



Hand-made Bookbinding and Illustration of a Young Adult Novel

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ABSTRACT

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Bookbinding has existed for centuries: from old scrolls to leather-bound volumes, people have strived to create the most efficient and aesthetically pleasing ways to create handmade books. Illustrations, endpapers, dustjackets – every aspect tailored to create a final product with such experimentation and uniqueness that the readability does not suffer in the process. The objective of this thesis was to research multiple bookbinding methods with the goal of finding the one most suitable for creating a handmade binding of a Young Adult novel, complete with illustrations and other additional features.

This thesis provides an overview of the most beginner-friendly bookbinding methods, analysing their advantages and disadvantages, as well as giving a brief introduction to various bookbinding materials and tools. The data for this thesis was collected from articles, publications, books, and numerous web resources. The practical bookbinding process is described in detail, providing a thorough insight into each step, from concepting to final assembling.

The results of these studies allowed a successful experiment where a hand-bound book was created, complete with 13 original illustrations, multiple additional visual elements, and a dustjacket.

Key words: bookbinding, bookbinding methods, bookbinding process

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ABBREVIATIONS AND TERMS

YA	Young Adult
zine	a self-published, non-commercial print work of original text and/or images, done by an individual or a group
casing	the front cover, the back cover, and the spine of a book put together
text block, book block	(bookbinding) folded pages of a book, sewn or glued together into a single block
signature	(bookbinding) a number of folded pages put inside one another to be sewn together
dark academia	a literature genre often characterised by mysterious narratives that usually transpire within the confines of a prestigious university, academy, or boarding school
bookcloth, book cloth	in bookbinding, a special material made from fabric and backed with paper that does not allow the glue to seep through
foil printer	a special printer which uses heat, pressure and foil to create graphics and designs on various materials
typeface	in graphic design, a set of characters – letters and numbers – in a particular design, used for printing or for electronic display
font	variations of a typeface, its size, weight, etc.

1 INTRODUCTION

No one knows when the first book was bound. Most likely, it was destroyed thousands of years ago, succumbing to earth and time. However, even with humanity's limited knowledge, the history of bookbinding is fascinating. From wax tablets, joined together with cords in 200 BCE, to the first documented process of bookbinding circa 1250 (Masters 2019), bookbinding has been evolving and being experimented with for as long as it has existed. The art of bookbinding has changed over time; dozens of different methods have been created and forgotten. The materials and the tools have undergone tests and experimentation, and since the printing revolution in the 15th century, the number of techniques of bookbinding has risen significantly – for example, such novelties as soft covers have come to market and flooded the shelves of bookstores.

For a long time, bookbinding was considered a pursuit mostly for professionals. However, nowadays, the hobby is becoming less and less gatekept and is no longer limited to the upper class. Bookbinding's emergency can be accredited to the development of the Internet and, most significantly, fanfiction.

Alexander (2021) explains the origin of the phenomenon

Fanfiction has traditionally been confined to online sites like Archive of Our Own (AO3) and FanFiction.Net, but some of the most prolific artists within the space have found a way to help people enjoy their favourite titles in new ways: binding the stories into physical novels designed to read better and stand out on bookshelves. (Alexander 2021)

While coming across a freely available text of a favourite book is hard, fanfiction texts are easily accessible. Similarly, a lot of beginner bookbinders start by re-binding old classics that can be found in Internet archives and libraries. Materials and tools can be purchased online and, if the location is favourable, may come out being very affordable and of great variety. There are hundreds of tutorials online on how to turn any piece of text into a book using dozens of different methods, how to make it cost-efficient, and how to create everything from a plain sketchbook to an elaborate, illustrated volume.

This thesis explores several different bookbinding methods suitable for beginners, discussing where they are mostly used and providing the advantages and disadvantages of each one. The thesis goes into the anatomy of a traditional book and basic bookbinding materials. The objective for the practical project is an illustrated, complete rebinding of a YA novel using one of the beginner-friendly methods. Moreover, the thesis goes in-depth about the entire process, from finding all the materials to making illustrations and describing the assembling process step-by-step.

2 RESEARCHING BOOKBINDING

There are two prominent sides to researching bookbinding: its origins and history, and its practical use. Whereas it is easy to find the etymology of the words related to bookbinding, its actual history can be difficult to clarify. Books are fragile by design, so the first examples are unfortunately lost to earth and time.

There are dozens of different bookbinding methods, most of them dating back centuries. It is nearly impossible to pinpoint who and where invented the first bound books. If ancient Egyptian scrolls, rolled together and stored in scroll cases, can be considered the very first books, that means bookbinding can date all the way back to 2400 BCE (Bagnall 2011). While the first official books, which consisted of dried palm leaves and twine, were bound in India circa 100 BCE (Masters 2014), there is a great number of bookbinding techniques that existed way before that and are not used today. The first hardback book as we know it can be dated back to the 16th century (Guillermou 2017), but it is impossible to pinpoint the first bookbinding company. The closest ancestor of a modern book is a *codex*, a set of sheets of material, bound together on one side, forming a book-like structure. The use of the codex format began to gain prominence around 150 CE (Masters 2019) and replaced the traditional scroll, offering advantages such as easier navigation and the ability to access specific sections without having to unroll the entire document.

As for researching the practical use of bookbinding, the Internet proves to be an unending source of tutorials and instructions on how to make every sort of bound book from scratch. And while some of the methods can be quite expensive and time-consuming, others take no more than a day or a couple of hours. However, the origins of the methods often remain a mystery.

2.1 Anatomy of a traditional hardback book

Over the hundreds of years of human existence, people have come up with dozens of different ways to bind books; however, one thing has always stayed the same: the basic structure of books (Lewis 1957). The structure, or the anatomy of the book, usually consists of pages that are sewn or glued to the front and back

covers at the spine. Different bookbinding methods use different materials and steps, so a book can consist of just paper and thread, or, conversely, can require a long list of materials. Out of all the kinds of bound books, the most well-known one is undeniably the traditional hardback book.



PICTURE 1. Anatomy of a book made with a Case binding method e.g. 'Cemetery Boys'

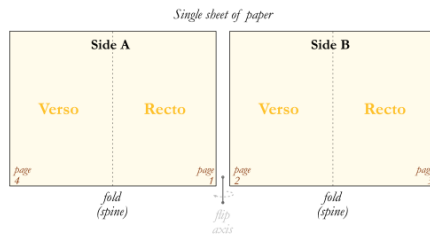
As an example, this is a traditional hardback book (Picture 1). The only non-essential part is a dust jacket (Picture 1, [1]). Not every hardback book has one: they are mostly made specifically for special editions, or more costly versions of books, and serve an altogether practical, aesthetic, and sometimes financial purpose. Dust jackets provide additional protection for the covers and the spine while also containing important publishing information, such as a blurb, the author's biographical information, etc.

The most central part of the book is the cover (Picture 1, [2]): a book cover can be made from thin board or cardboard that is covered in bookcloth, leather, or vinyl. There is no one specific blueprint for a cover design: it can be blank, or contain the book title, the author's name, as well as other design elements. The cover can also include an illustration or a digitally-made collage, and the back cover usually includes either the synopsis or the reviews by the public or other

authors. The front cover, the back cover, and the spine (Picture 1, [5]) together create a **casing**.

FOLIO

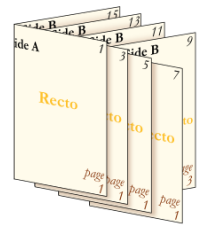
abbreviated
fo 2°



- 4 pages of printed text
- 2 on each side
- 1 fold
- creates 2 leaves
- each leaf is 1/2 size of the original sheet

<https://en.wikipedia.org/wiki/Folio>

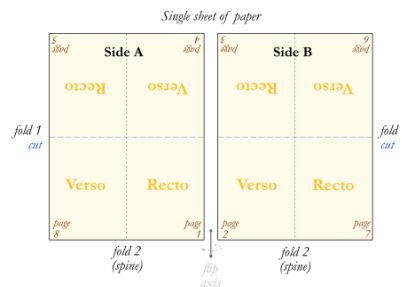
Example of a Folio Gathering



Folios would be inserted within each other to form, for example, gatherings of 8 leaves (above). Gatherings are sewn through the central fold prior to binding the book. Multiple gatherings are stacked and made into a book.

QUARTO

abbreviated
Qto, 4to or 4°

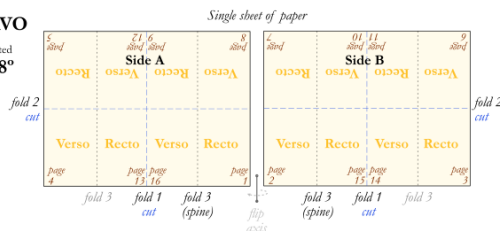


- 8 pages of printed text
- 4 on each side
- 2 folds, 1 cut
- creates 4 leaves
- each leaf is 1/4 size of the original sheet

<https://en.wikipedia.org/wiki/Quarto>

OCTAVO

abbreviated
8vo, 8°



- 16 pages of printed text
- 8 on each side
- 3 folds, 2 cuts
- creates 8 leaves
- each leaf is 1/8 size of the original sheet

<https://en.wikipedia.org/wiki/Octavo>

For "left-to-right reading" books.

PICTURE 2. Octavo, folio, and quarto book formats (Skaalr, Wikipedia 2021)

The most fundamental part of any book is the **text block** (Picture 1, [4]), which consists of *signatures* – stacks of folded paper that are sewn together. The signatures can contain different numbers of pages depending on the thickness of the volume and the quality of the paper; there is no one correct number of how many pages should be in the signature. Signatures of hardcover books are normally octavo (a single sheet folded three times), though they may also be folio (a sheet folded once to produce four pages) or quarto (a sheet folded four times to produce eight pages) (Picture 2).

A part of a hardback book's text block that is crucial to the structure are the endpapers (Picture 1, [3]): two papers at the beginning and the end of a text block that connect it to the casing. They are often blank and serve only structural value; however, in more expensive book editions, endpapers can include additional

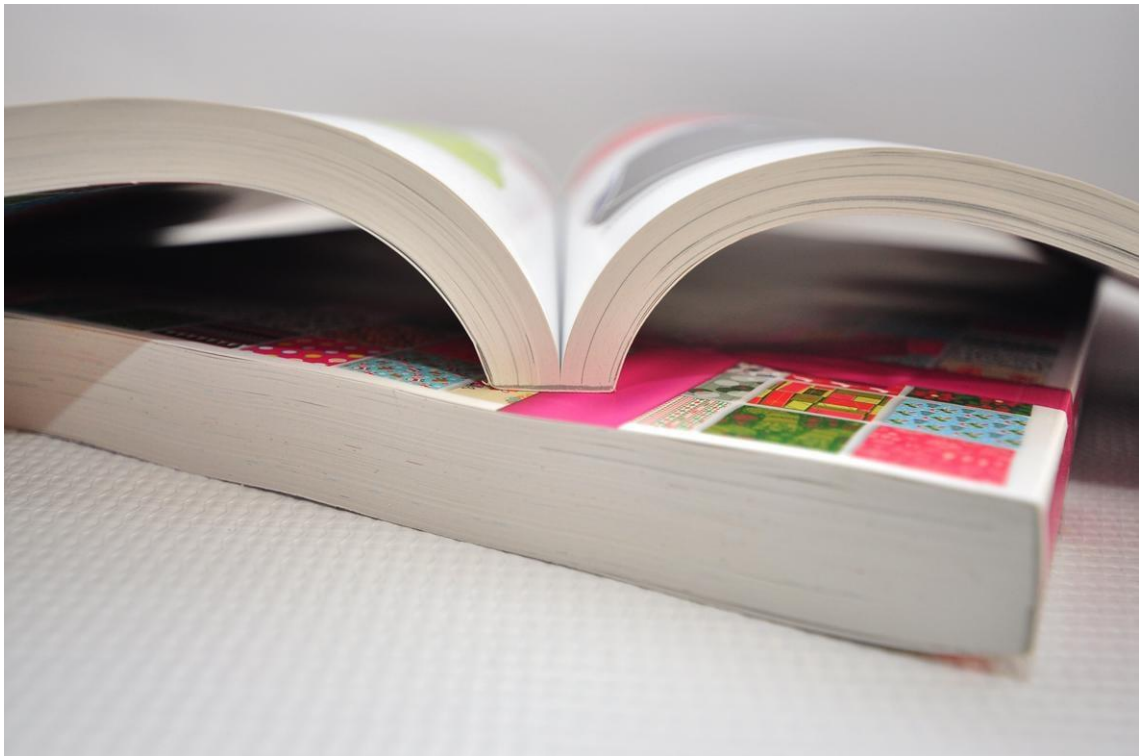
graphics, book illustrations, or other extras. Another technical part of a hardback book is the head and tail bands (Picture 1, [6]), pieces of a decorative silk or cotton thread wrapped around a supportive strip that are glued to the top and bottom of the spine and that ensures the spine's structural integrity after many uses.

2.2 Bookbinding methods

Bookbinding methods differ in time and resources needed, but all have been used by bookbinders, from amateurs to professionals, developed and refined over the centuries. This thesis examines the characteristics, advantages, and disadvantages of different methods and techniques to find the ones most appropriate and suitable for beginner bookbinders.

