

1 Concepts + Practices I

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ART 2201C 602 Summer B 2018

Mon / Wed 8:00-11:30 AM

141 Harbor Hall

**description** Consider this an artist's boot camp. The following six weeks will inform design careers. And by way of clarification, compulsory Design Foundations should not be taken lightly. Students develop skills that mold them into smart visual thinkers through an interdisciplinary immersion in diverse tools, theory, process, and techniques related primarily to 2D design fundamentals. If competency begins with learning software, we consider design as fine art through digital/physical collisions, idea-first design, group collaboration, and critiques in the studio. Design is an umbrella beyond "technology."

**deliverables** Weeklies: 4 single-week projects [begin in class]  
Final Project: Brand Book

**policy** All assignments, critiques, and classes\* are mandatory and participation is expected. Readings are required. All work is DUE pinned up for CRIT at the START of class, even if you're absent. Assignments will NOT be accepted by email. Late work is NOT accepted [F]. Revisions are NOT accepted. All work is presented on the final class during Individual Final Crits.

\* You get 1 absence, no questions asked. Collect them, 2 absences = Drop 1 letter grade, 3 absences = Fail. Tardy = anytime past roll-call; 2 Tardies = 1 Absence.

Your faculty, as a general rule, will work with you if you communicate effectively in advance of absences and problems. We respond to emails. We do not respond to "Day Before" emails. No grace is extended for computer/pet/roommate problems: Do NOT lose/destroy your work. No plagiarism. Stealing = failure. Appropriation is not theft. See also, RIP: A Remix Manifesto.

## 2 Concepts + Practices I

structure	Weeklies: Assigned in class and DUE in 1 week. Bring all materials to work in class, including readings. Workshops are seen as supplement to Weeklies. Final Project: informed by weeklies, workshops, readings, and lectures.
grading	Weeklies = 50% of grade; Final Project = 50% of grade; Basis: inventiveness, accuracy, follows directions, craft, finesse, timeliness, idea, content, form, evolution, attitude, participation, attendance.
documentation	Final Class: At the end of the semester, students must hand in ALL relevant digital files [collected via USB]. Photograph all physical work prior to Individual Final Crit. Bring all physical work to Individual Final Crit. DIGITAL DOCUMENTATION REQUIRED TO RECEIVE A FINAL GRADE.
required text	100% Evil, by Blechman + Niemann Interaction of Color, by Josef Albers The Medium is the Message, by McLuhan It is Beautiful—Then Gone, by Venezky Island or Brave New World, by Huxley
suggested text	Understanding Comics, by Scott McCloud Slaughterhouse Five, by Kurt Vonnegut Black Hole, by Charles Burns V for Vendetta + Watchmen, by Alan Moore The Calvin and Hobbes 10th Anniversary Book, by Watterson Over and Over, by Mike Perry Wall and Piece, by Banksy Graphic Design Thinking, by Ellen Lupton Graphic Design: The New Basics, by Lupton + Phillips Fotografiks, by David Carson Sex, Drugs, and Cocoa Puffs, by Chuck Klosterman Signal to Noise, by Neil Gaiman and Dave McKean The Making of the Wall, by Gerald Scarfe Things I Have Learned in my Life So Far, by Sagmeister New Masters of Poster Design, by John Foster Mike & Doug Starn, by The Starn Twins Meme Wars, by Kalle Lasn CO-LAB: Collaborative Design Survey, by Herrmann+Shelley Fluffy Humpy Poopy Puppy, by Charles S. Anderson Vertigo: A Novel in Woodcuts, by Lynd Ward

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materials    Digital:  
\* Adobe Photoshop  
\* Laptop (recommended)  
\* Portable digital hard drive storage

\*    Physical:  
Mandatory Kit: AOE Supply, 12908 N. 56th St. Tampa  
Other Resources: Utrecht, Artist Craftsman, Cheap Joes  
Check syllabus to see what to BRING to each class

Art Arsenal: scissors, PVA Glue 8oz., India ink, 1 can black Montana spray paint, good 4B pencil, Staedtler white eraser, artist tape, PrismaColor acid-free black assorted markers (contains 005, 01, 03, 08, chisel, and brush felt-tipped markers), assorted brushes, 9" X 12" pad of black Artagain paper, 9" X 12" pad of smooth Bristol, 9" X 12" pad of kraft paper, 9" X 12" pad of tracing paper, pad of newsprint, 1 large bright white hot press illustration board, 2 22" x 30" sheets of Stonehenge, self-healing cutting mat 24" X 36", 18" cork-backed metal ruler, X-Acto knife #11, replacement blades #11, sketchbook, Adobe Photoshop

collaboration    Additional materials will be assigned on a per project basis to keep costs down. In addition to the materials purchased in your kit, you will need portable digital storage. More supplies TBA.

disability    Students are encouraged to collaborate in various ways as a reflection of design reality. Please ask about how to make this work for various projects. Minimally, use your peers to help document work and when assignments require.

