

*Booklyn*

# Reading a book educates.

# Making a book is an education.

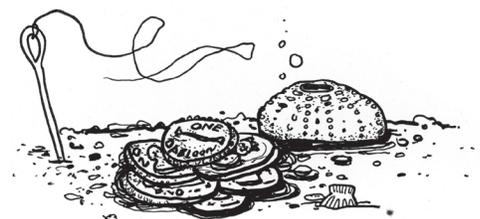
Through the development of skills such as verbal and visual storytelling, problem solving, original thinking, and hand-eye coordination, bookmaking promotes literacy, creativity, self-expression, and self-esteem. As a medium and a message, bookmaking encourages the development of the voice, the ability to articulate it, and the means to make it heard.

Booklyn's education program aims to provide the basic background, skills and techniques for learners of all ages and experience levels to express their ideas and manufacture their own media, while creating a space for the mutual exchange of information and experiences.

## You love books and so do we.

Books are being made everywhere. You are possibly already making books, in your classrooms or homes, in your community spaces or afterschool programs. We make books, too. We make books to make change. We make books to be joyful. We make books to make our voices heard. In this ever-evolving education manual, we've combined bookmaking experiences and techniques from the world over that do all of these things. The Booklyn Education Manual is a combination of instruction sheets, lesson plans, and resources to introduce you to bookmaking or to complement the bookmaking you already do.

# Booklyn



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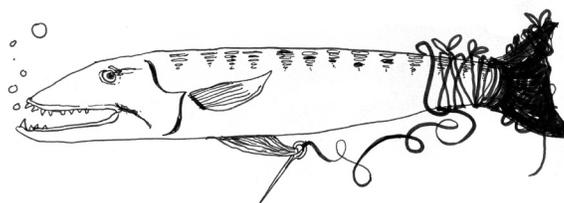
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# What is a book?

Not all books look like books. In fact, some books look more like sculptures than they do books. Some books have only words, some books have only pictures, and some have neither words nor pictures.

You can check out all kinds of books at [booklyn.org/catalog](http://booklyn.org/catalog).

# How can I use this manual?

Our lesson plans give you book content ideas, materials lists, and step-by-step instructions.

We hope they will inspire you to:

- 1 LEARN the traditions of handmade bookmaking.
- 2 MAKE decisions about content, intended audience, and overall goals of making your own books.
- 3 DESIGN your own lesson plans.

You can take this manual apart and photocopy it.

Share with friends or with a classroom.

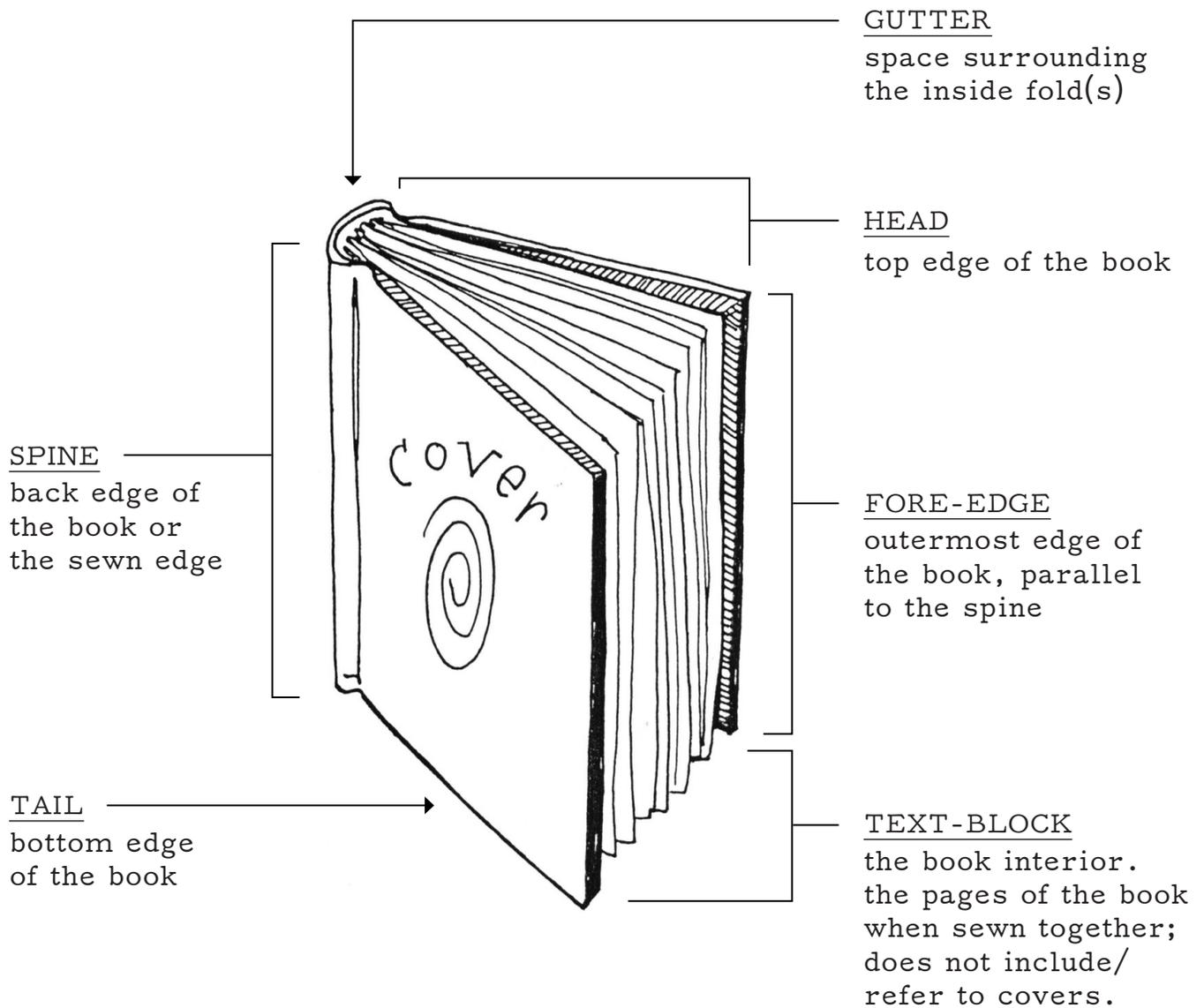
Find ideas for free and inexpensive supplies.

The visual glossary is a great reference for book body parts, terms, and tools.

Check out the **did you know?** throughout the manual.



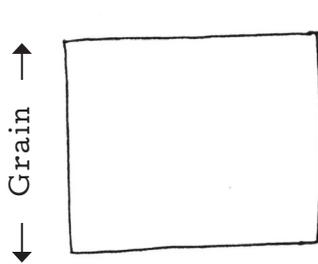
# Book Body Parts



# Folding Down: How Paper Becomes a Book

## GRAIN

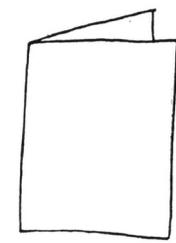
The direction in which paper fibers line up. Paper folds more easily and naturally along its grain.



Full Sheet

## FOLIO

1 sheet folded 1 time to create 2 sections (creating 4 pages)

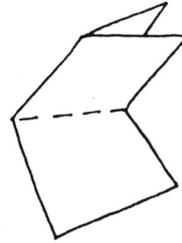


Folio

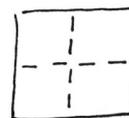


## QUARTO

1 sheet folded 2 times to create 4 sections (creating 8 pages when folds are cut)

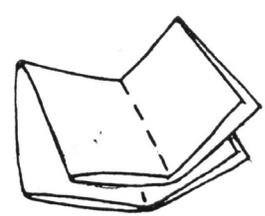


Quarto

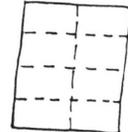


## OCTAVO

1 sheet folded 3 times to create 8 sections (creating 16 pages when folds are cut)



Octavo



## SEWING STATION

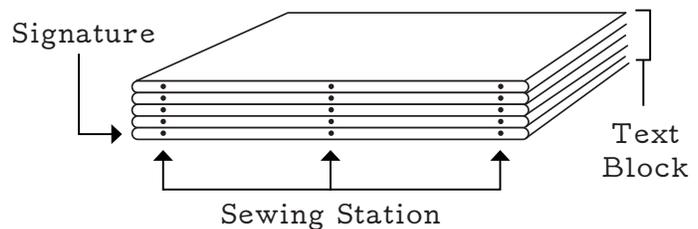
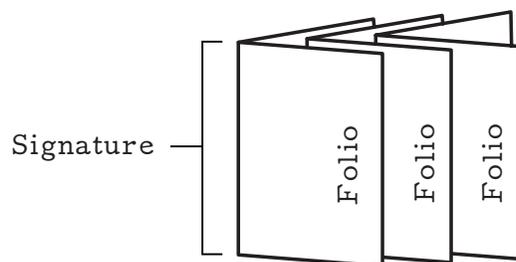
Holes that you sew through when binding a multiple section/signature book

## SECTION OR SIGNATURE

A set of 2 or more folios placed one inside of the other

## TEXT BLOCK

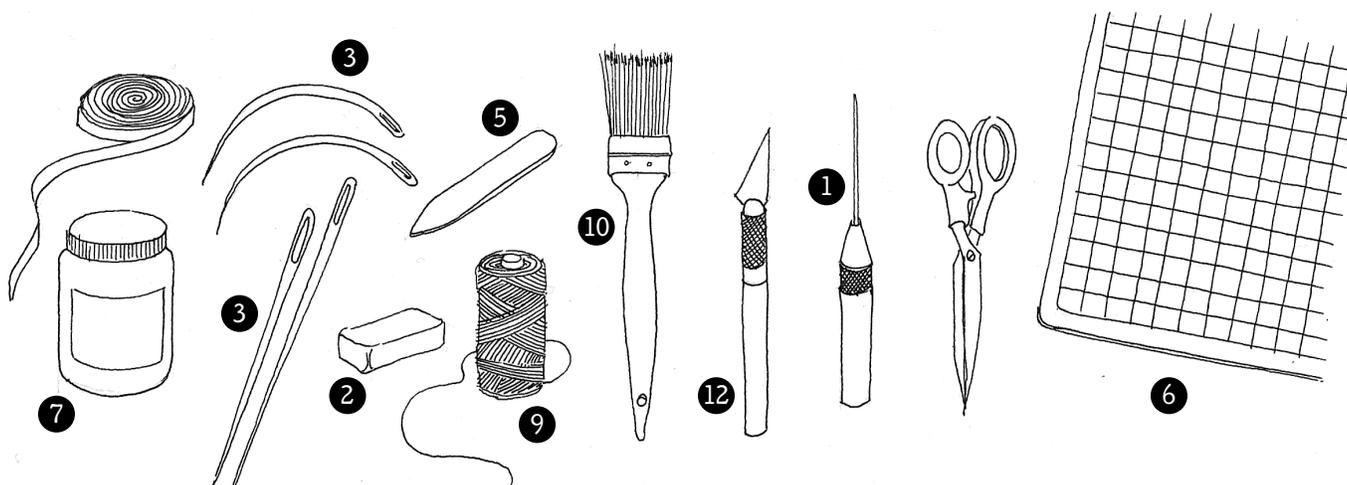
a set of sections or signatures of equal size; the body of a codex



### did you know?

Books are printed on large pieces of paper and then folded down into octavos or quartos. In the past, books were sold with their page edges uncut - readers cut the folds of the octavos or quartos while they read. Today, the edges are trimmed off of the octavos and the quartos using a guillotine before the book reaches the reader.

# Visual Glossary of Terms and Tools



## 1 AWL

pointed tool used to punch holes, often used to pierce sewing stations to sew through

## 2 BEESWAX

applied to thread to ease it through sewing stations, reduce knotting, and protect the integrity of a book's materials

## 3 BINDING NEEDLES

large needles with dulled points, sometimes curved. The bigger the eye, the easier to thread

## 4 BRAYER

a hand-held roller or flat-sided weight used in bookbinding and printmaking to smooth out surfaces, apply ink & reduce bubbling - brayers can be made of leather, rubber, sponge, wood or plastic

## 5 BONE FOLDER

dull-edged piece of plastic or bone, used for folding, creasing, smoothing & scoring paper

## 6 CUTTING MAT

a mat, usually made of a self-healing material, used to protect work surfaces when cutting with knives

## 7 PVA (POLY-VINYL ACETATE)

non-acidic synthetic adhesive that remains flexible when dry

## 8 BINDING TAPE

strips of woven cotton (also linen, muslin) used for hinging and to strengthen book spines

## 9 LINEN THREAD

long-lasting thread made from the flax plant - usually described in thickness & strand count

## 10 BRUSH

used for spreading even coats of adhesive onto paper and board

## 11 BINDER'S BOARD

also called book board, Davey board (a brand) or chipboard, a board of compressed material that comes in different thicknesses and is typically acid-free

## 12 X-ACTO KNIFE

brand-name for a sharp blade with holster used to cut paper or other materials

## Bookmaking Terminology

### COLLAGE

artmaking technique incorporating multiple mediums, materials or images to create a new medium

### EDITION

the amount of multiples produced

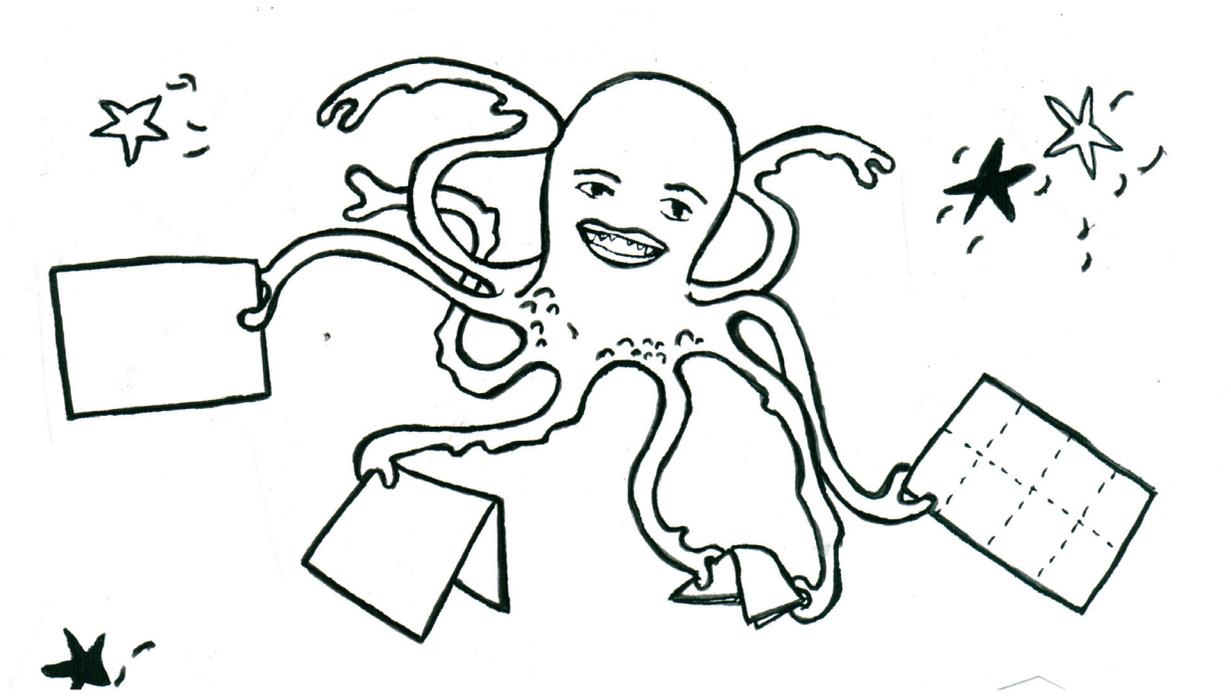
### SQUARE

perfect 90° angle

### ONE-OF-A-KIND-BOOK

unique book object

# One-Sheet Books



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### One sheet books are great because...