This section will present the 5 most well-known bookbinding methods that are suitable for beginners, discussing their advantages and disadvantages. These methods differ in the number and cost of materials and equipment used, as well as serve fitting for different book sizes. While it is hard to come by information about these techniques' historical origins, there are plenty of tutorials and step-by-step instructions on how to execute each one (Appendices 1-5).

2.2.1 Perfect binding



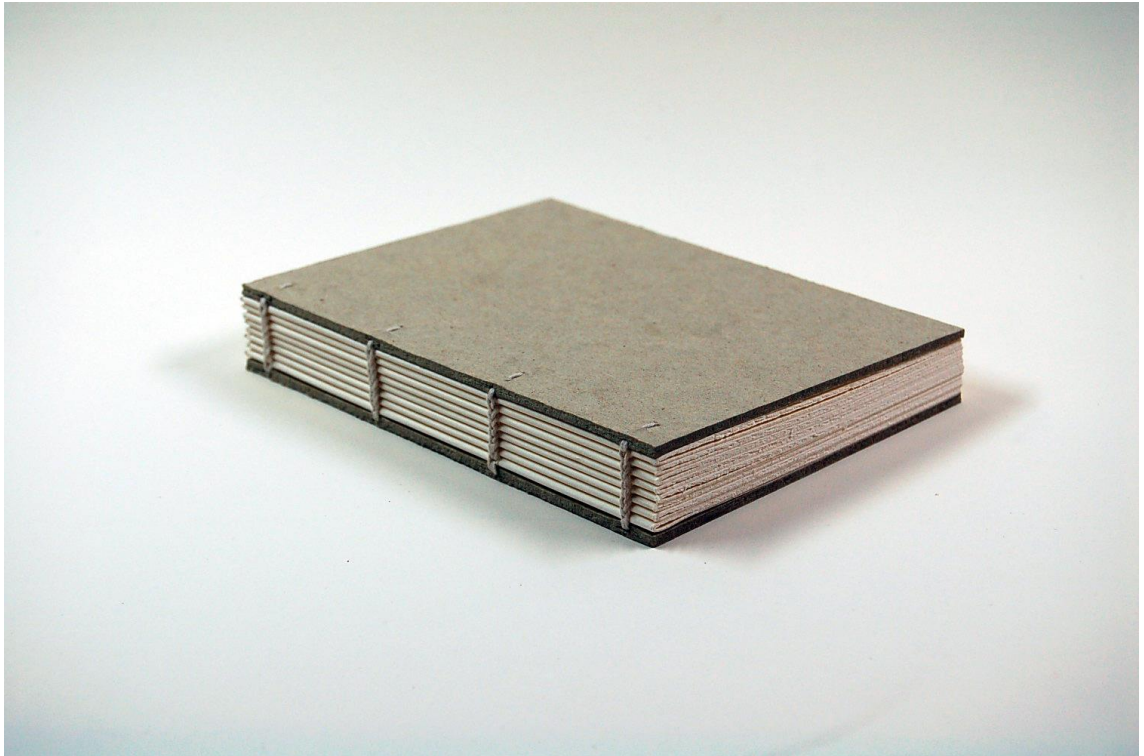
PICTURE 2. A Perfect-bound book (Coale 2014)

In today's publishing industry, one of the most widely used book-binding methods is Perfect binding. Perfect binding is a technique where individual pages are folded and glued together at the spine and are later cased into a soft, flexible cover (Picture 2). This method is widely used in the book industry due to its efficiency and neat appearance. The process of perfect binding is the least labour-intensive, requires minimal time, and is the most price-efficient, which is especially important for small print runs. Most soft-cover books in stores and libraries are perfect-bound books (Stallings 2010).

On the one hand, this method is considered one of the fastest methods of typesetting - plus, this work can be done by machines, which is very useful for book publishers. On the other hand, because of the speed and the lower cost of this method, often the books end up fragile (Marzullo 2021). The soft cover does not last compared to some other bookbinding techniques, and the quality of the adhesive is very dependent on how firmly the pages will hold together.

Perfect binding is an excellent method for beginners, as it can be used to make books, magazines, sketchbooks, etc., with no stitching or book press needed (Appendix 1).

2.2.2 Coptic binding



PICTURE 3. A Coptic-bound book (Hebert 2010)

Coptic binding is a traditional binding method whose roots date back to the ancient Egyptian period and that was widely used in early Christian manuscripts (Fox, Moore 2014). This binding technique echoes its' historical heritage and has multiple advantages, making it another good example of a beginner-friendly binding method.

One of the key advantages of Coptic binding is its relative simplicity and accessibility. This technique does not require any complicated tools or particular skills, so it is easy to learn the very basics of binding. Moreover, this method does not use any glue and is dependent completely on thread and stitching, with the intricate pattern visible on the spine of the finished product. That way, the bookbinder can showcase their best skill and personalise the pattern. Another aspect that makes Coptic binding favourable is its' ability to allow the completed product to

be opened even to 180 degrees. This means that the pages lie flat, making it easier to read and work with the content. All this makes Coptic binding the best option for creating art projects such as journals or sketchbooks (Appendix 2).

However, despite its many advantages, Coptic binding also has its disadvantages. For example, the method may be more structurally vulnerable compared to others: the exposed stitching on the spine, while aesthetically pleasing, can be very susceptible to damage if the product is not handled with care. Additionally, if the stitching is not done meticulously enough, there is a risk of the pages coming loose or the binding completely unravelling over time. Coptic binding can also be a time-consuming process, especially for intricate designs or when working on larger books. Incidentally, while Coptic binding can be used to make thicker volumes, it is quite impractical for bigger books. The structural integrity of the binding may be compromised when dealing with a significant number of pages, and therefore the book may not close properly.

All-in-all, while not without its disadvantages, Coptic binding is a method that has proved itself over the centuries, and, while it might not be the best method for creating larger volumes, it can be used to make personalised and practical products (Picture 3).

2.2.3 Saddle Stitch binding

The term Saddle Stitch binding is used to refer to two different sub-categories of a similar technique: Thread Saddle Stitch and Metal Saddle Stitch. Both of these methods are easy to use and are often utilised in the printing industry, mainly for magazines, comics, brochures, and other thinner volumes (Gonzalez 2020).

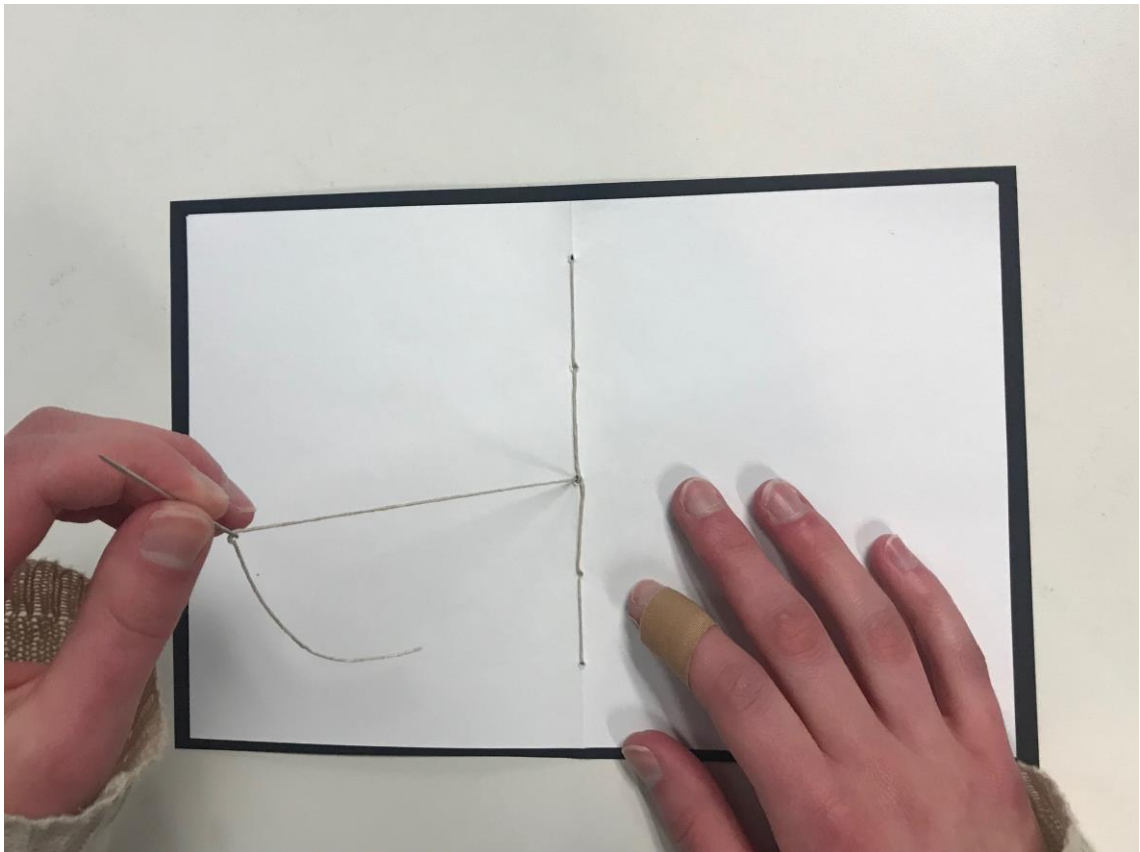


PICTURE 4. A brochure with Metal Saddle Stitch binding (Nicholson 2023)

Metal Saddle Stitch binding is a process where pages are aligned and folded and later bound together using metal staples that are driven through the centre fold (Picture 4). The technique is most widely used to create magazines and comics due to the simplicity of the process and the ability to ensure that the product has a flat surface when opened. This method is particularly suitable for short publications with smaller page counts (Appendix 3).

Metal Saddle Stitch binding provides several advantages for beginner bookbinders. Firstly, this method utilises minimal materials, mostly paper, an awl, and metal staples, making it affordable for those new to bookbinding. Volumes bound with Metal Saddle Stitching can also be laid flat, providing an easy-reading experience which is favourable for magazines and comics where readability and visual impact are important (Marzullo 2021). Moreover, many other commercial printing techniques, such as Wire binding, produce pages with a number of holes that are visible on the surface of the pages: this makes them unsuitable for materials that will have images or graphics. Metal Saddle Stitching uses discreet staples that are only visible in the middle when the product is opened.

On the downside, Metal Saddle Stitching is typically not recommended for media that has more than 64 pages (Sheer 2021). Using the Metal Saddle Stitching method to create large books can result in a bulky end product that does not lay flat and has a curved spine. In addition, metal staples are way less resistant to the effects of time and the environment, which often leads to corrosion.



PICTURE 5. Thread Saddle Stitch binding process (Plaster 2018)

Thread Saddle Stitch is similar to its counterpart, the difference being that a threaded needle is used in place of metal staples (Picture 5). The pages are bound by piercing them with an awl and stitching them together along the central fold using thread. This technique is used less often in the commercial book printing industry because it requires manual labour and the result often comes out looking less professional, but the method has found its place in the artistic field, with people often using Thread Saddle Stitch to create personalised journals, sketchbooks, and *zines* (Appendix 4).

Thread Saddle Stitch, like Metal Saddle Stitch, also has the advantage of the end product being able to lay flat on the surface, but the seam in the centre is usually bulkier than when metal staples are used. Moreover, this method is also less suitable for thicker books with more pages, and its manual nature requires care and precision: for example, it can be challenging to maintain even thread tension for beginner bookbinders. However, it is a perfect method to create a handmade product as needle and thread are even more easily found than metal staplers.

2.2.4 Long Stitch binding



PICTURE 6. Long stitch-bound leather journal (Durso 2020)

According to Julia Miller's *Books Will Speak Plain: A Handbook for Identifying and Describing Historical Bindings*, these [Long stitch bindings] were mainly stationery bindings—blank books that could be used for record-keeping. Their simplicity meant that extensive training was not required to create them, and they were relatively inexpensive to make. (Davis 2016)

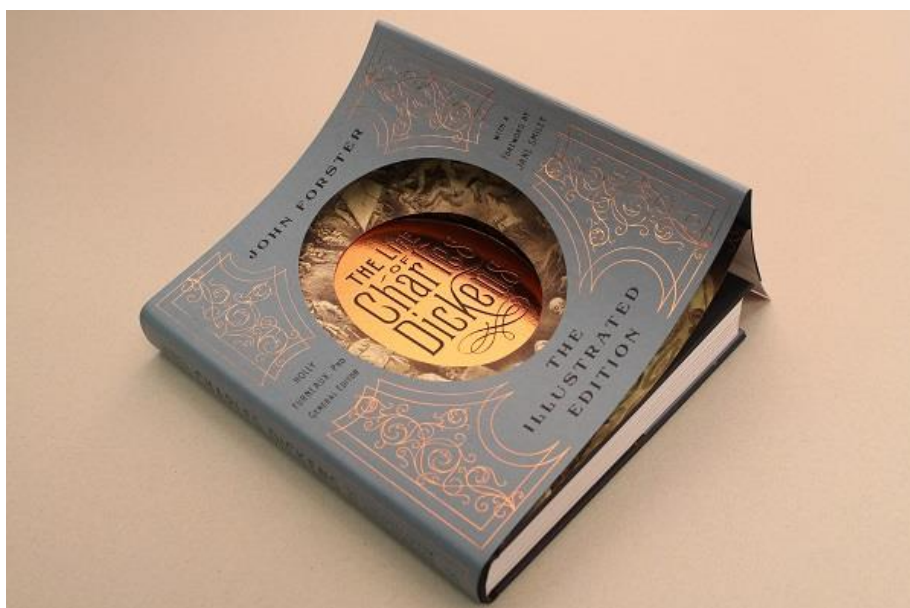
Long Stitch binding is another binding technique that combines old hand book-binding techniques with modern creative practices (Lundahl 2015). The Long Stitch binding process involves the following steps: first, the sheets of paper are folded, aligned, and stacked on top of each other. Then, using long stitches of thread running along the back of the book, the pages are attached to the cover (Picture 6). This method provides not only a strong and functional connection but also the opportunity for creative customisation.

