

Virginia Arts of the Book Center
Charlottesville, Virginia

Workshop: Basic Accordion Books

March 27, 2010

2:00 - 4:00 pm

Workshop activities

1. demonstration of accordion-book process
2. demonstration and practice of accordion folding
3. making model books
4. discussion of closures
5. discussion of model books, with Q&A and comments
6. making second, personalized book
7. throughout, information about covers, adhesives, cover papers, and closures

Materials and tools

Available at VABC

kit of pre-cut materials for model book
glue
brushes
long rulers
bone folders (a few)
waxed paper

scrap paper (for gluing)
towels
book presses
paper cutter (guillotine cutter)
board shear (for cutting cover boards)

Participants' personal tools/supplies

bone folder
X-Acto knife or similar (to cut paper)
small ruler (6-inch or 12 inch)
small scissors (not essential but helpful)
triangle (not essential but helpful)
sharpened pencils
cutting mat (not essential but helpful)


personal decorative items, such as:
- decorative papers or fabric for covers
- cord, ribbon, and/or binding thread
for closures
- decorative items for ends of
closure cord/ribbon
papers to trade or share (if desired)







Notes:

1. if you want to draw or paint onto the body of the book, please bring your own drawing inks, marker pens, or watercolors.
2. Because we are gluing, you might want to bring an old apron or smock.

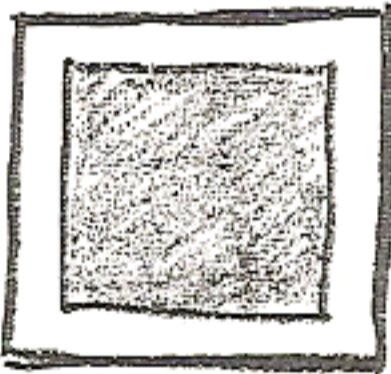
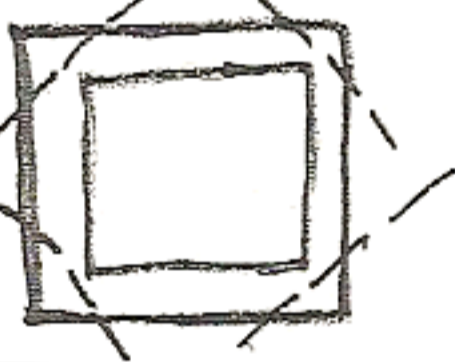
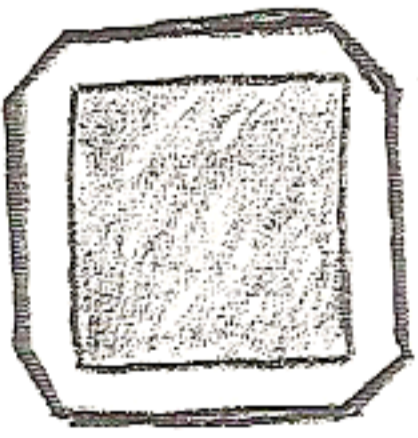
Making simple accordion book