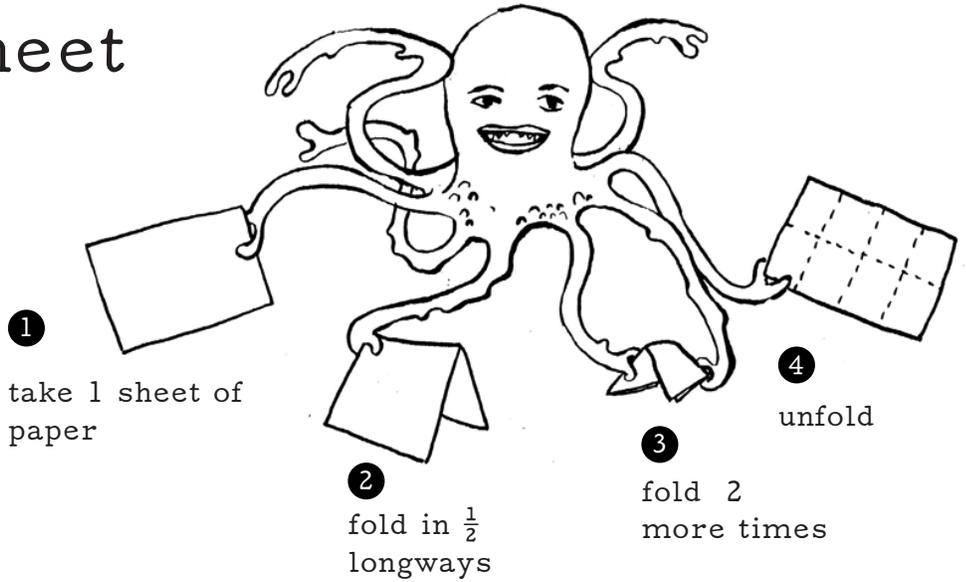
They do not require special supplies, just paper, and scissors.

They can fit in your back pocket.

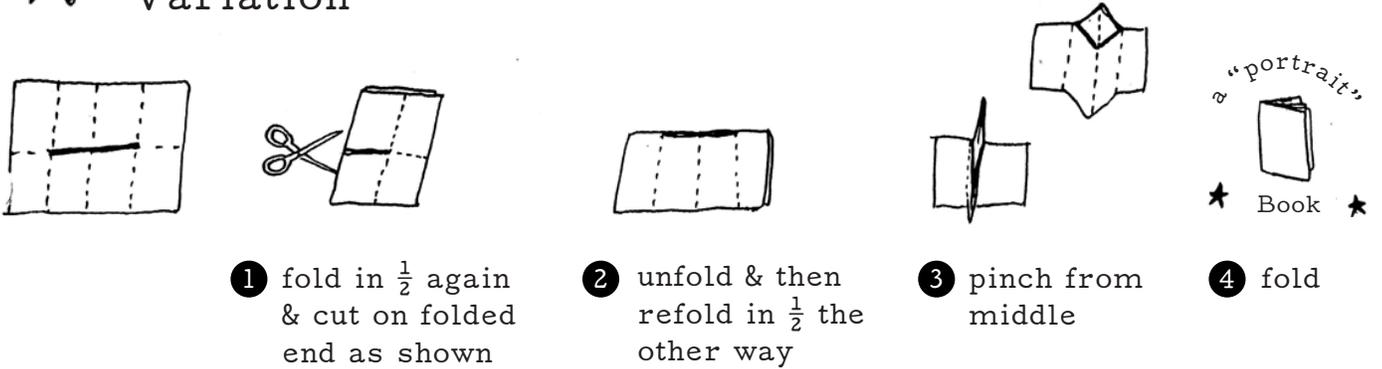
They are simple and quick for artists of all ages with limited time.

# The One-Sheet Variations

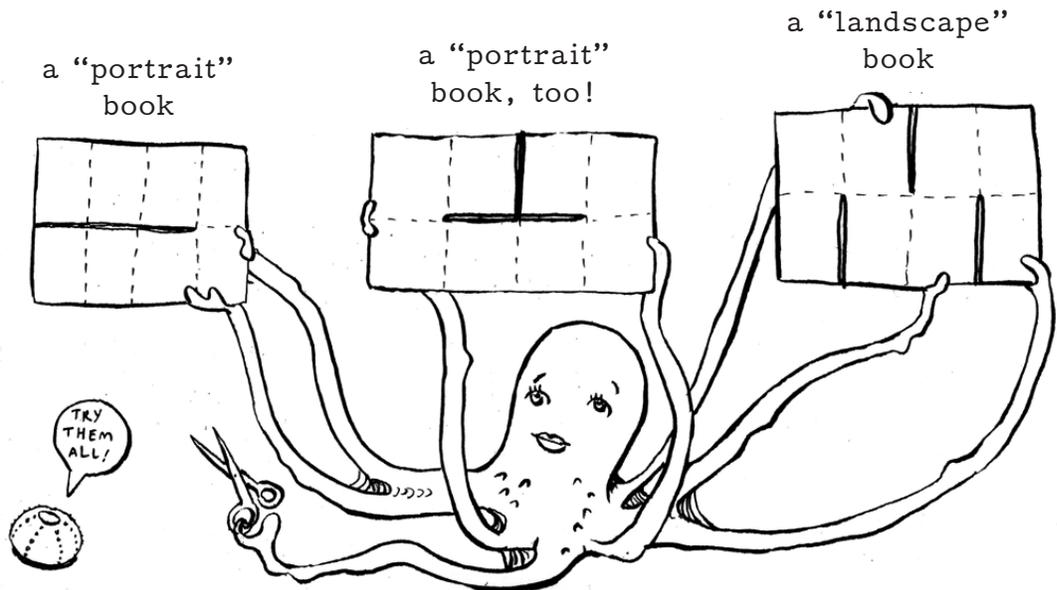
E. ADOLFSEN



## ★ Main Variation



## ★ Other ways to cut



# Mind's Eye Map

E. LARNED

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**OBJECTIVE** Students will create their own “mind’s eye maps” of a designated place: their neighborhood, the whole city, their favorite place, etc. A specific topic can be chosen to fit with curricular needs. Suggestion: Make a guide for someone who has never been (to this place) before. Where would you recommend they go? What would you want them to see?

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**MATERIALS**

1. One sheet of paper per student (The larger the original paper, the more room to write & draw: 18” x 24” recommended for a longer project. For a one-class session project, or a project that is meant to be photocopied, 8.5” x 14” or 8.5” x 11” works well.)
2. Pencils, pens, markers, crayons, colored pencils as desired
3. Scissors

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**DISCUSSION** What does “mind’s eye” mean? What does it mean for something to be “in your head” as opposed to the “outside world/reality”? When might you prefer the former to the latter? When might you prefer vice versa? Discuss how the point of a “mind’s eye map” is not geographical accuracy but rather the way the individual mapmaker thinks about a place.

To get students thinking about spatial relations, ask questions such as: What do you think of as being close, what do you think of as further away? How long does it take you to walk to your subway stop versus your friend’s house? How long is the bus ride from the pizza shop to the movie theater? Encourage students to represent a place as they want to: maybe draw a slice of pizza for the pizza shop or the subway number for the stop; don’t worry about drawing a storefront or stairs or the train.

- 
- PROCEDURE
1. Have students create the one-sheet book, main variation (see page 11). If students have not made this book before, make your own book one step at a time along with them.
  2. Students should number their pages in pencil (in small handwriting), “front cover, pages 1 - 6, back cover”. This will avoid confusion once the book is open.
  3. Unfold & open book, and on the backside (not where the numbers are), have students draw a map of the chosen topic. Encourage them to use the whole space. Ask: What do you see in this place? How close together are these different places within this place? How can you show why you like it so much?
  4. Students should create and then label six locations within their map 1-6. If students run out of ideas for sites within their map, ask them specifics: What public transportation do you take? Where do you eat? Where do you buy things? Where do you go with your friends? Do you have any cousins in your neighborhood, and if so, where do they live? Is there a park you like to go to? Etc.
  5. On the other side of the map (the side with the page numbers), have students write a brief description or narrative about each of the six locations designated on their map.
  6. Close up book, decorate front and back covers.
- 

CONCLUSION      Class reflection: have students talk about their maps. Did you learn anything new about the place you were representing? How are these cognitive maps different from traditional maps (perhaps have some NYC tourist maps on hand to facilitate discussion)? Which type of map lets you know more about the mapmaker? Which map gives you a better sense of place? Which map makes it easier to get around?

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ADDITIONAL SUGGESTIONS      Books can be hung up opened for display.

If the books are on 8.5” x 11” or 8.5” x 14” paper and made with just black pen, they could be photocopied and exchanged with kids at another school who are doing the same project. Then students would have guides to different neighborhoods other than their own.

For older students, the writing assignment could be given in advance; a rough draft could be written as homework, and then the drawing, bookmaking, and final draft of the writing could be done in class. Topic could be historical or fictional to align with a class project (what New York City looked like in 1861; what a character’s neighborhood was like in a novel, with the 6 places being key locations within the narrative.)

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# The Flashcard Flipbook

A. FORBES

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**OBJECTIVE** To create a straightforward, user-friendly book that can fit in any pouch or pocket and that can be accessed in any environment or situation. Students of all ages who are trying to become more proficient in another language will benefit from this tiny book. The flip-up feature is a helpful addition, as it assists in the process of memorization. Students are able to test themselves by printing a word or series of words on the outside cover and then the translation on the inside flap. For younger students, pictures can replace words, so as to learn through association (e.g. an apple is paired with an orange, a letter with a mailbox, a glass of milk with a cow, a happy child with a school).

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**MATERIALS**

1. Paper (either 8.5" x 11" or 11" x 17" of paper)
2. Scissors
3. Pens, colored pencils, markers, collage material
4. Water book template (in back of the limited edition Manuals)

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**PREPARATION AND INTRODUCTION** Prepare a list of vocabulary words that students should know. The list can be arranged according to a theme or at random. (e.g. parts of the body, family members, visiting a restaurant, ways to express feelings). This book form is also conducive to learning the definitions of unfamiliar words.

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**PROCEDURE**

1. Place paper horizontally (landscape format) and then fold the paper in half lengthwise (side to side).
2. Then fold the paper in half again (from top to bottom).
3. Then again.
4. Unfold the paper entirely. There will be eight squares. However, you can alter the number of pages you want by the number of folds you make.
5. Cut lengthwise up the three bottom folds until you reach the center.
6. Then fold tabs over, so that they are covering the other half of the sheet.
7. Fold into an accordion (back-forth-back-forth).

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**CONCLUSION AND NOTES** Ask students if they would be more inclined to study or take notes if they did so while making their own book. Which would they be more inclined to use, flashcards or flashcard flipbooks?

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# Make a Wish

Y. DIGGS

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**OBJECTIVE** Students are encouraged to imagine an ideal world and to express it on paper while learning simple one-sheet bookmaking techniques.

- *What's your favorite book?... Why?*
- *Have you ever made a book?*
- *Come up with (at least) 7 wishes*

Introduce some basic book-making terminology.

See Book Body Parts page 7.

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**MATERIALS**

1. Paper (standard office size paper—8.5" X 11"—is appropriate, color paper is exciting)
2. Scissors
3. Glue sticks

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**PROJECT**

1. Pass out materials to each student, as well as an Instruction Sheet (page 11) for one-sheet book.
2. Demonstrate one-sheet folding techniques.
3. Demonstrate folding again and have students follow with you.
4. Number pages after book is folded and unfold book to see the page layout.
5. Students can put text/images in their books before or after they are folded.
6. Honor students' work by displaying toward the end of the class period or at a later date.

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**CONCLUSION AND NOTES** A homework assignment can be given beforehand whereby students are instructed to collect images/brainstorm on the subject of the book (in this case, anything to do with wishes). Tie in with collage (see page 8).

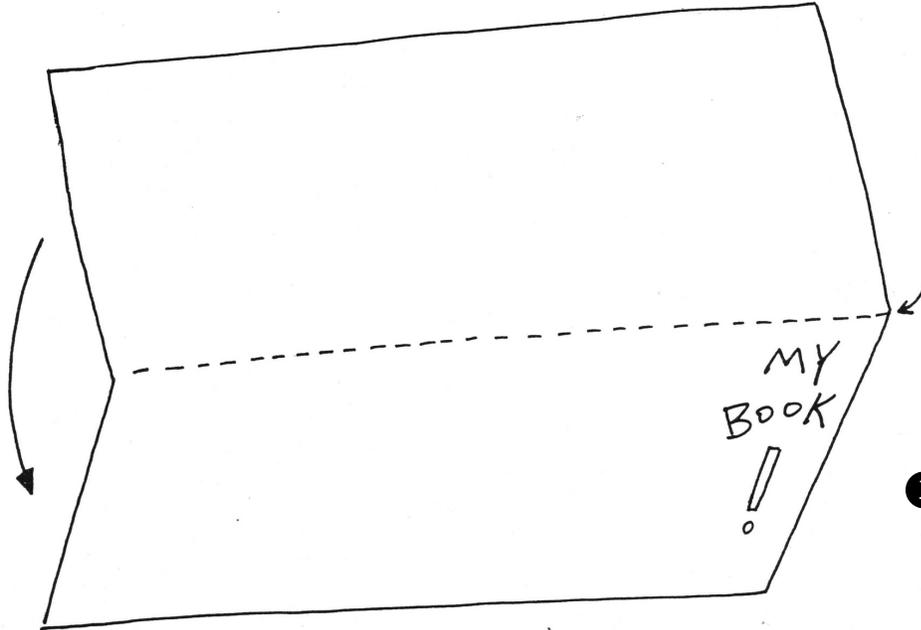
Ideal for younger students grades K through 6.

This project can be easily completed within one class period.