With a few basic tools like a needle, thread, and paper, beginner bookbinders can create a project without any need for expensive, complex machinery. This technique also does not require glue or a book press (Bleakley 2009). On top of that,

one of the biggest advantages of Long Stitch binding is the scale of personalisation: this technique allows binders to experiment with various materials, colours, and unique stitching patterns. The stitching pattern itself becomes a visible, prominent part of the book's design, providing additional artistic appeal. Contrariwise, the stitching pattern does not need to be complex to be sturdy, making the method very beginner-friendly. Overall, Long Stitch binding provides a way to integrate artistic elements into the binding process, while being accessible to everyone, from beginners to professionals (Appendix 5).

However, Long Stitch binding also has its disadvantages. Firstly, the number of pages per project is often limited, as a bigger volume makes it more difficult to maintain the strength of the binding since it does not have any glue; it also requires particular care and precision to ensure that the threads are properly distributed so that the desired result is achieved. Secondly, while Long Stitch binding creates visually appealing books, it might not be as durable as some other binding methods. The exposed stitching, while undeniably adding artistic flair, is way more susceptible to wear and tear over time when compared to methods with a more protective covering. Finally, while the aesthetic of Long Stitch binding tends to suit creative and artistic projects, it might not be as appropriate for more formal, corporate, or commercial designs.

2.2.5 Case-bound binding



PICTURE 7. Case-bound book with a dustjacket (Beange 2016)

Case-bound binding, or Case binding, is the most prevalent style of bookbinding used for hardcover volumes (Picture 7). This method is usually time-consuming and expensive, but it is the best option for books that aim to have a lengthy shelf life and/or are heavily used, such as novels, special editions, and photo albums (Bear 2019). Case-bound books are often more expensive to create than the books that have a soft cover or that use other techniques, although, in the book-printing industry, they usually recuperate the cost via higher sale prices.

During the Case-bound binding process, pages of the book are arranged in stacks of pages called *signatures* and sewn together in the correct page order. Then, a hardcover is made out of cardboard covered in bookcloth, vinyl, or leather and is then attached to the text block using glued-on endpapers. For beginners, Case-bound binding might seem complex due to the need to work with rigid materials, such as cardboard, book cloth, and leather; and the use of glue. However, this method can serve as an excellent introduction to bookbinding since it combines all the techniques from other binding methods. As a result, Case-bound binding is often a deliberate choice for projects where perceived value is important.

One of the primary advantages of Case-bound binding is its durability (Marzullo 2021). The hardcover, made from cardboard, protects the pages from wear and tear. Additionally, this method provides the most degree of customisation out of all the others: paper, thread, cover materials, cover design, and everything else can be changed and personalised. Besides, unlike other more hand-made-looking methods, Case-bound binding makes for a polished and professional appearance: the hardcover usually gives a sense of costliness and high quality.

Among the disadvantages of Case-bound binding, the one that stands out the most for beginner bookbinders is the intricacy of the process, which is lengthy and much more meticulous compared to the simpler binding methods. Case-bound binding involves a large number of steps, from formatting the document correctly, given the book is not blank, stitching and glueing the text block together, to assembling the final product, combining the text block, the cover, and other

additional elements. It's also worth noting that this method often requires specialised equipment and materials, and while most of it can be substituted with something else, it still makes the technique often inaccessible.

2.3 Bookbinding materials

Bookbinding tools and materials differ from one method to another. While people in Ancient Egypt used papyrus or parchment with a paste made from flour that was dissolved in boiling water and mixed together with vinegar (Kee 2016), bookbinding materials and tools today are very different. However, some are still used universally, like an awl, a needle, and thread. Centuries ago, bookbinding tools and materials had to be handmade; nowadays, all the equipment can be found in arts and crafts shops, or online.

Even though books are a constant part of a person's life, bookbinding as a hobby is not very widespread, which leads to bookbinding tools and materials being often costly and hard to find. The availability and accessibility of certain tools can be very dependent on the location: for example, it can be a little hard to find bookbinding tools and materials in Finnish physical common arts and crafts shops. There are professional bookbinders who sell equipment that can be found through websites, but they also can be more difficult to track down, especially with a language barrier. There are some places that sell the proper equipment; ordering tools and materials online is an option, but shipping costs are another factor that makes bookbinding less affordable.

The main part of the book, the text block, is typically made from paper that can be any colour and texture. The text block also includes the endpapers, made from thicker paper, and spine strengtheners, such as a mull cloth, a thin piece of cardboard, and head and tail bands. While printing paper is easy to find in most stationary shops, quality paper for bookbinding (non-transparent, uncoated) is much more expensive and harder to come across. Ready-made head and tail bands are also not widespread so many bookbinders make them themselves: there are a lot of tutorials online on how to make them (Appendix 6).

The casing of a book is usually made from thin boards or thick cardboard as a base for the front and back covers and thin cardboard for the spine. The casing is put together by wrapping the pieces together in cover material such as leather, bookcloth, or vinyl. Good PVA glue is needed all throughout the bookbinding process to ensure good, strong adhesion.

2.4 Basic bookbinding tools



PICTURE 8. Basic bookbinding tools

Smaller miscellaneous bookbinding tools (Picture 8) are usually used universally with almost every bookbinding method. Some of them are easier to come by and others can be substituted with something else: for example, an already-waxed thread can be substituted with a cotton thread and a beeswax block. Other tools, such as craft needles, are often used in other hobbies, which makes them more accessible.

A waxed thread (Picture 8, [2]) is the most common tool throughout all bookbinding methods and techniques. It can vary in thickness and colour, but the purpose stays the same: it is used to sew paper signatures together. A non-waxed thread cannot be used during the bookbinding process as it can rip the paper. Thicker needles, preferably curved ones, are used for sewing (Picture 8, [3]).

A silicone glue spreader or a synthetic glue brush (Picture 8, [4]) should be used for assembling the text block, creating the casing, and putting the finished book together. Another most commonly used bookbinding tool is a bone folder (Picture 8, [5]). These were historically made from animal bones and horns and finely polished (Lister 2005), but nowadays most bone folders are made of plastic and are easily found at craft shops. A bone folder is used in bookbinding to fold the signatures evenly and without dents, as well as define all the corners and crevices of the casing.

Another useful tool in bookbinding, as well as in other hobbies, is an awl (Picture 8, [6]). Piercing awls are sold in all shapes and colours, and made from different materials, but are usually all effective despite the difference in pricing. An awl is used to puncture holes in the centre folds of signatures, making the process of stitching them together easier. Paper clips of bigger sizes (Picture 8, [7]) are used to hold the text block together, help secure the book during the glue-drying and are also convenient during the fore-edge painting process.

Bigger and more expensive bookbinding tools include a book press and a heavy-duty guillotine paper cutter and can usually be found in printing shops or substituted with, for example, paper clips and a file block. A book press can also be made by hand relatively easily, which will be discussed more in a later section.

For cover decoration, tools and materials vary with the desired pricing and design. A more expensive but versatile option for creating front and back cover designs is using a foil printer: a finished design is transferred to the covers using heat or the printer itself, depending on the cover materials. A less expensive option is a foil pen, which provides similar results to a foil printer but has to be manually operated and the whole process is very time-consuming, especially with more intricate designs. The option that optimises the least time and resources is to leave the front and back covers blank and print a dust jacket to be put over the whole book.

3 ACE OF SPADES BOOKBINDING PROCESS

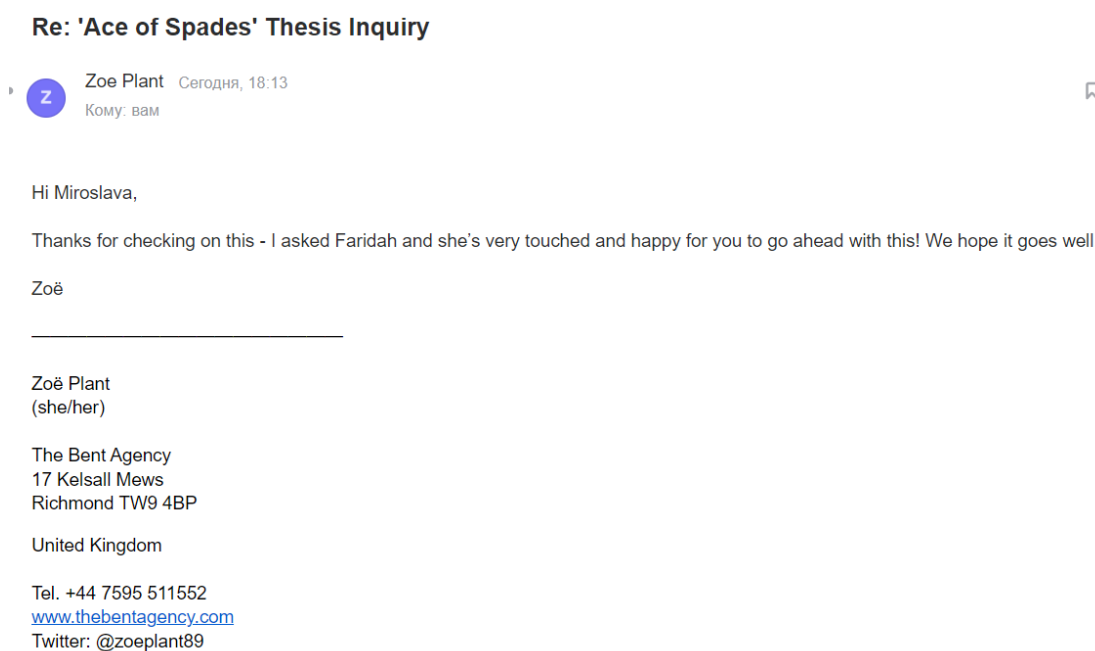
3.1 Deep dive into Ace of Spades

Ace of Spades by Faridah Àbíké-Íyímídé is a 2021 YA thriller book that tells the stories of Chiamaka Adebayo and Devon Richards as they navigate their final year at Niveus Academy. Chiamaka, a Head Girl, has everything she wants - good grades, popularity, and absolute certainty in what her future holds. Devon, on the other hand, is a quiet musician - not popular but talented and ambitious. They both have their secrets and, as it turns out, they are not the only ones who know them. A certain anonymous by the name of Aces starts messaging the whole school, threatening to spill all of Chiamaka's and Devon's secrets and more. The two form an unlikely alliance as they try to save their futures, uncovering more and more dark secrets about Niveus Academy itself. Overall, *Ace of Spaces* delves into the intricate dynamics of power, privilege, and identity within the context of a prestigious academy.

When choosing a book to bind, I considered several factors: I wanted it to be a book I had already read and considered noteworthy. Furthermore, I knew I wanted to make illustrations for it, so it needed to invoke strong visuals in my mind, as well as on paper. It needed to have concrete, defined scenes that could be complemented with additional illustrations.

The genre and pacing of *Ace of Spades* made it a perfect contender for illustrating and rebinding: there are well-defined locations, vibrant characters, and conflicting sides. It was published June 1, 2021, by Feiwel & Friends, and has 432 pages in its hardback edition. The whole style of the book is at times reminiscent of the *dark academia* genre mixed with a more contemporary approach (O'Connor 2022), as the book is set in a prestigious private academy, reminiscent of the genre's origins, but the settings are modern and technology is heavily used. There are two prominent emotions in the narrative: the feeling of oppression and artificiality of the Academy, and the more welcome, warm feeling connected to family, friends, and community.

The case-bound binding method was chosen in order to make a more complicated but elaborate hardback book. I planned to decorate the front and back covers with details reminiscent of older book covers' patterns, as well as create a YA thriller-style dustjacket, thus complementing both sides of the book's style. As for the illustrations, I wanted to keep them less detailed, since that was more appropriate for the amount of illustrations planned to be created.



PICTURE 9. Email response from Zoë Plant, Faridah Àbíké-Íyímídé's agent

To start, the author and their agent were contacted to ensure that I could use the text of the book for non-commercial purposes, explaining what was planned. After a positive response (Picture 9), I went on to find the materials and the concepting stage.

3.2 Finding materials and equipment

Even though Case-bound binding is considered to be a more complicated and costly kind of method, it was still the best one for the project I set my mind to. I had none of the tools and materials needed for the project, except an X-ACTO knife and a metal ruler, so, after watching and reading several tutorials, I made a list of everything I needed.

