

Embossed Pocket Books



Materials:

Prang® Semi-Moist Watercolors
Prang® R-T-U Tempera White
Prang® Watercolor Markers
Wonderfoam® (self adhesive)
Celluclay® Papiér Maché
Small Conical Coffee Filters
Yarn – Wire or Ribbon

Optional:

Pressed Flowers or potpourri
Fabric Dye
Snow Dazzle® Giant Flake Glitter

Equipment:

Zip Lock bag Plastic Sheet
Measuring Cup Rolling Pin
Scissors White Glue

Grade Level: 2nd through 12th
depending on variables such as
complexity of design and color
usage. Size and complexity of
bookbinding technique selected.

Project Time: One class period to
design and make covers; one to
assemble/bind – minimum. More
time can be used in design and
cover execution in upper level work.
Drying time required.

Key Words: Bookbinding,
Collections, Journals. Medallions.

Standard: Through grades 4, students should be
Able to make a pleasing visual design for
cover and execute it cleanly. Higher levels can
investigate and incorporate ethnic design
elements in both color work and medallion design.
Upper most levels – can vary the bookbinding style
to further develop and enhance the overall design
Use for finished book can also become more
sophisticated as students develop – initially, lower
grades can simply collect anything they like; most
highly developed use is as a combination sketch-
book with color swatch and materials cache.

Vocabulary: journal; sketchbook; bookbinding; embossed; pocket book; medallion; seal; coat of arms; cache; imbed; release agent.

Introduction: Throughout history man has collected and bound things he desired to save. The history of the book and various binding techniques offers a vast series of ways and means for making things both practical and decorative – worthy of function – and décor and holding treasures – of thought – image and things.

Covers: Mix Celluclay according to directions – adding color or imbedments to the pulp as desired. Roll out to desired thickness between layers of plastic. Make a pattern slightly larger than the size of the coffee filters being used and cut the shape (x2) from the Celluclay sheet. Set aside to dry – edges are best smoothed while wet – though can be worked when leather hard or sanded when dry. Make holes for binding in “top” of cut pieces when wet. **Medallion:** Draw out design small enough to be applied to book cover. Cut areas to be embossed out of Wonderfoam (2 or 3 layers) Cut a single larger generalized shape for a base (2 if thicker base desired). Simple designs can be cut with scissors – extremely simple designs can be assembled from cut pieces (or use pre-cut shapes). Color design as desired with markers(watercolor). Apply a thin layer of white tempera over the marked area. Form a free form flat piece of Celluclay and impress the colored design into it. The color and paint will act as a release agent so the “stamp” does not stick. If desired to use no color – wet the “stamp” to prevent sticking. Apply wet medallion to drying cover. No additional adhesive will be required in most cases – however – if surfaces are too dry – apply a layer of white glue between them to ensure durability.

Binding: Select a stack of desired depth of coffee filters (minimum of 3 recommended) Pre punch holes that will correspond to the holes in the cover. Stack back cover – filters and front cover – aligning holes. Using wire- ribbon or yarn – thread through the holes – allowing enough slack for pages to be opened. Tie in whatever manner desired. Apply drop of white glue to finished knot for durability.

Variations: Use handmade or manufactured envelopes instead of coffee filters – binding the envelope bottom inwardly. Vary the size of the envelopes used for various sized books. Add a stick – skewer – twig or polymer clay or Celluclay rod to the binding side. Enhance with gemstones and further color application. Make a book with two bound sides and a center opening (back cover one flat piece) Interleave sheets of paper with the pockets. What other configurations could be made for a multiple pocket book (hint: what shapes can be made from the filters – by placing 3 or more stacks to form the design of the overall book) Make and use the book to complete a particular design or report presentation. Make a series of books to be used as a set. Make the paper inside by using the Celluclay in a handcast paper technique (see technique sheets).

Troubleshooting: If covers dry “curly” – they can be sprayed with water and ironed flat. If smoother texture is desired – smooth Celluclay surfaces with fingers dipped in water – “polishing” the surface lightly while wet.