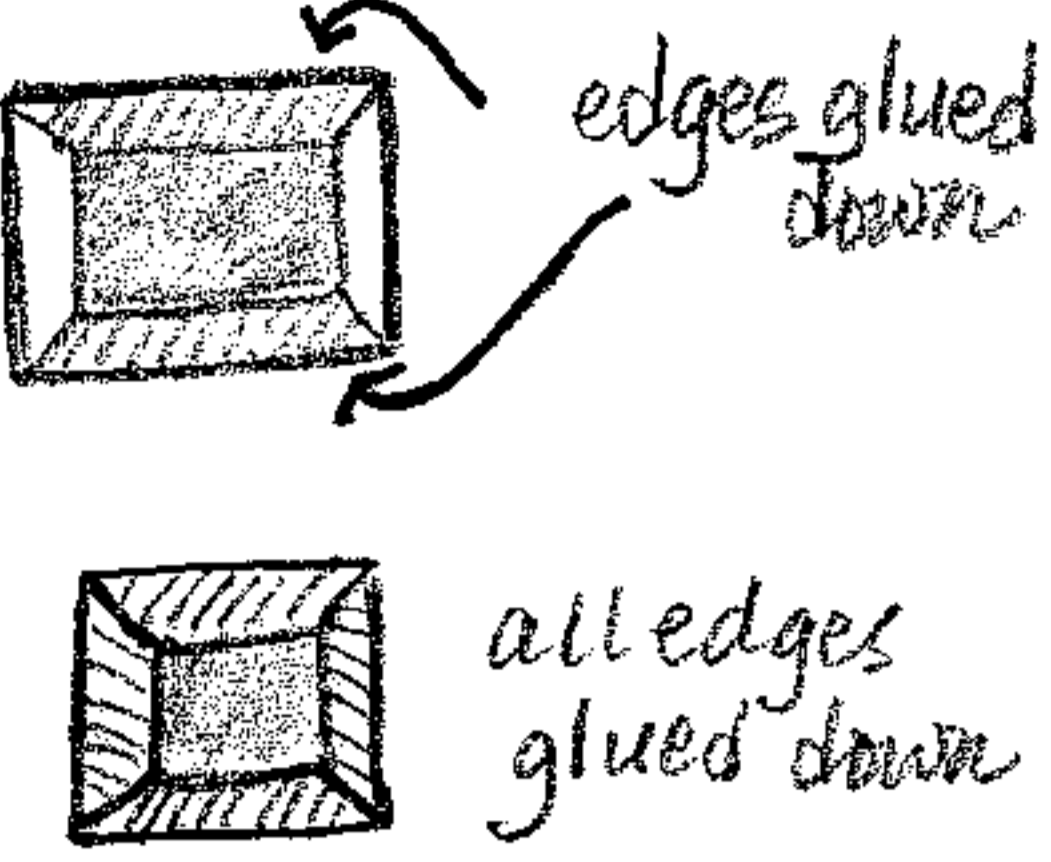
Folding the accordion body

<p>1. </p>	<ul style="list-style-type: none">• illustration of "valley fold" and "mountain fold"
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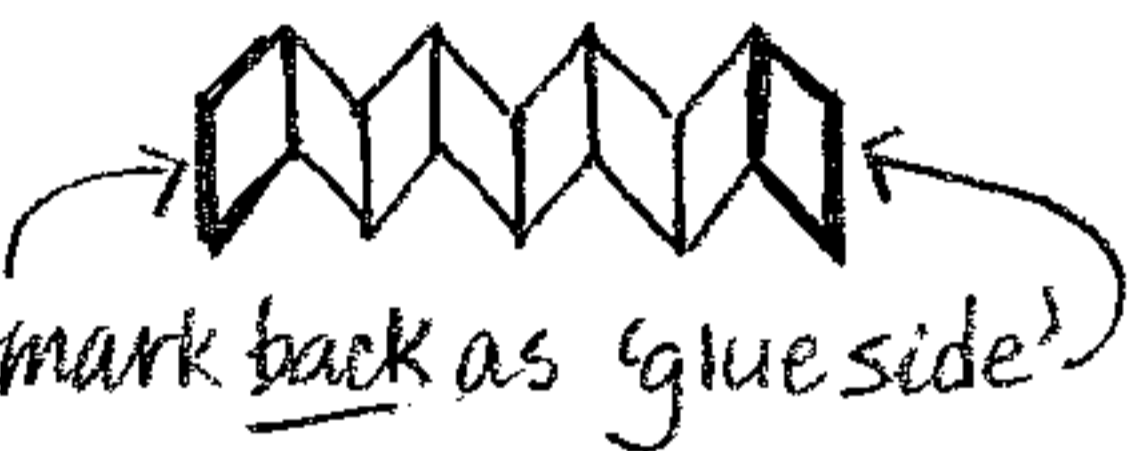

<p>2.</p> 	<ul style="list-style-type: none"> • Fold in center; open flat (valley fold is at center).
<p>3.</p> 	<ul style="list-style-type: none"> • Fold right end to valley fold in center.
<p>4.</p> 	<ul style="list-style-type: none"> • Fold left end to valley fold in center.
<p>5.</p> 	<ul style="list-style-type: none"> • Open sheet flat; reverse the end folds. • Fold each reversed fold (mountain fold) toward the valley fold in center.
<p>6.</p> 	<ul style="list-style-type: none"> • Turn paper over; straighten it flat. • Fold each end flap toward nearest valley fold.
<p>7.</p> 	<ul style="list-style-type: none"> • Reverse the folds as needed to create the final accordion body.

Covering cover boards

<p>1.</p> 	<ul style="list-style-type: none"> • Cut cover paper $\frac{1}{2}$" wider on each side than the cover board. <i>Example:</i> If cover board is 3" w x 5" h, cover paper should be 4" w x 6" h $(3 + \frac{1}{2} + \frac{1}{2} = 4 \quad \& \quad 5 + \frac{1}{2} + \frac{1}{2} = 6)$
<p>2.</p> 	<ul style="list-style-type: none"> • Place board in center of paper; with pencil, trace lightly around board; remove board. • Trim corners of paper to within $\frac{1}{4}$" of cover corners.
<p>3.</p> 	<ul style="list-style-type: none"> • Glue cover to paper. <ul style="list-style-type: none"> ○ Method A: Spread glue over whole back of paper, working from center outward. ○ Method B: Spread glue over one side of cover board. • Place cover in center of paper within the box traced previously, adjusting to align squarely. • If you applied glue to cover, turn cover over and smooth paper with fingers and bone folder.