As was mentioned previously, it can be hard to find a good assortment of bookbinding materials in countries where bookbinding is not considered a widespread hobby. In my case, in Finland, more specific bookbinding materials, like bookcloth and foil pens or printers are harder to come by. For comparison, most tutorials I read and watched were created by American bookbinders, where bookbinding materials and tools are very easy to obtain in most common arts and craft shops. After doing some research, I also discovered that, in Russia, it is also nearly impossible to find bookbinding materials. There are places that sell the equipment that I discovered later but I could not find them in time.

All of that leads to the conclusion that the affordability and accessibility of this hobby are very dependent on the country. In the end, unfortunately, I had to get most of my tools and materials online, and even then, I could not get access to everything I needed. Shipping costs were high since Finland is unfortunately considered a far-away country by most shipping companies. Furthermore, the quality of the materials I got online, for example, the bookcloth or the foil pen, could not be checked beforehand, which would backfire later during the binding process.

TEXT BLOCK	CASING	ADDITIONAL
A4 paper (for printing)	Cardboard (5mm and 2mm)	Ribbon
Waxed thread	Book cloth	Metal ring (x2)
Craft needles	Foil pen + foil	Charm
Bone folder	Head and tail bands	Dustjacket (printed)
Awl	Metal ruler + set square	Watercolour (for the edges)
Mull cloth (handmade)		
Endpapers		
PVA glue + glue brush		
File block		

PICTURE 10. A complete list of tools and materials used for the thesis project

In the end, this is the complete list of all the materials I used divided by the parts of the book it was used with. Some of them I could not find anywhere, even online, and had to make myself, like the mull cloth that is used to secure the text block. Some of them I had to substitute with other things; for example, I used a file block

and small nail files instead of a heavy-duty paper guillotine to smoothen the edges of the text block.

I also used online and digital tools during the project's creation. I used Procreate, an app for digital painting for iPad, to create illustrations and parts of the dust-jacket and endpapers; Blender, a free 3D computer graphics software, to create a 3D model of filled bookshelves for the dustjacket design, and Adobe Photoshop to put together all the graphics and visuals. I also made the layout of the book in Microsoft Word and used Canva for some additional graphic elements. Fortunately, I had access to all those mentioned tools before the project, so I almost did not have to spend money on them. Nonetheless, even if I did not have access to them, there are free online tools, for example, Canva, that can be used in place of Adobe Photoshop, that are very effective and accessible.

3.2.1 Making a book press

A book press is typically used during the bookbinding process to help secure good adhesion, flatten the text block, as well as secure the book during the painting of the edges. It is quite hard to come across an already-made book press, and the professional ones are usually expensive, so most beginner bookbinders make the press themselves. There is no one explicit rule on how a book press should be made; it can be as simple as two wooden boards pressed together with clasps. The most essential parts are that the boards are even and don't leave any residue, and that the clasps are strong enough.

I watched several tutorials on how to make a book press and learned that in simpler bookbinding methods, where little to no glue is used, it can be substituted with paperclips and heavy-weighted objects. However, for Case-bound binding, a book press is a necessity. Luckily, the creation of one is not overly complicated, so, after finding two smooth wooden boards, some bolts and screws, and instruments, I created a simple text block that does not require much space and can stand on its own (unlike a book press that uses clamps to secure the wooden boards together).



PICTURE 11. Handmade book press by the autor of the thesis

I followed a video tutorial on how to make a simple book press (Appendix 7), and, after tweaking and adjusting it a little bit to fit the estimated size of the project, I created an effective, cost-efficient book press (Picture 11). I used two wooden boards that were previously used as bookshelves and secured them together using four adjustable bolts and screws.

3.3 Designing the covers, endpapers, and layout details

I started the concepting stage by establishing the style of every part of the book. I wanted the cover, back cover, and spine to be covered in bookcloth and decorated with elaborate patterns using a foil pen, while the dustjacket was going to have an illustration and a more modern style. In the end, for the covers, I settled on a red bookcloth and silver foil.

For the layout of the book, I decided to make it elegant but simplistic so that the complete book would not feel overly busy. The text would include illustrations and other graphic elements. At first, I wanted to create the endpapers from scratch, either making them into additional illustrations or making them have more minimal

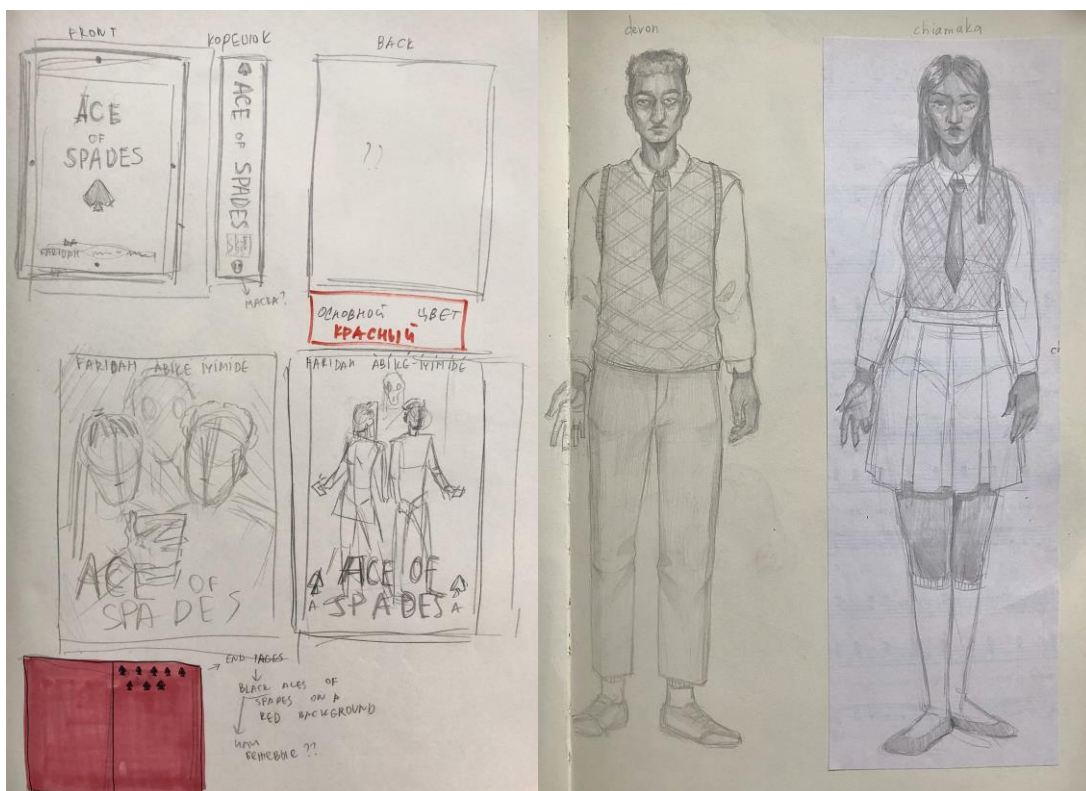
visuals. Moreover, I decided to paint the edges of the text block dark green to complement the red covers, so the endpapers would have to complement the colour palette as well.

All throughout the concepting process, I looked at examples of books from different eras, genres, and styles to draw inspiration and references from. I mostly followed one specific video tutorial by a creator on TikTok named *hanabobb*, a fanfiction bookbinder. The three-part tutorial went in-depth on how to create a book binding, from formatting the Word document to the final assembly (Appendix 8). The creator of the tutorial also had other helpful videos, i.e., how to do fore-edge painting and a deep dive into different cover design techniques.

3.3.1 Designing the covers

As mentioned previously, I decided to create two different cover designs: a more classic one for the inside cover, and a modern-looking dustjacket. For the dustjacket, I experimented with different illustration styles and compositions, as well as type fonts. In the end, an illustration that had the two main characters in it, as well as the elusive antagonist that looms over them, fit best. The illustration needed to elicit a feeling of unease, demonstrating the detective-thriller genre of the book. I chose cold, almost monotone colours to create a specifically dark ambience, the only exception being the predatory-red eyes of the masked figure in the background. Additionally, the red of the eyes matched the colour of the charm on the bookmark that I created later. Fonts reminiscent of old thriller posters were also used to intensify the tone and feeling.

After the design was decided, I used Procreate to draw the characters and Photoshop to piece the whole dustjacket together. Additionally, Blender was utilised to make a 3D model of filled bookshelves to serve as the background: at first, I wanted to draw them by hand but, in the end, favoured a 3D model as it would prove to be more structurally and compositionally correct. The finished book casing was measured, and the dustjacket was put together using the size estimates.



PICTURE 12. Initial conceiving for the covers, the dustjacket and the characters



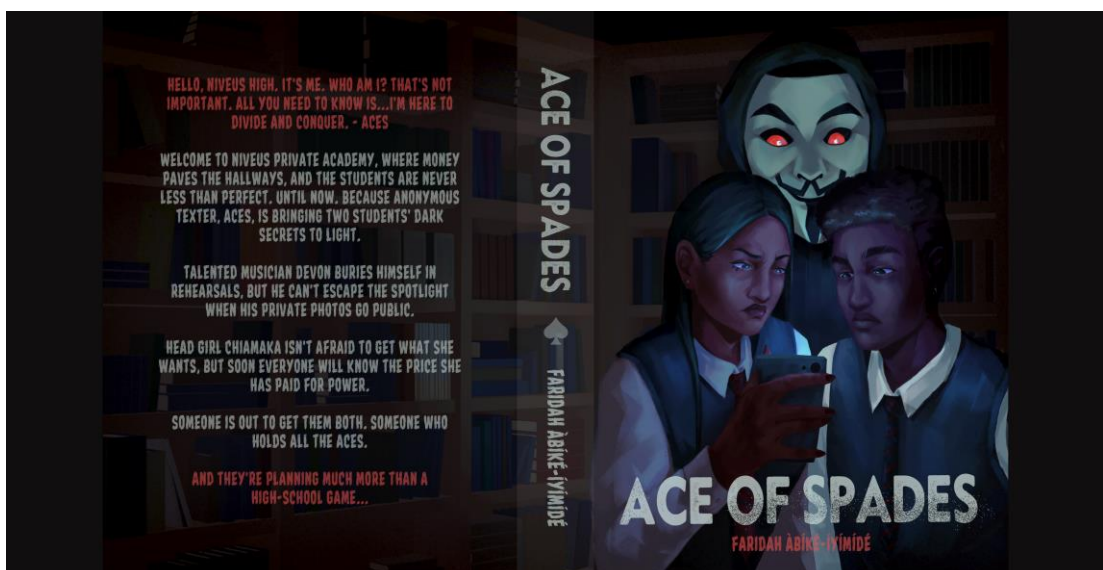
PICTURE 13. First concept illustration for the dustjacket



PICTURE 14. Concept composition of the dustjacket, characters in progress

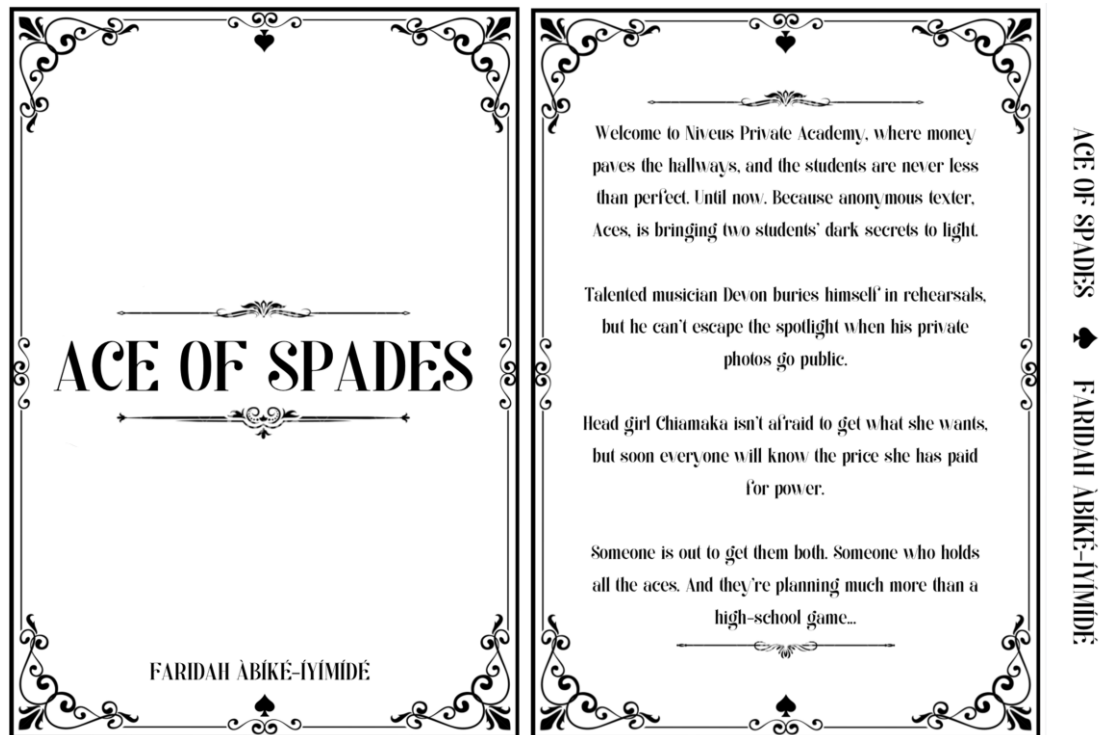


PICTURE 15. Complete 3D model of the bookshelves for the dustjacket



PICTURE 16. Finished dustjacket with all the book/publishing information

For the inside covers, I wanted to imitate the classic look of a more traditional book, decorating it with ornate details, as well as the title and the author's name on the front cover and the spine. I settled on Kage typeface for the text. I used Canva to put together a design that I would later etch onto the bookcloth by hand using a foil pen. I wanted the text on the back to be purely decorative but due to the size of the book, it also came out being readable.



