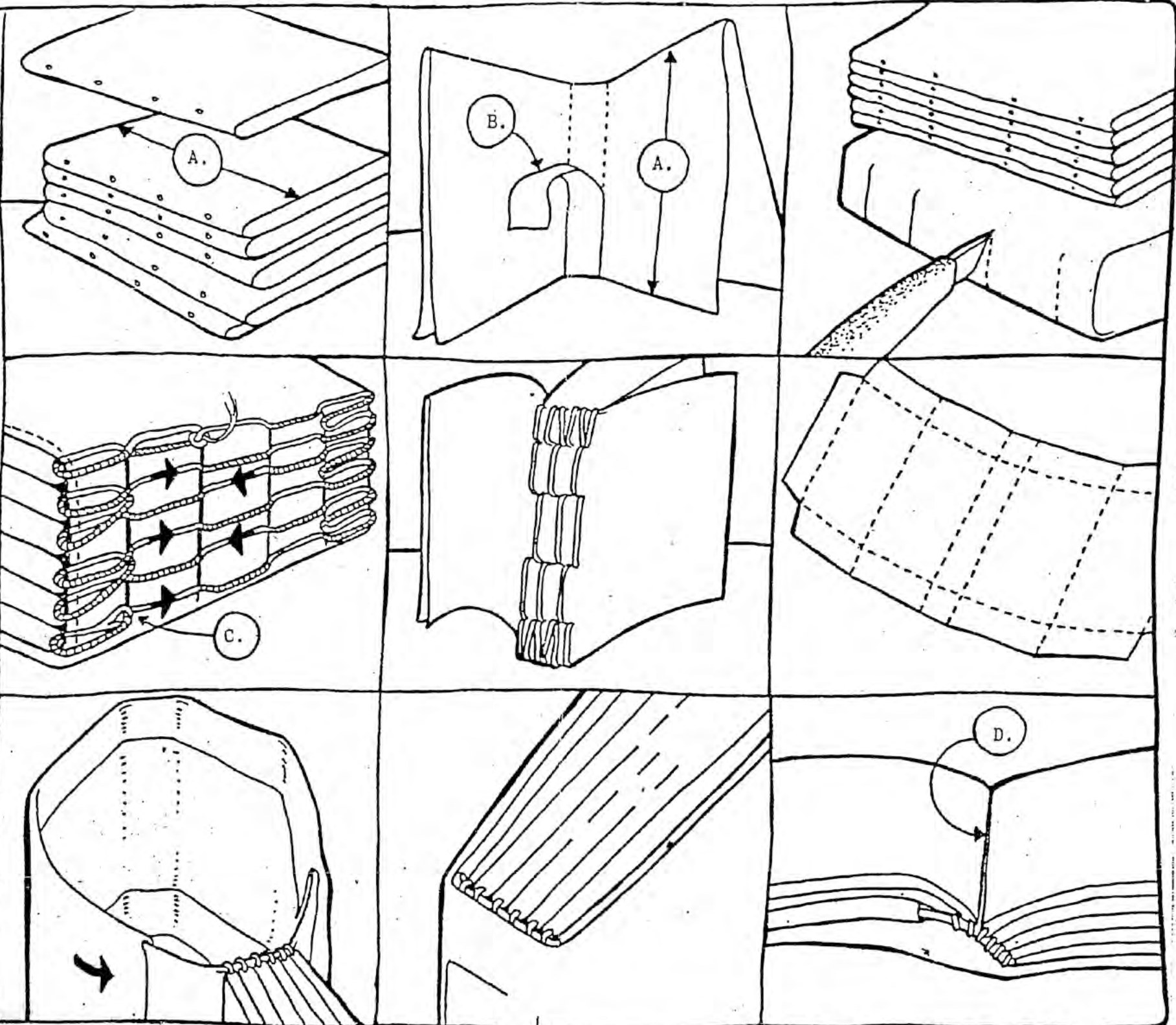
A. equals
A.