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# Make a Book! A Water Book\*

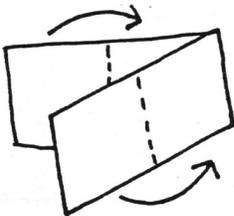
S. PARKEL



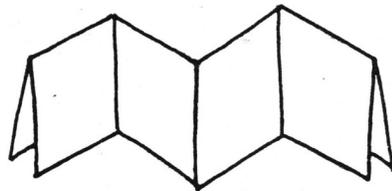
- 1 fold in  $\frac{1}{2}$  lengthwise—the long way so you can see the picture



- 2 fold lengthwise one more time



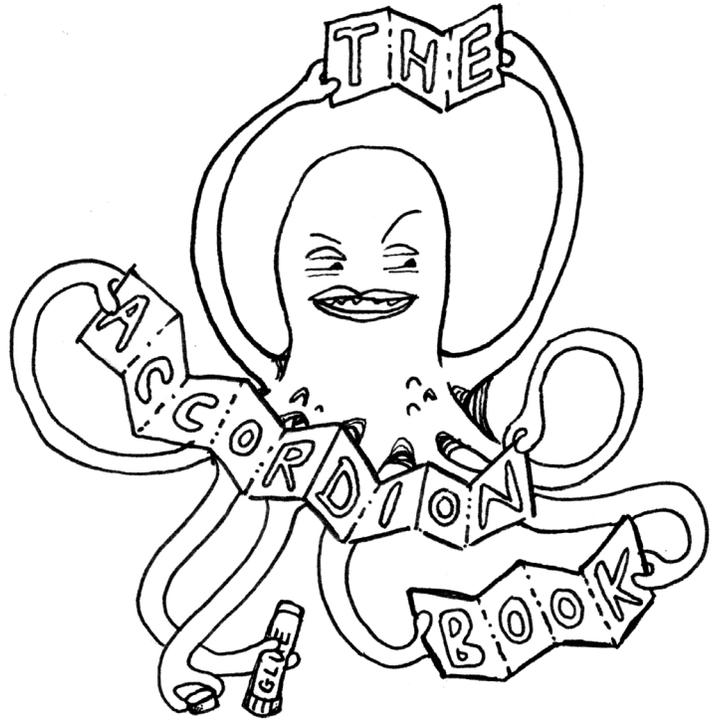
- 3 fold each end in toward the center



- 3 color, draw, or write in your book

- 4 don't forget to sign your name

# Accordion Books, or Concertina Books



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### Accordions are fabulous books because...

You need only paper, glue, and scissors.

You can make longer and longer books by adding more accordions.

Great for horizontal images and texts.

They can be viewed page by page or all at once.

Pop-ups and fold-outs add even more dimension.

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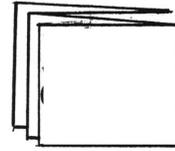
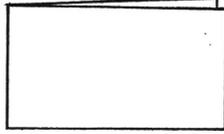
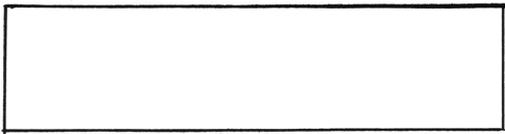
### did you know?

Accordions and concertinas are not just books? They were named after the free-reed instruments they resemble in structure. Books and music go together!

# Accordion Book

Y. DIGGS

## Fold accordion units (at least 2)

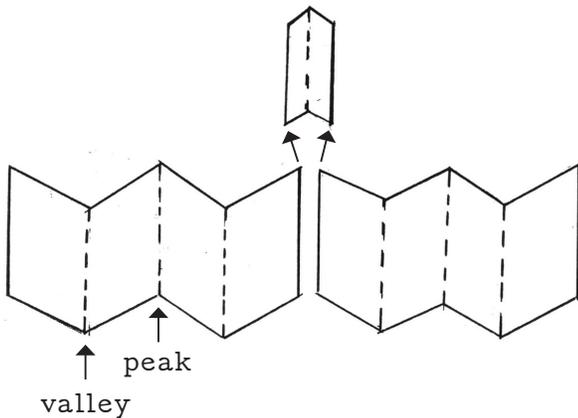


1 take each sheet of paper

2 fold in  $\frac{1}{2}$

3 fold edges back toward center

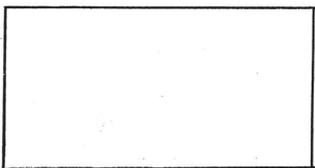
## Connect accordion units



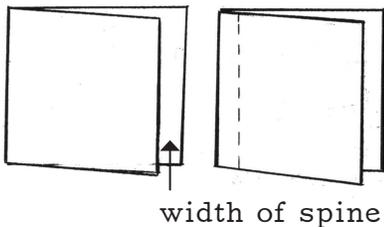
1 fold hinge in  $\frac{1}{2}$

2 glue sections onto hinge

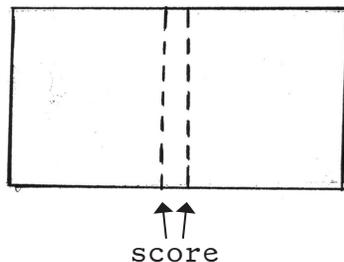
## Cover



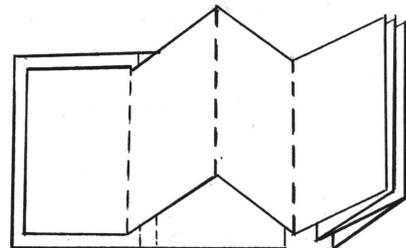
1 cut a strong piece of card to slightly larger than the book's dimensions, plus spine (the thicker the book contents, the wider the spine)



width of spine



score



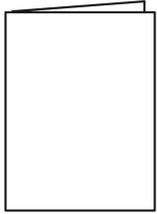
2 score spine by folding each edge toward the other, minus width of spine

3 glue outside page(s) of the books to inside cover(s)

# 3-D Fun Options

Y. DIGGS

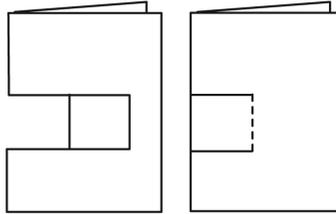
## 90-degree pop-up



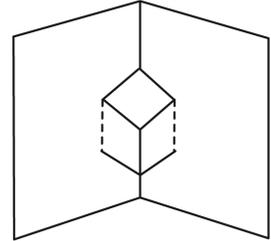
1 fold paper in  $\frac{1}{2}$



2 cut 2 parallel lines

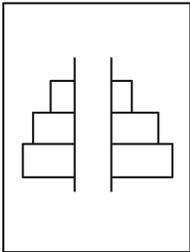


3 fold central area back and forth to crease



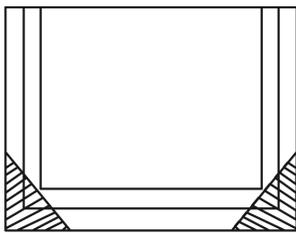
4 open folded sheet; push central panel out to create pop-up

## Tramlines GREAT FOR HOLDING THIN OBJECTS

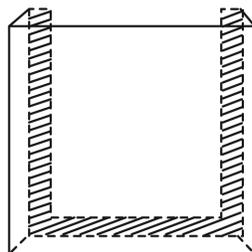


1 cut two parallel lines on the page

## Pocket BASIC LAYOUT



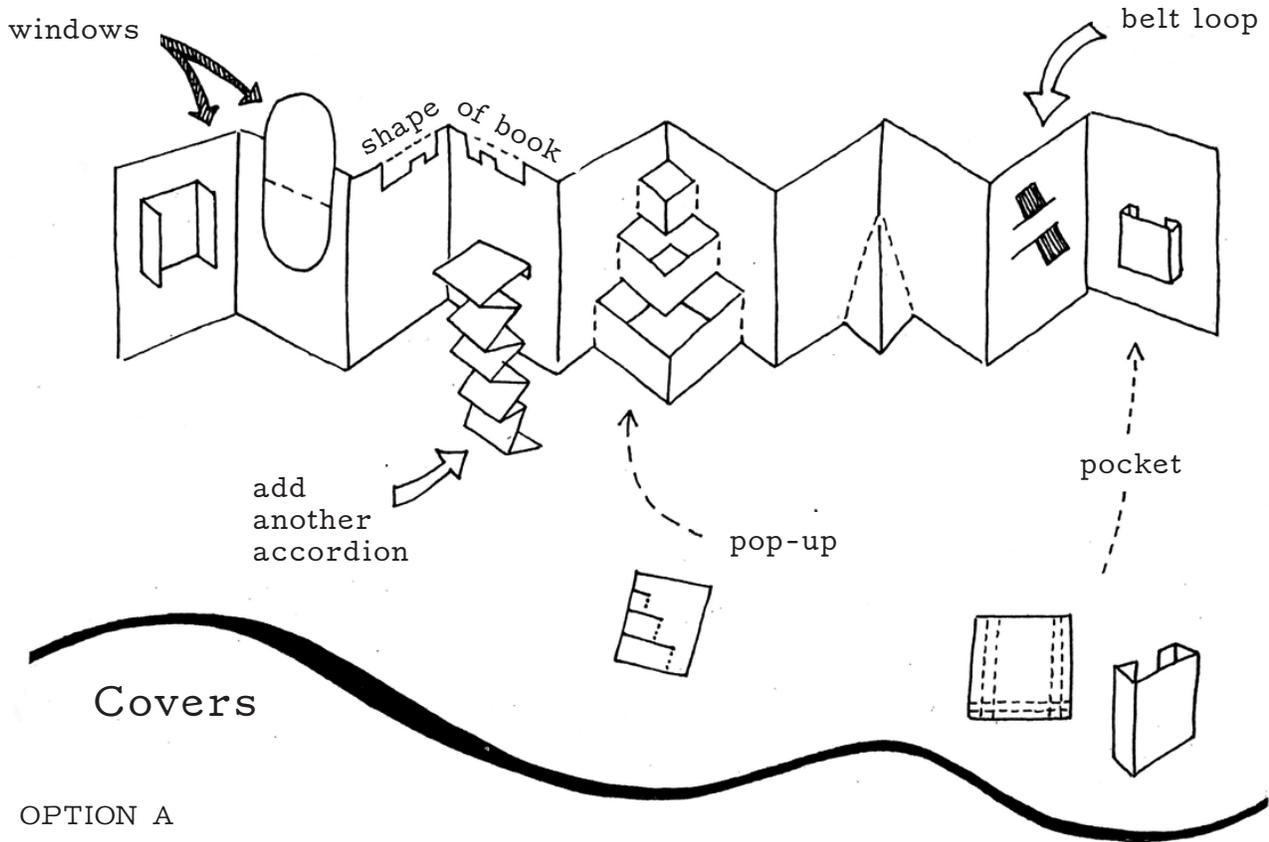
1 clip shaded area and fold along lines



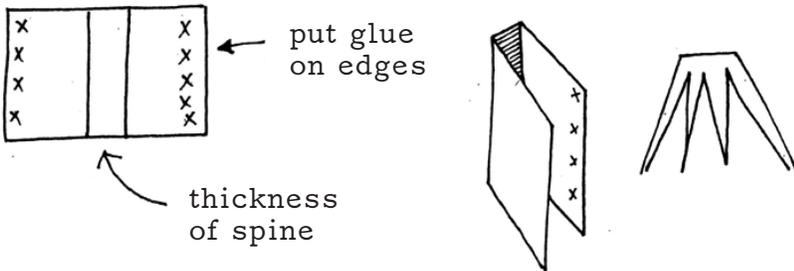
2 glue shaded area to page

# Concertina THE ACCORDION BOOK

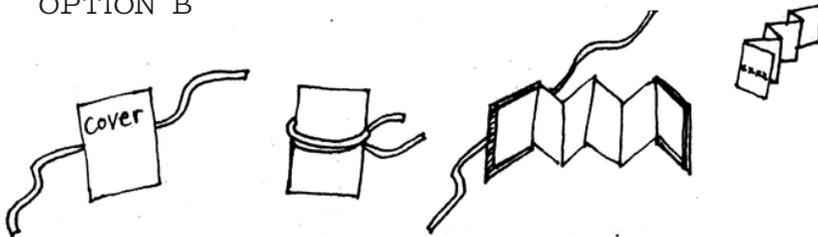
S. PARKEL



## OPTION A



## OPTION B



- 1 cut cover stock, tag board, paper, etc. to size of book page
- 2 glue long piece of ribbon, yarn, etc. to front and back of book
- 3 glue covers to front and back of book

# The CityScape

S. PARKEL

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**OBJECTIVE AND THEME** In this class, students will learn how to manipulate paper through the folding and cutting of a basic accordion pop-up book. Questions to ask about books: What is a book? Why are books important? Who can make a book? How do you make a book? Have you ever made a book? Show examples of pop-up books.

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**THE CITY** Things to think about: What makes up a city? What shapes do you see when you walk down the street (rectangles=buildings, squares=billboards, circles=stop signs)? How can you make these shapes in your book? How can you make your book look like your neighborhood? What do you see (advertising, cars, people, doors, windows)? What else?

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**MATERIALS**

1. 11" X 17" paper (or other paper suitable for books, preferably thicker stock/cover stock)
2. Pens, markers, pencils,
3. Rulers
4. Scissors, X-acto knife (for older students)
5. Glue stick
6. Any scrap paper, cut-outs of images or collage materials

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**PROCEDURE**

1. Each student gets a sheet of paper. Discuss shaping book beforehand. The contour of book may be cut now or after it is folded.
2. Fold down paper into an accordion. (see page 18)
3. Show basic cuts and folds to class. Talk about peaks and valley (see page 18) when discussing fold-outs, etc.
4. Once students have practiced basic cuts and folds with teacher, discuss topic of book (such as: City) further.
5. Have students work on their books.

---

CONCLUSION  
AND NOTES

For ease in teaching basic pop-ups provide pre-copied paper with fold and cut lines on them for students to use as practice books.

Reminder: the peak = the fore-edge of the book. If folded here, the fold must go into the book. The valley = the spine of the book. If folded here, the fold will popout, towards the student. Doors, pockets, and windows must be placed on the paper's flat surface in between the folds.

Young students who only have access to scissors may take more time and may not be able to execute more difficult pop-ups and details that take place in the center of pages, such as windows.

Encourage students to experiment. Some students may find this frustrating at first and may need assistance.

Appropriate time for this class: two class periods. One for the initial folding and pop-up instruction, two for time to complete books.

# An Anthropological Study

## HOW TO BE AN ETHNOGRAPHER IN YOUR OWN HOME

A. FORBES

---

### OBJECTIVE AND THEME

The goal of this study is to address the interesting and perhaps unusual occurrences within the everyday, familiar environment. Recordable events and thoughts occur in our everyday lives. Documentation can make the typical, the customary, the humdrum events in our lives the stuff of history. The overall purpose behind this book is to explore the fact that a person does not need to be credentialed in some way (either as a world traveler or with a college degree) to speak about and create history. Great stories exist everywhere and there is no fundamental need to invest an exorbitant amount of time and money in order to access these tales. Rather, an inquisitive mind and an ability to observe are the essential tools that any individual needs for formulating an inquiry and creating a narrative.