<p>4.</p> 	<ul style="list-style-type: none"> • If you put glue on the paper, turn down the edges of paper on two opposite sides (top & bottom; or left & right sides); smooth with fingers and bone folder. • If you put glue on the cover, apply glue to exposed paper on two opposite sides (top & bottom; or left & right sides); turn down the edges of paper; smooth with fingers and bone folder. • Repeat for the other two sides, mitering the corners. (Mitering will be demonstrated.)
<p>5.</p>	<ul style="list-style-type: none"> • Wrap a sheet of waxed paper round the glued cover; put into book press or under heavy weight (large books, etc.)
<p>6.</p>	<ul style="list-style-type: none"> • Repeat for second cover (steps 1-5).

Gluing accordion body to covers

<p>1.</p> 	<ul style="list-style-type: none"> • Hold accordion body so that the two end folds are valley folds—that is, the end pieces face toward you. These flaps will be glued to the covers. • Mark the <i>back</i> of each end flap as the “glue side.” (This is the side that will be glued to the cover board.)
<p>2.</p> 	<ul style="list-style-type: none"> • Apply glue to back of one end flap; carefully align the <i>back</i> edge of the flap to the <i>back</i> edge of front cover; press it into place and smooth with bone folder. • Apply glue to back of the other end flap; carefully align the <i>back</i> edge of the flap to the <i>back</i> edge of the back cover; press it into place and smooth with bone folder.
<p>3.</p>	<ul style="list-style-type: none"> • Insert waxed paper between the covers and the accordion body and around the whole book. • Put into book press or under heavy weight.

Reference information and tips for bookmaking

Cover boards

The best. The best is binders board (the most prominent brand name is Davey Board). It has grain, will not warp, and is pH neutral (and therefore archival quality). It comes in various thicknesses. Cost: \$5 to \$9 for 30”x40” sheet, depending on thickness.

Inexpensive alternatives. Three other materials are usually acceptable alternatives.

Pressboard/Chipboard. Does not have grain; comes in various thicknesses, and tends to warp in sizes above 3”x5” (and sometimes even then). Cost: approximately \$2-3

for 32"x40" sheet, depending on thickness. Usually available in art supply stores (such as Studio Arts Shop in Charlottesville).

Mat board. Does not have grain; comes in various thicknesses, and tends to warp in sizes above 4"x6". It comes in a wide range of colors and so can be used without covering (e.g., for stab binding books). *Cost:* Remnants from framing shops are very inexpensive. (In Charlottesville, Studio Art Shop sells individual remnants; Freeman-Victorious at The Corner sells remnants for \$3-4 for a whole stack.)

Cereal box board. Does not have grain, very thin, tends to warp even in small sizes. Layers can be glued together, however, to create thicker covers that resist warping in small book (still tends to warp at 4"x6" and larger). Some brands' boxes are thicker than others; almost all boxes are treated to resist moisture. *Cost:* free. Definitely the least expensive option.

Adhesives

Book makers use two basic kinds of adhesives: *pastes* (usually plant-based) and *glues* (usually animal-based or synthetic), but the term "glue" is usually used for all adhesives. Below is some general information about glues commonly used for ordinary book making:

pH and adhesives. Some glues are archival (pH neutral) while others are not. Examples:

Archival glues: methyl cellulose
wheat or rice starch
YES (a brand name)
PVA (polyvinyl acetate)—pH neutral type (such as Lineco)

Non-archival: PVA (polyvinyl acetate)—non-pH-neutral type (Elmer's; Sobo; etc.)

PVA. PVA is the most commonly used glue for ordinary book making, either the cheaper type (ex., Elmer's) or the more expensive pH-neutral type. *Note:* PVA won't work on some synthetic "fabrics"/"papers"—it just slides off—but YES glue works well with them.

Mixing PVA and methyl cellulose. Mixing half-PVA and half-methyl cellulose has advantages: it stretches the drying time, which gives more flexibility in working with paper or fabric.

—Handout prepared by Addeane Caellegh (asc8f@virginia.edu) for a book-making workshop at the Virginia Arts of the Book Center, March 27, 2010.—

Virginia Arts of the Book Center
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The Virginia Arts of the Book Center, a program of the Virginia Foundation for the Humanities, is devoted to the art and craft of printing, print making, and book arts. The VABC operates a working studio and print shop open to members and the community. Public hours: Saturdays, 1:00-5:00 p.m.; BlockNite (block cutting), Weds 5:30-7:00 p.m.

Annual dues are \$120 per year, \$65 for six months. For more information about the VABC and its programs and classes, see www.virginiabookarts.org.