

Paper & Book Camp 2.0 Handout

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BIG PICTURE

FRIDAY

Alter Papers and Bits of Fabric - Hot/Cold/Overnight
Marks that will transfer/print
Marks that will not
Experiment and/or Make Color and Page Size Decisions
If Sunny, then Cyanotype

SATURDAY

Iron and Sort Papers
Alter More Papers
Mending
Planning/Building a book
If Sunny, then Cyanotype

SUNDAY

Alter more Papers until Noon
Binding and Embellishing

Things to Consider on Friday

Page Orientation

Page/Book Size - Proportion

Continuity - Color, Image/Mark

Transparency

Cover Material

Wrapping and Rolling - Roll Your Own!

HOT Batch

Make 3 - 5 rolls with 3 - 5 pieces of paper plus at least 1 piece/scrap of colored paper, cut or tear shapes

Cut a piece of rug warp or sari ribbon or yarn about the length of your arm for each roll

Tie a piece of cotton with your initials to the end

Overlap but don't pile up perfectly
Placement of the colored paper will matter
More control, lightly spritz the colored paper

Roll gently about the size of an oreo
Real tight - less color more white space
Loosely - air bubbles make a sort of striping, less transfer of color

The more 'flaps' the more pages with full color/ink spray

Wrap and tie neatly or wildly - if you make a bow or 1/2 bow you will be able to use the string/ribbon/yarn again

Papers

- Watercolor (heavy or light)
- Sketchbook - weight?
- Cardstock
- Transparency
- Found Papers
- Bits of Fabric (rolled/wadded)

Colored Paper

- Cut or torn in shape
- Geometrics - lines, circles
- Spritz with water to hold in place
- Placement - page orientation

Overlaps/Flaps

Wrapping

- Ribbon, yarn etc.
- Location

COOL BATCH

Do it again - make 3 - 5 rolls with 3-4 pieces of paper.
Trades and shares?

DYE BATH RECIPE

5-6 Tea bags (loose tea works but is very difficult to remove from paper)

If you are most interested in the dye - you can use 4 bags
Color of the tea will influence the color of the dye

Tea to color paper and grab paper fibers

Black Tea = brown

Green Tea = very light green

Thai Chai = orange

Hibiscus = pink

Coffee = darker brown

Optional

Rit or iDye - amp up color (works best with tea, but colors behave as colors do and mix)

Amount determines darkness/saturation - usually $\frac{1}{4}$ to $\frac{1}{2}$ teaspoon or a cap of Rit/ $\frac{1}{4}$ tsp. iDye is enough

Process

1 About a $\frac{1}{2}$ Liter/Pot of boiling water poured over tea/dye and allowed to steep and cool just about 5 minutes. You want the rolls to go in very warm but not boiling water.

2 Add super hot tap water to the height you want/usually just short of the top of the roll so a small amount of paper is above the tea.

3 Place rolls. They can be snug, but not so tight that they don't keep the rounded shape. Usually I can get 4-5 rolls in a tub.

4 Gently rock/roll/flip to wet the insides.

5 Spray a small amount of ink on the part of the paper that is above the tea. Gently wipe the spray nozzle so it doesn't clog.

6 Record the number(s) of the tubs that you used - they aren't going to look the same

Use post it notes or this paper to record what teas/dyes you used - later if you want more of the same for continuity in a book.

7 Set timer or write down time for about 1.5 hours

Optional:
Momogami or Folded Papers

Tub #

Type of Tea

Rit or iDye

Spray ink

Time

2 of 10

BREAK FOR INTROS WORRIES WISHES

Mark Making! INK, WAX PENCILS, STAZON STAMPING

Purposely keeping ink and paint separate.
Revisit 'Things to Consider'

Ink Test Sheet

Any/All techniques for mark making can be combined, skipped, done again on paper after dying.

Put **ink** of choice in a little take out cup - about a tablespoonful or two - spray water a time or two to dilute.

(Record choice)

Light water mist will start ink moving

Ink has to dry before dying the paper

Super thick applications of ink tend to mush out like angry bruises

Make Marks!

paint brushes, spatter, stamp with found objects, chopstick, credit card

Combinations of transferable and non-transferable

White wax, crayon/crayolas, Stazon/permanent ink stamping
White posca

Make at least 6 big sheets and a few small ones

More can be made over the next days. Repeated marks/style for continuity if you are making pages.

MARK MAKING WITH PAINT

Things to Consider . . .

Stencils - unpainted areas will be colored by tea and any ink transfer from other pages.

Mark Making Tools

Slightly watered down paint can be **scraped with credit card** and/or painted over waxed pencil marks.