---

### MATERIALS

1. Text Paper – size, weight, and color are based on personal interest or intention.
  2. Cover Paper – choose a heavier paper for the cover. Size should be slightly larger than the text paper.
  3. Scissors
  4. Glue stick
  5. Scrap Paper (for the hinge)
  6. Camera and film – for a more actual/accurate interpretation. (e.g. Polaroid or other instant film provides a more immediate response to the subject at hand. The project can be done within the day or even within the hour when using this film).
  7. Drawing, painting utensils (The series of events can be recorded in a variety of mediums.)
  8. Pens and markers
  9. Tape recorder (A good tool for conducting/transcribing interviews and recalling a series of events.)
- 

### PREPARATION AND INTRO- DUCTION

Investigate common, recognizable surroundings (home, cousin's home, church, school, workplace, supermarket, car, subway, taxi, train, roommate, parent, significant other, sibling). Ask yourself questions about things, places, or people you think you already know a lot about. Consider their behavior. What do you think is typical or unusual? Then decide which of these matters would contain grounds enough for a cohesive story and/or an intriguing investigation. Before actual construction of book, perhaps have students document the event/person with photographs, drawings, samples, and/or interviews. Discuss the ways in which stories unfold and ways to present stories so that they are visually appealing.

---

- 
- PROCEDURE
1. Depending on age level and length of class, you may or may not have precut paper.
  2. Fold down paper into an accordion. (see page 18) Decide how many boxes you need for text and image. Will the book be only text, primarily image, or a combination of both?
  3. Construction of longer books will need to a glue stick, scissors, and/or X-acto knife in order to make the hinge for combining additional folds of paper.
  4. Show basic cuts and folds to class. A prior practice session of cuts and folds on a photocopied sheet of paper may prove useful.
  5. Using a heavier or more decorative paper, proceed to create a cover. The length and width dimensions of the cover should be  $\frac{1}{4}$ " to a  $\frac{1}{2}$ " bigger than the folded accordion.
  6. Glue the top panel of accordion to the inside flap of the decorative cover.
  7. Arrange visuals and text by laying the accordion out flat. Remember the backside or reverse of the paper. There are many possibilities for arranging images as well as text when using both sides of the paper.
- 

CLOSURE AND EVALUATION

Discuss with students the purpose behind and meaning of their investigations. Were they surprised/angered/amused by what they saw and/or discovered? Do they now think differently about this person, place, or thing? How have their perspectives changed in relation to their community, home and/or family? With whom can they share their findings? How can they make better, more extensive studies in the future?

# My Favorites

L. DEMILLE

---

## OBJECTIVE AND THEME

Students will use each panel of the accordion fold to tell the reader about some of their favorite things. In this project, younger students will get a chance to tell the reader a little bit about themselves. The front panel of the accordion will give the student's name and indicate that what follows is what the student really likes. For instance, the front panel could say, "Claire's Favorite..." to be followed on each panel by a heading, image, and description. Such as, "Pet: [image of a goldfish] Goldfish." This project will provide an opportunity for students to think about what they like, and realize how these preferences are both different and similar to the preferences of their classmates.

---

## MATERIALS

1. Paper for accordion book
  2. Materials for drawing and writing (markers, colored pencils, crayons, etc.)
  3. Scrap paper for rough draft of favorite things
  4. Collage material
- 

## PROCEDURE

1. The teacher should decide on the categories to be included in the book, alone or with student input (e.g. food, book, place, pet, and/or thing to do).
  2. The students then choose their favorite thing for each category and write them on scrap paper, with the teacher checking their spelling.
  3. Each student can pick one of their favorites and tell the class why this is their favorite thing in that category.
  4. The teacher will have already folded sheets into accordions or can lead the students through the folding (see page 18). Students will then draw/illustrate the cover and each panel of the book.
  5. Toward the end of the day, students can display their books on their desks, while they look at their classmates' work.
- 

## CONCLUSION

This lesson plan can be used to strengthen the vocabulary, spelling, and handwriting of young ones. The sharing of their favorite things with other students is an opportunity to develop an appreciation and respect for diversity. There is also an opportunity to talk about collage. Describe how images cut out from different materials can be combined and placed over and next to one another to create a very different picture.

---

# Recorded History

J. MUNKATCHY

---

**OBJECTIVE AND THEME** This is a way to honor our communities and families by putting our memories and stories into books. It is also a way to exhibit and talk to our communities and families about our memories and thus tell our history through recorded and oral traditions. Families will make accordion books about their memories and then weave the memories together.

---

**MATERIALS**

1. 11" by 17" paper - 3 sheets per book
2. 11" by 2" paper or fabric hinges - 4 pieces per book
3. Glue
4. Markers / paints
5. Collage materials: fabric, buttons, ribbons, strings, yarns

---

**CRITICAL QUESTIONS** Where is recorded history kept? Is everyone's history recorded? Is your history recorded? Is it recorded fairly and accurately? How can you tell if recorded history is fair and accurate? Why does it seem as if there were more men than women in history? Why does it seem that there were more white people in history than people of color? Where were the children during history?

---

**PROJECT** **ADULTS AND CHILDREN TOGETHER:**

Think of memories you have in common with one another, such as trips taken together or significant events in the family: births, trips home to Puerto Rico or moving into a new apartment. Choose one of these memories and list the names of the people in the memory. Describe where the memory takes place; if there is more than one place or setting, list both. Why is your memory important?

Making the accordion: Fold the three 11" by 17" papers in half, creating two 11" by 8.5" sections on each paper. Use the 11" by 2" hinges to create one long accordion with the three 11" papers. You can make the hinges really secure by gluing a hinge on the back and front of the accordion. Fold your long accordion back and forth into a book, re-creasing the new hinges (see page 18).

**ADULTS AND CHILDREN SEPARATELY:**

Use collage materials to create the people of the memory. Use paints and markers to create the scene of the memory. Have the adult/child pairs work in shifts so that one of the pair is collaging people and the other part of the pair is painting/drawing the scenery on the accordion. Once the scenery is done glue the collaged people on top of the scenery. Don't forget you have a front and back accordion to work with. Covers of stiff board can be glued to the ends to create covers.

---

---

CONCLUSION

We just made a book. We took a memory, an oral story, and put the story down into a book, into a record. Is our work is respected when we share it with others? Who will you share your book with? Will you share the memory with all your family, and will you remember the memory long enough to share with your children and grandchildren?

# Flag Books



---

## In this section

### INSTRUCTION SHEETS

The Flag Book .....	29
---------------------	----

### LESSON PLANS

Fun Grammar Book .....	31
Media Studies .....	32

## Flag books are fancy and fun because...

They move—watch those flags fly! When they stand up they make great displays for your art. They can be a group project with each person contributing a flag.

---

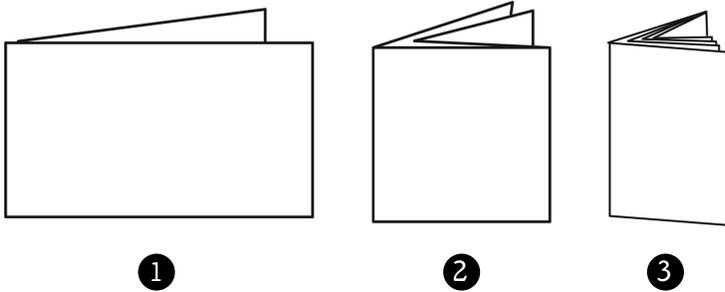
### did you know?

Not all books look like books. In fact, some books look more like sculptures than they do books. Some books have only words, some books have only pictures, and some have neither words nor pictures. You can check out pictures of books at [booklyn.org](http://booklyn.org).

# Flag Book

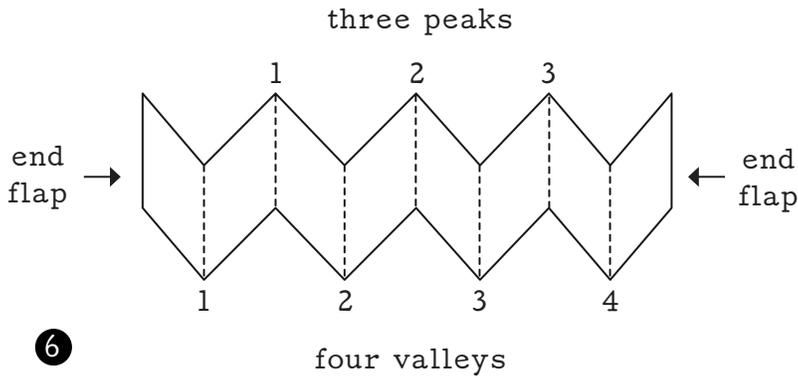
J. MUNKATCHY

## The Spine



The trickiest part of the flag book is cutting down the paper.

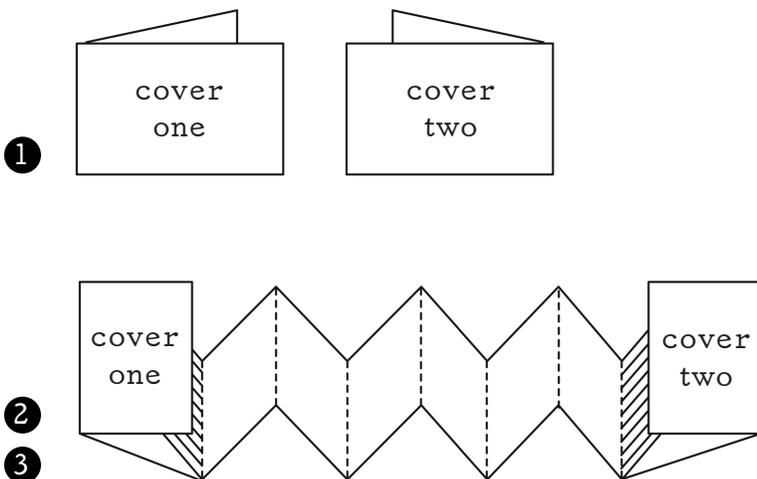
In the spirit of accessible supplies use file folders split along the crease, but any papers the same size will do.



### THE SPINE

- 1 fold in  $\frac{1}{2}$  once
- 2 fold in  $\frac{1}{2}$  twice
- 3 fold in  $\frac{1}{2}$  a third time
- 4 unfold the paper
- 5 using the creases you made in steps 1-3 refold the paper into an accordion, back and forth like a fan
- 6 you will end up with something like this

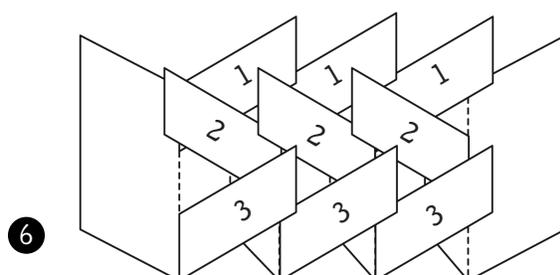
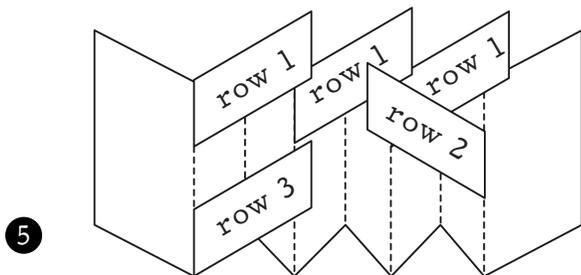
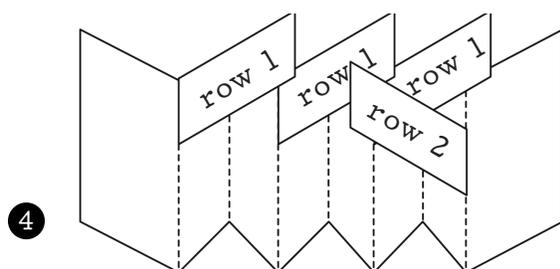
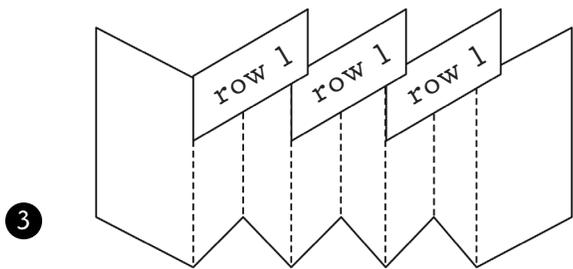
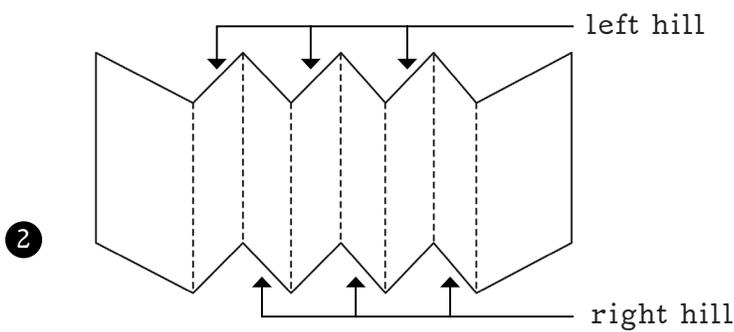
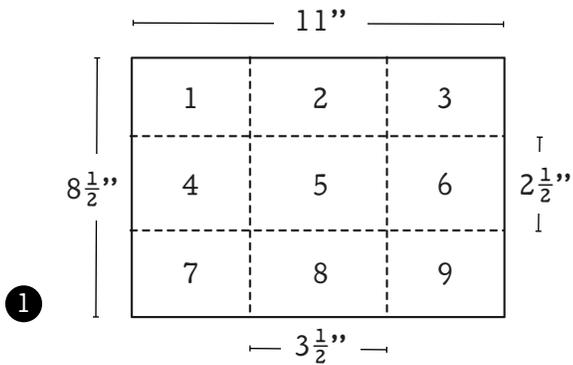
## The Covers



### THE COVERS

- 1 fold each cover in  $\frac{1}{2}$  once
- 2 put glue on the end flaps of the spine (both sides)
- 3 press covers onto each side of the end flaps

# The Flags



## THE FLAGS

- 1 cut the last sheet of paper into 9 equal size flags
  - 2 lay your book flat so that 3 peaks or hills are between the covers
- EACH PEAK OR HILL HAS A LEFTHAND SIDE AND A RIGHTHAND SIDE.
- 3 glue your row 1 flags on the left side hills at the top of your book
  - 4 glue the row 2 flags on the right side hills below your row 1 flags
  - 5 glue the row 3 flags on the left side hills at the bottom of your book
  - 6 finished flag book

# Fun Grammar Book

L. DEMILLE

---

**OBJECTIVE AND THEME** Students will learn how grammar is the basis of everything they say, read, and write. This assignment takes an often dry subject and creates the possibility for students to express their creativity as they learn the fundamentals of grammar. With this simple assignment, students will create their own sentences demonstrating basic parts of speech. Each flag of their book will contain a different sentence part (subject, verb, prepositional phrase, adverb, etc.). The flag structure will allow them to mix and match (e.g., using the subject of one sentence with the verb from another sentence).