Any student with a disability is encouraged to meet with me privately during the first week of class to discuss accommodations. Each student must bring a current Memorandum of Accommodations from the Office of Student Disability Services, which is a prerequisite for receiving accommodations.

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- 01 [JUN 25] M BOTH : intro classes  
8AM CP1 : intro Weekly 1 and Final Project :  
Grids + Trines + Graphic Form + Collisions & Grafted  
Forms + Branding lectures : Forced Connections Workshop  
10AM CP2 : intro Brandalist Campaign : intro Written :  
Activist Design lecture : Manifesting workshop
- 02 [JUN 27] W CP1 : CRIT +- : CRIT Brand Pitches : intro Weekly 2 :  
Idea is Everything + Semiotics lectures : Unconventional  
Tools Workshop : Discuss 100% Evil
- 03 [JUL 02] M CP2 : CRIT Brand Research & Campaign Pitch : CRIT  
Manifesto + Artist Stmtnt : intro Kit of Parts : Vectoring  
lecture : Illustrator demo : Discuss Design of Dissent
- \*\* [JUL 04] W NO CLASS [INDEPENDENCE DAY]
- 05 [JUL 09] M CP1 : CRIT NYT : CRIT 60 Icon Thumbnails : intro Weekly  
3 : Pattern + Color lectures : Suicide Stencil Demo :  
Discuss McLuhan
- 06 [JUL 11] W CP2 : CRIT Kit of Parts : intro Punchline Pamphlet :  
Intro to Type lecture : pamphlet and saddle stitch demo :  
InDesign and Photoshop demo
- 07 [JUL 16] M CP1 : CRIT Angsty Will : CRIT 16 Rendered Icons : intro  
Weekly 4 : Intro to Time-Based and Stop Motion lectures :  
Photoshop Batching & GIF Animation Demo : Discuss Albers
- 08 [JUL 18] W CP2 : CRIT Pamphlet : Video lecture : intro Mocumentary :  
Premiere +Audition demo : Discuss Culture Jam
- 09 [JUL 23] M CP1 : CRIT >>> : CRIT 8 Finalized Icons + 8 Patterns +  
Book Dummy : CRIT Revisions : Saddle + Pamphlet Stitch  
demos : OPEN STUDIO : Discuss Venezky
- 10 [JUL 25] W CP2 : CRIT Mockumentary : intro Animated Logo : Intro to  
Animation lecture : After Effects demo
- 11 [JUL 30] M BOTH : OPEN STUDIO : CP2 : CRIT Animated Logo
- 12 [AUG 01] W BOTH : EVERYTHING DUE : CRIT Final Projects  
Individual Final Crits : Deliver DIGITAL-FILE  
documentation [Files + Photos]. Neatly photograph all  
physical work and deliver in the form of: 1. Thumb Drive,  
2. Portable External Hard Drive, 3. No other option]

Cheat Sheet    Concepts + Practices I

final project    Brand Book

weeklies

- 01    + -: figure/ground with BW paper
- 02    NYT: illustration with India Ink washes in value steps
- 03    Angsty Will: 2 colour suicide-cut stencil pattern
- 04    >>>: sequence with paper shapes; video or flip book

workshops

- 01    Forced Connections: ideas ideas ideas
- 02    Unconventional Tools Mark Making
- 03    Suicide Stencil Demo
- 04    Photoshop Batching & GIF Stop Animation Demo
- 05    Saddle + Pamphlet Stitch: Book Binding

lectures + demos

- 01    Trines + Collisions & Grafted Forms: intro brand book
- 02    grid.lock: German/Swiss, Xacto Demo, precision/proportion
- 03    + -: figure/ground, advance/recede, contrast
- 04    Icons/Symbols/Branding: ideas distilled to graphic form
- 05    Idea is Everything + Semiotics + Inking Demo: concept 1st
- 06    Colour Theory + Albers: managing colour weights
- 07    Pattern + Stencil Demo: repetition via tessellation
- 08    Intro to Time-Based + Stop Motion + iMovie Demo: frames