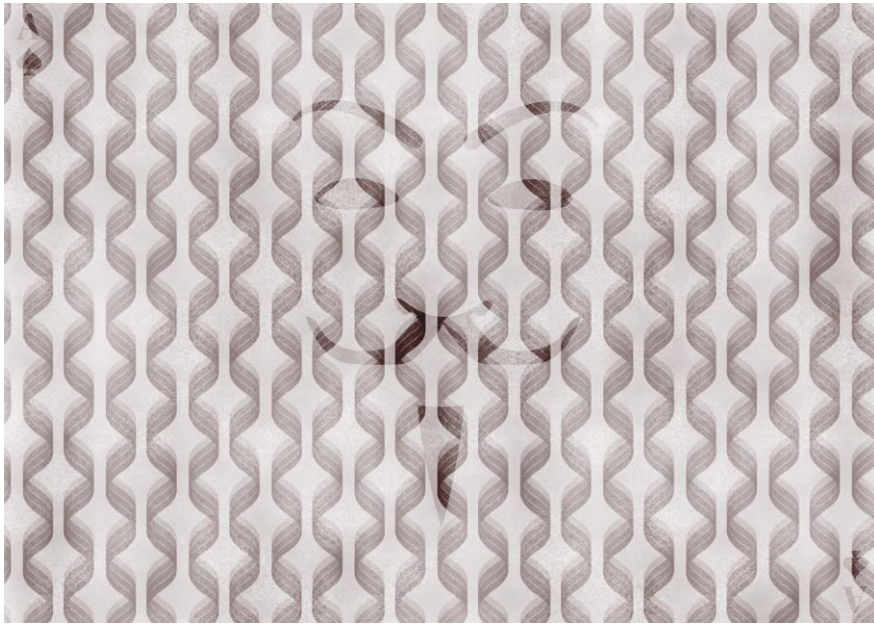
PICTURE 17. Designs for the cover, back cover, and spine for the casing

3.3.2 Creating endpapers

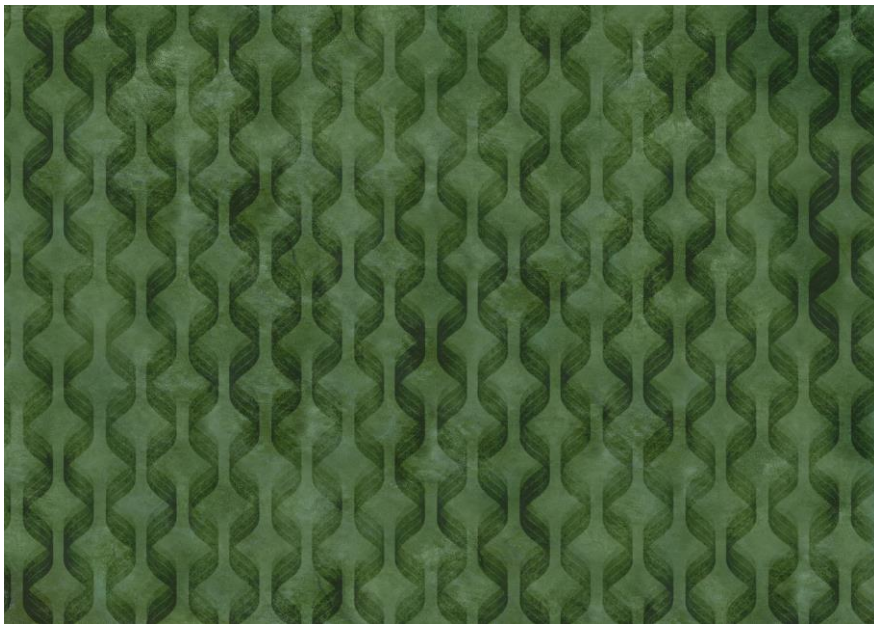
Initially, I planned on designing and printing completely original endpapers for the text block. I decided that the two colours that would match the casing and the fore-edge painting best were green and beige, so I created and printed a couple of mock-ups to see how well they would fit. I wanted the endpapers ideally to include some extras from the book or to be visually connected to it. I experimented with the designs by using different symbols from the story and incorporated them into the layouts.

In the end, all of the options I made seemed too busy or made the overall design of the bound book feel too crowded. Ultimately, I settled on thick beige paper with

tiny red, silver, and golden specks that I got from an arts and crafts shop, and it fit the style and colours of the binding perfectly.



PICTURE 18. Endpapers, version 1, not used



PICTURE 19. Endpapers, version 2, not used

3.3.3 Layout details

The typeface is very important since it establishes the readability, style, and feeling of the whole work. Children's books typically use rounded fonts for engagement and entertainment purposes; textbooks have simple fonts that focus on

readability and comprehension, and traditional books usually use fonts that serve as decorative and are sometimes tailored to the style and themes of the book. Classic books often have more sophisticated, stylish fonts and modern releases usually utilise contemporary-looking text styles.

I wanted my binding of *Ace of Spades* to have a font that would be reminiscent of both traditional and modern text fonts to complement both the cover and the dustjacket. Additionally, needed to create miscellaneous graphic elements, i.e., paragraph dividers, to go along with the font, and four whole-page illustrations that would serve as introductions of different parts of the book and the epilogue (Appendix 9). Finally, I had to make space to incorporate the many illustrations I was planning to create. In the end, I settled on Garamond typeface for the text and Baskerville for the headings due to their more traditional look.

I experimented with different layout software and ultimately decided to use Microsoft Word to do the formatting and layout because I was familiar with it and had done book formatting there before. Additionally, I knew it had a feature to divide the document into signatures for printing. Usually, book layout is done in more professional layout programs, like Adobe InDesign, since they have more options for typographical finetuning. However, I did not want to risk the structural integrity of the document since I had a limited quota and finances for printing. In the end, Microsoft Word proved to be a perfectly efficient option for this project.

I had a digital version of the whole text of the novel, although it did not have all the formatting, so I had to go through every page and put in additional details, for example, put the text in italics and bold when needed. Once again, I followed the best and most detailed tutorial on bookbinding (Appendix 8), making custom margins, custom font styles, and a completed template for book formatting that could be reused later if needed. After that, I manually went through the whole text and placed all the graphic elements, as well as making sure that everything was formatted correctly, and tweaking some things in the process.

4

CHIAMAKA

"They say life is full of surprises.
That our dreams really can come true.
Then again, so can our nightmares..."

—Gossip Girl

"All I know is sometimes, if there's too many white folks
... I get nervous."

—Get Out

Monday

I'm in pain.

Not the type of pain that hurts because it's bad, but the type that hurts from laughing so hard, everything starts to ache.

I attempt to look away from Jamie, who is the cause of all this. The only downside to having my best friend as my lab partner is painful laughter and distraction from the task at hand.

He rips part of a page from his notebook and rolls it up into a thin cylinder before placing the end of it in the Bunsen burner's flame. He brings it up to his lips and pretends to take a drag.

"I'm so tortured. I listen to The 1975. I dyed my hair pink to be ironic since, you know, my soul is black, and my Christian name is Peter, but my clan calls me Tortured Stone— because I'm obviously tortured but really badass." I put my hand up.

"I'm requesting a different lab partner," I say, wiping my eyes with the sleeve of my white lab coat.

Jamie pushes my hand back down.

"Look at your options, Chi." He gestures to the other tables around us. "You could sit with Lance, who breaks every piece of equipment he's given; Clara, who eats the materials; or me: literal perfection."

I roll my eyes. None of that is true. Well, except maybe the last part.

FARIDAH ĀBIKÉ-IYIMIDÉ 27

PICTURE 20. A formatted part of the text document, containing an epigraph and the chapter title

"Need a ride home?" my mom asks from behind us. I almost swear. I hate it when she creeps up on me like that.

He shakes his head. "I brought my car, but thanks, Mrs. Adebayo."

My mom always smirks when he says our family name. I'm not even facing her, but I can feel her expression. It's because he says it wrong, like everyone always does, saying "Ayda-bay-O" when really it's "Adeh-by-oh." But, oh well.

Jamie pulls me in for a hug, his arms wrapping around me, his nose brushing my forehead lightly. Usually this would excite me, but there is something so dull about it right now.

"See you," I say to him.

"See you, Chi, Mrs. Adebayo." He says the last part with a nod.

"See you, Chiamaka and Chiamaka's mom," Belle echoes as her hand joins Jamie's. They both walk off, I look away.

The door closes and I turn to my mom, surprised to see her braided hair done up in a bun and her face made up.

"Going somewhere fancy?" I ask.

She nods with a wink. "Date night with your dad before he leaves for Italy."

Dad goes to Italy once a month to visit Grandma—who loves to remind me of the weight I've gained each time I see her. He used to go a lot less, taking Mom and me with him whenever he did. My parents used to live there before they came here. It's where they met, in med school somewhere in Rome. I used to think it was the greatest love story of all time until Mom told me why we had to stop going. Dad's family aren't huge fans of Mom ... or her dark skin. And by extension, me and my dark skin.

And that's fine. I hated going anyway.

"Was that Jamie's new girlfriend?" she asks.

My chest squeezes.

"Mm-hmm," I respond, focusing on the wall.

"She's pretty."

78 ACE OF SPADES



PICTURE 21. A formatted part of the text document, containing plain text and an illustration

The edges of my vision start to crumble. I don't know how I'm meant to feel about this, or react, so I don't think; I just sit here and let it happen.

My face is wet and I hate myself for crying. He doesn't deserve it.

"I need some fresh air," I say, placing my mug on the ground before getting up and leaving Terrell's room.

I feel more tears gather as I rush down the stairs and head outside.

The morning chill wraps around me, and I feel faint.

I can't believe it.

I bring my wrist up, wiping my eyes again, as more tears spill.

I can't believe Jamie's dead.

"Chiamaka?" a voice says from behind. I turn back, quickly wiping my eyes.

"Yes?" I say as I turn to face Richards.

He looks sorry for me.

He shouldn't. There's nothing to be sorry for. Just a girl here crying over her awful dead ex-best friend.

"Wanna get out of here?" he asks.

I raise an eyebrow. *Yes, please.* "Where are you thinking of going?"

"Someplace quieter than here."

I nod. Sounds like the sort of place I need.

♠

We get to the beach nearby a while later. We decided to walk, since neither of us is exactly fit to drive right now.

I got changed into a nicer-looking shirt of Terrell's, one without any graphics of weird superheroes, and Devon stayed in his PJs from last night. Terrell stayed behind, said he'd make some breakfast.

When we get to the beach, I take in how quiet it is. Like truly quiet. Like the whole world has disappeared.

362 ACE OF SPADES



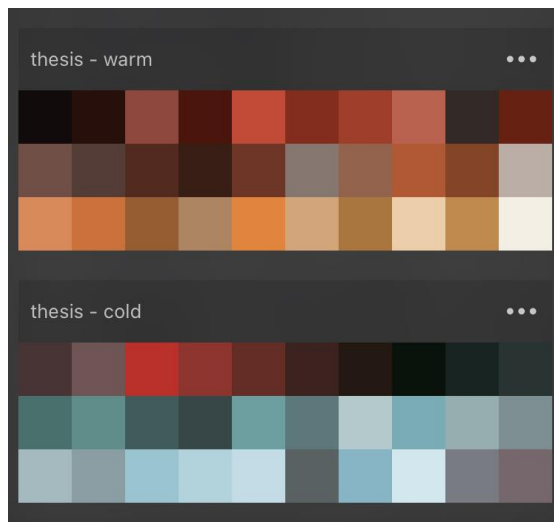
PICTURE 22. A formatted part of the text document, containing a paragraph divider and an epilogue introduction illustration

After I finished formatting the text and placing all the graphical elements, I had to save the document in a specific format made for signature printing. Microsoft Word, thankfully, has a function that does this automatically, mixing the pages in a particular order so that the whole text block can be then printed at once, making the signatures contain about seven-eight pages each.

3.4 Creating illustrations

I started the illustration concepting stage by choosing which scenes in the book I wanted to illustrate, as well as establishing the colour palettes for the illustrations. My goal was to make the illustrations be evenly spread throughout the pages; the novel is divided into three parts and an epilogue, and I wanted each part to have about four to five illustrations.

“Ace of Spades” has two major feelings and “locations” – the unwelcoming feeling of the Academy, and a feeling of belonging when the protagonists are with family, friends, or community. The two needed to be differentiated visually and compositionally, so two different colour palettes were created: one with cold undertones; the other – with warmer ones, and with both having one specific colour in common to tie all illustrations together: red.