---

**MATERIALS**

1. Thick paper for book, each book requires:
2. 12 flags, each 6" x 2.5"
3. 2 covers, each 11" x 12"
4. 1 spine, 11" x 8"
5. Glue sticks
6. Markers

---

**PROCEDURE**

1. This lesson plan calls for 12 flags. Four rows [parts of speech], each with three flags to make a total of 12 flags.
2. Choose four parts of speech, such as subject, verb, prepositional phrase, adverb, direct object, indirect object, etc. Students write three sentences on scrap paper containing each of the four decided-upon parts of speech. The parts of speech in the sentence should always be in the same order: e.g., noun, verb, prepositional phrase, adverb. For example: Lisa [subject] ran [verb] after the bus [prepositional phrase] quickly [adverb].
3. Teacher checks the sentences.
4. Students write each part of the sentence on a flag. For example, Lisa [on one flag], ran [on one flag], after the bus [on one flag] and quickly [on one flag]. Repeat this step for all three sentences.
5. Group the flags by the part of speech. For example, group all the nouns together, all the verbs together, all the prepositional phrases together, and all the adverbs together. These groups are the four rows, one for each part of speech.
6. Glue all the subjects in the first row, all the verbs in the second row, all the prepositional phrases in the third row, and all the adverbs in the fourth row (see page 30).

---

**CONCLUSION** Once finished, the students can see how by moving one flag, they have changed the meaning of the sentence, but the grammatical structure has stayed the same. The students should read aloud some of their sentence combinations, particularly if any of them are funny or ridiculous.

---

# Media Studies

J. MUNKATCHY

---

## OBJECTIVE AND THEME

Understanding the world can be hard. Media can help inform our understanding of the world: newspapers, magazines, books, television, radio, and the internet. What are the differences between news, entertainment, and advertising? How are these media the same? How is the evening news program different and similar to the entertainment program called Cops? What other sources of media are there? What media do you look at the most?

This project is about print media. Choose one topic: a person, a place, or an issue, such as George Floyd (person), Iran (place), or Gun Control (issue). Pick three different print media sources and scour them for your topic. When you find the topic, underline it or highlight it and clip out the article.

Collect nine different pieces from your three news sources and line them up in chronological order. How does your topic change over time? Is there one piece that gives you a good understanding of your topic? Or does it take all nine pieces to have a good understanding? What would happen if you only read media from a single source? Would your understanding be better or worse?

---

## MATERIALS

1. Two letter-size file folders cut in half
  2. Glue sticks
  3. Highlighters or colored pencils for underlining
  4. Scissors
- 

## PROCEDURE

1. Collect nine media pieces from three different print media sources over a period of time.
  2. Underline your topic words.
  3. Clip out 3.5" x 2.5" of media around the underlined word(s) and paste to the cards. Note: The clipped piece will be only a fraction of the article.
  4. Assemble the covers and spine of the flag book and paste in the cards, using a different row for each media source (see page 30).
- 

## CONCLUSION AND NOTES

In the 3.5" x 2.5" of space around your topic, what other topics appear? Highlight these other topics in a different color. Do these "additional" topics appear in each of the different news sources? How do all these topics relate to one another?

---

# Stab Binding



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## In this section

### INSTRUCTION SHEETS

Stab Binding .....	34
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### LESSON PLANS

Water Resource Manual.....	35
International Cookbook: A Class Recipe Book .....	37
Postcard Book .....	39

### Stab binding is great because...

The content of your book can be completed first. But leave a margin on the left for the binding. Only single sheets of stacked paper are required. No folding. Great for group projects in which everyone submits a single page to make a whole book.

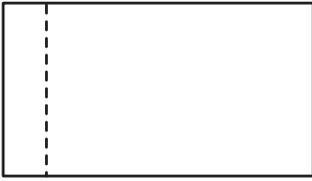
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#### did you know?

The Stab Binding has a long history in Japanese bookmaking. To punch holes an awl is used; check out a picture of an awl in the Visual Glossary of Terms and Tools on page 9.

# Stab Binding

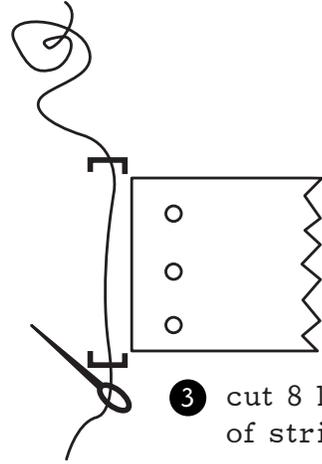
J. MUNKATCHY



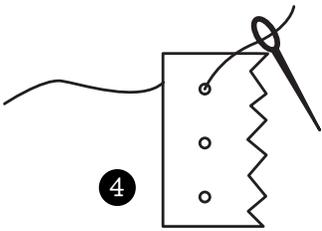
1 stack sheets and mark a straight line



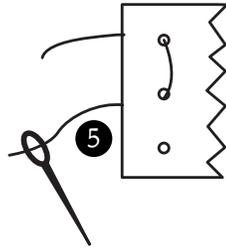
2 use hammer and nail to punch 3 holes



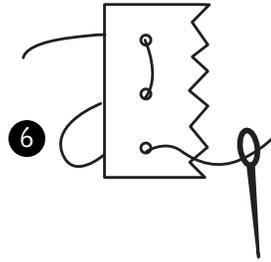
3 cut 8 lengths of string



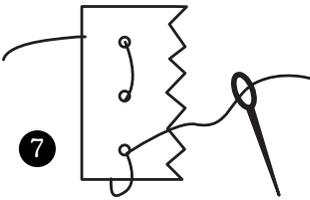
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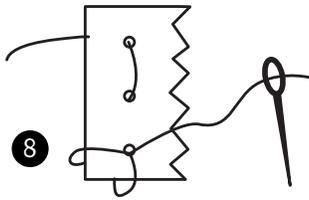
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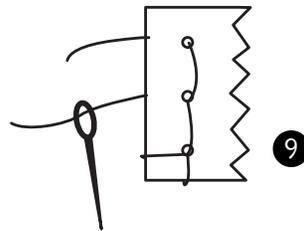
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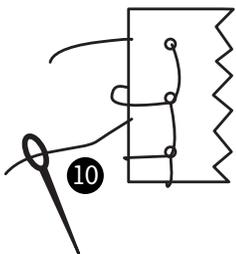
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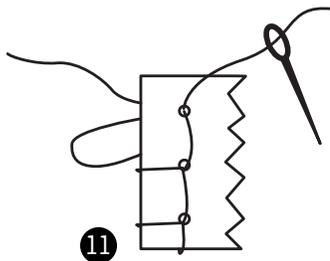
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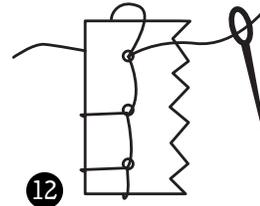
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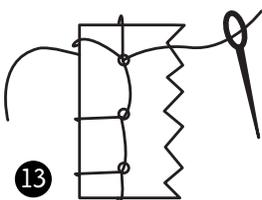
10



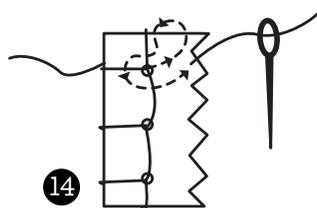
11



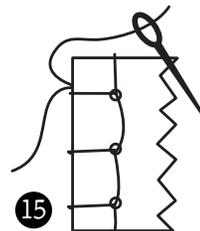
12



13



14



15

14 run needle underneath all 3 strings and tighten

15 tie the 2 tails in a knot

# Water Resource Manual

## FROM THE GLOBAL TO THE LOCAL

J. MUNKATCHY

---

### OBJECTIVE

Each student will choose a local and global question about water and research their topics. In addition to finding information on the internet or in the library, use newspapers and magazines too. In New York City, the Department of Environmental Protection website talks about the NYC water system. Images should be collected, along with written information, about the local and global questions.

Global—Where does our water come from and where does our water go? What is a natural resource? Do natural resources last forever? Will our water last forever? Do all places on the earth have equal amounts of water? Where is there more water? Where is there less? What or who controls access to water?

Local—Where does water come from in your city? Is the source an aquifer or a reservoir, or is it pipelined from far away? How is the source replenished with water? Where does your water go after you use it? Where are your water treatment plants? How much water do you use per day: to flush your toilet, brush your teeth, wash your face, cook your food, wash your clothes?

Global—How much water does a person use in the southern United States? How much does someone use in the northern United States? How much water does a person use in Oaxaca, Mexico? What is the word for water in Spanish, in Polish, in Urdu, and in Cantonese? What does it mean to privatize water or make water available for sale?

---

### MATERIALS

1. 8.5" by 11" sheets of paper
2. Research materials - text and image
3. Hole punch
4. Thread, string, or twine
5. Scissors
6. Needle (if using thread)

---

PROJECT

1. Over a period of time, collect text and images related to local and global water questions.
2. Create a 2" margin on both the front and back of each student's paper. Note: On the front side of the paper the margin is on the left and on the back side the margin is on the right.
3. Have students collage the local text and images on one side of their paper and collage the global text and image on the other side. CAUTION: Don't put material in the margin.
4. Stack up all the sheets and punch three holes in the margin of each sheet.
5. Stitch the book according to the instruction sheet on page 34. Use thread and needle for small holes or use fingers and twine/string for bigger holes.

---

CONCLUSION  
AND NOTES

What can you do with your water resource manual? Who would benefit from such a resource manual? Are there groups of folks in your city or state that are organized to protect water? Reproduce your manual: Before pages are bound, photocopy each front to back. Have each student bind their own copy of the manual. Make extra copies for your library, community center, or grassroots organization.

---

INTERNET  
RESOURCES

Water Issues in India  
[Indiatogether.org](http://Indiatogether.org)

Water Statistics for the United States  
<http://water.usgs.gov/>

Who owns the water?  
<http://www.corpwatch.org>

# International Cookbook

## A CLASS RECIPE BOOK

J. MUNKATCHY

The stab binding is perfect for group projects because no double-page spread layout is required. The only preparation necessary is deciding on the size of the page and—very important!—the size and location of the margin that will be concealed by the binding.

---

**OBJECTIVE** Create a class cookbook, and a greater understanding of different cultures, ethnicities and backgrounds.

---

**MATERIALS**

1. One sheet of paper per student, photocopy paper: 8.5" x 11", 8.5" x 14"
2. Pencil & pen for writing out recipe
3. Blunt needle and yarn
4. Hammer and nails to punch holes (or teacher pre-punches pages)
5. Scissors
6. Cut manila folders or card stock (same size as pages) for covers
7. Crayons, markers, colored pencils, etc. for decorating after pages are photocopied

---

**DISCUSSION AND PREPARATION** What are your favorite foods? What do you make at home by yourself? What do you make with help? What do you eat at home? What do you eat in restaurants? Brainstorm different international foods. Why do you think people in different countries eat such different things?

In-class, homework, and/or internet assignment: students find a recipe native to their ethnicity, nationality, or geographic background (e.g., southern United States) and bring it into class. Encourage students to bring a family recipe if possible. Bilingual recipes are perfect for this—original language on the front, English translation on the back.

- 
- PROCEDURE
1. Discuss the recipe format: ingredients, procedure. Emphasize the importance of clarity: this is a great project for students to work on their communication skills. How can you tell someone else to make this? What do they need to know? What will they need? Remember each step. Where might they get confused?
  2. Discuss stab binding and the fact that everyone needs to leave space for the binding on the same part of the page (usually left side, or top). If they use the backside of the sheet, show them that the margin space they were leaving on the left (or top) now needs to be on the right (or bottom).
  3. Along with writing out the recipe encourage students to illustrate.
  4. Discuss title for class cookbook, and have each student decorate their own front and back cover (for 8.5" x 11" paper, manila folders cut in half work great).
  5. When pages are done, photocopy them and distribute to class, and make stab-bound book (see page 34). Make book step-by-step along with the students. A separate station for hole punching (a hammer and nail work great) with close supervision is recommended, or teacher can punch holes beforehand.
  6. Students can then color the black-and-white illustrations.
- 

CONCLUSION  
AND NOTES

Class reflection: What do you learn about people from the food they eat?

For community-based organizations and schools: This could be a great project to get parents involved. Gather recipes from families for a cookbook project and host a potluck with each family bringing their featured dish. The cookbooks can then be sold as a fundraiser.

A program-wide cookbook potluck at the East Harlem Tutorial Program in early 2003 was a success.

# Postcard Book

L. DEMILLE

---

**OBJECTIVE** In creating the Postcard Book, students will learn about another city and culture, including the history and architecture of their chosen city. In an increasingly visual culture, much information is conveyed through symbols and icons. Also, particularly on television news, local concerns can dominate over equally or often more important national and international issues. In an attempt to familiarize students with the symbols they will encounter repeatedly in different media, and to increase students' awareness of other places, this assignment shows students how to create a postcard book. Students will choose a city or town other than their own and create postcards that could be from that city with a picture as well as explanatory text on the back.

---

**MATERIALS**

1. Card stock (or other thick paper) cut into rectangles (suggested size: 6.25" by 4.75"); cut 8 cards for each student (7 for postcards and 1 for the cover)
2. Supplies for drawing (such as markers, crayons, colored pencils, charcoal, black pens, etc.)
3. An awl, or hammer and nail to punch holes, or hole punch (better for younger students)
4. Thread (or yarn, if using hole punch)
5. Needles (larger plastic "needles" available for younger students)
6. Actual postcards, if available

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## PROCEDURE

1. Before the date of the production of the Postcard Book, students should have ample time and guidance to research another city in the library, on the internet, or even through interviews with people they know from a different city or country. Students should be encouraged to collect information about the history of the city and the monuments and architecture that represent that history. If possible, they should print images from the internet or photocopy pictures from books and magazines.
2. Students should then write about seen facts they find interesting and should draw images to accompany those facts. If an image strikes them before a fact, they should select the image and then write text. (An example of an image would be the Golden Gate Bridge in San Francisco or the Petronas Towers in Kuala Lumpur.)
3. Students should draw their images and write their text on the cards, making them look like postcards. The text should be a “caption” for the image they draw on the front. If students want to, they can draw the rest of the postcard (e.g., a box for a stamp, lines for an address, etc.)
4. Make a cover on one of the pieces of cardstock. The cover can be as simple or elaborate as the student desires. It could feature just the name of the city, or tiled images from inside the book, etc.
5. Then students should, under the direction of their teacher, bind the postcards together with the stab binding (see page 34).
6. Students will then have completed books of their work. They can exchange books with other students to learn about other cities.