ALCs Concepts + Practices I

Academic Learning Compacts

- 01 Demonstrate a clear understanding of the Elements and Principles of Design.
- 02 Develop strong compositional skills through grids and iteration.
- 03 Acquire the ability to distill imagery using positive/negative space and figure/ground relationships to achieve high-contrast, graphic form.
- 04 Implement idea-first design and solve visual communication problems through a shrewd understanding of semiotics and concept/form relationships.
- 05 Learn thinking-techniques that facilitate forced connections, unconventionality, speed, accuracy, originality, investigation/research, and freshness.
- 06 Gain an introductory understanding of typography through the idea of readability and text as image.
- 07 Practice a nuanced understanding of Color Theory through Color Aid and Josef Albers.
- 08 Understand sequencing, pacing, repetition, patterns, and multiples.
- 09 Acquire a self-aware, critical sensibility to the student's culture and environment.
- 10 Learn and invent new lo-fi, democratic art-making processes and mediums.
- 11 Gain an understanding of coherent visual vocabulary and systems.
- 12 Begin to recognize 3D and 4D elements through the context of 2D media.

ALCs Concepts + Practices I

- 13 Acquire making-savvy in various mediums including: drawing, pen & ink, digital and alternative photography, collaging and transfers, stenciling, photocopying, printmaking, bookmaking/binding, stop animation, and 2-3D installation.
- 14 Acquire software savvy in Adobe Photoshop and iMovie.
- 15 Practice physical production skills that concern immaculate craft.
- 16 Write clear, effective, entertaining commentary.

Final Project: Brand Book

description Whether it's a specific product, an entire line, or a whole company, brands are conceptual worlds made up of influences and ideas. Brands are commonly shown off internally and externally through Brand Books and Brand Rooms. J.R.R. Tolkien said that he always started each story with a detailed map of the world. No matter how fantastical, his tales seemed real because they were real. Even if not all of the information from the map made it into the narrative, it served to guide the writer's decisions, adding flesh to the skeletal plot and outline. Brand books do the same thing as Tolkien's maps: they allow viewers to understand the threads that make up the abstract concept of the brand.

You will invent an original brand to explore: either  
(1) A personal design philosophy (conceptual) or,  
(2) A product line (tangibles). Note: Choose something clear and distinctive. It is imperative that you be able to define your brand concisely (one or two sentences).

theme Working from the plethora of content from the Chinese Zodiac (see "Chinese Zodiac, Four Animal Trines" on Wikipedia), determine the TWO influences that will combine to form your world: One must be from YOUR trine and the other must be from a trine OPPOSITE of yours. The objective is to pick two influences that are opposite of one another. You are encouraged to work with either/both the physical characteristics of the zodiac animals (body and form) and/or the qualitative descriptive characteristics that relate to your trine (ie. intelligent, magnanimous, charismatic, etc.). Your task is to choose one element from each of the opposing trines and combine them in a variety of ways. This is how you will generate your icons and brand.

content Build your world around a set of 8 ICONS drawn from your particular Zodiac combo theme. Each icon will be a grafted form (2 disparate things merged into 1) and the set should graft consistently using similar means and logic. The 8 grafted forms must also be applied as

Final Project Concepts + Practices I

8 PATTERNS (multiple repetitions): 1 pattern per icon. Build the brand book out of the 8 icons, 8 patterns, and related process-work used to create the icons (source material, iterations across mediums, process sketches, writing to explain your brand, etc.). Also, give your brand a name.

process Pay attention to the elements of design: line, space, colour, shape, texture, form, value. This is also a drill in sequencing, narrative, and pacing (book design). Consider what is placed next to what, how the pages turn, balancing visual weight, and building anticipation.