PICTURE 23. Colour palettes used for the illustrations

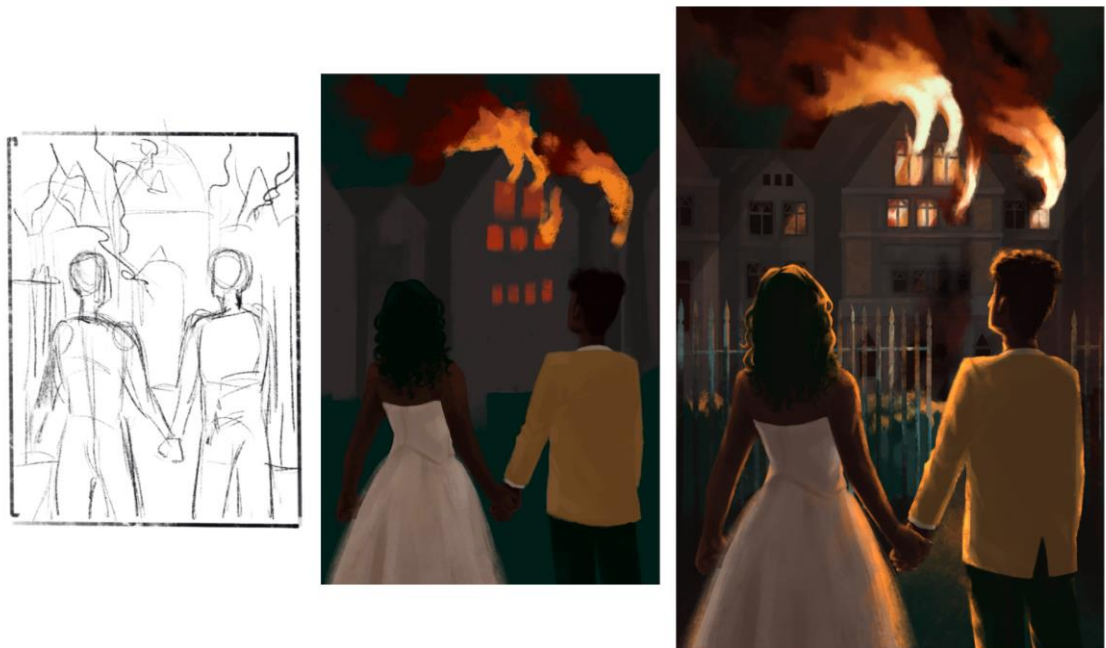
The next step was to choose the scenes that were to be illustrated and make sketches, alternating between colour palettes and composition ideas. In the scenes that take place at Niveus Academy, I tried to make the composition more closed off since the characters of the novel are trapped there, even if sometimes not realising it. In the illustrations where the characters feel at ease, I made the composition more relaxed.



PICTURE 24. Concept art for the illustrations



PICTURE 25. Process of an illustration that uses the palette with cold colours



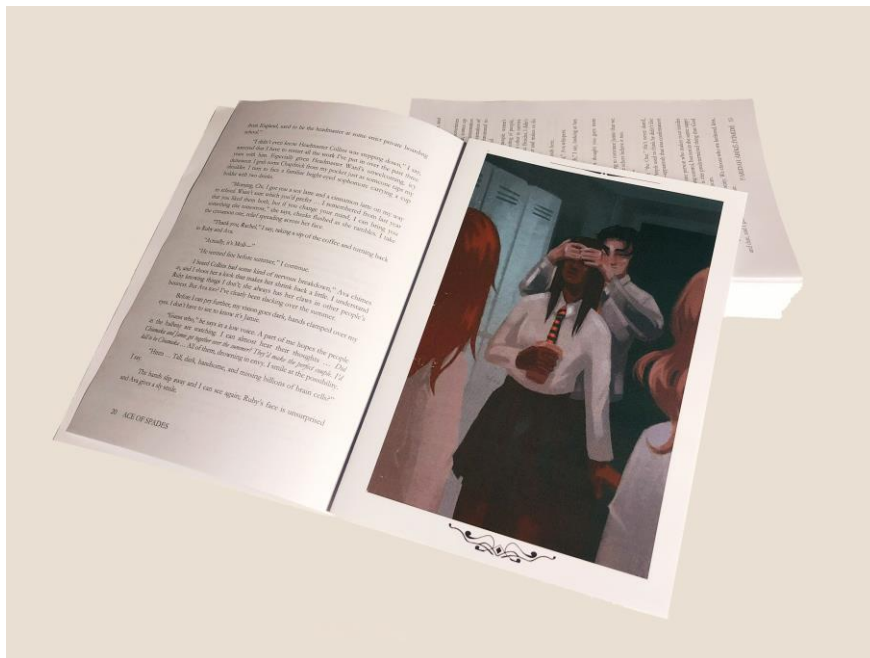
PICTURE 26. Process of an illustration that uses the palette with warm colours

As for the colours, I used red primarily to highlight the more crucial parts of an illustration. When using the colder colour palette, the coldest shades of blue were reserved for the interior and exterior of the Academy's building (Picture 25), and from the "warm" palette, I used yellows and browns to make the overall feeling of

the illustration contented or victorious (Picture 26). I did not make the illustrations overly detailed due to their number, but they fitted in perfectly with the text and other graphic elements (Appendix 10).

3.5 Printing and assembling

After finishing the illustration, formatting the document, and putting it into signature numerical order, the project was ready for printing. Unfortunately, from this step onwards, my quick successes proved to be limited: the trials and tribulations that followed me with every step of the subsequent process seemed unending. Fortunately, the end result is satisfactory and I am proud of it nonetheless.



PICTURE 27. Folded signatures

I printed the signatures as *folios* and moved on to signature folding. Before that, however, I had to reprint the text block a total of four times due to the incorrect printer settings and the paper quality. The paper I bought specifically for the project, slightly beige, turned out to be extremely transparent, so much so that the text could be seen through two or three pages. I had to switch to thicker copy paper, and, while of better transparency, the quality of it was not the best, so the illustrations came out way too dark. Nevertheless, signature folding is an easy process and, with the help of the bone folder, turned out to be fast (Picture 27).

After the signatures were folded and I ensured that everything was numbered correctly, I went on to the next step: sewing them together. Using weight to hold down the signatures, a waxed thread, a needle, and an awl, I stitched the text block together using a French Link stitch technique, which is slightly more complicated and time-consuming than a regular one but ensures a strong bond of the text block. Next, I attached the endpapers that I bought from an art and crafts shop and secured the spine and the stitching with a layer of glue. Additionally, I added the head and tail bands and a base for a bookmark that I would decorate later. Finally, I glued a handmade mull cloth over the whole spine, securing everything with a thin layer of glue and a thin piece of cardboard.



PICTURE 28. Incomplete text block with endpapers and a bookmark but without the mull cloth

Unfortunately, I could not find a real mull cloth in time, so I had to make one myself using a loosened-up piece of linen ribbon: ultimately, it ended up being way too thick. Additionally, during the stitching process, I made a mistake along the way, so the top and bottom of the stitches were bulky. The bulky stitches, along with the too-thick mull cloth created a slightly uneven text block. This did not affect the final result in any major way but made me very annoyed for a very long time.

For the bookmark, I made it long on purpose, so it could be put inside the text block from the bottom and come out on top. I used a velvety dark green ribbon that complemented the fore-edge painting. I cut it down and, using a small metal ring and an awl, attached a charm I made from red transparent beads. The red of the beads matched the red on the dustjacket and added to the inside cover, as well.

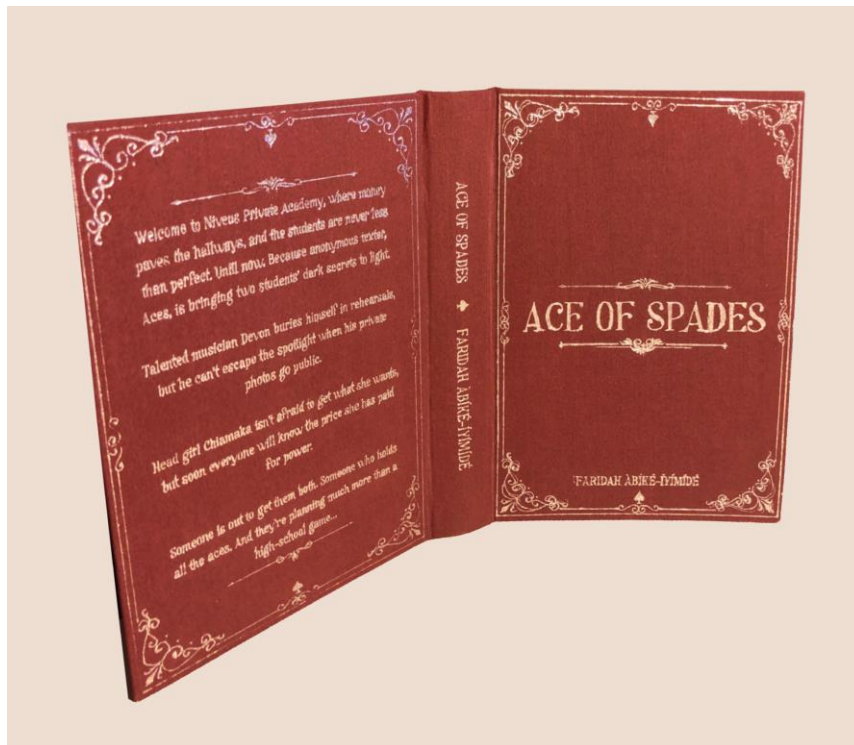


PICTURE 29. Fully-made structure of a casing

The casing of a book is made of three pieces of cardboard: two thick pieces for the covers and a thin piece for the spine (Picture 29). They are connected together with thick paper and a generous amount of glue; the spine piece is then curved a little bit for aesthetic purposes. During the process, the spine piece has to be measured very precisely, otherwise, the casing might come out too big or too small, and everything has to be redone again. Despite my efforts for precise measurements, even one millimetre might be crucial, so I had to remake the whole casing three times. And while not a particularly hard process, it was very time-consuming.

After putting together the structure of the casing, I covered it with a red bookcloth and went on to transfer the design previously printed onto it. There, I encountered

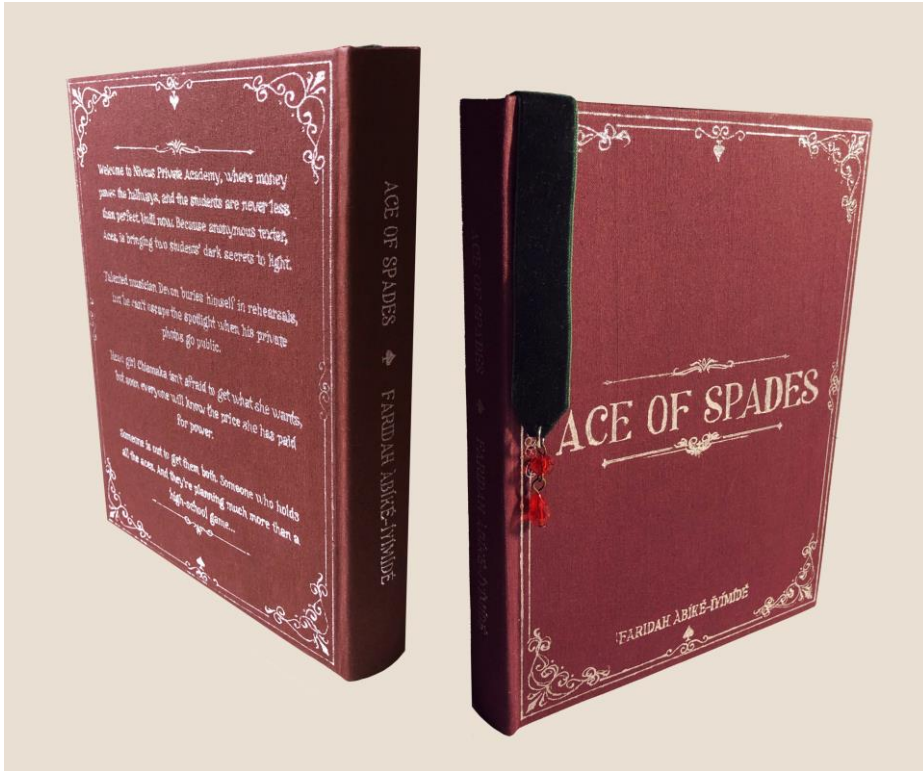
several issues. Firstly, the bookcloth turned out to be of poor quality: the material was very bulky and uneven. Thus, the foil did not transfer onto it easily. I had to retrace the whole design several times and apply immense pressure for the foil to stick. Secondly, the design I created came out very complicated to complete with a small foil pen, especially with all the text on the back cover. In the end, I persevered and completed the entire planned design, but it took me a very long time and led to some issues with my hand afterwards.