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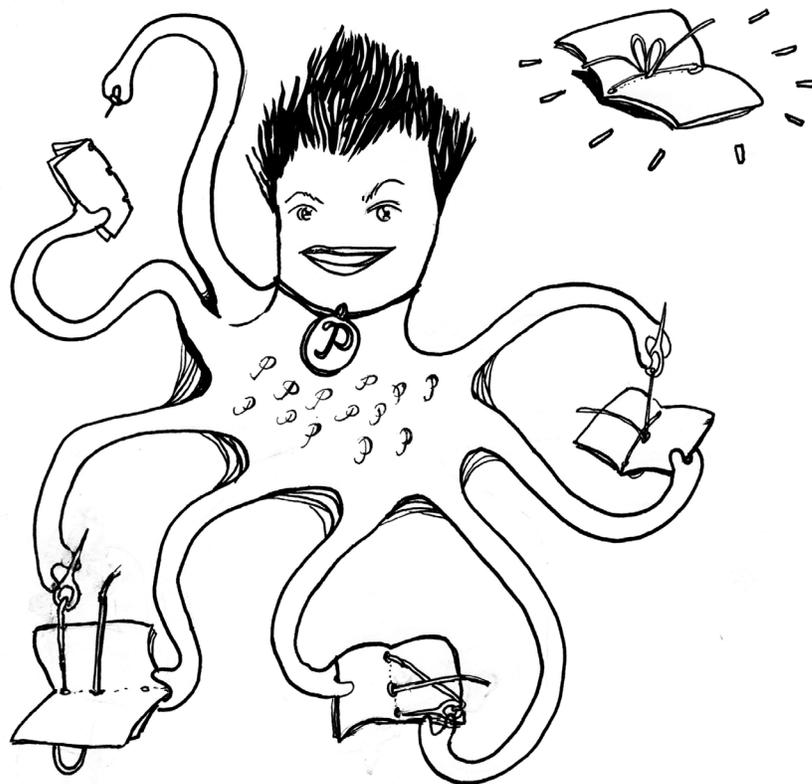
## CONCLUSION AND NOTES

This assignment enhances visual as well as written literacy, familiarizing students with icons that they will encounter on the news, in books, in newspapers and magazines, and elsewhere.

If the research sounds unwieldy or too time-consuming, the teacher can have research prepared for one or more cities. The class can read the information as a group and each student can choose information he or she thinks is interesting or important.

If the group of students is older, the teacher could facilitate a discussion of how history is represented. Building and monuments are often destroyed because of what they symbolize. How have a city’s builders and rulers decided to immortalize different historical moments? What is highlighted? What is neglected? Is there a difference between older monuments or buildings and more modern ones?

# Pamphlet Stitch



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### The pamphlet stitch is the easiest because..

All you need is paper, needle, and thread for a great book.  
It looks and feels just like a pamphlet from one hundred years ago.  
You can create a blank book first and fill it in later

---

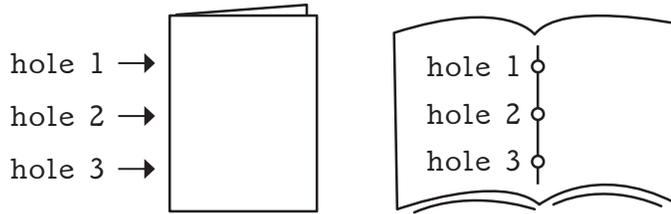
#### did you know?

The pamphlet stitch is a simple binding often used to bind chapbooks. Chapbooks are inexpensively made booklets, originally sold by “chapmen” door-to-door and village-to-village. The low cost and noncommercial distribution networks make ever more diverse reading material accessible to ever more diverse people.

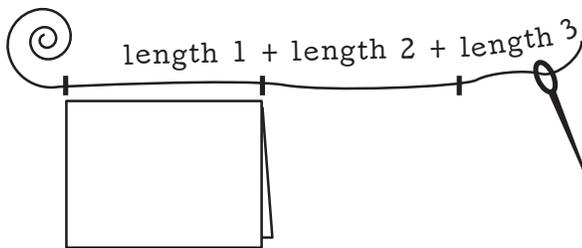
# Pamphlet Stitch

A. FORBES

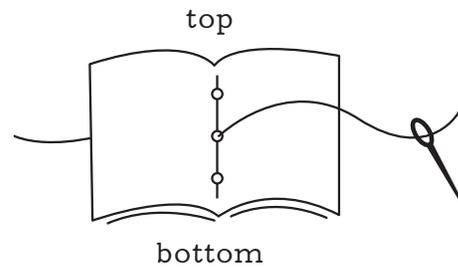
Start with 2 or more folios gathered into 1 signature.



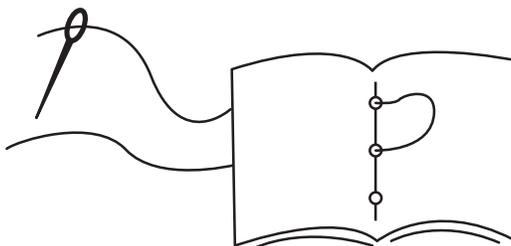
- 1 punch 3 holes along the spine of your book  
you can use a safety pin, a needle or an awl to punch the holes (see page 07)



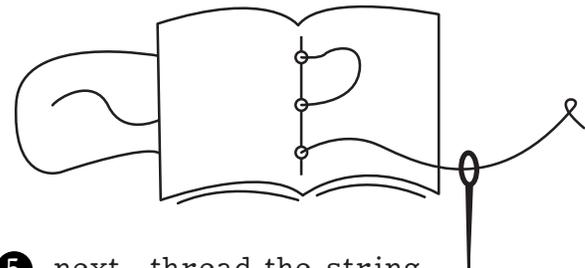
- 2 cut a piece of string 3 times the length of your book



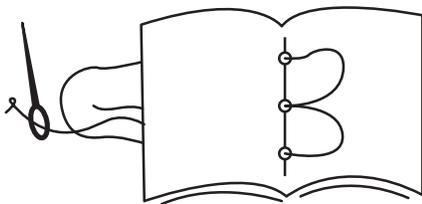
- 3 open the book and thread the string through the center



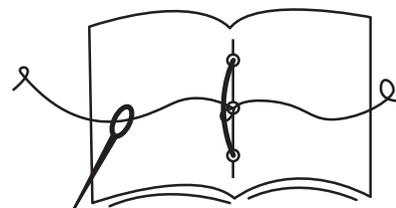
- 4 thread the string through the top hole



- 5 next, thread the string through the bottom hole, skipping the center hole



- 6 thread the string back through the center hole and tighten up that stitch



- 7 tie the string around the string running along the spine, and cut off the excess thread

# Zine Workshop

E. WHITNEY

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## OBJECTIVES AND THEME

Zines (pronounced “zeens”) and self-publishing have a long and rich history in the United States, from pamphlets on democracy (Common Sense, 1776), published by Thomas Paine, to fan fiction sci-fi magazines (or zines) from the 1950’s, to underground zines documenting the punk scene in the 1970’s and 80’s. The 1990’s saw an explosion of zine publishing, with everything from poetry and personal writing, to food and record reviews, to zines about work, cats, health, feminism, race and racism, and everything in between and beyond. What all zines have in common is that their writers and editors (often the same people/person) feel like they have something important to say that they would like to share with others.

This project can fit well with a memoir writing assignment, a personal or family history project, short story writing, or creating a poetry chapbook. This curriculum takes at least two class periods to complete, but it can be modified for shorter time periods. Additional work time may be needed outside of class. One teacher, facilitator, or student may need to be responsible for assembling and photocopying the final product if making a collective zine.

---

## MATERIALS

1. Paper (8.5” x 11” is best to start)
2. Glue sticks
3. Typewriters/computers
4. Collage material
5. Pens
6. Rubber stamps
7. Scissors
8. Photocopier for printing
9. Staplers, needles, linen thread, embroidery thread, dental floss for binding

## PROJECT

---

### STEP 1 WHAT IS A ZINE?

1. Introduction—What do you think a zine is? What do you know about zines? Have you ever made a zine before?
  2. Show example of a zine and a glossy magazine - What are the differences?
  3. Why make a zine—Stress the importance of self expression, writing about what interests you, making projects documenting your friends, neighborhood, family, or yourself (memoir).
  4. Different kinds of zines—Check out different zines. There are music, personal, political, comics, work, food, art, and poetry zines. There are different sizes, styles of binding, mark making, etc.
  5. Break up—Have students look at zines for about 10 minutes, then come back into a big group and talk about what they liked and didn't like about the zines. Encourage students to think about what they would like to make for their own zines as they look at others.
- 

### STEP 2 MARK MAKING

1. Computer layout vs. cut-and-paste layout—Talk about different methods for making zines and different layout styles.
  2. Brainstorm ways to make marks—Use a typewriter, computer, rubber stamps, handwriting.
  3. What makes a page interesting?—The background, putting type over a picture without making it look crowded.
- 

### STEP 3 MAKING YOUR OWN ZINE

If the workshop has a lot of time, everyone will make their own zine; if not, a collective compilation zine with individual pages will work best.

1. Does your zine have a theme or focus?
  2. What size will your zine be?—Full size (8.5" x 11"), half size (5.5" x 8.5"), quarter size (4.25" x 5.5")
  3. What layout style will you use?—Cut-and-paste? Computer? A mix of both?
  4. How will you make the cover?—Will it be made out of special paper? Or photocopied with the rest of the zine?
  5. What will your zine be called?
- 

### STEP 4 LAYING OUT THE ZINE

1. Margins—Leave about  $\frac{1}{4}$ " around the edge of the page so your text/image is not cut off by the photocopier.
  2. How many pages?—This is usually the most challenging part of the process. One way to layout your zine is to bind up a blank book, number the pages, and then take the book apart. Stress that everyone usually finds a way that works best for them to do layout
-

- 
- STEP 5  
PRINTING  
THE ZINE
1. Photocopy
  2. Strategies for photocopying—Doing it yourself vs. having a copy shop do it. How do copiers work? If you have a copier available demonstrate and have the group try it themselves.
  3. How to make it affordable?—Depending on the group you can either discuss the possibility of buying a collectively owned printer, sourcing a printer at a community center or a school, going to a locally owned copy shop, or what to look for in an online printing service.
- 

- STEP 6  
ASSEMBLY  
AND BINDING
1. Stapling—Show what a long armed stapler is and how to use it.
  2. Stab binding—page 34
  3. Pamphlet stitch—page 42
- 

- STEP 7  
GETTING  
YOUR ZINE  
OUT THERE
1. Explore independent bookstores that sell zines and other small press books. Do internet searches for “zine” and “zine distributors” to learn more about different zines out there.
  2. Arrange an event to celebrate the publication of student zines.
  3. Possibilities include holding a reading where students can read from their zines (invite friends, family and other community members if they are comfortable), having time where students can trade for each other’s zines, setting up a display in a school or local library of students’ self-published work.
  4. A note about safety and zines: Be careful about publishing your home address. Getting a P.O. Box is usually the best bet if you plan to distribute your zine widely. If you can’t afford a P.O. Box, consider sharing one with another zinester or list an email address so people can email you before writing to you.
  5. Remember that making zines is fun but a learning process.

# Junk Book Journal

S. PARKEL

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**OBJECTIVES AND THEME** A visual journal project incorporating basic bookbinding and collage. Students will be encouraged to explore their interests, personalities, and environment by using collage techniques, writing, and drawing.

Questions to think about: “What do you like to do? Do you collect things? Do you know what a self-portrait is? Can you represent yourself or your interests with image? What kinds of images?”

Talk about collage. Collage incorporates found objects and can include drawing, writing, and images from various sources.

---

**MATERIALS**

1. Collage material (magazines, newspapers, various papers, maps, photographs, etc.)
2. Craft paper/paper grocery bags (or other type of paper)
3. Glue stick
4. Scissors
5. Markers, pens, pencils
6. Ruler
7. Thread/ribbon
8. Hole puncher (for younger students), needle (for older students)

---

**PROJECT** Depending on the length of the class and age level, paper may be cut to size beforehand.

1. Fold paper in half. How many pages do you want in your book?
2. Punch holes for sewing.
3. Sew book together in class, step-by-step (see page 42).
4. Begin working on content of book starting with the cover. Show collage materials to students. Think about what you want on the cover. Do you want to tell a story about yourself? Can you write about yourself? What do you find interesting? Think about what you want on each page.
5. A few minutes before class is over, share work with class.

---

CONCLUSION  
AND NOTES

**Literacy:** The visual journal can incorporate a particular writing project (e.g. students write about themselves). For younger students, have class directions written on the board so they can read along with the progression of class.

**Environment:** Students can be encouraged to bring in materials from home such as photographs. If the class is long enough, students may be taken outside to do rubbings and collect things found on the ground, incorporating what they see (from advertisements to street life) in their environment into their book project.

“The city is like an enormous open book, written by an anonymous hand. It is enough just to look; the images speak for themselves. Walls talking to you through speech bubbles, balloons carrying words high in the air, or whirling airplanes writing messages across the sky.”

—Robert Massin, Letter and Image, 1972

If there is time (more than one class period), discussion of advertising and typography may be introduced along with a more in-depth discussion about collage and collage artists.

# Any Ol' Piece of Information Will Do

A. FORBES

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## OBJECTIVE

In this project students will learn how to develop their perspective about a particular issue and share their perspective through the book form. Ask many questions about the issue, as these questions may later provide content for the book. What do we have to say about city council politics? Why do we care about rent control? With whom do we want to share this information?

This pamphlet stitch is very user-friendly and can be used to transform any ol' piece of information into something of great aesthetic appeal, something someone would want to read. Postings for bake sales and gym raffles can be revolutionized when using this stitch; however, in getting students to think critically about an issue (so critically that they have to fill numerous blank pages of a book), it may perhaps prove most advantageous to discuss a subject that is affecting the students and/or the world at large.

For example, dropping out of school could be the issue. Ask yourself: Why do people drop out of school? What is it about school that encourages them to drop out? Is it true that "drop-outs" have failed? Do you find the word "drop-out" offensive or mean? Why do you stay in school? Why did you drop out of school?

---

## MATERIALS

1. Paper (Given the idea behind this book—to distribute information in bulk—the chosen paper need not be fancy or sophisticated. Plain photocopy paper will do. Use what is most affordable and accessible.)
2. Needles for sewing and safety pins for punching holes
3. Thread/embroidery floss
4. Means for conveying information: typewriter, computer, pens, paints, rubber stamps, stencils, stickers, collage materials (newspaper, magazines, etc.)
5. Scissors
6. Glue stick for reassembling images and text

---

PROCEDURE

1. Identify and organize information that you want copied.
2. Fold paper in half, into a folio (see page 8). A single sheet folded just once yields four pages.
3. Stack folios inside one another and number the pages.
4. Glue in your content. After having placed the text and image, unfold the pages and photocopy.
5. Refold and restack folios.
6. Punch three holes (being careful to space them proportionately) in the fold of the stack.
7. Then proceed with the pamphlet stitch (see page 42).
8. Share information with the masses.

---

CONCLUSION

Other issues to ask questions about and then publish in a pamphlet: social media, public education, climate change/chaos, water conservation/protection, immigration rights/protections, prison industrial complex, student government agenda, Euro-centric/male-centric curricula/textbooks, corporate propaganda within schools.

# Graffito

J. MUNKATCHY

**OBJECTIVES AND THEME** In this project students will learn how to understand the parallels/intersections between picture and word; to connect past use of hieroglyphics with graffiti art; to challenge and think critically about where art is found, where art can be accessed and what purposes art serves; to create our own graffiti tag for the cover of our blank books.