Scraped or painted areas can be spritzed with water and then picked up with a rag.

Any/All techniques for mark making can be combined, skipped, done again on paper after dying.

Things to Consider . . .

Keeping an eye on the timer for the Hot batch

Gently gently lift out a roll at a time, chopstick may help.

Hold it over the tub until mostly done dripping.

Clothespin roll to line - put your initials on the cloths pin.

Put in the cool bath rolls in.

Set timer/note time - looking for at least another 1.5 hours.

DYE BATH MANAGEMENT NOTES

As the timers go off and the first two batches are finished and hung up, make rolls with your dry ink and painted papers. You can add colored paper in with those also.

Make your own dye bath and keep chugging along. I will make up some shared baths as well. Side deals will give you more options for color. Record tub#, don't forget to label your rolls. Take notes if you want to reproduce any results.

The more we have done today the better!

I don't like to wait until the rolls are completely dry to unroll them. They stick and tear too often. When still slightly damp they come apart and can be laid out on newsprint or hung on the clothes line to completely dry. Best to wait to iron until paper is quite dry to avoid delamination.

*NAME TAGS, TIMERS, Post It notes!

IRONING

Medium High/High heat - just to the steam setting but don't use steam!

Works great for dyed,inked, and cyanotype papers.

Use the parchment paper and be very very fast and nimble when ironing anything with wax pencil or paint.

Unplug the iron if no one is waiting in line.
If no person is ironing, the iron is unplugged.

SORTING

After ironing a few rolls of dyed/altered papers, I like to sort.

Generally I start with three piles

- Yes I am Happy with You
- You need another roll in the Dye
- You have nice white spaces for Cyanotyping

Then I take the YES pile and sort by either texture (heavy, light, transparent) or color ways.

Paper clip the piles and add a note so you remember what you were thinking.

Sorting is very helpful if you are starting to design a book or if you have specific ideas about how you want to use a specific piece of paper.

Tub #

Type of Tea

Rit or iDye

Spray ink

Time

BUILDING A BOOK

Starting Places

A Cover that You Love - heavy watercolor or found paper, layer up lighter papers to make 'heavy' paper, fabric, or old book covers.

Paper Color, favorite/important images drawn or stamped, the size of a container that the book will live in?

Pages and covers can be glued or sewn together, but some of the standard sizes make life easier and limit waste.

One piece of paper folded in half(ish) will make 4 book pages.

Piece of paper vs. book page

How many pages do you need/want?

Generally 4-6 pieces of paper per signature =
16 - 24 book pages per signature.

I like 3, 5, or 7 signatures, but even numbers work too. 5 signatures work well and only require about an 1 - 1.25" spine - good proportions.

My basic process for building a book:

1

If I have a cover - pull 20-30 pieces of paper that I like with the cover. If I don't have a cover, I start with papers that I like and seem to want to be together. Some (or/all) dyed/inked/painted and some plainer cardstock, found paper, or transparent paper. If I don't have that many - go back and set up some more rolls.

2

Pick a size that I like or that fits my chosen cover paper. Make one piece the size that you want and use it to tear or cut the other selected papers close to that size. I generally don't like them to be exact because then I can't see the next page! Save the bits for repairs/embellishments. Fold in half (or?) and use the bone folder to crease. This is where I identify pages that would benefit from mending - mark with bit of post it note.

3

Sort the sized and folded paper into 'types' (i.e. plain card stock, inked, transparent)
Sort again into a pile for each signature with roughly similar content.

4

Choose a 'wrapper' for the outside of the signature and arrange the pages. Add/subtract as needed.

Things to Consider . . .

Page Orientation

Page/Book Size - Proportion

Continuity - Color, Image/Mark

Additions - Fold, Tabs

Signature Identity -
Wrappers and Belts

Transparency

Cover Material

Book Size

Papers per signature

Pattern?

Wrapper/Belt

Number of Signatures

Dimensions

Height

Width

Spine

'Page' through to look at the flow.

*Now or later you can add marks or stamping or collage or painting or . . . to form more flow relationships.

5

Snuggle the folds together and use big paper clips to hold them near the fold - extra paper clips may be necessary if you have skinny bits to secure.

6

Choose the order of the signatures. I always think the first wrapper is important and sets the tone of the book. (See number 4)

'Page' through to see the flow and relationship between signature wrappers.

Use post it notes to label the number order of the signature and the top.

7

Stack up the signatures and measure the space you will need for a spine. Make a little drawing with dimensions. Usually $\frac{1}{4}$ per signature works, but if you like thin or thick signature measuring gives you that number.