\* See Forced Connections, Saddle, and Pamphlet Stitch Handouts for help

components Front Cover/Back Cover (blank inside covers)  
Title Page (name your brand)  
Contents Page (name your icons + page numbers)  
Foreword (describe your brand: what is it and why)  
24 interior pages = text block (6 pieces of paper)  
Ergo, 7 PIECES OF PAPER TOTAL (cover + text block)

specs 6" X 9" (comic book)  
Pamphlet or Saddle Stitched  
Must demonstrate digital and physical processes  
Must utilize 8 icons and their 8 respective patterns  
Each icon is unique and distinct from the others  
Materials and processes are limited to this class

due JUN 27 Brand Pitches  
JUL 09 60 Icon Thumbnails  
JUL 16 16 Rendered Icons  
JUL 23 08 Finalized Icons, Patterns, and Book Dummy  
AUG 01 Final Book

inspiration for BRAND BOOK

Best Made Co. by Peter Buchanan-Smith, 99 Ways to Tell a Story by Matt Madden, industrial design from Marc Newson, Punk Magazine, David Carson's oeuvre, Banksy's oeuvre, Experimental Jetset's oeuvre, Post Typography's posters, Colors Magazine by Tibor Kalman, 2wice Magazine by Abbott Miller, Sun Moon Star by Vonnegut and Chermayeff, Things I Have Learned in My Life So Far by Stefan Sagmeister, It is Beautiful...Then Gone by Martin Venezky, Pentagram Papers, OBEY campaign by Shepard Fairey, Prada wallpapers by 2x4, identity for the Walker Art Center by Andrew Blauvelt, Michael Bierut's Yale School of Architecture Posters, identity for Sak's Fifth Avenue by Pentagram, Knoll textile ink collection by Pentagram, patterns by William Morris + Kelmscott Press, Hypnopaedia by Zuzana Licko, identity for the The St. Petersburg/Clearwater Convention & Visitors Bureau by Pentagram, First Things by Pentagram, identity for the WORK Architecture Company by Project Projects, The Book of Genesis by Robert Crumb, the Starn Twins' oeuvre, Kandinsky and the influence of music, Dave McKean's illustrations, Jan Svankmajer and the Quay Brothers' video art, Memento and Seven title sequences, Saul Bass' oeuvre, W Magazine, J.R.R. Tolkien's maps, Andy Warhol and iteration

for FORCED CONNECTIONS (ICONS)

The Science of Sleep by Michel Gondry, Jean Claud and Christo's wrappings, Happenings by the Fluxus, Duchamp's readymades, collages by Hannah Hoch, exquisite corpse, the interrobang, hammerhead sharks, Buckbeak (griffin), Hercules & the Centaur Nessus by Giambologna, The Gift by Man Ray (nailed iron), Object (Le Déjeuner en fourrure) by Meret Oppenheim (fur covered cup), Dead History typeface by P. Scott Makela, cover for the December 1940 issue of Direction magazine (barbed wire Christmas package), Robert Rauchenberg's Combines, Picasso and Braque's synthetic and analytic Cubism, Vik Muniz and appropriation, Los Caprichos by Goya, Dali's lobster phone, photography by Diane Arbus, sculptures by Degas, paintings by Kahinde Wiley, architecture of Michael Graves and Robert Venturi, posters by Elliott Earls, RIP: A Remix Manifesto, remixing sound from Beck and Girl Talk

Weekly 1 Concepts + Practices I

+ -

description Figure/Ground with BW [Black/White] paper

Objective: Viewer cannot tell what's on top. The base can be either a black or white sheet of paper. Manipulate positive and negative space in such a way to achieve continuous form. What do we see first? Second? How can you balance (50/50) this relationship? Make the layers optically invert between foreground and background.

inspiration Look at Frank Miller's *Sin City*, high contrast photography from Alfred Stieglitz, Ansel Adams, Edward Weston, and Rodchenko, rayographs, *Guernica* by Picasso, *Interracial Marriage* by Mirko Ilíc, the *Dialogue* poster by Luba Lukova, and logos by FontFont and usa (channel)

specs 11" X 11" white illustration board  
7" X 7" image (base of white or black)  
2 layers of paper  
PVA glue

due JUN 27

Weekly 2 Concepts + Practices I

NYT

description Illustration with India Ink washes in value steps

Create an illustration for an article from the New York Times dated the day of class.

Concept is King.

inspiration Dali, Rodrigo Corral, Brancusi, de Chirico, Max Earnst, Goya (Los Caprichos), Mirko Ilíc, American Idiot by Green Day, Albrecht Durer, Paul Pope, Mike Mignola, Christoph Niemann, Robert Crumb, Joseph Kosuth, Magritte, Paul Rand, Give 'Em All A Big Fat Lip by The Whigs, Gerald Scarfe, Banksy, Kalle Lasn, Luba Lukova, and Chermayeff & Geismar, Understanding Comics by Scott McCloud

specs India ink  
watercolour paper  
bamboo brush  
unconventional tools  
10 Distinct values  
15" X 22"