PICTURE 30. Book casing covered with bookcloth and decorated with a foil pen

After completing the casing, I needed to sand and paint the edges of the text block before final assembly. Sanding is normally not part of the process, as bookbinders typically cut the text block down to size using a heavy-duty paper guillotine. Unfortunately, I could not find one available, so I settled on the next best thing. Usually, about half a centimetre is cut from the text block, and it was hard to replicate the result using a file block and smaller, smoother nail filers. The file block I got was not of the best quality and left small hard pieces that got in between the pages, so later I had to go through every page and brush the specks away. The edges also did not end up perfectly smooth no matter how long I spent filing away.

Fore-edge painting also proved to be a challenge: the texture and imperfect smoothness of the edges made it hard for the paint to stick, so I had to repaint them a couple of times to remove the patchiness. The paint also seeped in between some pages: very few of them, and it majorly goes unnoticed but still annoys me.



PICTURE 31. Completed bound book without the dust jacket



PICTURE 32. The inside of the completed binding

After every component was complete, I moved on to the final assembly. The process of glueing signatures to the casing is a very precise one: everything has to be aligned perfectly. The endpapers are glued to the inside of the covers, then the whole book is left in a book press so that the glue can set and dry.

Thankfully, nothing went askew during my assembly, and the bound book was finished (Pictures 31-33). I also printed out the dustjacket in a local printing shop and, after several times and some adjustments of the colours and contrast, the book could be finally put away onto my bookshelf, completed.



PICTURE 33. The complete bound book with the dustjacket

4 CONCLUSIONS AND DISCUSSION

Bookbinding is a hobby, a profession, and a challenge. For generations, the knowledge, the tools, and the techniques were passed along and have only recently received an emergence due to popular media and the Internet. The hobby is as accessible as it has ever been, with online shops, books on bookbinding, video tutorials, and physical courses that are all easily accessible.

This thesis started out as a passion project and slowly evolved into countless sleepless nights. Materials turned out to be impossible to find, tools ineffective, and each step had to be redone and repeated several times. Undeniably, I chose the hardest option, the most time-consuming technique, but I wanted to create something worth making a thesis about. In the end, despite issues following me every step of the way, the binding came out good, the only problem being the pages that are harder to flip through in some places due to questionable sanding. The illustrations, no matter how dark, stand out, and everything is formatted correctly and readable. The dustjacket came out better than I imagined, and the book took its place on my bookshelf with pride.



PICTURE 34. Post by Faridah Àbíké-Íyímídé, author of *Ace of Spades*



PICTURE 35. Message from Faridah Àbíké-Íyímídé, author of *Ace of Spades*

Most importantly for me, my project did not go unnoticed: Faridah Àbíké-Íyímídé, the author of the book, saw parts of my process and complimented my work (Picture 34, 35). That was a very unexpected surprise that gave me motivation when I was at my limit. Despite all the troubles, I finished the project in its entirety. The bound book came out not how I wanted it to, but it came out good. Even with the limited resources and finances that I had, I met all my goals. I gathered a lot of resources that can be found in the references and the appendices that are useful for beginners.

Overall, bookbinding is hard but captivating. It takes patience, precision, and time, and while some methods are easier than others, the ones that take more time produce more beautiful results. The history of bookbinding is partially lost to time; however, there are numerous books, courses and tutorials on how to keep the art alive coming out regularly. This hobby might not be for everyone, but it is a timeless practice that is slowly becoming more and more accessible with each passing day.

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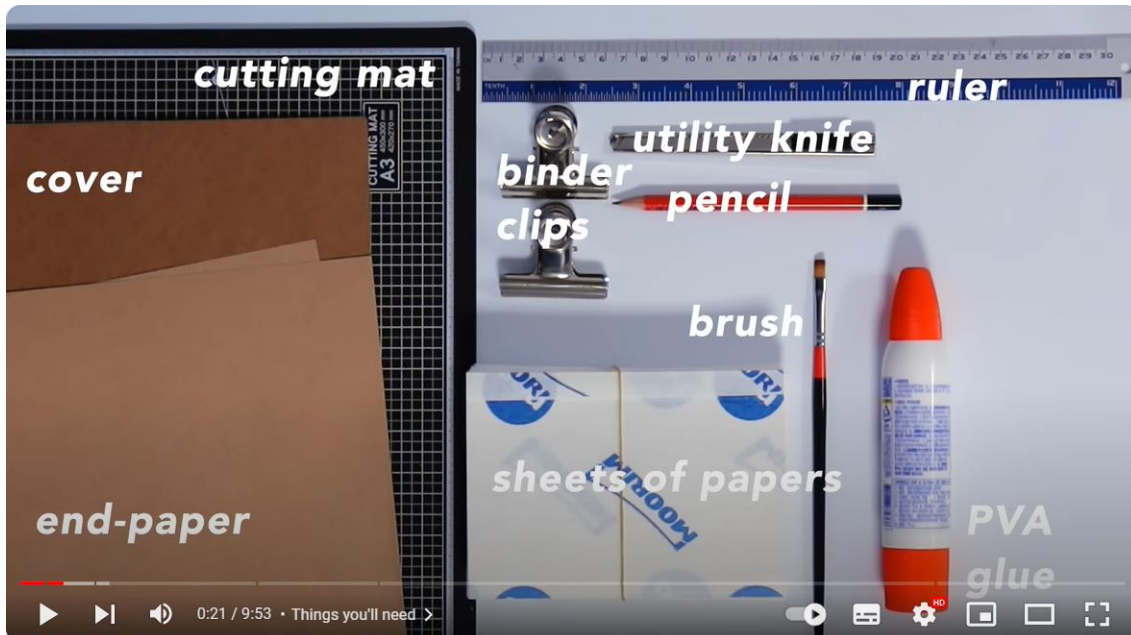
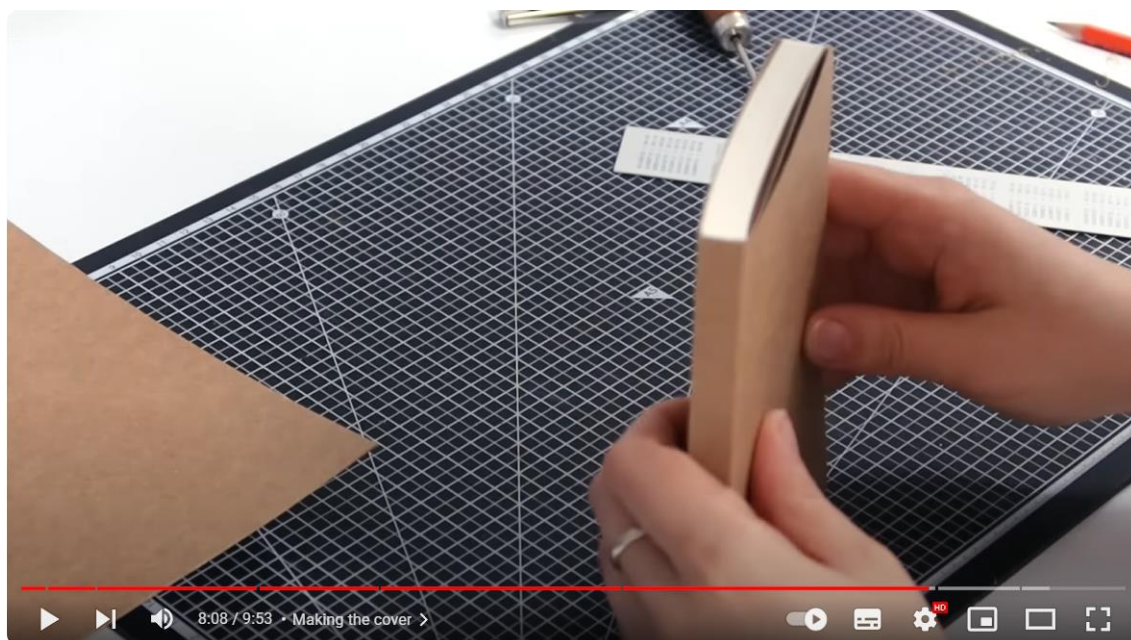
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APPENDICES

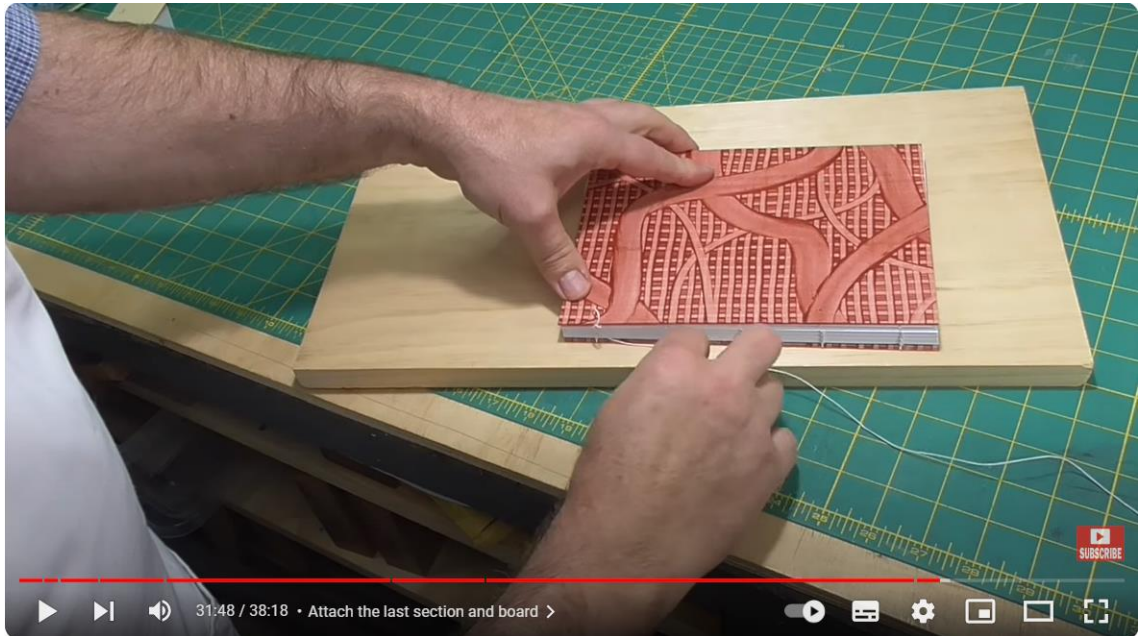
Appendix 1. porsche and coffee. perfect binding | step-by-step (no stitching & book press needed!)

https://www.youtube.com/watch?v=KKojHFky150&ab_channel=porscheandcoffee



Appendix 2. DAS Bookbinding. How to Make a Coptic Style Journal // Adventures in Bookbinding

https://www.youtube.com/watch?v=sxkarOsNhsM&ab_channel=DASBookbinding



Appendix 3. Sea Lemon. DIY Staple Saddle Stitch Bookbinding Tutorial | Sea Lemon

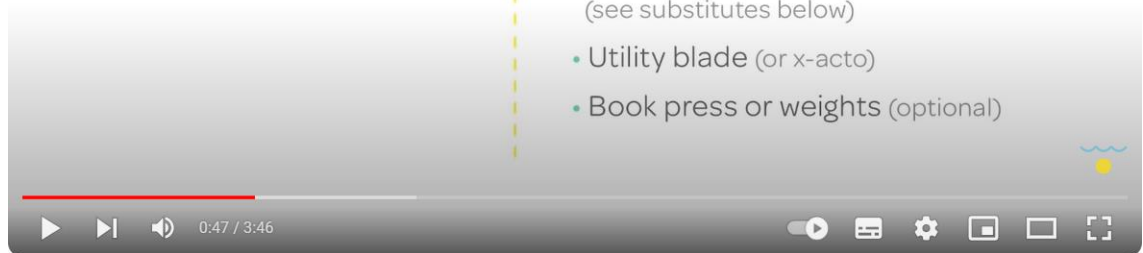
https://www.youtube.com/watch?v=BysUiyjB0jY&ab_channel=SeaLemon

Materials

- Paper (cover and pages)
- Staples (3)

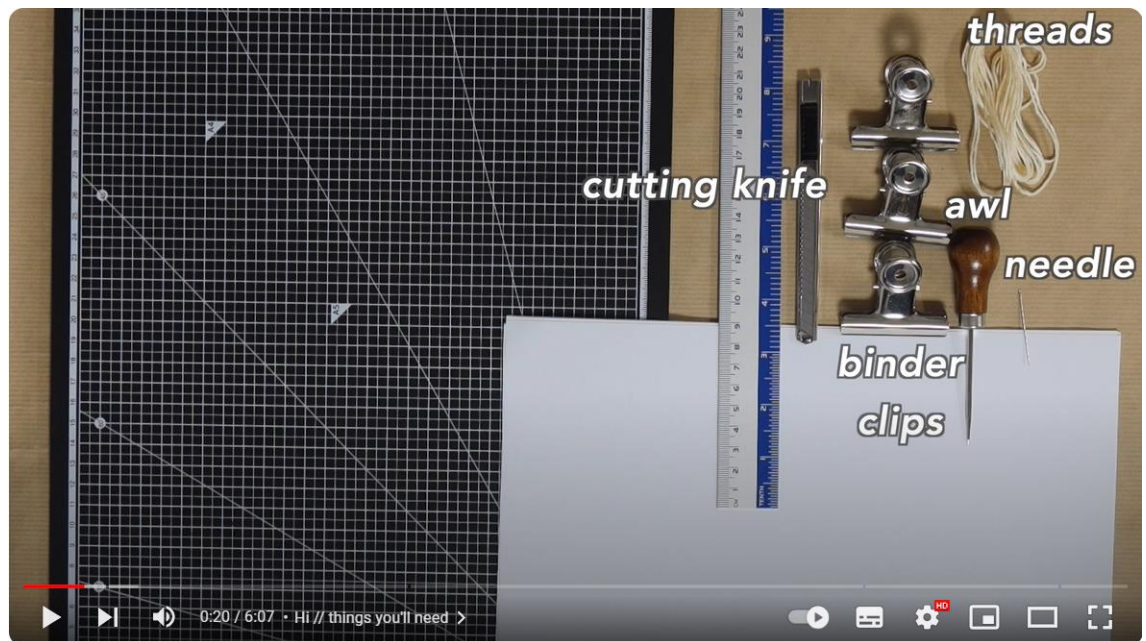
Tools

- Pencil, ruler and cutting mat
- Stapler
- Binder clips
- Awl and bone folder (see substitutes below)
- Utility blade (or x-acto)
- Book press or weights (optional)