8

Do you need any particular paper colors or patterns - alter more paper!

Do you need to build, dye, collage, etc. a cover?

Sometimes making rules helps. For example - 'something' a color or a bit of collage or a stamp print must flow/overlap from one page to the next.

REPAIRS, SEWN EMBELLISHMENTS, TABS

And Sewing to make larger papers or accordions.

Use bits left from sizing papers or choose from collage papers or books. If your page of address labels suits your book - repairs and/or tabs.

Small sewn paper or fabric collages are also strong/meaningful additions.

Some pages are done and don't need anything.

Tabs - regular (i.e. at all wrappers) or not, extending beyond the page or not. With stitches

Stamping, writing, stencilling, etc.

Blue/white carbon paper

CYANOTYPE

NEGATIVE MAKER <https://www.jacquardcyanotype.com/>

Pre treated paper/fabric

Treating/sensitizing any kind of paper

Hot press watercolor paper is the gold standard

1 Choose two or three papers to sensitize. Write your initials on the back near an edge in pencil. It's a good idea to sensitize 2-3 little scrap pieces to test timing for outdoor printing.

2 In a darkened room paint on a thin even layer of cyanotype solution. (Solution is made by combining equal parts of two reagents - I'll do that part.) Keep the solution covered with a dark plastic cup when not in use. Dip brush in solution allow extra to drip off on edge of glass. Paint smoothly in both directions. Pick up any drips or puddles. Check coverage by holding up. Dry flat in the dark - under a box. When dry papers can be stored in light proof envelopes.

3 **Audition your arrangement on scrap paper in the light.**

4 Gather a wooden substrate, glass or acrylic and what ever you are using for an image before you go into the dark to get out your sensitized paper.

5 **In the dark** arrange objects, plants, negative or combination on dry prepared paper. Cover with safety glass or acrylic sheet. Use clamps to secure the thinner acrylic sheet.

6 Place in strong sunlight for 2 - 5 minutes depending on the amount of sun - we will probably have to experiment each day.

7 Take papers out - carry upside down or between papers to stop development.

8 Rinse very very well in water (at least 3 minutes - until the rinse water is clear with no hint of yellow) Add a tablespoon/dash of hydrogen peroxide to the last rinse water. Handle wet paper gently. Hang to dry.

Layered/timed print

Double exposure - when first print is completely dry. Paint on sensitizing solution and do a second print.

Images from

- Negative
- Dried plants
- Fresh plants
- Glass bottles

Paper

- Pre treated/processed commercial paper
- Pre treated commercial fabric

Paint solution on paper (in the dark) it must dry completely and be stored in the dark

- 'new' paper
- found paper
- tea dyed paper

Processes

- Single contact print
- Layered/timed print
- Double exposure

Afterwards

- Tea dye
- Watercolor/paint
- Spray ink
- Collage

MARKING AND SEWING DEMOS

*drawings

Multisignature Pamphlet Binding

1

Get your cover to size.

Generally slightly ($\frac{1}{4}$ inch) larger than pages are high. Two page widths plus your spine measurement for the length plus $\frac{1}{4}$ inch. If you have extra paper - folding over the open edge makes a stronger cover.

2

Divide the spine measurement by the number of signatures, draw a line for each signature. If you measure your page width plus $\frac{1}{8}$ of an inch from each end and then find the middle - you have 3 of the 5 lines - I usually just estimate the other two.

3

Options - you can fold and crease the first and last lines if you want a squared off spine - or not and have a rolled spine.

4

Make a jig by cutting a strip of cardstock the same height as your cover. Fold it to find the center. Fold the ends to the center. Draw a pencil line at all three places.

(Options: two sets of binding stitches - allows for different colored stitches or make 5 stitching stations for extended pamphlet stitch on larger books.)

5

Mark the 3 hole positions on your first and last signature lines and then use the jig paper to help draw a straight line across the spine.

6

Use an awl or large needle to punch the three holes at each signature line. A ring of tape on your awl will prevent to fierce/big a hole. Punch from the inside but then go back and 'polish' the hole from the outside.

7

Use the jig to mark the 3 holes in each signature (be sure that they are snugged.) I like to mark with a pencil and then use the awl to poke the hole. Again, punch from the inside, 'polish' from the outside.

8

Start with the first or last signature to sew. Thread should be about twice the height so you have enough to tie your knot.

When sewing, always start in the middle. Choose inside or outside knot location.

The beginning and ending threads should be on either side of the long center stitch so that you can capture it with your square knot.

*If sewing an extended 5 hole pamphlet - you still start in the middle and have the long stitch across the middle three.