\* See Unconventional Tools handout for help

due JUL 09

Weekly 3 Concepts + Practices I

Angsty Will

description 2 colour suicide-cut stencil pattern (wallpaper)

William Morris is a dude you should know: 19th century Arts and Crafts Movement, beautiful though overpriced secular goods, intricate textile designer; the pattern guy. You will be using Illustrator to generate a form and then using either cardboard or poster board for your stencil. A 2 layer suicide print, ergo 2 colour print. You will use the stencil 6 times per colour in a grid to generate a pattern (tesselation). Use Illustrator to mock the pattern. Demo and examples in class.

inspiration pattern: William Morris, Marian Bantjes, The National Aquarium logo, Keith Haring, Zuzana Licko's Hypnopaedia, Jackson Pollock, Chuck Close, Donald Judd, Aztec pottery; color: Luba Lukova, Andy Warhol, Shepard Fairey, New Masters of Poster Design, Globe Poster, Plakastil, Rothko, Ghost World by Daniel Clowes, Mike Mignola, and Casanova by Matt Fraction

specs 15" X 15" stencil  
2 colour pattern  
30" X 45" print (can be on cardboard, fabric, etc.)

due JUL 16

Weekly 4 Concepts + Practices I

>>>

description Sequence with paper shapes

For instance, Saul Bass. First, storyboard a basic framework for your sequence. What's happening? What is the premise? Transitions? Camera angle? If you have a good idea, everything else will fall in place. Then, animate the paper to produce a 300 clip stop-motion video. You are required to use a camera or scanner in conjunction with any physical technique.

Form/Sequence must link back to its origin point in a visual loop.

inspiration Jan Svankmajer (Dimensions of Dialogue, Darkness Light Darkness, Alice, Meat Love), Quay Brothers (Street of Crocodiles, Cabinet of Jan Svankmajer), claymation (Pee-wee's toys, Chicken Run, Corpse Bride, Frankenweenie, Nightmare Before Christmas), dynamation and Ray Harryhausen (skeleton scene from Jason and the Argonauts), 3D printed models (Coraline, ParaNorman), Ok Go (End Love), NZ Book Council-Going West, Parkour's Motion Reel, Don Hertzfeldt (Rejected), David Firth (Salad Fingers: Spoons), and Fluid (The End of The World), and Don Hertzfeldt (Rejected).

specs 300 images  
Black and white basic cut paper shapes  
Video: 10 seconds in length, 30 fps (frames per second), 4:3 aspect ratio, sound optional

In other words,  
30 frames per second X 10 seconds = 300 frames  
300 frames = 300 images, ergo 1 image per frame

\*\* See "Stop Motion" handout for help

due JUL 23

### Forced Connections

description ideas ideas ideas

Students, pair up with someone not from your astrological trine (see "Chinese Zodiac, Four Animal Trines" on Wikipedia). You and a partner will work together to generate unexpected ideas in preparation for your Brand Book. Your brand is a world built around a set of 8 icons/patterns that draw from your theme, the collision of your zodiac and your partner's zodiac. For example, graphically combine characteristics of Rabbit and Snake to create hybridized forms. However, we are not merely interested in the grafting the physical animals (i.e. a snake with rabbit ears), but also consider your zodiac's personality characteristics, dates, compatibility, origin stories, and anything else descriptively related to the meaning of your zodiacs. For example, what would it look like to combine jealousy (Rabbit) with myopia (Snake)?

specs Each Student: (7 min each)

- 1) List 1: 20 NOUNS related to your zodiac.
- 2) List 2: 20 ADJECTIVES describing your trine.
- 3) List 3: 10 VERBS indicative of zodiac's origin story.

Collaboratively: (10 min each)

- 4) Verbally combine (make new words) one item from both LIST 1's. Make multiple combinations. Hone in on a thread that you find interesting. Use your partner to help come up with interesting hybrid words.
- 5) Now visualize these hybrid words as hybrid forms.
- 6) Graphically combine one item from both LIST 2's.
- 7) Graphically combine one item from both LIST 3's.