**MATERIALS**

1. Five - 8.5" x 11" blank sheets per person
2. One - 8.5" x 11" cover stock per person
3. Pencils / markers
4. Glue stick
5. Needles
6. Thread
7. Safety pins

**CRITICAL QUESTIONS**

1. What purpose did hieroglyphics serve? Why do folks create graffiti today? Where was graffiti found in Egypt? Where is it found today? Who could read hieroglyphics? Who can read graffiti? How were hieroglyphics created? What tools are used for graffiti?
2. Where is graffiti found today? Where else besides the streets? What purpose does graffiti serve in advertisement? Is graffiti found in museums? Why not? What art is found in museums? Is art easy to access in museums? Why do museums cost money to get into? Do you think graffiti is vandalism? Can something be vandalism AND art at the same time?
3. What symbols, pictures, or icons tell your story? Or your neighborhood's story? Or the story of your ancestors?

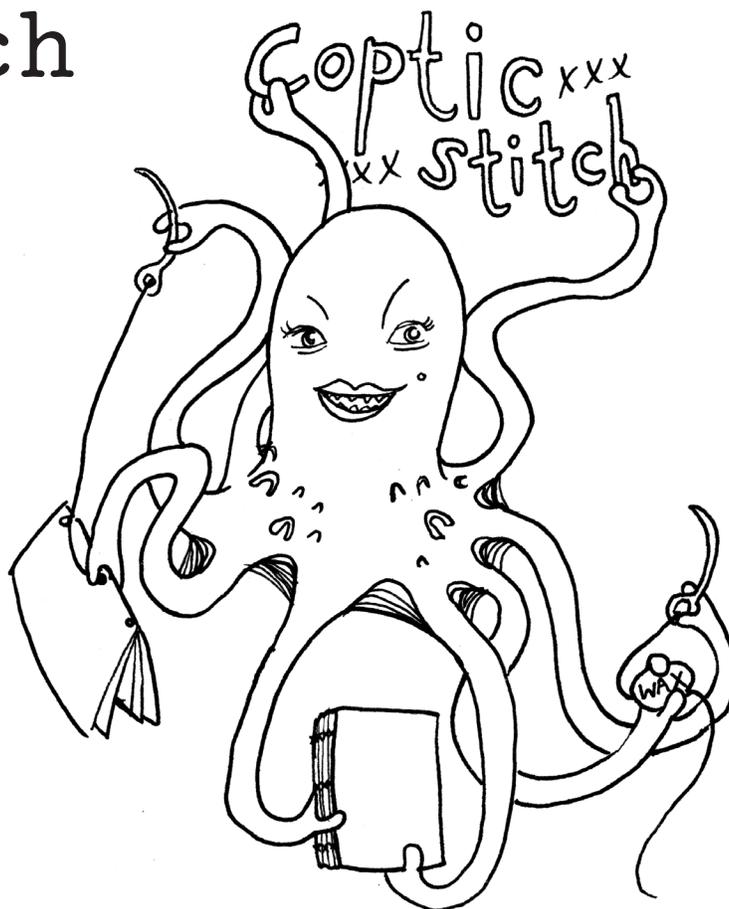
**PROCEDURES** Think about words, symbols, icons, colors, and images that represent or characterize you, your family, your school, or your neighborhood. Think about things you take pride in.

Using the entire 8.5" x 11" inch cover stock paper create a "tag" for the cover of your journal. Weave/blend the words and images in and around one another. Use markers, collage materials, and anything available in the workshop.

Fold the five sheets of blank paper in half. Stick the five sheets inside of the cover. Punch holes using the safety pin. Use the pamphlet stitch to create your journal (see page 42).

**CONCLUSION AND NOTES** Is your tag easily reproducible? Try to simplify the tag or make it so that you can remember and accurately recreate your tag without looking at your original. Fill your journals with sketches of tags in your neighborhood.

# Coptic Stitch



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### LESSON PLANS

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Coptic-bound Birthday Card Book .....	54
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## The pamphlet stitch is the easiest because..

All you need is paper, needle, and thread for a great book. Curve your own needle: wear some gloves, use a match to heat the needle, and bend into a curve. Looks and feels like a real book. Lays flat. You can create a blank book first and later fill it in.

---

### did you know?

The Coptic stitch is a non-adhesive, hand-sewn binding method introduced during the fourth century CE in ancient Egypt by the Copts and followers of the Christian Coptic church. Various forms of this stitching technique have remained popular for over 1,500 years and are still in use today.

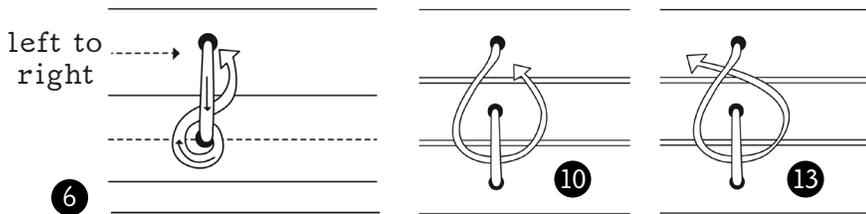
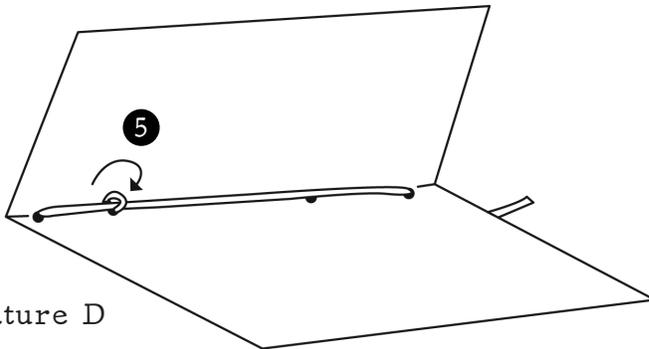
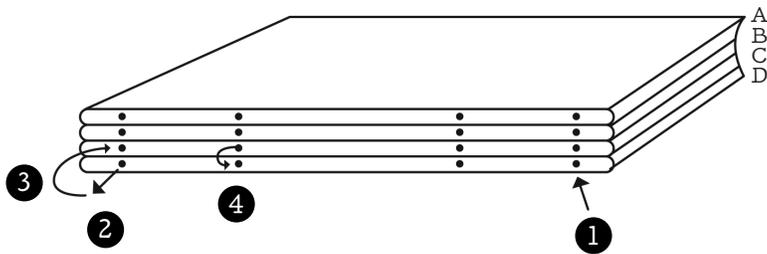
# Coptic Stitch

S. PARKEL

## NOTES

Length of string = length of book spine x number of signature + one book spine.

Make sure to keep track of the tops and bottoms of the signatures so that you do not stitch them in upside down



- 1 start at the end sewing station of last signature D
- 2 exit top sewing station D
- 3 enter top sewing station of next signature C
- 4 exit second sewing station of signature C, and...
- 5 enter second sewing station of previous signature D. loop over existing thread and exit same sewing station
- 6 loop thread (of spine) by sewing under existing thread between signatures (C + D) and re-enter second sewing station of signature C
- 7 proceed to next sewing station and repeat steps 5 and 6
- 8 exit bottom sewing station of signature C and tie a knot with the end string
- 9 enter bottom sewing station of the next signature B
- 10 exit the next sewing station of signature B and...
- 11 loop thread by sewing under existing thread between signatures (C + D) and re-enter sewing station of signature B
- 12 repeat steps 10 and 11
- 13 exit top sewing station of signature B and...
- 14 loop thread by sewing under existing thread between signature (C + D), and before pulling the stitch tight, pass the thread underneath itself
- 15 enter top sewing station of the next signature A
- 16 repeat steps 10 through 14
- 17 continue to add signatures and when you are finished tie off with a knot

# Class Novel

L. DEMILLE

---

## OBJECTIVE AND THEME

In this ongoing project, which can be started at the beginning of the year and culminate at the end, students will write, individually or in pairs, a short chapter of a novel. The chapters will be photocopied and each student will bind the chapters together into their own “novel,” jointly written by themselves and their classmates.

This project emphasizes individual creativity as well as group collaboration. Students will decide on main characters, as well as any other key elements to a novel: an antagonist, recurring images, conflicts, etc. Then, chosen randomly, one or two students will write the first “chapter” of the novel, to be followed by the next student(s). Students will be involved in a creative writing project, have the opportunity to think and talk about the writing process as well as a novel’s structure, and will leave the class with a finished book.

---

## MATERIALS

1. Paper to photocopy students’ chapters
  2. Thread
  3. Curved needle
  4. Beeswax
- 

## PROJECT

1. In a discussion facilitated by the teacher, and with an imposed time limit, students will decide on some basic aspects of their novel.
  2. The teacher will write the final decisions on the board.
  3. Students, individually or in pairs, will select a number randomly from a hat. This will be the chapter for which they are responsible.
  4. After a set amount of time, about one week, the writer(s) of the first chapter will give the Chapter 2 writer(s) their work.
  5. The author(s) of Chapter 2 will read Chapter 1, and write a continuation of the story. They will then give the Chapter 3 writer(s) the first two chapters.
  6. This will continue until all chapters are written.
  7. Each student will receive a photocopy of the chapters. Led by their teacher, they will bind all the chapters into a novel using Coptic Binding (see page 44), which emphasizes how each individual chapter contributes to the creation of the whole.
- 

## NOTES

Because this project could become difficult or time-consuming, limits (on time spent on the project, length of chapters, etc.) should be set if the teacher feels this will be a problem.

This project will occur over a long time frame, so to keep students’ interest in the book, readings after every three or four chapters could be planned.

---

# The Coptic-bound Birthday Card Book (OR ANY OCCASION CARD)

A. FORBES

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## OBJECTIVE AND THEME

Here is an alternative way to approach conventional gift giving. For the disillusioned, disenchanting holiday shopper who cannot bear another season of representing true feelings via sweater sets and electronic equipment, there are thoughtful and creative solutions for countering the uncomfortable sensations that arise while perusing sale racks and fluorescent aisles. The coptic-bound book provides a unique forum for sharing a variety of thoughts, sentiments, and beliefs. The content and overall layout of the book is highly subjective, as there is no one particular way of conveying love, trust, friendship, humor, politics or faith.

Perhaps show examples of visual journals and then compare/contrast with standard Hallmark greeting cards. Ask questions (that deconstruct both visual image and text): Are hearts the only way of conveying love? Can birthdays be signified by objects that are not balloon and confetti oriented? Can Christmas be commemorated without skiing elves and candy canes? How do you celebrate fathers who do not enjoy fishing or golf? How do you honor women that are neither mothers nor aunts, but do in fact serve a familial function? Can you express your deepest appreciation for your grandparents without making it rhyme?

Discuss alternative ways of representing holidays, feelings, and gestures. Talk about storytelling, photography, collage, and drawing.

Think about particular people (to whom you would want to dedicate a book) and identify traits and matters of interest specific to the individual. Think about ways of recreating/representing these traits; a literary person might enjoy portions of fictional texts found within drawings or under flaps, a grandparent may appreciate photographs and stories from the past, a friend infatuated with soccer and brie cheese may well derive pleasure from a collage created out of Better Homes and Gardens and Sports Illustrated magazines.

---

## MATERIALS

1. 8.5" x 11" or 11" x 17" paper or use whatever is available
  2. Thread/embroidery floss/string
  3. Curved needle (for sewing and hole punch)
  4. Found objects rescued from the crannies within purses, backpacks, kitchen cupboards, and jacket pockets
  5. Collage materials (magazines, newspapers, maps, photographs, etc.)
  6. Mark-making materials (rubber stamps, inkpads, stickers, stencils, labels, colored pencils and pens, envelopes, etc.)
-

---

## PROCEDURE

Depending on the age level and length of class, paper may be cut to size beforehand. For younger students, the book can be bound using the pamphlet stitch.

1. Visualize and discuss lay-out of the book.
2. Fold paper in half. (How many pages do you want in your book?)
3. Punch holes for sewing. (If students are younger, a hole punch and yarn may be substituted for a needle and thread)
4. Sew book together step-by-step (see page 52). Emphasize the importance of not being discouraged by the coptic stitch. Practice is really essential for understanding the simplicity of the stitch.
5. Begin inventing stories, pasting pictures, and collaging materials. A helpful way of approaching this process might be to gather and assign some materials for the students, so that they have no prior notion as to what they could be used for. The students will therefore be required to provide a context for the items. The results may prove more imaginative and unconventional if the student is also encouraged to use, along with his or her own materials, that which was allocated by the facilitator. Also, think about the book as a gift, a token of appreciation and a means of personal expression. What do I want this to represent? What do I want to express to this person?

---

## NOTES

For younger students, a more premeditated approach may be necessary. For example, devise a format for constructing a story or art project, so that students are more focused and better able to execute their ideas. Ask specific questions, so that the student's answers will ultimately provide content for the book. Questions can be answered either through visual or written explanations. Other occasion ideas: an special anniversary, Valentines' Day, Halloween, Kwanzaa, Hanukkah, Christmas, Mother's/Father's Day, Grandparents Day.

# Coptic Blank-Book Project

Y. DIGGS

---

**OBJECTIVE AND THEME** Students will learn the coptic stitch and use it to create a blank book that they can use as they please (journals, address books, organizers, etc.). Discuss the book form, show examples of hand-bound books (including coptic stitch). Brainstorm ideas for blank books (sketchbooks, notebooks for current classes, recipe books, etc.) What size do you want your book to be? What colors do you want to use? Have you ever kept a journal?