B. adhered
paper spine
lining.

C. start
sewing here.

D. flat,
full open-
ing into
gutter.

7.1980



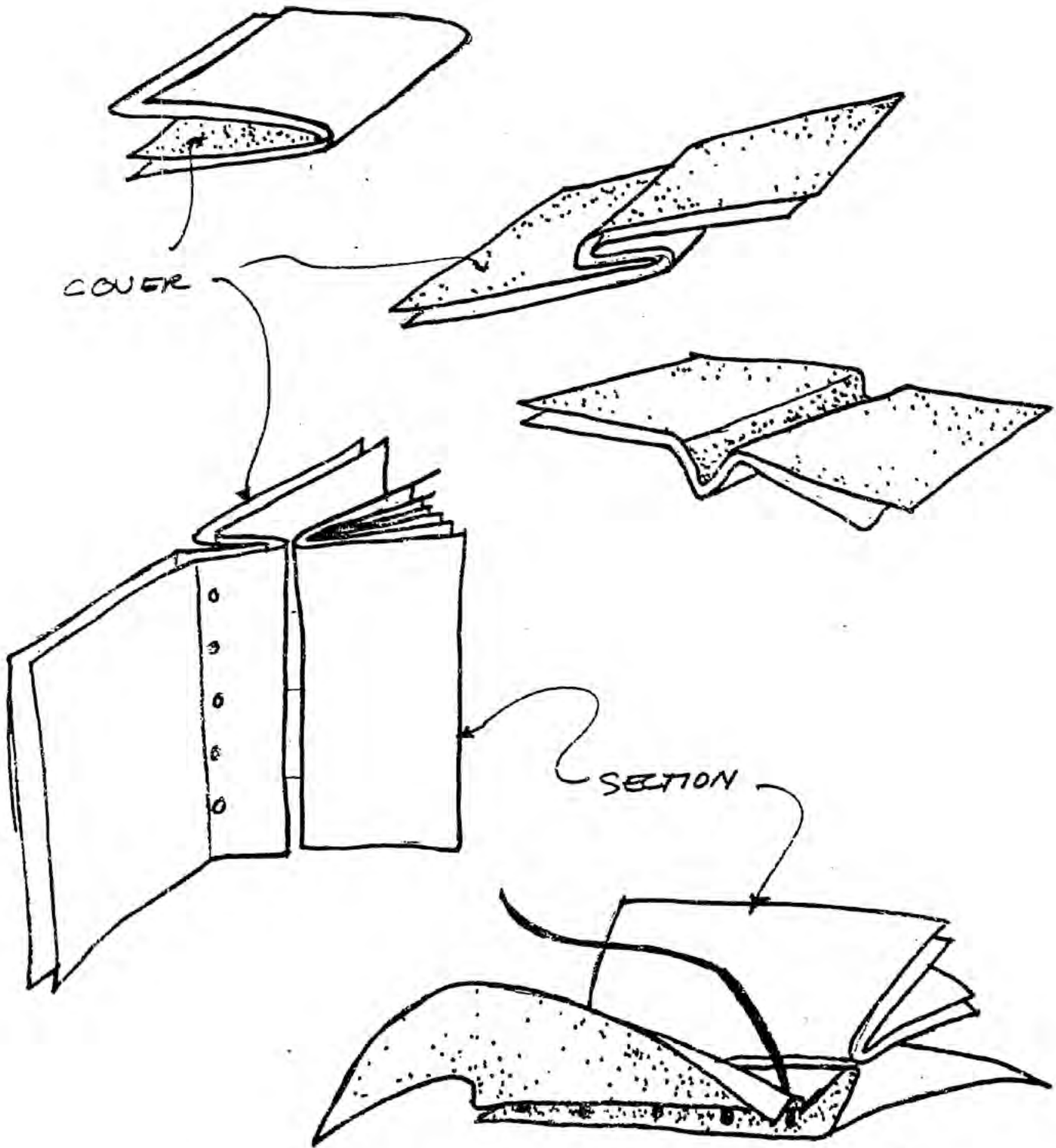
J. M. M. S.

ARTISTS BOOK WORKS

1422 WEST IRVING PARK ROAD • CHICAGO IL 60613

BASIC BOOKBINDING

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SINGLE SECTION
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