As you work on your brand book from here on out, consider verbally and graphically combining any two items from ANY two different zodiac lists. As you continue, keep in mind that your set of icons should graft consistently and use similar means and logic. You and your partner may choose to help each other for the remainder of the semester, and this is recommended, however, you and your partner are required to have a completely DIFFERENT set of icons, patterns, and brand books.

due Continue throughout the semester

Workshop Concepts + Practices I

Unconventional Tools

description Mark making

Use this time to experiment with form. How this can help you with your project?

specs 1] Find some non-art instruments that could be used to make marks in unconventional ways.  
2] How do use the tool [ie. pressure, puncture, numbers, sliding, rubbing, etc.]?  
3] Experiment by combining with inks, graphite, toners, etc. [It is best to work in black.]  
4] Make it flat and graphic by photocopying or scanning to jack up contrast, if necessary.

due 20 minutes before end of class

### Stop Motion in Photoshop

supplies Scanner, camera, tripod (though not necessary),  
Adobe Photoshop & iMovie, objects needed for content  
matter will vary with student.

rules The final output is open-ended in terms of content and  
choice of visual aesthetic. With the exception:

NO FILTERS and NO EFFECTS and NO IMAGES MADE DIGITALLY

specs Frame Rate (fps = frames per second): 30 frames per  
second (meaning it uses 30 frames per second of video).  
For frame of reference, 30 fps is standard.

Duration: approx. 10 second video

300 clips = 300 photographs/scans/images = 300 frames

Traditionally, stop-motion video treats 1 clip as 1  
frame. However, understand that if you have less clips  
(images), this means each clip will last for more frames  
and it will be a less "fluent" video.

Images: do all photo editing in Photoshop first  
Use Batching and Actions  
Make Grayscale then change back to RGB (screen)

Video Frame Size: 720 X 480 (standard 4:3 ratio)  
Image Size: 720 X 480 px  
Use DV-NTSC for the format

Animation Notes for Photoshop File -> Scripts -> Load Files into Stack -> Loads you  
images as layers in the layers palette  
Window -> Timeline (this is the toolbar to animate)  
New Frame button to generate 300 frames set to .03 sec  
(video will actually be 9 seconds); NO TWEENING.  
Toggle the "eye" (layer visibility) to only show one  
layer at a time per frame; you may also play with layer  
opacity and mixing in the layer palette as it makes sense  
File -> Export -> Render Video -> Quick Time, Animation  
High Quality, Document Size 720 x 480, 30 FPS, DV NTSC

### Saddle Stitch

staple bound

materials sharp x-acto, bone folder, metal ruler, long-neck stapler; suggested: newsprint or white xerox

practice example 5 X 7.5" booklet  
printed on 8.5 X 11" [letter] paper

- \* booklet must be an even number of pages divisible by 4
- 1 print ready: make a blank dummy for yourself and number the pages
- 2 rearrange the page spreads in your document to reflect the order of your dummy
- 3 print your booklet: double sided, with crop marks
- 4 make sure the pages are collated in the correct order
- 5 tape the corners of your paper to hold them together
- 6 measure to find the center [spine] of your booklet
- 7 measure to find the placement of [equidistant] staples
- 8 bind: one fast pop of the stapler; twice; staple from the outside cover of your booklet, so that the toothy part of the staple is buried on the inside of the booklet
- 9 trim: picture window style [meaning don't cut all the way through the edges of your paper, ergo cutting off your crop marks]; cut only the two long edges of your book, NOT the edge opposite of your spine
- 10 fold: use bone folder
- 11 with the book folded crisply in half, trim the last edge opposite the spine [make sure everything is square]

Pamphlet Stitch

thread bound

materials sharp x-acto, bone folder, metal ruler, awl, non-cotton thread, [curved] needle, wax; suggested: newsprint, xerox, clay coated, or butcher papers

practice example 5.5 x 8.5" booklet [letter paper folded in half]

- 1 collate your (printed) paper.
- 2 fold each paper in half. this is called a folio.
- 3 stack the folios together in their correct order. this is called a signature.
- 4 make a jig with measured placement for holes along the spine.
- 5 cradle the spine of your signature into the spine of a magazine. use an awl to punch holes into the spine of each signature. the size of your paper will determine the spacing in between each hole. generally, divide the height of your booklet by four to have equidistant holes. mark with a pencil where you want your holes. if you do not have an awl, use a hammer and nail.
- 6 wax your thread. this ensures a tight knot, and sturdy binding. thread a (curved) needle (do not knot the end of your thread) and start your stitch from the inside of your signature, center hole. pull the thread all the way through, save for two inches.
- 7 pulling the needle through to the outside of the signature, work your way up to the top hole, and insert the need through to the inside. from the top hole, go past the center hole and down to the bottom hole.
- 8 from the outside of the bottom hole, pull back up to the center hole (the hole you started the stitch from). tie the two ends of thread together and cut.