---

**MATERIALS**

1. Paper (can be cut down before class to save time or students can be given parameters for dimensions and bring their own paper)
2. Cover stock—file folders (which come in many different colors) are ideal for limited budgets
3. Thread—binder’s thread or other sturdy options (embroidery thread, rafia, dental floss, etc.)
4. Curved needles
5. Beeswax

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**PROJECT**

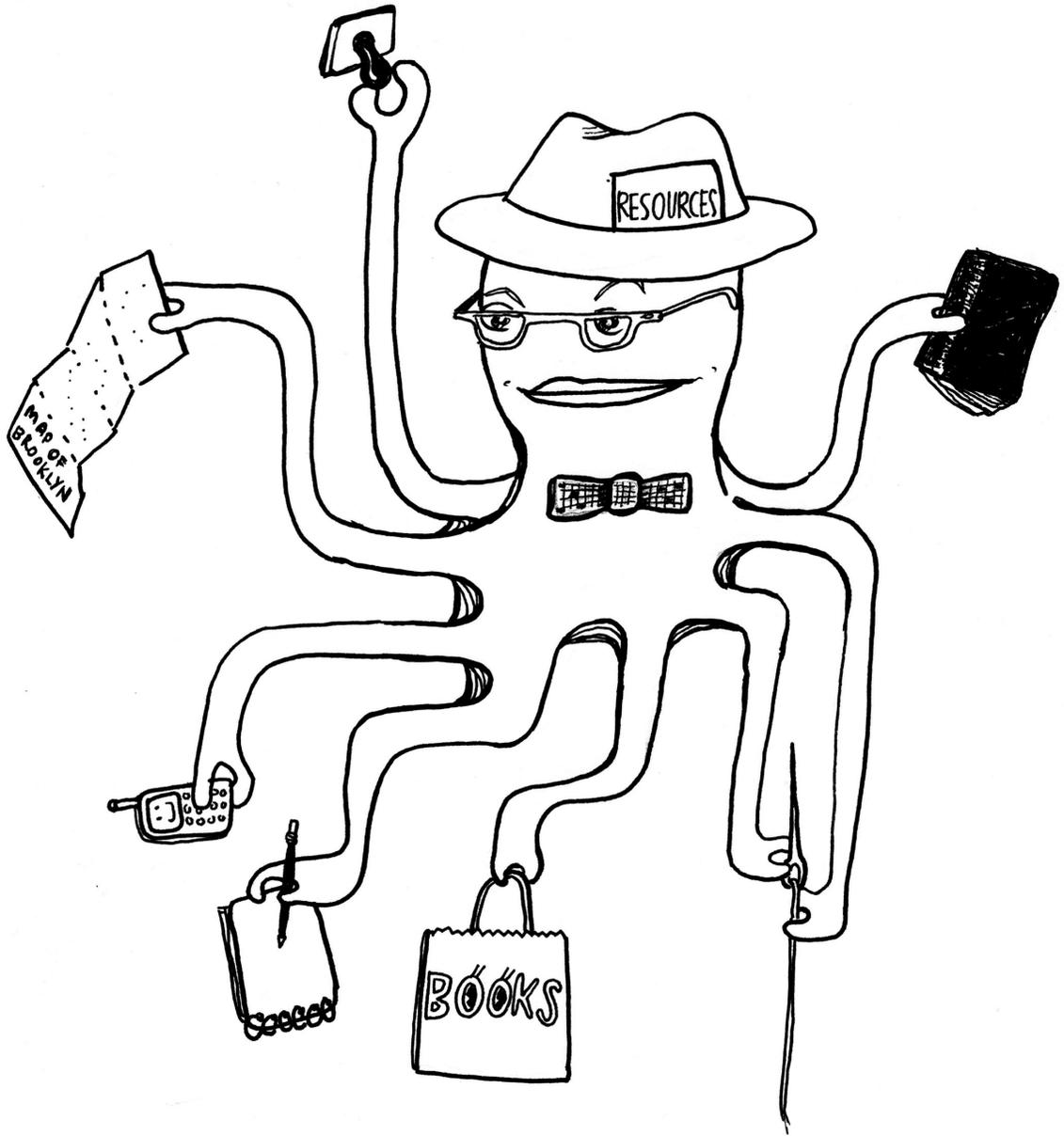
1. Distribute materials and illustrated instruction sheets to students (see page 52).
2. Discuss bookmaking terms—what is a signature? What is a folio? (see page 8)
3. Go over the coptic stitch with students in class, paying close attention to the first two signatures.
4. Students will need individual attention on this project until they get the hang of it.
5. Allow students to work/finish their books in class. Honor the work by either passing the books around toward the end of class or displaying at another planned time.

---

**NOTES** This project is ideal for students in grade 7 and up. The coptic stitch is tricky; leave multiple class periods or about three hours for book construction.

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# Resources



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# I Just Need an Idea!

## CONTENT IDEAS FOR BOOKS

### Seasonal books or holiday books

Spring Solstice or Martin Luther King, Jr. Day

### 24-Hour Shutter Bug

Use the Flag Book structure

Bind up photos taken by disposable cameras

### Pamphlets and their revolutionary uses

Use the pamphlet stitch structure

Distribute your manifesto

### Day in the life of who?

...of you

...of your family

...of your mayor

### Chapter books

Use the One-Page Book structure

Make a book at the end of every chapter

### Timelines, biographies, and history reports

Use the Accordion structure.

### Geography, flags, and current events, oh my!

Use the Flag Book structure.

# How Do I Get My Text and Images Onto the Paper?

Carve an eraser or a potato to make a stamp.

Linoleum blocks - you can carve into them.

Glue plastic letters to a piece of wood or cardboard and stamp with paint or ink.

String on brayer - a brayer is a tool used for rolling ink onto a surface. A string wrapped around a brayer, dipped in ink and rolled onto paper makes a pattern.

Stencils - you can cut letters and shapes into paper, cardboard or styrofoam plates.

Transfer pictures from magazines or photocopies with xylene markers ("mixing" markers) or wintergreen oil (the oil is more expensive, but less toxic), which can be rubbed on the images to transfer ink from the picture to your paper.

Silkscreen - there are home silkscreening kits called Print Gocco. Sometimes community centers have silkscreening tools and materials for use.

PHOTOCOPY  
LETTERPRESS  
DRAWING  
PAINTING  
RUBBER STAMPS  
COLLAGE  
TYPEWRITER  
COMPUTER  
HANDWRITING  
  
WOODCUTS  
INK  
PAINT  
PHOTOGRAPHS  
RUBBINGS  
STICKERS  
ETCHING  
VINYL LETTERS  
PRINTERS -  
COLOR OR B&W

# From the Free to the Fancy...

## WHERE TO GET SUPPLIES

### Cheap to free

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#### PAPER

For your book insides or for collage material

- Copy shops and print shops have leftovers; sometimes they even dump paper in their dumpsters or recycling bins.
  - You can reuse free newspapers or take-out menus.
- 

#### BOARD

This manual does not call for hard covers, but we thought we would include supply options

- Cardboard for covers (also makes great cutting mats); businesses in New York City leave their cardboard on the curbs most nights.
  - Binders' Board, also called chipboard, is sold for less at hardware stores, office supply stores, and discount art supply stores.
- 

#### THREAD

For stab, pamphlet or coptic binding

- Embroidery thread at the dollar store; double it up for extra strength.
  - Dental floss; strong and minty fresh.
  - Twine and string from hardware stores.
- 

## Resources and Stores in New York City

Materials for the Arts - free art supplies for nonprofits, and schools qualify too.  
33-00 Northern Blvd,  
Long Island City, NY 11101  
718-729-3001  
mfta.org

JAM Papers  
111 Third Avenue @ 13th Street  
New York, NY 10003  
212-473-6666  
jampaper.com

Artist & Craftsman Supply (Bushwick)  
1449 Broadway  
Brooklyn, NY 11221  
718-455-5829  
artistcraftsman.com

Artist & Craftsman Supply (Williamsburg)  
761 Metropolitan Avenue,  
Brooklyn, NY 11211  
718-782-7765  
artistcraftsman.com

Artist & Craftsman Supply (Park Slope)  
307 2nd Street,  
Brooklyn, NY 11215  
718-499-8080  
artistcraftsman.com

## Resources and Stores in the Bay Area

Scroungers' Center for Reusable Art  
Parts (SCRAP)  
801 Toland Street  
San Francisco, CA 94124  
415-647-1746  
scrap-sf.org

Resource Area For Teachers  
1355 Ridder Park Drive  
San Jose, CA 95131  
408-451-1420  
raft.net

East Bay Depot for Creative Reuse  
6713 San Pablo Ave  
Oakland, CA 94608  
510-547-6470  
creativereuse.org

## The Fancy

Book binding supplies like awls, linen thread, marbled papers, and books about books.

Colophon Book Arts Supply  
3611 Ryan Street SE  
Lacey, WA 98503  
360-459-2940  
colophonbookarts.com

Hollander's  
3858 Bestech, Suite B  
Ypsilanti, MI 48197  
734-741-7531  
hollanders.com

Talas  
330 Morgan Avenue  
Brooklyn, NY 11211  
212-219-0770  
talasonline.com

# A Reading List\*

## Books about books

- Clay, Steven. When Will the Book be Done? New York: Granary Books, 2001.
- Diehn, Gwen. Making Books that Fly, Fold, Wrap, Hide, Pop Up, Twist, and Turn: Books for Kids to Make (1st ed.). Asheville, NC: Lark Books, 1998.
- Drucker, Johanna. The Century of Artists' Books. New York: Granary Books, 1995.
- Friedman, R. Seth. Fact Sheet Five Zine Reader.
- Higgins, Dick, Alexander, Charles, & Minnesota Center for Book Arts. Talking the Boundless Book : Art, Language, and the Book Arts: Essays from Art & Language, Re-reading the Boundless Book. Minneapolis, MN: Minnesota Center for Book Arts, 1995.
- Johnson, Paul. Literacy through the Book Arts. Portsmouth, NH: Heinemann, 1993.
- LaPlantz, Shereen. Cover to Cover : Creative Techniques for Making Beautiful Books, Journals and Albums. Asheville, NC: Lark Books, 1995.
- Lyons, Joan. Artists' Books: A Critical Anthology and Sourcebook. Rochester, NY: The Visual Studies Workshop Press, 1985.
- Rothenberg, Jerome. A Book of the Book: Some Works and Projections about The Book and Writing. New York: Granary Books, 2000.
- Shepherd, Rob. Hand-made Books : An Introduction to Bookbinding. Tunbridge Wells, Kent: Search Press, 1994.
- Smith, Keith A. Structure of the Visual Book (Revised and expanded edition). Fairport, NY: The Sigma Foundation; Distributed by K. Smith, 1992.
- Smith, Keith A. Non-adhesive Binding (3rd edition). Rochester, NY: Keith Smith Books, 1993.

## Books about education

- Axline, Virginia Mae. Dibs: In Search of Self: Personality Development in Play Therapy. Boston: Houghton Mifflin, 1964.
- Buckman, Peter, & Illich, Ivan. Education Without Schools. London: Souvenir Press, 1973.
- Committee, American Friends Service. Coyuntural Analysis: Critical Thinking for Meaningful Action, a Manual for Facilitators: available at: <http://www.librarything.com/work/9912271>, 1997.
- Delpit, Lisa D. Other People's Children: Cultural Conflict in the Classroom. New York: New Press: Distributed by W.W. Norton, 1995.

Duckworth, Eleanor. The Having of Wonderful Ideas and Other Essays on Teaching and Learning. New York: Teachers College Press, 1987.

Fine, Michelle, Weis, Lois, and NetLibrary Inc. The Unknown City Lives of Poor and Working-class Young Adults. Boston: Beacon Press, 1998.

Freire, Paulo. Pedagogy of the Oppressed. New York: Herder and Herder, 1970.

hooks, bell. Teaching to Transgress: Education as the Practice of Freedom. New York: Routledge, 1994.

Horton, Myles, and Freire, Paulo. We Make the Road by Walking. Philadelphia: Temple University Press, 1990.

Illich, Ivan. Deschooling Society (1st edition). New York: Harper & Row, 1971.

Illich, Ivan. Disabling Professions. London; Salem, NH: M. Boyars, 1977.

Kohl, Herbert R. 36 Children. New York: New American Library, 1967.

Kohl, Herbert R. I Won't Learn From You: And Other Thoughts on Creative Maladjustment. New York: W.W. Norton, 1994.

Kohl, Herbert R. A Grain of Poetry: How to Read Contemporary Poems and Make Them Part of Your Life (1st edition). New York: HarperFlamingo, 1999.

Kotlowitz, Alex. There are No Children Here: The Story of Two Boys Growing Up in the Other America (1st edition). New York: Doubleday, 1991.

Kozol, Jonathan. Free Schools. Boston: Houghton Mifflin, 1972.

Manguel, Alberto. A History of Reading. New York: HarperCollins Publishers. 1996.

Masten, Jeffrey; Stallybrass, Peter; Vickers, Nancy. Language Machines: Technologies of Literary and Cultural Production. New York: Routledge, 1997.

Nieto, Sonia. The Light in Their Eyes: Creating Multicultural Learning Communities. New York: Teachers College Press, 1999.

Nieto, Sonia, and NetLibrary Inc. Language, Culture, and Teaching Critical Perspectives for a New Century. Mahwah, NJ: L. Erlbaum, 2002.

Orenstein, Peggy, & American Association of University Women. Schoolgirls: Young Women, Self-esteem, and the Confidence Gap (1st edition). New York: Doubleday, 1994.

Prakash, Madhu Suri, and Esteva, Gustavo. Escaping Education: Living as Learning Within Grassroots Cultures. New York: Peter Lang Publishing, 1998.

Schmidt, Jeff. Disciplined Minds: A Critical Look at Salaried Professionals and the Soul-battering System that Shapes Their Lives. Lanham, MD: Rowman & Littlefield, 2002.

Weis, Lois; Fine, Michelle; NetLibrary Inc. Beyond Silenced Voices: Class, Race, and Gender in United States Schools. Albany, NY: State University of New York Press, 1993.

\*THIS LIST IS A WORK-IN-PROGRESS. EMAIL US AT HELLO@BOOKLYN.ORG AND TELL US WHAT WE MISSED OR SHOULD ADD!

# Colophon: An Evolving Effort

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The Booklyn Education Manual is a collective and evolving effort. We want to include your bookmaking experiences in this manual. You can send bookmaking instructions, illustrations or lesson plans to the address below. We want to hear how you tailored the lesson plans to your situation. We want to hear what worked and what did not work. We want to know where you are buying supplies or what you are reading to enhance your teaching. We would love to see photos of the books you make! Any contribution will improve this manual. Thus far, the following people have contributed to the Booklyn Education Manual: Eric Adolfsen, Rebecca Alvarez, Natalie Campbell, Trish Clark, Ondine Crispin, Lauren Demille, Issac Diggs, Yassira Diggs, Bridget Elmer, Amy P. Ferrara, Alison Forbes, Stefanie Fox, Cathy Hsiao, Monica Johnson, Shannon Kelly, Emily Larned, Heather McCabe, Amy Mees, James Mitchell, Jamie Munkatchy, Lionel Ouellette, Sara Parkel, Eliana Perez, Sara Rabinowitz, Doug Rice, Kalmia Strong, Mark Wagner, Eleanor Whitney, Trudy Williams, and Sharon Zeller.

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# About Booklyn

Booklyn's mission is to promote artists' books as art and research material and to assist artists and organizations in documenting, exhibiting, and distributing their work.

We work towards our mission through publishing and distributing artists' books, archival collections, print portfolios, and zines to academic, artistic, and cultural institutions worldwide. We represent artists and organizations committed to environmental and social justice. Our clients are special collections librarians, curators, and other collections professionals. We see our work within the greater context of progressive social change—art and bookmaking are tools for education, personal agency, community engagement, and activism.

## Our History

Founded in 1999, Booklyn is an artist-run, non-profit 501(c)(3) organization headquartered at the Brooklyn Army Terminal in Sunset Park, Brooklyn. Over two decades, Booklyn has created a global network connecting hundreds of artists and organizations with educational institutions. Through that network, Booklyn has distributed thousands of books, artworks, archival collections, and box sets used by an audience reaching hundreds of thousands.

Through our Box Set Program, we archive and distribute the work of artists and social justice groups that address urgent cultural issues of our day. Our Education Program presents free and low-cost book-, print-, and zine-making workshops hosted onsite or at like-minded partner sites, and we distribute free printmaking and bookmaking resources online. Our Exhibition Program engages our local community through exhibitions that focus on handmade and print-based works on paper that address socially relevant topics. Our Emerging Curators Program ensures that our exhibitions are fresh, diversified, and forward-thinking. Our publishing imprint allows us to extend the cultural reach of our programs beyond the local community and institutions and into the hands of readers of all identities and locations.