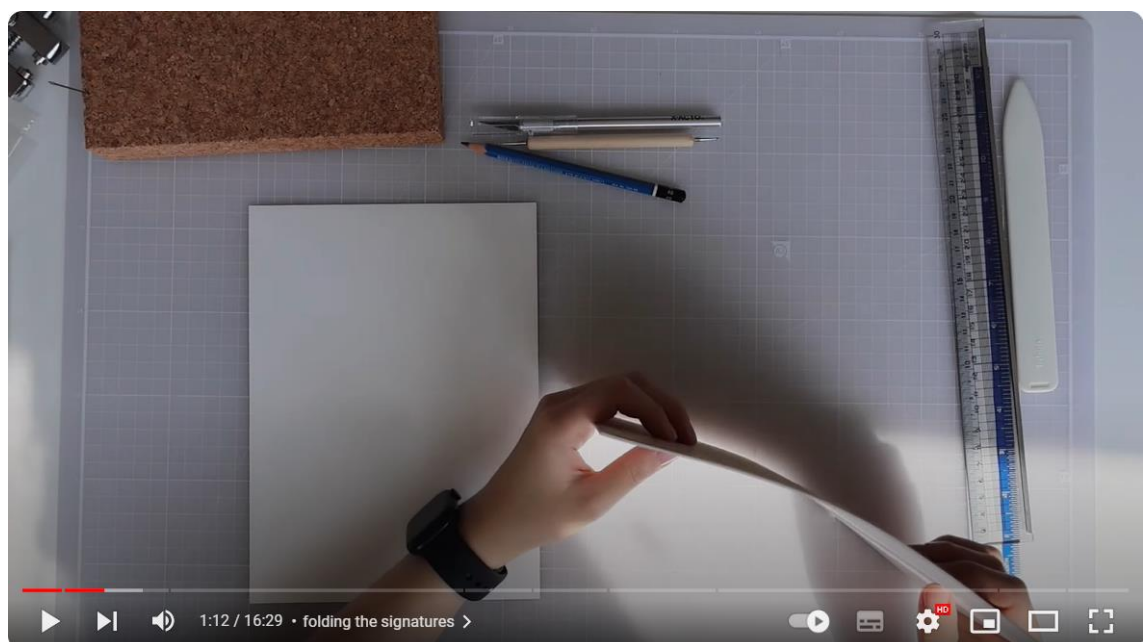
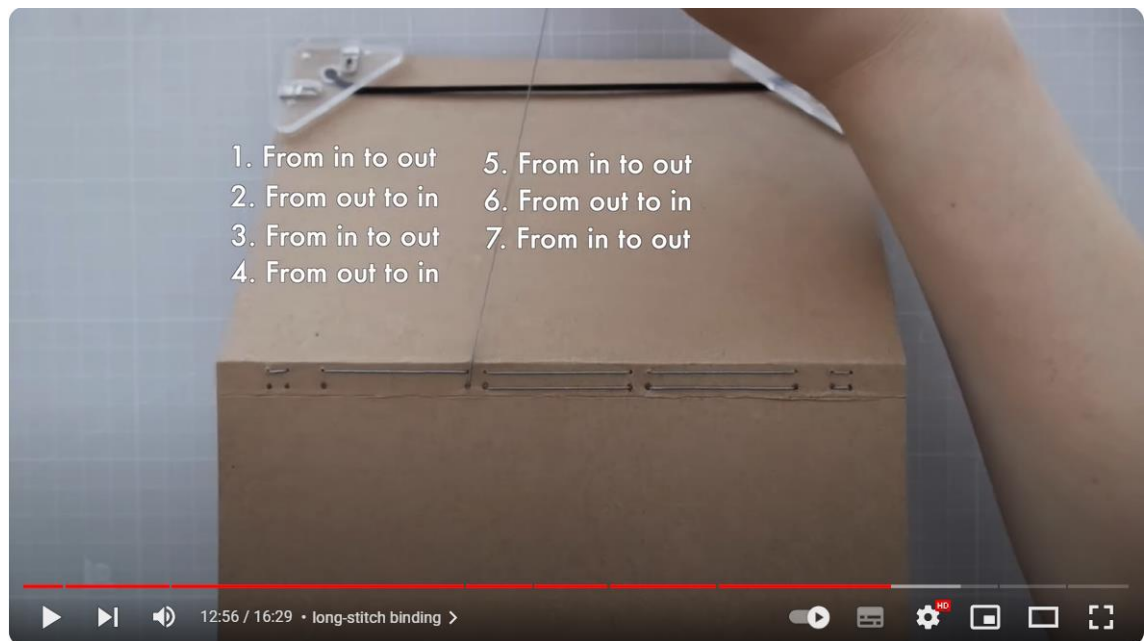
Appendix 4. porsche and coffee. BOOKBINDING | step by step saddle stitch binding

https://www.youtube.com/watch?v=K6FYdxcs-al&ab_channel=porscheandcoffee



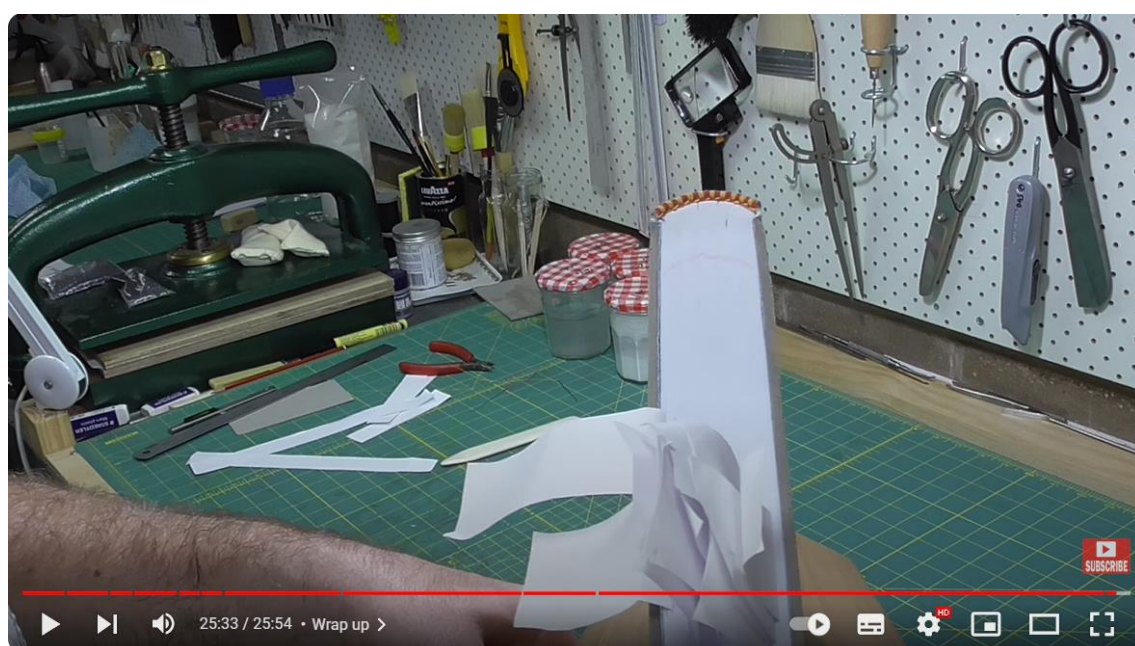
Appendix 5. porsche and coffee. Long-stitch bookbinding | simple bookbinding
(no music, no talking)

https://www.youtube.com/watch?v=m6NiyvOGIQY&ab_channel=porscheandcoffee



Appendix 6. DAS Bookbinding. How to Sew a Two Colour Front Bead Headband // Adventures in Bookbinding

https://www.youtube.com/watch?v=Oof0BtZf8Yg&ab_channel=DASBookbinding



Appendix 7. Skill Tree. Make a Book Press Step by Step

https://www.youtube.com/watch?v=5iiSwWzGBN8&ab_channel=SkillTree

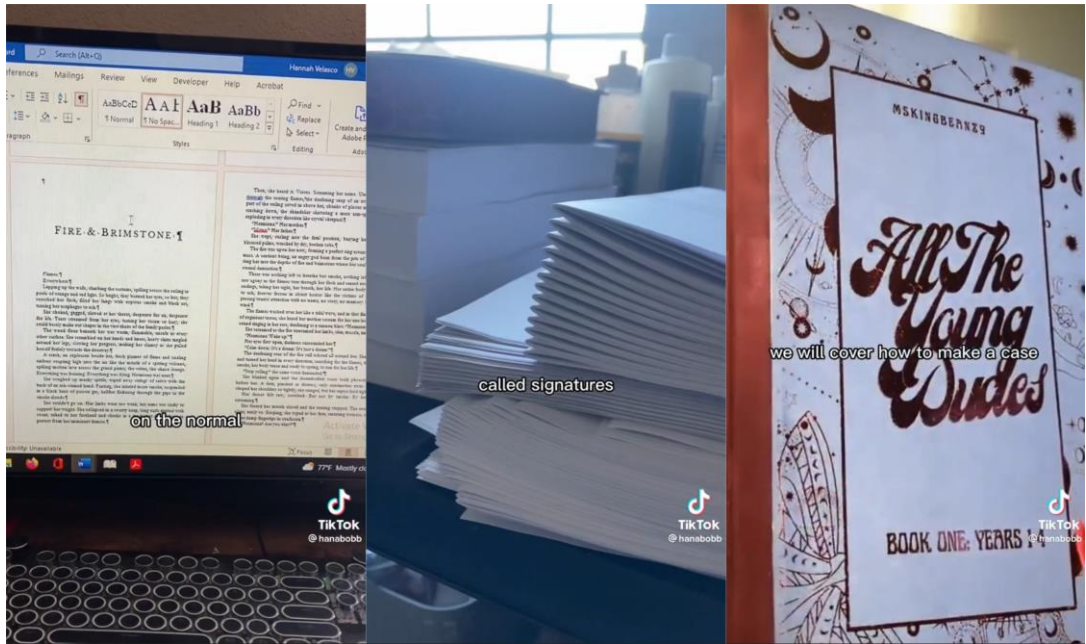


Appendix 8. hanabobb. Fanfic bookbinding tutorial (3 parts)

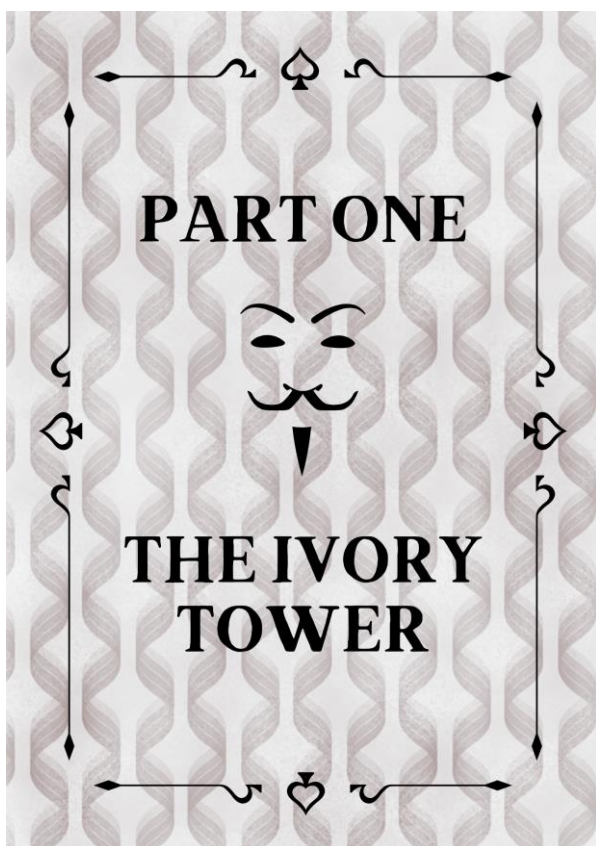
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<https://www.tiktok.com/@hanabobb/video/7136621932530715950?lang=en>

<https://www.tiktok.com/@hanabobb/video/7142190297966120238>



Appendix 9. Illustration-dividers of different parts of the book



Appendix 10. Illustrations for *Ace of Spades*

